

# Stockton Folk Dance Camp 2013



## *Syllabus of Dance Descriptions*

# In Memoriam

**Irene Croft**

**April 1926–September 2012**

Irene Croft started folk dancing in the early 1970s with a lunchtime dance group at the Livermore Laboratories, where she worked. She later danced with Sunni Bloland in Berkeley and Gary Kirschner's group in San Rafael. She took over a folk dance group started by Claire Tilden in San Rafael and led that group until it closed in 2011. Her greatest love was for the complex Balkan dances, and she programmed the popular Balkan Plus parties.



Irene with Gary

Irene attended Stockton Folk Dance Camp for eight years.

**Oscar Faoro**

**September 1919–September 2012**



Oscar with his wife, Leona

Oscar Faoro played an unusual role at Stockton Folk Dance Camp. He was responsible for the health and stamina of the legs, knees, hips, ankles and feet of many hundreds of dancers over the years. It was Oscar who answered the need for portable dance floors to install over whatever concrete or carpeted floors were in the rooms provided by the UOP. He built the first sections of flooring himself and, once they proved to be successful, more and more sections were added. When he could no longer physically help install and remove the floors each year, he supervised. Every year, at the closing ceremonies, Oscar got a standing ovation for this single extraordinary achievement. Oscar will also be remembered

for his overseeing (with Chet Wright) of the morning fruit break, working the Camp Store, selling Camp t-shirts, and presiding over Leona's Tea.

Oscar was part of nearly every dance club in the Sacramento area, and even called square dances for a while. In addition, Oscar was a past-president of the Folk Dance Federation of California (1984-86).

Oscar attended Stockton Folk Dance Camp for 32 years.



Oscar with Irene Oxford, his companion during the last years of his life (2010).

Henry Glass, known to everyone as Buzz, started dancing in the 1930s with Soong Chang at San Francisco State College, and was a founding member of Changs International Folk Dancers. In the early years of the folk dance movement, he called for the formation of the Folk Dance Federation of California (1942) and was its first president. His list of credits is extensive: he served on the Federation/Stockton Research Committee for several years; edited *Let's Dance!* magazine for a year; was involved in several performing groups and recreational dance clubs; choreographed many dances (among them Blue Pacific Waltz, Numero Cinco and Hopak); published several books, including one on Mexican dance; called square dances; produced over two dozen folk dance records and a set of CDs; and taught through the University of California Extension program as well as many other workshops and seminars.



Buzz Glass, 2012



Buzz Glass, 1940s

Buzz was on the faculty of Stockton Folk Dance Camp for 16 years, from its beginning in 1948 until 1967 except for two years in the mid-1950s when he was in Mexico on a Ford Foundation grant. He was last seen at Stockton Folk Dance Camp in 1998 for a brief cameo appearance.

# Preface

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Loui Tucker served as editor of this syllabus, with valuable assistance from Karen Bennett, Cricket Raybern, Mandy Stracke, and Joyce Lissant Uggla.

We are indebted to members of the Dance Research Committee of the Folk Dance Federation of California (North and South) for assistance in preparing the Final Syllabus.

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## Abbreviations Used in the Syllabus

beg	beginning, begin	meas	measure
bkwd	backward	opp	opposite
CCW	counterclockwise	orig	original
cpl(s)	couple(s)	pos	position
ct(s)	count(s)	ptr(s)	partner(s)
ctr	center	R	right
CW	clockwise	RLOD	reverse line of direction (CW)
diag	diagonal; diagonally	sdwd	sideward
Fig	figure	shldr(s)	shoulder(s)
ft	foot, feet	T-pos	hands on shoulder
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

### Jeff O’Connor, Director

Bobi Ashley, Adony Beniares, Gordon Deeg, Bob Harris, Bruce Mitchell, Lee Otterholt, Loui Tucker, Dr. Steven Turner, and E. David Uggla.

### Founder and Director of Folk Dance Camp 1948-67—Lawton Harris

# NOTES



# FACULTY BIOGRAPHIES

## **Lucia Cordeiro – Brazilian**

Lucia Cordeiro is a world-renowned dance therapist, choreographer and performing artist. She founded the Integrated Center for Art and Natural Therapies in Rio de Janeiro, and for the past 30 years has dedicated her life to taking individuals into the rich heritage of Afro-Brazilian culture. Lucia has performed and led workshops in Germany, Hawaii, Los Angeles, New York and all over South America. She makes her home in Rio de Janeiro, Brazil.

Lucia appeared on the Stockton faculty in 2012 as a one-day workshop teacher, and was asked to return in 2013 as a full member of the faculty.



## **Pampa Cortés and Gigi Jensen – Argentine Folk Dance**

Pampa Cortés hails from Santiago del Estero, Argentina. At age 15, he embarked on a professional career that has spanned five decades. Pampa initially studied and performed with master folk dancers. Beginning in 1985 Pampa danced for seven years in the famous tango Ballet of Juan Carlos Copes y María Nieves, achieving the post of assistant choreographer and captain. He directed the folkloric and tango company of Argentine TV's "Grandes Valores del Tango."



Arriving in San Francisco in 1994, he performed in San Francisco for two years in the stage hit "Forever Tango," as well as touring with the company in the US and Canada. He settled in San Francisco, CA, in 1996 and founded his production company Tango A Media Luz, producing several stage shows.

Colombia-born Patricia "Gigi" Jensen began a love affair with dance in college with her first ballroom dance class in 1981, later branching out into ballroom, swing, salsa, modern and ballet. She has blended her love of tango and folkloric dance into a career as an arts administrator. She co-founded Tango A Media Luz with Pampa in 1998 and Tango & More Argentine Dance in 2006.

Pampa and Gigi first appeared at Stockton Folk Dance Camp in 2012 teaching Argentine Tango. They return this year teaching Argentine Folk Dance. They both live in San Leandro, California and are business associates.

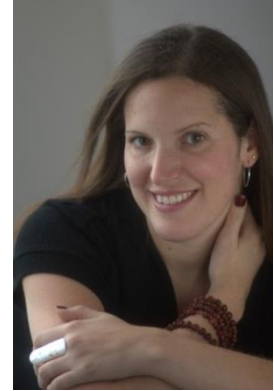
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***Note: More extensive biographical material about each of these faculty members can be found on the Stockton Folk Dance Camp website: [www.folkdancecamp.org](http://www.folkdancecamp.org).***

### **Erica Goldman – Israeli**

Erica Goldman began Israeli dancing in New York as a child alongside her father. While a student at Brandeis University in Boston, she performed with several area Israeli dance troupes and was the director of B'yachad, the university's student group. She branched out into other kinds of folk dance as a member of the Mandala Folkdance Ensemble. Erica danced with the Collage Dance Ensemble for a few years before moving to Los Angeles.

In 2004, while still residing in Boston, Erica spent the summer as the dance director of Camp Alonim at the Brandeis-Bardin Institute, a Jewish overnight camp where Israeli dancing is truly an obsession among the campers. She eventually moved to Los Angeles and has been teaching Israeli dance full-time ever since.



This is Erica's second time teaching at Stockton Folk Dance Camp, the last time being in 2011. She lives in Los Angeles.

### **Jerry Helt – Squares and contras**

Jerry Helt is internationally known for his expertise in the calling and teaching field and is respected by callers and dancers for his ability to bring fun and joy to the dance world. Jerry began his square dance activities in the early 1940s and has been a full-time caller since 1953. He first came to Stockton 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. Jerry lives with his wife, Kathy (who frequently attends Camp with Jerry), in Cincinnati, Ohio.



### **Yves Moreau – Bulgarian**

Yves Moreau is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He traveled to Bulgaria almost annually between 1966 and 1986 to research dance and to record music in all regions of the country.



Yves focuses primarily on non-choreographed village material which he has collected during his many field trips. His teaching method is clear and thorough, yet relaxed. A special emphasis is put on regional styles and background information. Yves has also introduced and teaches folk dances of other Balkan countries as well as dances from Brittany (France) and his native Québec.

Yves has been on the Stockton Folk Dance Camp faculty 14 times in the past, beginning in 1970.

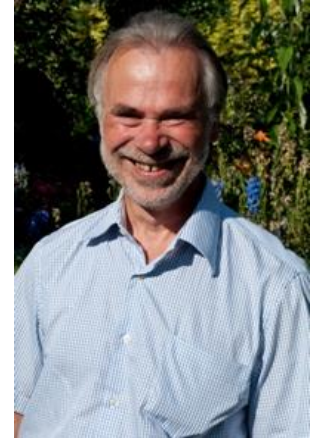
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### **Wolfgang Schlüter – German/Danish Dance**

Wolfgang Schlüter, along with his partner Olivia Linde, has managed the Landesarbeitsgemeinschaft Tanz, the biggest folk dance organization in Northern Germany, for more than 10 years. This organization runs about 15 dance seminars every year, several balls where some 100 dancers from the whole region participate, and a special education program for dancing masters in folk dance.

Wolfgang and Olivia's focus is on German folk dances, especially the dances of Northern Germany, including some Scandinavian dances that are closely related. They did research in this field and have published several music CDs as well as books containing dance descriptions, sheet music, and some background information about the dances.



At Stockton Folk Dance Camp this summer for the first time, they will teach popular dances from their homeland.

### **Lilian Vlandi - Greek Dance**

Born in Cairo, Egypt to Greek parents, Lilian lived in Egypt through her early years until 1967, when her parents moved the family to Athens, Greece. Her first touch with Greek traditional dances was when she was 10 years old. Between 1982 and 1990 she was a member of the Dora Stratou Dance Theater, participating five months a year in performances both in Greece and abroad that presented dances from all over Greece and Asia Minor.



She taught in primary schools and private dance schools until 1998, when she decided to create a dancing group on the island of Mykonos. This group, in addition to performances on Mykonos, participated in dance competitions and received an award from the Greek Ministry of Education.

In 2006 Lilian was invited to teach in the Winter Dance Conference in Tarpon Springs, Florida. Most recently, during the summer of 2012, she cooperated with the Lyceum Club of Greek Women to incorporate the Mykonian traditional dances into the Lyceum's schedule.

This is Lilian's first appearance at Stockton Folk Dance Camp.

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### **Live Music with Miamon Miller & Friends**

Live music will be provided by My Men & Yours (Miamon Miller, Michael Lawson, Vic Koler, Steve Ramsey [first week only], and Bill Cope [second week only]). This will be their second appearance at Stockton Folk Dance Camp.

**Miamon Miller**, a violinist, has been a fixture in folk music for 40 years.

**Michael Lawson** plays accordion. Michael has taught accordion at the Mendocino Balkan Music Camp in California, was a founding member of Balkan Cabaret, which ran from 2001 to 2010, and has performed locally in the Pacific Northwest and elsewhere. Michael will also be leading the singing classes.

**Vic Koler** is one of the great talents of the electric, fretless and upright basses on the West Coast.

**Steve Ramsey** plays the guitar and provides vocals for the band. He began performing Balkan music with Seattle's Radost Folk Ensemble in 1976.

**Bill Cope** is a multi-instrumentalist who has performed in concert settings on over 50 instruments. He began playing Balkan music in 1975.



### **WORKSHOP TEACHER**

#### **Ziva Emtiyaz - Belly Dance**

Ziva Emtiyaz is an award-winning dance artist from California's Northern Bay Area, and is the Arabic Dance Program Director for Hipline Fitness Studio in Berkeley. As a Middle Eastern dance instructor, performer, and choreographer, Ziva shares her love and joy for the art form with audiences and students alike. She started her dance journey at Humboldt State University.



This is Ziva's first appearance at Stockton Folk Dance Camp.

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# NOTES



# Cirandas

(Brazil)

This dance was choreographed by Lucia Cordeiro in 2012 to six folk songs sung by Mariene de Castro (CD “Santo de Casa”). It is a kind of children’s play, done in circles and representative of Brazilian dances danced all over the country. It is also a collective dance performed by people of all ages and can be danced for hours. There are many variations to it, including the basic step, which imitates the waves of the sea, and the stamping of feet in front, which recalls the movements of indigenous native dances.

Pronunciation: see-RHAN-dahs

Translation: To be in a circle

Music: 4/4 meter

*Lucia Cordeiro: Brazilian Soul, Track 2*

Formation: Circle of dancers (either open or closed), facing center, hands in V-pos with a leader who will call the change of figures. The leader can choose figures depending on the ability of the dancers. Figures can change with each new song.

Steps & Styling:

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas		<u>INTRODUCTION.</u> No action. Start with singing.
		I. <u>FORWARD AND BACK – BASIC STEP.</u>
1		Step L in front of R, bringing arms up over head (ct 1); step R slightly R (ct 2); step L beside R bringing arms down (ct 3); step R slightly R (ct 4). Line is moving slightly CCW.
2-16		Repeat meas 1 fifteen times, or as the leader desires.
		II. <u>FORWARD AND BACK WITH POSSIBLE VARIATIONS.</u>
1		Repeat Fig I, but weave the line of dancers around the room.
2-16		Repeat meas 1 fifteen times.
		III. <u>CROSS AND SWAY.</u>
1		Step L in front of R (ct 1); step R to R (ct 2); sway to L (ct 3); sway to R (ct 4). Hold arms for entire figure, moving slightly CCW.
2-16		Repeat meas 1 fifteen times.
		IV. <u>LEFT KICKS.</u>
1		Kick L fwd (ct 1); kick L to L (ct 2); step L behind R (ct 3); step R to R with arms in W-pos (ct 4).
2-14		Repeat meas 1 thirteen times.
		V. <u>RUN</u>
1		With running steps and arms in V-pos, leader takes group to the end of the line where the last two dancers form an arch for the line to go through, then leader goes free-style around room, ending in a closed circle.

VI. FORWARD AND BACK, PIVOTING AROUND R FT.

- 1-6 Repeat Fig 1, meas 1-6.
- 7 Step L fwd and clap once, arms at shldr ht (ct 1); pivot on L turning CCW to face out and step R fwd (ct 2); repeat cts 1-2 (cts 3-4) to end facing twd ctr.
- 8 Step L fwd without moving R (ct 1); step R in place (ct 2); step L bkwd without moving R (ct 3); step R in place.
- 9-16 Repeat meas 1-8.
- 17-23 Repeat meas 1-7.
- 24 Step L fwd without moving R (ct 1); step R in place (ct 2); step L to R (ct 3); pause (ct 4).

Sequence: Fig I, Fig II, Fig III, Fig IV, Fig V, Fig VI, or as leader choses.

Presented by Lucia Cordeiro

These are the lyrics of the six songs for this dance.

- |   |   |
|---|---|
| #1  | #1  |
| Esta ciranda quem me deu foi Lia                | This Ciranda was given to me by Lia               |
| que mora na Ilha de Itamaracá                   | who lives in the island of Itamaracá              |
| #2  | #2  |
| Como pode um peixe vivo viver fora da agua fria | How can a fish live out of the cold water         |
| Como poderei viver                              | How could I live                                  |
| Como poderei viver                              | How could I live                                  |
| Sem a tua, sem a tua, sem a tua companhia?      | Without you, without you, without you by my side? |
| #3  | #3  |
| Eu tava na peneira                              | I was at work                                     |
| Eu estava peneirando                            | I was working                                     |
| Eu estava no namoro                             | I was on a date                                   |
| Eu estava namorando                             | I was dating                                      |
| #4  | #4  |
| Ole mulher rendeira                             | Hello woman who makes laces                       |
| Ole mulher renda                                | Yello Lace Woman                                  |
| Tu me ensina a fazer renda                      | You teach me how to make laces                    |
| Que eu te ensino a namorar                      | And I teach you how to flirt                      |

## Cirandas — continued

#5

Catole do Rocha  
 Praça de guerra  
 Catole do Rocha  
 Onde o homem bode berra  
 Barrabai, barabai, barrabai  
 Uma bala no seu corpo  
 Barabai, barrabai, barabai  
 E não é bala de coco.

#6

Eu morava na areia, sereia  
 Me mudei para o sertão, sereia  
 Aprendi a namorar, sereia  
 Com um aperto de mão  
 O sereia!

Sete e sete são quatorze, sereia  
 com mais sete vinte e um, sereia  
 tenho sete namorados, sereia  
 mas só me caso com um,  
 o sereia!

Sete e sete são quatorze, sereia  
 com mais sete vinte e um, sereia  
 tenho sete namorados, sereia  
 mas só gosto de um  
 o sereia!

Se esta rua fosse minha, sereia  
 eu mandava ladrilhar, sereia,  
 com pedrinhas de brilhante, sereia  
 para o meu amor passar  
 o sereia!

#5

Catole do Rocha \*\*  
 Place of war  
 Catole do Rocha  
 Where the goat man screams  
 Barrabai, barrabai, barrabai,  
 A bullet in your body  
 Barrabai, barrabai, barrabai  
 And it's not a coconut candy.

#6

I lived on the sand, Siren  
 And I moved to the country, Siren  
 I learned how to flirt, Siren  
 With a hand shake  
 Oh, Siren!

Seven plus seven are fourteen, Siren  
 Plus seven, twenty one, Siren  
 I have twenty one boyfriends, Siren  
 But only get married to one,  
 Oh, Siren!!!

Seven plus seven are fourteen, Siren  
 Plus seven, twenty one, Siren  
 I have twenty one boyfriends, Siren  
 But I only like one,  
 Oh, Siren!

If this street was mine, Siren  
 I would have it tiled up, Siren  
 With brilliant stones, Siren  
 For my love to step on,  
 Oh, Siren!

\*\*A small community in the Northeast of Brazil.

# E Vamos à Luta

(Brazil)

This samba was choreographed by Lucia Cordeiro in 2010 to music by Gonzaguinha (CD “De Volta ao Começo”). The composer is the son of Luiz Gonzaga, a popular Brazilian composer of the last century. Born in the city of Rio de Janeiro, he wrote some of the best songs in the Brazilian repertoire. This is one of his classics.

The title of the song and the dance literally means “We will fight” but might better be translated as “Let’s Go For It!” It honors the Brazilian youth that has faith and works hard, even under difficult conditions. It is a hymn to the Brazilian spirit of joy of living and hope.

Pronunciation: eh VAH-mohs ah LOO-tah                      Translation: We will fight; let’s go for it!

Music:                      4/4 meter    *Lucia Cordeiro: Brazilian Soul, Track 5*

Formation:              Circle of dancers with V-hold.

Steps & Styling: Two-Step: Step R fwd (ct 1); step L beside R (ct &); step R fwd (ct 2); step L fwd (ct 3); step R beside L (ct &); step L fwd (ct 4).

Grapevine: Step R in front of L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4). Can be done in opp dir and ftwk and continue for several counts.

Meas              4/4 meter

Pattern

## INTRODUCTION.

1-5                      Dancing in place. Several simple patterns were demonstrated that may be used, but dancers are encouraged to enjoy the music and improvise.

### I. SWAYS AND TWO-STEPS.

1                      Step R to R with slight sway and raise R hand to R side (ct 1); touch L next to R (ct 2); step L to L with slight sway and raise L hand to L side (ct 3); touch R next to L (ct 4).

2                      Join hands in V-pos and step R to R (ct 1); bounce wt to L, in place (ct &); bounce wt to R (ct 2); swing L around and step behind R (ct 3); step R to R (ct &); step L across R (ct 4).

3-4                      Facing LOD, starting with R, two Two-Steps.

5-16                      Repeat meas 1-4 three times. There is a pause in the music at the end of this figure.

### II. GRAPEVINES.

1                      Grapevine, moving CW.

2-7                      Repeat meas 1 six times.

8                      Step R twd ctr, bending knee, without moving L (ct 1); take wt back on L in place (ct 2); step R twd ctr, without moving L (ct 3); take wt back on L in place (ct &); step R in front of L (ct 4).

E Vamos à Luta — continued

- 9 Repeat meas 1 with opp ftwk and direction, starting with L across R.
- 10-15 Repeat meas 9 six times.
- 16 Step L across R (ct 1, 2); full turn CW, in place, with legs crossing, twisting on heels (cts &,3,4) . There is a pause in the music at the end of this figure.

Sequence: Fig I, Fig I, Fig II, Fig I, Fig II, end with Fig I meas 1 only.

Presented by Lucia Cordeiro



# Festa do Interior

(Brazil)

This dance was choreographed by Lucia Cordeiro in 2013. The music was composed by Abel Silva and Moraes Moreira, and this recording features the singing of Gal Costa, considered to be one of the best voices in Brazilian music.

The rhythm is *frevo*, a street dance very popular in the state of Pernambuco, in the northeastern part of Brazil. Frevo means “boiling” in Portuguese and refers to the fast, intricate steps performed by the dancers. The dance has its roots in the Capoeira playing in front of the military band parades in the past. Some people believe this dance form was influenced by Russian dancers in Recife, the capital of Pernambuco, during the past century, as you see in some acrobatic movements. In fact there are more than 100 different steps. It all depends on each dancer’s skill and creative improvisation.

Pronunciation: FEHS-tah doh een-tehr-ee-OHR Translation: Country Party

Music: 2/2 meter *Lucia Cordeiro: Brazilian Soul, Track 3*

Formation: Circle of partners, W on M’s R, hands in V-pos.

Steps & Styling: Lively, slightly bouncy, and joyful.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
24 meas		<u>INTRODUCTION.</u> Lively prancing in place.
	I.	<u>RUNNING AND HOP KICKS.</u>
1-3		Starting R, six high-stepping runs CCW, hands in V-pos.
4-5		Jump on both ft, to face ctr (ct 1); hop on L while kicking R (ct 2); repeat with opp ftwk.
6-7		Repeat meas 4-5.
8		Jump on both in place (ct1); jump on both to face CCW (ct 2).
	II.	<u>RUNNING AND ROCKING.</u>
1-3		Repeat Fig I, meas 1-3.
4		Cross R over L, rocking onto ball of ft, leaving L ball of ft in place (ct 1); keeping both ft in place rock onto L and twist slightly twd ctr (ct 2).
5-8		Repeat meas 4 four times.
	III.	<u>RUNNING AND TOUCH HEELS.</u>
1-3		Repeat Fig I, meas 1-3.
4-5		Leap onto R, facing ctr while touching L heel fwd and L (ct 1); step on L to L (ct &); step R in front of L (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
6-8		Repeat meas 4-5; repeat meas 4. Then join hands in W-pos but with R hands joined with ptr, leaving L hand free.

## Festa do Interior — continued

IV. TURNS WITH PARTNER.

- 1-4 Starting with R, rotate CW with 8 light steps.
- 5-8 Starting with R, 8 light steps to slowly to move bkwd from ptr and turning slightly R, bringing arms gracefully down and out, then moving twd ptr and joining L hands (W-pos with only L hands joined).
- 9-16 Repeat meas 1-8 rotating CCW. On the last meas, move back into circle and join hands.  
The *second time* through the dance, move back into circle, face CCW and put both hands on shoulder of person in front.

V. CONGA LINE.

- 1-12 Put both hands on shldr of person in front. There can one long conga line or several lines. Starting R, 24 light steps moving generally CCW. On the last 2 steps, turn L to face CW.
- 13-24 Repeat meas 1-12 moving CW. On the last 2 steps, turn ¼ to face ctr and join hands.

VI. RUNNING IN AND OUT.

- 1-4 8 running steps twd ctr, leaning fwd from the waist: begin stepping L fwd and kicking R up behind, and alternating ft.
- 5-8 Repeat meas 1-4 but move bkwd away from ctr: stand up straight and begin stepping L bkwd and kicking R fwd, and alternating ft.
- 9-16 Repeat meas 1-8.

Sequence:

Fig I, Fig II, Fig III, Fig IV.

Repeat from the beginning, adding Fig V, Fig VI.

Presented by Lucia Cordeiro



The lyrics say: "...In the trenches of joy, what explodes is love..."

## Festa do Interior — continued

Lyrics:

## FESTA DO INTERIOR

Fagulhas, pontas de agulhas  
 Brilham estrelas de Sao Joao  
 babados, xotes e xaxados  
 segura as pontas, meu coração  
 Bombas na guerra -magia  
 ninguém matava, ninguém morria  
 nas trincheiras da alegria  
 o que explodia era o amor

Ardia aquela fogueira que me esquentava a noite  
 a vida inteira eterna noite  
 sempre a primeira  
 festa do interior

## COUNTRY PARTY

Fireworks, firelights  
 Shine at St. John' party  
 Babados, xotes and xaxados\*\*  
 Hold up my heart,  
 Bombs in the magic war,  
 Nobody is killed, nobody diesd  
 In the trenches of joy  
 That exploded was love

That fire burned me  
 That warmed me all night long  
 Forever the first  
 Country party

\*\*There are the names of other dances.

# Ilumina

(Brazil)

This dance was choreographed by Lucia Cordeiro in 2013 to a song by Noca da Portela, Tranka and Toninho do Nascimento from Rio de Janeiro, Brazil. The singer is Maria Bethania, a favorite Brazilian artists. The lyrics are a prayer to the Divine Lady.

Pronunciation: ee-loo-MEE-nah

Translation: Illuminate

Music: 4/4 meter

*Lucia Cordeiro: Brazilian Soul, Track 1*

Formation: Circle, dancers facing CCW, hands in V-pos

Steps & Styling: Two-Step: Step R fwd (ct 1); step L on ball of ft beside R (ct &); step R fwd (ct 2).  
Also done with opp ftwk.

Meas      4/4 meter

Pattern

1-2            INTRODUCTION. No action. Begin after singer sings the word “Ilumina” four times followed by two guitar chords.

I.      TRAVELING CCW.

1            Facing CCW, two Two-Steps starting with R, then with L.

2            Repeat meas 1.

3            Starting with R, three walking steps CCW (cts 1-3); half-turn L to face CW and touch L (ct 4).

4            Repeat meas 3 with opp ftwk and direction.

5-16        Repeat meas 1-4 three times; end facing ctr.

