

# FOLK DANCE CAMP

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Annual

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August 7,  
1965



SYLLABUS OF DANCE DIRECTIONS

University of the Pacific  
stockton, california

## PREFACE

We wish to pay our respects to our Committees for valiant work in making certain that these dance descriptions are so accurate. Most of the dances by Western teachers have been written by these Committee members working closely with the teacher involved.

So our hearty thanks to:

The Research Committee of the Folk Dance Federation of California (North) - Dorothy Tamburini, General Chairman.

You will find the roster of these Committee people who are attending Camp in our mailing lists.

Ruth Ruling has served as Editor with the special task of re-editing and correcting the copy. She has been assisted in her work by Virginia Wilder. All Errata clears through Virginia. Bernice Schram has prepared most of the copy.

### OUR THANKS TO ALL!!

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### Abbreviations used in the Syllabus

bkwd or bwd	backward	LOD	line of direction
CCW	counter-clockwise	M	man
COH	center of hall	meas	measure
cpl	couple	opp	opposite
ct or cts	count	pos	position
ctr	center	ptr	partner
CW	clockwise	R	right
diag	diagonal	RLOD	reverse line of direction
dn	down	sdwd or	
ft	foot	swd	sideward
fwd	forward	twd	toward
H	hand	W	woman
L	left	wt	weight

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The following is a list of approximate pronunciations for the dances that do not contain a pronunciation in the description. At best, they are a poor substitute for the original teacher but maybe this will help keep the names sounding about the way they should. To save space, only the page and pronunciation are given. You transfer them to the descriptions. The capitals denote the accented syllables.

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3	DEH-breh-tsen-ec CHAR-dahsh	22	Lah MAHSH-tah-gwin
5	BAHG-ee PAH-rohsh ✓	23-36	English dance titles pronunciations present no problems with the possible exception of: 29 Lah ROOS
7	GEN-chee VAIR-boonk		
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14	Lah Vahls Poy-n-tee Deh VAH-tahn	70	Mohn Pair ah-VAY un Peh-TEE bwah
15	Boor-RAY Drwaht ✓	78	GROH-suh ROON-duh
16	Boor-RAY Krwah-zay ✓	79	TSVEE-Fah-(k)her
	Part I Doolsh	80	Peh-shah-da TSVOH-schritt
	Part II crawz-mahn	81	BAHN-dl-tahnz ✓
	Part III SAM-plah	82 ✓	Dahs BAH-ern-moy-dul
	Part V DOUGH-bce-knee	83	AHP-peh-zahl-ler AH-lee-vahn-der ✓
17	Boor-RAY ah Trwah Deh Lah ✓ Shah-plot	85	Eel Soht dah Kroosh
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19	Leh Lah- pa(n)	87	Lah Figh-ruh dah Sent
20	Lay Moo-tahn	88	Lah Figh-ruh dah STRAH-dah

<u>Page</u>	<u>Pronunciation</u>	<u>Page</u>	<u>Pronunciation</u>
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90	Zvigh RIGH-uh Pohl-kuh	123	BEH-rohv-kah
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93	<i>DRY</i> DREE-fahk-uh <i>u</i> Kreetz-pohl-kuh	126	Ice (G)YOR-goesc
94	Trool-mah-SUHL-kuh <i>mahit oll Kae Kay</i> <i>Sels</i>	127	Keh-SHOW-shah-nah Ben Hah- (k)hoh-heem
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104	SHOO-ah-leem k'TAH-neem	✓ 138	d' AHP-peh-zahl-ler Sind LOOSH-tig
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108	Hah-shoo-ahl	✓ 141	Der ZEE-beh-schritt
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115	NEH-bes-koh		
116	'ISEE-gahn-chee-tsah		
117	oo Shest Koh-RAH-kah		
119	AH-dah-nah		
121	Poh-VRAH-teh-noh		

NE'AHEZ B'HOL MISHLAT  
"We will hold our positions"

Music: Dov Seltzer Dance: Yoav Ashriel

Music: Tikva 98 4/4 meter

Formation: Line of dancers, leader at R end. Hands joined and down.

Measures

Pattern

FIG I

- A 1 Grapevine moving CW: cross R in front of L (ct 1); step to L with L (ct 2); cross R in back of L (ct 3); step to L with L (ct 4).
- 2-4 Repeat action of meas 1, 3 more times.
- 5 Stamp R heel on floor (cts 1,2); stamp R heel again (cts 3,4).

FIG II IMPROVISATION

- B 1-4 NOTE: Each time that Melody B is played the Leader can improvise his own steps and the dancers must follow him. For example:

Step-Hops, Slides, Scissors fwd or backward.

- 5 Whatever the leader wants to do in 16 cts. Leap in place R,L,R,L, knees high (cts 1,2,3,4). While dancers leap in place leader on R end runs to the left end of the line, leaving the next person to be a new leader.

Whatever you do - HAVE FUN

Notated and Presented by  
Rivka Sturman

*Good idea.  
Might be used with modern music  
for hi school.*

SISSU V'SISSU (Shearer's Festival)  
"Rejoice and Rejoice"

for 4 children

Music: M. Shelem Dance: Rivkah Sturman

Music: Tikva 98 4/4 meter

Formation: Double circle of couples facing CCW. Girl stands at boy's R shoulder. Inside hands joined and down. Steps described for Boy-Girl uses oppsite foot.

Measures Pattern

FIG I.  
A 1 Run in LOD L,R (cts 1,2); jump on both ft (ct 3);  
leap onto R ft (ct4).  
2 Repeat action of meas. 1.

FIG II. SHEARING MOVEMENT  
Cpls turn twd each other (face to face). Release hands.  
B 1 Boy step to L with L ft (girl R to R) arms out-  
stretched to side (ct 1). Hold (ct 2). Cross  
R in front of L, bending both knees, cross arms,  
L over R, with a sharp movement (ct 3); hold (ct 4).  
2 Repeat action of Fig II, meas 1.  
3 Step to L with L ft (ct 1); hold (ct 2); step on  
R, clapping hands in a scissors motion, R hand  
up, L down (ct 3); hop on R (ct 4).

With the beginning of Fig I, girl runs to the boy in front of her and dance is repeated with new ptrs.

Notated and presented by  
Rivka Sturman

## A FEW BASIC STEPS USED IN HUNGARIAN DANCES

The following steps are described with the Right foot leading. They may be done on either foot, moving in either direction.

1. Single Csárdás step: Step to the Right on the Right foot; close the Left foot to the Right foot without weight. Or, step to the Right on the Right foot; close the Left foot to the Right foot, taking weight on the Left foot. The sequence of steps will determine whether or not you take weight on the closing foot.
2. Double Csárdás step: Step to the Right on the Right foot; close the Left foot to the Right foot, taking weight; step to the Right on the Right foot; close the Left foot to the Right foot without weight.
3. Cifra step: Leap slightly to the Right on the Right foot; <sup>next to R</sup> step onto the Left foot in place, but do not take full weight on the Left foot; step on the Right foot in place.
4. Upbeat or Open Rida: Step onto the ball of the Right foot to the Right; step on full Left foot across and in front of the Right foot.
5. Downbeat or Closed Rida: Step on full Right foot across and in front of the Left foot; step to the Left on the ball of the Left foot.
6. Simple Bokázó: Step in place three times, Right, Left, Right, bringing the heels together with clicks on each step.

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## SZENTISTVÁNI CSÁRDÁS

**Pronounced:** Sen-tisht-vah-nee Char-dahsh

This Csárdás is a general type of couple dance done by the Matyó people who live in three villages--Mezőkövesd, Szentistván, and Tard. The Csárdás is a free-style dance as done by the natives. This version was arranged for recreational folk dancing in the United States.

**Source:** The original research on this dance was done by Andor Czompo in the village of Szentistván.

**Music:** This is a general Csárdás melody in 2/4 meter, with a slow part followed by a faster part. The recommended record is LP BF S-640, side 1, band 4, or B&F S-428.

**Style:** The steps are small and controlled.

**Formation:** Cpls any place in the room in shoulder-waist pos. */// phlks, blade*

### THE DANCE

**Meas. Ct.**

1-8 Introduction.

#### PART I (CSÁRDÁS)

1-8 Do 4 double Csárdás-steps, beginning with the R ft. The steps for the M and W are identical. *Take wt on R ft last ct*

#### PART II (VARIATION I)

1 1 Hips turn slightly to the L. Hop on the R ft, moving slightly to the L.

& Step on the L ft moving to the L.

2 Step on the R ft moving to the L.

2-7 Repeat Meas 1, six more times.

8 1 Step on the L ft to the L.

2 Pause. *"sit" on it*

**NOTE:** Before this variation, you finish the last Csárdás-step: step L, close R to L, step L, step R and take wt on the R ft.

#### PART III

1-8 Repeat Part I.

#### PART IV (VARIATION II)

1 1 Jump on both ft, slightly apart and parallel, with knees slightly bent.

2 Leap onto the R ft moving slightly to the L and lifting the L ft across and behind the R ft. *slightly*

2-7 Repeat Meas 1, six more times.

8 Step to the L on the L ft and pause. *"sit"*

Repeat the Csárdás-steps, Variation I, Csárdás-steps, Variation II, in sequence until the end of the music. The steps for the fast part are identical to those done in the first part.

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Presented by Andor Czompo  
FOLK DANCE CAMP 1965

## DEBRECENI CSÁRDÁS

Pronounced: <sup>DELT</sup> Deh-breh-tsen-ee <sup>HAR</sup> Char-dahsh

Debreceni Csárdás is a version of a general Csárdás-style which is popular in the area of Debrecen. Debrecen is the third largest city in Hungary but still retains a provincial atmosphere. This is the center of the Hungarian prairie area (Hortobágy).

Source: Based upon research done by Andor Czompo in Hungary.

Music: B & F LP S-617, Side 1, Band 3 or S-427.  
The music consists of two melodies, both in 4/4 meter. The first melody consists of 14 meas, repeated (28 meas). The second melody consists of 12 meas, repeated (24 meas). The second melody is then repeated in a faster tempo (12 meas).

Style: The knees are slightly flexed throughout the dance.

Formation: During the first melody, ptrs stand side-by-side facing CCW around the room. The M R arm is around the Lady's waist, with his L hand free. The Lady's L hand is on the M R shoulder, and her R hand on her hip. During the second melody, ptrs change to a shoulder-waist pos (M hands are just under Lady's shoulder blades).

THE DANCE

Meas. Ct.		PART IA (First melody)
1-2		Introduction.
3	1	All dancers use the same footwork. Step to the R on the R ft.
	2	Step on the L ft behind the R.
	3	Step on the R ft to the R.
	4	Close the L ft to the R with a definite heel-click.
4		Repeat Meas 3, with opp footwork.
5	1-4	Walk fwd, R, L.
6	1-2	Take two running steps fwd, R, L.
	3-4	Jump in place on both ft bending the knees and hold.
7	1-4	Bend knees two more times as the music indicates.
		Do not jump!
8-9		Repeat Meas 3-4. <i>2<sup>nd</sup> x = 4 side cards</i>
10-12		Repeat Meas 5-7. <i>1<sup>st</sup> rept then walk, lean, jump</i>
13-14		Repeat Meas 3-4. <i>3<sup>rd</sup> x = rept as usual</i>

Meas. Ct.		PART IB (First melody, repeated)
1-2		Do Meas 3-4 of Part IA.
3-14		Repeat Meas 3-14 of Part IA.

Meas. Ct.		PART IIA (Second melody)
		Ptrs, as they begin to do the steps, change from the side-by-side pos to the shoulder-waist pos. <i>slide back</i>
1		Do one Double Csárdás-step to the R.
2		Do one Double Csárdás-step to the L.
3-4		Repeat Meas 1-2.

## DEBRECENI CSÁRDÁS (cont)

Meas. Ct.

- 5 1-2 Do one Upbeat Rida step to the R.  
 3-4 Step on the R ft to the R putting full wt on the ft and bending the knee.
- 6 1-2 Change wt to the L ft, bending the L knee. *ft apart*  
 3-4 Change wt to the R ft, bending the R knee. *both ft in floor*
- 7-8 Repeat Meas 5-6 with opp footwork.  
 9-10 Repeat Meas 5-6.  
 11-12 Repeat Meas 5-6 with opp footwork.

1-12 PART IIB (Second melody repeated)  
 Repeat Part IIA.

1-12 PART IIC (Second melody, faster tempo)  
 Repeat Part IIA with faster tempo.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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Presented by Andor Czompo



## BAGI PÁROS

Pronounced: Bah-gee Pah-rohsh

*not bad*

Bag is a small village Northeast of Budapest. Ethnologically, it belongs to the Paloc area. The dance is done as a free-style Csárdás in the Galga Valley, where Bag is located. The dance has many variations.

Source: The original research for this dance was done by Sandor Timar. This particular version was arranged for recreational folk dancing in the United States by Andor Czompo.

Music: Crossroad Records, 4001.  
The music comprises three melodies. The first melody, a slow 4/4 meter, has 16 meas. The second melody is a Csárdás with a combination of 2/4 and 4/4 meas. This melody consists of 12 meas, which are repeated. The third melody is a moderately fast 4/4 Csárdás melody. It consists of 12 meas, which are repeated.

Formation: Cpls face CCW around the room. If the Lady holds a handkerchief in her L hand, the hand is held low, with the R hand on her hip. The M stands to the L side and slightly behind the Lady. His L thumb is held in his belt or pocket, with his R hand free.

THE DANCEMeas. Ct. PART I (First melody)

1-4 Introduction  
5 1-2 Both the M and Lady step fwd with the R ft.  
3-4 Step fwd on the L ft.  
6 1 Step R on a R/fwd diag.  
2 Step on the L ft behind the R.  
3 Step R on a R/fwd diag.  
4 Pause, bringing the L ft up beside the R, *no wt*  
7-8 Repeat Meas 5-6 with opp footwork.  
9-12 Repeat Meas 5-8.  
13-14 Repeat Meas 5-6.  
15 Repeat Meas 5 with opp footwork.  
16 M takes three steps in place, L, R, L closing, and pause. The Lady takes three steps, L, R, L, closing and turning to face her ptr.

*(6 steps in place last)**W steps in front of ptr to form angle*PART II (Second melody)

Cpls face each other in a "closed social dance pos," the extended arms held straight down. The Man's R hand is held at the Lady's shoulder blade.  
1 1-4 Take one Double Csárdás-step to the R.  
2 1-2 Do one Single Csárdás-step to the L.  
3 1 Step L with the L ft.  
2 Close the R ft to the L with a bounce on the heels.  
3 Bounce again on the heels.  
4 Pause.  
4 1-4 Do one Double Csárdás-step to the R.

~~Let the hands be the same as in the first part.~~*almost felt like double Csárdás R " " Bounce, ft together*

## BAGI PÁROS (cont)

Meas. Ct.

5-6 1-6

M does 4 walking steps in place. Close ft together and pause. Lady does 4 walking steps, making a complete CW turn under joined arms (her R). Close ft together and pause, assuming the original hand-hold. The walking steps can begin with either ft.

7-12

Repeat Meas 1-6.

13-24

Repeat Meas 1-12. Lady finishes the last turn by moving into a shoulder-waist (shoulder to shoulder-blade) pos.

PART III (Third melody)

1 1-2

Both ptrs take one Upbeat Rida step to the R.

3-4

Step to the R on the R ft, leaving the L ft in place.

Bend both knees.

Repeat Meas 1 with opp footwork.

Repeat Meas 1.

NOTE: The M does the Rida steps almost in place.

The Lady moves back and forth in front of the M.

Do two Upbeat Rida steps to the L.

1-2

Do one Upbeat Rida step to the L.

3-4

Step to the L on the L ft, leaving the R ft in place.

Bend both knees.

6 1-2

Bend knees, then straighten them slightly.

3-4

Bend the knees again.

7-24

Repeat Meas 1-6, three more times.

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*of 7/21/64*

7

GENCSI VERBUNK

Pronounced: <sup>Gen</sup> Gan-chee Vair-boonk

Gencsapat is a small village in Western Hungary. In the 16th and 17th centuries, its population consisted of border guards or professional soldiers. This Men's dance, after a long period of development, became very popular in 1848-49 during the Freedom Fight against the Hapsburg rule.

- Source: Learned by Andor Czompo from several young men from Gencsapat during a dance competition commemorating the Centennial of the Freedom Fight of 1848.
- Music: Crossroad Records, 4002B.  
The music is a moderate 4/4 meter, a traditional Verbunk melody.
- Style: Very strong, masculine movement, depicting the readiness and enthusiasm for the patriotic fight.
- Formation: Men in a circle, facing CCW, a comfortable distance from each other. Thumbs are placed in the belt or front pocket.


THE DANCE

Meas. Ct.

- 1-4 Introduction.
- PART I
- 1 1-2 Step fwd on the R ft.  
3-4 Step fwd on the L ft.
- 2 Repeat Meas 1.
- 3 1 Step on R heel on a R/fwd diag.  
& Step back to place on the L ft.  
2 Step (slight stamp) on the R ft, bringing the L knee close to the R, with the lower part of the L leg extended to the side.
- 4 3-4 Repeat cts 1-2 with opp footwork.  
Repeat Meas 3.  
NOTE: During Meas 3-4, you actually make one CW turn, with a free-hand-hold.
- 5-8 Repeat Meas 1-4.  
NOTE: During Meas 7-8, instead of completing the CW turn, finish facing the ctr of the circle (3/4 turn).
- PART II
- 1 1 Step to the R on the R ft, extending arms to side pos to prepare for a clap.  
2 Close the L ft to the R, clapping hands together in front.  
3-4 Repeat cts 1-2 with opp footwork.
- 2 1-2 With two steps in place, R, L, do a complete CW turn, leading the turn with the R arm.  
3 Facing the ctr of the circle, jump with both ft apart and "pigeon-toed", with the knees close together.  
4 Close ft together, arms sharply extended to side.
- 3-8 Repeat Meas 1-2 three more times.

GENCSI VERBUNK (cont)

- PART III
- Meas. Ct. 1 1 Take a small step fwd twd the ctr on the R ft.
  - 2 Lift a straight L leg fwd. At the same time, hit the L inside boot top with the R hand.
  - 3 Step back on the L ft.
  - 4 Take a small step back on the R ft.
  - 2 1-4 Repeat Meas 1 with opp footwork.
  - 3-4 Repeat Meas 1-2.
  - NOTE: The arm movement is like a "windmill" with the hit coming from above.
  - 5 1 Hop on the L ft, turning hips slightly L, touching the R ft at the side, and turning the knee inward.
  - 2 Hop on the L ft, turning hips back to ctr, touching the R heel fwd.
  - 3 Jump on the balls of both ft, body lifted with arms extended at the sides.
  - 4 Do a small jump in place, bending the knees, with the arms still out at the sides.
  - 6 Repeat Meas 5 with opp footwork.
  - 7-8 Repeat Meas 5-6.

- PART IV
- 1 1 Clap hands in front of the body.
  - 2 Leap onto the R ft, turning the hips slightly to the R. The lower part of the L leg is lifted to a back-side pos with the L knee rotated inward.
  - 3 Hop on the R ft, facing ctr, bringing the bent L leg fwd from the hip, and hit the L boot top with the R hand.
  - 4 Do a small step on the L ft to the L.
  - 2 1 Close the R ft to the L and bounce on both heels. At the same time, clap the hands in front. Do this pattern in the following rhythmic pattern.
-   
 1 a 2 & 3 4
- 3-8 Repeat Meas 1-2, three more times.

- PART V
- 1-2 Repeat Meas 1-2 of Part I.
  - 3 1 Facing the ctr of the circle, step to the R on the R ft.
  - 2 Close the L ft to the R with a slight heel-click, bending both knees.
  - 3 Step to the R on the R ft.
  - 4 Close the L to the R ft with a heel-click and straight knees.
  - 4 Repeat Meas 3, with opp footwork.
  - 5-8 Repeat Meas 1-4.
  - ~~9-16~~ 1-8 rpt Repeat Meas 1-8.

- PART VI
- 1-~~16~~ 8 Repeat Part V.

- PART VII
- 1-8 Repeat Part I.

- PART VIII
- 1-8 Repeat Part II.

## GENCSI VERBUNK (cont)

Meas. Ct.		<u>PART IX</u>
1-8		Repeat Part III.
		<u>PART X</u>
1-8		Repeat Part IV.
		<u>PART XI</u>
1-8		Repeat Part V.
		<u>PART XII</u>
1	1	Leap onto the R ft in place, bringing the bent L knee in front, hip high. The R arm hits the inside of the L boot top.
	2	Repeat ct 1 with opp footwork.
	3	Jump on both ft together, clap hands in front.
	4	Leap on the R ft, turning hips slightly to the R. The lower part of the L leg is lifted to a back-side pos, with the L knee rotated inward.
2-7		Repeat Meas 1, six more times.
8	1-2	Repeat Meas 1, cts 1-2.
	3	Jump on both ft together, arms extended to the sides.
	4	Pause.

These directions are meant only as refresher notes for those who have learned the dance from a qualified teacher.

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## SÁRKÖZI TÁNC

Pronounced: Shar-koo-zee Tants

Sarköz is a region located in the middle of Hungary along the Danube River. This area has a special dance "dialect." There are many and varied dance forms, and the circle dances are very popular.

Source: Based on research done by Andor Czompo in Hungary.

Music: Westminster, XWN 19008, Side 1, Band 1; or B&F S-427. The melody is a folk tune from the Sarköz region. The music is a moderately fast 4/4 meter. One full melody consists of twelve measures.

Formation: Danced in circle formation with hands joined low. If the M are in a separate circle inside a Girls' circle, they use a shoulder-hold pos.

THE DANCE

Meas.	Ct.	PART I
1-3		Introduction.
4	1-4	Moving CCW, step R, L.
5	1-4	Take 4 running steps still moving CCW, R, L, R, L.
6	1-2	Facing the ctr of the circle, jump on both ft apart and almost "pigeon-toed."
	3-4	Jump, closing both ft together.
7-12		Repeat meas 4-6, two more times.
		<u>PART II</u>
1	1	Hop in place on the L ft.
	&	Step on the R heel, turning toes from L to R.
	2	Step on the L ft in place.
	&	Hold.
		NOTE: In this hop-step-step pattern, there is a subtle but natural hip movement.
	3-4	Repeat cts 1-2.
2	1-4	Release hands and with 4 walking steps, (1 on each ct) each dancer makes a full CW turn in place. <i>Also free hand down</i>
3	1-2	Rejoin the circle. Facing the ctr of the circle, jump on both ft apart.
	3-4	Jump, closing both ft together.
4-12		Repeat meas 1-3, three more times.

Repeat the dance from the beginning, alternating Parts I & II. For the repeat of the dance, Part I is done four times instead of three.

Variation for Men:

PART I: M do Part I with opp footwork, moving in CW direction.  
 PART II: With free hand hold, do the same as in Part II above. Add an additional clap in meas 3, ct & of beat 3.

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Pronounced: Lah-koh-dahl-mee Tants

The wedding is one of the most important milestones in a young person's life. For the young girl, this is the step to womanhood. The wedding day is full of sorrow and happiness. The young bride experiences several traditional ceremonies, during which time her girlfriends sing and dance around her. Lakodalmi Tanc is one of many variations of this type of dance.

Source: Based on research done by Andor Czompo in Hungary.

Music: Crossroad Records, 4002A.  
The music includes two melodies. The first melody in 3/8 meter consists of 16 meas, repeated (32 meas). The second melody in 2/4 meter, consists of 16 meas, repeated (32 meas). The 32 meas of the first melody are then repeated again. A slow finale follows with 8 meas of the second melody.

Style: The dance is very feminine and lyrical.

Formation: Girls in one circle, in a front basket-hold pos. R hands are on top. Girls also hold a white handkerchief in their R hands.

### THE DANCE

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
1-4		Introduction.
		<u>PART IA (First melody)</u>
1	1-3	Step on the R ft twd the ctr of the circle.
2		Step back on the L ft.
3		Step to the R on the R ft.
4		Close the L ft to the R, taking wt.
5-16		Repeat meas 1-4, three more times.
		<u>PART IB (First melody, repeated)</u>
1		Turning hips slightly to face CCW, step on the R ft in LOD.
2		Continuing in LOD, step on the L ft.
3		Step R.
4		Step back on the L ft in RLOD.
5-12		Repeat meas 1-4 two more times.
13		Facing the ctr of the circle, step R on the R ft.
14	1	Step on the L ft behind the R ft.
	2-3	Step in place on the R ft (in front of the L ft).
15-16		Repeat meas 13-14 with opp footwork.
		<u>PART IIA (Second melody)</u>
1	1	Step on the R ft across in front of the L.
	2	Step to the L on the L ft.
2	1	Step on the R ft behind the L.
	2	Step on the L ft to the L.

GRAPEVINE

## LAKODALMI TÁNC (cont)

Meas.	Ct.	
3-4		Repeat meas 1-2.
5-6		In 4 steps: R, L, R, L, do a complete small CW turn in place, releasing hands for the turn and assuming original formation after the turn. During the turn, the R hand with the handkerchief leads the turn.
7		Do one Single Csárdás-step to the R.
8		Do one Single Csárdás-step to the L.
9-16		Repeat meas 1-8.

PART IIB (Second melody, repeated)  
Repeat Part IIA.

PART IIIA (First melody)

1	1-3	Step to the R on the R ft.
2	1	Step to the L on the ball of the L ft.
	2-3	Step R across in front of the L ft.
		NOTE: This Rida step falls evenly over the 3 cts.
3		Repeat meas 2.
4	1-3	Step to the L on the L ft.
5-16		Repeat meas 1-4 three more times.

PART IIIB (First melody, repeated)

1-2		Repeat meas 1-2 of Part IB.
3	1	Facing the ctr, step R on the R ft.
	2-3	Step on the L ft behind the R
4	1	Step R on the R ft.
	2-3	Step on the L ft in front of the R.
5-16		Repeat meas 1-4 three more times.
		NOTE: This whole combination has a flowing movement.

} GRAPEVINE

PART IV (Finale, Second melody)

1-6		Repeat meas 1-6 of Part IIA.
7	1	Step to the R on the R ft.
	2	Step L behind the R ft.
8	1	Step R with the R ft.
	2	Close the L ft to the R and do a slight bow.

These directions are meant only as refresher notes for those who have learned the dance from a qualified teacher.

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Music = 1 bagpipe + 10 string "Vielle" other strings hammered, instrument. Bass & drone played with cranks - Bundle of sticks 13

BASIC STEPS FOR BOURRÉES

NOTE: Bourrées are the "real" French dances. The origins are unknown, though they are widely spread on French territory, especially in the Centre, Massif Central, Auvergne, Rouergue, Limousin and of course Berry. In Berry, bourrées are danced in a very sober style -- no gesture with hands (like in Auvergne). M carry most of the typical style with his knee action, which is strictly forbidden for W, who dance in a very delicate way.

natural swing - hands free at sides

Flat  
Tol  
Tol

1. Pas de bourrée (bourrée step) 3/8 or 2/4 meter. flat  
Starting on L ft, step fwd with the full wt of the body touching the ground and bend both knees (ct 1); step-close on ball of R ft, straightening the knees (ct 2); step on ball of L ft, straightening the knees (ct 3). Repeat, starting with R ft.

(most flat footed) only sl up. down up up

M knees sl out max style sl slouch but back str.

1,2,3,  
4,5,6,

2. Avant-deux droit (straight move for 2 dancers). 6/8 (2 meas)  
Two dancers face each other (4 ft apart).

str fwd & back

1st meas: Both starting with L ft, dance one bourrée step fwd and meet your opp on R shoulder. (NOTE: The first step is a large one.)

Twin 1/2 CCW

2nd meas: Dancing on the spot, do one bourrée step if you are a W. M bend both knees on the 1st ct of the meas.

3rd meas: Move bkwd with one bourrée step, starting with L ft.

4th meas: Do one bourrée step in place.

3. Avant-deux épaulé (épaulé - shoulder).

This figure takes 4 meas, like the straight avant-deux. It is frequently used in "bourrée croisée".

Two dancers face each other. Now they turn their L shoulder toward each other.

1st meas: Starting with L ft, take one big step twd each other, turning 1/2 a turn to L (ct 1). Step on R ft close to L ft (ct 2).

Step on L ft in place (ct 3). This brings ptrs R shoulder to R shoulder.

2nd meas: Step on the R ft and at the same time throw L ft swd L (ct 1). Step on L ft (ct 2). Step on R ft, close to L ft (ct 3).

3rd meas: Step on L ft in place, beginning a 1/4 turn to R (ct 1). Step on R ft in place (ct 2). Step on L ft, close to R ft (ct 3). This brings ptrs face to face.

4th meas: Step on R ft diag R bkwd (ct 1), beginning a 1/4 turn to R. Step on L ft across R ft (ct 2). Step on R ft in place (ct 3). This brings ptrs pointing L shoulders twd each other.

almost jump ct 1 ft together knees out & bend

"épp oh lay"

Keep ft close to floor.

close to feet split

M only W more easy like pad de basquet

almost pad de basquet flat style

4. Epingle à cheveux (hairpin or U-turn).

This is a variation of the "avant-deux épaulé" and takes 4 meas. 1st and 2nd meas: Repeat meas 1 and 2 of "avant-deux épaulé".

3rd meas: Take a fast 3/4 turn on R ft (ct 1). Step on R ft near R ft (ct 2). Step in place on R ft (ct 3).

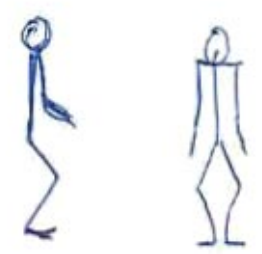
4th meas: Repeat meas 4 of "avant-deux épaulé".