II.      FORWARD AND BACK. (Drop hands)

1            Step R to R (ct 1); step on ball of L behind R (ct &); repeat two times (cts 2, &, 3, &); step R (ct 4). With L hand at small of back, R arm makes a CW arc in front, up, and out to R, ending with palm up.

2            Four steps to ctr: L, R, L, R (cts 1, 2, 3, 4), while slowly raising L arm fwd and then up high, ending with palm up. R arm remains at R side.

3            Four steps bkwd: L, R, L, R (cts 1, 2, 3, 4), while circling both arms from down at sides, crossing body, up and out to waist level at sides, ending with palm up.

4            Three steps in place, L, R, L (cts 1, 2, 3); touch R (ct 4). Bring arms in twd body then back out to waist level, with palm up.

5-6        Repeat meas 1-2.

7-8        With 7 steps, starting L and ending with touch R, circle to R and back to original pos. Bring arms up high and open to each side.

9-12        Repeat meas 1-4.

**Revised 10/3/2013**

Sequence: Fig I, Fig II, Fig I, Fig II meas 1-8 twice. Ending: open arms to side.

Presented by Lucia Cordeiro

Lyrics

Ilumina a escuridao, ilumina  
Ilumina quem traz o perdao, ilumina  
Ilumina quem trata da flor,  
Ilumina quem me iluminou  
Iluminado seja o amor!

Illuminate the darkness, illuminate  
Illuminate who asks for forgiveness, illuminate  
Illuminate who treats the flowers,  
Illuminate who enlightens me  
May love be illuminated!

**Revised 10/3/2013**



# Maracá de Lelê

(Brazil)

This dance was choreographed by Lucia Cordeiro in 2008 to music by Edgar Morais (CD “Nação Canta Pernambuco”). The rhythm and the song are referred to as *maracatu* and it belongs to the Carnival parade in the northeastern part of Brazil. The roots of the *maracatu* are the processions of African royalty brought to Brazil as slaves. It’s like a street opera, with many figures and characters. Above all, the Queen of Maracatu, who reigns and leads all the parade, moves with her dance.

Pronunciation: mah-rah-CAH day LEH-lih                      Translation: Lele’s maraca  
 Music: 4/4 meter    *Lucia Cordeiro: Brazilian Soul, Track 6*  
 Formation: Circle of dancers facing center.

Steps & Styling: Two-step: step R to R (ct 1); step L on ball of ft next to R (ct &); step R to R (ct 2). Can be done with opp ftwk and in any direction. Can be done while turning to R or L.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas		<u>INTRODUCTION</u> . No action. Can shift wt from ft to ft. Begin with the lyrics.
	I.	<u>RIGHT AND LEFT</u> .
1		Hands in V-pos, beg R and moving CCW, walk three steps to R (cts 1, 2, 3); touch L next to R and turn to face CW (ct 4).
2		Repeat meas 1 with opp ftwk and dir.
3-8		Repeat meas 1-2 three times.
	II.	<u>TRAVEL AND TURN</u> .
1		Hands up W-pos, but not joined with other dancers, palms twd ctr, step R to R (ct 1); step L behind R (ct &); step R in place (ct 2); step L to L (ct 3); step R behind L (ct &); step L in place (ct 4). Push palms twd ctr and back on alternating counts.
2		Facing CCW, R hand palm down in front and L hand on hip, beg R, walk 3 steps fwd (cts 1, 2, 3); touch L next to R and face ctr (ct 4). R hand pushes down on each ct.
3		Repeat meas 1 with opp ftwk.
4		Full turn CCW using a 7-step buzz step, beg with R.
5-8		Repeat meas 1-4.
	III.	<u>TO CENTER AND OUT</u> .
1		Step R diag twd ctr, keeping L in place (ct 1); step L next to R without wt (ct 2); step L diag twd ctr, keeping R in place (ct 3); step R next to L without wt (ct 4).
2		Facing ctr and beg R, three large steps (R, L, R) twd ctr with alternating arms moving to front (cts 1, 2, 3); step L to R (ct 4).

## Maracá de Lele — continued

- 3 Step R to R and slightly back (ct 1); step L next to R (ct &); step R back (ct 2); step L to L and slightly back (ct 3); step R next to L (ct &); step L back (ct 4).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.
- IV. URNS.
- 1 Full turn CW using a 7-step buzz step, beg with L.
- 2 Full turn CCW using a 7-step buzz step, beg with R.
- V. ENDING.
- 1 With L hand on hip and R hand extended at eye ht, face CCW, and step R fwd (ct 1); step L behind R (ct &); step R fwd while R hand circles away from self (ct 2); step L fwd (ct 3); step R behind L (ct &); step L fwd and R hand circles toward self (ct 4).
- 2-10 Repeat meas 1 nine times while dancers scatter and dance freely on the floor.
- 11 Step R (ct 1); step L to R (cts 2) and hold (cts 3-4).

Sequence:

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

Presented by Lucia Cordeiro

Lyrics:

## MARACA DE LELE

Maraca, maraca de Lele  
Bate o congue na batida do bate Odolun  
Dança rainha do maracatu

É ordem do rei pra dançar  
Lamos saravar  
Salve o povo que vem de Luanda  
Trazendo as correntes nas ondas do mar

## LELE'S MARACA

Maraca de Lele  
Beat the conga on the beat of the Olodum beat  
Dance the Maracatu Queen

It's the king's order to dance  
Let's Saravar  
Greet the people that comes from Luanda  
Bringing the chains in the sea waves

# Morena do Mar

(Brazil)

This dance was choreographed by Lucia Cordeiro in 2007 to music by Dorival Caymmi (Bahia). The singer is Edil Pacheco. This is one of the classical pieces of “beach music” from Dorival Caymmi, a great Brazilian composer from the last century. It's a love song. This Afro-Brazilian rhythm is called *afoxe* and has a smooth, gentle beat that reproduces the ocean tides. The words refer to a man's passion for a brunette. All the gifts he brings her are attributes of Yemanja, goddess of the sea.

Pronunciation: moh-REYH-nah doh mahr

Translation: Brunette from the Sea

Music: 4/4 meter

*Lucia Cordeiro: Brazilian Soul, Track 7*

Formation: Circle of individuals, facing ctr with arms are free. Can also be done in short lines in escort pos.

Meas      4/4 meter

Pattern

10 meas      INTRODUCTION. No action. Dancers may move to the rhythm in place. Start with vocals.

I.      MOVE RIGHT AND SWAY.

1              Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); step L next to R (ct 4).

2              Sway to R (ct 1); bounce on R (ct 2); sway to L (ct 3); bounce on L (ct 4).

3-8            Repeat meas 1-2 three times.

9              Face ctr and step R fwd (ct 1); touch L next to R (ct 2); step L bkwd (ct 3); touch R next to L (ct 4).

II.      IN AND OUT.

1              Leaning slightly fwd and moving diag R, step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2); step L fwd (ct 3); step L next to L (ct &); step L fwd (ct 4).

2              Moving bkwd (making a pie shape), step R bkwd (ct 1); bounce on R (ct 2); step L bkwd (ct 3); bounce on L (ct 4). Straighten up and shimmy (optional).

4-10            Repeat meas 1-2 four times.

If done in lines, hands are in V-pos and body is bent slightly fwd during meas 1; hands are raised to W-pos and body is straightened during meas 2.

**Sequence:** Fig I twice, Fig II, Fig I, Fig II for a total of 23 meas, Fig I, Fig II for a total of 23 meas, Fig II meas 1 only.

Presented by Lucia Cordeiro

Lyrics

## MORENA DO MAR

Morena do mar, sou eu, morena do mar  
 morena do mar sou eu que acabei de chegar  
 Morena do mar, eu disse que ia voltar  
 ah, eu disse que ia chegar, cheguei!

Para te agradar, ai eu trouxe os peixinhos do mar,  
 Morena, para te enfeitar, eu trouxe as conchinhas do  
 mar as estrelas do ceu, morena, as estrelas do mar.

Ai as pratas e os ouros de Iemanja

## BRUNETTE OF THE SEA

Brunette of the sea, it's me, brunette of the sea  
 Brunette of the sea, it's me who has just arrived  
 Brunette of the sea, I said I was coming back  
 Ah, I said I was coming, here I am!

I brought little sea fishes to please you, Brunette,  
 and I brought little sea shells to make you beautiful  
 and stars from the sky, Brunette, and stars from the sea

Ah, the silver and gold of Yemanja

# Rancheira de Carreirinha

(Brazil)

This is a traditional folk dance from Rio Grande do Sul, a southern state of Brazil. The music is from Barbosa Lessa's CD "Danças Folclóricas Gauchas." The dance shows Spanish influences from the border countries of Argentina and Uruguay and from the Polish mazurka brought by immigrants to Brazil. It is similar to a waltz, with the stress on the first beat.

The lyrics are an invitation made by the gaucho to his *gauchinha* (lady) to dance the Rancheira in this specific way.

Pronunciation: rahn-CHAY-ray deh cahr-hey-REEN-yah      Translation: Running Ranch Dance

Music: 3/4 meter      *Lucia Cordeiro: Brazilian Soul, Track 8*

Formation: Circle of couples with M's left shoulder toward ctr, W facing men. Hands joined in closed ballroom pos. If two women dance together, they may join hands across and down.

Steps & Styling: Instructions given for M; W use opp ftwk and direction.

Meas      3/4 meter

Pattern

9 meas      INTRODUCTION. No action.

I.      IN AND OUT.

1      Step L twd ctr (cts 1, 2); step R next to L (ct 3).

2      Repeat meas 1.

3      Step L twd ctr (ct 1); step R next to L (ct &); repeat for cts 2, & 3, &.

4      Step L twd ctr (ct 1); lightly stamp R next to L (ct &); hold (cts 2, 3).

5-8      Repeat meas 1-4 with opp ftwk and direction, moving out to original position.

6-16      Repeat meas 1-8.

II.      WALTZ TURNS, SHORT. (Take ballroom position)

1-8      Starting M's L, W's R, with 8 waltz steps, two 360° rotations as a couple CW, while moving CCW around the circle edge, ending with M's L shoulder twd ctr.

III.      IN, BALANCE AND WALTZ. (Join both hands)

1-2      Step L twd ctr (cts 1-3); close R (cts 1-3).

3-4      Repeat meas 1-2.

5      Repeat Fig I, meas 3.

6      Step R next to L (ct 1); step L twd ctr (ct 2); step R next to L (ct 3).

7      Repeat meas 5.

16

Rancheira de Carreirinha — continued

IV. WALTZ AND SOLOS. (Take ballroom position)

1-12 Repeat Fig II, moving in CCW along the circle edge as a couple.

13-15 Three waltz steps in place, moving to M's L and R.

16 One waltz step moving apart, both moving bkwd.

17-24 M does stamping steps in place of his choosing in a small CCW circle while facing W; meanwhile W holds skirt and does eight waltz steps in a diamond shape in front of and facing M.

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

Presented by Lucia Cordeiro

Lyrics

Come here, come here,  
My beautiful cowgirl,  
For us to dance  
This running ranch dance.

# Você Endoideceu meu Coração

(Brazil)

This dance was choreographed by Lucia Cordeiro in 2013. This is a *forró*, a very well-known type of music and a dance form that is popular all over Brazil. The steps are many. They can be sensuous and teasing, depending on the couple's creativity.

The music is by Nando Cordel, the singer is Fagner, and the title means "You made my heart go crazy." The lyrics say: "You are like the spring water – clean, fresh, and tasty. Everybody wants to drink it."

Pronunciation: voh-SEH ehn-DOYD-deh-say-oh MEH-oh      Translation: You make my heart go crazy  
koh-rah-SAOH

Music: 2/4 meter      *Lucia Cordeiro: Brazilian Soul, Track 4*

Formation: Circle of Couples facing CCW, W to R of M. Hands joined in V-pos.

Steps & Styling: The style is playful. Arm gestures are improvised.

Two-step: step R to R (ct 1); step L next to R (ct &); step R to R (ct 2). Can be done with opp ftwk and direction. Can be done while turning to R or L.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas		<u>INTRODUCTION</u> . No action.
	I.	<u>TWO-STEPS, SWAYS, INDIVIDUAL TURNS</u> .
1		Facing and moving CCW, one Two-step diag R.
2		Repeat meas 1 with opp ftwk continuing CCW diag L.
3		Remain facing CCW, with knees bent slightly, sway R to R (ct 1); sway L to L (ct 2). Emphasize and lead with hips.
4		Repeat meas 3.
5-8		Using four Two-steps, each dancers makes a slow 360° turn alone and in place, rotating CW. Arms are held as if you were holding a ptr in ballroom pos, i.e., M with L arm up and R arm curved around his imaginary partner's waist and W with R arm up and L arm on her imaginary partner's shoulder.
	II.	<u>CHARLESTON</u> .
1		Standing side-by-side with arms in W-pos and facing ctr, step R fwd (ct 1); kick L fwd (ct 2).
2		Step L bkwd (ct 1); step R bkwd (ct 2); step L in place (ct &).
3-4		Repeat meas 1-2.
	III.	<u>HIP BUMPS</u> .
1		Release hands and look at partner. Bump hips with knees bent ("down") (ct 1); sway onto outside ft (ct &); bump hips with knees straight ("up") (ct 1); sway onto outside ft (ct &).



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- 2 Repeat meas 1.
- 3-4 Repeat meas 1-2.
- IV. TWO-STEPS IN PLACE ROTATING AS A COUPLE (short).
- ct 1 (Extra beat in the music) Take ballroom position. M takes wt onto R so that L is free.
- 1-7 Seven two-steps as a couple, rotating gently and slowly CW or CCW, as the couple prefers.
- ct 1 (Extra beat in the music) Drop ballroom handhold and take V-pos facing CCW, W in front of M. W takes wt onto L so R is free.
- V. TWO-STEPS IN PLACE ROTATING AS A COUPLE (long).
- ct 1 (Extra beat in the music) Take ballroom position. M takes wt onto R so that L is free.
- 1-15 Fifteen two-steps as a couple, rotating gently and slowly CW or CCW as the couple prefers. Because of the length of this figure, couple may rotate in one direction for half the time and the reverse direction for the rest of the time.
- ct 1 (Extra beat in the music) Drop ballroom handhold and take V-pos facing CCW, W in front of M. W takes wt onto L so R is free.

Sequence:

Fig I twice; Fig II, Fig III, Fig II, Fig III, Fig IV.

Fig I twice; Fig II, Fig III, Fig II, Fig III, Fig V.

Fig I three times.

Presented by Lucia Cordeiro

Lyrics:

Você endoideceu meu coração, endoideceu  
E agora o que é que eu faço sem o teu amor  
Agora o que é que eu faço sem o beijo teu

You make my heart go crazy, crazy  
Now what do I do without your love?  
What do I do without your kiss?

Eu nem pensei já tava te amando  
Meu corpo derretia de paixão  
Queria tá contigo a todo instante  
Te abraçando, te beijando  
Te afagando de emoção

I did not think, I was already loving you  
My body melted with passion  
I want to be with you all the time  
Holding you, kissing you  
Stroking you thrills me.

Ficar na tua vida eu quero muito  
Grudar pra nunca mais eu te perder  
Você é como água de cacimba  
Limpa, doce e saborosa  
Todo mundo quer beber

I really want to stay in your life  
I cannot stand to lose you  
You are like spring water  
Clean, fresh and tasty  
Everyone wants to drink

**Revised 10/3/2013**



## El Bailecito

(Argentina)

This is a graceful couple dance with the dancers apart and independent with a swaying movement. Throughout the choreography, the gentleman genteelly expresses his admiration for the woman with smooth and expressive movements of his handkerchief. The final approach and the coronation symbolize his success in wooing her.

Because the dance's name is also a generic word for short dances (Little Dance), there is sometimes confusion. El Gato is called "El Bailecito" in some parts of Argentina. Even so, this particular dance has its own history and specific choreography. It arrived in Argentina via Bolivia, entering in the northwest of the country in the middle of the 18th century. It spread to the provinces of Catamarca, Tucumán, Santiago del Estero, and Córdoba. Its origins are obscure but it is supposed that it is from one of the dances brought by Spain to the New World in the colonial years.

Pronunciation: ehl bah-ee-leh-SEE-toh

Translation: The Little Dance

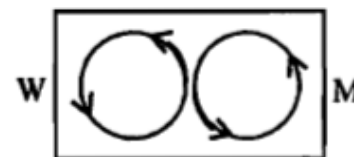
Music: 6/8 meter

*Música de Mi Pueblo*, Track 2 (El Pajarito)

Formation: Cpls standing with M facing W, about 8 feet apart, slightly offset to dancers' right. M's has back of L hand behind him just below his waist. W's L hand holds her skirt. Throughout the dance handkerchief is twirled by moving wrist in a figure 8.

Steps & Styling: Triplet Step: Each step in this dance is actually three steps that consists of one long step (ct 1) and two shorter steps done almost in place (cts 2, 3), beg with either ft.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
5	<u>INTRODUCTION</u> . Clapping – twice on cts 2, 4 – with hands raised to head ht with wt on R and handkerchief in R hand.	
	I. <u>AVANCE Y RETROCESO (ADVANCE AND RETIRE)</u> .	
1	During this entire Fig, handkerchief whirling in air over R shldr.	
	Two Triplet Steps fwd starting L and passing L shldr (cts 1-3, cts 4-6).	
2	One Triplet Step fwd (cts 1-3); on first step of last Triplet Step, step in place while dipping handkerchiefs and bending at the waist, almost brushing fwd foot (cts 4-6).	
3	Two Triplet Steps bkwd starting L and passing R shldr (cts 1-3, cts 4-6).	
4	One Triplet Step bkwd to original pos (cts 1-3); on first step of last Triplet Step, step R to R to move to R while dipping handkerchiefs and bending at the waist, almost brushing fwd foot (cts 4-6). All are now in orig pos.	
5-8	Repeat meas 1-4, but passing R shldr in meas 1-2 and passing L shldr in meas 3-4.	
	II. <u>GIRO (TURN)</u>	
1-2	Use four Triplet Steps. Each dances in a CCW circle turning R shldr twd ptr on second Triplet Step, lowering handkerchief in salute during last two Triplet Steps and dance away back to orig pos.	



Giro

III. CONTRAGIRO (REVERSE TURN).

- 1-2 Repeat Fig II, but dance in a CW circle and turn L shldr twd ptr on the second Triplet Step.

IV. MEDIA VUELTA (BIG HALF-CIRCLE).

- 1-2 With handkerchief draped on L shldr and lifting arms up and snapping fingers (castañetas), use four Triplet Steps to dance in a CCW arc facing ptr and traveling to the other's orig pos.

V. GIRO FINAL (FINAL SMALL CIRCLE).

- 1 Continuing with arms raised and out, each use two Triplet Steps to begin a smaller circle CCW, ending in ctr, R shldr to R shldr.
- 2 One more Triplet Step to finish the small CCW circle and face partner and meet eyes. Raise handkerchiefs in R hands on vertical forearms just below eye level.

Note: If repeating the dance, M turns W to her L under the joined R hands and M and W step bkwd, away from each other to the other's orig pos.

Sequence: Dance repeats twice (three times total).

Presented by Pampa Cortés



# El Cuando

(Argentina)

This beautiful courtly dance was danced in the first half of the 1800s throughout Argentina with the exception of Buenos Aires and el Litoral region. It is a derivation of the Gavotas that the Spanish brought to Argentina in the 18th century. These were French dances composed of two melodies – the Minuet and the other is what became El Gato. The Argentine military hero San Martin possibly first saw it in Mendoza and then took it to Chile on a military campaign along with other dances in 1817. It is a historical dance that is typically only performed in programs celebrating national days. The women wear long ball gowns with mantillas and combs and the men are dressed in tails.

Pronunciation: ehl KWAHN-doh

Translation: The When

Music: mixed meter (3/4 and 6/8)

*Música de Mi Pueblo*, Track 6

Formation: As this is a performance piece, ptrs face each other with M L shldr to the audience. Given that El Cuando has only three cts of introduction, the dancers should already be in position when the music starts, about two yards apart. Wt on R with L stretched in front, toe pointed, and lightly resting on the floor. M has back of L hand on his back a little below waist level, palm out; R hand is held out and ready to take the W's L hand on ct 3. W has L hand on her waist and her R hand slightly lifting the skirt.

Steps & Styling: The Minuet steps are danced with a special step, referred to as a Cuando.

Quando Step. With an almost straight leg, touch L toe across R ft (ct 1); touch L toe straight in front of L (ct 2); touch L toe across R ft (ct 3); slide L fwd and take wt (ct &). Repeat with opp ftwk.

The Alegria portion uses the Triplet Waltz Step.

Triplet Waltz Step: Each step in this dance is actually three steps, a triplet waltz step that is one long step (ct 1) and two shorter steps done almost in place (cts 2-3), beg with either ft.

Zarandeo. W does Triplet Waltz Steps tracing a pattern on the floor while swishing her skirt. W chooses which Zarandeo she wants to do.

Zarandeo de Cuatro. W does Waltzing Steps tracing a diamond or rhombus while moving her skirt counter-body. Each Cuatro takes four Waltzing Steps, so the tracing of the diamond is done twice.

Zapateo. This is a stamping pattern. M chooses which Zapateo to perform. There is no set choreographic choice dictated. See separate instructions at the end of this section for Zapateos.

Meas      mixed meter

Pattern

3 cts

INTRODUCTION.

Step fwd twd ptr with L, pivoting ¼ turn to face the audience (ct 1); step R next to L as M offers W his R hand, palm up at shldr level, and W lightly places R hand in on M's L (ct 2); point L toe fwd and bow to the audience (ct 3).

$\frac{3}{4}$  MINUET.

I. AVANCE Y SALUDO (ADVANCE AND SALUTE).

1-3 Beg pointing L across and advancing twd audience, three Cuando Steps.

4-6 Step onto L and pivot  $\frac{1}{4}$  CCW to face ptr (ct 1); step R bkwd, leaving L pointed in front (ct 2); W curtsy and M bow (ct 3).

II. REGRESO Y SALUDO (RETURN AND SALUTE).

1-6 Repeat Fig I. This requires dancers to turn their back to the audience, walk fwd (away from audience) and return to beg pos.

III. CRUCE Y SALUDO (CROSS & SALUTE).

1-3 Beg orig pos face-to-face, and using the same ftwk as Fig I, meas 1-3, dance in a slight arc so that ptrs pass L shldr.

4-6 Using the same ftwk as Fig I, meas 4-6, turn to face ptr. M and W have exchanged places.

7-12 Repeat 1-6. M and W are back in orig pos.

6/8 ALEGRIA.

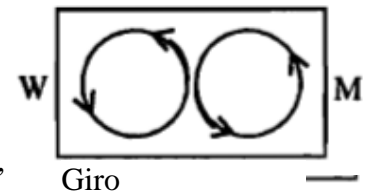
I. VUELTA ENTERA (BIG CIRCLE). Arms curved up at head level, slightly fwd, snapping fingers.

1-2 Using four Triplet Waltz Steps, M and W exchange places by moving along half of a large CCW circle.

3-4 Using four Triplet Waltz Steps, M and W return to orig pos by moving along half of a large CCW circle.

II. GIRO (TURN).

1-2 Using four Triplet Waltz Steps, each dances out to the R, to dance in a small individual CCW circle and back to orig pos. At the end of the second Triplet Steps, when R shldr are adjacent, each looks over R shldr to smile at the other, before turning away and finishing the circle. Arms are raised while snapping fingers.



III. CONTRAGIRO (REVERSE TURN).

1-2 Repeat Fig II, but dance in a CW circle and turn L shldr twd ptr on the second Triplet Waltz Steps.

IV. ZAPATEO Y ZARANDEO DE CORAZÓN.

1-4 M performs a Zapateo while W performs a Zarandeo de Cuatro twice. See the end of this section for instructions on Zapateos.

**Sequence:** Minuet, Alegria Fig I, Fig II, Fig III, Fig IV, Fig II, Fig III, Minuet Fig I, Fig II. End remaining in ctr ready for repeat. Repeat from beginning, after final Fig II return to ctr and bow.

Presented by Pampa Cortés

## El Gato

(Argentina)

This lively creole dance is found throughout Argentina. It is possible that it arrived by the 1820s from Peru via Bolivia or Chile or perhaps both. It was also danced in Uruguay, Paraguay, Chile and Peru, though it is in Argentina that it had the strongest development and diffusion. Originally it was known by different names in various provinces and there are still some places where it is called “Bailecito,” which is now the name of a completely different dance. Suffice it to say that El Gato is what this dance is called in the majority of Argentina. There are several variations, including El Gato Cuyano, Gato Con Relaciones (couplets), Gato Polqueado (polka), Gato Encadenado (enlaced), and Gato Patriótico (danced with two couples and with handkerchiefs).

El Gato uses a rhythm that is “ternario” – a measure of three parts (triplets) in 6/8 time, with the bass or drum percussion in 3/4 time.

Pronunciation: ehl GAH-toh

Translation: The Cat

Music: 6/8 meter

*Música de Mi Pueblo*, Track 1 (El Alegre)

Formation: Beg pos M and W stand approximately 8 feet apart. Wt on R with L extended and pointing R at an oblique angle twd ptr. Arms raised, hands at eye level, looking over L shldr at ptr.

Steps & Styling: Triplet Step: Each step in this dance is actually three steps that consist of one long step (ct 1) and two shorter steps done almost in place (cts 2, 3), beg with either ft.

Zarandeo. W does Triplet Steps tracing a pattern on the floor while swishing her skirt. W chooses Zarandeo she wants to do. Only one is described below.

Zarandeo de Cuatro. W does Waltzing Steps tracing a diamond or rhombus while moving her skirt counter-body. Each Cuatro takes four Waltzing Steps, so the tracing of the diamond is done twice.

Zapateo. This is a stamping pattern. M chooses which Zapateo to perform. There is no set choreographic choice dictated. See the end of this section for instructions on Zapateos.

Meas      6/8 meter

Pattern

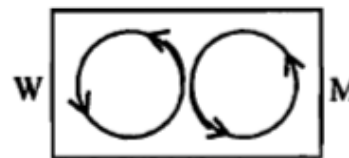
5                      INTRODUCTION. Clapping while looking at ptr.

I.                    VUELTA ENTERA (FULL TURN).

1-4                    Using eight Triplet Steps, each dances out to his/her R to dance in a large CCW circle. At the half-way point, each will be in the other’s starting pos, and at the end each will be back at the orig pos.

II.                   GIRO (SMALL TURN).

1-2                    Using four Triplet Steps, each dances out to the R, to dance in a small individual CCW circle and back to orig pos. At the end of the second Triplet Steps, when R shldr are adjacent, each looks over R shoulder to smile at the other, before turning away and finishing the circle.



Giro

- III. ZAPATEO Y ZARANDEO (TAPPING AND SKIRT WORK).  
 1-4 M performs a Zapateo while the woman performs a Zarandeo de Cuatro twice. See the end of this section for instructions on Zapateos.
- IV. MEDIA VUELTA (BIG HALF-TURN).  
 1-2 M and W exchange places in a CCW arc, using four Triple Steps.
- V. ZAPATEO Y ZARANDEO (TAPPING AND SKIRT WORK).  
 1-4 Repeat Fig III.
- V. GIRO FINAL (FINAL TURN).  
 1-2 Using Three Triplet Steps, each dances in a small individual CCW circle. On the last three cts of the second meas, end close enough to face each other with L hand at the waist and R hand on the ptr's L shldr.  
 M takes W's R hand in his and turns her L. Each then backs up into the other's orig pos, and the dance repeats.

Presented by Pampa Cortés



# El Chamamé

(Argentina)

Chamamé is a *baile popular*, a social dance, and is not considered to be one of the folkloric dances of Argentina. It is a couple dance with a closed embrace. There is no set choreography. The man improvises according to his taste, both with dance steps and Zapateo (see end of this section of instructions on Zapateos).

Chamamé is a fusion of many roots including the indigenous Guaraní, the baroque music of the Jesuit monks who arrived to the area in the 1600s, African rhythms of freed slaves from Brazil and then, in the 1800s, the European immigrants such as the Ukrainians, Italians, Germans, Russians, and Basques who brought their polkas and schottische, and the accordion – the instrument most associated with the genre.

Chamamé has its deepest roots in the northeastern part of Argentina called the Litoral, the land close to the rivers (in between Uruguay and Paraná rivers). The town of Yapeyú is considered the birthplace of chamamé music. There the monks and the Guaraní built the largest instrument factory in all of Latin America.

The music and dance were disdained by the middle and upper classes as music for country folk. It wasn't until the 1980s that the music became a vehicle for social commentary and embraced by more of the population.

Pronunciation: ehl chah-mah-MEH      Translation: My soul in the rain (Guaraní)

Music: 3/4 meter      *Música de Mi Pueblo*, Track 4 (Recordando San Cosme)

Formation: This is a variation on a traditional ballroom pos. W's L arm is high up on the M's R shldr and the R side of his back, and the M's R arm is farther around the W's back. M's head faces L and W's head faces R, so they look in the same direction, not at each other and not over the other's shldr. The joined hands (M's L, W's R) are held low, just below waist level and closer to the M's waist. M uses the joined hands to steer and direct the W's movements. He may raise the joined hands to allow the W to turn to her R.



Steps & Styling: The steps are similar to a waltz. However, while the cpl does rotate, there is *less emphasis* on rotating and moving around the floor in a CCW direction. Dancers often move CW, along a line, or stay in one place, as directed by the M. This dance is improvisational. M does whatever figures and order he desires.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>WALKING, CAMINATA.</u>	
1	One large step beg M's L, W's R in a direction of the M's choosing (ct 1); two steps in place (cts 2-3).	
2	Repeat meas 1 with opp ftwk.	

II. BALANCE TURNING/BALANCEO GIRANDO. (Can be done in place or turning.)

1 One large step beg M's L, W's R in a direction of the M's choosing (ct 1); step on M's R, W's L behind (ct 2); shift wt back to orig ft (ct 3).

2 Repeat meas 1 with opp ftwk.

III. FWD AND BACK IN PLACE/BALANCEO ADELANTE Y ATRÁS.

M's R, W's L remain in place during this rocking pattern. This pattern takes four cts and requires multiple meas.

1 M: step L fwd (ct 1); step R in place (ct 2); step L bkwd (ct 3). Step R in place (ct 1).

W: step R bkwd (ct 1); step L in place (ct 2); step R fwd (ct 3). Step L in place (ct 1).

This ftwk is repeated until the M signals the W to change the step by pausing when M's ft is fwd, W's bkwd.

IV. WOMAN TURN DURING MAN'S ZAPATEO/ZAPATEO DEL HOMBRE Y GIRO DE LA MUJER

1 Using the basic waltz step, M steps in place while turning the W to her R under the raised hands (M's L, W's R). Hands remain joined during the next sequence.

2 M does Zapateos of his choosing while moving in a CCW circle around the W, while the W uses waltz steps to continue turning to her R. W takes the edge of her skirt into her L hand and brings it to rest on her waist on her L. See instructions for zapateos at the end of this section.

3-8 Repeat meas 2 until the M signals the W to approach him and resume the orig pos.

End with a lunge back onto M's L.



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3-8 Repeat meas 1-2 three times until back at starting pos.

II. VUELTA ENTERA (FULL CIRCLE).

1-2 The dancers begin a CCW arc circling each other in the ctr and returning to starting point with four Triplet Waltzing Steps (cts 1-6, 1-6).

3 One Triplet Waltzing Steps to advance twd ptr (cts 1-3); make a CCW smaller circle (“giro”) in front of ptr (cts 4-6), dipping handkerchiefs.

4 With handkerchiefs waving, turn away from ptr ½ turn CCW and use two Triplet Waltzing Steps to return to orig corner and turn ½ CCW face ptr (cts 1-6).

III. ZAPATEO Y ZARANDEO DE CUATRO.

1-4 M performs a Zapateo while the woman performs a Zarandeo de Cuatro twice.

IV. ZAPATEO Y ZARANDEO DE CORAZÓN.

1-4 M performs a Zapateo while W performs a Zarandeo del Corazón.

V. MEDIA VUELTA & GIRO FINAL (BIG HALF-TURN AND FINAL TURN).

1-2 M and W exchange places in a CCW arc, using four Triple Waltzing Steps.

3 M and W dance in a small CCW circle using two Triple Waltzing Steps.

4 M and W turn in place CCW using two Triple Waltzing Steps to end facing each other. The overall movement in these four meas resembles a spiral.

Ending pos: Facing each other, wt back on R and L pointed fwd, M and W lightly clasp fingers of R hand with forearms, hands vertical, in a final salute.

Sequence: The dance is done twice. At the end of first time through, M gives the W a turn to her L to send her to her new corner behind her.

Presented by Pampa Cortés

# La Chacarera

(Argentina)

This dance is found in all parts of Argentina. It is lively and happy, expressing gallantry and romance. The man and woman dance apart. It is similar to other dances such El Gato, El Escondido and El Remedio, among others. Historically, first mention of it was made in the 1850s.

Chacareras use a rhythm that is “ternario” – a measure of three parts (triplets) in 6/8 time, with the bass or drum percussion in 3/4 time.

Pronunciation: Translation: The Playful Girl

Music: 6/8 meter *Música de Mi Pueblo*, Track 7 (La Juguetona)

Formation: Beg pos M and W stand approximately 8 feet apart. Wt on R with L extended and pointing R at an oblique angle twd ptr. Arms raised, hands at eye level, looking over L shldr at ptr. All beg with L; M and W do the same movements except during the Zapateo (stamping pattern) and Zarandeo (skirt swishing).

Steps & Styling: While traveling, the dancers hold their arms up in the shape of a wine glass (copa), elbows slightly bent and pointing down, hands extended to the sides at face level; the dancers should be able to see their own hands. Dancers snap their fingers in time to the counts (castañetas).

It is typical that the musicians will call the different parts of the choreography and add their own playful comments.

Triplet Step: Each step in this dance is actually three steps consisting of one long step (ct 1) and two shorter steps done almost in place (cts 2, 3), beg with either ft.

Zarandeo. W does Triplet Waltzing Steps tracing a pattern on the floor while swishing her skirt. W chooses which Zarandeo she wants to do and how she wishes to swish her skirt.

Zarandeo de Cuatro. W does Triplet Waltzing Steps tracing a diamond or rhombus while moving her skirt counter-body. Each cuatro takes four Triplet Waltzing Steps, so the tracing of the diamond is done twice.

Zarandeo del Corazón. This is a pattern the W traces that is in the shape of a heart. The woman makes a big CCW arc using two Triplet Waltzing Steps. On the third Triplet Waltzing Step, W moves to the M's L. On the next two Triplet Waltzing Steps, W makes a small CW arc in front of M and ends on M's R with the sixth Triplet Waltzing Step. Facing ctr, W returns to starting position in another arc using the last two Triplet Waltzing Steps. Skirt is swished counter-body with each Triplet Waltzing Step.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
2 meas		<u>INTRODUCTION</u> . Rhythmic clapping with hands at eye level.
	I.	<u>AVANCE &amp; RETROCESO (ADVANCE &amp; RETREAT)</u> .
1		Beg L, two Triplet Steps fwd twd ptr leading with R shldr to meet face-to-face with R shldrs adjacent (cts 1-3; cts 4-6).

- 2 Using two Triplet Steps, do a ½ turn CW to bring L shldr adjacent, and move away from each other leading the R shoulder and end facing ptr (cts 1-3; cts 4-6). These 2 measures form a diamond pattern.
- II. GIRO (SMALL TURN).
- 1 Starting out to R, use two Triplet Steps to dance half of a CCW circle to meet ptr with R shldr adjacent (cts 1-3; cts 4-6). Look over R shldr and smile at ptr.
- 2 Continuing in the CCW circle, use two Triplet Steps to return to orig pos.
- III. VUELTA ENTERA (FULL TURN).
- 1-4 Using eight Triplet Steps, M and W each dance along a large CCW circle so that half-way through they are in each other's orig pos (meas 1-2) and at the end they are each back in their own orig pos. Maintain eye contact.
- IV. ZAPATEO Y ZARANDEO (TAPPING AND SKIRT WORK).
- 1-4 M performs a Zapateo while the woman performs a Zarandeo de Cuatro twice.
- V. MEDIA VUELTA (BIG HALF-TURN).
- 1-2 Stepping out to R, use four Triplet Steps to dance along a half-circle CCW to switch places and face each other.
- VI. GIRO FINAL (FINAL TURN).
- 1 M and W dance in a small CCW circle using two Triple Steps.
- 2 M and W turn in place CCW using two Triple Steps using the end of the second Triplet Steps to face each other, wt back on R and L pointed fwd; each rests R hand on other's L shldr and L hand at own waist.
- Break M uses R hand, to take W's R hand and turn her CCW. Each backs up to new starting pos (the other's orig pos).
- VII. VARIATION – VUELTA ENTERA EN ESE (FULL TURN IN FIGURE “S”)  
This variation can be used in place of Fig III above.
- 1 Starting R, use two Triplet Steps to dance a half-circle CCW to meet facing ptr in ctr.
- 2 Starting R, use two Triplet Steps to pass L shoulders and dance a half-circle CW turn to opp side.
- 3-4 Repeat meas 1-2 to return to orig. pos.

Sequence: Fig I, Fig II, Fig III, Fig IV, Fig III, Fig IV, Fig V, Fig VI. At this point each will be in the other's orig pos. The dance is repeated from this pos.

Calling the parts of the dance:

For the start of the first time through: ¡Primera! or ¡A la primera!

For the start of the second time through: ¡Segunda! Or ¡A la Segunda!

To start the dancers: ¡Adentro! (ah-DEHN-tro) (Go in!)

For the end of the second time through: ¡Ahura! (OW-dah) or ¡Se acaba! (say ah-CAH-ba)! (It's over!)

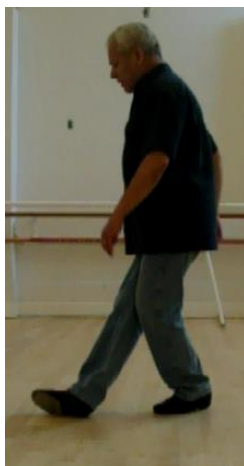
Presented by Pampa Cortés

# Zapateo

(Argentina)

A Zapateo is a pattern of stamps or taps men in Argentine folk dance use to show off their dancing skills, especially for women.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
	I.	<u>EL BASIC (THE BASIC).</u>
1		Wt on R, strike L heel fwd (ct 1); step L in place (ct 2); step R in place (ct 3); strike L heel fwd (ct 4); step L in place (ct 5); pause (ct 6).
2		Repeat meas 1 with opp ftwk.
	II.	<u>EL BONITO (THE PRETTY ONE).</u>
1	cts 1-4	Wt on R, step on L (ct 1); stretch R fwd with toe pointed down and brush bkwd (ct 2); brush bkwd again (ct &); stamp R next to L (ct 3); stamp R next to L again (ct &); step R next to L (ct 4).
2-6		These four beats are repeated over the next six meas, alternating sides, with a pause for two beats at the end of the sixth meas.
	III.	<u>EL MARTILLO (THE HAMMER).</u>
1	cts 1-4	Wt on L, bend R knee and bringing thighs together (knock-kneed), point R toe down and to R (ct 1); stamp R next to L (ct 2); stamp R again next to L (ct 3); step R next to L (ct 4).
2-4		These four beats are repeated over the next four meas, alternating sides.
	IV.	<u>LA VOLCADA (THE TURNED-OVER FOOT).</u>
1		Step L heavily in place (ct 1); R toe pointing down to R, keeping knees adjacent and pigeon-toed (ct 2); pivot on L ¼ turn R while touching the outside of the R ft on the floor, with a relaxed ankle and showing the sole of the R shoe (ct 3).
2-6		Repeat meas 1 with opp ftwk, and continuing alternative sides.



Presented by Pampa Cortés

## NOTES

## Belly Dance with Ziva Emtiyaz

All three songs fuse Arabic Pop with Sa'idi roots and feature Raqs al Sharqui (Dance of the East) highlights. Arabic Pop music is listened to throughout the Middle East and the world. It often features the Sa'idi rhythm (pronounced SAH-ee-dee) played twice as fast as it was traditionally played. The Sa'idi rhythm is a 4/4 rhythm and sounds like “doum tec doum doum tec” when played on the Egyptian tablah (drum). Sa'idi music comes from the Sa'id, a rural area in Upper Egypt. Traditional Sa'idi often features a cane called the assaya. The Sa'idi dance style can be very energetic and bouncy and is danced by both men and women. Women tend to do more hip work than men.

Raqs al Sharqui is what the Western world calls “belly dance.” It has a rich history beginning with Lebanese Baddiaa Masabni bringing the dance to the stage in Cairo in 1926. Only women performed Raqs al Sharqui originally. Today you will see both men and women celebrating the dance, and you will find it all over the world.

To learn more about the roots of belly dance visit: [www.zivadancer.com/blog.html](http://www.zivadancer.com/blog.html)

The folkloric rhythm of Sa'idi drives these earthy and upbeat songs. Choreographed movements pull from the dances of the Sa'idi people and Raqs al Sharqui.

## Arabic Dance Movement Vocabulary

### ISOLATIONS

<u>Hips</u>	Hip up Hip down Hip bumps Hip forward and back Hip slide (off center: Front, R, L, Back) Hip rolls/omnis (includes pelvic movement) Hip diamonds/squares (pelvis)	<u>Posture</u>	Slightly bent knees. Toes and knees aligned Feet about fist width apart Abdominals engaged / Neutral tuck Open collarbone Shldr back and down Ribs over hips Stand tall Posing
<u>Pelvis</u>	Tuck Release		
<u>Gluteus</u>	Contract/Squeeze!		
<u>Torso</u>	Abdominal contraction and release Abdominal separation		
<u>Chest</u>	Chest lift/tilt Chest drop Chest slide (Right, Left, Front, Center) Chest circles Chest diamonds		
<u>Neck</u>	Slide (Right, Left, Front, Center) Head tilt Head circles, slides, and wobbles		
<u>Arms</u>	Shoulder Front and Back Shoulder Up and Down Shoulder rolls Elbow isolation Arm waves/snake arms		
<u>Hands</u>	Wrist lifts drops and circles Hand undulations Scoops and flicks		



## Arabic Dance Movement Vocabulary — continued

Connecting Moves

Hip drop and Hip drop with kick  
 Exterior hip circle  
 Heel drops  
 Vertical hip figure 8s (scoops)  
 Mayas (reverse hip figure 8s)  
 Sliding hip figure 8s  
 Figure 8s throughout rest of body  
 Undulations (top to bottom and reverse)  
 Belly Roll  
 Tush Push  
 4 point glute squeeze

Basic Traveling Steps

Step together step touch (add hip circle)  
 Grapevine  
 Arabic Basic  
 Sa'idi sweep  
 Sa'idi hop (FFBB)  
 Walk with hip bump  
 Traveling undulation (and reverse)  
 Egyptian strut  
 Pencil turn  
 3 step turn  
 Chasse  
 3 steps, arabesque

Shimmies

Seated vertical shimmy  
 Egyptian shimmy  
 Twist shimmy  
 Pelvic Shimmy  
 Shoulder Shimmy  
 Vibration/Earthquake shimmy  
 Stomach flutter  
 $\frac{3}{4}$  shimmy  
 Choo-choo shimmy  
 Gluteal shimmy

## Nar

This is a choreography by Ziva Emtiyaz that takes dance moves from the Sa'idi people and Raqs al Sharqui. Translation of the title: "Fire."

Pronunciation: NAHR

Music: 4/4 meter *Dance with Ziva Emtiyaz, 2013 Middle Eastern Music Mix, Track 2*

Formation: Individuals

Steps & Styling: If dancers don't want to do armwork, hands can be on hips or out to side.

<u>Meas</u>	<u>Footwork</u>	<u>Arms</u>
<u>INTRODUCTION</u> – Dancers enter.		
1-3	One group of dancers walks four bouncy steps fwd beg R. Pencil turn R over L, one complete turn and pose.	Arms opened at sides.
1-3	Second group of dancers repeats movements above.	
1-2	I. L to R in front of R, R to R, L in front of R, R to R. Exterior Hip circle CW with 4 heel drops.	Shoulder shimmy, then playful arms circle.
3-4	Repeat movements of meas 1-2 with opp ftwk and direction. Hip circle is CCW.	Repeat first two meas.
5-6	Repeat first two meas.	Repeat first two meas.
7-8	Repeat first meas. Then hip slide (or hip scoop) L-R-L-R and push off onto L kicking L foot up behind.	Repeat first meas. Arms at sides during hip slides (or scoop).
8	Repeat meas 1-8, but omit the kick at the end. Take weight back on L; six shoulder isolations and chest circle R-fwd-L.	Shoulder shimmy grapevine. Arms side hip slides.
1-4	II. Step-together-step touch to R. L hip fwd-fwd-back-back. Repeat to L. R hip fwd-fwd-back-back.	Arms side travel. Outside hand to head hips.
5-8	Repeat meas 1-4.	Repeat Fig II.
1-7	III. Walk 3 steps beg R. Shoulder shimmy (Wella Wella). Repeat that four times while moving CW in a circle. 6 hip bumps. Reverse undulation up. R foot rock fwd-fwd, L leg bkwd-bkwd.	Arms at sides.
1-8	II. Repeat Fig II above but hop on R on last half-count to anticipate crossing L in next figure.	Arms travel sdwd. Outside hand to head hips.
1-6	I. Repeat Fig I with ending.	Repeat Fig I with ending at 9-16.

## Nar — continued

IV.	1-5	Arabic basic R-L-R-L (front, ctr, back, ctr) twice to face L. Touch R next to L, three undulations. Head slide R-L, one undulation. Head slide R-L.	Arms move in “Figure 8” side to side for Arabic Basics. Arms open into L shape during undulations.
	6-10	Arabic basic R-L-R-L. Arabic basic R-L-R, touch L. Use Arabic Basics to complete circle CCW until L profile is showing. 3 undulations; two hip lifts. 1 undulation; two hip lifts.	Arms at sides for Arabic Basics. Arms open into L shape during undulations.
III.	1-7	Repeat Fig III. Start walking on L foot.	Repeat Fig III.
II.	1-4	Repeat Fig II above but hop on R on last half-count to anticipate crossing L in next figure.	Repeat Fig II.
I.	1-6	Repeat Fig I with ending	Repeat Fig I with ending.
IV.	1-10	Repeat Fig IV.	Repeat Fig IV.
III.	1-7	Repeat Fig III, beg L.	Repeat Fig III.
II.	1-4	Repeat Fig II.	
Ending	1	Touch R next to L and pose.	Arms above head and pose.

Presented by Ziva Emtiyaz

## Ya Alam

This is a choreography by Ziva Emtiyaz that takes dance moves from the Sa'idi people and Raqs al Sharqui.

Pronunciation:       YAH ah-LAHM

Music:                4/4 meter       *Dance with Ziva Emtiyaz 2013 Middle Eastern Music Mix, Track 2.*

Formation:         Individuals

<u>Meas.</u>	<u>Footwork</u>	<u>Arms</u>
	<u>INTRODUCTION.</u> (Instrumental)	
1-7	Shimmy.	Snake arms.
1-4	Shift wt R. Hip bump R twice. Shift wt L. Hip bump L twice. Shift wt R. Hip bump R twice. Two chest lifts.	R arm out to side, L arm up. L arm out to side, R arm up. R arm out to side, L arm up. Arms at sides for chest lift.
5-8	Repeat meas 1-4 with opp ftwk.	
1-4	I.       3 drop-kicks on R hip, drop-switch. 4 drop kicks on L hip.	Arms frame high and low.
1-2	II.     Exterior hip circle. (Big Ridiculous) to R fwd, to back, to L back	Sweep in. Sweep out.
1-4	III.    Shimmy.	Arms sway above to R and L, R arm out, L to head.
1-5	IV.     Side sweep with heel drop (R and L) for a total of five on each side.	Arms at sides.
1-8	V.      Tush push four times to R. Tush push four times to L. Repeat.	Arms push in the direction of travel.
1-8	VI.     Tush push four times to R. Step-touch fwd four times beg L. Tush push four times to L. Step-touch bkwd four times beg R.	Open twd traveling side.  Hand to head of stepping foot for cross-touch.
1	Finale   Shimmy, pose.	Arms sway R, L, R arm out, L arm to head.

Sequence:

Introduction.

Fig I, Fig II, Fig III, Fig IV, Fig V, Fig VI.

Fig I, Fig IV (only four meas), Fig II, Fig III, Fig IV, Fig V, Fig VI,

Fig I, Fig IV (only four meas), Fig II, Finale

Presented by Ziva Emtiyaz

## **Is That Dance Israeli?**

By Loui Tucker (2006)

What makes Israeli dances distinct from dances done in other countries and by other cultures?

1. Israeli dances generally involve more arm movements, claps, slaps, etc. than most other international dance forms. Often these are added by the dancers themselves after presentation by the choreographer. With time and the folk process, some such flourishes become formalized and dances are taught with these additions.
2. Israeli dances incorporate more turns than most other dance forms. Many dances have so many turns that dancers don't even bother to hold hands during the dance.
3. Israeli dances incorporate movements from other dance forms. Israeli dancers are generally (there are exceptions) not purists who toe an ideological line when it comes to dancing. They are acquisitive and copy freely from dances of other cultures. Years ago, the kicks and stamps and bounces of Turkish and Druz dances were mimicked. More recently, Israeli dances show influences from salsa, swing, and jazz.
4. Israeli dances frequently involve entire sections of the dance facing away from the center of the circle. For example, Part A might be 16 counts, at the end of which there is a half-turn to face out and the sequence of 16 counts is repeated facing out and turning at the end to face back in. This is rare in any other dance form.
5. Israeli dances each have their own piece of music. Zemer Atik, Mayim, and Tzadik Katamar are always done to the same specific melody. In contrast, a pajduško can be done to any tune that has that particular rhythm pattern, and a hambo can be done to any hambo music.
6. Israeli dances are usually done to music that is either 4/4 or 3/4 rhythm.
7. Israeli dances are universal. Dance notations for Israeli dances will not have a comment pointing out that a particular dance is done in this or that region or village, or is seen primarily at weddings or certain festivals. Israeli dances are intended to be universal so that any dance can be done the same throughout Israel and throughout the world, wherever Israeli dances are done. Videos and written dance notations discourage significant variations. If you attend an evening of Israeli dancing, you'll do the same dances to the same music. An Israeli dance is done the same in Haifa, Tel Aviv, Jerusalem, Paris, London, New York, Chicago, Miami, San Francisco, Mexico City, Hong Kong, or Tokyo. While some dances might not be done in all locations because dancers, dance teachers, and dance groups have their favorite styles, music, singers and dances, except for slight regional variations (a clap here, and extra turn there), if a dance is done at all, it is done the same way everywhere.

## Ahava Ktzara

(Israel)

This dance was created in 1992 and is one of the first dances choreographed by Gadi Biton (see photo). Gadi is one of Israel's most popular and prolific choreographers, with well over 280 dances created through 2012.