Full Turn

he fudges by taking all 3 cts

on L while turning out both on meas 1 go fwd & meas 3 coming out

3' CCW



## BASIC STEPS FOR BOURRÉES (cont)

- Cross mount. simple!*
5. Croisements (crossing over) 4 meas.
- 1st meas: Repeat meas 1 of "avant-deux épaule". *1/2 CCW Turn*
- 2nd meas: Step swd R on R ft, changing place with your pt r (ct 1). Step L ft close to R ft (ct 2). Step on R ft in place (ct 3). *instead of R shld affrnt closer to face to face come together*
- 3rd meas: Take a *once CW couple crossover*  $3/4$  turn on L ft (ct 1). Step on R ft close to L ft (ct 2). Step on L ft in place (ct 3). *fact fact*
- 4th meas: Repeat meas 4 of "avant-deux épaule". *(1/4 Turn)*

Notes by Louise &amp; Germain Hébert

*over into*

LA VALSE POINTEE DE VATAU *N*  
(France)

Popular dance in lower-Berry since the beginning of the XIXth century. It is also known in Limousin under the name of "Cotillon Vert". Learned from Pierre Panis during the summer, 1964.

Music: Record: BAM 266, Side A, Band 3. 6/8 meter

Formation: Circle of cpls in open pos *M on and W waist, WL on M shld*  
joined, facing ctr. Description is for M; W  
reverse. *2 Gordon Tracie Swedish style*

*M L on top of WR  
W hold  
M thumb.*

MeasuresPattern

No introduction.

PART I (Stamps and Swing the Leg)

- A 1 Stamp on L ft (cts 1, 2); swing R leg in front (cts 3, 4); step on R ft in place (ct 4); cross L ft in front of R ft (cts 5, 6). *swg*
- 2-4 Repeat meas 1 three more times. *swd. Tot down.*

PART II (Waltz)

- B 1-4 Drop outside hands. M puts his L fist on his L hip. W holds skirt. *back of hand*
- 1-4 (repeat)
- 1-4 and repeat In this pos cpls turn CW progressing CCW using 16 waltzing steps, keeping the ft low. *smooth flat ft. no wance*
- 2/meas*
- Repeat from the beginning.

Presented by Louise &amp; Germain Hébert

*Arms raised either straight or right*

*straight*

*both dark costumes w eyes down cast 15*

# BOURRÉE DROITE (France)

*Presently.*

This bourrée takes its name from the formation in which it is executed. Learned from Pierre Panis in the summer, 1964.

Music: Record: Uni-disc Ex 33-173, Side A, band 2. 3/8 meter

Formation: M on one line facing W on another line, 4 ft apart. NOTE: Ptrs should be able to touch their hands in straightening their arms.

*OK also.*

Steps: As described in "Basic Steps for Bourrées" *Bouncy style M keep knees out. down up up.*

Measures 4 meas Pattern Introduction.

A 1-4 PART I (Avant-deux) Starting with L ft, M move twd W with "avant-deux épaulé" steps.

*stay close to ptr thru out.*

NOTE: W begin the same action only 2 meas later.

*Both facing same direction LOD. meas 2 RLOD meas 4*

1-4 (repeat) Repeat meas 1-4, Part I. M 4X Total  
1-4 and repeat Repeat meas 1-4 and repeat.

PART II (Pas de Basque and Croisement)

B 1-4 As Part II begins, M are back at their original pos. In place M do 4 pas de basque. Use 4th pas de basque to turn L shoulder twd ptr. NOTE: As W started 2 meas late, they are in the middle of the formation when Part II starts. They go back to their pos with meas 3-4 of avant-deux. They do only 2 pas de basque.

*keep close*

1-4 (repeat) Croisements for M and W. *face ptr.*  
1-4 Everybody do 4 pas de basque, using the 4th to turn L shoulder twd ptr.

1-4 (repeat) Croisements for M and W. This brings everybody in original pos. *no 4 pdeB.*

Repeat from beginning. Every second time, do "epingle à cheveux" instead of "avant-deux épaulé" in Part I.

*C*

Presented by Louise & Germain Hébert

*ABC B A B C B.*

*M goes up to get W on 1st 2 meas then W starts steps as in Part I so that one chases each other end with M kiss W L,R,L cheek.*

- \* meas 1. Ptr #1 1 meas!*
- " 2. face ptr 1 count in place*
- " 3. Move to ptr place start turn one CW. one bouncy step*
- " 4. one bouncy in place, cross in front of R of 2, Turn 1/2 cw to shield twd ptr.*

## BOURRÉES CROISÉES (France)

Here is the most popular way to dance bourrée. Two cpls form a "quadrette" and do variations on the "avant deux". Learned from Pierre Panis in the summer, 1964.

Music: Record: BAM 266, Side A, Band 4. 3/8 meter

Formation: Two cpls form a unit as they face each other. M has ptr on his R side.



Steps: As described in "Basic Steps for Bourrées"

Measures      Pattern  
No introduction.

### PART I (Bourrée Croisée d'Oulches)

All join hands shoulder height.

Starting on L ft, both M meet at R shoulder using "avant-deux droit" steps.

As M move bkwd, W begin their "avant-deux droit" steps.

A 1-2

3-4

1-4 (repeat)

1-4 and  
repeat

Repeat meas 1-4, Part I.  
Repeat from the beginning.

### PART II (Croisements)

M start their "croisements" followed by W, only 2 meas late. *Exactly as in Bourée Droite.*

B 1-4 and  
repeat  
1-4 and  
repeat

### PART III (Variation: Bourrée Croisée Simple)

Drop hands. M beginning with L ft do "avant-deux épaulé" steps. W follow, only 2 meas later.

A 1-4 and  
repeat  
1-4 and  
repeat

### PART IV (Croisements)

Repeat Part II.

B 1-16

### PART V (Variation: Bourrée Croisée d'Aubigny)

M do "avant-deux droit" steps. On the 2nd meas, as they bend their knees they raise their fists, thumbs pointing upward. W follow, only 2 meas later, using "epingle à cheveux" steps.

A 1-16

### PART VI (Croisements)

Repeat Part II.

B 1-16

Presented by Louise & Germain Hébert

*at end M Kiss W L, R, L check.*

BOURRÉE À TROIS DE LA CHAPELOTTE  
(France)

Bourrée for 2 W and 1 M, from upper-Berry. La Chapelotte is a small "bourg" located at 9 km north of Henrichemont (cher). Learned from Pierre Paris during the summer, 1964.

Music: Record: BAM 267, Side B, Band 3. 3/4 meter *fast*

Formation: 2 W and 1 M form a trio. M is facing W#1, 4 ft apart. Same distance between W#2 and M.  $\begin{matrix} W\#1 \uparrow \\ M \uparrow \\ W\#2 \uparrow \end{matrix}$

Steps: As described in "Basic Steps for Bourrées"

Measures

Pattern  
No introduction.

A 1-4 PART I (Avant-deux)  
M and W#2 starting with L ft do "epingle à cheveux" steps, keeping the same distance between them. W#1 go bkwd with the 3rd and 4th meas of "avant-deux droit", then go fwd with the 1st and 2nd meas of "avant-deux droit".  
5-8 Repeat meas 1-4, Part I.  
1-8 (repeat) Repeat meas 1-8, Part I.

*no R shld. str fwd. He did avant deux Droit fwd then a turn out.*  
*face face not R shld.*

B 1-4 PART II (Tours)  
Starting both with L ft, M and W#1 join R hands and do one turn CW using 4 bourrée steps. W#2 (stand in place until or dance) W#1 keeps moving in a small circle as W#2 and M join L hands and turn CCW with 4 bourrée steps.  
5-8 Repeat meas 1-4, Part II.  
1-8 (repeat) Repeat meas 1-8, Part II, M faces W#2 at the end of the sequence.

*arms outstretched*  
*swaying*  
*turns single CW.*

Repeat from the beginning, W#2 doing W#1 routine, and W#1 doing W#2 footwork.  
3x total.

Presented by Louise & Germain Hébert

*End - M kneel between W. each W kiss a cheek, face outward.*

Rhythm SSQQS  
 18  
 M knees out, w seat  
 Cha Cha Cha

to shake

Music Vielle  
 stringed instruments  
 organ grinder crank.

LE BRANLE DE COSNAY  
 (France)

Dance from the region of Pouligny - Notre Dame, in lower Berry. It is an old dance (XVIII century). We learned it from Pierre Panis in the summer, 1964.

Music: <sup>Vielle Bagpipe -</sup> Record: BAM 266, Side A, band 3. 4/4 meter

Formation: Longways formation - line of M facing a line of W, 7 or 8 ft apart. W hold skirt. M hands loose at side.  
 NOTE: Same footwork for M and W throughout the dance.

*step-step turn ccw 2, 3*

Measures	Pattern
	No introduction.
	<u>PART I (Forward and Back)</u>
A 1	Starting on L ft, <sup>step</sup> step fwd on L ft (ct 1); close R ft near L ft (ct 2); <sup>step</sup> step swd on L ft (ct 3); step on R toe <del>beginning a 1/4 turn to the L</del> (ct &); step on L ft close to R ft (ct 4).
2	Step swd on R ft (ct 1); close L ft (ct 2); step swd on R ft (ct 3); <sup>in place</sup> step swd L on L ft (ct &); close R ft near L ft (ct 4). This brings ptrs' R shoulders adjacent.
3	Step swd on L ft (ct 1); <sup>in place</sup> bring R ft close to L ft (ct 2); step swd L ft (ct 3); step on R toe <del>beginning a 1/4 turn to the R</del> (ct &); bring L ft close to R ft (ct 4).
4	Step bkwd R ft (ct 1); <sup>in place</sup> step bkwd L ft (ct 2); step bkwd on R ft (ct 3); bring L ft close to R ft (ct &); step on R ft in place (ct 4). Ptrs are now back in original formation.
1-4 (repeat)	Repeat meas 1-4, Part I, once more.

(Turn 1/4 L cts 3 & 4)  
 Turning 1/4 beside L

(Turn 1/4 R cts 3 & 4)  
 " " in place

	<u>PART II (Chorus)</u>
B 1	M and W hold hands, shoulder height. Step swd on L ft (ct 1); close R ft (ct 2); step swd on L ft (ct 3); <del>hop on L ft, balancing R ft</del> (ct 4). <sup>swg R across</sup>
2	Step swd on R ft (ct 1); close L ft (ct 2); step swd on R ft (ct 3); <del>hop on R ft balancing L ft</del> (ct 4). <sup>swg L</sup>
3	Step on L ft (ct 1); <del>hop on L ft, balancing R ft</del> in swg front (ct 2); repeat on R ft (cts 3-4).
4	Repeat meas 3, Part II.
1-4 (repeat)	Repeat meas 1-4, Part II.

2 Scottish + 4 step swg

	<u>PART III (Side Steps)</u>
A 1	Step swd on L ft (ct 1); close R ft (ct 2). NOTE: Ft form a 90° angle when closed. Repeat cts 1 and 2, meas 1, Part III. <sup>left foot point direction other two pts.</sup>
2	Repeat meas 1, Part III. <sup>4 step close, no wt</sup>
3-4	Repeat meas 1-2, Part III, reversing direction, starting on R ft and progressing to the R.
1-4 (repeat)	Repeat meas 1-4, Part III.

*toe turned out / Lat instep of R  
 Hands still joined*

	<u>PART IV (Chorus)</u>
1-4 and (repeat)	Repeat Part II.

*Can do 3 stamps in place.*

Drop hands and repeat from the beginning. 2X  
 then M walks fwd to ptr & kisses her L, R, & L cheek  
 Presented by Louise & Germain Hébert

LE LAPIN  
(France)

19

37

Imitative dance from lower-Berry. It symbolizes the different movements of the rabbit -- cleaning his nose, rubbing his ears. Learned from Pierre Panis during the summer, 1964.

*Keep hds straight*

Music: Record: BAM 266, Side A, Band 1. 2/4 meter

Formation: Circle of cpls, M back to ctr. Hands on each side.  
Description for M, W reverse.

Measures

Pattern  
No introduction.

A 1-4 PART I *ML WR*  
With the ~~outside~~ ft, stamp 5 times, as follows:  
meas 1 - Stamp L ft (ct 1); pause (ct 2) *S*  
meas 2 - Stamp L ft (ct 1); pause (ct 2) *S*  
meas 3 - Stamp L ft (ct 1); stamp L ft (ct 2) *0.9*  
meas 4 - Stamp L ft (ct 1); pause (ct 2) *S*  
Thumbs are held on each side of the head. Hands wave fwd and back 5 times *in rhythm with stamps*

B 1-4 and repeat PART II (Chorus) *etc*  
Join both hands on each side, shoulder height. *outretched to sides*  
Moving to M L (CCW) take 16 sliding steps. *LoD*

A 1-4 PART III  
During the 5 stamps (see Part I), rub the back of your ears 5 times. *Ad mova from behind ear to forehead*

B 1-4 and repeat PART IV (Chorus)  
Repeat Part II.

A 1-4 PART V  
During the 5 stamps rub your own nose 5 times. *Same movement again = bk + fwd*

B 1-4 and repeat PART VI (Chorus)  
Repeat Part II.

A 1-4 PART VII  
During the 5 stamps rub your own chin 5 times.

B 1-4 and repeat PART VIII (Chorus)  
Repeat Part II.

A 1-4 PART IX  
During the 5 stamps, with the R hand, tickle ptr's chin 5 times. *underside*

B 1-4 and repeat PART X (Chorus)  
Repeat Part II.  
*Rept Part I again*  
Presented by Louise & Germain Hébert

*A 1-4*

LES MOUTONS (The Sheep)  
(France)

This is a more or less imitative dance from upper-Berry. Lines of cpls symbolize sheep following each other. Learned from Pierre Panis during the summer, 1964.

Music: Record: Uni-Disc Ex 33-173, Side 2, Band 1.  
~~3/8~~ meter  $\frac{3}{4}$

Formation: Unit of 2 cpls behind each other. No specific direction. For teaching purposes, it is better to have all the units in one big circle facing CCW. Hands are loose at sides or may be placed on the front neighbor's shoulders (except for M#1).  
M#1 ↑  
W#1 ↑  
M#2 ↑  
W#2 ↑

Basic Step: (Le pas des moutons) Step fwd on L ft (ct 1); step on R ft close to L ft, <sup>up</sup> bending R knee (ct 2); step on L ft, <sup>acc't by step</sup> bending L knee (ct 3). This is done with a smooth knee action. *Long steps.*

Measures 4 meas Pattern Introduction.

A 1-8 PART I (Forward) Starting on L ft, all do 8 basic steps, *any place. moving fwd.*

B 1 PART II (The Eight Figure) *Montaigne W. place in place*  
Using basic step, M#1 and M#2 turn to R, face and join R hands with ptr. *ptr. bk*  
2 M#1 and M#2 pass L shoulder to L shoulder as W#1 and W#2 are lead in half a turn to their L.  
3 M#1 joins L hands with W#2, as M#2 does the same with W#1, and they begin a full turn to M L. *ccw*  
4 M#1 and M#2 pass R shoulder to R shoulder as they join R hands with their ptr. *Sum ptr, opp*  
1-4 (repeat) Repeat meas 1-4, Part II. *"ptr" 1/2 to get in front*  
1-4 and repeat Repeat meas 1-4 (and repeat), Part II.

He did 5 steps to get across & back  
3x = 15 & one to turn in place

#1. M takes ptr hand 4x  
opp W 3x...  
#2 M turns each 3x  
*to let arm travel?*

NOTE: At the end of the last meas M#1 and M#2 maneuver in order to be in front of their ptrs. For M, the first ct of the basic step becomes a leap. W do the steps almost in place. It is difficult in the second part to keep the knee action, as movements are getting faster. It is more important to save the style for the first part.

Repeat from the beginning.

Presented by Louise & Germain Hébert

Part II: join hds with ptrs on turns normally, but elbows bent (arms not extended)



L' AÉROPLANE (The Airplane)  
(France)

*ctry of France  
Berry (Bestie)  
2 dept of  
3 types when @ modern after WWII  
to handle = long way for.*

This dance was very popular in many parts of France after World War I. This version is from the region of Cuzion, in lower-Berry. We learned it from Pierre Panis and his assistants, Gérard Pintiau and Genevieve His, during summer 1964.

Music: Record: BAM 266, Side A, band 2 (45 rpm)  
~~6/8 meter~~

Formation: Circle of cpls all facing CCW, M inside. Hands are held in varsouviennne pos.

Measures

Pattern

~~No introduction.~~ *16 meas Intro. (He waited)*

PART I (Heel and Toe, Change Place)

A 1 Both starting with L ft, place L heel diag to the L (cts 1, ~~2, 3~~). Now place L toe on the same spot (cts ~~4, 5, 6~~).

2 Ptrs change place using a different step. M passes behind W this way: step on L ft, behind R ft (cts 1, ~~2~~); step R ft swd to the R (cts ~~3, 4~~); close L ft to R ft (cts ~~5, 6~~). W passes in front of M by stepping *to* on L ft in place (cts 1, ~~2~~); step on R ft swd to the R (cts ~~3, 4~~); close L ft to R ft (cts ~~5, 6~~).

3-4 Repeat meas 1-2, reversing direction and starting with R.

1-3 (repeat) Repeat meas 1-3, Part I.

4 Instead of changing place, W faces M, using the following steps: Turn CCW on R ft to face M (cts 1, ~~2~~); step on L ft (cts ~~3, 4~~); and bring R ft close to L ft without taking wt on it. M helps W to turn by lowering the L hands and leading the R turn with the R hand. He dances on the spot 3 steps (R, L, R). After the turn, take shoulder-waist pos. W is now facing RLOD.

*1, 2, 3.  
step close step.*

*R heel-toe  
& turn CCW  
under joined  
R*

*upper arm  
W hand on outside of M upper arm.*

PART II (In and Out and Turn)

B 1 Starting on ~~outside~~ ft (L for M, R for W), M leads W to a 1/4 turn to ML. M dances 3 steps on the same spot (L, R, L). W uses larger steps: step swd to R (cts 1, ~~2~~); close L ft near R ft (cts ~~3, 4~~); step swd on R ft (cts ~~5, 6~~).

*(don't use)  
Keep face to face*

2 Repeat the same to the M R. W takes larger steps in order to describe almost 1/2 a turn.

3-4 Using 4 fast two-steps, cpl turn CW, progressing CCW in LOD (2 full turns).

1-2 (repeat) Repeat meas 1-2, Part II.

3 Cpl turns CW, using 2 fast two-steps (1 full turn).

4 M places W to his R side and resume varsouviennne pos. M stamps L, R, L (no wt on the L). W stamps R, L, R.

*3 steps*

Repeat from the beginning.

Presented by Louise & Germain Hébert

## L' AEROPLANE (cont)

SONG: Marie, si tu veux  
 Nous irons tous les deux,  
 Dans le grand jardin  
 Cueillir des violettes,  
 Marie, si tu veux  
 Nous irons tous les deux,  
 Dans le grand jardin  
 Cueillir du jasmin.

*(don't mean anything)*  
 LA MACHTAGOUINE  
 (France)

*free province of France. Revolution changed to departments*  
 Dance from upper Berry (France). The melody comes from Auvergne, a near-by province. It was found by Pierre Panis, national instructor, and we learned it from him at "Stage Folklorique du Pont-Chrétin" (Indre) in summer 1964.

Music: Record: BAM 267, Side A, Band 1. (45 rpm)  
 2/4 meter

*LOD*  
 Formation: Circle of cpls facing CCW, M inside, W outside.  
 Hands are held in skater pos.

MeasuresPattern

No introduction.

PART I (Skipping Steps)

A 1-4 Both starting on R ft, ptx take 16 skipping steps,  
 1-4 (repeat) progressing in LOD.

PART II (Walk, Stamp and Swing)

*M getting quite pos*  
 B 1 Take 2 walking steps progressing in LOD: R (ct 1) and L (ct 2). During these 2 steps, modify slowly the hand pos from skater pos to open pos. M places his R hand on W R hip and takes her R hand in his L hand. W has L hand on M R shoulder.

2 Both stamp on R ft (ct 1) and face each other *ballroom R ft only*  
 (ct 2). Cpl is now in closed pos.

3-8 Cpl now swing using 12 buzz steps. *(He said for children: can do elbows instead of discord)*

Repeat from the beginning.

Presented by Louise &amp; Germain Hébert

*He also made progression by M 80 feet after done once thru*

all dances modernized to enjoy them by making them free & easy to do, less precise. This is what English Dance Society trying to do to give these Country dances back to the people to dance & enjoy

BLAYDON RACES  
(England)

A circle mixer for any number of cpls.

Music: Record: HMV 7EG 8718.

Formation: Circles with W on M R. ~~start~~ start any ft

Measures	Pattern
1-16 1-8	Pair hands in ① walk. All into the ctr and out twice. 4 in 4 out rpt.
17-24	Ballroom hold - 2 chassay steps in and 2 out. slip close step touch.
25-32	Dance ptr around with flat pas de basque step. <del>fast step</del> (keep step)
33-40	All promenade CCW. Skates pos & walk. not 2 steps
41-48	All the M leave their ptrs and pass on to the W in front. from with new part. find & then on to new
49-56	Balance 4 times to new ptr - R, L, R, L. Pad de basque many hold ptr hands or not.
57-64	All swing - ballroom hold. Buggy. W does opp?

Presented by Nibs Matthews

THE BISHOP  
(England)

no sand dancing - not creepy. under full sail

A country dance popular in 1778.

Music: Record: HMV 7EG 8665.

Formation: Longways in triple minor form, i.e. group off in sixes. In triple minor dances the 2nd and 3rd cpls change numbers after each turn of the dance while the 1st cpl remains so until reaching the bottom of the set. 3 cpl.

Measures	Pattern
1-16 1-8	1st M cast off (start R ft) one place. Balance to and turn 3rd W once around (two hands). start R #24 move up 4 walks
17-32	1st W cast off (start R ft) one place. Balance to and turn 3rd M once around (two hands). low pas de basque smooth. other stand & look. R & L no hands
33-40	3rd cpl gipsy while 1st and 2nd M, with inside hands, turn once round CCW. 1st W and 2nd W, with inside hands, turn once round CW. joined. cast off in Terms
41-48	Hands six to the L, half way round. walk 8 # 1 cpl middle
49-56	2nd cpl gipsy while 1st M and 3rd M, with inside hands, turn once round CW. 1st W and 3rd W, with inside hands, turn once round CCW. #1 cpl move into str & up set.
57-64	Hands six to the L half way round.

This completes one turn of the dance through.

NOTE: Gipsy - This is the same movement as a two handed turn without in fact taking hands. always at both

active cpl at end of line & move to cpl can dance up.

Cast off always at top. Presented by Nibs Matthews

THE FANDANGO  
(England)

A country dance popular in 1774.

Music: Record: HMV 7EG 8665.

Formation: Longways for 3 cpls only.

M facing W.

Measures

Pattern

Dancing walk. may skip or fig 8 or hey at will on fig 8 or hey

1-8  
9-16  
17-24  
25-32  
33-48  
49-60

1st cpl turn once around with R hand. *shake hands look at pts below*  
1st cpl cast into second place, 2nd cpl move up. *Cast off*  
1st cpl turn once around with L hand.  
1st cpl cast into third place, 3rd cpl move up.  
Hands six ring - 8 slips L and R. *open up if room*  
1st cpl lead up the middle and cast into 2nd place. *inside hands joined walk.*  
3rd cpl move down. *M CW W CW*  
1st cpl turn single - both down. *6 steps*

61-64

1st M turn 3rd W and 1st W turn 2nd M once around *8 steps CW*  
(two handed turn). *"M down W up" arms out stretched*

9-16

1st cpl turn once around. *CW 2 hands 8 steps*  
1st M turn 2nd W and 1st W turn 3rd M 3/4 around CW  
(two handed turn). *8 steps*

17-24

1st cpl turn once and a half around *2 hand - CW 8 steps*  
1st M dance Figure 8 round the 2nd cpl. 1st W dance Figure 8 round the 3rd cpl. *Finish still in 2nd place.*

25-32

1st M dance a hey or reel with 3rd cpl. 1st W dance a hey or reel with 2nd cpl. *Finish this figure with the*  
1st cpl leading down to the third place and 3rd cpl now in second place. *come out in ctr move up*

33-48

49-64

Repeat the dance twice more.

NOTE: Fig. 8 - 1st M and 2nd W and 1st W and 3rd M pass *at* shoulder. *1st go thru cpl 2*

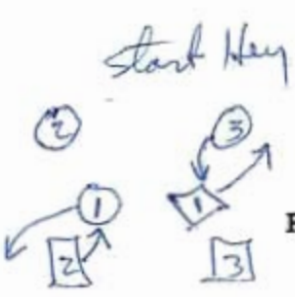
start Hey - 1st M and 3rd W and 1st W and 2nd M pass *at* shoulder. *1st go thru cpl 3.*

Presented by Nibs Matthews

Active person starts hey, then *others* get active  
W2 & M3 start then *ctr* of hey then M2 & W3 get  
in by going thru. Continue till home.

*this is the snaggy bit.*  
*all turns CW*  
*Then cpl 2 M and W 2 then cpl 3 W and M 3 then W 3 around posts. cpl 2 & 3 stand in place but not immobile, little life.*

*start fig 8*



*May skip or change step at will thru out fig 8 or hey*

FOLK DANCE CAMP 1965

*Que - go between cpl. around opp sex*  
*Que fig of 8 on one end, Hey on other*

hall

THE QUAKER'S WIFE  
(England)  
North Country dancing

Polka = 25<sup>th</sup> but  
let kept more or less  
& tap is in front.  
Lighter!

Another traditional polka dance from Northumberland.

Music: <sup>7/4</sup> Record: HMV 7EG 8718 (Corn Rigs).

Formation: Longways - this dance is stepped throughout.

Measures

Pattern

1-16 <sup>etc</sup> 1-8

1st and 2nd cpls join hands in a ring. Dance 4 polka steps in pos. Then circle L once round. <sup>4 CW polka</sup>

17-32

Repeat above but circle to the R.

33-40

1st cpl lead down the middle, followed by the 2nd cpl. 2nd cpl make an arch and the 1st cpl step through. <sup>5-6</sup> 7 x 8

41-48

All dance back to places. <sup>polka special polka</sup>

49-64

1st and 2nd cpls polka swing, ballroom hold, once and a half CCW around each other to progressed places.

many  
walk  
down

Presented by Nibs Matthews

THE COTTAGERS  
(England)

Collected in Westmoreland, England's beautiful Lake District.

Music: Record: HMV 7EG 8718 (Jigs).

Formation: Danced in a circle, cpl facing cpl.

Measures

Pattern

1-16

R and L hand star.

17-32

Ladies chain North Country style. (Ladies chain with R hands. M turn them under with L hands, passing them behind their backs to the R hand side. Repeat to places.)

33-48

Four hand basket ring and buzz L. = <sup>16</sup> who are neighbours.

49-64

Cpls advance and retire. Then pass by to next cpl coming around the set. (When passing the M always pass shoulder to shoulder.)

Leave pos from  
press with W  
who on shoulders  
& then join M, WR  
for ballroom pos.

Ballroom pos. <sup>4</sup> waltz  
Presented by Nibs Matthews  
(He called gas de  
baguette)



*Progressive  
cpl dance* THE STEAMBOAT  
(England)

A traditional dance collected in Stockton, Devonshire in the West Country.

Music: Record: HMV 7EG 8669. *4/4 Hornpipe*

Formation: Longways. *2 cpls*

<i>of</i>	Measures	Pattern
	1-16 1-8	<i>inside cpl</i> 1st cpl link arms <i>with flat (walk) +</i> with the 2nd cpl in line of four. (1st on the inside). All go down the room and bkwd to <i>outside on end</i> place. <i>sl. walk 8-bouncy</i> <i>no turn</i>
	17-32 9-16	1st cpl, followed by the 2nd cpl, go down again. <i>jump flat 2</i> 1st cpl lead through an arch made by the 2nd cpl and all dance back to places. <i>cpl 1 followed by cpl 2</i>
	33-48	R and L hand star. = <i>2-step flat, no hop, but quite bouncy</i>
	49-64	Cpls, with a crossed two handed hold, swing and change places CCW - progressed. <i>only prof 1/2 way</i> (The star and swing figures are done with a flat 1, 2, 3 step.) <i>in place</i>

Presented by Nibs Matthews

THE MORPETH RANT  
(England)

This dance is named after the town of Morpeth in Northumberland and is characteristic of the many step dances from that part of the country.

Music: Record: HMV 7EG 8455.

Formation: Longways dance as in the American contras except that the 1st cpls do not cross over. Group off in 2 cpls in order to get 1st and 2nd cpls sorted out down the set. Most of it is danced to a light polka step.

Measures	Pattern
1-8	1st M turn 2nd W with the R hand until he faces up the room and she faces down. The 2nd M joins hands with the 1st M facing down - making high arches.
9-16	1st W dances through the nearest arch, behind ptr, through the next arch, and all back to places.
17-32	R and L hand star.
33-48	1st cpl lead down the middle, turn and dance back. 2nd cpl now standing above the 1st cpl, all in the ballroom hold with ptrs (progressed).
49-64	1st and 2nd cpls will polka swing CCW once around each other to progressed places.

Presented by Nibs Matthews

THE ROSE TREE  
(England)

This dance was collected recently from a small village in the Midlands.

Music: <sup>Shetland Reel.</sup> Record: HMV 7EG 8669 (Road to California).

Formation: Longways.

Measures

Pattern

1-8

1st M turn 2nd W R hand once around.

9-16

1st M turn 2nd W L hand once around.

17-24

2nd M turn 1st W R hand once around.

25-32

2nd M turn 1st W L hand once around.

33-48

1st cpl lead down the middle.

49-64

Cast round the 2nd cpl into progressed places.

All swing - ballroom hold.

25-32

2nd cpl move up a place.

Bezz step.

*Shetland Reel.*  
*Flirt style*  
*ft not important*  
*back into place*  
*Shoko hand hold arms out stretched*  
*marks hands joined inward twd ptrs.*  
*Turn and dance back*  
*2nd cpl move up a place.*

*More are leaders on ballroom  
not necessarily true outside with equal etc.*

Presented by Nibs Matthews

THE DORSET TRIUMPH  
(England)

*wedding dance*

This dance was transcribed from a manuscript of the West Country author - Thomas Hardy of the county of Dorset. It is described in detail in his "Under the Greenwood Tree".