Pronunciation: ah-hah-VAH ktsah-RAH

Translation: A Brief Love

Music: 4/4 meter

Erica Goldman: *Israel Dances*, Track 4 and 5

Formation: Couples facing CCW, W on M's R. Inside hands are joined in V-pos. M and W use the same ftwk throughout this dance.

Meas      4/4 meter

Pattern

2 meas      INTRODUCTION. No action. The first step of the dance is done *before* the lyrics of the song. The song begins on the *second* step of the dance.

I.      SIDE-BY-SIDE.

- 1      Beg with R, two walking steps fwd (cts 1, 2); two more walking steps fwd, but crossing slightly, R in front of L and then L in front of R (cts 3, 4).
- 2      Sway on R to R (ct 1); sway on L to L (ct 2); drop handhold, and moving twd ctr, step R in front of L (ct 3); step L to L with a ½ pivot R (ct 4).
- 3      Complete the full turn to R with a step-together-step (R, L, R) to end facing CCW (cts 1-2); sway L (ct 3); sway R (ct 4).
- 4      Moving away from ctr, step L in front of R (ct 1); step R to R with a ½ pivot L (ct 2); complete the full turn to L with a step-together-step (L, R, L) to end facing CCW (cts 3-4). Rejoin inside hands.
- 5-8      Repeat meas 1-4. During last turn in meas 8, M makes ¼ turn and W makes ¾ turn to face each other with M's back to ctr.

II.      PARTNERS FACING.

- 1      Sway on R to R (ct 1); sway on L to L (ct 2); step R in front of L with a rise onto the ball of the R ft, turning slightly to L so that R shldr are adjacent and reaching with R arm above head (ct 3); pause (ct 4).
- 2      Step bkwd onto L and face ptr (ct 1); step R to R (ct 2); step L in front of R (ct 3); step on R in place (ct 4).
- 3      Two steps L, R to make a full turn L (cts 1, 2); sway on L to L (ct 3); sway on R to R (ct 4).
- 4      Step L in front of R with a rise onto the ball of the L ft, turning slightly to R so that L shldr are adjacent and reaching with arms above head (ct 1); pause (ct 2); step bkwd onto R and face ptr (ct 3); wide sway on L to L (ct 4).
- 5      Turn R (M ½ turn, W full turn) with two steps (R, L) to end facing ctr with W behind and slight to the R of M (cts 1, 2); step R to R (ct 3); step L in front of R (ct 4).

## Ahava Ktzara — continued

- 6 Facing ctr, step-together-step (R, L, R) moving CCW (cts 1-2); step L in front of R (ct 3); step bkwd in place on R (ct 4).
- 7 Repeat meas 6 with opp ftwk and direction.
- 8 Full turn R with three steps (R, L, R) to end facing ctr (cts 1-3); step L in front of R (ct 4). During the turn M moves slightly bkwd (away from ctr) and W turns fwd (twd ctr) so they are now side by side and can take Varsouvienne pos (see figure below).

III. FACING CENTER IN VARSOUVIENNE.Varsouvienne  
Position

- 1 Facing ctr and moving CCW, grapevine to R: R to R (ct 1), L behind R (ct 2), R to R (ct 3), L in front of R (ct 4).
- 2 Releasing R hand and using joined L hands, M turns W a full turn to R with two steps while taking two steps (R, L) to R (cts 1, 2); sway R to R (ct 3); sway L to L (ct 4). Take Varsouvienne pos.
- 3 Repeat meas 1.
- 4 Repeat meas 2, cts 1-2, *except* that M uses his two steps to step twd ctr and turn ½ to R to face W; rock bkwd onto R (ct 3); step fwd onto L (ct 4).
- 5 Two steps (R, L) fwd, pull by with joined L hands, M moving away from ctr and W moving twd ctr, passing L shldr (cts 1, 2); step-together-step (R, L, R) continuing fwd (cts 3-4).
- 6 Turning ¼ to R, step on L to L (ct 1); step R to R while turning to face ptr (ct 2); step L fwd twd ptr (ct 3); brush and swing R fwd while raising the L arm high (ct 4).
- 7 Two steps (R, L) to meet ptr (cts 1, 2). With M's R hand on W's L waist, W's R hand on M's L waist, beg CW rotation with step-together-step R, L, R (cts 3-4).
- 8 Continue CW rotation using two steps (L, R) (ct 1, 2); step-together-step (L, R, L) with W making an extra ½ turn at the end to face the same direction as M, both facing ctr.
- 9-16 Repeat meas 1-16. Instead of facing ctr, release handhold, face CCW, and take V-pos.

IV. CHERKASSIYA TRANSITION

- 1 Facing CCW, step R fwd without moving L ft (ct 1); take wt back on L (ct 2); step R bkwd (ct 3); take wt back on L (ct 4).

Sequence: Fig I, Fig II, Fig III, Fig IV 3 times. Ending: Fig I, meas 1, meas 2 cts 1-2, followed by CW spin into the ctr and end facing ctr.

Presented by Erica Goldman

Lyrics

Mah at menasah lomar,  
 lo echpat li mah,  
 me'uchar kol kach achshav  
 ve'ein kan ahavah.  
 Mabatim nifgashim,  
 ve'anachnu shnei zarim.

At hayit yafah kol kach  
 az bamesibah,  
 ba'einaich hashtuyot  
 hits'at li ahavah,  
 ha'orot amumim,  
 ve'anachnu kvar ozvim.

Ruach bas'derah,  
 at kan letsidi,  
 laylah ya'avor  
 beveitech o beveiti,  
 uvanegi'ah  
 yesh bah gam tikvah  
 she'at ha'achat shechipasti bedarki.

Aval ze sipur nosaf  
 shel ahavah ktsarah,  
 vеха'esh sheba'arah  
 kim'at miyad kavtah.  
 Bli ke'ev, bli dma'ot,  
 kan dracheinu nifradot.

Shuv lama'agal  
 bo ani lachud,  
 ben lokeach bat  
 veroked itah rikud,  
 shuv mehatchalah  
 delet tipatach  
 uchshe'ekanes, leheichan ani nichnas?

Bli ke'ev, bli dma'ot  
 kan dracheinu nifradot. (x3)

What are you trying to say,  
 I don't care what,  
 it's quite late now  
 and there's no love here.  
 Stares meet,  
 and we're two strangers.

You were so pretty  
 back then at the party,  
 in your drunken eyes  
 you offered me love,  
 the lights are dim,  
 and we're already leaving.

A wind in the tree lane,  
 you're here by my side,  
 the night will pass  
 in your house or mine,  
 and in its touch  
 there's hope in it too  
 that you're the one I searched for on my path.

But that's an extra story  
 of a short love,  
 and the fire that burned  
 almost immediately burnt out.  
 Without pain, tears,  
 here our ways separate.

Again to the circle  
 that I'm captured in,  
 a son takes a daughter  
 and dances a dance with her,  
 again from the beginning  
 the door will open  
 and when I will go in, where am I going to?

Without pain, tears,  
 here our ways separate. (x3)



# Ahava Pshuta

(Israel)

This is one of many Israeli dances that feature pivot turns. In Hebrew, this movement is called a *lahatz* or a press turn because you are pressed close to your partner, and it is found in a large percentage of modern Israeli couple dances. It was choreographed by Roni Siman-Tov in 1983.

Pronunciation: ah-hah-VAH pshoo-TAH Translation: A Simple Love

Music: 4/4 meter Erica Goldman: *Israel Dances*, Track 8, 9 & 10

Formation: Couples in a circle facing CCW, W on M's right. Simple inside handhold. M and W use opposite footwork throughout.

Steps & Styling: Yemenite: Step R to R (ct 1); step L to L and slightly bkwd (ct &); step R in front of L (ct 2). Can be done with opp ftwk and direction.

Inside foot: When standing side by side with ptr, this refers to the foot closest to ptr, typically M's R, W's L.

Outside foot: When standing side by side with ptr, this refers to the foot farthest from ptr, typically M's L, W's R.

Meas 4/4 meter

Pattern

4 meas INTRODUCTION. No action.

I. WALK CCW, SWITCH PLACE, SWITCH BACK.

1 Beg with outside ft, walk four steps fwd (cts 1-4).

2 Sway away from ptr on outside ft (ct 1); sway on inside ft, W stepping in front of M (ct 2); switch places, W passing in front of M using three steps beg with outside foot crossing in front (cts 3, &, 4). Release handhold during pass and join new inside hands.

3-4 Repeat meas 1-2 with opp ftwk, continuing to move CCW except do not release handhold but bring joined arms over W's head to end facing ptr with M's back to ctr. Hands are joined (R in L, L in R) at chest level.

II. FACING PARTNER; MOVING CCW AND RETURNING.

1 Beg M's L, W's R, grapevine step sideways moving CCW: step to side, cross behind, side to side, cross in front (cts 1-4).

2 Beg with M's L, W's R Yemenite step (ct 1, &, 2); beg another grapevine step sideways moving CW: step to side, cross behind (cts 3-4).

3 Finish grapevine step moving CW: step to side, cross in front (cts 1-2); bkwd Yemenite step (M with R, W with L), but stepping slight fwd on the last step to take ballroom pos.

4 Four pivot steps to make two complete CW rotations (cts 1-4).

Alternative: Only one complete turn using only two pivot steps (cts 1-2); M releases his R hand and turns W to her R with his L hand, both taking two steps (cts 3-4).

*If repeating from Fig I, face CCW with hands joined in V-pos.*

*If continuing to Fig III, face ptr with M's back to ctr in ballroom pos.*

III. MOVING IN AND OUT; SWAYS AND INDIVIDUAL TURNS.

- 1 Step away from ctr, M fwd on L, W bkwd on R (ct 1); step twd ctr, M bkwd R, W fwd L (ct 2). Three steps moving ctr, M bkwd with L, R, L and W fwd with R, L, R (cts 3, &, 4).
- 2 Repeat meas 1 with opp ftwk and direction, starting with M step R bkwd.
- 3 Two sways M L, R and W R, L (cts 1-2); release handhold and turn along the circle edge with two steps, M to L with L,R and W to R with R, L (cts 3-4).
- 4 Sway to M's L, W's R touching M's R and W's L palms together (ct 1); turn along the circle edge with three steps, M to R with R, L, R and W to L with L, R, L (cts 2-4). Resume ballroom pos if repeating Fig III. Take V-pos if repeating the dance.

IV. ENDING. [This largely depends on the cut of the music being used, and can be improvised. Below is one suggested ending.]

- 1-2 Repeat Fig 1, meas 1, and meas 2, ct 1. Keep V-pos while W turns L a full turn into cuddle or wrap position and leans L on M.



Sequence: Sequence will vary depending on the cut of the music.

(Fig I, Fig II, Fig I, Fig II, Fig III, Fig III) twice

Fig I, Fig II, Fig III, Fig III, Fig IV

Presented by Erica Goldman

Lyrics

Ein li charuzim yafim lashir lach lepizmon.	I don't have beautiful verses to sing for you in a song.
Ein li meitarim lifrot lach tachat hachalon.	I don't have strings to play for you below your window.
Ein li melitzot na'ot lilchosh lach be'oznech.	I don't have fine flowery phrases to whisper in your ear.
Ein li kisharon afilu leta'er yofyech.	I don't have the talent even to describe your beauty.
Ein li bayit mehudar ve'ein mizug avir.	I don't have a fancy home and there's no air conditioning.
Ein chesbon babank ve'ein migrash katan ba'ir.	There's no bank account, and no small plot of land in the city.
Ein li elef lai maskoret; ein il chalifa shel choref.	I don't have a 1,000 Israeli lirot salary; I don't have a winter suit.
Afilu ein li dod ashir.	I don't even have a rich uncle.

CHORUS:

Ach yesh li ahava pshuta.	But I have a simple love.
Oti hi timalei, gdola kim'lo tevel.	It fulfills me, as much as the whole world.
Ken yesh li ahava pshuta.	Yes, I have simple love.
Ve'et kula ani rak lach makdish yomam valeil.	And all of it I dedicate to you alone, day and night.

Ein li mechonit lehoshivech ba letzidi	I don't have a car where you could sit beside me.
Ein li gam katno'a, el gabi shetetzamdi	I don't have a motor bike where you could sit behind me, hold on tight.
Ein li shum album shel amanut lach lehar'ot	I have no album of artwork to show you.
Ein li taklitim bishvil lishmo'a oh lirkod	I have no records, to listen or to dance to.
Ein li job bachir ani ochel al cheshboni	I don't have a top job; but I pay my own way.
Lo shalchu oti lachul, nish'arti almoni	They didn't send me overseas; I remain an unknown.

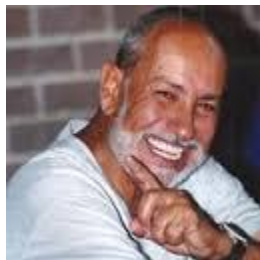
Ein sira li baKinneret	I don't have a boat on the Kinneret.
Ein li matzlema shel seret	I don't have a movie camera.
Ein televizia bim'oni	There's no TV at my house.

CHORUS

CHORUS

## Asal

(Israel)



Asal was choreographed by Moshiko Halevy (see photo) in 1991 and has strong Yemenite styling.

- Pronunciation: ah-S AHL Translation: I shall ask you...
- Music: 4/4 meter *Erica Goldman: Israel Dances, Track 6-7*
- Formation: Couples facing CCW, W on M's R. Inside hands are joined in W-pos. M and W use opp ftwk throughout this dance.
- Steps & Styling: Yemenite styling: elbows are bent, shldr's are slightly hunched and rising and falling with the beat, knees are slightly bent.
- Back Yemenite: Step R bkwd (ct 1); step L bkwd next to R (ct &); step R fwd (ct 2). Can be done with opp ftwk.
- Inside foot: When standing side by side with ptr, this refers to the foot closest to ptr, typically M's R, W's L.
- Outside foot: When standing side by side with ptr, this refers to the foot farthest from ptr, typically M's L, W's R.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas		<u>INTRODUCTION</u> . No action.
	I.	<u>MOVING CCW, PIVOTING AND MOVING CW</u> .
1		Beg inside ft, two steps fwd (cts 1-2); step-together-step continuing fwd (cts 3-4).
2		Step fwd on outside ft, pivoting 1/2 through face-to-face to end facing CW (ct 1); take new inside hands in V-pos and step fwd on new outside ft (ct 2); step-together step continuing fwd (cts 3-4).
3		Step away from partner on outside ft while crossing wrists, arms bent at elbows so forearm is parallel to the floor (ct 1); step away from partner crossing inside ft in front (ct 2); back Yemenite step (cts 3&4).
4		Repeat meas 3 with opp ftwk and direction, moving back to ptr. Step sharply bkwd onto outside ft (ct &).
5-8		Repeat meas 1-4 with opp ftwk and direction, <i>except</i> without the step bkwd on the final count & of meas 8. Inside ft is now free. End facing CCW, hands free, arms bent at elbows so forearms are parallel to the floor.

## Asal — continued

II. TRACING A BOX.

- 1 Step fwd on inside ft and turn sharply  $\frac{1}{4}$  to put back to ptr (ct 1); step across in front, M's L, W's R (ct 2); step across in front again with other ft, M's R, W's L (ct &); back Yemenite (cts 3, &, 4).
- 2 Repeat meas 1 three more times, each time turning  $\frac{1}{4}$  to dance along another side of the box. End side-by-side, facing CCW.

III. MOVING AWAY AND MOVING BACK.

- 1 Join inside hands, jump onto both ft in place (ct 1); straighten knees with hop on outside ft leaning away from ptr (ct 2); releasing handhold, step inside ft in front of outside ft (ct &); three steps beg with outside ft while turn half to face CW (cts 3, & 4).
- 2 Repeat meas 1 with same ftwk, but facing CW. End side by side facing CCW again.
- 3-4 Repeat meas 1-2.

Sequence: Depending on the music used, the dance is done as described above either twice or three times.

Presented by Erica Goldman

## Shar

(Israel)



Shar was choreographed by Dudu Barzilai (see photo) in 2012.

Video of the choreographer dancing this dance can be found at <http://www.youtube.com/watch?v=Cov90idYllo>

Pronunciation: SHAHR

Translation: Sings

Music: 4/4 meter

*Erica Goldman: Israel Dances, Track 11*

Formation: Individuals dancing generally in a circle.

Steps & Styling: Yemenite: Step R to R (ct 1); step L to L and slightly bkwd (ct &); step R in front of L (ct 2). Can be done with opp ftwk and direction.

Meas      4/4 meter

Pattern

4 meas      INTRODUCTION. No action.

I.      FIGURE I.

1      Step R to R (ct 1); hold (ct 2); step L behind R (ct 3); step R to R and turn ½ R to face away from ctr (ct 4).

2      Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); step R in front of L (ct 4).

3-4      Repeat meas 1-2 with opp ftwk and direction and end facing ctr.

5      Step R to R and face slightly to R diag (ct 1); hold (ct 2); step L in front of R (ct 3); step R bkwd and face ctr (ct 4).

6      Repeat meas 5 with opp ftwk and direction.

7      Step R to R (ct 1); touch L next to R (ct 2); step L to L (ct 3); touch R next to L (ct 4).

8      Step R to R (ct 1); three steps (L, R, L) turn make a full turn to L (cts 2-4).

II.      FIGURE II.

1      Step R to R (ct 1), step L behind R (ct 2), step R to R (ct 3); step L in front of R (ct 4).

2      Facing ctr with ft together, twist knees to L, R, L, R (ct 1-4) and take wt on L on last twist (ct 4).

3      Moving to ctr, touch R heel fwd (ct 1); step on R fwd (ct 2); touch L heel fwd (ct 3); step on L fwd (ct 4).

4      Step R fwd turning to L to face away from ctr (ct 1), step L fwd (ct 2); repeat cts 1-2 to CW, R shldr twd ctr (cts 3-4).

5      Moving to ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4).

6      Two step-hops with R and then L turning ½ to R to face away from ctr (cts 1-4).

- 7 Facing away from ctr, three steps (R, L, R) moving diag L (cts 1-3), hop on R (ct 4).  
 8 Repeat meas 7 with opp ftwk and direction, moving diag R.  
 9 Still facing away from ctr, step diag R in front of L (ct 1); hop on R (ct 2); step on L in front of R (ct 3); hop on L (ct 4).  
 10 Step R fwd (ct 1); pivot ½ to L to face twd ctr and step fwd on L (ct 2); two more steps (R, L) fwd diag R twd ctr (cts 3, 4).

### III. FIGURE III.

- 1 Step R fwd with slightly bent knee and snap fingers in front at waist ht with wrists crossed (ct 1); hold with L lifted (ct 2); two steps (L, R) diag L and fwd (cts 3, 4). Keep wrists crossed during this Fig.  
 2 Step L fwd with slightly bent knee and snap fingers (ct 1); hold (ct 2); R Yemenite (cts 3, &, 4).  
 3 Step L next to R and bounce in place 4 times while turning R to face out, with wrists still crossed and arms held out in front during the turn. (cts 1-4).  
 4 Move away from ctr diag R with three steps (R, L, R) fwd, bending R knee sharply on last step (cts 1, 2, 3); hold (ct 4).  
 5 Repeat meas 4, continuing to diag L move away from ctr.  
 6 Still facing away from ctr, R Yemenite (cts 1-3); hold (ct 4).  
 7 Repeat meas 3 except turn R to face in (cts 1-4).

### IV. FIGURE IV.

- 1 Facing CCW, two steps (R, L) fwd (cts 1, 2); jump on both ft while turning ¼ to L (ct 3); hop on R while turning ¼ to end facing out (ct 4).  
 2 Step on L in place (ct 1); jump on both ft while making half-turn L to face ctr (ct 2); hop on R (ct 3); step L behind R (ct 4).  
 3 Sway R to R (ct 1); hold (ct 1); sway L to L (ct 3); hold (ct 4).  
 4 R Yemenite (ct 1-3); hop R (ct 4).  
 5-8 Repeat meas 1-4 with opp ftwk and direction, except no hop on meas 8, ct 4.  
 9-10 Facing ctr, step R fwd (ct 1); hold (ct 2); step L in front of R (ct 3); hold (ct 4); step R bkwd (ct 1); hold (ct 2); step L to L (ct 3); hold (ct 4). Arms are held fwd, palms up, circle CW. During meas 9-10, shldr rise and fall lightly with each step.  
 11 Two steps (R, L) twd ctr (cts 1, 2). No cts 3-4 in this meas.

### V. FIGURE V.

- 1 Jump on both ft, turning ¼ to R ending with R shldr twd ctr (ct 1); hop on L in place turning ¼ to L to face ctr (ct 2); jump on both ft with R shldr twisted away from ctr (ct 3); hop on L in place and face ctr (ct 4);

## Shar — continued

- 2 Two step-hops (R, hop, L, hop) while making a full turn L and moving twd ctr (cts 1-4).
- 3 Double-time R Yemenite, L Yemenite (cts 1, &, 2, 3, &, 4).
- 4 Step R fwd (ct 1); rock back into place on L (ct 2); rock fwd again onto R and pivot L (ct 3); step on L in place and face away from ctr (ct 4).
- 5-8 Repeat meas 1-4 facing away from ctr.

Sequence: Dance is done twice followed by Fig III, then Fig IV meas 1-8 only, Fig II, meas 10, cts 3-4, Fig III meas 1-4, and the following ending.

VI. ENDING.

- 1-3 Facing away from ctr, step L bkwd (ct 1); step R next to L (ct 2); step on L fwd and turn to face ctr again (ct 3); bring R next to L while swiveling R hand in a circular motion in front with index finger extended (ct 4).

Presented by Erica Goldman

Lyrics

## SHAR

Boker tov Elohim ani omer  
Sam batzad et hashtuyot vehatzurot  
Yesh yamim sheshum davar lo zaz velo holech  
Hachi chashuv lihyot same'ach lo livkot

Ani shar ani same'ach veroked  
Ani shar ani same'ach veroked  
Ani shar ani same'ach veroked  
Ani shar.....

[Yemenite chorus]

Adon hakol mechaye kol neshama  
Yitzav chasdo levat nadiv chachama  
Levusha me'anant to'ar yekaro  
Umashpa'at aley kol adama

Boker tov la'olam ani omer  
Lo pote'ach et hayom be'ashlayot  
Lo poched lo shotek velo chozer  
Lo mitlahev lo mit'achzev me'ashlayot

Ani shar ani same'ach veroked  
Ani shar ani same'ach veroked  
Ani.....

## I SING

Good morning God, I say  
Putting aside all the nonsense and the troubles  
There are days where things just don't work out  
Most important is to be happy, not to cry

I sing and I am happy - and I dance  
I sing and I am happy - and I dance  
I sing and I am happy - and I dance  
I sing....

[Yemenite chorus]

The Master of the Universe, brings souls back to life  
Gives grace to a smart nobleman's daughter  
Dressed in cloud cloths to respect God  
Influencing all that is on earth

Good morning to the world, I say  
I don't start the day with illusions  
I am not afraid, I am not silent and don't come back  
I don't get excited nor disappointed by illusions

I sing and I am happy and I dance  
I sing and I am happy and I dance  
I sing ....

# Shav El Admati

(Israel)

This dance was choreographed in 1981 by Gabi Moti and has recently experienced a recent revival when the song was re-recorded.

- Pronunciation: SHAHV ehl ahd-mah-TEE Translation: Returning to my land  
 Music: 4/4 meter *Erica Goldman: Israel Dances, Track 13 and 14*  
 Formation: Hands joined in V-pos, moving generally CCW around the circle. This is a left-footed dance, in that all the patterns begin with the left foot.  
 Steps & Styling: Yemenite: Step R to R with slightly bent knee (ct 1); step L to L and slightly bkwd (ct &); step R in front of L (ct 2); pause (ct &). Can be done with opp ftwk and direction.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION</u> . No action. Wait 4-8 measure, depending on the piece of music used.
	I.	<u>WALK CCW</u> .
1		With knees flexing on each step, walk 4 bouncy steps, CCW, beg L (cts 1-4).
2		Point L toe fwd (ct 1); point L toe bkwd (ct 2); point L toe fwd (ct 3); lift L in front with knee bent and slight hop/chug on R (ct 4).
3-8		Repeat meas 1-2 three more times. On meas 8, turn ¼ L to face ctr with L ft raised.
	II.	<u>IN AND OUT</u> .
1		Tap L heel in place (ct 1); lift L slightly while hopping on R (ct &); step fwd twd ctr on L (ct 2); step R to ctr (ct 3); touch L next to R (ct 4).
2		Repeat meas 1.
3		Triplet steps backing away from ctr: step L bkwd (ct 1); step R next to L (ct &); step L bkwd (ct 2); step R bkwd (ct 3); step L next to R (ct &); step R bkwd (ct 4).
4		Two Yemenite steps, beg with L and then with R (cts 1, &, 2, 3, &, 4).
	III.	<u>FACING CTR, MOVING CCW; TURNING R; YEMENITES</u> .
1		Bending fwd from the waist and swinging arms back, step L in front of R (ct 1); step R slightly fwd (ct &); step L in front of R (ct 2); bringing arms up into W-pos, step R to R (ct 3); touch L heel twd ctr (ct 4).
2		Repeat meas 1.
3		Make a full turn R with four steps (L, R, L, R), beg crossing L in front of R.
4		Repeat Fig II, meas 4.
5-8		Repeat meas 1-4.



Shav El Admati — continued

IV. ENDING.

1-2 Repeat Fig 1, meas 1-2, but, instead of the final chug fwd, touch L fwd.

Presented by Erica Goldman

Lyrics

Kach aliti, artzah bati,  
et haderech lo shachachti  
shebah halachti ani vetamati  
im tapeinu venasheinu  
utz'rorot az beyadeinu,  
mi al aton yir'kav  
umi bishtei raglav.

Chorus:

Ani yode'a shezo haderech,  
ani yad'ati (od) haderech arukah.

Ana Eli, ha'er na darki,  
ozreni na ki shav ani,  
shav el admati.  
(x2)

Uvaleilot shel nedudeinu  
Yerushalaim mul eineinu,  
bachalomot ra'inu rak otah  
ko yafah umekudeshet,  
belibeinu merageshet  
be'ahavah eleinu hi nik'sheret.

Chorus

Derech chol midbar avarnu,  
lo nilenu lo ayafnu  
ve'et naf'sheinu me'osher  
lo yad'anu.  
Sham ba'ofek mechakah hi,  
lo od bechi mar vanehi

Chorus

So I ascended and came to the (Holy) Land,  
I did not forget the path  
that I took, me and my beloved  
With our small children and our women  
and bundles then in our hands,  
who will ride on a donkey  
and who on his own two feet.

Chorus:

I know that this is the path,  
I knew the way is (still) long.

Please God, light up my way, please,  
help me because I am coming back,  
returning to my land.  
(x2)

And during the night of our wandering,  
Jerusalem in front of our eyes,  
in our dreams we saw only it,  
so beautiful and sacred,  
exciting to our hearts  
it's bound to us with love.

Chorus

We crossed the desert through sand,  
we didn't get exhausted, we didn't grow weary  
and our souls  
did not know happiness.  
There in the horizon it awaits,  
no more sour weeping or lament

Chorus

# Sheyavo

(Israel)



This dance is a waltz choreographed by Avner Naim (see photo) in 2010. Avner has been choreographing dances for the Israeli dance community since the early 1990s.

Pronunciation: sheh-yah-VOH Translation: Let it come  
 Music: 3/4 meter Erica Goldman: *Israel Dances*. Track 1  
 Formation: Couples begin facing each other, with M's back to ctr. Hands are joined (W's R in M's L, W's L in M's R) and down. W and M use opp ftwk throughout this dance.  
 Steps & Styling: Inside foot: When standing side by side with ptr, this refers to the foot closest to ptr, typically M's R, W's L.  
Outside foot: When standing side by side with ptr, this refers to the foot farthest from ptr, typically M's L, W's R.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
8 meas	INTRODUCTION. No action.	
	I. <u>GRAPEVINE, TURN, STEP-TOGETHER.</u>	
1	Beg M's L, W's R, grapevine in waltz rhythm: step side (ct 1); step behind (ct 2); step to side (ct 3).	
2	Continue grapevine step in meas 1: step in front (ct 1); step to side (ct 2); step behind (ct 3).	
3	Full turn alone (M to L, W to R) with three waltzing steps (cts 1-3).	
4	Re-join hands, step-together to the M's L, W's R (ct 1-2); hold (ct 3).	
5-8	Repeat meas 1-4 with opp ftwk and direction.	
	II. <u>SWITCHING PLACE TWICE, TURNING AWAY AND COMING BACK.</u>	
1	Waltz step backing away from ptr slightly, to the extent allowed by joined hands (cts 1-3).	
2	Release M's R, W's L handhold. Exchange places: M waltzes fwd, moving around W, and turns ½ to R while W waltzes fwd under raised joined hands, turning ½ to L ("inside turn"), and end facing ptr.	
3-4	Repeat meas 1-2 to return to original pos.	
5-7	Three waltz steps in a large curve moving away from ptr (M moving to L, W moving to R), and then returning to ptr, touching palms and then circling hands high and outward. End facing. Face CCW and join inside hands.	

Revised 8/30/2013

## Sheyavo — continued

8 Step fwd on inside ft (ct 1); step in place on outside ft (ct 2); step on inside ft next to outside ft (ct 3). Swing joined arms fwd and back.

III. WALTZ FWD, M IN FRONT, WRAP, UNWRAP.

1 Facing and moving CCW, beg with outside ft, one waltz step fwd.

2 M moves fwd with one waltz step, turning  $\frac{1}{2}$  turn R to face CW while W turns to L under the joined hands (M's R, W's L) and ends facing her partner on the line of the circle. Join M's L and W's R hand.

3 Waltz step in place with W crossing *behind* on first step with R and M crossing *in front* on first step with L: step across (ct 1); step in place (ct 2); step to side (ct 3).

4 Repeat meas 3 with opp ftwk and direction.

5 One waltz step, M with L, W with R, moving bkwd away from ptr to the extent the joined hands will allow.

6 Switch place with one waltz step: M raises L arm and moves around W CW making  $\frac{1}{2}$  turn to R while W turns to L under joined hands. End facing CCW and M brings R hand joined with W's L hand down in front (wrap position).

7 M waltzes fwd while releasing L hand and allowing W to use her waltz to turn R and end facing CCW with M's R, W's L hands joined in V-pos.

8 Repeat Fig II, meas 8.

IV. WALTZ FWD, TURN AND WALTZ BACKWARD, TURN AWAY, WALTZ TOGETHER.

1 Repeat Fig III, meas 1.

2 Beg with inside ft, one waltz step fwd, turning through face-to-face to end facing CW with new inside hands (M's L, W's R) in V-pos.

3 One waltz step bkwd, facing CW and moving CCW.

4 Step fwd on outside ft while tapping outside palms with ptr (ct 1); step in place on inside ft (ct 2); step on outside ft next to inside ft (ct 3).

5 Facing CW, one waltz step fwd.

6 One waltz step to make a small  $\frac{3}{4}$  turn away from ptr (M R twd ctr, W L away from ctr) and end facing ptr with M's back twd ctr.



Revised 8/30/2013

## Sheyavo — continued

- 7-8 With M's hands at W's waist and W's hand on M's shoulders, two waltz measures while rotating 360° and moving CCW around the circle. If repeating this figure, open into side-by-side pos facing CCW with hands in V-pos. If repeating this dance, end with M's back to ctr and W facing the M holding hands across and down.

Sequence: Fig I, Fig II, Fig III, Fig III, Fig IV, Fig IV. Entire dance is done twice to the music provided.

Presented by Erica Goldman

Lyrics

Lo biglal hako'ach  
ein yoter mano'ach  
Mechakeh kvar sheyavo.

Lo tipol haru'ach gam kshelo batu'ach  
Haraglayim lo kalot.

Ulai makom patu'ach sham uchal lanu'ach  
Le'esof et hakochot.  
Kshetipasek haru'ach vegufi shachu'ach  
Ekrah lo sheyavo

Oh Elohim aseh shekvar sheyavo  
Shetishov haru'ach vehazman memaleh oto.  
Oh Elohim aseh shekvar sheyavo  
Bachayim ha'eleh sheyavo bo yavo.

Not because of strength,  
there's no more rest.  
Waiting for it to come.  
My spirit will not fall even when it's not certain  
the legs are not light.

Maybe in an open place I can rest  
and gather my strength  
When the wind will stop, my body forgotten  
I will call it to come

Oh God, make it come.  
The wind will blow, time will fill it.  
Oh God, make it come.  
Let it come in this life.

# Tirkedi

(Israel)

This dance was created in 2000 by Gadi Biton. More information about Gadi is in the introductory material for the dance Ahava Ktzara (page 40).

Pronunciation: teer-keh-DEE

Translation: You (female) shall dance

Music: 4/4 meter

*Erica Goldman: Israel Dances, Track 12*

Formation: Circle of dancers, hands remain free at sides. The dance moves generally CCW around the circle of dancers.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas		<u>INTRODUCTION</u> . No action.
	I.	<u>MOVING CCW S-S, Q-Q-Q-Q.</u>
1		Facing R of ctr, step R fwd (ct 1); pause (ct 2); step L in front of R (ct 3); pause (ct 4).
2		Step R and face ctr (ct 1), step L behind R (ct 2); step R to R (ct 3), step L in front of R and face CCW again (ct 4).
3		Repeat meas 1 (step, pause, step, pause), but use the steps to make a half-turn R to end with back to ctr.
4		Step R behind L (ct 1); step L to L and turn to ½ L to face ctr (ct 2); step R to R (ct 3); sway L to L (ct 4).
5-8		Repeat meas 1-4.
	II.	<u>MOVING CCW Q-Q-TOUCH, TURN, GRAPEVINE.</u>
1		With hands down, two steps (R, L) moving CCW (cts 1, 2); touch R heel fwd while raising both arms to head ht (ct 3); pause (ct 4).
2		Repeat meas 2.
3		Repeat Fig 1, meas 1 (step, pause, step, pause), but use the steps to make full turn R and end facing CCW.
4		Grapevine moving CCW: step R fwd (ct 1); step L fwd and face ctr (ct 2); step R to R (ct 3); step L behind R (ct 4).
5-8		Repeat meas 1-4.
		<u>TRANSITION.</u>
1		Face ctr and sway R to R (ct 1); sway L to L (ct 2); stamp R next to L twice (cts 3, 4).
	III.	<u>MOVING TO CTR AND OUT.</u>
1		With arms down, sway R to R (ct 1); sway L to L (ct 2); leap on R to R (ct 3); leap on L in front of R, bending fwd at waist and bringing arms down (ct 4).
2		Step R bkwd (ct 1); step L to L (ct 2); touch R heel fwd and sharply raise arms wide above head (ct 3); hold (ct 4).

## Tirkedi — continued

- 3 Keeping arms raised, step R heel fwd twd ctr while pushing R shldr fwd (ct 1); drag L next to R (ct 2); repeat cts 1-2 (cts 3-4), continuing to move twd ctr.
- 4 Repeat meas 3, cts 1-2, (cts 1-2); step R fwd (ct 3); step bkwd in place on L and a half-turn R to face away from ctr (ct 4).
- 5 Hands down at sides. Step R fwd (ct 1); turn ½ R to end facing ctr (ct 2); step L bkwd (ct 3); step R fwd (ct 4).
- 6 Three steps (L, R, L) moving twd ctr as arms rise again wide and above head (cts 1, 2, 3); clap hands high twd ctr (ct 4).
- 7-8 Repeat Fig 1, meas 1 twice (step, pause, step, pause) to make two full turns to R, about a half-turn with each step, moving away from ctr. Arms remain open and wide at head level.
- 9-16 Repeat meas 1-8. End facing CW.

IV. WALKING BKWD.

- 1 With arms extended to sides at shldr level, repeat Fig 1, meas 1 (step, pause, step, pause) but move CCW, backing up, shldrs shimmying with each step.
- 2 Repeat meas 1, cts 1-2 (cts 1, 2); step L bkwd (ct 3); step R fwd (ct 4).
- 3 Moving CW, two steps (L, R) fwd (cts 1, 2); facing ctr and sway L to L (ct 3); clap hands high and to L (ct 4).
- 4 Repeat Fig 1, meas 1 (step, pause, step, pause), but use the steps to make ¾ turn R to end facing CW again.
- 5-8 Repeat meas 1-4, but the last turn is a turn-and-a-half, and end facing CCW.

Sequence: Fig I, Fig II, Transition, Fig III, Fig IV, Fig I, Fig II, transition, Fig III, Fig IV, Fig IV.

Presented by Erica Goldman

Lyrics

Amok amok betoch halev  
Tof po'em ben chaliley ha'etzev  
Hakshivi tov targishi et halev  
Hametofef lach besimchat haketzev  
Hakshivi tov lemanginat hayam  
Kemanginat halev

Deep inside the heart  
A drum beats among the sadness's flutes  
Listen well, feel the heart  
That plays for you in a happy rhythm  
Listen well to the melody of the sea  
Like the melody of the heart

Lo nifseket mitchazeket marchika et hake'ev  
Ve'im at levadech bachashecha tirkedi tirkedi  
Ahavatech kavta bach meahchsav tirkedi tirkedi

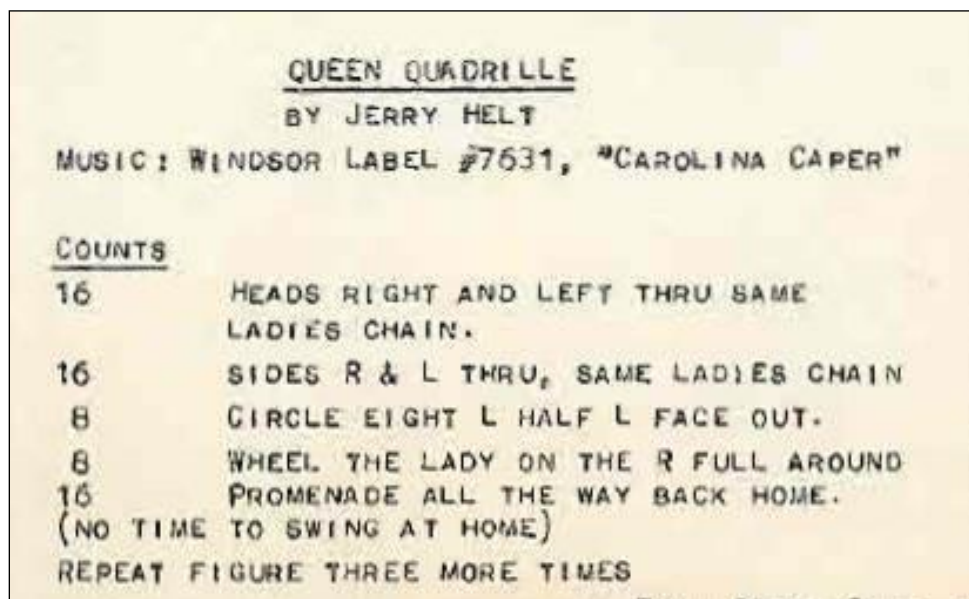
Doesn't stop, gets stronger, chases away the pain  
And if you are alone in the dark, dance, dance  
Your love has died in you, dance, dance

Haketzev chai chofshi umitchadesh  
tirkedi tirkedi  
Anachnu et hapachad negaresh  
tirkedi tirkedi

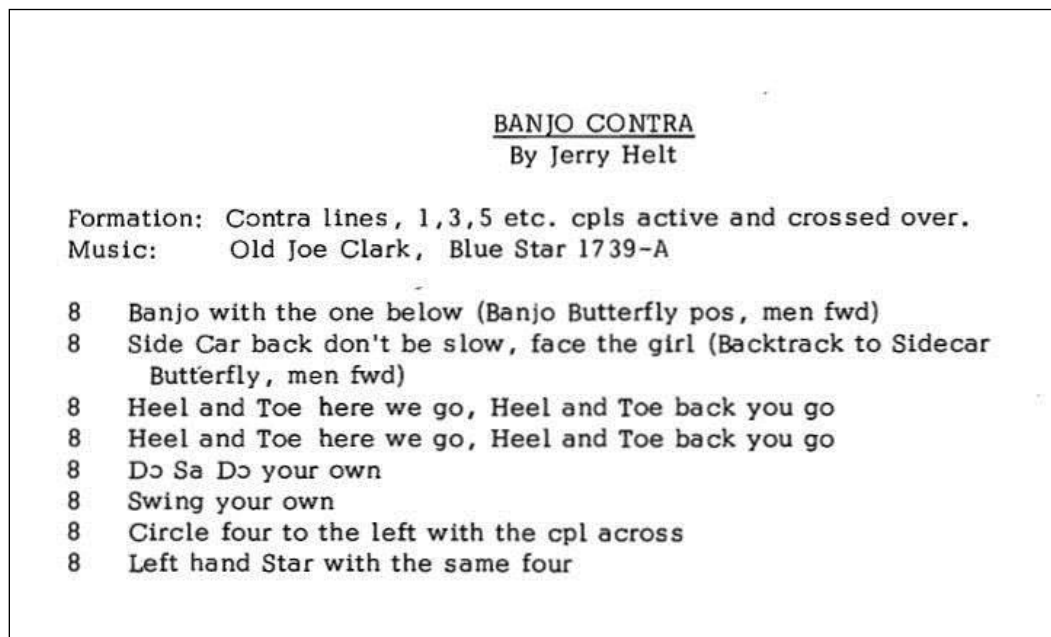
The rhythm is alive, free, and renews itself  
dance, dance  
We will chase the fear away  
dance, dance

## Square Dance At Stockton Folk Dance Camp

Because this will be Jerry Helt's last appearance at Stockton Folk Dance Camp, we thought it would be interesting and informative to showcase some of the dances that Jerry has introduced over the decades, and reproduce them in their original format. You will see on the next few pages clips of the dances as they appeared in the syllabus, in date order rather than alphabetical, with the date noted. Enjoy!



From the **1956** syllabus



From the **1974** syllabus

## TRADITIONAL SQUARE DANCE:

Two Stars in the Night, or Venus & MarsFigure:

Eight to the center for a Right Hand Star

Back by the left but not too far

All 8 form a right hand star,  
reverse and form a left hand star.

Now the First Lady out and form two stars - one like Venus and one like Mars.

With the #1 lady leading, the ladies drop off the big star and make a second star (right hand star). The gents keep turning in a left hand star.

Now the Ladies go in and the Gents go out - and turn those two stars 'round about

As #1 lady finishes a turn of her new star she starts the ladies and gents changing stars with the ladies crossing in front of gents

Now the Ladies go out and the Gents go in - and turn those two stars back again

Change the stars again but this time #1 gent makes the change first ahead of the #1 lady.

Now turn it around till you meet your own - pick her off and promenade her home

#1 gent picks up his lady as he comes around, as do the following gents and go right into a promenade back to their home spot.

REPEAT THE FIGURE THREE MORE TIMES  
GIVING EACH LADY A CHANCE TO BE LEAD  
IN FORMING TWO STARS.

From the 1985 syllabus



TRAVEL ON  
(Square Dance Singing Call)

Caller: Jerry Helt  
Record: Blue Star. Music: "Travel On."

INTRO; BREAK; ENDING;

All four ladies promenade once inside the set  
Meet your partner at home and box the gnat  
Everybody promenade you'll hear me sing  
Men roll back, left allemande and weave the ring  
I've laid around and played around this ol' town too long  
Turn partner by the right (keep her) promenade her home  
I've laid around and played around this ol' town too long  
And I feel like I've got to travel on

FIGURE:

Heads square thru, four hands around you do  
Make a right hand star with the outside two  
Heads to the middle, a left hand star  
To the same outside two, swing thru  
Boys trade, turn thru, left allemande  
Come back and promenade  
I've laid around and played around this ol' town too long  
And I feel like I've got to travel on.

From the **1985** syllabus

CINCINNATI WALTZ QUADRILLE

(Gibson House Waltz)

Composer/Prompter: Jerry Helt Record: BS 2378

Formation: Four couples in a square

Meas

Pattern

4	All four ladies, right hand star
4	All four ladies, left hand star
4	Partner right hand turn
4	Partner left hand turn once and a half
4	All four gents, right hand star
4	All four gents, left hand star, pass your partner
8	Waltz promenade the next lady all the way back to the man's home position.

Waltz promenade may be done in ballroom position, turning CW and progressing CCW around the set, or in regular square dance promenade position.

Presented by Jerry Helt

From the **1989** syllabus

## Jiffy Mixer

(U.S.A.)

Dance composed by Jerry and Kathy Helt.

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

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

### Meas

### Pattern

#### INTRODUCTION

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

#### DANCE

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

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

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

From the 2004 syllabus

## Jiffy Line Dance

(U.S.A.)

By Jerry & Kathy Helt.

Music: Windsor 4684 "Jiffy Mixer"

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

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

### Cts

### Pattern

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

Dance repeats until music ends.

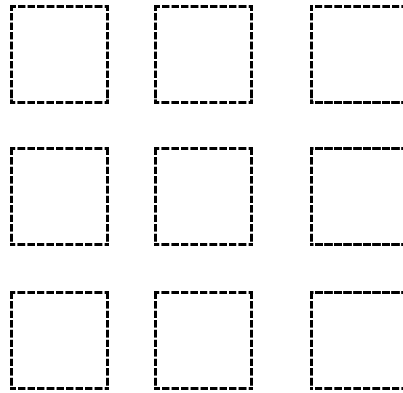
Note, people with knee problems can just back up 4 slow steps, instead of chug.

A variation of Jerry's Jiffy Mixer from the 2004 syllabus

## Progressive and Exploding Squares

(By Jerry and Kathy Helt)

In the early 1960s, Ed Gilmore developed an unusual collection of calls designed to move dancers from one square to another, across the hall and eventually back to their starting spot while using basic square dance calls. The technique depends on the dancers following the calls regardless of how strange the situation may seem at the moment. These intermingling squares, or progressive squares, as Ed calls them, incorporate a few simple but important ground rules. First of all, the squares should be lined up evenly across and down the hall. The minimum number for successful experimenting would be four squares; however, the greatest sense of satisfaction comes from nine (three across by three down) or more. The spacing between squares should be sufficient for the adjacent couples in two squares to be able to swing or courtesy turn comfortably and without a collision.



Here are nine squares lined up evenly across and down the hall prepared for any progressive squares described.

There will be times when dancers will find themselves unable to follow the next call because they have moved away from the dancing area and face only a wall. Whenever this happens, the couple should change direction either by means of a California Twirl or by a courtesy turn, and remain facing in until the calls direct another couple or couples to them. Combinations of these series are possible.

The greater the caller's imagination, the more opportunities there will be to move the dancers all over the hall and return them safely to their starting spot. Try it yourself and see what a satisfying reaction you can get from the dancers. Like any other gimmick, progressive squares can remain popular as long as they are not overworked. Here's a simple square to start with. Try it first for the heads and then for the sides.

### # 1 The Foursome

\*One and three bow and swing

Lead out to the right of the ring

Now circle four, you're doing fine

Head men break and you form two lines

Go forward eight and back with you

Forward again and pass through

Move straight ahead, go right and left thru

*(Here's the place where all of those facing walls will do a California Twirl or courtesy turn to face in and wait.)*

Turn your girl and face those two\*\*  
 Forward up and back with you  
 Forward again and pass thru  
 Move straight ahead, and cross trail thru  
 Find your corner, left allemande

Here's another one that isn't difficult. First it might be good to rotate the squares a bit so the same dancers won't be inactive too much of the time. An important tip for the dancers is the reminder that in any portion of the square thru, a dancer must pull past the last person and, without turning, be ready for the next command.

### **#2 Expanded Foursome**

*(Note: Call from \* to \*\* as given in the Foursome, then continue)*

Go forward up and back away  
 California Twirl, then walk away  
 Swing the girl that's meeting you  
 Put her on the right and face those two  
 Forward up and back with you  
 Half square thru to the next old two  
 Go right and left thru and turn around  
 Then square thru three-quarters round  
 Three hands, then on you go  
 Now cross trail to the rhythm of the band  
 There's your corner, left allemande

If you've been successful thus far, try a singing call. In this one the ladies will land in three different sets before finally returning to home and original partners. Use either the Balance or Sets in Order record for Kansas City My Home Town using the regular introduction, break and ending that you'll find on the instruction sheet with the record.

### **#3 Progressive Kansas City**

Heads to the right, you circle to a line  
 Go forward eight and back with you  
 Pass thru move on, go right and left thru  
 Chain those little girls now face the same old two  
 Pass thru move on, then cross trail thru  
 Allemande your corner and you come back home  
 You promenade to Kansas City 'cause it's your home town  
 (Repeat for the sides, intro, heads, sides, intro)

Now things are going to get a bit more exciting but if you got this far, there is no use stopping now. Just remember the rules pertaining to each of the basics; used with patience, caller and dancers should come through in fine shape.

### **#4 The Exploding Square**

To the outside two and pass thru  
 California Twirl and face those two  
 Pass thru then a right and left thru

Turn your girl and square thru  
 Three-quarters round with you  
 Go on to the next and pass thru  
 California Twirl and face those two  
 Pass thru then a right and left thru  
 Turn your girl then face those two  
 Square thru, that's what you do  
 Three hands go by and then  
 Allemande left with your left hand

### **#5 The Exploding Square**

Go forward eight and back away  
 California Twirl then walk away  
 Swing the girl that's facing you  
 Put her on the right and face those two  
 Pass thru and on you go  
 Four ladies chain and don't be slow  
 Chain them right on back again  
 Turn this gal around and then  
 Forward eight and back away  
 California Twirl and walk away  
 Swing the girl that's facing you  
 Put her on the right and face those two  
 Square thru three-quarters then  
 Dance straight ahead, you're home again  
 Allemande left, etc.

I (Jerry) experimented with and explored the Progressive and Exploding Squares. This new idea of moving dancers from one end of the dance hall to the other was exciting for me and for dancers. Many new ideas have come from these notes.

It has been a privilege and pleasure to introduce these dances to the Stockton Folk Dance Camp for so many years!

# I'm Busted

(United States)

An easy 4-wall line dance choreographed by Jerry and Kathy Helt.

Music: 2/4 meter BLUE STAR RECORD, 2219-B or any fun,  
jazzy music with a 2/4 rhythm

Formation: Individuals dancing in lines all facing the same direction.  
Begin facing the front of the hall.

Meas 4/4 meter

Pattern

INTRODUCTION. No action.

I. SLIDES RIGHT AND LEFT; WALK FORWARD.

1-4 R to R (ct 1) step L next to R (ct 2). R to R (ct 3); touch L next to R (ct 4).

5-8 Repeat 1-4 with opp ftwk and direction.

9-12 Walk four steps fwd beg with R (cts 1-4).

II. SLIDES RIGHT AND LEFT; WALK BACKWARD.

1-8 Repeat Fig I, meas 1-8.

9-12 Walk four steps bkwd beg with R (cts 1-3). Step on L while making a quarter-turn R and clap hands (ct 4).

Presented by Jerry and Kathy Helt

## 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 class in experienced squares in the morning class. As a result, we are providing a list of the 34 basic square dance movements Jerry will assume that 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 evening class.