Music: Record: HMV 7EG 8398.

Formation: Longways dance.

Measures

Pattern

1-8

2nd M and 1st W balance R and L to each other, moving fwd. Return to places, turning R about.

9-16

1st M and 2nd W do the same.

17-24

2nd M take 1st W down the middle, holding R hands, while 1st M moves down the outside to meet them.

25-32

2nd M having passed the 1st W in front of him, both M join hands and make an arch above the 1st W. All dance back to original places.

33-48

M lead ptrs down the middle (R hands) turn them under their arms and dance back up the middle. 1st cpl cast down a place and 2nd cpl move up a place (all have now progressed).

*low back to back (no hands)*  
*3/4 CW*  
*Turn single*  
*#2 M going & get W1 while #1 M turning*  
*1st walk*  
*4 walk*  
*1/2 Turn CW*  
*M1 join L with W1*  
*Put W1 back in place*  
*Polka from point.*

Presented by Nibs Matthews

English Glossary -

*Hof Pas de basque = quick 2 step.*

West Longways *More on one side, W others*  
 28 *Very seldom switch*

STOKE GOLDING REEL  
 (England)

One of the many versions of the International form of the dance known as Strip the Willow. It was collected recently from the village of Stoke Golding, Leicestershire in the Midlands.

Music: Record: HMV 7EG 8398. *2/4*

Formation: Longways for 4 or 5 cpls.

Measures

1-16 1-8  
 17-32 9-16  
 33-64

Pattern

Top M and Bottom W meet in the middle and swing.  
 Top W and bottom M meet in the middle and swing.  
 1st cpl Rs and Ls down the middle.

(This figure is known in Europe as Strip the Willow and in America as the Reel.)  
*no set steps. Dancing walk. may 2-step at will.*  
*either ballroom or elbow turns, M choice.*  
*Elbow swg. plus R.*  
 1st cpl now at the bottom of the set - the 1st M joins inside hands with ptr and making an arch, they move up over the heads of the W and down over the heads of the M. *W on outside.*

Repeat until all cpls have completed the dance.

*may end with all fwd & back & swg. ptrs.*  
 Presented by Nibs Matthews

*freestyle*  
*don't have to phrase as shown ->*  
*can phrase as M please.*  
*each set can be doing differently.*  
*some M swing longer etc.*

MARGARET'S WALTZ  
 (England)

*not the Queen but a leader of dance Society*

*Talented folk artist, musician, singer, composer.*  
*Contemporary*

A dance composed by Pat Shaw of London in waltz time

Music: *3/4* Record: HMV 7EG 8669. (Spanish Waltz)

*Tune composed for this dance*

Formation: Danced in a circle, cpl facing cpl.

*rather easy flowing waltz.*

Measures

*Chord*  
 1-4  
 5-8  
 9-12  
 13-16  
 17-20

Pattern

*Intro Both start R. waltz*  
 Cpls advance and retire (2 steps fwd and 2 back).  
 Allemande R with contrary. *Hand shake hold arms out stretched*  
 Allemande L with ptr. *Full Turns. Tanks balance*  
 Half a ladies chain (now have new ptr). *arm and. to face opp cpl*  
 With new ptr (original contrary), chassee R 2 steps *step close step*  
 and chassee L 2 steps. (Cpls are now standing back to back.)

21-24

Drop hands and turn *1/2 cw* R into a R hand star to original places.

25-28

Do si do contrary. *1 waltz & Nibs did step close step to finish do si do to ptr*

29-32

Waltz on with ptr to face the new cpl coming round the set.

*M change WT*

*Passing to R. turning waltz.*  
 Presented by Nibs Matthews

*with opposite*

*They both did at will - step hops, step swing, step hold, etc.*



THE CUMBERLAND SQUARE EIGHT  
(England)

Traditional dance from Cumberland in the North West of England.

Music: 2/4 Record: HMV 7EG 8455. *on corners or diagonal to give more room to slide*

Formation: Four cpls in a square, the Heads and Sides dancing the figures alternately. *only M oriented like this so that*

Measures	Pattern	
1-16	1-8	Head cpls, with ballroom hold, galop across the set and back to places (M passing back to back going out and W coming back).
17-32	1-8	Side cpls the same.
33-48	1-8	Head cpls R and L hand star. <i>M to M W to W.</i>
49-64	1-8	Side cpls the same.
1-16	1-8	Head cpls basket ring and buzz all to the L. <i>W hands on M nearest shld.</i>
17-32	1-8	Side cpls the same. <i>walk, step, 2 step at will</i>
33-48	1-8	All join hands and <u>dance</u> to the L. <i>also</i>
49-64	1-8	Promenade ptrs to place. <i>also</i> (Promenade pos as in skaters hold).

Presented by Nibs Matthews

LA RUSSE  
(England)

Traditional - as danced in the Border villages in North England. *from free style walk on 2-step at will.*

Music: Record: HMV 7EG 8455. *It not important both R easiest.*

Formation: Square sets numbering the cpls as in American squares. Each cpl leads the dance in turn. *sidewalk like M on outside walking down pavement this way, M get killed before W. This is why there are more W in Eng*

Measures	Pattern	
1-4	1-2	All M move behind ptrs to R. W move to L. <i>Intro Bow ptr &amp; anyone else - corner or R Hand W.</i>
5-8	3-4	Balance to new ptr. <i>Pod de bagues R &amp; L. Both may gain hands. R, L or both</i>
9-16	5-8	Swing new ptr (buzz swing ballroom hold). <i>or walk.</i>
17-20	etc.	All move back to original places.
21-24		Balance to original ptr.
25-32		Swing.
33-48		1st cpl swing. <i>others may clap</i>
49-64		1st cpl promenade inside the set to place. <i>mod or wmb, acknowledge other cpls.</i>
1-8		1st cpl promenade across the set with the 3rd cpl (1st cpl pass inside the 3rd cpl). Ptrs change places. <i>wheel cpl, can arch or</i>
9-16		3rd cpl promenade across the set with the 1st cpl (3rd cpl pass inside the 1st cpl). <i>Ptrs change places. cpl can pass to R = 1/2 prom</i>
17-32		Repeat Cross Over figure. <i>ccw wheel back to place</i>
33-48		All join hands and circle L - (stepping). <i>Polha English style = polish free ft fwd.</i>
49-64		Promenade ptrs to places - (stepping).

Dance Rpt for cpl 2.  
" " " cpl 3  
" " " cpl 4.

Presented by Nibs Matthews


*comfortable shld. not extended*

any reel or jig (shand)

THE DORSET FOUR HAND REEL  
(England)

A West of England country dance collected in Bridport, Dorset. Parts of this dance are done with the polka step but it is primarily the Men's show off dance and in the solo parts for them they may invent steps for this purpose.

Music: Record: HMV 7EG 8398.  $\frac{6}{8}$

Formation: 

Measures Pattern

1-32 1-16 All begin by passing R shoulders and walk a reel for four (a weaving figure) to places; then on again to those below (no hands). *They call at weaving*

33-48 17-24 The 2 M step to each other. *Polka* *others stand in place*  
49-64 The 2 M turn around, facing ptrs who also join in the stepping.

1-32 Repeat the reel to original places, using hands. *Walk.*

33-48 The 2 W step to each other. *Polka*

49-64 The 2 W turn around, facing ptrs who also join in the stepping. *Polka.*

Repeat the whole dance through, this time stepping the reels. *Polka.*

With the extra music at the end, all buzz swing.

M Bow To ptr W curtsy R behind

Presented by Nibs Matthews

When using hands. arms outstretched,

M Invent - jump like Bleking  
- Twist. ha kassak  
- Jump up & down.  
- Make fun of Scottish

"Quil"  
start W in Ctr - Reel walk  
M in Ctr. Solo Reel Hands  
W Ctr Solo Reel stepping  
M Ctr Solo Reel "Hands"

*was social dance*

WE WON'T GO HOME 'TILL MORNING  
(England)

Collected by Cecil Sharp in the county of Warwickshire in the Midlands.

Music: Record: HMV 7EG 8717.

Formation: Longways.

Measures Pattern

- 1-16 1st and 2nd cpls R and L hand star.
- 17-20 All clap 3 times (and so say all of us).
- 21-24 Same again.
- 25-40 1st cpl lead down the middle, the boy turns her under his arm and both dance back up the middle and cast into 2nd place (progressed).
- 41-44 All clap 3 times (as above).
- 45-48 Same again.
- 49-64 All cpls swing - open two-handed swing and skip step.

*the taught, will you take 4 from the top?*

*Kids usually sing these words. drop hands & turn into skip again suggest walks down of skip back. & cast off 8*

*Adults* Boy leads down with C hds joined. Turns her under joined hds & in skatump skip h.  
Presented by Jean Matthews

THE FLOWERS OF EDINBURGH  
(England)

*Jeff from Northwich*

Collected by Cecil Sharp in Warwickshire

Music: Record: HMV 7EG 8717.

Formation: Longways.

Measures Pattern

- 1-16 1st boy dances a Figure of 8 around the 2nd cpl. goes between the 2nd cpl, around the 2nd girl, between the 2nd cpl, and around the 2nd boy to place.
- 17-32 1st girl dances a Figure 8 around the 2nd cpl. She goes between the 2nd cpl, around the 2nd boy, between the 2nd cpl, around the 2nd girl to place.
- 33-48 2nd cpl together dance a Figure of 8 around the 1st cpl. This is done as described above, the boy letting the girl pass in front of him both times they meet.
- 49-64 All cpls swing and change places (progressed) CCW - open two-handed swing and skip step.

*He goes down etc. between 2nd & 3rd cpl up behind her, then etc. between 2nd & 3rd cpl behind 2nd cpl.*

*OK*

Presented by Jean Matthews

TRIP TO THE COTTAGE  
(England)

A traditional dance collected in the village of Titchmarsh in the Midlands.

Music: Record: HMV 7EG 8650.

Formation: Longways.

<u>Measures</u>	<u>Pattern</u>
1-8	1st boy (with crossed hands in front of him) with 2nd boy on his R and 1st girl on his L, all holding hands across the body, dance down the set.
9-16	2nd boy and 1st girl turn to face up the room (1st boy does not turn) and all dance up the set to places.
17-32	1st girl with 1st boy on her R and 2nd girl on her L, dance the same figure.
33-48	1st cpl lead down the middle. The boy turns her under his arm. Both dance back up the middle and cast into 2nd place (progressed).
49-64	All cpls swing - open two-handed swing and skip step.

Presented by Jean Matthews

TOM PATE  
(England)

A traditional dance collected recently in Northamptonshire in the Midlands. One of the many variants of the Tempest or La Tempete.

Music: Record HMV 7EG 8650.

Formation: Lines of four facing four, up and down the room (2 cpls side by side).

<u>Measures</u>	<u>Pattern</u>
1-8	Lines go fwd and bkwd.
9-16	Same again.
17-32	Center four do a R and L hand star while those on the end of the lines swing opps.
33-48	Each cpl galops across the room (wall to wall) passing the cpl in the same line and then back to places.
49-56	Lines of four go fwd and bkwd.
57-64	Pass through to the next line, moving up or down the set.

Presented by Jean Matthews

THE THREE MEET  
(England)

A traditional dance for one boy and two girls collected in the Cotswold Hills in Gloucestershire.

Music: Record: HMV 7EG 8652

Formation: Three facing three in a big circle, the boy with a girl on each side of him.

<u>Measures</u>	<u>Pattern</u>
1-4	Threes go fwd.
5-8	Threes go back.
9-16	Threes pass through R shoulders, turn, and face the same three as before.
17-32	Same as above.
33-48	Rings of six - 8 slips L and 8 slips R.
49-64	Rings of three and using the skipping step each ring circles and passes the other by to dance with the next three coming around the circle (CW).

Presented by Jean Matthews

THE ROSE TREE  
(England)

This dance was collected recently from a small village in the Midlands.

Music: Record: HMV 7EG 8650

Formation: Longways.

<u>Measures</u>	<u>Pattern</u>
1-8	1st boy turn 2nd girl R hand once around.
9-16	1st boy turn 2nd girl L hand once around.
17-24	2nd boy turn 1st girl R hand once around.
25-32	2nd boy turn 1st girl L hand once around.
33-48	1st cpl lead down the middle. Turn and dance back.
49-64	Cast round the 2nd cpl into progressed places. All swing - open two-handed swing and skip step.

Presented by Jean Matthews

*Not Eng but interest'l*  
**PATACAKE POLKA**  
 (England)

International popular heel and toe dance - with a change of ptrs.

Music: Record: HMV 7EG 8652 or  
 Little Brown Jug and Knick Knack Paddy Whack

Formation: Double ring facing CCW - Boys on the inside.

Measures      Pattern

1-4      Heel and Toe, Heel and Toe.  
 5-8      Forward turn and back you go. *the skips (we slide)*  
 9-12      Heel and Toe, Heel and Toe.  
 13-16      Forward turn and back you go.  
 17-24      Facing ptrs - clap: R, R, R, L, L, L, both hands 3  
                  times, and clap knees 3 times.  
 25-32 *2nd skip* Turn your ptr once around and all the boys move on  
                  to the girl in front.

Presented by Jean Matthews

*Some of Scottish*  
**THE CUMBERLAND REEL**  
 (England)

A traditional dance from Cumberland in the North.

Music: Record: HMV 7EG 8652.

Formation: Longways set for 5 or 6 cpls.

Measures      Pattern

1-16      1st and 2nd cpls only R and L hand star. *skip*  
 17-32      1st cpl galop down the ctr of the set and back to the top. *Face ptrs, then 2-4s, slide*  
 33-48      Single cast - 1st boy followed by all the other boys cast  
                  L and the 1st girl followed by all the other girls cast  
                  R. 1st cpl make an arch when they meet, but all the  
                  other cpls go through and up the middle.  
 49-64      2nd cpl now in the lead, lead a double cast to the L  
                  and up the middle to places. The arch cpl also join  
                  in the double cast.

The new 1st and 2nd cpls now lead the dance.

Presented by Jean Matthews

*Inattentive clasp*

THE DURHAM REEL  
(England)

A country dance from the county of Durham in the North.

Music: Record: HMV 7EG 8533

Formation: Longways for 5 or 6 cpls.

Measures      Pattern

1-16 Join hands in a ring and circle L (slip or skip step).

17-32 Circle to the R to places. *finish in 2 lines facing top of set*

33-48 Single cast - 1st boy followed by all the other boys

cast to the L and up the middle to places. 1st girl

followed by the other girls cast to the R, and up the

middle to places (skip step).

49-64 Do the same again.

1-16 Double cast - Boys with their ptrs cast to the L and

up the middle to places (skip step).

17-32 Do the same again.

33-48 Thread the Needle - Join up in horseshoe shape, i.e.

1st cpl do not join hands across the top. The top two - *they stand still*

girls make an arch and 1st boy leads all the others

through to places (skip step).

49-64 Repeat the figure with the top two boys making the arch

and the 1st girl leading through to places.

1-16 Circle L in a ring.

17-32 Circle R in a ring.

*Finish in 2 lines  
Bow to ptr*

Presented by Jean Matthews

*Hardest part: 35  
Have to teach phrasing on cast off.*

*Jig = good skip rhythm  
best with children  
Reel is smoother vs jig.*

*harder 16 gallop*

*4th girl behind  
on R: put R hd behind back & join with ptr R behind her back.*

*She hid with w got thru park (st) - from 2 matter*

HASTE TO THE WEDDING  
(England)

A traditional dance collected in Herefordshire.

Music: Record: HMV 7EG 8533.

Formation: Longways for 3 cpls only.

Measures      Pattern

1-8 Join hands in a ring and slip L.

9-16 Slip back to the R. *swash ring out to line formation & take from pos with ptrs.*

17-32 Double cast - Boys promenade their ptrs to the L and

up the middle. 1st cpl make an arch at the top of the

set.

33-48 Cpls 2 and 3 cast again to the L but lead back to the R

of the arch and pass through it to original places.

49-64 1st cpl lead down the middle. Turn and dance back up

the set and separate, the boy to the L and the girl to

the R. Cast to the bottom of the set (progressed).

65-80 All cpls swing (open two-handed swing with skip step).

NOTE: Each cpl leads the dance in turn.

*Boy place w mber lead then step back into own line*

Presented by Jean Matthews

*any good jig or reel  
one of 4 dances in Eng  
of same name.*

*Sometimes - diff colors - teaching tech green ribbons for ones " " 20*

**THE RIBBON DANCE**  
(England)

Collected in Derbyshire by Cecil Sharp.

Music: Record: HMV 7EG 8533

Formation: Longways for 5 or 6 cpls, each <sup>cpl</sup> holding a ribbon <sup>6' long</sup>  
*each holding end in R. hds.*

Measures      Pattern

1-8      1st, 3rd and 5th cpls, making an arch with the ribbons, pass over the 2nd, 4th and 6th cpls who move up under. Repeat the movement with the even cpls making the arch and the odds passing under to places.

9-16      Repeat the figure.

17-32      Single cast - The 6th cpl remain at the bottom making an arch while the boys cast L and the girls R. <sup>As</sup> the cpls separate the girls throw the ribbons high into the air, the boys hanging on them. <sup>just drop end of ribbons</sup> Cpls meet at the bottom and go through the arch and up the middle to places. <sup>will holding ends of ribbon as join 2 hds.</sup>

33-48      1st cpl swing down the middle under arches made by all the other cpls to the bottom of the set (progressed).  
NOTE: It will be noted that after each turn of the dance, all cpls change Nos because of the progression.

Final Round

17-48      The leading cpl, on reaching the bottom of the set, pass under the arch and, instead of going to the top, stand next to the arch making one themselves. All other cpls will pass under arches and drop into place in the same way.  
At the end, the girls throw the ribbons high into the air.

*they just flutter*  
*Teacher calls*

Presented by Jean Matthews

**SICILIAN CIRCLE:** *name for formation*  
(England) *Can do any figure*

*2 cpl facing another*

A selection of four-handed figures.

Music: Record: HMV 7EG 8533

Formation: Danced in a circle, cpl facing cpl.

Measures      Pattern

1-16      *Scottish hold - hds across*  
R and L hand star.

17-24      Back to back with opp. *doxy do*

25-32      Back to back with ptr.

33-48      Arching - cpls passing under and over each other within the groups of four (teacher decides which cpl first leads under) 4 arches. *if*

49-64      Cpls hand in hand advance and retire and pass by to meet the next cpl coming round the set. *if pass L. hds*

*Crown hds or pointers pos.*

*Children do skip*

Presented by Jean Matthews



**STAICIN EORNAN**  
(Irish)

**Pronounced:** STACK-eeen OR-nun.

**Music:** Records: "Stack of Barley" - Asp 201B or Imperial 6039. 4/4 meter.

**Formation:** Cpls in circle, ptrs facing with R hands joined at shoulder height, elbows bent, M with back to ctr and M L shoulder twd LOD. When not held, hands hang at the side.

**Steps:** Seven (Hornpipe) requires 2 meas of music: Hop on L (ct 4 of preceding meas), step to R on R (ct 1), step on L in back of R (ct 2), step on R to R (ct 3), step on L in back of R (ct 4). Step to R on R (ct 1 of 2nd meas), step on L in back of R (ct 2), step to R on R (ct 3).  
Three (Hornpipe) requires 1 meas of music: (may be done in various directions). Hop on R (ct 4 of preceding meas), step on L in indicated direction (ct 1), step on R (ct 2), step on L (ct 3), (the next step would start with the hop on L for ct 4).

Measures

Pattern

FIG I (FOUR SEVENS)

Ct 4  
(up beat)  
1-2

M hops on R, lifting L, W hops on L, lifting R.

3-4

Take 1 Seven moving to M L (CCW). On hop to begin 2nd Seven, cpl makes 1/2 turn R (CW) exchanging places. (M is now on outside of circle).

5-6

Complete 2nd Seven, moving CCW (to M R). On hop for 3rd Seven, cpl again makes 1/2 turn R. (M is now on inside of circle with L shoulder to LOD).

7-8

3rd Seven - Repeat action of meas 1-2.  
Complete 4th Seven moving CCW, as in meas 3-4, but do not make 1/2 turn on hop (M now remains on outside of circle, W with back to ctr).

FIG II (THREES AND TRAMP)

9

M and W now join L hands under joined R and move to ctr with 1 Three, M begins by stepping fwd on L; W begins by stepping back on R. Finish with hop (ML, WR).

10

Tramp in place (3 little steps) (M R, L, R - W L, R, L). Finish with hop (MR, WL).

11

Move out from ctr with 1 Three (M back on L, W fwd on R). Finish with hop (ML, WR).

12

Repeat action of Fig II, meas 10, but turn 1/4 R so M faces LOD.

## STAICIN EORNAN (cont)

13-16 FIG III (SWING)  
 M beginning L (W R), hands still joined, cpl travels  
 CCW with 4 Promenade steps (Threes), making 1/2  
 turn R (CW) on each meas. Finish in original pos,  
 M with back to ctr.

NOTE: On swing, ptrs are close, elbows bent,  
 forearms upright.

Variation on hand hold for swing -- M rolls joined  
 R hands twd him and under their joined L hands  
 to finish with R hands near W, L hands near M,  
 W arms resting on M arms with elbows held out  
 horizontally.

Presented by Sean & Una O'Farrell

GLENCAR REEL  
(Irish)

Glencar is in County Sligo.

Music: Record: Gallowglass Ceili Band. London ACL  
7722 (Reel Selection #1), Side 2, Band 4.  
London T.W. 91218

Formation: This dance is for three cpls. Two lines, M on one  
side, W on the other, ptrs facing each other.

Measures  
8 meas

*step = leap, step, step -*

Pattern  
Introduction. Always wait for 8 meas introduction.

1-8 A. (Advance and Retire) (Fwd and Bkwd)  
All join hands in line. W and M advance twd each  
other (2 threes), back into pos (2 threes).  
Repeat fwd and bkwd.

9-16 B. (Circle Left and Right)  
All join hands in a circle and sidestep L (7 and  
2 threes) and back again (7 and 2 threes).

17-24 C. (Sidestep Through)  
All turn R shoulder twd ptr's line. All sidestep R *7+2(3)*  
to ptr's pos (passing face to face). Sidestep back  
again and take original pos and face other line *Pass back to back*  
again.

25-32 D. (Figure of Eight) (Diagram I) *(key)*  
Using "threes" W dance figure of eight on their  
side, while M dance same pattern around each  
other.

1st and 2nd W turn to face down the line, 3rd W  
faces up the line. 2nd W commences by dancing  
around the 3rd W passing R (~~R arm to R arm~~), *shld.*  
while 1st W dances on the spot. Continuing fwd,  
3rd W dances around 1st W passing L. 1st W,  
advancing, passes around 2nd W passing R.  
Continue until each completes figure 8 and is  
back in pos.

At the same time, 2nd and 3rd M turn to face up  
the line, and 1st M turns to face down the line.  
Figure 8 is commenced by the 2nd M who dances  
around the 1st M passing R, and so on.

33-40 E. (Double Figure of Eight) *(key-key)*  
Cpls join inside hands, facing like M in previous  
figure. 1st cpl face down the line, 2nd and 3rd  
cpls face up the line. Cpls 1 and 2 pass by R (as  
in M's figure 8 above), then cpls 1 and 3 pass by  
L, continuing until all are back in pos. (Turn L  
at bottom, R at top - don't change hands.) *wheel.*

41-48 F. (Waves) of Tony Fig  
1st cpl face other two cpls, holding inside hands  
raised. 2nd cpl also holding hands pass under

*ends arch. cuts duck.*



GLENCAR REEL (cont)

*twrd ptr change hands,*  
 raised hands of cpl 1. 1st cpl then pass under raised hands of cpl 3. 1st cpl now turn individually, face about and dance back to pos going over and under alternately.

49-56 *start by keep close.*  
 G. (Chain) (Diagram II) ("wrong way" Grand R&L) Move into circle formation. W will proceed CCW, M proceed CW. 1st M gives R hand to ptr and chains on to meet next W, taking L hand. 2nd and 3rd M follow 1st M, chaining as they go until all are back in original pos.

Repeat "A" through "G".

8 meas  
 8 meas  
 8 meas  
 8 meas  
 8 meas  
**FINISH**  
 In circle dance "A" (fwd and back). *to ctr. Hold*  
 Repeat "B" (circle L and back).  
 With hands still joined in circle, repeat "A".  
 Repeat "B" (but sidestep R and back again).  
 Take ptr's R thumb in R hand, L hand at ptr's R elbow (buzz hold) and buzz swing.

Diagram I

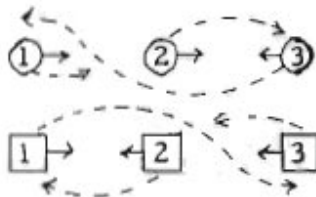
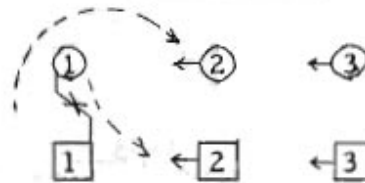


Diagram II



Presented by Sean & Una O'Farrell

RINNCE FADA  
(Irish)

"Irish long dance" - originally done starting only with cpl 1 & others only dancing when cpl 1 got to them down the line -

Pronounced: Rinka Fauda. This may be the oldest of the Irish dances. A progressive Longways dance in jig time for any number of cpls.

Music: Record: Gallowglass Ceili Band - London ACL 7722 "Jig Selection #2", Side 2, Band 1. TW912134

Formation: As for contra dances. Dancers form two lines, M in one line, W in other, ptrs facing each other. M has L shoulder to top of room. Cpls numbered off from top. Each odd cpl and even cpl immediately below them form a set.

Steps: Hop, 1, 2, 3 (basic threes for jig).  
Jig step: All hop on L, R toe touching floor; hop on L again raising R in front of L leg; hop on L again bringing R back; step R, L, R, L. (Ct: jump, kick, hop, 1, 2, 3, 4) Repeat starting with hop on L.

*step close step.*  
*in front of L*  
*Kick*  
*may be done starting L*

Measures

Pattern

4 meas #4 A. (Jig Step) #2  
#1 W of odd cpl and M of cpl below face each other.  
M of odd cpl and W of cpl below face each other.  
Dance jig step twice on R ft.

4 meas B. (Star)  
Each set of four join R hands in center (W's hands above M's) and dance four "threes" CW to place. *start?*

4 meas Repeat "A" but do jig step twice on L ft.  
4 meas Repeat "B" but star L hand and CCW.

8 meas C. (Advance Down Center)  
Even cpls stand in place. Odd M take ptr's R hand in his L hand and advance down the ctr between the even cpls (2 meas). Release hands and turn individually (2 meas). Take inside hands and dance back to place (2 meas). Odd cpls cast off (2 meas). (Cast off by M passing out from pos and around even numbered M below and taking up pos below even M. W does same with W below her.)

*downward turn etc*

*Even cpls stand in place no action.*

8 meas D. (Swing Around)  
Odd cpls are now below even cpls with whom they are dancing. Ptrs take crossed hand hold and swing around each other CCW (turning CW) and back into new pos.

*wrap up. W adjust to 2nd step.*

Repeat with cpl 1 dancing with cpl 4, cpl 3 with cpl 6, and so on. Each even cpl on reaching the top and each odd cpl on reaching the bottom of the line stand idle during one complete sequence.  
The dance is repeated at discretion.

*Pool's choice*  
 ROGHA AN FHILE  
 (Irish)

Pronounced: Row-un-Illa *4/4 slow Hornpipe*

Music: Record: "A Date with the Gallowglass Ceili Band"  
 Beltona, LBE 302, Side 1, Band 3 (Rogha an Fhile).  
*London TW 91289*

Formation: Dance is done in cpls arranged in circle around  
 room. W on outside. Progression is CCW around  
 the room.

MeasuresPattern

8 meas

FIG I (Sidestep and Under Bridge)

W and M R hands joined. W starts with hop on L, M starts with hop on R, sidestep to W's R (CCW around room). Then using two 3's (with hop) W passes under bridge made by raising joined hands. W moves into M's place while M moves into W's (4 meas). Now starting with hop on other ft sidestep to M's R and repeat under the bridge bringing W into original pos (4 meas). *Continue LOD M outside.*

*W Turn CCW  
 M Pass*

FIG II (Swing)

*rolled.*  
 Hands crossed and joined move around room rotating CW while moving CCW (using hop, 1, 2, 3 step) ending with W on outside, ready to start again. *Hop 1/2*

8 meas

Presented by Sean & Una O'Farrell

*Irish set dance is one that has a set pattern to a particular piece of music.*

*Slip-Jig done in 9/8 time*

Argentina is a country of wide pampas, huge ranchos, daring gauchos, and spirited horses. This dance depicts the actions of horses and their drivers. Literally translated, the title means "road to the bathing place or water", which may indicate taking horses to the river to cool off after a hard day on the plain. Arranged by Ruth White.

Music: Record: Rhythms Productions CC 619-2 Side B.

Formation: Single circle of about 8 cpls all facing CCW, horse in front of driver. Each cpl has 2 reins about 4 ft long, the back ends held by driver, the front ends by horse. The driver also holds a small paper whip in his R hand.

Steps and Styling: Two Step: Step fwd L (ct 1), close R to L (ct &), step L (ct 2), hold (ct &). Repeat, starting R. (1 two-step per meas). Arms and body sway from side to side and the knee action is exaggerated to suggest galloping.

Prance and turn in place: In even rhythm, lift knees high and point toes down while doing a sort of light marching step in place and turning around. Chest held high and head thrown back to suggest high-strung or showy horse.

Dishrag Turn: Two dancers facing with both hands joined straight across shoulder high. Raise one pair of joined hands. Turn away from each other under raised arms and continue turning to be back-to-back momentarily. Complete the turn under other arms, ending facing each other. Complete turn is one smooth, continuous movement in 4 cts, with small prancing steps in place and moving only enough to facilitate arms and body action. Teaching cue: "Under, back-to-back, under, face-to-face."