If you are a newcomer to square dancing, then try the squares at Once Over Lightly each evening. 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. Ladies (Reg. and 3/4)           |
| a. Couples (Full, 1/2, 1/4)  | b. Ladies (Reg. and 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 (1-5 Hands) |
| c. Wrong Way Grand           | a. Square Thru                     |
| 8. Star Family               | 27. Walk Around Your Corner        |
| a. Right                     | 28. See Saw (Taw)                  |
| b. Left                      | 29. Box the Gnat                   |
| 9. Star Promenade            | 30. Do Paso                        |
| 10. Pass Thru                | 31. Allemande Thar                 |
| 11. Split Family             | 32. Shoot the Star                 |
| a. Outside Couple            | 33. Slip the Clutch                |
| b. Ring (One Couple)         | 34. Couples Wheel Around           |
| 12. Half Sashay Family       |                                    |
| a. Half Sashay               |                                    |
| b. Rollaway                  |                                    |
| c. Ladies in, Men Sashay     |                                    |
| d. Right Arm Turn            |                                    |



# Square Dance Calls

## 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°). 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 shldrs with the 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 for Load the Boat: The end dancers, while moving on the outside, should leave enough room for the center dancers to work comfortably. Arms are held in natural dance position throughout the action, blending into the appropriate position for the next call.

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

Note: 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°) while the others half-circulate, forming a six-person wave and two lonesome dancers. The wave of six, working as three pairs, turns one-half while the others half-circulate. In the wave, the center four turn one-half while the other four dancers half-circulate.

In the wave, the center four turn one-half while the other four half-circulate. The wave of six, again working as three pairs, turns one-half while the others half-circulate.

Finally, the center four of the wave turn 3/4 (becoming the centers of the new waves) while the outside four half-circulate to become the ends of the final waves.

Styling for 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 a 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 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 for Teacup Chain: Center dancers turning in star pattern 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. 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.

## Jerry Helt's Record List

### Kentucky Record (Recorded Early 1950s)

- #528 Soldier's Joy
- #529 Tennessee Wagoneer
- #530 Ragtime Annie
- #610 Arkie Star / Marching thru Georgia
- #612 Coming Around the Mountain  
Divide the Ring

### Hollywood Records

- #H21 Let's Square Dance

### Treasure Record

- #825 It's Square Dance Time with Holler Hawkins  
(Jerry Helt)

### Mac Gregor Records

- #1208 Square Dances with Jerry Helt
- #816 Tin Lizzy Quadrille / Dance, Dance, Dance
- #902 Jerry's Jumble
- #905 Humble Hoedown
- #908 Too Old
- #911 Susie
- #919 Hey Good Lookin'
- #923 Hello, Hello, Hello
- #7585 Hit the Road/ on My Mind
- #7605 Mutable Muddle/ Six-eight
- #7705 Minnie the Mermaid / Queen's Quadrille
- #7725 Smiles/ Sing 'N' Swing
- #7885 Cool Breeze / Molly's Hoedown
- #8005 Rosie's Gone Again/ High Society
- #8325 Helt's Hassle / Smile in Your Style
- #8345 It's You I Love / Hash Happy
- #8625 Gone / Seeing Nellie Home
- #8755 Sigh 'n' Cry
- #8785 Warm up
- #8815 Helt's Hash
- #8845 Marked Cards
- #8935 Oldies
- #8995 Six Mix

### Sets in Order (American Square Dance Society)

- #1971 ASDS Presents the 1971 Premium Album
- #1978 ASDS Presents the 1978 Premium Album
- #1980 ASDS Presents the 1980 Premium Album
- #1983 American Square Dancing Magazine Presents  
the 1983 Premium Album

### Windsor Records

- #4684 Jiffy Mixer

### Blue Star Records

- #1788 Goofus / Mamies Mixer
- #1802 Cowboy's Sweetheart
- #1818 Little Bubu
- #1823 Baby Won't You Please Come Home
- #1909 Standing Room Only
- #1917 Blue Stars and Stripes
- #1919 Happy Heart
- #1928 What Is to Be
- #1938 It's a Long Way to Houston
- #1943 Square Dance Music in My Soul
- #1955 You Are
- #1974 There's a Blue Bird Singing
- #1994 Banjo Contra
- #2014 Love for Penneys
- #2025 Patriotic Medley
- #2219 I'm Busted (Line Dance)
- #2239 Good Old Summertime
- #2260 Schatzie
- #2263 I Found a New Baby
- #2265 Summer Sounds
- #2360 Hi Neighbor
- #2363 Travel on
- #2366 Sprechen Sie Deutsch
- #2378 Cincinnati Waltz Quadrille

### Blue Star LP's

- LP 1017 Both Sides of Jerry Helt
- LP 1026 Square Dance Sounds with Jerry  
Helt & Johnnie Wykoff
- LP 1029 Contra Dances
- LP 1032 Quadrille Dances

### E Z-45

- #714 Blue Stars and Stripes
- #717 Grand Square
- #719 Queens Quadrille
- #722 Tunnel of Love Contra
- #723 Circle and Star Contra
- #724 Cielito Lindo Circle Mixer
- #725 Pretty Baby Quadrille

### **VIDEOS & CDS**

#### Kentucky Dance Foundation

- Jerry Helt's Dance Party
- Jerry Helt's Community Dance Party

#### TELARC CDs

- #80263 Down on the Farm (with the  
Cincinnati Symphony Orchestra)

## NOTES

## MAP OF BULGARIA



# Dobro Ljo

(Trakia, Bulgaria)

This dance is a variation on the popular Pravo Trakijsko Horo. It was learned from Leo Waudman.

Pronunciation: doh-BROH lee-oh

Translation: Oh, Dobra (woman's name)

Music: 2/4 meter

*Yves Moreau Stockton FDC 2013, Track 5*

Formation: Mixed lines. Hands joined down in V-pos or belt hold, L arm over R arm.

Steps & Styling: Knees bent slightly in an “earthy” style.

Meas      2/4 meter

Pattern

16 meas      INTRODUCTION. No action. Begin with the lyrics.

I.      BASIC TRAVEL STEP. (song)

1      Large step on R to R (ct 1); step on L behind R (ct 2).

2      Step R to R (ct 1), bringing L fwd and out to L in a slightly CCW circular motion (ct 2).

3      Repeat with meas 1 with opp ftwk and direction.

4      Step L to L (ct 1); with small hop on L, bring raised R ft in front of L (ct 2).

5      Large step R fwd (ct 1); step L ft, closing behind R ft (ct 2).

6      Step R fwd (ct 1); lift L leg up and extend it fwd (ct 2).

7      Step onto ball of L diag fwd R (wt is still partly on ball of R (ct 1); stay on L ft and bend L knee sharply, R comes up behind L (ct 2).

8      Facing ctr, step bkwd R (ct 1); step bkwd L (ct 2).

9      Step bkwd R with slight knee flexion (ct 1); pause (ct 2).

10      Step bkwd L with slight knee flexion (ct 1); pause (ct 2).

11-20      Repeat pattern of meas 1-10.

II.      FORWARD AND BACK WITH STAMPS. (instrumental)

1-2      Four steps fwd (R, L, R, L), twisting knees and keeping them close together (cts 1, &, 2, &).

3      Step down onto R ft, twisting to R, pumping L knee (ct 1); step onto ball of L ft (ct &) step down onto R ft (ct 2).

4      Step sharply down onto L, facing ctr, picking up R knee (ct 1); low stamp with R next to L, without wt (ct 2).

5-6      Step bkwd, away from ctr, with four steps R, L, R, L (cts 1, &, 2, &).

7-8      Repeat meas 3-4.

9-16      Repeat meas 1-8.

Presented by Yves Moreau

Dobro Ljo — continued

Lyrics

Dobro ljo, mari hubava,  
koga pri nazi minavaš.  
Koga pri nazi minavaš,  
ne drânkaj beli bakâri.

Ne drânkaj beli bakâri,  
ne mi sâzdavaj kahâri.  
Če malko li sa mojte,  
kâde da djana tvojte.

I pak ti, Dobro, povtarjam.  
Zaradi tebe, Dobro le,  
bulčeto sâm si ostavil,  
decata sâm i zabrâvil.

Stojene, libe, Stojene,  
kakvo sa tvojte deca  
i tvojto bulče hubavo  
bez tvojta hubost i mladost?

Dobra, pretty woman,  
As you're passing us  
Don't clang your bright copper pots.

Don't clang your bright copper pots.  
Don't give me worries!  
Because are mine small  
Where you're concerned?

And I say again, Dobra  
Because of you  
I've left my young wife behind  
I've forgotten what the kids look like.

Stojan, dear Stojan,  
What are your kids  
And beautiful wife  
Without your handsome and youthful self?

## Kapetan Vojvoda

(Pirin, Bulgaria)

This is a type of Pravo Horo in ten measures that is danced to a popular folk song about Kapetan Vojvoda, a man whose real name was Kostadin Nunkov, who fought the Ottoman Turks in the region of Blagoevgrad.

Pronunciation: kah-peh-TAHN voy-VOH-dah

Translation: the captain, the leader

Music: 2/4 meter

*Yves Moreau Stockton FDC 2013, Track 1*

Formation: Mixed lines. Hands in W-pos. Face R of ctr (LOD), wt on L ft.

Steps & Styling: Light and proud.

Meas      2/4 meter

Pattern

4 meas      INTRODUCTION. No action.

I.      BASIC FIGURE.

- 1      Step R fwd (ct 1); raise L knee and extend leg slightly fwd and downward (ct 2).
- 2      Step L fwd (ct 1); raise R knee and extend leg slightly fwd and downward (ct 2).
- 3      Step R fwd (ct 1); step L fwd (ct 2).
- 4      Step R, turning to face ctr (ct 1); raise L knee, (ct 2).
- 5      Facing ctr, step L fwd (ct 1); raise R knee, drawing R behind L calf (ct 2).
- 6      Step back onto R (ct 1); raise L knee (ct 2).
- 7      Facing ctr, step L to L, arms extended fwd (ct 1); step R behind L, arms continuing fwd and down (ct 2).
- 8      Step L to L, arms beginning to swing fwd (ct 1); raise R knee, arms returning to W-pos (ct 2).
- 9      Still facing ctr, step R fwd (ct 1); raise L knee, drawing L behind R calf (ct 2).
- 10      Step back onto L, turning to face LOD (ct 1); raise R knee (ct 2).

Presented by Yves Moreau



## Kapetan Vojvoda — continued

Lyrics

// Slušaj, kak šumat šumite, bukite //  
 // Slusaj, kak šumat, šumite,  
 plačat za vojvodata, kapetanot //

Listen to the sound of the beech  
 trees in the forest  
 They are crying for the leader, the captain

// Koga kraj selo minete, pojdete //  
 Koga kraj selo minete,  
 so kone da ne tropate, aman, tropate  
 So kone da ne tropate,  
 so puški da ne fârlate, aman, fârlate

When you pass by the village  
 Don't make noises with your horses  
 Don't shoot with your rifles

// Sin ti se babo, oženi, oženi //  
 Sin ti se babo, oženi,  
 za edna Makedonka, porobena,  
 Sin ti se babo, oženi,  
 za zemjata cârnata, porobena

Grandma, your son has gotten married  
 To an enslaved Macedonian girl  
 He has gotten married to the enslaved  
 And dark land (soil)

## Koljovo Horo

(Dobrudža, Bulgaria)

This dance is a variation of the popular Râka and Tropanka widespread throughout Dobrudža. This version comes from an area of villages west of Varna.

Pronunciation: KOH-lyoh-voh hoh-ROH Translation: Kolyo's (man's name) dance  
 Music: 2/4 meter *Yves Moreau Stockton FDC 2013, Track 3*  
 Formation: Mixed lines or open circle; hands joined up in W-pos; wt on L ft, face ctr.  
 Steps & Styling: Heavy, with knees bent.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas		<u>INTRODUCTION.</u> No action.
	I.	<u>BASIC RÂKA STEP.</u>
1		Step R to R (ct 1); pause (ct 2).
2		Step L in front of R (ct 1); pause (ct 2).
3		Step R to R (ct 1); pause (ct 2).
4		Step L behind R (ct 1); pause (ct 2).
		Note: meas 1-4 above done with slight bounce on each step.
5		Facing ctr, step fwd and slightly R on R, lifting L knee and extending arms fwd (ct 1); pause (ct 2).
6		Step L fwd, leaning upper body fwd (ct 1); stamp R next to L without wt, ft slightly apart and toe turned out (ct 2). Arms continue swinging down to V-pos.
7		Step back onto R, straightening upper body, arms moving upward (ct 1); pause (ct 2).
8		Step back onto L, arms returning to W-pos (ct 1); pause (ct 2).
9-31		Repeat action of meas 1-8, three more times.
	II.	<u>TRAVELING WITH LEAPS AND STAMPS.</u>
1-4		Repeat Fig I, meas 1-4.
5		Facing ctr, leap onto R, raising L knee (ct 1); pause (ct 2).
6		Repeat meas 5 with opp ftwk and direction.
7		Step R to R, arms beginning to extend fwd and down (ct 1); step L behind R, arms continuing downward (ct 2).
8		Step R to R, arms swinging bkwd (ct 1); stamp L next to R without wt (ct 2).

## Koljovo Horo — continued

- 9-10 Repeat meas 5-6 with opp ftwk and direction, arms returning to W-pos on meas 9.
- 11 Step L in place (ct 1); stamp R next to L without wt, pulling arms slightly down (ct 2).
- 12 Stamp R next to L again without wt, pulling arms slightly down (ct 1); pause (ct 2).
- 13-48 Repeat action of meas 1-12, three more times.

Presented by Yves Moreau

# Momino Horo

(Northwest Bulgaria)

This is an arrangement by Yves Moreau based on traditional Vlach women's dance steps from the region of Lom on the Danube in Northwest Bulgaria.

Pronunciation: moh-MEE-noh hoh-ROH Translation: Young women's dance  
 Music: 2/4 meter *Yves Moreau Stockton FDC 2013, Track 4*  
 Formation: Line or open circle with hands joined in W-pos. Face R of ctr, wt on L.  
 Steps & Styling: Slow part is solemn and proud and fast part with sharp light steps as in Vlaško Horo.

4 meas INTRODUCTION. No action.

I. STEP-LIFTS (Melody A).

- 1 Step R in CCW (ct 1); slight lift on R, raising L knee (ct 2).
- 2 Step L in CCW (ct 1); slight lift on L, raising R knee (ct 2).
- 3 Step R (ct 1); step on L (ct 2).
- 4 Step R, turning to face ctr (ct 1); slight lift on R, raising L knee (ct 2).
- 5 Still facing ctr, step slightly fwd L (ct 1); slight lift on L, raising R knee but keeping R leg slightly back (ct 2).
- 6 Step slightly back onto R (ct 1); slight lift on R, raising L knee (ct 2).
- 7-8 Repeat meas 3-4 with opp ftwk and direction, and end facing CCW.
- 9-16 Repeat meas 1-8.

II. GRAPEVINES AND PUSH-KICKS (Melody B).

- 1 Facing ctr, step R to R (ct1) step L in front of R (ct 2).
- 2 Step R to R (ct 1); step L behind R ft (ct 2).
- 3 Facing ctr, step R in place, raising L knee (ct 1); slight "push-kick" with L downward and slightly across R (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5 Repeat meas 3.
- 6-7 Repeat meas 1-2 with opp ftwk and direction.
- 8 Repeat meas 3 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

III. LIFTS & FLEXIONS WITH ARM MOTIONS (Melody C).

- 1 With R toe fwd and wt on L, rise on balls of both ft, turning body to face slightly L (ct 1); release wt onto R, bending L knee and keeping L leg slightly back (ct 2).

## Momino Horo — continued

- 2 Facing ctr again, rise on both ft (ct 1); release wt onto L, bending R knee (ct 2).  
 3 Facing ctr, two steps back (R, L) simultaneously extending arms fwd and back (cts 1, 2).  
 4 Step R fwd, swinging arms up into W-pos (ct 1); pause (ct 2).  
 5-8 Repeat meas 1-4 with opp ftwk.  
 9-16 Repeat meas 1-8.

FAST PARTTRANSITION BREAK (Only done once).

- 1 Facing ctr, arms in V-pos, stamp R next to L without wt (ct 1); pause (ct 2).  
 2 Repeat action of meas 1.  
 3 Feet together, twist heels to R (ct 1); straighten heels to starting pos (ct 2).  
 4 Repeat pattern of meas 3.

IV. MOVING SIDEWAYS RIGHT WITH STAMPS AND PAUSE (Melody D).

- 1 Step R to R with toe turned slightly out and leaning upper body slightly R (ct 1); step L to R, raising R ft and straightening upper body (ct 2).  
 2 Repeat of meas 1.  
 3 Step R to R turning slightly R (ct 1); sharp low stamp L next to R without wt (ct &) step L to L turning slightly L (ct 2); sharp low stamp R next to L without wt (ct &).  
 4 Step R to R turning slightly R (ct 1); sharp low stamp L next to R without wt (ct &); sharp twist-leap onto L to L, knees together (ct 2).  
 5-8 Repeat meas 1-4.  
 9-10 Repeat meas 1-2.  
 11 Sharp twist-leap onto R ft to R, knees together (ct 1); facing fwd, sharp twist-leap onto L to L, knees together (ct &) pause (ct 2). **Note:** Dancers here shout: “Heeh-Hah” on cts 1-&.  
 12 Step on R ft to R, turning slightly R (ct 1); sharp low stamp no wt, with L next to R ft (ct &); sharp twist-leap onto L ft to L, knees together (ct 2).  
 13-16 Repeat pattern of meas 9-12;

V. FORWARD & BACK & STAMPING IN PLACE (Melody E).

- 1 Rock fwd onto R, arms extending fwd (ct 1); slight lift on R (ct 2).  
 2 Rock back onto L ft, arms extend bkwd (ct 1); slight lift on L (ct 2).  
 3 Step fwd R, arms coming slowly fwd (ct 1); close L behind R heel (ct 2).

## Momino Horo — continued

- 4 Step fwd R, arms continuing slowly fwd (ct 1); light hop on R, lifting L knee (ct 2).
- 5 Step bkwd L, arms slowly coming down (ct 1); light hop on L (ct 2).
- 6 Step bkwd R, arms continuing downward (ct 1); light hop on R ft (ct 2).
- 7 Step L, simultaneously raising R knee (ct 1); low stamp with R slightly fwd with wt, straightening knee (ct &); repeat (cts 2, &).
- 8 Repeat meas 7 ct 1-2; pause (ct &).
- 9-24 Repeat meas 1-8, two more times but modify last meas to end dance as follows:
- (24)-special ending Step L, bending and simultaneously raising R knee (ct 1); pause (ct &); sharp low stamp with R slightly fwd without wt, with straight knee (ct 2).

Sequence:

(Slow Section) Fig I, Fig II, Fig III – all done twice.

Transition Break (once)

(Fast Section) Fig IV, Fig V – all done three times – with special ending on third repetition.

Presented by Yves Moreau

## Oj Dimitro Le

(Northwest Bulgaria)

This is a dance from Northwest Bulgaria that Yves learned from Belčo Stanev.

Pronunciation: oy dee-MEE-troh leh Translation: Oh, Dimitra (woman's name)

Music: 2/4 meter *Yves Moreau Stockton FDC 2013, Track 2*

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

Steps & Styling: Light and happy.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas		<u>INTRODUCTION.</u> No action.
	I.	<u>BASIC TRAVEL STEP.</u> (Lyrics)
1		Facing ctr, step R to R, tilting upper body slightly R (ct 1); step L next to R, straightening upper body (ct 2).
2		Repeat meas 1.
3		Facing CCW, step fwd R (ct 1); light hop on R (ct 2).
4		Step L fwd (ct 1); light hop on L (ct 2).
5		Facing ctr, step sdwd R to R (ct 1); step L behind R (ct 2).
6		Step R in place (ct 1); light hop on R (ct 2).
7		Step L in place (ct 1); light hop on L (ct 2).
8		Repeat meas 5.
9		Step R in place (ct 1); step L in front of R (ct 2).
10		Step R in place (ct 1); step L next to R (ct 2).
11		Step R in front of L (ct 1); step L in place (ct 2).
12-27		Repeat meas 3-11, three more times.
	II.	<u>FORWARD &amp; BACK WITH STAMPS &amp; LEG EXTENSIONS.</u> (Instrumental)
1		Facing ctr, step R fwd (ct 1); light hop on R (ct 2).
2		Step L fwd (ct 1); light hop on L (ct 2).
3-4		Four light running steps fwd R, L, R, L (cts 1, 2, 1, 2).
5		Step R fwd, swinging arms fwd with straight elbows (ct 1); light lift on R (ct 2).
6		Step L bkwd, swinging arms bkwd with straight elbows (ct 1); light lift on L (ct 2).
7		Stamp R next to L without wt (ct 1); stamp R next to L again without wt (ct 2).
8		Stamp R next to L a third time without wt (ct 1); pause (ct 2). <u>Note:</u> on the three stamps of meas 7-8, dancers shout "Heeh-Hah-Hah!"

## Oj Dimitro Le — continued

- 9-10 Move bkwd 4 steps, away from ctr R, L, R, L (cts 1, 2, 1, 2).  
 11 Step R in place (ct 1); light hop R (ct 2).  
 12 Step L in place (ct 1); light hop L (ct 2).  
 13 Small but heavy step R, simultaneously extending L leg fwd, slightly off ground, and extending arms fwd, straight elbows (ct 1); pause (ct 2).  
 14 Retract L ft sharply next to R, taking wt, and simultaneously extending R leg bkwd and slightly off the ground and extending arms bkwd (ct 1); pause (ct 2).  
 15 Brush R heel fwd, extending R leg fwd and up, bending knee and extending arms fwd (ct 1); begin to retract R leg bkwd in a “back bicycle” fashion (ct 2).  
 16 Sharp low stamp with R next to L without wt, arms returning to V-pos (ct 1); pause (ct 2).

ENDING

- 12 Stamp R next to L without wt (ct 1); pause (ct 2).  
 13 Repeat meas 12.

Presented by Yves Moreau

Sequence:

Fig I, Fig II, Fig I, Fig II, Fig I, Fig II, Fig I, Ending

Lyrics

// Oj Dimitro le, ruso koso momiče,  
 Ja idi kaži na majka si, Dimitro //

Oh Dimitra, young blonde maiden  
 Go and tell your mother, Dimitra

// Aj da ne ražda druga moma kato teb,  
 Aj da ne bori drug siromak kato men //

Not to give birth to another girl like you  
 and fight a poor guy like me

// Oj Dimitro le, ruso koso momiče,  
 Az šte te čekam do večera, Dimitro //

Oh Dimitra, young blonde maiden  
 I will wait for you tonight

// Sâs zlaten prâsten i kolanče, Dimitro  
 na stara majka mila snaha da stane //

With a golden ring and belt, Dimitra  
 you'll be my old mom's daughter-in-law



# Perniška Kopanica

(Šopluk - Bulgaria)

This dance is composed of two variations on the widespread Kopanica danced throughout the Šopluk region. It comes from the area near Pernik, southwest of Sofia, and it was learned from Ilija Rizov.

Pronunciation: PEHR-neesh-kah KOH-pah-nee-tsah Translation: Kopanica from the region of Pernik

Music: 11/8 meter. 1-2, 1-2, 1-2-3, 1-2, 1-2 Yves Moreau Stockton FDC 2013, Track 6  
or Q-Q-S-Q-Q, counted as 1-2-3-4-5

Formation: Mixed short lines. Hands joined down in V-pos or belt hold, L arm over R arm. Face slightly R of ctr.

<u>Meas</u>	<u>11/8 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u> No action. Start with the song.	
	I. <u>BASIC TRAVEL STEP.</u> (Song)	
1	Travelling CCW, step R fwd (ct 1); step L fwd (ct 2); step R fwd (ct <u>3</u> ); step L fwd (ct 4); pause (ct 5).	
2	Repeat meas 1.	
3	Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R, drawing L close to R (ct <u>3</u> ); step L to L, drawing R next to L (ct 4); pause (ct 5).	
4	Step R to R, drawing L close to R (ct 1); pause (ct 2); step L to L (ct <u>3</u> ); while leaning upper body slightly fwd, point R heel diag fwd R (ct 4); point R heel again, but straight fwd (ct 5).	
5-8	Repeat meas 1-4.	
	II. <u>SIDEWAYS RIGHT &amp; LEFT WITH LEFT-FOOT KICK.</u> (instrumental)	
1	Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct <u>3</u> ); hop R in place, lifting L knee (ct 4); stamp L without wt (ct 5). Note: back-bicycle step.	
2	Repeat meas 1 with opp ftwk and direction.	
3	Small step R bkwd (ct 1); small step L bkwd (ct 2); small step R fwd (ct <u>3</u> ); quick small hop on R (ct ah); quick L in front of R with twisting motion (ct 4); pause (ct 5).	
4	Quick small hop on L ft (ct ah); quick R in front of L with twisting motion (ct 1); lift L knee (ct 2); quick hop on R while push-kicking L diag fwd (ct <u>3</u> ); hop again on R while retracting L leg (ct 4); step L behind R (ct 5).	
5-8	Repeat meas 1-4.	

Figures alternate and are danced five times total. Dance ends with Fig II, meas 2.

Presented by Yves Moreau

**Revised 10/3/2013**

Lyrics

Čubričanče le, maloj momiče  
lele, milo libe, maloj momiče  
ja javi glava na mala vrata  
lele milo libe, na mala vrata

Oh Čubrica, young lady  
my dear love  
show your head at the door  
my dear love

Ta da ti vidim beloto lice  
lele milo libe, beloto lice  
Belo li ti e, kakvo što beše  
lele milo libe, kakvo što beše?

so that I can see your fair face  
my dear love, your fair face  
How fair is it?  
What was it like?

Kakvo što beše lani, po-lani  
lele milo libe, lanska godina  
Ja javi snaga, na mala vrata  
lele milo libe, na mala vrata

What was it like, last year?  
last year, my dear love  
show me your waist at the door  
my dear love

Ta da ti vidim tânka li ti e  
lele milo libe, tânka snagata  
Tânka li ti e, kakvo što beše  
lele milo libe, kakvo što beše?

So that I can see your waist  
and how slim it is  
Is it slim and what was it like?

Kakvo što beše, lani, po-lani  
lele, milo libe, lanska godina  
I da ja gledaš, fajda si nema,  
lele ludo mlado, fajda si nema

What was it like last year?  
last year, my dear love  
Well, look at it, young fool  
It will do you no good!

<b>Revised 10/3/2013</b>
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## Trite Pâti from Sliven

(Trakia- Bulgaria)

Trite Pâti is a very popular type of dance in Eastern Thrace and Strandža regions. The variations described here are popular ones from the region of Sliven.

Pronunciation: TREE-teh puht-ee from SLEEH-vehn

Music: 2/4 meter *Yves Moreau Stockton FDC 2013, Track 9*

Formation: Short lines. Hands in W-pos. Face LOD, wt on L. Face slightly R of ctr.

Steps & Styling: Earthy feeling. Proud. Sharp movements.

Meas     2/4 meter

Pattern

8 meas     INTRODUCTION. No action.

I.     BASIC PATTERN

1     Moving CCW, hop L (ct ah); step R (ct 1); hop R (ct ah); step L (ct 2).

2     Hop L (ct ah); step R (ct 1); quick step L in front of R (ct &); quick step R (ct 2).

3-4     Repeat meas 1-2 with opp ftwk, but moving bkwd and facing CW.

Note: During meas 1-8, arms swing back on uneven cts and fwd on even cts.

5     Facing ctr, step slightly fwd R (ct ah); raise arms diag fwd (ct 1); close L next to R (ct ah); arms in W-pos (ct 2).

6     Repeat meas 5 with opp ftwk and direction, but with arms swinging down.

7     Facing ctr, hop L while arms swing fwd (ct ah); step R while arms start to swing back up (ct 1); cross L behind R (ct &); step R in place (ct 2).

8     Repeat meas 7 with opp ftwk and direction, but with arms swinging down.

II.     STAMP & SLIDE TO THE LEFT

1     Facing ctr and bringing arms up to W-pos, step R to R, turning body to face R (ct 1); step L next to R (ct 2).

2     With body still facing R, step R to R (ct 1); stamp L next to R without wt (ct 2).

3-4     With body facing ctr, do four “chasse” steps to L, during which arms swing bkwd and fwd.

5-8     Repeat Fig 1, meas 5-8.

Sequence: Leader may signal changes. Suggested sequence: Fig I three times, Fig II four times, then alternate Fig I two times and Fig II two times to the end of the music. End with step L to L, stamp R next to L.

Presented by Yves Moreau

Revised 8/30/2013

## Varnenski Kjuček

(Dobrudža - Bulgaria)

This dance is from the region of Varna on the Black Sea coast. It is known under various names: Varnensko Horo, Gagaužko, Varnenski Tanc etc. This version is typical of the variations among the Gagauzi (Christian Turks) and shows a strong Turkish influence as well as general characteristics of Black Sea dance forms. The finger snapping represents wooden spoons.

Pronunciation: VAHR-nehn-skee kyoo-CHEHK      Kjuček (an “oriental” style of dance) from the region of Varna

Music: 9/8 meter. 1-2, 1-2, 1-2, 1-2-3 or QQQS, counted as 1-2-3-4. The actual dance is mostly syncopated with a SQS (1-and-3-4)      *Yves Moreau Stockton FDC 2013, Track 7*

Formation: Mixed lines, hands joined in W-pos. Face slightly R of ctr, wt on L.

Steps & Styling: Small and light bouncy steps. Slight knee bend. Proud.

Meas      9/8 meter

Pattern

8 meas      INTRODUCTION. No action.

I.      TRAVEL STEP.

1      Step R fwd (ct 1); pause (ct 2); step L fwd (ct 3); step R fwd (ct 4).

2      Step L fwd (ct 1); pause (ct 2); step R fwd (ct 3); step L fwd (ct 4).

3-4      Repeat meas 1-2.

5      Facing ctr, step R to R (ct 1); pause (ct 2); step L behind R (ct 3); step R in place (ct 4).

6      Repeat meas 5 with opp ftwk and direction.

7-8      Repeat meas 5-6.

9-16      Repeat meas 1-8.

II.      FINGER-SNAPPING WITH CLOCKWORK MOTION.

1      Snap fingers (thumb & middle) of both hands. L arm extended sdwd to L and R hand is closer to body, elbow bent (ct 1); hold (ct 2); snap fingers again with R arm up approximately in front of forehead (ct 3); snap fingers again with R arm continuing upward and slightly to R (ct 4).

2-4      Repeat meas 1, but arms continue motion to R and R arm becomes the one extended out and L arm the one closer to body. The complete “clockwork” motion takes 4 meas.

5-8      Repeat meas 1-4.

## Varnenski Kjuček — continued

II. FOOTWORK DURING FIGURE II

- 1 Step R slightly fwd with marked “dip and roll” action (ct 1); continue rolling action upward (ct 2); step L in place (ct 3); step R next to L (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three more times.

III. TRAVELING TO CENTER & BACK WITH HALF TURNS

- 1 Step R fwd twd ctr (ct 1); pause (ct 2); step L fwd twd ctr (ct 3); step R fwd twd ctr (ct 4).
- 2 Still moving twd ctr, step L fwd (ct 1); pause (ct 2); step R fwd (ct 3); step L fwd (ct 4).
- 3 Letting go of handhold, step R to R (ct 1); pause (ct 2); step L in front of R, body turning to face slightly R (ct 3); step R in place (ct 4).
- 4 Step L to L, doing a half-turn CCW to face away from ctr (ct 1); pause (ct 2); step R next to L (ct 3); step L next to R (ct 4).
- Arm movements (for meas 3): L arm begins to move to R in front of body while R arm is extended straight out to R (ct 1); pause (ct 2); L arm moves closer to body and slightly downward (ct 3); pause (ct 4). Bring hands up to W-pos on meas 4.
- 5-8 Rejoin hands and repeat meas 1-4 in opp dir, facing away from ctr and finishing facing ctr on final half turn CCW.
- 9-16 Repeat meas 1-8.

Sequence:

Do each figure twice, or the leader can call the change of figure. The above figures often develop into an improvisational form at weddings and parties around Varna. The last time through, when the music speeds up, do Fig III three times.

Presented by Yves Moreau

## Večeraj Sino

(Rhodopes- Bulgaria)

This is a dance from the Pomak (Moslem) villages of the Western Rhodopes related to the Širto form.

Pronunciation: veh-CHEH-righ SEE-noh

Translation: Eat dinner, my son (Name of accompanying folk song)

Music: 3/4 meter

*Yves Moreau Stockton FDC 2013, Track 8*

Formation: Mixed lines. Hands joined down in W-pos. Face slightly R of ctr.

Steps & Styling: Light steps. Solemn.

Meas      3/4 meter

Pattern

8 meas      INTRODUCTION. No action. Start with lyrics.

I.      BASIC TRAVEL STEP (Lyrics)

1      Step R to R (ct 1); slight lift on R, raising L knee (ct 2); step L in front of R (ct 3).

2      Facing ctr, step R to R (ct 1); step L slightly in front of R (ct 2); step R in place (ct 3).

3      Step L to L (ct 1); slight lift on L, bringing R leg up and slightly out to R (ct 2); step R behind L (ct 3).

4      Repeat meas 2 with opp ftwk and direction.

5      Facing ctr, step R fwd, as arms begin extending fwd and up (ct 1); slight lift on R, as arms continue extending fully (ct 2); step L fwd, arms continue downward with straight elbows (ct 3).

6      Step R fwd with a slight sinking motion, bending knees, as arms begin to swing fwd (ct 1); small step L fwd, with slight sinking motion, as arms continue moving upward (ct 2); step R fwd next to L, with slight sinking motion, as arms take W-pos (ct 3).

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

9-16      Repeat meas 1-8.

II.      TRAVELLING STEP (Instrumental)

1-2      Repeat Fig 1, meas 1, two times.

3      Repeat Fig 1, meas 2.

4      Repeat meas 3 with opp ftwk and direction.

5-8      Repeat meas 1-4.

ENDING.

At the end of a repetition of Fig I, meas. 7, moving away ctr, on meas 8, step in place (cts 1, 2, 3), feet together on ct 3. Rise on toes (ct &) and sink with bent knees and hold (ct 4).

Presented by Yves Moreau

**Revised 10/3/2013**

## Večeraj Sino — continued

Lyrics

Večerjaj, sino, večerjaj  
 Večerjaj, sino, ta legaj  
 Men ne e na jum, majčinko  
 Tvojana blaga večerja

Men ne e na jum, majčinko  
 Tvojana blaga večerja  
 Naj mi e na jum, majčinko  
 Snošnana malka momica

Snošnana malka momica  
 // Deno prez dvori minova //  
 Na ramo s beli harkumi

Eat dinner, my son  
 Eat dinner and go to bed  
 I cannot think, mother,  
 about eating your delicious dinner

I cannot think, mother  
 about eating your delicious dinner  
 All I can think about, mother,  
 is the young girl I saw last night

The young girl I saw last night  
 Who was crossing the courtyard  
 Carrying shiny metal pots on her shoulder

<b>Revised 10/3/2013</b>
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## NOTES



## German/Danish Dances

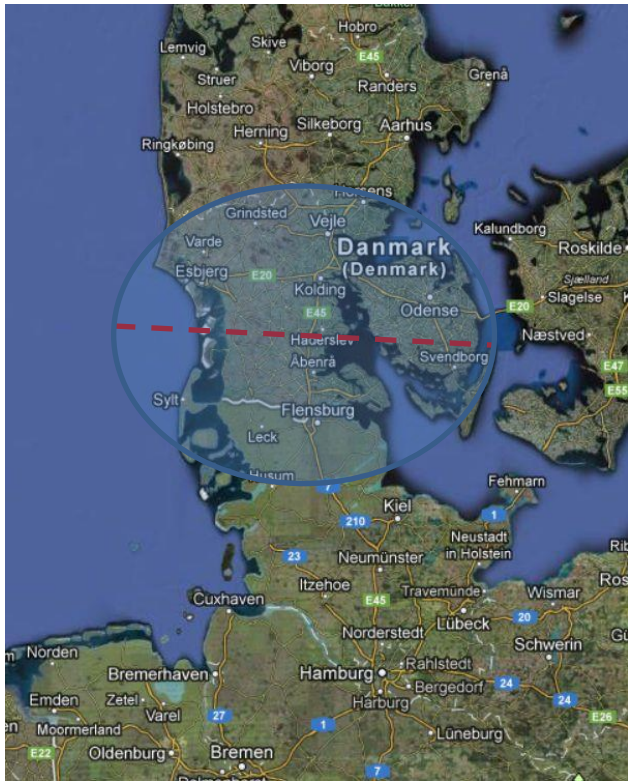
The dances presented by Wolfgang Schlüter at Stockton Folk Dance Camp this year are being referred to as German/Danish dances instead of German or Danish dances. As you will see in the dance descriptions, the villages where these dances originate are currently in Denmark, and have been part of Denmark since 1920, as a consequence of World War I. However, from 1850 to 1920 the villages belonged to Schleswig-Holstein, the northernmost of the 16 states of Germany. Schleswig and Holstein have at different times belonged in part or completely to either Denmark or Germany, or have been virtually independent of both nations.

In earlier times, all the villages had German names – Rødding was Rödning, Døstrup was Döstrup, and Skærbæk was Scherrebek – but you cannot find these names in a map today. For that reason, Wolfgang used the Danish names when noting the source of the dances he is presenting. These dances were collected in the 1930s by a Danish teacher from Sonderborg and the book was published in the Danish language. Wolfgang found the book in 2004, had it translated into German, and produced the CD.

Note this region is only 60 miles away from central Schleswig-Holstein where Wolfgang lives and the dances don't differ markedly from other dances from the Schleswig-Holstein region in Northern Germany. The dances from Mecklenburg (100 miles east) and from the region south of Hamburg (100 miles south) are very similar.

In short, the border has moved several times over the centuries, so it is difficult to assign these dances to a political entity like Denmark or Germany. The dances have been danced in this region no matter which government was in control.





This map shows Northern Germany and Denmark where the dances on the following pages are done.

The map below shows the specific villages where the following dances are done.



## Anglaise (Postkortdansen)

(Als [Sønderjylland], Denmark)

This dance is from Als in the Sønderjylland region of Denmark. This dance was reconstructed from a dancing master's diagram from 1785. The diagram was later printed as a picture postcard. Hence it is usually referred to as the postcard dance.

Pronunciation: ahn-GLAYZ Translation: English-style (Postcard dance)

Music: 3/8 meter *Liflig Sang CD 2, Track #11*

Formation: Longways 3-4 couples without handhold. M start with L, W with R.

Steps & Styling: Waltz. All references to “steps” or “dance” in this dance are waltz steps.

<u>Meas</u>	<u>3/8 meter</u>	<u>Pattern</u>
3 notes		<u>INTRODUCTION.</u> No action.
	I.	<u>DANCE AROUND NEIGHBOR.</u>
1-8		M1 dance around M2 CW with 4 steps while W2 dance CW around W1 with 4 steps. M1 and W2 meet in the ctr and do a 2-hand turn CW with 4 steps to end in orig places.
9-16		W1 and M2 repeat meas 1-8 moving CCW around W2 and M1.
	II.	<u>DOWN, BACK, CAST.</u>
1-4		Cpl 1 dance down the inside passing Cpl 2; dance out between Cpls 2 and 3.
5-8		Cpl 1 join both hands at bottom of set and turn once CW.
9-16		Cpl 1, with inside hands joined, lead up the inside; cast off to end in second place, Cpl 2 moving up into what was Cpl 1's pos in cts 15 & 16.
	III.	<u>STARS, CHAIN.</u>
1-2		Cpls 1 and 3 balance L and R with sdwd waltz steps (M with M, W with W) center hands joined in W-pos.
3-4		Repeat meas 1-2.
5-8		Cpls 1 and 3 star R with 4 steps starting with the L.
9-16		Cpls 1 and 2 Grand Chain 4 hands (beg R hand to ptr, moving in a small tight box). In 3-Cpl formation, Cpl 1 dance down to the end as Cpl 3 moves up and dance begins with new Cpls 1 and 2. In 4-Cpl formation, Cpl 1 dances again from second pos with Cpls 3 and 4, ending dancing down to the bottom and new Cpl 1 begins the dance.
		Dance repeats for each Cpl.

Presented by Wolfgang Schlüter

**Revised 8/30/2013**

## Ballon Firtur

(Døstrup [Sønderjylland], Denmark)

This dance is from Døstrup in the Sønderjylland region of Denmark.

Pronunciation: bah-LOHN FEER-toor      Translation: Ballon's Four Figure Dance  
(Ballon is a person's name)

Music: 6/8 and 2/4 meter      *Liflig Sang CD 1, Track #11*

Formation: 4-couple square set, all begin with the outer foot.

Steps & Styling: Waltz, Step-hop.

- Hopsa:
- 1 M leap L (ct 1), step R (ct 2), step L (ct 3), turning CW half. W use opp ftwk.
  - 2 M leap R (ct 1), step L (ct 2), step R (ct 3), turning CW remaining half. W use opp ftwk.
- Tyrolerhopsa:
- In ballroom pos, 4 Hopsa steps progressing CCW around set:
- 1 With inside hands joined in W-pos, M push arm fwd and leap slightly L (ct 1), step R (ct 2), step L (ct 3). W use opp ftwk.
  - 2 M pull arm back and leap slightly R (ct 1), step L (ct 2), step R (ct 3). W use opp ftwk.

Meas      6/8 and 2/4 meter

Pattern

INTRODUCTION. None.

6/8      I.      HONORS. (Refer to diagram above on right)

1-2      Cpl 1 and Cpl 2 bow to ptr and advance with 3 Waltz steps and acknowledge opp at end of meas 2.

3-4      Same cpls retire with 3 Waltz steps and acknowledge ptr at end of meas 4.

5-8      Cpls 3 and 4 repeat meas 1-4.

9-16      Repeat meas 1-8.

2/4      II.      CHAIN AND TYROLERHOPSA.

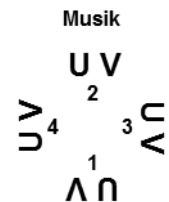
1-8      All Grand Chain (Grand R & L) with Step-hops once around the set (1 step-hop per person).

9-10      All dance 1 Tyrolerhopsa to pos on R.

11-12      Repeat meas 9-10, and continue to opp pos.

13-16      Repeat meas 9-12 to return to beg pos.

Sequence: Repeat dance three more times (4 times total).



Presented by Wolfgang Schlüter

## Dobbelt Kvadrille

(Sønderborg [Sønderjylland], Denmark)

This dance is from Sønderborg in the Sønderjylland region of Denmark.

Pronunciation: DUHB-behl kvah-DREEL-leh Translation: Double Quadrille

Music: 2/4 meter *Liflig Sang CD 2, Track #6*

Formation: Ideally a Double Sicilian Circle with two cpls side by side facing two cpls, arranged as spokes on a wheel. If the group is small, make a line of two cpls facing two couples up and down the hall.

Steps & Styling: Walking steps; Polka.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas		<u>INTRODUCTION.</u> On last 2 meas, all bow to ptr.
	I.	<u>CIRCLE.</u>
1-8		Groups of four facing cpls join hands and walk 16 steps CW.
9-16		Circle CCW back to place.
	II.	<u>LEAD AND RETURN.</u>
1-4		With inside hands joined in W-pos, cpls on inside of spokes lead opp away from the center of the set 8 steps.
5-8		Same cpls half-turn and, joining inside hands, lead back to place.
9-16		Cpls on outside of spokes repeat meas 1-8, leading up, then down.
	III.	<u>RIGHTS AND LEFT THROUGH.</u>
1-8		Right to opp and Left to ptr; Courtesy turn to place.
9-16		Repeat meas 1-8.
	IV.	<u>SMALL CIRCLES.</u>
1-16		In circles with the opp cpl, circle CW with 16 steps one-and-a-half times around.
	V.	<u>POLKA.</u>
1-16		All 4 cpls in Ballroom pos Polka CCW in two-cpl circles back to place, ending with backs to former opp cpl.

Sequence: Repeat dance with approaching line of two cpls.

Note: If using a line of four facing four, leader determines which cpls move first in Fig II. When dance is repeated, cpls at end change directions and wait to rejoin the dance at the following repetition.

Presented by Wolfgang Schlüter

**Revised 8/30/2013**

## Francøs Kontra

(Stevning [Sønderjylland], Denmark)

This dance is from Stevning in the Sønderjylland region of Denmark.

Pronunciation: frahn-SOOS kahn-trah

Translation: Dance in French style

Music: 2/4 meter

*Liflig Sang CD 2, Track #10*

Formation: Any number of couples in a big circle, hands joined in V-pos. All start with left. After the first time through the music, a designated leader (or leaders) calls variations to replace Fig I.

Steps & Styling: Hopsa: 1 M leap L (ct 1), step R (ct 2), step L (ct 3), turning CW half. W use opp ftwk.

2 M leap R (ct 1), step L (ct 2), step R (ct 3), turning CW remaining half. W use opp ftwk.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION</u> . None.	
	I. <u>CIRCLE</u> .	
1-8	With Step-hops, starting on L, all circle CW.	
9-16	Circle CCW.	
	II. <u>BARROW</u> .	
1-8	Taking two hands with neighbor (“Barrow”), dance 8 Step-hops CCW (M bkwd, W fwd).	
9-16	Turn twd ctr on ct 1 to face ptr and continue Barrow CCW (M fwd, W bkwd).	
	III. <u>BARROW AND GRAND CHAIN</u> .	
1-8	Release handhold. W continue in place while M pass them (R shldr) with 2 Step-hops to meet the next Lady. Continue Barrow with 6 Step-hops CCW around circle.	
9-16	Release handhold; all turn to dancer behind. Continue Barrow 8 Step-hops CCW (M bkwd).	
17-32	Release handhold, face neighbor and Grand Chain with 16 Step-hops (2 Step-hops per change). End with 9th person.	
	IV. <u>HOPSA</u> .	
1-16	In Ballroom pos, Hopsa CCW around the circle.	

Sequence: Repeat dance from the beginning. The following can be substituted in Fig I:

W one-hand star CW and CCW	M one-hand star CW and CCW
W two-hand star CW and CCW	M two-hand star CW and CCW
W circle of 4 CW and CCW	M circle of 4 CW and CCW

Figure I variations suitable for larger circles:

W circle CW and CCW	M circle CW and CCW
Cpls allemande R and L	Cpls elbow turn R and L Cpls 2-hand turn R and L

The dance ends with orig Fig I in a large circle.

Presented by Wolfgang Schlüter

## Kontra med March

(Stevning [Sønderjylland], Denmark)

This dance is from Stevning in the Sønderjylland region of Denmark.

Pronunciation: kahn-trah mehd MAHRCH Translation: Dance with March

Music: 2/4, 4/4 and 3/8 meter *Liflig Sang CD 1, Track #10*

Formation: 4-couple square set; inside hands in W-position.

Steps & Styling: Walking step; Step-hop; Waltz; Grand Chain.

Meas      2/4, 4/4 and 3/8 meter                      Pattern

INTRODUCTION. No action.

2/4      I.      CIRCLES.

1-8                      All join hands in W-pos and circle CW with Step-hops.

9-16                      Circle CCW back to place.

4/4      II.      RIGHT AND LEFT ELBOW CHAIN.

1-8                      Cpls 1 and 2 R and L elbow chain hooking R elbows with opp, then L starting with ptr (8 walking steps, 4 changes, 1 per meas).

9-16                      Cpls 3 and 4 repeat meas 1-8.

III.      LEADING IN AND CHANGING PLACES, SLOW MARCH.

1-8                      Cpls 1 and 2 take 2 slow walking steps (1 per meas) twd ctr; ¼ turn and lead opp person fwd to side place (2 meas); ½ turn facing each other and walk back to ctr (2 meas); lead ptr fwd to place (2 meas).

Simultaneously Cpls 3 and 4 release hands and M walk 4 steps diag L, W diag R to vacated (head) places (2 meas); greet your opp (step-close sdwd to outside and bow or curtsy) (2 meas); turn and dance back the same way (2 meas); greet your ptr (2 meas).

9-16                      Repeat meas 1-8 with opp roles (Cpls 3 and 4 lead to ctr, Cpls 1 and 2 walk diag).

3/8      IV.      GRAND CHAIN AND FAST WALTZ.

1-8                      Grand Chain with 8 Step-hops to opp place.

9-16                      In Ballroom pos, Waltz CCW back to orig place.

Sequence: Repeat dance from the beginning. The following variations can be substituted in Fig I. Variations are called.

W one-hand star CW and CCW

W circle of 4 CW and CCW

W two-hand star CW and CCW

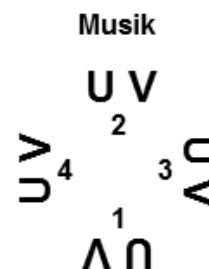
M one-hand star CW and CCW

M circle of 4 CW and CCW

M two-hand star CW and CCW

End with orig Fig I (large circle).

Presented by Wolfgang Schlüter



## Paerevals

(Rødning [Sønderjylland], Denmark)

This dance is from Rødning in the Sønderjylland region of Denmark.

Pronunciation: PEH-reh-vahls

Translation: Pear Waltz

Music: 6/8 meter

*Liflig Sang CD 1, Track #8*

Formation: 3 or 6 couples forming a circle, or large circle mixer. Start with the left foot.

Steps & Styling: Walking steps; pivot turn.

Slip step: Step L to L (ct 1); step R next to L (ct 2). Step can be done with opp ftwk and direction.



Meas      6/8 meter

Pattern

INTRODUCTION. No action.

I.      SLIP CW AND CCW. (First time only)

1-4      All join hands and slip L (CW).

5-8      Slip R (CCW).

II.      GRAND CHAIN.

1-4      Chain (Grand R-And-L) with 8 walking steps, 2 steps per person.

For 3-cpl sets, when you meet ptr, *half* rotation with L hand to change directions.

For 6-cpl sets, do a *full* rotation instead of the *half* rotation and continue in the same direction.

For large circles of couples, *omit the half-rotation* with the L hand continue in the same direction.

5-8      Repeat meas 1-4. For large circles of couples, pass the eighth person and move to the ninth.

III.      PIVOT TURNS.

1-8      Pivot turns in Ballroom pos in place.

Sequence: Fig I (first time only), Fig II, Fig III, repeat (Fig II and Fig III) until end of music.

Presented by Wolfgang Schlüter

**Revised 8/30/2013**



## Polsk Firtur

(Skærbæk [Sønderjylland], Denmark)

This dance is from Skærbæk in the Sønderjylland region of Denmark.

Pronunciation: POHLSK FEER-toor                      Translation: Polish-style four-figure dance

Music:                      2/4 meter                                      *Liflig Sang CD 1, Track #7*

Formation:              2 couples in open handhold on the circle, one couple faces CW, the other CCW.  
Start with the left foot.

Steps & Styling: Step-hops.

Reel steps: Step R behind L (ct 1); hop on R while L ft moves fwd (ct &); repeat with opposite footwork (cts 2, &).