Improvised "horse play": Bucking, kicking, jumping, frisking, pawing the air, and any other kind of horse-like cavorting. Performed by "horses" while "drivers" form corral around them.

Measures

Pattern

- 1-8 FIG I (BIG CIRCLE)  
Beginning L, all dance 8 two-steps CCW around big circle, holding reins high upward and outward. Simulate galloping effect.
- 9-16 FIG II (SMALL CIRCLES TO R AND L)  
With 8 two-steps each driver turns his horse to R, completing 2 small circles CW.
- 17-24  
With 8 two-steps each driver turns his horse to L, completing 2 small circles CCW.
- 25-32 FIG III (WHIRLING WHIP IN BIG CIRCLE)  
Driver holds both reins in L hand, twirls whip overhead with R hand in time to music as all gallop in big circle CCW with 8 two-steps.

## CAMINO AL BAÑO (cont)

- FIG IV (WHIPPING HORSE AROUND BIG CIRCLE)**  
 33-40 Continue traveling CCW around big circle with 8 two-steps. On ct 1 of meas 36 and ct 1 of meas 38, driver whips horse by leaning fwd and swishing whip near horse's ft. (whips are clearly indicated by music).  
 41-48 Repeat action of meas 33-40.
- FIG V (PRANCE AND TURN IN PLACE)**  
 49-56 Horse turns to face driver, keeping reins wide and straight between them. Both prance in place 16 steps without stopping. During meas 52 both make dishrag turn in one smooth movement, starting under OUTSIDE rein, and face each other again without tangling reins or interrupting prancing rhythm. During meas 54 repeat dishrag turn starting under INSIDE rein. (The music indicates the time for the turns).  
 57-64 Repeat action of meas 49-56.
- FIG VI (HORSE TURNED LOOSE IN CORRAL)**  
 65 Horses move to inside of circle and face drivers.  
 66 Horse releases rein in R hand.  
 67 Horse places other rein in L hand of driver who was directly ahead in big circle (driver now to L of horse).  
 68 Horse turns around and starts cavorting. Reins released by horses hang from drivers' outstretched hands and drivers' bodies form upright posts of corral; reins stretched between drivers' hands and drivers' arms form top rail of corral.  
 69-76 While drivers stand motionless forming corral, horses become wild and uncontrolled and cavort about in corral: whinny, paw, frisk, etc.  
 77-80 Each driver releases rein of driver on L, holds on to own reins, whistles and beckons to horse. Driver turns to face CCW extending reins, one in each hand, for horse to pick up; horses walk to own drivers, get into place facing driver and pick up ends of reins.
- FIG VII (PRANCE AND TURN IN PLACE)**  
 81-96 Repeat action of Fig V, end with horses turning to face CCW.
- FIG VIII (BIG CIRCLE)**  
 97-104 Repeat action of Fig I.
- FIG IX (SMALL CIRCLES TO R AND L)**  
 105-120 Repeat action of Fig II.
- FIG X (WHIRLING WHIP IN BIG CIRCLE)**  
 121-128 Repeat action of Fig III, exiting from dance area by following an appointed leading horse and driver in a long curve Drivers whirl whips and whoop, horses toss heads and neigh.

Presented by Vyts Beliajus



**LOS MACHETEROS**  
(Central America)

Macheteros (mah-chay-tay'-rhos) are workers, both men and women, who use large, sharp, sword-like knives called machetes (Mah chay' tays). As Central America is largely covered with dense jungle, many macheteros slash with their machetes to cut trails and clear away brush so that land can be cultivated. Machetes are also used to harvest crops such as sugar cane, coconuts, tobacco, cacao, bananas and other tropical fruits. This dance is typical of the type performed at many fiestas throughout Central America when macheteros gather. Characteristic of this type of dance is the Jefe (hay' fay), the chief or director, who carries a small native drum and a drumstick decorated with flowers and leaves, which he uses to signal changes of action. He may signal by striking his drum, or by calling "El Paso que viene!" (Next step), or by announcing each figure by number, "Uno" (1), "Dos" (2), "Tres" (3), "Cuatro" (4). Dance arranged by Ruth White.

*Also done in Mexico - also Matatelemiro*

**Music:** Record: Rhythms Productions CC 619-1 Side B.

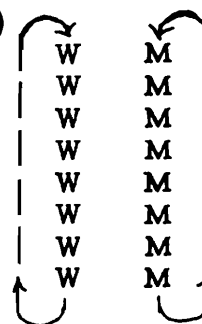
**Formation:** 8 cpls in a column facing head of hall and Jefe. W M  
 W about 3 ft to R of ptr. 3 ft of space W M  
 between cpls. W cross wrists on chest W M  
 with fingers touching shoulders. M hands W M  
 in back, L wrist held in R hand. W M

**Step:** Heel-Tap Step (used throughout dance): Step W M  
 fwd on R (ct 1), tap L heel beside R, no wt W M  
 (ct 2), step fwd on L (ct 3), tap R heel  
 beside L, no wt (ct 4). Knees slightly bent. Jefe  
 2 Heel-Tap steps per meas (R and L).

Measures Pattern

Introduction. Jefe signals start of first figure.

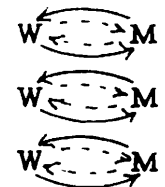
1-16 FIG I (DOWN OUTSIDE AND UP TO PLACE)  
 With 32 Heel-Tap steps, leader in each line turns out (W to R, M to L) and travels down outside of formation, followed by rest of dancers, for 8 meas, then leads line up formation to starting pos. Face ptr at end. Hands remain in starting pos. Jefe signals for next figure.



17-20 FIG II (CHANGE PLACES AND RETURN)  
 All beginning R, with 8 Heel-Tap steps exchange places with ptr, passing L shoulders. On 8th tap, all turn R on R heel to face ptr, making a slashing motion with R arm.

Jefe

21-24 All beginning L, repeat action of meas 17-20, returning to own place, turn L on L heel to face ptr, making slashing motion as before.



25-32 Repeat action of meas 17-24, Fig II. End facing Jefe who signals for next figure.



Jefe

LOS MACHETEROS (cont)

FIG III (CROSS, DOWN OUTSIDE AND SINGLE FILE FWD)

33-40

With 16 Heel-Tap steps W column follows leader as she turns L to go down opp side of formation; simultaneously the M column follows leader as he turns R to go down opp side of formation. As ptrs meet at head of formation, W crosses in front of ptr. Hands in starting pos.

41-48

With 16 Heel-Tap steps all dance twd Jefe in single file, W in front of ptr. As lead W reaches head of formation, Jefe signals for next figure even though music for present Fig has not ended. The action of Figs III and IV is continuous.

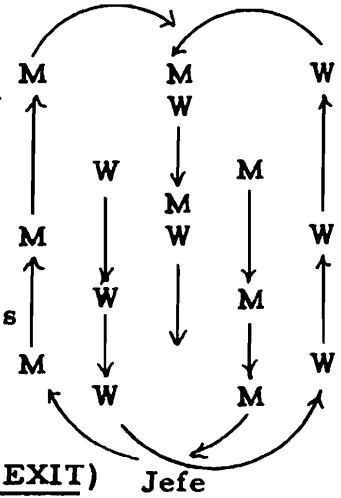
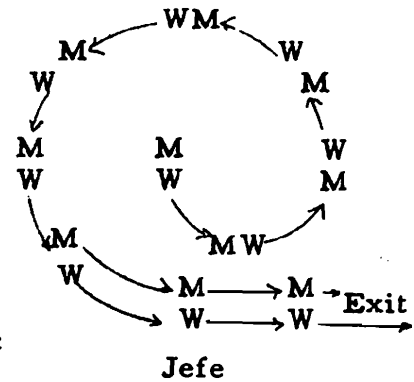


FIG IV (CIRCLE WITH SLASHING, AND EXIT)

49-64

With 32 Heel-Tap steps, 1st W leads dancers into a large CCW circle, all making a short slashing motion with R hand on each tap. As each W reaches head of formation she dances in place while her ptr comes to her L side, then cpls exit side by side, hands in starting pos. Jefe follows last cpl off.



NOTE: If formations or pos are reached before the end of the music allotted for the fig, dancers do Heel-Tap steps in place, except at the end of Fig III.

Presented by Vyts Beliajus

D'Hammerschmiedsg's elln (D'HAHM-mer-shmeetz-gah-zell-ehn). was introduced at University of the Pacific Folk Dance Camp in 1964 by Mr. Huig Hofman.

Music: Record: Folkraft 1485x45 B. 3/4 meter

Formation: 4 M in small square: M1 face his ptr, M3; M2 face his ptr, M4.

M3	or:	M	M
M4 M2	(see note	M W	or: W W
M1	at end)	W	M

Steps and Styling:

Clappattern: (takes 2 meas, or 6 cts, and is so described for clarity). Clap hands on own thighs (ct 1), on own chest (ct 2), in front of chest (ct 3), clap ptrs R hand (ct 4), clap ptrs L hand (ct 5), clap both hands of ptr (ct 6). Styling calls for a good knee bend on ct 1 (keep back straight), lean back on cts 2, 3, and reach fwd, bending at waist, to clap hands with ptr on cts 4, 5, 6.

Step-hop: (takes 1 meas) A strong step fwd L (ct 1), hold (ct 2), hop L (ct 3), kicking R fwd a little with knee bent and sole of ft parallel to floor. Next step-hop would begin R.

Measures  
2 Notes &  
4 meas

Pattern  
Introduction - no action.

FIG I (CLAPPATTERN)

A 1-16 M1 and M3 do clappattern, beginning on 1st ct of meas 1 (8 clappatterns).  
M2 and M4 do clappattern, beginning on 1st ct of meas 2 (7-1/2 clappatterns).

FIG II (STEP-HOPS IN SMALL CIRCLE)

B 1-8 All 4 M join hands shoulder high and, beginning L, circle L (CW) with 8 step-hops, at same time swinging joined hands vigorously in and out (in twd ctr on 1st meas, out from ctr on 2nd meas, etc).  
9-16 M circle R (CCW) with 8 step-hops (begin L). Continue swinging hands as before.

FIG III (CLAPPATTERN)

A 1-16 Repeat action of Fig I.

FIG IV (STEP-HOPS WITH RIGHT HAND MILL)

B 1-8 M form R hand mill (each M grasps R wrist of M on his L with his R hand) and circle L (CW) with 8 step-hops. Begin L. Fist of free hand is on hip. Maintain a good lean away from ctr.  
9-16 M form L hand mill and circle R (CCW) with 8 step-hops. Begin L.

FIG V (CLAPPATTERN)

A 1-16 Repeat action of Fig I.

## D'HAMMERSCHMIEDSG'SELLN (cont)

FIG VI (STEP-HOPS IN BIG CIRCLE)

- B 1-8 Dancers in all sets quickly form one big circle  
around room and circle L with 8 step-hops.  
Begin L and swing arms in and out as before.
- 9-16 All circle R (CCW) with 8 step-hops. Begin L.

NOTE: Originally this dance was performed by M only, and at the end they would run to find a girl to waltz with. In modern times, it is often done by cpls, sometimes with each M clapping with his ptr, sometimes the 2 W clapping together in opposition to the 2 M. When mixed cpls do the dance, instead of the big circle at the end, M waltz last 16 meas with their lady -- or they may even steal the other lady if they wish.

Presented by Vyts Beliajus

Notes by Folk Dance Federation of California Research Committee:  
Vera Jones and Dorothy Tamburini.

INCACHU  
(Peru)

49

Of early Inca origin, this is a traditional dance of the Peruvian Indians. The life of these Indians is closely tied to nature and their dances often portray natural phenomena which the Incas worshipped, particularly the sun. Each dancer has a honda, a colorful woven cord about 4 ft long, which is used in various ways during the dance. Arranged by Ruth White.

Music: Record: Rhythms Productions CC 619-3 Side B.

Formation: Lines of 7 dancers each (usually 4 M and 3 W arranged as in diagram) facing audience, or head of hall. All hondas hang in front, ends held by hands on hips.

M W M W M W M

Steps: Stamp-Touch in Place: Stamp R taking wt, bow slightly to R (ct 1), touch L in place, no wt (ct 2), stamp L taking wt, no bow (ct 3), touch R in place no wt (ct 4). 2 steps, R and L, per meas.  
Step-Brush-Heel: Step L (ct 1), brush R toe lightly fwd (ct 2), bring R heel down, take wt (ct 3), hold (ct 4). With wt on R following step begins with step on L. 1 step-brush-heel step per meas.  
Toe-Step: Place R toe on floor in front of L, no wt (ct 1), bring R heel down, take wt (ct 2), repeat with L (cts 3, 4). 2 steps, R and L, per meas.  
Buzz Turn: L buzz turn, L revolves in place as R pushes (as pushing a scooter), turning dancer to L. Action reversed for R buzz turn. 2 pushes per meas; usually 4 pushes for complete buzz turn.

Measures    Pattern

1-7    FIG I SUNRISE (Stamp-Touch in place)  
Beginning R all do 7 complete (2 per meas, 14 in all) Stamp-Touch steps in place.

8    Stamp R, take wt (ct 1), touch L in place, no wt (ct 2), stamp L in front, no wt (ct 3), hold (ct 4).

9-10    FIG II MORNING BREEZES (Step-Brush-Heel fwd, and Buzz-Turn)  
All beginning L, do 2 Step-Brush-Heel steps moving fwd. Hondas hang in front.

11-12    Buzz-Turn L with 4 buzz steps. Hold hondas high with both hands.

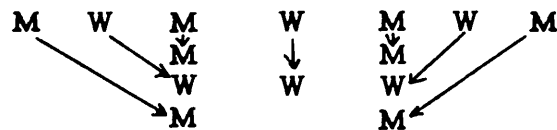
13-16    Repeat action of meas 9-12, but begin R and turn R.

17-20    Repeat action of meas 9-12 exactly.

21-28    FIG III RAIN CLOUDS GATHER (Toe-Step)  
All beginning R do 8 Toe-Steps (2 per meas, 16 in all) to move into "H" formation, as in diagram. Ctr

## INCACHU (cont)

dancer moves straight ahead. Dancers in pos first do toe-steps in place. Hondas hang in front.



- FIG IV MOUNTAIN WINDS** (Buzz Turns in Place)  
 29-31 All Buzz-Turn to R in place with 5 buzz steps. L hand on hip, hold honda doubled in R hand and swing it overhead during turns. Transfer wt to L ft on final 2 cts, and place honda in L hand.  
 32-34 Repeat action of meas 29-31, but turn to L and swing honda in L hand. On final 2 cts transfer wt to R, and honda to R hand.  
 35-37 Repeat action of meas 29-31 exactly. At end side dancers turn to face CCW in a circle around ctr dancer.

- FIG V SEASONS COME AND GO** (Step-Brush-Heel Circling)  
 1-3 Moving CCW, R hand on hip, honda doubled in L hand overhead, circle dancers do 3 Step-Brush-Heel steps, beginning L. Ctr dancer, hands on hips, honda hanging in front, turns alone in place CW.  
 4 Circle dancers turn 1/2 to L to face CW around circle and change honda to R hand.  
 5-7 Reverse action of meas 1-3 (circle dancers move CW, ctr dancer turns CCW).  
 8 Circle dancers turn to face CCW and stretch honda between both hands waist high.

- FIG VI EARTH WARMED BY SUN** (Step-Brush-Heel, Hondas Radiating Out)  
 9-16 Repeat action of Fig V, holding hondas out to sides by both hands so they radiate like rays of sun: ctr dancer's honda hanging in front. At end, circle dancers turn to face ctr dancer.

- FIG VII CLOUDS HIDE SUN** (Step-Brush-Heel, Hondas Closing Circle)  
 17-20 Circle dancers do 4 Step-Brush-Heel steps L, circling CCW, keeping upper body facing ctr and holding hondas wide by both hands to make a closed circle at waist level. Ctr dancer turns opp direction (CW), holding honda high in both upstretched hands. At end, closed circle breaks and all dancers turn away from audience, hands on hips, honda hanging in front.

- FIG VIII RAIN CLOUDS DEPART** (Toe-Step into Line)  
 21-28 Repeat action of Fig III, reversing direction, to form straight line as in starting pos. All turn to face audience on final ct.

## INCACHU (cont)

29-37 FIG IX MOUNTAIN WINDS (Buzz Turns in Place)  
Repeat action of Fig IV. End facing audience.

1-8 FIG X SUNSET (Stamp-Touch in Place)  
Repeat action of Fig I. End with wt on both ft, head bowed and hands lowered from hips so honda loops in front of ft.

WORDS TO THE SONG:

Ketchua (use Spanish pronunciation) English

Rosasta plantay ninichus	You have said you would
Chaipipas, miapipas	plant roses
Manarac para chayasiactin	Here and there
Chaipipas, miapipas	Even without rain.
Noccaxha planta cuimampas	Here and there
Chaipipas, miapipas	I can also plant them
Huarma huecceihuan ccarpaspa	Here and there
Chaipipas, miapipas.	To be watered by my
	tears, beloved
	Here and there.

Presented by Vyts Beliajus

**ZIGEUNERPOLKA**  
(Dutch)

Presented at 1964 University of the Pacific Folk Dance Camp by  
Huig Hofman.

Music: Record: Folkraft 1486x45 A. 2/4 meter

Formation: Circle of cpls in closed ballroom pos.

Measures

Pattern

- A 1-8 Polka steps turning CW and progressing CCW in circle. Finish facing ptrs, the M with their backs to the ctr. *He did with skaters pos. polka fwd*
- B1 1-2 Curtsy to ptr.  
3-4 Curtsy to the dancer on your L front.
- B2 1-2 Curtsy to the dancer on your R front.  
3-4 Curtsy to your ptr.
- C 1-8 M CCW and W CW round their circle. First beat of each meas: Clap own hands once and on the 2nd beat of the meas clap both hands with person he is passing; beginning with the dancer on your L, one change each bar.

Repeat dance with new ptr.

Presented by Vyts Beliajus

**ENNSTALER POLKA**  
(German)

Presented at 1964 University of the Pacific Folk Dance Camp by  
Huig Hofman. *G. Hofman*

Music: Record: Folkraft 1486x45 B. 2/4 meter

Formation: Ptrs facing, M back to ctr.

Measures

Pattern

- 1 M leaps up <sup>- jumps</sup> and comes down on both ft, slapping his thighs ~~to~~ W only slaps thighs lightly (ct 1). Ptrs clap their own hands once (ct 2).
- 2 Ptrs clap each others hands three times.
- 3 Each one makes a 1/4 turn to the L and claps his own hands 3 times, fingers pointed upward.
- 4 Repeat meas 3 to the R.
- 5-8 Ptrs join R hands above W head and walk 8 steps around each other. M circles CW, W turns CCW.

The dance can be done progressively with the M moving fwd to next girl.

Presented by Vyts Beliajus



**CHAMARITA**  
(Brazil)

This dance was originally from Portugal and is popular in Brazil and wherever there are Portuguese settlements. The title may refer to a girl's name or to a small, bolero-type decorated jacket worn for special occasions. The dancers are directed in Portuguese by a caller. Arranged by Ruth White.

**Music:** Record: Rhythms Productions CC 619-3 Side A.

**Formation:** Circle of 8 cpls, W to R of ptr, all facing ctr with hands joined.

**Step:** Chamarita Step: Step fwd on R (ct 1), hold (ct 2), close L to R (ct 3), step fwd on R (ct 4), hold (cts 5, 6). Repeat starting fwd L. Each step requires 6 cts (2 meas). When moving sdwd, body is twisted to remain facing ctr while ft are pointed fwd in LOD.

Measures      Pattern

1-16      FIG I CIRCLE ("RODA CHEIA!")  
With 8 short chamarita steps all move CCW around circle, swaying and swinging arms. At end, director calls next action. Dancers turn to face ptrs, M face CCW, W CW.

1-8      FIG II WEAVING ("ENTRANCA!")  
Ptrs join R hands and with 4 chamarita steps dance around each other (allemande R). Release hands and turn to face neighboring dancer (corner).  
9-16      Join L hands with corner and with 4 chamarita steps dance around each other and return to own place. At end, director calls next action. Dancers face ctr of circle and join hands.

1-8      FIG III TO CENTER AND BACK ("AO CENTRO!")  
With 4 chamarita steps, all advance twd ctr of circle. At end director calls "Revolta" (turn), dancers stamp, release hands and turn to face out.  
9-16      With 4 chamarita steps, all move out from ctr. At end director calls next action. Dancers turn to face ptrs.

1-16      FIG IV GRAND R AND L ("MAO DIREITA!")  
With 8 chamarita steps dance Grand R and L around circle, W moving CW, M moving CCW. Begin joining R hands with ptr and pass by R shoulder (2-chamarita steps); meet next dancer with L; continue alternating R and L hands. Meet ptr face to face on 8th step. At end director calls next action.

1-8      FIG V FOLLOW PTR, THEN CORNER ("SEGUIR!")  
With 4 chamarita steps M moves fwd, W bkwd around large circle CCW. On last ct, director calls "Trocar!" (change), and all turn to face opp direction (M face CW, W CCW, ptrs are back-to-back).

*(1 step per meas)  
Vnts did step double time  
& did same # meas but  
twice as many steps*

*would have  
to be 1/2 meas  
step per change*

## CHAMARITA (cont)

- 9-16 With 4 chamarita steps M move bkwd, W fwd, following her corner, CCW. W flip skirts from side to side; M hold hands shoulder-high straight out in front and snap fingers. At end director calls next action, dancers face into circle, W take 1 plain step twd ctr.

FIG VI CIRCLE WITHIN A CIRCLE ("DUAS RODAS!")

- W join hands in inner circle; M join hands with arms spread wide to form an outer circle.
- 1-8 With 4 chamarita steps, W circle CCW, M circle CW. At end, director calls "Revolta" (reverse).
- 9-16 Each circle reverses its direction and with 4 chamarita steps W move CW, M move CCW. On last ct ptrs should be together again with W slightly to R of ptr, as director calls next action.

FIG VII BASKET TO L AND R ("CESTA A' ESQUERDA!")

- 1-16 Without releasing hands and continuing chamarita steps M put joined hands fwd over W heads, keeping ptr on R, and with 8 chamarita steps all move to L (CW) in basket formation. At end, director calls "A' direita" (to R) and M arch joined hands bkwd over W heads while W arch joined hands bkwd over M heads -- all in one motion. (M may have to bend fwd somewhat to help W).
- 1-16 In this basket pos circle moves to R (CCW) with 8 chamarita steps. At end director calls next action. Dancers break basket and ptrs form single circle, M facing CCW, W CW.
- \* W ptrs  
didn't reverse  
the arch*

FIG VIII TURN PTR AND SASHAY ("VOLTA!")

- 1-8 Ptrs join R hands and turn around each other, ending in own place, with 4 chamarita steps. At end director calls "Foje!" and dancers turn to face ctr of circle.
- 9-16 With 4 chamarita steps, ptrs sashay, facing ctr throughout. W cross sdwd in front of ptr, M crosses behind her with 2 chamarita steps; then W crosses in back and M in front, returning to own place with 2 chamarita steps. At end, director calls next action, and dancers join hands in circle.

FIG IX TO CENTER AND BACK ("AO CENTRO!")

- 1-16 Repeat action of Fig III. At end, director calls next action. Dancers turn to face ctr and all join hands.

FIG X FULL CIRCLE ("RODA CHEIA!")

- 1-16 Repeat action of Fig I. At end, director may call "Saude", and dancers may release hands. Ptrs turn and bow to each other.

## CHAMARITA (cont)

The Portuguese Calls:

Roda cheia (rho' dah chay' ah) full wheel  
 Entranca (entran'kah) entwine, weave  
 Ao centro (ah' oh sent' roh) to center  
 Revolta (re vol' ta) reverse or turn about  
 Mao direita (mauhn dee ray' tah) right hand  
 Seguir (se' geer) follow  
 Trocar (tro'kar) change  
 Duas rodas (dooas rho' dahs) two wheels  
 Cesta a 'esquerda (ses' tah ah es kayr' dah) basket to the L  
 A' direita (ah dee ray' tah) to right  
 Volta (vohl' tah) turn  
 Foje (fah' zay) sashay or slip past  
 Saude (sa oode') salute or to wish health

Presented by Vyts Beliajus

**MENUETWALZER**  
(Dutch)

Presented at 1964 University of the Pacific Folk Dance Camp by  
 Huig Hofman.

Music: Record: Folkraft 1485x45 A. 3/4 meter

Formation: Circle of cpls facing CCW, inside hands joined.

<u>Measures</u>	<u>Pattern</u>
A 1	Three walking steps fwd, starting with inside ft.
2	Point outside toe twice diagonally fwd.
3	Three walking steps fwd, starting with outside ft.
4	Point inside toe twice.
5	Release hands; - hands on hips; - ptrs change places with 3 walking steps, moving sideways (W passes in front of M); - M starting with R ft and W with L ft.
6	Close feet, raise on the toes and sink.
7-8	Ptrs back to own places, W passing in front of M as in meas 5-6.
9-10	Ptrs raise joined R hands to form an arch. W turns CW under the arch, - both drop a curtsy. R ft back on curtsy.
B 1-16	With closed ballroom pos waltz turning CW and progressing CCW in circle.

Repeat the dance as often as desired.

Presented by Vyts Beliajus

LA BURRITA (The Little Donkey)  
(Mexico)

A modified version of one introduced by Carlos Rosas at Stockton in 1949.

Music: Record: Good Neighbors CC619.

Formation: Cpls stand in a double circle, boy's hands clasped behind him, girl holds skirt with arms well arched in front.

Steps: Schottische (1, 2, 3, 4 - R, L, R, Hop on R, now reverse)  
Runs - 1 ct for each run.

Properties: Sombrero for boys, rebozo (a long, narrow shawl) for girls. The rebozo is worn over the shoulder and the ends wrapped around wrist.

Measures  
8 meas

*Intro to Intro*  
Pattern

Introduction. With each beat change wt of ft. *egg from heel of one ft to other ft, raise heel when making change*

FIG I

1 meas Interlude: Boy places R hand around girl's waist, she places her L hand on his R shoulder. Other hands remain where they were.

8 meas Move CCW with 8 schottische steps.

8 meas Release hold, resume original hand pos, and stand R shoulders adjacent. Run around each other in place with 16 steps.

8 meas Change shoulders and run in reverse direction, *just turn head*

8 meas R shoulders once again. End figure in a single file, girl behind boy.

8 meas Girl Donkey: With her R hand girl takes hold of boy's belt behind his back. Move CCW doing 8 schottische steps. Boy holds sombrero in hand. On each 4th ct (hop) he "whips" girl donkey behind him, alternating at each hop.

*Not say Carlos did the heel rock here.*

*with sombrero in R hand always whip with R but alternate sides*

~~with sombrero~~ *(pretend to do)* *W tries to avoid by chugging around.*

FIG II Start dance with Interlude, but on the last 8 meas the boy is behind the girl who holds her skirt at bottom, center (hem) and she tries to "whip" with fringes of her rebozo.

FIG III

Repeat from Interlude. For the last 8 meas face ptr in a single file, hands as during Introduction. Boy starts with L ft, girl with R. Both do a schottische step to ctr and a schottische step back to place, ending with leading shoulders in LOD. Now do a schottische step in LOD and back, ending with leading shoulders away from circle. Do a schottische step away from circle and back, ending with leading shoulders CW. Do a schottische step CW and back.

ENDING

1 meas Interlude: Assume pos as in first Interlude.

16 meas For rest of dance do schottisches moving CCW, and end dance by dispersing twd the walls, away from ctr of floor.

*Not say Carlos had them hold back of rebozo*

Presented by Vyts Beliajus

TARANTELLA DI PEPPINA  
(Italy)

Notes are by Mary Ann Herman, who learned the dance from Italian natives many years ago. Madelynne Greene first learned the dance at the Maine Folk Dance Camp. There are many tarantellas, but most have the same basic step. The following Tarantella, one of many from Napoli, contains the fundamental Tarantella steps. This music may also be used for other forms of the Neapolitan Tarantella.

Music: Record: EPA 4126 Special Folk Dances by Michael Herman's Folk Dance Orchestra. 6/8 meter.  
*She used Beat \** Tarantella di Peppina - Folk Dance House, New York.

Formation: Cpls facing CCW, W standing to L of M. Inside hands crossed behind ptr's back. W has R arm around M waist, M has L arm around W waist. Free hand holds tambourine.

Steps: Step-hop, Pas de Basque, Step-close, and Buzz.  
Step-kick: Step R, quickly extend L fwd (ct 1); step L extending R fwd (ct 2). (ct 2 beats to each meas of 6/8 music).

Measures

	Pattern
8	<i>Intro</i>
	<b>FIG I (STEP-HOP AND WALK)</b>
A 1	Starting R, step-hop R diag fwd, at the same time L is swung behind R. <i>to calf</i>
2	Step-hop L diag fwd, swinging R behind L.
3-4	With 3 steps R, L, R, hop R, swinging L ft fwd. <i>sl.</i> Move diag fwd to R.
5-8	Repeat action of Fig I, meas 1-4, starting step-hop L and moving diag fwd L.
1-8 (repeat)	Repeat action of Fig I, meas 1-8.

*flirt. Quiet - not much travel*  
*Band body fwd*  
*Swag arms spec low - straighten up. Swag arms hi.*

	<b>FIG II (PAS DE BASQUE, TURN AND BUMP)</b>
B 1-2	Facing ptr, clapping tambourines overhead, pas de basque to the R and L. <i>W change wt?</i>
3-4	With 4 steps R, L, R, L, turn 3/4 to R to finish with R hips adjacent to ptr, facing away from ptr. W face LOD, M face RLOD. <i>opp dir.</i>
5-6	Move sdwd twd ptr; step R, close L, step R and bump R hips.
7-8	With 4 steps L, R, L, R, turn 3/4 to L to finish facing ptr.
1-8 (repeat)	Repeat action of Fig II, meas 1-8, starting pas de basque L.

*Work much by 17 Montide*

	<b>FIG III (PARTNERS CHANGE)</b>
C 1-2	Clap own hands, with 4 hops on R, L ft extended bkwd, change places with ptr, passing R shoulders. R hand extended fwd, L hand bkwd. <i>back to back</i>
3-4	When reaching ptr's pos, turn to face ptr with 4 walking steps in place (L, R, L, R). <i>ccw</i>
5-8	Repeat action of Fig III, meas 1-4, starting hop L, passing L shoulders with L hand extended fwd, R bkwd. <i>ccw</i>
1-8 (repeat)	Repeat action of Fig III, meas 1-8.

*Tambourine*

*Step R of 1 Hop 2, 3, 4, 5, 6, 7, 8*

## TARANTELLA DI PEPPINA (cont)

D 1-8

## FIG IV (FLIRTATION)

*M circles W CW*

This figure is very flexible. M turns R ~~in place~~, snapping fingers, taking <sup>3</sup>modified step-hops, improvising with his body, hands and ft in Italian style, while flirting with ptr. W moves sdwd CW ~~once~~ around the M, with <sup>8</sup> bkwd "Buzz Step"; stepping R behind L, stepping L to side. W is clapping her tambourine overhead, in back, to side or just shaking it, while flirting with M.

*almost M & W circle CW around each other**get down a little**Band over. Card lines.**Turning in place.**elbow & hand.*

## FIG V (STEP-KICK)

1-8 (repeat)

Cpls facing CCW, with W to L of M, W R arm around M waist, M L arm around W waist. Take 16 step-kicks, leaning shoulders bkwd, while extending ft fwd.

Very little progression is made on the step-kicks.

*Kick out in front.*

## FIG VI (FLIRTATION)

E 1-8

Repeat action of Fig IV, meas 1-8.

## FIG VII (TURN WITH PTR AND SOLO TURN)

1-8 (repeat)

Facing ptr, clap own hands, start R run twd ptr and place R arm around ptr's waist. Turn partly  $\frac{1}{2}$  with ptr, then remove arm and twirl to R<sup>h</sup> finishing in ptr's pos. Repeat action of Fig VII, meas 1-4, starting L and placing L arm around ptr's waist. Finish in original pos to repeat dance from the beginning.

Repeat dance from the beginning, then repeat Fig I and ~~Fig II~~

*across 8 remaining steps*  
*back " backing*

Presented by Madelynn Greene

X

A sitting hula learned from Olga and Lincoln Kanai in 1962 and introduced at the Mendocino Folk Lore Camp, 1964. Halemaumau is a fiery volcano that erupts periodically on the island of Hawaii. It is a pit situated in the middle of an 8 mile crater, Kilauea, on the slopes of Mt. Mauna Loa. The pit Halemaumau is a mile in circumference and about 200 ft deep. The chain of 6,000 islands spreading over a thousand miles is made by a series of volcanic action during the past 60 million years. The last volcanic action survives to this day with the Fire Goddess continuing actively to build land masses in the middle of the Pacific Ocean.

Music: Record: 49th State Record No. 4574A.

Formation: Two dancers kneeling facing each other. Each holds a bamboo pulli stick in R hand. L hand on waist. Before the dance begins they cross the sticks and sway to the music 20 times. — *Start two music*  
*Intro* (s) single, (d) double - (tap pulli stick on back of fingers). *R hand movement - Start with thumb back in palm & slide out end to end of fingers & then wave fingers back out.*

FIG I  
"See" (Tapping the back of fintertips with pulli stick) two waves with L near L eye, tap twice (s). *at L hip*

Interlude  
1 Tap pulli stick to L fingertips (palm up) chest level  
2 Tap ptr's stick  
3 Tap back of own L fingertips (palm down) *out to R chest hi.*  
4 Tap R shoulder with stick  
(Body slightly rotates in a CW movement with the tapping of the stick). *body sways in CW starting R & hand*

"House" 1 Reach high (ctr) one wave, tap single (raise up on knees) *make house roof.*

"Fire" 2-3-4 Wave L hand waist level at ctr side 3 taps = slowly.

Interlude Two Interludes (as written above but 2 times).

"High land" 1-2 L shoulder (s) reach out to R (d)

"Low land" 3-4 L waist level (s) reach out to R (d).

Interlude Two Interludes.

Repeat Fig I, including Interludes. *ccw looking down*

FIG II  
"Crown" (Chieftess) Circle over head (from L, back, R, fwd) *L Hand slants at hip*  
Tap (s) *over head*  
Repeat circle and tap. *Keep L up overhead.*

Interlude Two Interludes.

"Low land" Tap at L (s) at waist level. Reach out to R (tap (d)).  
Repeat "Low land."

"Flat Rocks" Sweep hands up high to L (raising up to knees) and bring hands down slowly. Rhythm (s) (d) (s) (s). (Return to sitting pos).  
Sweep hands up high to R and bring hands down slowly (s) (d) (s) (s).

Interlude Two Interludes.

Repeat Fig II including Interludes.

## HALEMAUMAU (cont)

FIG III"Speak"Mouth level (s) reach (not far) out (s) *str twd ptr's*"See"

Eye level (s) reach (not far) out (s) " " "

"4 passes"*Sticks str up.  
grab opposite.*"Rain"*use full arm  
thrust.*

Pass your own R stick firmly fwd into ptr's L hand, at same time clasp ptr's stick with your L hand. This pass is repeated 4 times in all.

"Mist"Reach up high tapping 4 slow taps as the hands are lowered, fingers of L hand rippling to indicate raindrops (this takes 4 slow taps and at end quickly tap stick to R shoulder. *at f*)Interlude

Reach high and tap (s) (raise up on knees). Reach low (waist level) two taps (d). Repeat "Mist"

Two Interludes.

Repeat Fig III including two Interludes.

FIG IV"Haina"

(end of my story)

"Speak"

Mouth (d) out to R (d)

Mouth (d) out to L (d)

"Lava Pits"

Clasp tip of sticks in L hand and base in R. Indicate a CCW circle and tap base on ground to your R side. Repeat circle to your L side.

"See"

Two taps eye level.

Interlude

One Interlude.

"House"

Same as in Fig I.

"Fire"

Same as in Fig I.

Interlude*ok* ~~Two~~ Interludes.

Repeat, but at end of figure do only Interlude and then draw the puili stick in a lateral pos twd you, supporting the tip of the stick in the fingers of the L hand, palm up. This is the final phase of the dance.

NOTE: These notes are written expressly for the people who have studied this dance with Olga and Lincoln Kanai, or Madelynne Greene.

Presented by Madelynne Greene



**COPEO DE MUNTANYA**  
(Mallorca, Spain)

This couple dance was taught to Madelynn Greene in Mallorca in 1962 by Luciano Espases Garau, a leader of an ethnic dance group. His group performs the dance in lines as given here, but it may be danced as a duet by one couple. It was introduced by Madelynn Greene to California folk dancers at her Folk-Lore camp in 1963.

**Music:** Record: Express 229 Copeo de Muntanya - 3/4 meter.

**Formation:** A line of M facing a line of W, ptrs facing each other. Stand a little to R of own ptr, not directly opp. Leave an arm's length between you and persons on each side of you. Hands on waist, fingers fwd. R heel at instep of L ft (3rd pos).

**Steps and Styling:** Copeo Step (1 step to 2 meas): Spring onto both ft, R heel at instep of L ft (cts 1, 2). Hop on L, kicking R ft diag out to R, leg fairly straight (ct 3). Moving to L, step R behind L (meas 2, ct 1). Step L to L side (ct 2). Step R to L side, crossing in front of L (ct 3). Meas 2 is a small grapevine step. Repeat of this step alternates with L ft being kicked and grapevine movement is to R side.  
NOTE: What we call a "Jota" step, is called a "Copeo" (Koh pay' oh) step by the dancers in Mallorca. In this Copeo, unlike the Jota from Aragon, the body leans slightly away from the kicking ft. This body slant gives the dance its distinctive style.

Arms for Copeo Step: Close arms into a circle overhead, fingers touching (meas 1). Look up into R forearm. Return arms to original open pos (meas 2). When kicking L ft, look up into L forearm.

Double Copeo Step (1 step to 3 meas): Meas 1: Same as in Copeo Step. Meas 2: Repeat action of Meas 1. Meas 3: Do grapevine step as in Meas 2 of Copeo Step. In other words, do 2 kicks before the grapevine. Arms will close and open twice.

Traveling Waltz (1 step to a meas): Done with long steps omitting the closing of the ft on ct 3. Accent still is on ct 1 and body sways twd accenting ft.

Scissors Kicks (3 steps to a meas): A quick step is taken as other ft is thrust fwd, toe close to floor. Sometimes, as will be noted, first kick of a series will start with a hop instead of a step. Since 1 kick is done to a ct, step moves very quickly. Can be done in place or moving fwd or bkwd. Description same for both M and W.

Measures  
4 Chords  
Cts 2, &, 3, &

Pattern  
Introduction. No action.  
Raise arms to an open circle pos over the head.

A 1-2  
3-4  
5-16

**FIG I (COPEO STEP)**

Dance 1 Copeo Step, kicking R and moving L.  
Dance 1 Copeo Step, kicking L and moving R.  
Repeat action of meas 1-4 three times (8 Copeo Steps in all). Finish opp ptr and facing him.

## COPEO DE MUNTAN YA (cont)

FIG II (SCISSORS KICKS)

- B 1 Hands on waist, fingers fwd. Spring onto both ft (cts 1, 2). Hopping on L, kick R fwd to begin a series of Scissors Kicks (ct 3).
- 2-3 Do 6 Scissors Kicks, beginning with L thrust fwd.
- 4 Spring onto both ft, bending knees and making a 1/4 turn L so R shoulder is twd ptr (ct 1). Hold (ct 2). Hop on L, bringing R ft around behind with R knee bent and making a complete turn to R to again face ptr (ct 3).
- 5-7 Do 9 Scissors kicks, thrusting L ft fwd to begin.
- 8 Spring onto both ft, bending knees and making a 1/4 turn R so L shoulder is twd ptr (ct 1). Hold (ct 2). Hop on R, bringing L ft around behind with L knee bent and making a complete turn to L to again face ptr (ct 3).
- 9-11 Do 9 Scissors kicks thrusting R ft fwd to begin.
- 12-15 Repeat action of meas 4-7 (Fig II).
- 16 Spring onto both ft, bending knees and facing ptr (ct 1). Hold (cts 2, 3).

FIG III (WALTZ)

- C 1-7 Beginning R ft, dance 7 Traveling Waltz Steps, traveling in a CCW circle to ptr's side of dance and continuing around CCW to own place. At this point, you will be facing R end of line of dancers. Take long steps, covering space, and keep circle as round as possible. Arms are in open circle over the head and body sways twd accenting ft.
- 8 Spring fwd onto both ft to stop (cts 1, 2). This step will take you a little beyond where the waltz was started but don't curve as if to repeat the circle. Instead, move twd the R end of the line of dancers. Hop on R, lifting L ft, and make a half turn to L (ct 3).
- 9-15 Beginning L ft, dance 7 Traveling Waltz Steps fwd, retracing the circle (moving CW). Come back to the starting place and then travel a little beyond twd the L end of the line of dancers.
- 16 Turn R to place with 3 steps, beginning R, to finish facing ptr.
- 17 Take a step on L to prepare for next step (ct 1). Hold cts 2, 3.

FIG IV (DOUBLE COPEO)

- A 1-15 Dance 5 Double Copeo Steps, kicking R ft to begin.
- 16 Shift wt onto L in preparation for next step (ct 1). Hold cts 2, 3.

FIG V (COPEO AWAY AND TWD PTR)

- B 1 With R shoulder twd ptr, R arm curved in front of chest and L arm high over head, begin a Copeo Step, kicking R ft. As hop is done on L (ct 3) make 1/2 turn R.
- 2 Travel away from ptr with 3 steps (R, L, R). This takes the place of the grapevine part of the Copeo step.

**COPEO DE MUNTANYA (cont)**

3-4 With back to ptr, start to dance 1 Copeo Step, kicking L ft. On ct 3 (meas 3) make 1/2 turn L and on the 3 steps travel twd ptr. L arm is curved in front of chest and R arm is high.

5-16 Repeat action of meas 1-4 (Fig V) three times (8 Copeo Steps in all). Watch lines so they are straight.

**FIG VI (WALTZ)**

C 1-17 Repeat action of Fig III.

**FIG VII (COPEO, TURNING ON THE SPOT)**

A 1-2 Facing ptr, with R arm curved in front and L arm high, dance 1 Copeo Step, kicking R. On the 3 steps, turn to R on the spot instead of doing a grapevine.

3-4 Reversing arm pos, dance 1 Copeo Step, kicking L and turning L on the spot.

5-16 Repeat action of meas 1-4 (Fig VII) three times (8 in all).

**FIG VIII (SCISSORS KICKS FWD, BKWD, AND POSE)**

B 1-3 Repeat action of Fig II, meas 1-3, but travel fwd, passing ptr by L shoulder, to finish almost in ptr's place.

4 Spring onto both ft, bending knees (ct 1). Hold ct 2. With small hop on R, thrust L ft fwd (ct 3).

5-6 Beginning with R thrust fwd, dance 6 Scissors Kicks backing up. Pass ptr by L shoulder but do not go so far as original place.

7 Thrusting R fwd, move twd ptr with 3 Scissors Kicks.

8 On final note (ct 1) M drop to L knee, L hand on waist, R arm curved high, L shoulder twd ptr. W end with L ft and L shoulder pointed twd ptr, L hand on hip, R arm curved high. Ptrs look at each other.

Presented by Madelynn Greene

Notes by Folk Dance Federation of California Research Committee:  
Ruth Ruling and Dorothy Tamburini.

**THE CEILIDH**  
(Scotland)

Ceilidh (Kay' lee) means a social gathering or party. This is a contemporary country dance composed by Hugh Thurston of Canada, collaborating with a friend from New Zealand. C. Stewart Smith learned it in May 1963 on a visit to Vancouver, B. C.

**Music:** Any good strathspey. (4/4 meter)

**Formation:** Sets of 2 cpls facing each other in a double circle, W on M R with inside hands joined, shoulder height; outside hands hang freely at sides. (Or W may hold skirt.)

**Steps and Styling:** Strathspey Step: Step fwd on ball of R ft, keeping ft close to floor (ct 1); closing step L ft up to and behind R, L instep close to R heel (ct 2); step fwd on R bending R knee slightly and keeping ft close to floor (ct 3); hop on R bringing L ft through close to floor, knee turned out and toe pointed down (ct 4). The motion of the strathspey is down and up in feeling rather than level. Begin next step L moving fwd. Always start each pattern R. Strathspey Setting Step: Step R to R, knee and toe turned out (ct 1); close L behind R, L instep close to R heel (ct 2); step R to R (ct 3); hop on R bringing L ft up behind R ankle, L knee turned out and toe pointed down (ct 4). Begin next step sdwd L. Highland Schottische Step (2 meas): Hop on L and point R toe to R side (ct 1); hop on L and bending R knee, bring R ft behind L calf, R knee turned out and toe pointing down (ct 2). Do same for cts 3 and 4, but on ct 4 put R ft in front of L leg. Dance 1 Strathspey Setting step R (meas 2). Begin next step hopping on R, pointing L to L side and dancing 1 Strathspey Setting step L.

Measures      Pattern

INTRODUCTION: M bow, W curtsy.

1-2            All dance strathspey setting steps R and L.  
3-4            Join both hands with opp (M palms up) and dance around turning once CW (L). 2 strathspey steps (R, L).  
5-8            All join hands in a circle of 4 and dance once around CW with 4 strathspey steps.  
9-12          Release hands and dance a R shoulder dos-a-dos around the opp with 4 strathspey steps.  
13-16        Join inside hands with ptr and dance 2 Highland Schottische steps, 1 diag fwd R and 1 diag fwd L, progressing fwd to the next cpl. (M pass L shoulders).

Repeat dance with new cpl.

Presented by Madelynn Greene

MACDONALD OF SLEAT  
(Scotland)

This is a set dance in jig time from a Collection of old Highland Dances danced in Appin, Argyll.

Music: Record: Parlophone PMD 1029. 6/8 meter. *Reel.*

Formation: 4 cpls in longways formation. A line of M facing a line of W with ptrs facing, ML shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl 1 at head of line. Hands are held freely at sides (W may hold skirt.) *unless otherwise specified*

Steps: Skip Change of Step: Hop L, lifting R with toe pointed down, knee turned out (ct 6 of preceding meas). Step fwd R (ct 1). Closing step L behind R, L instep close to R heel (ct 3). Step fwd R (ct 4). Next step starts with hop R (ct 6).

Pas de Basque: Leap\* onto R (ct 1). Step L beside R with L heel close to R instep and L toe turned out (ct 3). Step R extending L fwd, toe pointed down an inch or two off floor, knee straight and turned out (ct 4). Next step starts L.

Cut Step (Scottish Balance): Raise R leg diag fwd R, toe pointed down, knee straight and turned out (ct 6 of preceding meas). Swing R leg bkwd displacing L bkwd with L toe pointed down, knee straight and turned out (ct 1). Swing L fwd displacing R fwd (ct 4). May also be done on L. Throughout this step there is no movement in the upper part of the body. (No bending).

Setting Step or Set (2 meas): One pas de basque step to R and one to L, usually danced in place.

Slide (2 per meas): May be done either R or L. Step swd with leading ft (ct 1). Close trailing ft to leading ft (ct 3). Repeat (cts 4, 6).

M High Cuts (2 per meas): R cuts L bkwd, L toe down (ct 1). L hits back of R calf twice quickly (cts 2, 3). Leap L to cut R bkwd (ct 4). R hits L calf twice (cts 5, 6).

NOTE: All steps start R (hop L) unless otherwise specified.

\* Described in Volumes of Folk Dances from Near and Far published by Folk Dance Federation of California, Inc., 1095 Market St., San Francisco, Calif. The leap as used in this description is defined differently from the leap as ordinarily used in Scottish dancing.

Measures  
Chord

Pattern

INTRODUCTION. M bow, W curtsey.

FIG I (REEL OF 4 ON THE SIDES)

A Cpl 1 turn to face cpl 2 and cpl 3 face cpl 4 up and down the set. Dance reel of 4 using 8 skip change of steps as follows: M hands up overhead, thumb to middle finger. (See diagram 1). *optional*

## MACDONALD OF SLEAT (cont)

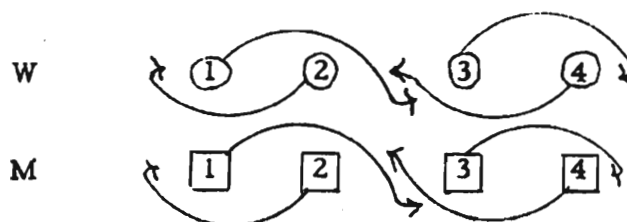


DIAGRAM 1

Cpl 2 facing up set  
Cpl 3 facing down set

Cpl 1 facing down set  
Cpl 4 facing up set

- |   |  |  |
|---|--|--|
| 1 | Pass R shoulders   | Pass R shoulders                           |
| 2 | Turn 1/2 CW  | Pass L shoulders in ctr                    |
| 3 | Pass R shoulders with next dancer                                      | Pass R shoulders with next dancer          |
| 4 | Pass L shoulders in ctr  | Turn 1/2 CW                                |
| 5 | Pass R shoulder with next dancer                                       | Pass R shoulder with next dancer           |
| 6 | Turn 1/2 CW  | Pass L shoulders in ctr                    |
| 7 | Pass R shoulders with next dancer                                      | Pass R shoulders with next dancer          |
| 8 | Pass L shoulders in ctr and turn <del>CW</del> into place to face ptr. | Turn <del>CW</del> into place to face ptr. |

**A (repeat) FIG II (CUT STEPS - REEL STEPS)**

- 1-4 ~~W with hands joined in line~~ dance one pas de basque R and one cut step L in place. Repeat with pas de basque L and cut step R.
- 5-8 W repeat Fig II, meas 1-4.

Meanwhile M do appropriate high cut steps in place with hands remaining overhead. High cut variations may be danced as follows:

- Meas 1 2 high cut steps
- Meas 2 Leap R, pointing L toe down in front (ct 1)  
Leap L, pointing R toe down in front (ct 4)
- Meas 3-6 Repeat meas 1-2 three times total.
- Meas 7-8 Dance 4 high cut steps or repeat meas 1-2 again.

**B FIG III (CHANGE OVER AND BACK)**

- 9-12 *With hands at sides* M1 and W2 change places with 4 skip change of steps, passing R shoulders without taking hands. M3 and W4 do the same.
- 13-16 M2 and W1, M4 and W3 repeat action of Fig III, meas 9-12. (All M are now on W side.)

**B (repeat)**

- 9-12 M1 and W2 with 4 skip change of steps meet in ctr of set and giving R hands turn 1 1/2 CW to return to original places. M3 and W4 do the same.

## MACDONALD OF SLEAT (cont)

- 13-16 M2 and W1, M4 and W3 meet in the ctr, give R hands and turn  $1\frac{1}{4}$  CW but finish back to back in ctr of set, each facing own ptr. (See diagram 2).

## C FIG IV (REEL OF 4 DIAGONALLY)

- 17-24 Cpl 1 with cpl 2, cpl 3 with cpl 4 dance reel of 4 as in Fig I, (except M hands are down, moving diag across set. Instead of passing L shoulders in ctr on meas 23-24, M2 and W1 dance across in front of M1 and W2 respectively, while M4 and W3 do similarly. (See diagram 3).

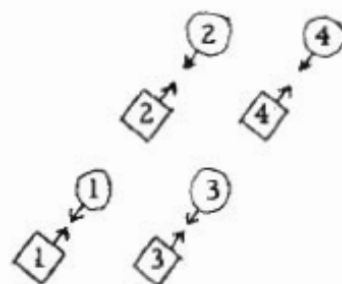


DIAGRAM 2

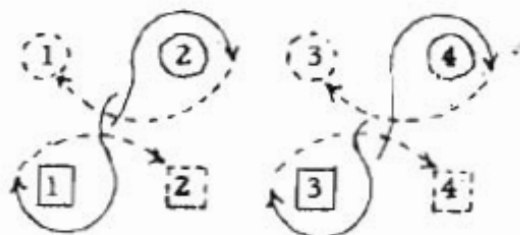


DIAGRAM 3

- C (repeat) FIG V (PICKING UP)
- 17-18 M1 dances 2 skip change steps across the set between ptr and W2. M3 does similarly.
- 19-20 Dancing 2 pas de basques in place, active cpls 1 and 3 hook L elbows with ptr on first pas de basque. M turn  $1/2$  CCW to link R arm in ptr L on second pas de basque.
- 21-24 Cpl 1 dance across set to M2 with 2 skip change of step and all three dance 2 pas de basque steps. M1 links L elbow with M2 on the first step, and on the second step M2 turns  $1/2$  CCW to link R arm in M1 L, as cpl 1 turns  $1/2$  CCW around M2 to finish three in line, all facing W2 with M1 in the middle, arms linked, ptr on his R and M2 on his L. Meanwhile cpl 3 does same action with cpl 4. (See diagram 4).

*madelyne  
talight also  
wheel. so end like  
she's nuts!*

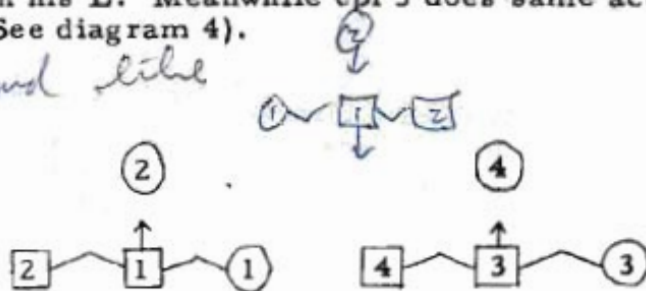


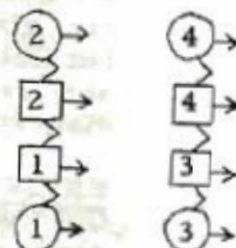
DIAGRAM 4

## MACDONALD OF SLEAT (cont)

*Made by wheel & then*

D 25-28

Cpl 1 with M2 dance 2 skip change steps across the set to W2. All dance 2 pas de basques in place, while M2 and W2 link L arms on first step and on the second step W2 turns 1/2 CCW to link R in ptr L. Meanwhile cpls 3 and 4 do same action.



29-32

With 4 skip change of step the line of 4 turns together (wheels) 3/4 CCW with W2 as pivot to end all facing bottom of set. Cpls 3 and 4 do same action. (See diagram 5).

DIAGRAM 5

D (repeat)  
25-28

## FIG VI (CAST OFF)

Release arm hold and W dance 2 ~~pas de basques~~ *skip change of steps* casting off around ptrs (W2 and 4 turning CCW, W1 and 3 CW) to end behind ptr. All set in place R and L.

29-32

With 2 ~~pas de basques~~ *skip* M cast off around ptrs (M2 and 4 turn CCW, M1 and 3 CW) to finish beside ptrs all facing bottom of set, W in the middle, M on outside. All set in place R and L. (See diagram 6).

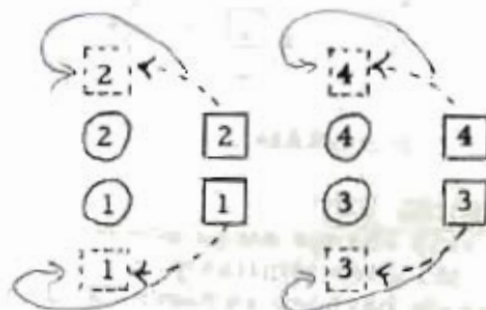


DIAGRAM 6

A  
1-4

## FIG VII (SLIDE TO THE SIDE)

*W join hands* W moving slightly fwd to pass in front of M, dance 4 sliding steps sdwd L, while M carefully keeping the same distance apart dance 4 sliding steps to R. All set in place, W R and L, M L and R. *she did all R*

5-8

All dance 4 sliding steps back into straight lines and set in place, R and L.

A (repeat)  
1-8

## FIG VIII (REEL OF 4 ACROSS THE SET)

W1 and 2 and W3 and 4 turn back to back with each other to face ptr, and all dance reel of 4 across the set as described for Fig I (except that all hands are held free at sides.) Finish facing ptr with W still in ctr as at beginning of the reel.

B  
9-12  
13-16

## FIG IX (SET AND TURN PTR)

All set 2 times to ptr.

Join both hands with ptr and turn CW with 4 pas de basques, cpls 1 and 3 turning once CW and cpls 2 and 4 turning 1/2 CW, each cpl adjusting slightly and then separating to finish in original places.



## MACDONALD OF SLEAT (cont)

B (repeat) **FIG X (CHANGE PLACES - PETRONELLA TURN)**  
 9-12 All dance 2 pas de basques progressing diag fwd R, turning 3/4 CW to finish facing ptr, all in line in ctr of set, W and M back to back. All set to ptr in place R and L.  
 13-16 Repeat action of Fig X, meas 9-12 to finish in ptr place

C **FIG XI (CUT STEPS - REEL STEPS)**  
 17-24 Repeat action of Fig II, meas 1-8.

C (repeat) **FIG XII (M AROUND)**  
 17-24 W dance 8 pas de basques, turning 1/4 CW on the 4th step to face bottom of the set. Meanwhile M2 followed by M1 dance 8 skip change of step across the set, up around W2 and 1 and down the ctr to finish at L of ptr. M4 leads M3 around their W also. (See diagram 7).

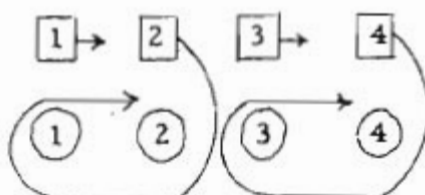


DIAGRAM 7

D **FIG XIII (ALLEMANDE)**  
 Cpl 1 with 2 and cpl 3 with 4 facing bottom of set in var-souvienne pos (M hands not on bottom but raised from normal shaking hand hold so that WL on bottom and WR on outside) dance allemande with cpls 2 and 4 leading cpls 1 and 3 respectively as follows with 8 skip change of step.

25-32 Step 1 Dance diag fwd R down the set.  
 Step 2 Lead cpl turn 1/4 CCW and dance into ctr, other cpl following closely behind.  
 Step 3 Dance across set and turn 1/4 CCW to face up the set.  
 Step 4 Dance a long step up the set with other cpl closely behind.  
 Step 5 Both cpls turn 1/4 CCW into ctr of set.  
 Step 6 Dance twd ctr of set while W turns 1/2 CCW under MR to face ptr with both hands still joined. Music pauses so that M can whisper some gay remark to his ptr as she turns.

Steps 7 & 8 Release hands and both dance bkwd into place to finish with M and W on opp sides from original pos, cpls in M bow, W curtsy. *line numbering 2, 1, 4, 3.*

Chord

Presented by Madelynn Greene  
 Notes by Larry and Ruth Miller

Reel M.W.  
 Cut Solo  
 Change Diag.  
 Reel Diag.  
 Pick up lines  
 Cast off.

Slide.  
 Reel across  
 Set Ptrs  
 Petronella change places.  
 Cut Solo  
 Head around.  
 Allemande

FOLK DANCE CAMP 1965

MON PERE AVAIT UN PETIT BOIS  
(Normandie)

This Branle was introduced at the Mendocino Folk Lore Camp, 1963, by Madelynne Greene, as taught to her in Normandie, France, in 1962 by Madame Jeanne Messenger, Leader of Ethnic Dance Group in Caen.

Music: Record: Folkraft 337-002 - 4/4 meter.

Formation: A circle of M and W. No need of ptrs. Hands held out and down in a relaxed hold.

Measures      Pattern

2 meas      Introduction.