Hopsa: 1 M leap L (ct 1), step R (ct 2), step L (ct 3), turning CW half. W use opp ftwk.

2 M leap R (ct 1), step L (ct 2), step R (ct 3), turning CW remaining half. W use opp ftwk.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION</u> . No action.	
	I. <u>CIRCLE; HOPSA</u> .	
1-8	Hands joined, 2 Cpls circle CW with 8 Step-hops.	
9-16	Circle CCW back to place.	
17-24	Both Cpls in Ballroom pos, rotate CW with Hopsa steps.	
25-32	Keeping Ballroom pos, M hop bkwd on R while W hops fwd on L, rotating CCW. An alternative is to walk backward, R, L, R, L, etc.	
	II. <u>REEL; HOPSA</u> .	
1-8	8 Reel steps facing ptr.	
9-16	8 Reel Steps facing corner.	
17-32	Repeat Fig I, meas 17-32 with corner.	
	III. <u>REEL; HOPSA</u> .	
1-8	8 Reel steps facing corner.	
9-16	8 Reel steps facing ptr.	
17-32	Repeat Fig I, meas 17-32 with ptr.	

Repeat Fig II, Fig III until the music stop. Fig I is only done once at the beginning.

Presented by Wolfgang Schlüter

## Rubjerg Firtur

(Rubjerg [Sønderjylland] Denmark)

This dance is from Rubjerg in the Sønderjylland region of Denmark.

Pronunciation: ROO-byehrg FEER-toor      Translation: Four-figure dance from Rubjerg

Music: 2/4 meter      *Liflig Sang CD 1, Track #6*

Formation: 2 couples in open handhold facing each other on the circle line. One couple faces CW, the other CCW. All start with left foot.



Steps & Styling: Step-hops, Chassez, Walking steps, 2-step pivot turn, buzz steps.

Reel steps: step on R behind L (ct 1); chug fwd R (ct &); repeat with opposite footwork (cts 2, &).

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION</u> . No action.
	I.	<u>CIRCLE</u> .
1-4		2 Cpls join hands down in a circle and move CW with 8 Step-hops.
5-8		Dance CCW with 8 Step-hops.
	II.	<u>LADIES CHANGE AND REEL</u> .
1-2		Ladies beg R and change places with 2 Chassez steps passing back to back. Turn CW to face corner.
3-4		4 Reel steps with corners.
5-8		Repeat 1-4 back to place, Reeling with ptr.
	III.	<u>CHAIN</u> .
1-8		2 Cpls chain twice around the small circle (R, L, R, L). <u>Note</u> : you may use elbow hooks rather than hands.
	IV.	<u>TURN</u> .
1-8		Taking ptr in Ballroom hold, pivot turn around the small circle.

Sequence: Repeat the dance from the beg until end of music, replacing Fig I with:

1-8      W put hands on M shldr, M reach behind W to form a Basket with Buzz steps CW.

Note: During Fig II, M keep place in small square. W are moved during hopsa step to R side of opp M, then back to R side of ptr.

Presented by Wolfgang Schlüter

## Tylette Polka

(Stevning [Sønderjylland], Denmark)

This dance is from Stevning in the Sønderjylland region of Denmark.

Pronunciation: too-LEHT POHL-kah                      Translation: Toilette Polka

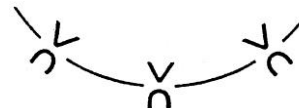
Music:                      2/4 meter                                      *Liflig Sang CD 1, Track # 4*

Formation:              Any number of couples facing each other without handhold on the circle, man facing out, woman facing in.

Steps & Styling: Step-hop, Chassez, Two-Step , Polka.

Meas   2/4 meter

Pattern



INTRODUCTION. No action.

I.                      STEP-HOPS; SIDE-TO-SIDE.

1-4                      4 Step-hops in place, both starting with R. The free leg swings across in front and back to place.

5                              Both Chassez (step-close-step-pause) to R (M CW, W CCW).

6                              Cross L in front of R and lift and lower the heels once.

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

II.                      CHANGE PLACES; SIDE TO SIDE.

1-2                              Ptrs take R hands and change places with one Two-Step and dance 2 Step-hops in opp place.

3-4                              Repeat meas 1-2 back to place.

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

III.                      POLKA.

1-8                              In Ballroom pos, Polka rotating with ptr CW while traveling CCW along the circle.

Repeat dance from the beginning until music ends.

Presented by Wolfgang Schlüter

**Revised 8/30/2013**





Location of islands where these Greek dances originate.

1. Amorgos and Naxos
2. Corfu
3. Evia
4. Ikaros (Ikaria)
5. Kythira (Kithira)
6. Mykonos
7. Samos
8. Samothraki

<b><u>Pronunciation Guide</u></b>	
Ch	= h as in house
d	= dth as in the
g	= y as in yell
ou	= as in tool
y	= i as in lift
x	= ks as in links

## Ai Giorgis from Kythira

(Kythira, Greece)

This couple dance version of Ai Giorgis is from the Ionian Sea island of Kythira in Greece. There is also a line dance version of Ai Giorgis. Kythira, along with the Ionian islands and some other areas, was never occupied by the Turks and was influenced by Venetians. Ai Giorgis is a dance unique to Kythira.

Pronunciation: AHYEE YOHR-gees ...KEE-thee-rah      Translation: Saint George

Music: 2/4 meter      *Timeless Sounds*, Track 11

Formation: The dance begins with two lines of dancers facing each other, about 6 feet apart. Each line is alternating M and W because the dance becomes a couple dance eventually. Front basket hold, L over R.

Steps & Styling: M lift knees higher than W.

Meas      2/4 meter

Pattern

2 meas      INTRODUCTION. No action.

I.      INTRODUCTORY STEPS FORWARD AND BACK

1      The two lines facing each other move fwd twd each other: Two steps (R, L) moving fwd (cts 1, 2).

2      Step R fwd (ct 1); lift L leg, knee bent in front, ft behind, upper body bends forward as in a bow (ct 2).

3      Two steps (L, R) moving bkwd (cts 1, 2).

4      Step L in place (ct 1); lift R leg, knee bent in front, ft behind (ct 2).

II.      STA TRIA TO R

1      During this figure, dancers remain in 2 lines but by dancing the following steps they create a circle with the two lines (one line beside the other).

Two steps (R, L) moving fwd (cts 1, 2).

2      Step R fwd (ct 1); lift L leg, knee bent, in front (ct 2).

3      Step L in place (ct 1); lift R leg, knee bent, behind, bending upper body slightly fwd (ct 2).

4      Step R in place (ct 2); lift L, knee bent, in front (ct 1).

5      Step L in place (ct 1); lift R, knee bent, in front (ct 2).

III.      LINES BREAK INTO COUPLES

1      Cpls separate from the line. Each cpl turns 90 degrees to the right and moves straight ahead as a cpl in a CCW circle, dancing Fig II.

Ai Giorgis — continued

IV. MORE ENERGETIC STEP

Repeat Fig II, but more energetically by skipping on all the steps and by bouncing during all the leg lifts.

V. PARTNERS CHANGE PLACES AND CHANGE BACK

During this figure the two people in the couple change places by having the person nearest the center of the circle (the person on the L, the W in the original configuration) turn CW one full turn in front of ptr during the first three skipping steps while keeping hands low and without releasing hands. The person who is NOT turning should help the one who is turning by dancing almost in place during these three skipping steps, thus allowing the person who is turning to pass in front. The figure is danced 4 times, changing places on the first and third repetition.

End the dance with 2 steps (R, L) in place.

Presented by Lilian Vlandi





## Furlana — continued

3-4 Repeat meas 1-2, Fig III with opp dir and handhold.

5-8 Repeat meas 1-4, Fig III.

When the dance is finished, men may take off their hats and bow to their partners.

Presented by Lilian Vlandi



## Ikariotikos from Ikaria

(Ikaria, Greece)

Ikaria is an island in the east Aegean Sea. It derives its name from Icarus, the son of Daedalus who, according to Greek mythology, fell into the sea nearby. Today, Ikaria is considered one of the world's five "Blue Zones" – places where the population regularly lives to an advanced age (one in three make it to their 90s). This is due to healthy diets and lifestyle.

Pronunciation: ee-kahr-ee-OH-tee-kohs

Music: 2/4 meter *Timeless Sounds*, Track 14

Formation: Open circle; hands in W-pos or T-pos.

Steps & Styling: Gently straighten knees on the beat and bend knees on off-beats so the dance has an up/down feeling with the emphasis on the "up."

Meas      2/4 meter

Pattern

INTRODUCTION: Begin anywhere in the music.

I.      STA TRIA. (Even rhythm)

- 1      Facing ctr and moving to R, step on R (ct 1); step L in front of R (ct 2).
- 2      Step on R (ct 1); lift L leg, knee bent, in front of R with a low kick (ct 2).
- 3      Step L to L (ct 1); lift R leg, knee bent, in front of L, with a low kick (ct 2).

Repeat meas 1-3 as many times as desired. Leader signals change to new figure.

II.      BASIC STEP. (SQQ)

- 1      Facing ctr and moving R, leap onto R, simultaneously lifting the L in front (ct 1); hop on R bringing L fwd then around in an arc to a position behind R (ct 2); step L behind R (ct &).
- 2      Facing ctr and dancing in place, step R in place, knee bent and heel twisted slightly to R while L twists R (ct 1); step L in place (ct 2); step R in place (ct &).
- 3      Facing ctr and moving R, step L in front of R (ct 1); small step R to R (ct 2); small step L in front of R (ct &).

III.      BASIC STEP VARIATION.

- 1      Repeat Fig II, meas 1.
- 2      Facing ctr, step R in place, bringing L with bent knee sharply behind R knee (ct 1); hop on R in place, swinging L around in front (ct 2), hop on R in place (ct &).
- 3      Repeat Fig II, meas 3.

Sequence: Usually called by the dance leader. End dance with ft together.

Suggested sequence if not called by leader: Fig I four times, Fig II to end of music, ending with ft together. Fig III can be done at any time in place of Fig II.

Presented by Lilian Vlandi

# Kavodoritikos

(Evia, Greece)

This dance is from the Aegean Sea island of Evia in Greece and is a typical island-style syrtos dance with a couple dance variation included.

Pronunciation: Kah-voh-doh-REE-tee-kohs      Translation: See the end of this dance description

Music: 2/4 meter      *Timeless Sounds*, Track 6

Formation: Open circle, leader on R, front basket, L over R.

Steps & Styling: Typical island-style syrtos lilt, flexing knees continuously, rising slightly on the cts and sinking slightly on all the “&s.”

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
6		<u>INTRODUCTION.</u> No action, start after drum beats.
	I.	<u>TWISTING TO LEFT.</u>
1		Facing ctr and moving to the L: Balancing on both heels, lifting toes and pointing them L (ct &); place toes on floor pointing diag L and bend knees (ct 1); lifting heels from floor, twist heels L (ct &); place heels on floor so toes are pointing twd ctr (ct 2).
2-8		Repeat meas 1 seven more times.
	II.	<u>BASIC STEP MOVING CCW.</u>
1		Facing ctr and dancing CCW, step R to R (ct 1); step on ball of L behind R (ct 2); step R to R (ct &).
2		Turning to face diag R, hop on R (ct &); step L in front of R (ct 1); step on ball of R to R (ct 2); step L in front of R (ct &).
3		Turning to face ctr, step R to R (ct 1); step on ball of L behind R (ct 2); step R in place (ct &).
4		Step L to L (ct 1); lift R knee fwd and swing R leg to L (ct 2); hop on L (ct &). Do this basic step until leader signals a change.
	III.	<u>TRAVEL TO RIGHT (CCW).</u>
1		Step R to R (ct 1); step L in front of R (ct 2); step R to R (ct &).
2		Step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct &).
3		Facing ctr, hop R (or both) (ct 1); hop 2 times on R, lifting L in front of R (cts 2, &).
4		Repeat meas 3 with opp ftwk.
	IV.	<u>SPIRAL TO LEFT (CW).</u>
1		Facing RLOD, take long step R (ct 1); step L slightly in front of R (ct 2); step R slightly in front of L (ct &).
2		Repeat with opp ftwk.

**Revised 10/3/2013**

3-12 Repeat meas 1-2 five times (6 total).

During this sequence the leader at the L end of the line does a spiral that gets fairly tight into the center by the end of the end of 12 measures.

Sequence: Fig I, Fig II until leader calls a change, Fig III until leader calls a change, Fig IV, Fig III until the end of the music, ending with ft together.

Sequence if not called by line leader: Fig I, Fig II five times, Fig III six times, Fig IV, Fig II until the end of the music, ending with ft together.

Alternative: Fig I, Fig II to the end of the music, ending with both ft together.

Presented by Lilian Vlandi

Translation of the dance name: There is a big island close to Athens called Evia. Located on the southeastern part of this island is Cape Kafireas. Often the entire southeastern part of Evia is given the name Kafireas. Cape Kafireas has a second name, given by Italian sailors, in 14<sup>th</sup>-15<sup>th</sup> centuries, using the words *cavo* (cape) and *duro* (hard) because the sea channel between southeast Evia and Andros, a nearby island, was and still is a very difficult stretch of sea. In Greek grammar, *-itikos* or *-otikos* or *-atikos* at the end of the word shows the origin, so the dance name from Evia is *cavodoritikos* which means *from cavo doro*. Since the Greek language does not have the letter C, it is written with a K. *kavodoro* or *kavodoritikos*.



Revised 10/3/2013

# Nikendre

(Amorgos, Greece)

This dance is a men's dance from the Aegean Sea island of Amorgos. This island was featured in two popular films, *The Big Blue* (1988) and *Ariadni* (2002).

Pronunciation: nee-kehn-DREH

Music: 2/4 meter *Timeless Sounds*, Track 5

Formation: Lines of dancers in T-pos.

Steps & Styling: Energetic.

Meas     2/4 meter

Pattern

2 meas     INTRODUCTION. No action.

I.     TRAVEL L AND R.

1            Facing L and moving L, take 3 walking steps, R, L, R (cts 1, &, 2); hop on R (ct &).

2            Repeat meas 1 with opp ftwk.

3-4         Repeat meas 1-2, turning R slightly on last step to face CCW.

5-8         Repeat meas 1-4, facing and moving CCW, hopping on L while turning to face ctr after last step.

II.     IN PLACE, FWD AND BACK.

1            Facing ctr, step R fwd directly in front of L (ct 1); step L next to R (ct 2); step R in place (ct &).

2            Repeat meas 1 with opp ftwk and dir.

3-8         Repeat meas 1-2 three more times.

VARIATIONS ON FIG II.

Repeat Fig II, meas 1, but kick L low in front of R on ct 2.

Repeat Fig II, meas 1, but kick L leg high on ct 2.

Sequence: Alternate Fig I and Fig II until end of music, ending with ft together.

Presented by Lilian Vlandi

## Plataniotiko Nero

(Samos, Greece)

This dance is from the Aegean island of Samos and is typical of the island Syrto or Ballos style dance. The island of Samos produces very good wine, olives, and oil. Pythagoras, the famous mathematician, was from Samos.

Pronunciation: plah-tah-nee-OH-tee-koh neh-ROH Translation: Water from Platanos Village

Music: 2/4 meter (Slow-Quick-Quick) *Timeless Sounds*, Track 4

Formation: Open circle with leader on R, arms in a W-pos.

Steps & Styling Typical island-style syrto with wave-like up-and-down movement, rising slightly on each beat and sinking slightly on the off-beat.

Meas     2/4 meter

Pattern

16            INTRODUCTION. No action. Start with the singing.

I.     BASIC DANCE.

- 1            Facing ctr and moving R, step R slightly to R (ct 1); step L behind R (ct 2); step R to R (ct &).
- 2            Step L behind R (ct 1); step R to R (ct 2); step L next to R (ct &).
- 3            Step R to R (ct 1); turning to face diag R, step L in front of R (ct 2); step R to R (ct &).
- 4            Step L in front of R (ct 1); turning to face ctr, step R in place (ct 1); step L in place (ct &).

Presented by Lilian Vlandi

Lyrics:

Nacha nero ap to platano (2)  
krasi ap ti kolona (2)  
Nacha ke tin agapi mou (2)  
na ti filo sto stoma  
krasi ap ti kolona

To plataniotiko nero (2)  
in tou xoriou kamari (2)  
ki opios perasi ke to pii (2)  
xanageniete pali  
in tou choriou kamari

Samiotiko glyko krasi (2)  
tha pio gia na methiso (2)  
stin xenitia pou vriskome (2)  
na mi se lismoniso  
tha pio gia na methiso



Vathy, capital of Samos

**Revised 8/30/2013**

# Syrtos Mykonos

(Mykonos, Greece)

This dance is from the Aegean sea island of Mykonos.

Pronunciation: seer-TOHS mee-KOH-noo                      Translation: Syrtos from Mykonos

Music: 2/4 meter    *Timeless Sounds*, Track 10

Formation: Open circle, hands in W-pos.

Steps & Styling Island style, body moves smoothly with bouncy steps and flexing knees, up and down like a wave. A Slow-Quick-Quick rhythm is maintained throughout.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas		<u>INTRODUCTION.</u> No action.
	I.	<u>TRAVELING.</u>
1		Moving CCW, long step R fwd, bending knees (ct 1); small step L slightly in front of R (ct 2); step R slight in front of L (ct &).
2		Repeat meas with opp ftwk.
3-4		Repeat meas 1-2.
	II.	<u>DANCING IN PLACE.</u>
1		Step R fwd (ct 1); step L to L (ct 2); step R heel fwd, taking wt (ct &).
2		Step L behind R (ct 1); step R to R (ct 2); step L heel fwd, taking wt (ct &).
3-4		Repeat meas 1-2.
	III.	<u>PAS DE BASQUE.</u> Move to T-pos.
1		Step R to R with bent knee (ct 1); step L in place (ct 2); step R heel across R, taking wt (ct &).
2		Step L in place with bent knee (ct 1); step R in place (ct 2); step L heel across L, taking wt (ct &).
3-4		Repeat meas 1-2.
	IV.	<u>PAS DE BASQUE WITH LEAPS.</u>
1-4		Repeat Fig III but the first count is a leap instead of a step.

Sequence: Usually called by line leader. End dance with ft together.

Suggested sequence if not called by line leader:

(Fig I, Fig II three times) three times. Then Fig I, Fig III, Fig IV to the end of the music.

End dance with ft together.

Presented by Lilian Vlandi

## Syrtos Samothrakis

(Samothrakis, Greece)

This dance is from the north Aegean sea island of Samothrakis.

Pronunciation: seer-TOHS sah-moh-THRAH-kees Translation: Syrτος from Samothrace

Music: 2/4 meter (Slow-Quick-Quick) *Timeless Sounds*, Track 1

Formation: Open circle, hands in W-pos, alternating W and M along the line of dancers.

Steps & Styling Island style with bouncy steps and flexing knees.

Meas     2/4 meter

Pattern

2 meas     INTRODUCTION. No action. Start when you hear the violin.

I.     SYRTOS

1     Facing ctr and moving CCW, step R to R (ct 1); step L behind R heel (ct 2); step R to R (ct &).

2     Facing slightly CCW, step L in front of R (ct 1); step R next to L (ct 2); step L diagonally in front of R (ct &).

3     Facing ctr, step R fwd (ct 1); step L slightly fwd of R (ct 2); step R in place.

4     Step L bkwd (ct 1); step R bkwd (ct 2); step L slightly in front of R (ct &).

TRANSITION I. (When the leader signals to change to Fig II)

1-2     Repeat meas 1-2 of Fig I.

II.     LIFTS IN FRONT AND BEHIND

1     Facing ctr step R to R (ct 1); brush L in front of R with bent knees (ct 2).

2     Repeat meas 1 with opp ftwk. On count &, bring R up and behind L in a small arc.

3     Step R behind L (ct 1); lift L in front (ct &); step L behind R (ct 2); step R to R (ct &).

4     Moving to R, step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct &).

5-16     Repeat meas 1-4 three times.

TRANSITION II. (When the leader signals to change to Fig II)

1-2     Repeat Fig I, meas 3-4.

Sequence: Usually called by the line leader.

Suggested Sequence if not called by the line leader: Fig I four times, Transition I, Fig II four times, Transition II.

Presented by Lilian Vlandi

**Revised 10/3/2013**



# Tsirigotikos

(Kythira, Greece)

These two dances represent first the original slow traditional syrtos and secondly an updated version which is a jumpy syrtos. The Island of Kythira is also known as Tsirigo, which gives this dance its name.

Pronunciation: tsee-ree-GOH-tee-kohs

Music: 4/4 meter *Timeless Sounds*, Track 7 and 8

Formation: Open circle of dancers in T-pos.

Steps & Styling: Light feet and flexing knees.

Meas     4/4 meter

Pattern

## DANCE A – Traditional, slower (Track 7)

8            INTRODUCTION. No action. Start with singing.

### I. BASIC STEP.

1            Facing ctr and moving R, step R to R (ct 1); step L in front of R (ct 2); repeat cts 1-2 (cts 3-4).

2            Step R to R (ct 1); lift L low and gently in front of R while slightly bending R knee (ct 2); repeat cts 1-2 with opp ftwk and direction (cts 3-4).

3-4          Repeat meas 1-2.

### II. ACROSS AND LIFT.

1            Repeat Fig I, meas. 1.

2            Slight leap and fall on R to R, turning both twd L and kick L ft up behind R (ct 1); step L to L (ct 2); step R across L (ct &); step L to L (ct &); lift R across L (ct 4).

3-4          Repeat meas 1-2.

Sequence: Alternate Figs. I and II, ending with ft together.

## DANCE B – newer, faster (Track 8)

10          INTRODUCTION. No action. Start with vocal.

### I. BASIC STEP.

1-4          Repeat Fig I, meas. 1-4 of Dance A with more energy and bounce.

### II. ACROSS AND LIFT.

1            Jump on both ft with wt on R (ct 1); hop on R moving L across R (ct &); step on L (ct 2); repeat cts 1, 2 (cts 3, 4).

2            Repeat Fig II, meas 2 of Dance A with more energy and bounce, almost skipping.

3-8          Repeat meas 1-2.

Presented by Lilian Vlandi

**Revised 10/3/2013**

Lyrics:

(older song)

Pio kato ap to Kavο Malia pio pano apo tin Kriti  
Is to Tsirigo t'omorfo genithi I Afroditi

Kavomalia ta ori sou ligo chamilose ta  
gia na ido to nisaki mou ke pali psilose ta  
Tsirigo mou omorfo nisi edo makria sta xena  
gia t'onoma sou vriskome me matia dakrismena

Sti Pelagia sat tha vgo to choma tha filiso  
ki orkizome sti xenitia na mi xanagyriso

(newer song)

Pio kato ap to Kavο Malia pio pano apo tin Kriti  
ke sto Tsirigo t'omorfo genithike i Afroditi (2)

Eki genitikes ke si ach pou na min egeniosoun  
omorfi Tsirigotisa me pireo sto lemo sou (2)

Ston ourano i Artemis sti gi i Persefoni  
sta kali ke stin omorfi ston kosmo ise moni (2)

Omorfi Tsirigotisa ki makria sta xena  
Kathimernos ta matia mou dakrizoune gia sena (2)

**Pronunciation Guide**

Ch	=	h as in house
d	=	dth as in the
g	=	y as in yell
ou	=	as in tool
y	=	i as in lift
x	=	ks as in links

**Revised 10/3/2013**

## Vlacha Naxou from Kinidaros

(Naxos, Greece)

This dance is from the biggest island of the Cyclades, Naxos. This is usually danced on Halloween.

Pronunciation: VLAH-xah nah-XOO...Kee-NEE-dah-rohs

Music: 2/4 meter

*Timeless Sounds*, Track 12

Formation: Open circle; hands in T-pos (shoulder hold).

Steps & Styling:

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
20 meas		<u>INTRODUCTION.</u> No action. Start dancing when the singer starts to sing.
	I.	<u>STA TRIA.</u>
1		Facing slightly R of ctr and moving CCW, step R to R (ct 1); step L in front of R (ct 2).
2		Step R to R and face ctr (ct 1); lift L, knee bent, in front of R and lean shoulders slightly to R (ct 2).
3		Step L next to R (ct 1); lift R, knee bent slightly, to the R side and lean shoulders slightly to L (ct 2).
	II.	<u>SKIPPING AND LIVELY.</u>
1		Step R to R (ct 1); swing L in front of R while bouncing lightly on R (ct &); step L in front of R (ct 2).
2		Step R place, kicking L fwd with almost straight leg (ct 1); small hop on R while bringing L back, keeping it in the air with ft behind (ct 2).
3		Step L behind R (ct 1); small hop on L while bringing R up with knee bent near L (ct 2).
	III	<u>VARIATION.</u>
1		Jump sideways to R onto both ft, the wt slightly more on R (ct 1); step L in front of R (ct 2).
2-3		Repeat Fig II meas 2-3. End with ft together.

Presented by Lilian Vlandi

Lyrics.

Chorepsete chorepsete ta niata na charite  
 giati se touto to dounia then tha ta xanavrite  
 doste tou chorou na pai touti I gi tha mas efai  
 touti I gi pou tin patoume oli mesa the na boume

Osi echoun kali kardia ke taktika glendoune  
 monacha afti ton pseftiko ton kosmo tha charoune  
 doste tou chorou na pai touti I gi tha mas efai  
 touti I gi pou tin patoume oli mesa the na boume

Chorepsete chorepsete papoutsia mi lypaste  
 arki na xekourazonde tis ores pou kimaste  
 doste tou chorou na pai touti I gi tha mas efai  
 Panagia mou dostou dostou oti vazi o logismos tou  
 dostou dostou dostou

**Pronunciation Guide**

Ch	=	h as in house
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