- 1-2      Walk to R beginning with R ft, 4 steps.  
 3-4 *lean fwd*      4 "balance steps" (facing ctr of circle). (a) Step fwd  
      *lean back*      on R (ct 1), hop on R while swinging L with bent knee  
                          in back (ct 2). (b) Step on L (ct 3), hop on L and  
                          swing R straight in front (ct 4). Repeat for meas 4.  
                          Swing arms back and fwd.  
 5-6      Again walk 4 steps to R.  
 7-8      Again repeat the 4 balance steps, swinging arms.  
 9-12      Do 8 "Branle" steps. (a) Step on R (ct 1), hop on R  
                          (ct 2). At the same time thrust the R hand out to R  
                          (hands still joined), bending L elbow. L ft at same  
                          time comes up behind R calf softly touching. Repeat  
                          branle step reversing footwork, beginning with L ft  
                          (cts 3, 4). Continue 8 in all.

Repeat dance from beginning.

NOTE: The dance is often done to the singing of the song unaccompanied.

1. Mon per' avait un petit bois  
 d'ou venez-vous bell'promener avec moi  
 Il y crossair bien cinq cents noix  
 d'ou venez-vous belle D'ou venez-vous donc  
 d'ou venez-vous promener vous promener la belle  
 d'ou venez-vous bell'promener avec moi.
2. Il y croissant bien cinq cents noix  
 d'ou venez-vous bell'  
 Sur les cinq cents j'en mangis trois  
 D'ou venez vous bell'
3. Sur les cinq cents j'en mangis trois  
 d'ou venez-vous bell'  
 J'en fus malade au lit des mois  
 d'ou venez-vous bell'
4. J'en fus malade au lit des mois  
 d'ou venez-vous bell'  
 Tous mes parents m'y venaient voir  
 d'ou venez vous bell'
5. Tous mes parents m'y venaient voir  
 d'ou venez-vous bell'  
 mais non and n'y venait pas  
 d'ou venez-vous bell'

Presented by  
Madelynne Greene

## SQUARES

Presented by

JERRY HELT  
Cincinnati, Ohio

### FULL HOUSE

By Manny Amor

Heads go forward and back, then do-sa-do while the sides divide. Everyone is now facing their opposite; turn them full around with the right hand, then turn their corner with a left hand. The heads go back to the center. The sides go back to the same opposite and turn them with the right hand. Everybody goes back home and turns their partner by the left hand. Any movement that is started with a left hand can be used to follow the full house. Example:

Heads go forward, back with you  
Do-sa-do, that's what you do  
To a full house - sides divide  
Turn 'em by the right.  
Heads move out - turn 'em with a left  
Back to the center - right hand around  
Turn your own like an allemande thar.

Or, instead of the allemande thar you could use do-paso, or any number of things that start with a left hand.

You can also use this as a left full house to finish turning partner with the right hand to set up movements that start with a right hand turn. Wrong way thar, etc., can be used as weave the full house alternating do-sa-do and see-saws.

### NORTH

By Jerry L. Helt

Head ladies to the right chain  
Heads right and left thru  
Sides square thru four hands 'round  
Centers in, those who can, right hand turn half  
Girls fold, cloverleaf around the floor  
Men square thru 3/4 'round  
Left allemande, etc.

### FIVE SIX

By Jerry L. Helt

All four ladies chain across the town  
Heads square thru four hands 'round  
Eight chain thru, heads go five, sides go six  
Centers in, castoff 3/4 'round  
Star thru, those in the middle square thru 3/4 'round  
Left allemande, etc.

PICK UP STICKS

By Jerry L. Helt

One and three right and left thru,  
 Heads square thru four hands 'round,  
 Eight chain thru, heads go five, sides go six  
 Lead couple cloverleaf, the other couples California twirl,  
 Left allemande, etc.

SEVEN EIGHT

By Jerry L. Helt

Head ladies chain across the town  
 Heads square thru four hands 'round.  
 Eight chain thru, heads go seven, sides go eight,  
 Double pass thru, lead couple left, next one right  
 Star thru, pass thru  
 Left allemande, etc.

RUN FUN

By Jerry L. Helt

Four ladies chain 3/4 'round,  
 Heads lead right, circle to a line.  
 Forward eight and back in time  
 Boys run right around one to an ocean wave,  
 Balance forward and back you rave  
 Swing thru just for fun  
 Centers run around one  
 Wheel and deal, left allemande

POW

By Jerry L. Helt

Heads to the right and circle to a line.  
 Forward eight and back in time,  
 Pass thru, ends run around one  
 Castoff 3/4 'round.  
 Ends run around one  
 Castoff 3/4 'round.  
 Lines pass thru, ends run around one  
 Castoff 3/4 'round.  
 Ends run around one  
 Castoff 3/4 'round.  
 Left allemande, etc.

DIXIE DAISY

By Bill Shymkus

Designated persons cross set touching right hands, turn opposite  
 with left fore-arm to face back toward center of set, leaving  
 inactive persons facing out Active people once more cross  
 set touching right hands to stand behind inactive persons single  
 file, waiting for the next call.

DIXIE DAISY FIGURE NO. 1

By Willard Orlich

First and third right and left thru, two head ladies Dixie-daisy  
Cross by the right, turn half by the left, cross again,

Follow man left

Around two and go like crazy, head men Dixie-daisy

Cross by the right, turn half by the left, cross again,

Follow girl left

Around two and gone again, go down the center, Dixie chain

Girl go left, gent go right, allemande left, etc.

RUN CIRCULATE DRILL

Stolen from Bruce Johnson

By Jerry L. Helt

Heads lead right, circle to a line

Go forward up, come back in time

Pass thru, boys run right around one

Ocean wave, balance forward and back

All eight circulate around the track

Balance forward and back for fun

Boys run right around one

Pass thru, boys run right around one

Ocean wave, balance forward and back

All eight circulate around the track

Balance forward and back for fun

Boys run right around one

Left allemande, etc.

CENTERS RUN

By Vern Smith

From any line of four in an ocean wave position, the center two will walk around the nearest end person to finish facing the same direction as the end is facing: thus, becoming the new end of a two-faced line. When the centers walk out around the ends, this will leave the line open in the middle so the new centers just move in to close it up. The following calls, after "Centers run," should flow smoothly - "Bend the line" "New ends fold" or "Wheel and deal", etc.

ENDS RUN

By Vern Smith

Same as "Centers run" except the "ends" walk around the centers (who have to let them in) forming that two-faced line. A smooth flowing call after "Ends run" would be "Cast off, (1/4, 1/2, 3/4, etc.) promenade, "Wheel and deal", wheel around or someone "fold" (ends, centers, boys, girls).

SPIN THE TOP

By Holman Hudspeth

From couples facing, turn opposite right-hand, then new centers swing left  $3/4$  'round while the ends move up to join hands with them into an ocean wave. From an ocean wave set-up, ends swing half, then the new centers swing  $3/4$  while ends move up to join a wave. "Reverse the top" means centers swing first, then the ends. One "Spin the top" half sashays partners and moves them as a couple one-quarter to the right. Two "Spin the top" (or double) is equivalent to a right and left thru (half sashay partners twice while moving them  $2/4$  to the right).

EXAMPLES

By Holman Hudspeth

#1

Heads go forward, back with you  
Swing thru that's what you do  
Spin the top and when you do  
Pull by, left allemande

#2

Heads to the right and circle four  
Head gents break to a line of four  
Go forward eight and back with you  
Swing thru that's what you do  
Spin the top and when you do  
Right and left thru, turn your Sue  
Now square thru across from you  
Three quarters 'round, watch it, man,  
Here comes corner, left allemande.

#3

One and three will swing thru  
Spin the top that's what you do  
Then pull by, spin it double  
Twice thru now ain't no trouble  
Then pass thru, California twirl  
Allemande left with your left hand.

#4

Promenade now and don't slow down  
Keep on walking the girls around  
Heads wheel around, spin the top  
Double it now and watch it pop  
When you're thru you balance there  
Pull by, move around the square  
Spin the top and balance once  
Spin it again, now watch it, man,  
Cross-trail thru, left allemande.

## TINGO TANGO

A beginning-intermediate tango composed by Ned & Marian Gault for dancers who have been exposed to some basic tango steps and styling. The set-figures are based on descriptions, by Veloz & Yolanda, of progressive-pattern ballroom tangos which were popular in this country in 1925-1935.

**Music:** Record: Palette, S4KM-4528, 45 RPM, "Tingo Tango." - 2/4 meter.

**Formation:** Sets of four cpls, scattered about the floor. Cpls are in Closed Ballroom Pos, with the W back-to-back in ctr. Description in Figs. I-III is for one cpl. Action for the other three is identical with respect to their own starting pos. Figs. I-III are done in the square formation. Figs. IV-VIII are done with all dancers moving CCW around the floor -- scattered; no circle should be made.

**Positions & Notations:** **CLOSED POS:** The normal face-to-face ballroom pos.  
**SEMI-OPEN POS: (SOP)** Same as CLOSED POS except that ptrs are turned twd joined hands; MR, WL hips are close.  
**S - Slow step** (1 ct), 2 per meas.  
**q - Quick step** (1/2 ct), 4 per meas.

**Steps:** Walk, basic tango, pivot.

Directions are for M. W is on opp ft unless otherwise directed.

<u>Measures</u>	<u>Counts</u>	<u>Pattern</u>
		<b>INTRODUCTION</b>
1-4	1-8	Wait, no action.
		<b>I. PROMENÁDE (See Fig. 1)</b>
A 1	1, 2	M backing up in CLOSED POS, step SL, SR bkwd.
2	3, &, 4	<u>Tango Close:</u> Step qL bkwd, making slightly more than 1/4 turn to R (CW) as a cpl; step qR to side; draw SL to R (no wt), ending at point <u>A</u> with joined hands pointed twd point <u>B</u> .
3	5, 6	Moving twd <u>B</u> , step SL, SR fwd, changing to <u>SOP (SEMI-OPEN POS)</u> on first step.
4	7, &, 8	Continue moving twd <u>B</u> with a CW pivot turn, stepping qL, qR to make 1/2 CW turn. Draw SL to R (ct 8) to end in CLOSED POS at <u>B</u> , M facing point <u>C</u> (joined hands pointing back twd <u>A</u> ).
5	9, 10	Moving in CLOSED POS twd point <u>C</u> , M step SL, SR fwd.

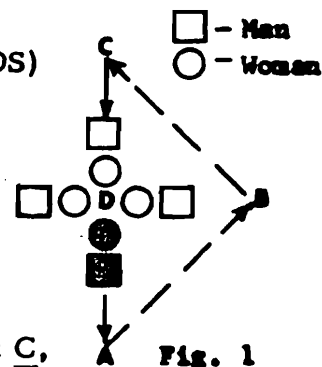


Fig. 1

## TINGO TANGO (cont)

- 6 11, &, 12 Tango Close: Step fwd qL, to side qR, draw SL to R (no wt). End at point C with joined hands pointing twd D.
- 7 13, 14 Moving twd D, M steps fwd SL, SR as W makes 1/2 turn CW under joined hands with SR, SL and into CLOSED POS, M facing D.
- 8 15, &, 16 Tango Close: Step fwd qL, side qR, draw SL to R (no wt). End as in original formation, in CLOSED POS, W back-to-back in ctr. Cpls have moved 1/2 way around set.

## II. LADIES VISIT

- A 1 1, 2 Step SL to side (see Fig. 2A).  
*Dep.* Step SR behind L (W SL behind R) dropping MR, WL hands from CLOSED POS.  
 NOTE: These two steps amount to a slight bow or acknowledgement to ptr. "  
 W hold skirt, M put RH behind back. *M point L W " R sit " W bend L knee*
- 2 3, &, 4, & M step SL, SR in place as W make a 3/4 L (CCW) turn, walking qR, qL, qR, qL to take CLOSED POS with next man (see Fig. 2B). *cutters*
- 3 5 Corté: M facing ctr in CLOSED POS step SL bkwd, turning L toe out (W SR straight fwd). ML, WR knee is bent; all toes remain on floor.
- 4 6 7, &, 8 Recover SR fwd twd ctr.  
Tango Close: Fwd qL, side qR, draw SL to R (no wt); at same time turn to original back-to-back formation. Each M has a new ptr.
- B 5-8 9-16 Repeat meas 1-4 above (Bow, progress, corté).  
 1-8 1-16 Repeat meas 1-8 above (progress 2 more W), ending in original formation, with original ptr.

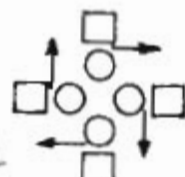


Fig. 2A



Fig. 2B

## III. PROMENÁDE

- A 1-8 1-16 Repeat Fig. I, meas 1-8 exactly as before.

## IV. INTERLUDE

Drop ML, WR hands and walk 6 slow steps turning to L (CCW) in open pos, beginning ML, WR (M free hand behind hip; W free hand on skirt).

Tango Close: Step fwd qL, leading ptr into CLOSED POS; step qR to side; draw SL to R (no wt).

NOTE: On walking steps, each cpl makes a L (CCW) turn moving out of set (see Fig. 4). End scattered on floor in CLOSED POS, M facing RLOD (W facing LOD).

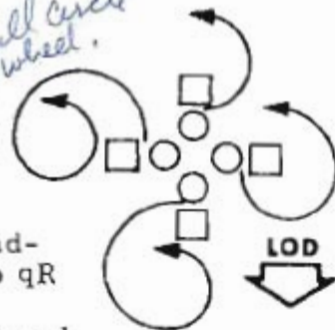


Fig. 4

*all actions done on corners of H.*

*w open out to M L all cpl face out keep H & W joined*

*on side of H*

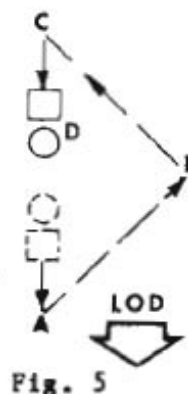
*each cpl turns a little more to orient themselves M facing LOD spread H scattered anywhere on floor. 7. &, 8*

*small circle not wheel.*



## TINGO TANGO (cont)

			<u>V. PROMENADE</u>
A	1-8	1-16	Repeat action of Fig. 1, meas 1-8 with everyone beginning moving in LOD; then twd ctr; then out; then in LOD. Finish in CLOSED POS, M facing LOD. (see Fig. 5).
			<i>W Turn in LOD</i>
			<u>VI. LADIES CROSS</u>
A	1	1, 2	Moving twd ctr step SL, SR changing to SOP on first step.
	2	3, &, 4	M rock qL fwd, qR in place, step SL bkwd, as W face ptr and rock qR to side, qL in place, cross SR through (MR, WR hips close).
	3	5, &, 6	M rock qR back, qL in place, step SR fwd in SOP facing ctr, as W face ptr and rock qL to side, qR in place and cross through SL in SOP.
	4	7, &, 8	<u>Tango Close</u> : M step qL fwd, turning 1/4 to L while leading ptr into CLOSED POS: Step qR to side (twd ctr); draw SL to R (no wt) in CLOSED POS, M facing RLOD.
	5-7	9-14	Repeat meas 1-3, moving away from ctr.
	8	15, &, 16	<u>Tango Close</u> : M step straight fwd qL, leading ptr into CLOSED POS (M facing OUT), step qR to side, draw SL to R (no wt).
			<u>VII. RUNNING FLARE</u>
B	1	1, 2, &	SL fwd in LOD, changing to SOP; qR, qL fwd in LOD in SOP.
	2	3	Step SR fwd, both flaring back through with ML, WR ft.
	3	4	Step SL (W SR) through, facing RLOD.
	4	5, &, 6	Face ptr, rock qR to side, qL in place, cross SR through in LOD in SOP.
	4	7, &, 8	<u>Tango Close</u> : Step qL fwd, leading ptr into CLOSED POS (W facing RLOD); step qR to side; draw SL to R (no wt).
	5-8	9-16	Repeat meas 1-4 exactly as before.
			<u>VIII. LADIES CROSS</u>
A	1-8	1-16	Repeat Fig. VI, meas 1-8 exactly as before.



Presented by Ned and Marian Gault

**GROSSE RUNDE**  
(North Germany)

**Source:** Paul and Gretel Dunsing.

**Music:** Record: Tanz de Volker T72949. 4/4 meter.

**Formation:** Circle of ptrs facing ctr -- all hold hands.

<u>Measures</u>	<u>Pattern</u>
1-2	Two two-steps and 4 walking steps into ctr of circle. M start left, W opp.
3-4	Repeat action back out of circle.
5-8	Ballroom pos, W back up, M fwd in LOD, repeat steps meas 1-4, moving LOD.
9-10	Grand Right & Left to 5th person, counting ptr as #1, 8 walking steps.
11-12	Turn in place holding R hands, head high - 8 walking steps.
13-16	Repeat action of meas 9-12.
17	Face new ptr - both start L ft, one Achterum step apart, M into ctr, W away. (Achterum - step L to side (ct 1), R in back of L with slight dip (ct 2), step L to side (ct 3), swing R ft across L (ct 4).
18	Repeat back to ptr starting opp ft.
19-20	Four polka steps (M starts L ft, W R) in ballroom pos. (W must shift wt to start).
21-24	Repeat Achterum steps and polka (action of meas 17-20).

Repeat all from the beginning.

Presented by Lawton Harris

- Source: Traditional, learned and danced by Walter Grothe during his student days in Munich.
- Music: Records: MH 2017, MH 2014, EP 56908, EP 56909, EP 56910, EP 56906. (Meter: 3/4 waltz and 2/4 dreher).
- Formation: Cpls in ordinary dance pos (not shoulder-waist).
- Steps: Waltz and dreher. The dreher (turner) is similar to a pivot but more vigorous and more moving and has at times a light lift on the "and" ct. A "Zwiefacher" (two kinds) is a combination of waltz steps and dreher steps, determined by the music as to how many of each. The turning is done either CW or CCW as directed by the man.

This year, there will be two sessions on the dance. The first one will concentrate on the following three easy Zwiefachers:

Die Alte Kath (EP 56906) (MH 2017) (EP 56908)  
 WW DD WW DD WW DD WW DD 5

Wintergrün (MH 2014) (EP 56909)  
 WW WW DD WW DD WW

Der Wirt Vo Stoa (EP 56906)  
 W DD W DD WW

The second session will be devoted to more advanced Zwiefachers:

Das Eisenkeilnest (EP56906) (EP 56909)  
 DD WW DD WW  
 DW DW DD WW

's Luada (EP 56908)  
 DD WW DD WW DD WW DD WW  
 DD DD DD DD DD DD DD DD  
 (Can be done as a mixer)

Schneider - Schneider (EP 56906)  
 DD W DD WW  
 DD W DD WW  
 DD W DDD WW  
 DD W DDD WW

The following background information has been furnished by Walter Kogler of Stuttgart, Germany, owner and producer of "Tanz" records:

"Over the Foot" - "Bayerischer" and other names have been given to this very unusual dance. From a spectator standpoint it is very uninteresting. Cpls dance on the ballroom floor in ordinary social dance pos, turning to the R and to the L, no figures, no change of ptr, no circle formation, and yet the dance is exciting from the first step on. The characteristic is the change of even and uneven meas (3/4 and 2/4 time), always symmetrically executed, even if only recognizable after many

## ZWIEFACHER (cont)

meas on the repeats. This lively change of rhythms is the special charm of the dance. The novice enjoys the simple and regular change of the "Alte Kath", the more experienced dancer looks forward to the more intricate patterns.

The "Zwiefache" is one of the last living folk dances. It is still being danced today in the public balls without special reference to being a traditional folk dance that is being preserved. It is being danced in Bavaria, in the Pfalz and in Franken, under the name "Heuberger". A number of folk songs from the 15th and 16th century have typical "Zwiefacher" rhythms.

The music on the recordings being used is played by Otto Ebner's Brass Band. Otto Ebner is a native of lower Bavaria where new Zwiefacher melodies are still being originated today.

Presented by Walter Grothe

PÄSCHADA ZWOASCHRITT  
(Austria - Styria)

Source: Oberrohr Hartberg: Oststeiermark  
Erna Schützenberger, Herman Derschmidt; Spinnradl,  
Unser Tanzbuch

Music: Tanz EP 58117 (2/4 meter)

Formation: Cpls in ordinary dance pos.

Steps: Dreher, walk, stamp.

Measures

4

Pattern

Introduction.

1-8 16 dreher steps ending cpls facing, M on inside, W  
on outside of circle. *in place*

9-10 Clap own thighs, *S*own hands *S* and three times ptr's  
hands. *QQQ*

11 Clap ptr's R hand with R and turn away from each  
other in two steps (M CCW, W *CCW*) one complete  
turn.

12 Stamp three times (M LRL - W RLR).

13-16 Repeat meas 9-12.

*Stamp in front of new pts. Both progress to L to new pts  
Walk not turn.*

Repeat dance from the beginning.

Presented by Walter Grothe

**BANDLTANZ (Ribbon Dance)**  
(Austria and Bavaria)

- Source:** Raimund Zoder: Oesterreichische Volkstaenze  
Karl Horak: Tiroler Volkstaenze
- Music:** Record: Tanz EP 58117
- Formation:** Four or more cpls around the pole.
- Steps:** Running waltz step.
- Comment:** The Bandltanz is a dance around a tree decorated with long ribbons, and by weaving these ribbons the dancers create many patterns. Some of the more popular figures are described below. The pole must be about 12 ft high and must be solid. (The more dancers, the higher the pole must be). The pole may have a wreath or a crown of flowers at the top. Right below the top, the ribbons (about 3 inches wide) must be fastened, alternating red and white; the white ones for the ladies, the red ones for the men. The dance originated in the Salzburg region, hence the red and white. In Styria, green and white are used; in Bavaria, blue and white to correspond with the national colours. The ribbons when hanging down must almost reach the bottom and must have a ring at the end which the dancers hold when weaving the patterns. The pole should have a base and should be held by strong boys or should be anchored firmly in the ground. The record has 4 meas of introduction and has 256 meas for dancing. Therefore, patterns have to be worked out to fit this recording. The ribbons must always be held firmly and evenly so that there is at no time a slack.

**SUGGESTED FIGURES**

I. The dance usually begins and ends with the dancers joining hands shoulder height in a big circle around the pole and circle to L and to R (8 or 16 meas each).

II. Other suggested figures before using the ribbons are a Grand Right and Left or a Grand Right and Left with elbows hooked once around each ptr, or R and L hand stars for the boys or the girls or both together.

III. The boys go to the ctr and get the ribbons and hand the white ones to their ptrs and keep the colored ones. Then facing each other, holding the ribbon firmly at the ring with one hand and supporting it higher up with the other hand, they start a chain: M facing CCW, the W CW, first passing L shoulders, then the next person R shoulders. This weaving continues until the pattern has been formed and the leader gives the sign for the unwinding, which is done by turning around and undoing the pattern. After the pattern has been completely unwound, all dancers let loose of the ribbons at the same time, join hands and encircle the pole L and R.

## BANDLTANZ (cont)

IV. Beginning and ending the same as III, but the weaving is done by hooking R elbows and once completely around each other, then L elbow with next person and changing ribbons to the other hand each time, and so on until leader gives sign to unwind.

V. Beginning and ending same as III. Dancers hold ribbons with only one hand, the one closest to the pole, and encircle each other face to face CW 3 times, then on to the next and do the same, and so on. It is important that each time dancers move further away from the pole.

It takes quite a bit of practice and a lot of patience to work out the patterns and have them come out evenly.

Presented by Walter Grothe

**DAS BAUERNMOIDL**  
(Austria)

**Source:** Huig Hofman, Director Volkasdanscentrale Voor Vlanderen 1962.

**Music:** Record: Folkraft 337-013 B. 2/4 meter.

**Formation:** Cpls in a circle - skaters pos, facing LOD.

<u>Measure</u>	<u>Pattern</u>
4	Introduction.
A 1-3	Both starting outside ft, walk 6 steps LOD.
4	Both stamp with outside ft (ct 1). Turn half around (M CW, W CCW) without releasing hands, to face RLOD (ct 2).
5-8	Repeat meas 1-4 to end facing LOD.
B 9-10	2 walking steps and a stamp. Turn to face RLOD (meas 10, ct 2).
11-12	Repeat meas 9-10 CW. Turn to face ptr on meas 12, ct 2.
13-16	With R hands joined and raised, W turns once with 8 walking steps in a CW circle under the arch while M stands still.
C 17-18	W starts to repeat CW circle but goes only 1/2 way around (4 steps).
19-20	Release hands. W walk to next M in RLOD (4 steps). Both clap hands on meas 19, ct 2 and meas 20, ct 1. Both stamp (MR, WL) (Meas 20, ct 2) and assume skaters pos with new ptr.

Repeat from beginning with new ptr - 4 times total.

Presented by Ruth Ruling

X 100000

= diff from Allemande from 83

APPENZELLER ALIWANDER = type close in Central part of Switzerland North (Switzerland) Ex. of how dances change & are adapted to people

Music: Record: Columbia SEVZ 551

Formation: Cpls in a circle, facing ctr. Hands joined. NOTE: Any number of dancers may participate, however if there are exactly 8 cpls, W will return to their original ptrs in Fig II. Brought in by soldiers in 1798

2/4 Measures

Intro Pattern

also doublets walk 2x

1-8 FIG I (Circle L and R) Circle to the L with 2 steps per meas, beginning with the L ft. On the last meas stamp and close. M may do the scuffing "boedele" at will. 1-8 (repeated) Circle to the R. On the last meas stamp and close, releasing hands.

FIG II (Girls Weave) M: Turn 1/4 CCW and stand in place, or do the "boedele" in place and shout as the spirit moves them. They keep their eyes on the oncoming W and pull them past, alternating hands. W: Weave around the circle and back to place (if 8 cpls are dancing), otherwise they simply stop at the M they face at the end of the musical phrase, as follows: Give R hand to M on R and move past him with 4 walking steps, passing R shoulders and on to the next M. Give L hand to this next M, passing L shoulders with 4 walking steps, etc., on around the circle (4 steps per M).

9-16 (repeated) At the end of musical phrase (or when girls have returned to their ptrs if 8 cpls are dancing), M and W join in a "promenade pos" as follows: Both facing fwd, M puts his R arm around her waist holding her R hand on her R hip. She extends L hand out and on the M back to side. Behind M back joined to his L - R in R & L in L on her L hip.

9-16 (repeated) FIG III (Cpl turn in Place) M acts as pivot, cpl turns CCW around in place with 15 ordinary steps beginning with L ft, ending with close R to L, stamped by M. Repeat meas 17-24, reversing the cpl turn CW.

17-24 (repeated) FIG IV (The Swing) Cpls move twd ctr with 4 slow steps till M can join hands behind ptrs, using Indian grip. W put hands on nearest M shoulders and at call from leader, sit up on M joined hands. With little side steps (2 per meas) M move L holding up W. At end W jump down and all join hands in a circle.

Music is slowed

25-32 (repeated) 8 Cpls move twd ctr with 4 slow steps till M can join hands behind ptrs, using Indian grip. W put hands on nearest M shoulders and at call from leader, sit up on M joined hands. With little side steps (2 per meas) M move L holding up W. At end W jump down and all join hands in a circle.

at wedding with live music all wander thru base over & under tables, outside etc

## APPENZELLER ALIWANDER (cont)

*Must be designated early*

1-8

1-8

(repeated)

## FIG V (Spiral and Unwind)

Leader leads circle in a CW spiral. Twd end of musical phrase he ducks out between any convenient cpl on inside and then under the joined hands of the very last cpl, unwinding into circle again.

*walking under any arch or 2 if possible**4 measures or so**can be done with 8 or 10 but no note*

## FIG VI (Finale - Gallop in Circle)

9-16

9-16

(repeated)

Take 15 slide or gallop steps to L, ending with ~~L~~ step and close R to ~~L~~ stamped.

Gallop to R 15 steps, ending whole dance with step R and close ~~L~~ to R stamped.

*X**Stamping jump**Jump on ct 16*

Presented by Carmen Irminger



The dance of crusch.

85

X

IL SOT DA CRUSCH  
(Switzerland)

Romanch. not part  
mix of german +  
latin

Music:

Record: Columbia SEVZ 542 - <sup>6/8</sup> 2/4 meter

Formation:

Cpls in a closed circle, all holding hands. W to the R of M. Face L (CW).  
*down*

Measures  
4 meas

Pattern  
Introduction.

- FIG I (Circle Dance)** <sup>6/8</sup> L close R L
- 1 *RLD* To the L, all start with L ft, step-together-stamp (L, R, L) (cts 1, & 2).
  - 2 *elD* Again to the L, step-together-stamp (R, L, R).
  - 3-4 *6/8* 4 light hops (L, R, L, R). *step hops.*
  - 5-6 Repeat 1-2.
  - 7 2 light hops (L, R). *nowt.*
  - 8 1 step L, 1 stamp on R ft turning half way to the R and facing the other direction, leave wt on L ft.
  - 1-8 *LOD* To the R, with opp footwork (starting R). Release hands.

**FIG II (Two-step Schottische)**

- LOD.*  
Formation: Cpls face each other, M facing CCW, W facing ptr. Both have R arms raised, W holding his 2nd finger. L arms on hips. *slanted cuts diag & out.*
- 9-10 *2/4* 2 step-together-steps, M moving fwd, starting with L ft. W moving bkwd, starting on R ft (M leads W a little in and out of circle).
  - 11-12 M walks with 4 small steps fwd, starting with L ft. W twirls twice under the raised arms with 4 steps starting R and turning to own R. *Pivotal step*
  - 13-16 Repeat meas 9-12. M stamps on last step.
  - 9-10 Ballroom pos: 2 step-together-steps turning *smooth*
  - (repeated) once around CW (M starts L, W starts R).
  - 11-12 4 pivots CW (M starts L, W starts R) turning twice CW.
  - 13-16 Repeat action of meas 9-12 (repeated) but do only 2 pivots the last time (meas 15). Use the other 2 beats (meas 16) to open up the cpls and return to the circle pos.

Presented by Carmen Irminger

Winding in the road  
 Turning to get to Romandy  
 Village

LA STORTA DA CRUSCH  
 (Switzerland)

Music:	Record: Columbia SEVZ 542 - 3/4 meter
Formation:	<sup>spread out</sup> Closed circle of cpls, W on R side of ptr, all facing ctr, but slightly to the L.
Measures	Pattern
4 meas	Introduction.
1-7	<sup>CW</sup> To the L, all start with L ft 7 waltz steps (accentuation on 1st ct). <i>(down out 3 up ct 1)</i>
8	<sup>Stamp</sup> Step R and stamp L in place (count: stamp, stamp, hold). Face to R.
1-8 (repeated)	To the R, with opp footwork, start R.
9-11	<sup>CCW</sup> 3 mazurka steps (accentuation on 1st ct) to the L <sup>stamp L kick R sl in back</sup> (CW), start with L ft. <sup>lean sl fwd. ct 3 4 ft not crossed</sup>
12	M release L hand W. <sup>arms out stretch</sup> W: still holding hands with ptr, do 3 running steps <u>L, R, L fwd CW</u> into the next hole (that means W progress one place to the L). Face out of circle.
13-15	M: still holding hands with ptr, do 3 steps L, R, L in place (stamp on 1st ct), doing half a turn CCW, pulling the W over, so that <u>all</u> face out. All join hands again. <sup>RLOD</sup>
16	3 mazurka steps to the R (CW), starting R ft. Same as meas 12, but the opp way. All M release R hand W, half a turn CW by cpl, start R. The circle is facing in. All have a new ptr. All join hands.
9-15 (repeated)	Repeat action of meas 9-15. (To keep in mind: M always release hands of W in front.)
16	Release all hands. Everybody makes half a turn CW to his own R with 2 stamps: R, L (count: stamp, stamp, hold).

Join hands and start dance all over again.

Presented by Carmen Irminger

Music - Obl. Bass - Clarinet - small organ  
 languages 4 German, French, Italian, Romanish.  
 Sociability is the rule in Swiss Dances -  
 Most are all simple easy dances, Gay,  
 Trade ptrs.



LA FAIRA DA STRADA  
(Switzerland)

Music:  $\frac{3}{4}$  Record: Columbia SEVZ 542.

Formation: Cpls in a circle facing CCW, inside hands joined.  
Free hands on hips.

Measures  
Cts 3, &  
and 2 meas

Pattern  
Introduction.

*start on up beat,  
no dips*

*6 cts & pause  
steps start on  
cts 3 &  
each meas as written  
starts on cts 3 & of  
the musical meas,*

**FIG I (Walk to the Fair)**

Start on outside ft (M L, W R). Move fwd with a step-together-step and a step on inside ft (ct 1, &, 2, &, 3, &). Do this combination of steps for a total of 3 times.

Now do half a turn with a step-together-step and a stamp. Both turn R, without dropping hands. Joined hands will pass over W's head. Dancers are now facing CW with inside hands on hips and the hands still joined originally are now outside hands.

Repeat action of meas 1-4 but move CW, starting on outside ft. At the conclusion of this figure, the W turns L as the M just turns slightly L to finish with both facing each other.

~~1-4  
(repeated)~~

**FIG II (Merry-go-round)**

Formation: Ptrs hold two hands. M has back to ctr. Both lean back a little, straight arms, front to each other.

Move to the L turning CW. Sidewise step-together-step (L, R, L) and step on R ft crossed in back of L ft. Do this 3 times to the L.

On the 4th time do a step-together-step and a stamp R.

Repeat action of meas 5-8 but move CCW starting R (step-together-step R, L, R) and cross L ft in back of R. The 4th time, stamp L ft beside R.

~~5-7~~

~~8~~

~~5-8  
(repeated)~~

**FIG III (Dance at the Fair)**

Formation: Everybody hands on hips. Ptrs face each other. M has back to ctr.

All move sdwd to own R (on line of circle) with a step-close-step (R, L, R). Then make a complete turn to own R by pivoting on R ft and finish the turn with a step on L ft.

Continue moving sdwd to R without a turn with a step-close-step (R, L, R) and bring L ft down beside R with a stamp.

Repeat meas 1-2 but to L with opp footwork.

Repeat action of meas 1-4 but all move to own L, doing opp footwork. Start L (L, R, L).

Assume ballroom pos and move around floor in LOD.

M: Step sdwd L, close R and pivot with 2 steps L, R.

W: Step sdwd R, close L, do 1 turn with 2 pivots R, L (step-close-pivot-pivot).

Do the same thing but turn CCW, still moving in LOD.

~~5-8  
(repeated)~~

~~1~~

~~2~~

~~3-4~~

~~1-4~~

~~(repeated)~~

~~5-8~~

~~5-8~~

~~(repeated)~~

*turning CW*

*M stays inside*

*once M stays on inside*

Presented by Carmen Irminger

Claret, organ  
& dbl bass

7 Steps

Children's version  
89 14/1

BÜNDNER SIEBENSCHRITT  
(Switzerland) *int section*

O/C

Music:  $\frac{4}{4}$  Record: Columbia SEVZ 542, Columbia SEVZ 532.

Formation: Ptrs are side by side, facing CCW, joining inside hands. Free hand on hip. *fingers find*

Measures  
4 meas Pattern  
Introduction.

*freestyle - flirt*

*children = no stamp*

1-2 FIG I (The Seven Steps)  
Starting with outside ft, 7 small running steps fwd plus a stamp on the inside ft. *at 8*

3-4 Starting with inside ft, 7 small running steps bkwd plus a stamp on the outside ft. Release hands.

5 *w cw*  
*M ccw* Put hands on hips. Both ptrs do a full turn to the side with 3 steps, thus moving away from each other. M to the L (L, R, L). W to the R (R, L, R) plus a stamp (M R, W L).

*for children = straight out + = out, stamp*

6 Step-together-step-hop sdwd twd each other (M starts R, W L).

7-8 Hook R elbows and turn CW around with *step* 4 hops. On the last hop W has to swivel around getting into original pos (side by side) again.

*2 hrs step-hop and 2x*

1-8 (repeated) Repeat action of meas 1-8, but on meas 7-8 hook L elbows and turn CCW. Now the M has to swivel around, getting into dance direction.

*Progressive*

FIG II (The Girl's Turn)

Formation: Varsouvienne pos. *To L then R*

9 Step-together-step-hop diag fwd to the L. Both start on L ft. *W comes over a little & back*

10 Step-together-step-hop diag fwd to the R. Start on R ft. Release L arms, putting them on hips.

11-12 M gives 2nd finger of his R hand and does 4 *step hop* steps fwd in dance direction. W turns under the raised arms CW with 4 step-hops.

13-24 Repeat action of meas 9-12 three more times.

The whole dance is done 3 times plus Fig I, and you can change ptrs. When the dance starts again, the M take longer steps, and on the 7th step they meet the next W in front. During the stamp M smile to the new W and do the 7 steps bkwd with her, etc.

Presented by Carmen Irminger

*Taught children's version  
showed adult  
Adult taught in adult class*

*2 lines of people*  
**ZWEI REIHE POLKA**  
 (Switzerland)

Music: Record: Tell 1018 *4/4*

Formation: Cpls (W on R side of ptr) inside hands joined shoulder high, outside hands on hips. Formation in 2 lines. Between the lines, there is a distance of about 6 ft.

↓ WM WM WM WM

↑ MW MW MW MW

Measures Pattern

*4*  
 Intro  
 FIG I

*4/4*  
 1-2 All do 2 step-together-step-hops fwd, start L (lines move twd each other). Drop hands, *both* (turn to L *to form mill*)  
 3-4 "Mill formation": M hold R hands, W hold R hands above, straight arms, L hands on hips. 4 hops, *step hop* (start L) doing half a turn CW to the opp place. Drop hands and ~~turn to R~~  
 5-6 Same as meas 1-2, but move bkwd *to opp place*  
 7-8 *Hops* M: 4 steps in place, *instead per step*  
 W: 1 complete turn CCW with 4 hops under inside raised arms. All are now on opp place.  
 1-8 Repeat action of meas 1-8. You end up on place (repeated) where you started.

FIG II *Trade places*

*4/4*  
 9-10 Cpls to opp place with 8 small running steps. Cpls W pass R shoulders. *Back still L*  
 11-12 W half a turn CCW *on last 3 of steps*. Cpls hook R elbows and grasp ptrs L hands on each back, R shoulders adjacent. Do one complete turn CW with 4 running steps. *(Can stamp on pt feet) she does down & up met 1*  
*face cuts*  
 W: Drop R hands. Do 4 steps in place.  
 M: Drop L hand. Do 4 running steps in back of W, ending up on her L side.

13-16 Repeat Fig II, ending up in place where you started.  
 9-16 Repeat action of meas 9-16.  
 (repeated)

FIG III *Trade W*

M in original 2 lines. W are facing ptrs (back to ctr). R arms raised, hands joined, L hands on hips. *step*

*4/4*  
 17-18 M: 4 hops fwd start L, lead W to middle.  
 W: 4 hops turning CW, start R under raised *= 2 turns total* arms. In the same pos M change their ptrs. *same hands with opp.*  
 W pass L shoulders. *over R of opp W pass to R*  
 19-20 M: 4 hops bkwd with new W back to place (on place of M). Drop arms.  
 W: 4 hops turning CW with new ptr under raised arms. Drop arms.  
 21-24 Each cpl does 8 hops in place, turning CW, W put hands on shoulder of M. M put hands on W hips.  
 17-24 Repeat Fig III. W end up with own ptrs, on place (repeated) where they started.

Presented by Carmen Irminger

LA FINE GOUTTE DE DÉZALEY (A Good Wine)  
(Switzerland)

91  
Dance tells story  
of evening out

Music: Record: Columbia SEVZ 561

Formation: Ptrs face CCW. M take with R hand R hand of W and put both hands on W's R hip. W stretches out L arm before chest of M and hold each other's L hand.

Measures  
4 meas

Pattern  
Introduction.

Mazurka styling for this dance = not stamping. French Swiss don't do. Do Leap fwd (ct) bending body slightly. Cts 2,3 = Normal

FIG I (Walk to the Tavern)

- 1-2 Two mazurka steps fwd CCW, M L, W R.  
3-4 6 steps (accentuation on 1st and 3rd step), doing half a turn CCW (M is acting as pivot). Finish facing RLOD  
5-8 *Mov RLOD* Same as meas 1-4 but CW. End up facing CCW. *One half turn = wait away the complete one full turn.*  
9-12 *Turn CCW* 4 mazurka steps fwd CCW. Then lift R hands to varsouvienne pos. *bend knees*  
13 W turns 1/4 to L peeking to ptr over L shoulder. } *no flick*  
14 Same as meas 13, but W, after 1/2 turn CW peeks over R shoulder. } *bend knees*  
15-16 Drop L hands. W does with 6 steps one complete turn CCW under R arm of M, L hd on hip.  
1-16 Repeat action of meas 1-16.  
(repeated)

FIG II (It is Fun in the Tavern)

Formation: Ptrs cross arms in front of each other, M below, R W on Top.

- 17-18 M+W do one mazurka step with outside ft fwd in LOD and with 3 steps *W* move from M's R side to his L *M in place* side. *3 steps*  
19-20 W+M do 1 mazurka step fwd and with 3 steps *M* move from W's R side to her L side.  
21-24 Cpl does one complete turn CCW with 4 waltz steps, M moving bkws, starting L, W moving fwd, starting R.  
25-32 Same as meas 17-24 but in opp direction. 2 mazurkas from L side to R side and cpl turns CW. *M crossing over 1st then W next.*  
17-32 Repeat action of meas 17-32.  
(repeated)

FIG III (Return - a little dizzy!!)

Formation same as Fig I. *starting pos.*

- 33-40 8 waltz steps fwd in LOD, moving zigzag, to L and R. *W turned head*  
41-48 W's hand on skirt: hook R elbows. Turn with 8 waltz steps CW starting L. *feet.*  
33-40 Zigzag as in meas 33-40.  
(repeated)  
41-48 Ballroom pos, 8 waltz steps CW, moving in LOD.

FIG IV (Happy memories)

Formation same as Fig I.

- 1-4 4 mazurka steps fwd in LOD, M L, W R.  
5-8 4 waltz steps fwd in LOD.  
9-12 4 mazurka steps fwd in LOD.

## LA FINE GOUTTE DE DÉZALEY (cont)

- 13-16 Repeat action of meas 13-16, Fig I.  
 17-24 Formation same as Fig II. Mazurka from R to L and cpl turns CCW. *Rept action Woble, Move, CW*  
 25-28 Mazurka from L to R: *Move, Woble, CW turn*  
 29-32 Ballroom pos, 2 waltz steps and 2 steps sling-waltz (W turns out CW, M does 2 waltz steps in place). *Same as in Brandiswaller M with his L place WR in small of back & skirting*
- NOTE: The mazurka steps of the French part of Switzerland are danced very lightly.

Presented by Carmen Irminger

*meas 30 M places WR  
 at ctr of her back & takes  
 it with his R.  
 meas 31-32 M pulls by R to  
 Turn w CW.*

*Finish in place*



DREIFACHE KREUZPOLKA  
(Switzerland)

93

Music: Records: Amadeo SVRS EP 17158, Columbia SEVZ 554,  
Columbia SEVZ 533.

Formation: Cpls in a <sup>single</sup> circle, facing ctr. <sup>M or WR</sup> Inside hands joined. Free  
hands on hips.

Measures    Pattern

- FIG I  
1-2    Move twd ctr of circle, starting with outside ft with  
a step-together-step, heel-toe (heel-toe is done  
with inside ft, toe is ~~slightly crossed over~~ outside  
ft). Half a turn inwards, facing away from ctr. *near ball of supporting ft, not crossed over*  
Release hands. *after toe, not*  
3-4    Join inside hands and do another step-together-step,  
heel-toe starting with outside ft, away from ctr.  
5-8    Take ballroom pos and move around the circle in  
LOD with 2 turns CW, doing 4 step-together-steps = *bouncy & lit*  
(4 two-step turns), giving it the special Swiss  
bounce. = *almost schottische, but very subtle*  
9-16    Repeat action of meas 1-8.

- FIG II  
Cpls now stand side by side, face in LOD. Inside  
hands joined.  
17-18    Do 3 steps fwd (start with outside ft) and 1 hop, swing-  
ing inside ft fwd, half a turn inwards and do not release  
hands. *after prog.*  
19-20    Same as meas 17-18, but in opp direction.  
21-24    Repeat meas 5-8  
25-32    Repeat meas 17-24.

- FIG III  
1-16    Repeat Fig I.

- FIG IV  
Face ptr with both hands on hips, W facing into ctr,  
M out.  
33-34    M turn to L, W to R, once completely around using  
3 steps (M starts L, W R). On the 4th ct cross M R,  
W L toe over. *& ptr no wt.*  
35-36    Same as meas 33-34, but in opp direction with opp  
footwork. *Reverse turn too*  
37-40    Repeat meas 5-8.  
41-48    Repeat meas 33-40.

- FIG V  
1-16    Repeat Fig I.

Presented by Carmen Irminger

Appenzell A.O. East Swiss  
soft hills

TRÜLL-MASOLLKE  
(Switzerland)

Maht all key

Music: Record: Columbia SEVZ 551.  
Formation: Ptrs in ballroom pos, facing in LOD.

3/4 minor key  
Exceptional as  
sweet music  
is major - gay.

Measures

Pattern

4 -  
1  
2  
3  
4  
5-8  
1-8  
(repeated)

Intro -  
FIG I keep feet free  
1 side mazurka in LOD, M L, W R.  
Half a turn by cpl CW with 3 steps (M L, W R).  
1 side mazurka in LOD, (M R, W L).  
Half a turn by cpl CW with 3 steps (M R, W L).  
Repeat meas 1-4.  
Repeat Fig I.

8 total

FIG II ~~chatter~~ prom. bowk stretched out  
Ptrs cross arms of each other in front, face in LOD.

9-12 M pivot  
Wand.

Cpl does one complete turn CCW with 4 waltz steps.  
Start M L, W R. Then drop L hands and put them  
on back. Raise joined R hands.

13-16

W: Circle with 4 waltz steps once CCW around M,  
start R.  
M: Lead W around, turning with 4 waltz steps once  
in place CW around himself, starting L.

9-12  
(repeated)

Repeat in opp direction and opp footwork: Cpl does  
1 complete turn CW with 4 waltz steps, start M L,  
W R. Then drop R hands and put them on back,  
raise joined L hands.

13-16

M: Circle with 4 waltz steps once CW around W,  
start L.  
W: Lead M around, turning with 4 waltz steps once  
in place CCW around herself, starting R.

1-8

FIG III  
Repeat Fig I without the repetition. with fig I

Presented by Carmen Irminger

Music minor - Violin, (Zither Harpichord)

Everything is small - people houses windows.  
famous embroidery; silverware

Waltz accord down of 3 up on of 1.

**ZEMER ATIK**  
(Israel)

Dance by Rivkah Sturman. Music by Kashtan-Ne'eman.

Music: Record: Symphonia 201.

Formation A: Single circle of couples. Girl stands to R side of Boy. All turn to face CCW. Everyone places the back of their L hand on their L shoulder (L palm upward). Place your R hand on the upturned palm of the person standing in front of you.

4/4

Melody A  
Meas 1-8

**FIGURE I**

Meas 1

♩	Walk fwd R. Facing and moving CCW.
♩	" " L.
♩	" " R.
♩	" " L. Release hands.

Meas 2

♩	Step on RF, in place.
♩	Bend R knee. Clap hands - shoulder high - to R side.
♩	Step on LF, in place.
♩	Bend L knee. Clap hands - shoulder high - to R side.

Meas 3-8

Repeat the steps of Meas 1 & 2 - three more times.

Melody B  
Meas 1-8

**FIGURE II**

Meas 1

♩	Step fwd with RF. <u>Face &amp; move to center.</u>
♩	Bend R knee. Snap fingers - face high.
♩	Step fwd with LF.
♩	Bend L knee. Snap fingers - face high.

Meas 2

♩	Step backwards with R (Lower joined hands gradually).
♩	Step backwards with L.
♩	" " " R.
♩	" " " L.

Meas 3-8

Repeat steps of Meas 1 & 2 - three more times.

Ending with couples standing side by side, both facing CCW. Boy's R hand holding Girl's L.


Melody A  
Meas 1-8

**FIGURE III**

Meas 1

♩	Walk fwd, CCW R.
♩	" " L
♩	" " R
♩	" " L.


## ZEMER ATIK (cont)


Meas 2  Step on RF, Girl turning to face ptr.  
Bend R knee.  
Step on LF, bow to partner.  
Bend L knee. (Boy dances in place).

Meas 3-8 Repeat the steps of Meas 1 & 2 --  
three more times.


## FIGURE IV


Melody B  
Meas 1-8

Meas 1  Step fwd on RF, CCW.  
Bend R knee.  
Step fwd on LF.  
Bend L knee.  
KEEP HANDS JOINED!

Meas 2  Walk R (Boy dances in place). Girl  
walks under Boy's R arm. On 4th  
beat she will be facing CW. She  
brings joined hands down in back  
of her head.  
Walk L.  
" R.  
" L.

Now! Girl spreads her R arm across Boy's  
back. Boy quickly bends his L arm behind  
his back - ready to receive her hand. (All  
this takes a second - walk it thru first).

Meas 3  Step fwd with RF, CW - Couple  
turning in place.  
Bend R knee.  
Step fwd with LF.  
Bend L knee.

Meas 4  Walk R - Couple continue to turn CW.  
Opening up on the 4th beat by releas-  
ing the Back Hold ONLY. Ending  
side by side, both facing CCW.  
Walk L.  
" R.  
" L.

Meas 5-8 Repeat the steps of Meas 1 to 4.

Ending on the Repeat with Girl standing in  
front of the Boy. Bringing the joined hands  
up to the L shoulder of the Girl...ready...  
to begin the entire dance again.

Notation method by Florence E. Freehof, Library of Congress Card  
No. 63-17819.

Presented by Rivkah Sturman

ZEMER ATIK  
(Israel)

Dance by Rivkah Sturman. Music by Kashtan-Ne'eman.

Music: Record: Festival FS 201, Tikva T100. 4/4 meter.

Formation: Single circle of cpls, W in front of M, all face CCW. R hand on L shoulder of dancer ahead. Bend L arm so L hand touches hand on own L shoulder.

Measures      Pattern

FIG I

- A 1      Begin with R, do 4 running steps fwd (cts 1,2,3,4).  
 2      Step R (ct 1), bend R knee and clap hands to R, shoulder high (ct 2). Repeat for cts 3,4, beginning L.  
 3-8      Repeat action of Fig I, meas 1-2, three times.

FIG II

- B 1      Face ctr of circle, do 2 step-bends twd ctr, R, L (cts 1,2,3,4); snap fingers on cts 2,4, hands at shoulder level in front of body, palms twd body.  
 2      Begin R, move bkwd with 4 running steps (cts 1,2,3,4); bring hands gradually down to sides.  
 3-8      Repeat action of Fig II, meas 1-2, three times.

FIG III

- Cpls in double circle, W at M right side, inside hands joined, face CCW.  
 A 1      Do 4 running steps fwd (cts 1,2,3,4).  
 2      Face ptr, 2 step-bends.  
 3-8      Repeat action of Fig III, meas 1-2, three times.

FIG IV

- B 1      2 step-bends fwd in LOD.  
 2      W, with 4 running steps, turns 1/2 CCW under the joined hands. M does 4 running steps in place. M brings joined hands down behind W head. She places her R palm against his back. His L hand remains at his side.  
 3      Both turn CW with 2 step-bends.  
 4      Retaining joined hands (M R, W L) W removes R hand from M back and continues to turn CW with 4 light running steps. M passes behind W back to orig pos with 4 light running steps.  
 5-8      Repeat action of Fig IV, meas 1-4.

VARIATION: Dance can become progressive, during Fig III, by having M send ptr fwd on meas 3 (4 running steps) and again on meas 7.

Presented by Rivkah Sturman

ISRAELI RECORD LIST - Rivkah Sturman

TIKVA T 100 "Debka" - Available now

Side 1 - Debka Dayagim

Debka Druz  
 Debka-Debka  
 Debka Daluna  
 Hein Yerunan  
 Debka Halel

Side 2 - Ma Navu

Hora Nirkoda  
 Zemer Atik  
 Eten Bamidbar  
 Niguno Shel Yossi  
 Kalu Raglayim

TIKVA #98 "Dance with Rivkah" (Available in September)

Sissu Sissu  
 Ne 'achez Bechol Mishlat  
 Erev Ba  
 Simchat He'amel  
 Ha Schual  
 Le'an Noshevet Ha Ru'ach

Yarad Dodi Legano  
 Od Lo Achalnu  
 Ani Le Dodi  
 Ke'shoshanah  
 Mazurka Israeli  
 Jonati

HED ARZI AN 18-28 "Israeli Folk Dances" (Available in September)

Shu'alim K'tanim  
 Or Havatzaloth  
 Debka Dayagim  
 Ki tavo'u el Ha'aretz  
 Ahavat Hadassah  
 El Harahat

Ve Hetifu  
 Kalu Raglayim  
 Aschira La'adonai  
 Es Va 'Ke vess  
 Shir Toda  
 Kol Dodi

HED ARZI #7 "Israeli Folk Dances" (Available in October)

Machar  
 Derech Aruka  
 Hora Nirkoda

Hopa He  
 Ha Schual  
 Schibolee Pass

ETEN BAMIDBAR  
(Israel)

97

Dance by Rivkah Sturman. Music by Dov Zeltser, Isaiah 41:19.

Music: Record: Hed Arzi AN38-48.

Formation Row: Line of dancers, hands joined. Leader stands to R end.

2/4

Melody A

Meas 1-8 Meas 1

FIGURE I

Let upbeat pass.

Step to R side with RF. (Face Center)

Close LF.

Step to R side with RF.

Close LF.

Meas 2

Step to R side with RF.

Place L heel fwd, (~~body leans to R side~~)

Clap hands - ~~shoulder high - to R side.~~

Clap hands - ~~shoulder high - to R side.~~

Meas 3

Step to L side with LF.

Close RF.

Step to L side with LF.

Close RF.

Meas 4

Step to L side with LF.

Place R heel fwd. (~~Body leans to L side~~)

Clap hands - ~~shoulder high - to L side.~~

Clap hands - ~~shoulder high - to L side.~~

Meas 5

Step-hop R. (Face and move CCW)

" " L.

Meas 6

Step-hop R.

" " L, turning body to face CW.

Meas 7

Step-hop backwards R.

" " " L.

Meas 8

Step-hop backwards R.

" " " L. (Face center)

Melody A Repeats

Repeat all steps of meas 1 to 8.

FIGURE II















Melody B Meas 1

Meas 1-10

Step fwd CCW with RF & bend R knee. (Joined hands raised high)

Step fwd CCW with LF & bend L knee.

## ETEN BAMIDBAR (cont)

- Meas 2  Step fwd CCW with RF & bend R knee.  
 " " " " LF & bend L knee.
- Meas 3  Face center  
 Step on RF, in place. Clap hands - head high.  
 Bend R knee. Clap hands - head high.  
 Step on LF, in place. Clap hands - head high.  
 Bend L knee. (no clap)
- Meas 4-5 REVERSE the steps of Meas 1 and 2, begin ~~RF~~ and CW.
- Meas 6 Dance the steps of Meas 3.
- Meas 7  Step-hop R. (To center)  
 " " L.
- Meas 8  Step-hop R.  
 " " L. *crouch & clap low*
- Meas 9  Step-hop backwards R.) *raise hands*  
 " " " L.) *in a sweeping arc*
- Meas 10  Step-hop backwards R.  
 " " " L.

Notated by Florence Freehof. Copyright.

Presented by Rivkah Sturman



OR CHAVATSALOT  
(Israel)

Translation: Light of the Lilies. This dance was created by Rivkah Sturman in 1946 with children of Kibbutz Ein Harod, and it was the first children-dance to include the Yemenite step. The thought for the dance came while looking at dances of Yemenite neighbors at the well of Ein Harod.

Music: Record: Folkraft <sup>1430</sup>~~1435~~ Hed Arzi AN43-48 - 4/4 meter. The music is a Yemenite folk tune with lyrics by Sara Levi.

Formation: Single circle of cpls, W on ptr's R, R ft free.

Steps: Leap - Skip - Yemenite Step  
YEMENITE STEP RIGHT: Step sdwd R on R ft, bending R knee (ct 1), step on ball of L ft slightly behind R ft (ct 2), cross and step on R ft in front of L (ct 3), pause (ct 4). Repeat, reversing direction and footwork for Yemenite Step Left.

Measures      Pattern

A 1      PART I  
Facing ctr and moving R, LEAP SDWD R on R ft, clapping own hands (ct 1). CLOSE AND STEP on L ft, clapping own hands (ct 2). STEP IN PLACE on R ft, straightening knees, clapping own hands (ct 3). PAUSE, clapping own hands (ct 4).  
2-4      REPEAT pattern of meas 1 THREE MORE TIMES (4 times in all).

B 5-8      PART II  
All join hands and CIRCLE R with 16 SKIPPING STEPS.

A 9-12      PART III  
FOUR YEMENITE STEPS (R, L, R, L) clapping own hands on 1st ct of meas 10 and 12. NOTE: Ptrs may dance these Yemenite steps facing each other, in which case they touch R hands on the 4th ct of meas 9 and 11. *then clap on ct 1*

B 13-14      PART IV  
R ELBOW SWING WITH PTR with 7 skipping steps, clapping own hands on ct 8. *she said can walk*  
15-16      L ELBOW SWING WITH PTR with 7 skipping steps, clapping own hands on ct 8 and finishing in original formation.

VARIATION

Formation: Two concentric circles of cpls facing ctr, W on ptr's R. Inner circle, all join hands. All, in both circles, have R ft free.

## OR CHAVATSALOT (VARIATION) (cont)

*Nice ✓ especially for exhibition purp<sup>e</sup>*

- PART I**  
 A 1-4 Outer circle dance pattern of Part I above, while inner circle dance pattern of Part II above.
- PART II**  
 B 5-8 Outer circle dance pattern of Part II above, while inner circle dance pattern of Part I above.
- PART III**  
 A 9-12 Ptrs facing, M facing CCW, all dance pattern of Part III above.
- PART IV**  
 B 13-16 All dance pattern of Part IV above.

## SONG TRANSLATION:

Light of lilies, song of roses (2)  
 A heavenly scent floats in the Sharon Valley (2)  
 For you, dear, the lilies, for me the roses (2)  
 A heavenly scent floats in the Sharon Valley (2)

Presented by Rivkah Sturman

LANU HAKO'AKH  
(Israel)

101

A line dance composed by Rivkah Sturman. As a folk dance, it fits at the "Independence" celebrations, also in school performances. Translation: The Strength is Ours. The melody is by Emanuel Amiran.

Music:

Formation: Open or broken circle, or line, no ptrs, leader at R end. Hands joined and down, R ft free.

Measures      Pattern

PART Ia  
1      STEP SDWD R on R ft (cts 1-2), STEP FWD on L ft throwing L shoulder fwd and releasing hands (cts 3-4).  
2      Bring L shoulder back to body, face ctr. Lean slightly fwd, bending knees and CLAP own HANDS TWICE low in front (cts 1-2), LEAP back on R ft IN PLACE, straightening body (ct 3), CLOSE AND STEP on L ft beside R (ct 4).  
3-8      REPEAT pattern of meas 1-2 THREE MORE TIMES (4 times in all).  
Rejoin hands.

PART IIa  
Hands joined and down.  
9      Facing and moving R, THREE WALKING STEPS (R, L, R) then a slight LEAP (L) bending knees and leaning slightly fwd.  
10      FOUR STAMPS almost in place starting with R ft.  
11      Straightening body, FOUR WALKING STEPS starting with R ft.  
12      LEAP (R), STEP (L), LEAP (R), STEP (L). These leaps are high and free, covering ground.  
13-16      REPEAT pattern of meas 9-12.

PART Ib (For performance only)  
1      STEP SDWD R on R ft (cts 1-2), STEP SDWD L on L ft, raising hands high over own L shoulder (cts 3-4).  
2      CLAP own hands TWICE over own L shoulder (cts 1-2), LEAP slightly SDWD R on R ft (ct 3), CLOSE AND STEP on L ft beside R (ct 4).  
3-8      REPEAT pattern of meas 1-2 THREE MORE TIMES (4 times in all).

PART IIb  
9-16      REPEAT pattern of Part IIa, meas 9-16.

SONG

Lanu hako'akh  
la'avod velismo'akh

We have the strength  
To work and be happy.

Dance description by Rickey Holden. Abbreviations added to conform to U.O.P. syllabus format.

Presented by Rivkah Sturman

SHIR TODAH  
(Israel)

Translation: Thanksgiving Song. The dance was created in 1950 to utilize the Yemenite Step in an easy dance.

Music: Record: Tikva AMA LP-T-24. The music is by David Zahavi. *Hed Arzi 18-28*

Formation: Single circle of cpls, W on ptr's R. Hands joined and down, R ft free.

Steps: **YEMENITE STEP RIGHT:** Step sdwd R on R ft, bending and straightening knee slightly (ct 1), step on ball of L ft slightly behind R (ct 2), cross and step on R ft in front of L (ct 3), pause (ct 4).

Measures      Pattern

**PART Ia**  
A 1 **ONE YEMENITE STEP R**, raising joined hands on ct 3.  
2 With body leaning slightly fwd, **STEP back** on L ft **IN PLACE**, lowering hands (ct 1), **STEP SDWD R** on R ft (ct 2), **CROSS AND STEP** on L ft in front of R (ct 3), **PAUSE** (ct 4).  
3-4 **REPEAT** pattern of meas 1-2.

**PART IIa**  
B 5 **Facing and moving R, FOUR RUNNING STEPS** starting with R ft.  
6 Continue moving R with **ONE more RUNNING STEP** (ct 1), then **STEP** on L ft turning to face ctr (ct 2), **TWO STEPS (R, L) IN PLACE** bending knees and **CLAPPING** own hands quickly 3 times (cts 3, & 4).  
7-8 Straightening body, **THREE STEPS FWD** starting with R ft and raising ~~joined hands~~ *hands free raised*, emphasizing last step (cts 1-3), **FIVE STEPS BKWD** starting with L ft.

NOTE: For beginners and small children use only Parts Ia and IIa. Otherwise finish facing ptr, both hands joined, for Parts Ib and IIb.

**PART Ib**  
A 1-4 Facing ptr with both hands joined, **REPEAT** pattern of Part Ia meas 1-4 **TURNING CCW** halfway around during the steps of meas 2 and 4, releasing hand to finish in original starting pos.

**PART IIb**  
B 5-8 **REPEAT** pattern of Part IIa meas 5-8.

Dance description by Rickey Holden. Abbreviations added to conform to U.O.P. syllabus format.

Presented by Rivkah Sturman

TAVO'U  
KI TAVOUEL HA'ARETZ  
(Israel)

This dance by Rivkah Sturman meaning "Because you will come to the Land" is danced to a Yemenite folk tune and is appropriately used during the tree planting ceremony. The words are "When you come to the country, you will plant all kinds of trees. The trees will bring forth fruit and the earth abundance."

Music: Record: Hed Arzi AN43-48 "Tree Planting Feast"

Formation: Short lines of dancers, hands joined and held above head, R shoulder leading.

Counts            Pattern

	<u>PART I</u>
1-4	Starting R, dance 3 steps fwd R, L, R, then quickly step back L and close R lightly.
5-8	Starting L, repeat action of cts 1-4.
9-16	Repeat action of cts 1-8.
	<u>PART II</u>
1-4	Release hands, start R and dance 3 steps fwd, body leaning to R slightly. Clap hands to R on each step and raise knees high. On ct 4 step L fwd and move both hands in an arc overhead to L side.
5-8	Repeat Part II, cts 1-4, starting R but clapping on L side and ending with arc to R.
9-16	Repeat Part II, cts 1-8, but clap hands only 2 times (cts 13-14) and finish in starting pos with hands joined overhead.

Presented by Rivkah Sturman

SCHUALIM K'TANIM  
(Israel)

This dance, meaning Little Foxes, is a dance by Rivkah Sturman done to a song by I. Amiran. The words from the Song of Songs say "The little foxes spoil the vineyards and our vineyards are full of grapes. They send me to guard the vineyard."

Music: *HEB ARZI 18-28*

Formation: Children in a circle, facing ctr, with one child in the middle (the little fox).

Meas.	Ct.	<u>Intro</u> Pattern
		<u>PART I</u>
1	1	<i>step R</i> <del>Moving slightly to R, step diag fwd R, clapping hands in front.</del>
	2	Step in place on L. <i>touching or lightly clapping</i>
	3	Step <del>diag bkwd</del> R, clapping hands in back.
	4	Step in place on L. Child in the middle moves freely with the same steps.
2-4		Repeat meas 1 three more times.
		<u>PART II</u>
1	1-4	The children in the circle with hands grasped behind back dance 4 steps fwd twd ctr of circle, bending body fwd. The child in the middle goes down, covering his face.
2	5-8	Dance 4 steps bkwd out of circle, moving hands upward overhead and straightening body. The child in the middle rises in a playful manner.
3-4	9-16	Repeat Part II, meas 1-2.
		<u>PART III</u>
1-4	1-16	The children in the circle dance 16 skipping steps CCW, clapping on every skip. The child in the middle skips 16 steps CW, also clapping.
		<u>PART IV</u>
1	1-4	The child in the middle chooses another in the circle. They change places with 4 steps and a small bow. The children in the circle step R, pause, step L, pause.

The dance is repeated with the new child playing the fox in the middle.

*Or can leave children in ctr until more more go in*  
Presented by Rivkah Sturman

HAZORIM BEDIMA  
(Israel)

105

Rivkah Sturman used this dance in 1948 at the "Omer" ceremony on the eve of the Pessach (Passover) Festival in a Kibbutz. Entering in lines on the field where the first barley cutting takes place, the dancers arranged themselves in circles and continued in folk dancing. Translation: Those who sow in tears.

Music: Record: Hed Arzi AN 43-48. The music is by Amiran-Pugachov.

Formation: Open chain, any number of dancers. Hands joined and down, L ft free.

Counts

Pattern

PART I

- A 1 L ft crosses in front of R ft. Body turns to the R.  
2 R ft steps in place.  
3 L ft leaps lightly to the L side, while turning body to the L and moving CW.  
4 R ft is crossed in front of L ft.  
5 Once more, L ft leaps to L side.  
6 R ft is crossed in front of L ft again.  
7 L ft steps in place.  
8 R ft steps close to the L ft, while turning body diag to the R.

Repeat all of above 3 more times.

PART II

- B 1-4 Facing R, take 4 running steps CCW beginning with L ft.  
5 Stamp lightly with L ft.  
6 Hop on R ft, while turning to the L.  
7 Stamps with L ft.  
8 Hop on R ft while turning to the R.

Repeat all of B three more times.

SONG

Hazor'im Bedim'a	)	Those who sow in sorrow
Berina yiktzoru	)	Shall reap in joy
Hai, hai, hai, etc.	) 2	Hay, hay, hay, etc.

Presented by Rivkah Sturman

*Each like  
Rivka's  
style  
notes*

MAYIM  
(Israel)

This version of Mayim by Rivkah Sturman is danced to a tune by I. Amiran. Mayim means "water."

Music: Record: Hed Arzi AN43-48 - 4/4 meter.

Formation: Children in a circle facing ctr.

Meas.    Cts.    Pattern

PART I

1	1-4	In place, beginning R, take 4 slight jumps, clapping hands 4 times.
2	5-8	Bending body fwd and swinging arms down, stamp R in place (ct 5), hold (ct 6). Straighten body and raise hands and stamp L in place (ct 7), hold (ct 8).
3-4	9-16	Repeat action of meas 1-2.

PART II

5	1-2	Facing LOD, step R fwd (ct 1), hold (ct 2).
	3-4	Step L fwd LOD, hold.
6	5-8	Run 4 steps fwd LOD.
7-8	9-16	Join hands, face ctr and dance 4 steps fwd twd ctr raising hands and 4 steps bkwd lowering hands.

Presented by Rivkah Sturman



EL HARAHAHAT  
(Israel)

107

This dance was developed by Rivkah Sturman with the children of Kibbutz Ein Harod for a Shearing Festival at the Well of Ein Harod in 1944. From the children it has graduated to be enjoyed by adults as an easy, pleasing folk dance. Translation: "To the Well."

Music: Record: Hed Arzi AN43-48 - 4/4 meter. The music and lyrics are by Sara Levi. *Folkcraft 010x458 TIKVA 24 HED ARZI 18-28*

Formation: Single circle of cpls, W on ptr's R. R ft free.

4  
Measures

Intro  
Pattern

**PART Ia**  
A 1-2 Facing L, with knees bent TWO STEPS (R, L) IN PLACE, CLAPPING OWN HANDS TWICE (cts 1-2).  
*step R across L, step bk L in place*  
*turning to face R, moving R, SIX LIGHT RUNNING STEPS starting with the R ft, turning to face L on the last two steps.*  
3-4 REPEAT pattern of meas 1-2. Finish facing ctr.

**PART IIa**  
B 5 THREE WALKING STEPS starting with the R ft, and a SMALL LEAP L, moving TWD CTR and gradually raising joined hands.  
*walk just walked*  
6-8 REPEAT pattern of meas 5 moving bkwd AWAY FROM CTR, gradually lowering joined hands.  
7-8 REPEAT pattern of meas 5-6.

**PART Ib**  
A 1-2 REPEAT pattern of Part Ia, meas 1-2, facing ptr during the clapping and on the steps in place (cts 1-2), clasping own hands low behind own back and passing R shoulders with ptr to EXCHANGE PLACES (cts 3-8). Continue to look at ptr, playfully, while exchanging places.  
*taken in place, not across*  
3-4 REPEAT pattern of meas 1-2, Part Ib, TO PLACE.

**PART IIb**  
B 5-6 R ELBOW SWING with ptr, turning CW for 7 steps, then CLAP own HANDS on Ct 8.  
*outside hd hi*  
7-8 L ELBOW SWING with ptr, turning CCW for 7 steps, then resume original starting pos and FACE L on ct 8.

Presented by Rivkah Sturman



HASHUAL  
(Israel)

This dance was created by Rivkah Sturman to be enjoyed by all ages in relaxed and free style. Translation: The Fox.

*Will be on  
next week also  
about normal  
temp after lunch*

Music: Record: Hed Arzi AN 43-48. The music was written by Emanuel Zamir, with lyrics by A. Weiner.

Formation: Single circle of ~~pts~~ <sup>Tilwa 98 HED arzi 7</sup> W on ptr's R. Hands joined and down, R ft free. ~~dancers~~

Steps: GRAPEVINE STEP RIGHT: Cross and step on L ft in front of R (ct 1), step sdwd R on R ft (ct 2), cross and step on L ft behind R (ct 3), step sdwd R on R ft (ct 4).  
TWO-STEP RIGHT: Step fwd on R ft (ct 1), close and step on L ft beside R (ct &), step fwd on R ft (ct 2), pause (ct &). Repeat, reversing footwork, for Two-step Left.

Measures      Pattern

**PART I**

A 1-2 Facing and moving R, SEVEN BOUNCY WALKING STEPS, releasing hands to CLAP own HANDS QUICKLY 3 times (on cts 3, &, 4 of meas 1) over own R shoulder.

3-5 Turning to face ctr, moving R: ONE GRAPEVINE ~~STEP~~ <sup>R = cross, side, side, cross, side, step, brush</sup> ~~RAISING~~ hands on ct 1 (cts 1-4). Continuing, CROSS AND STEP on L ft in front of ~~hands~~ <sup>lowering</sup> (ct 5), ~~CLOSE AND STEP~~ on R ft beside L (ct 6), STEP ~~SMALL~~ <sup>brush</sup> on R ft (ct 7), BRUSH R ft ACROSS in front of L, turning to face R (ct 8).

6-10 REPEAT pattern of meas 1-5, omitting the last brush on R ft. Finish facing ctr. (This makes a total of 29 cts in meas 1-10.)

NOTE: Music A is a series of ~~4/4, 3/4~~ <sup>walk</sup> ~~2/4, 3/4~~ <sup>grape</sup> ~~3/4, 4/4~~ <sup>walk</sup> ~~2/4, 3/4, 2/4~~ <sup>pipe</sup> meas making a total of 29 cts. Music B is 16 meas of 2/4 meter.

**PART II**

B 11-14 <sup>to ctr</sup> FOUR TWO-STEP FWD, knees bent slightly, starting on R ft and throwing R shoulder slightly fwd, then L ft and throwing L shoulder fwd, etc.

15-18 STAMP R ft FWD, knees bent and body bent fwd, AND CLAP own hands in front, low (ct 1), then SEVEN WALKING STEPS BKWD starting with L ft, body erect, gradually raising hands over own head in an arc and lowering them in place at own sides.

19-22 REPEAT pattern of meas 11-14, PTRS CIRCLING CCW once around each other and glancing playfully at each other. Finish facing ptr.

23-26 REPEAT pattern of meas 15-18 but PTRS DO-SI-DO, moving CCW around each other, continuing the playful glancing. Finish in original starting pos.

NOTE: Sometimes for meas 19-26 the pattern of meas 11-18 is repeated exactly, especially for beginners and large groups. ✓

*We didn't do with ptrs*

*Music Analysis:  
4/4, 3/4, 4/4, 4/4  
4/4, 3/4, 4/4, 3/4*

*Changed her  
didn't mind.  
Decided not  
to teach  
but should*

SAVILA SE BELA LOZA -- Serbia (Šumadija)  
 (Line dance, no ptrs)

Translation: A (Grape) Vine Entwined Itself.

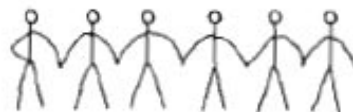
Music: Record: Folkraft 1496x45 (2/4 meter)

Starting Position: "V" pos. R ft free.

Steps: SCHOTTISCHE STEP RIGHT

(♩ ♩ ♩ ♩): Step on R ft (ct 1).

Close and step on L ft beside R (ct 2). Step on R ft (ct 1, meas 2). Hop (or lift) on R ft (ct 2, meas 2).



Measures

Pattern

*may cross in front move in back*

**PART I (Music AA)**  
 1-9 Facing slightly and moving R, 18 small running steps fwd starting with R ft.  
 10 Step-hop (R) fwd.  
 11-20 REPEAT pattern of meas 1-10 reversing direction and footwork.

**PART II (Music BBB)**  
 21-22 Facing slightly and moving R, one SCHOTTISCHE STEP (R) fwd.  
 23-24 REPEAT pattern of meas 21-22 reversing direction and footwork.  
 25-32 REPEAT pattern of meas 21-24 twice (3 times in all).

Savila se bela loza vinova }  
 Uz tarabu vinova. (3) }  
 Todor Todi podvalio }  
 Triput curu poljubio }  
 } 2  
 } 3

A pretty grapevine entwined itself }  
 Along a fence, a grape (vine). (3) }  
 Todor tricked Toda, }  
 Kissed the girl three times. }  
 } 2  
 } 3

To ne beše bele loza vinova,  
 Uz tarabu vinova.

It was not a pretty grapevine,  
 Along a fence, a grape (vine).

Već to beše dvoje mili i dragi,  
 Dvoje mili i dragi.

It was, rather, two lovers,  
 Two lovers.

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden. Abbreviations used to conform to U.O.P. syllabus format.

*Variation - "Old Hops" (2 meas step)*  
 Hop L at 1, step R to R at 2, step L directly in front of R at 2  
 Step R in place at 1, Hop R at 2, Rpt reversing ftwk.  
 Note this is almost identical to basic Kolo from Vojvodina of Serbia except always cross in front at 2 of meas 1.  
 FOLK DANCE CAMP 1965

AJDE LEPA MARO -- Serbia (Šumadija)  
(Line dance, no ptrs)

Translation: Hey, Pretty Mary.

Music: Record: Folkraft 1495x45. 2/4 meter

Starting Position: "V" pos. Hands joined and held fwd about shoulder level, arms slightly curved as though holding a barrel. R ft free.



(top view)

Steps: *each done with plit*  
 STEP-CLOSE RIGHT (♩ ♩): Step on R ft (ct 1), close and step on L ft beside R (ct 2).  
 STEP-TOUCH RIGHT (♩ ♩): Step on R ft (ct 1), Close and touch L ft beside R without taking wt (ct 2).  
 STEP-BEND RIGHT (♩ ♩): Step on R ft (ct 1). Bend slightly and straighten R knee (cts 2, &). Repeat, reversing footwork, for Step-Bend Left.

Measures      Pattern

PART I (Music AA)  
 1-2      STEP-CLOSE, STEP-TOUCH sdwd R.  
 3-4      STEP-CLOSE, STEP-TOUCH sdwd L.  
 5-8      REPEAT PATTERN of meas 1-4.

PART II (Music BB)  
 9-10      Facing slightly and moving R, 2 slow ~~STEP-BENDS~~ *Touch Step.*  
 (R, L) fwd, one per meas.  
 11-12      Turning to face ctr, STEP-CLOSE, STEP-TOUCH sdwd R.  
 13-16      REPEAT PATTERN of meas 9-12 reversing direction and footwork.

Ajde lepo Maro, gospodar te zove!(2)	Hey, pretty Mary, the master calls thee
Ja ne mogu doći, kolo ostaviti. (2)	I can't come, and leave the kolo.
Ajde lepo Maro gospodar je gladan!	Hey, pretty Mary, the master's hungry!
Leba u ormanu, a nož u astalu.	Bread's in the cupboard, the knife's in the drawer.
Ajde lepa Maro gospodar je žedan!	Hey, pretty Mary, the master's thirsty
Voda u bunaru, čaša na ormanu.	Water's in the well, the glass is in the cupboard.
Ajde lepo Maro gospodar je bolan!	Hey, pretty Mary, the master's sick!
Ja ne mogu doći, kolo ostaviti.	I can't come, and leave the kolo.

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden. Abbreviations used to conform to U.O.P. syllabus format.

MENOÚSIS -- Greece (Epirus)  
(Line dance, no ptrs)

Translation: A boy's name.

Music: Record: Folkraft LP-6, side B, band 6. 2/4 meter.

Starting Position: "V" pos. R ft free. *Broken circle*

Steps: SCISSOR-STEP (R): A small leap on R ft, simultaneously kicking the L fwd, knee almost straight (ct 1). Repeat, reversing footwork for SCISSOR-STEP (L).

VARIATION I

<u>Measures</u>	<u>Pattern</u>
1 ♩ ♩	Facing slightly and moving R, 2 steps fwd (R, L) (cts 1-2).
2 ♩	Step fwd on R ft (ct 1),
♩	L knee almost straight, swing L ft slowly fwd (ct 2). <i>little slight push motion</i>
3 ♩ ♩	Still facing slightly R, 2 steps (L, R) bkwd.
4 ♩	Turning to face ctr, step on L ft sdwd L, turning hips slightly L (ct 1),
♩	Stamp R ft in place, turning hips slightly R (ct 2).
5 ♩	Stamp L ft in place, turning hips slightly L (ct 1),
♩	Feet together, flex both knees (ct 2).
6 ♩	Cross and touch R toe in front of L (ct 1), pause (ct 2). <i>no preparatory repeat back to begin over</i>

VARIATION II

1-3	Same as I above.
4 ♩	Turning to face ctr, step sdwd L on L ft (ct 1).
♩ ♩	Two Scissor-Steps (R, L) in place (cts 2-and).
5 ♩	Scissor-Step (R) in place (ct 1).
♩	Step sdwd L on L ft (ct 2).
6 ♩	Cross and touch R toe in front of L (ct 1), pause (ct 2).

*No beads in this variation*

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden. Abbreviations used to conform to U.O.P. syllabus format.




**BERANČE or BERAČE**  
Macedonia (Greek) (Florina Region)  
(Line dance, no ptrs)

Translation: Probably from "Berat", a town in Albania.

Music: Record: Folkraft LP-15, side A, band 1. (12/8 meter (♩. ♩ ♩ ♩. ♩) counted 1-and-ah, 2-and, 3-and, 4-and-ah, 5-and, or "slow, quick quick slow, quick".

Starting Position: "W" pos. R ft free.

Steps: LIFT: Hop, but not quite because ball of ft does not leave floor.

<u>Measures</u>	<u>Pattern</u>
1	 <p>LIFT on L ft, bending R knee to raise R ft across in front of L (ct 1), Lift on L ft again, straightening R knee to extend R ft slightly fwd (ct 2), Step sdwd R on R ft (ct 3), Close and step on L ft next to R (ct 4), Step sdwd R on R ft (ct 5).</p>
2	 <p>Turning to face slightly R, step fwd on L ft (ct 1), Lift on L ft, pivoting to face ctr (ct 2), A small step sdwd R on R ft (ct 3), Bending R knee slightly, touch L toe in front of R ft (cts 4-5).</p>
3	 <p>Lift on R ft bending L knee to raise L ft across and in front of R (ct 1), Lift on R ft again, straightening L knee to extend L ft slightly fwd (ct 2), Step bkwd on L ft (ct 3), Touch R toe diag bkwd R (cts 4-5).</p>

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden. Abbreviations used to conform to U.O.P. syllabus format.

**SADILO MOME -- Macedonia (Vardar Valley)**  
 (Line dance, no ptrs)

Translation: A Girl Was Planting.

Music: Record: Folkraft LP-25, side A, band 4. The rhythm is 7/16 (♩♩♩ ♩♩ ♩♩) counted 1-and-ah, 2-and, 3-and, or "slow quick quick".

*very similar to Basoche steps (rhythm diff)*

Starting Position: "V" pos. R ft free.

Steps: TWO-STEP (R) in 7/16 meter: (♩♩ ♩) Step on R ft (cts 1-and). Close and step on L ft in place beside R (ct "ah"). Step on R ft (cts 2-3).  
 STEP-HOP (L) in 7/16 meter (♩, ♩): Step on L ft (ct 1), hop on L ft (cts 2-3).

Measures	Pattern
1	Facing slightly and moving R, HOP-STEP (hop on L and step on R) fwd (cts 1-and).
2	Step fwd on L ft (cts 2-3).
3-4	REPEAT pattern of meas 1.
5	Continuing, 2 TWO-STEPS (R, L) fwd (cts 1-uh-2, 1-uh-2).
6	Turning to face ctr, a long low step sdwd R on R ft, bending R knee.
7	A long low step fwd on L ft (ct 1). Close R ft to L without touching (cts 2-3).
8	Step bkwd on R ft (ct 1), Close and touch L ft in front of R toe (cts 2-3).
9	Hop sdwd L on R ft (cts 1-and), A small step sdwd L on L ft (ct "ah"), Cross and step on R ft in back of L (cts 2-3).
10	Repeat pattern of meas 8.
11	STEP-HOP (L) in place, bending and raising R knee slightly.
12	Leap onto R ft in place, bending and raising L knee high (ct 1). Pause (cts 2-3). Three quick steps (L, R, L) in place (ct 1-ah-2).

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden. Abbreviations used to conform to U.O.P. syllabus format.

JOVICA -- Vojvodina (Bačka)  
 (Line dance, no ptrs)

Translation: A girl's name.

Music: Record: Folkraft 1539x45B. 2/4 meter

Starting Position: "V" pos. R ft free.

*also oph dance in child waltz pos.*



Steps:

- PAS DE BASQUE R:**
- ♫ A slight leap sdwd R on R ft (ct 1),
  - ♫ Close and step on L ft beside R, OR cross and step on L ft slightly in front, or in back, of R (ct &).
  - ♫ Step on R ft in place, bending knees slightly (ct 2). Repeat, reversing direction and footwork, for Pas de Basque L.

Measures

Pattern

1-4		Four PAS DE BASQUES (R, L, R, L).
5	♫	A slight leap sdwd R on R ft, closing L ft beside R without touching L ft to floor (ct 1),
	♫	A slight leap sdwd L on L ft, closing R ft beside L without touching R ft to floor (ct 2).
6	♫	Three quick steps (R, L, R) in place (cts 1, &, 2).
7	♫	Jump on both ft with L ft crossed in front (cts 1-2).
8-10		REPEAT pattern of meas 5-7 reversing direction and footwork.

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden. Abbreviations used to conform to U.O.P. syllabus format.



Translation: Heavenly.

Music: Record: Folkraft 1537x45B, Folkraft 1401x45A  
 2/4 meter

*play record slower*

Starting Position: "V" pos. L ft free.





Steps: STEP BOUNCE-BOUNCE SIDEWARD (LEFT) (♩ ♪) -- Croatian style: Step sdwd L on L ft, bending knee (ct 1). Begin to close R ft to L, raising L heel (ct &). Lower heels twice (cts 2, &). Repeat, reversing direction and footwork, for Step Bounce-Bounce Sideward Right.  
 RUNNING TWO-STEP (RIGHT) (♩ ♪): A slight leap on R ft (ct 1), step (sometimes a slight leap) on L ft (ct &), step on R ft (ct 2). Repeat, reversing footwork, for Running Two-Step Left.  
 KOLO PAS DE BASQUE (RIGHT) (♩ ♪): A slight leap sdwd R on R ft (ct 1). Close and step on L ft beside R, OR cross and step on L ft slightly in front, or in back, of R (ct &). Step on R ft in place, bending knees slightly (ct 2). Repeat, reversing direction and footwork, for Kolo Pas de Basque (Left).

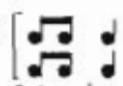
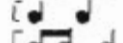
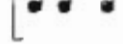
Measures

Pattern

PART I -- Step bounce-bounce (Music AA)  
 1-4 Four STEP BOUNCE-BOUNCES SDWD L.  
 5-8 Four STEP BOUNCE-BOUNCES SDWD R.

PART II -- Jump (Music B)  
 9  Jump in place on balls of both ft, landing with ft parallel and L ft slightly fwd, lowering and raising heels twice (cts 1, &, 2, &).  
 10 REPEAT pattern of meas 9, reversing footwork.  
 11-12 REPEAT pattern of meas 9-10.  
 13-16 Eight jumps in place on both ft, L ft crossed in front of R (ct 1), R ft crossed in front of L (ct 2), etc. (cts 3-8).  
 17  Close and jump in place on both ft together, parallel (ct 1), pause (ct 2).

Version known in U.S.A.

PART I (Music A)  
 1-2  Facing slightly and moving R, 2 RUNNING TWO-STEPS (R, L) fwd.  
 3  Continuing, 2 running steps (R, L) fwd (cts 1-2).  
 4  Three quick steps (R, L, R) in place, turning to face slightly L at the end (cts 1, &, 2).  
 5-8 REPEAT pattern of meas 1-4 reversing direction and footwork.

## NEBESKO (cont)

9-12	$\left[ \begin{array}{c} d \\ d \end{array} \right]$	<b>PART II (Music B)</b> Point R toe fwd (meas 9), in back (meas 10). Fwd (meas 11), in back (meas 12), swinging joined hands fwd and bkwd with R toe.
13-16		Four KOLO PAS DE BASQUES (R, L, R, L).
17	$\left[ d \right]$	Stamp R ft in place without taking wt (ct 1), pause (ct 2).

NOTE: The second version above was the first kolo introduced to the California folk dance groups, and reportedly the one which first excited their interest in the kolo dance form. It comes probably from Vojvodina; it is not known in Yugoslavia today.

Presented by Dennis Boxell

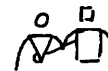
Dance description by Dennis Boxell and Rickey Holden. Abbreviations used to conform to U.O.P. syllabus format.

**CIGANČICA -- Vojvodina (Bačka)**  
(Couple dance)

Translation: Gypsy girl.

Music: Record: Folkraft 1537x45A (2/4 meter)

Starting Position: Open shoulder-waist pos. Ptrs side by side. W on ptr's R. M R arm around her waist and her L hand on his R shoulder. Outside hands down.



Measures      Pattern

1	$\left[ \begin{array}{c} \bullet \\ \bullet \end{array} \right]$	<b>PART I (Music AA)</b> A slight leap sdwd R on R ft, closing L ft beside R without touching floor (ct 1). REPEAT, reversing direction and footwork (ct 2).
2	$\left[ \begin{array}{c} \bullet \bullet \bullet \end{array} \right]$	Three quick steps (R, L, R) in place (cts 1, &, 2).
3-4		REPEAT pattern of meas 1-2 reversing direction and footwork.
5-8		REPEAT pattern of meas 1-4.

9-16	$\left[ \begin{array}{c} \bullet \\ \bullet \bullet \bullet \end{array} \right]$	<b>PART II (Music BB)</b> In closed shoulder-waist pos (ptrs facing, W hands on M shoulders, his holding her waist): Turning to face slightly L so R hips are adjacent, pivot CW with 8 STEP HOP-STEPS as follows: Step on R ft (ct 1). Hop on R ft (ct 2). Step on L ft (ct &).
------	--	--

Variation for meas 16: stamp twice (R, L).

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden. Abbreviations used to conform to U.O.P. syllabus format.

U ŠEST (KORAKA) -- Serbia (Šumadija)  
(Line dance, no ptrs)

Translation: In six (steps); no one knows where "six" steps are. U šest Koraka -- "U šest" for short -- is the most common and popular kolo in Serbia today. There are hundreds of melodies for the dance, and Moravac is one of the most popular. Variations below are presented generally in order of difficulty. Yugoslavs dance these and many other variations regularly. A specific sequence (Variations Ia, IIa, IIIa, IV and IIc below) has become, somewhat unnecessarily, a sort of standard routine in the U. S.

Music: Records: Folkraft 1547x45 A & B; Folkraft 1497x45B (Moravac). 2/4 meter.

Starting Position: "V" pos; OR L hand on hip or in pocket (or L thumb hooked in sash or belt, or in vest) and R hand in crook of neighbor's L elbow. R ft free.



Steps:

**BOUNCE-BOUNCE** (♩♩): With wt on balls of both ft and heels raised slightly, lower heels twice (cts 1, &).

**DELAYED PAS DE BASQUE (R)** (♩ ♩♩): Step sdwd R on R ft (ct 1). Pause (ct &). Cross and step on L ft in front (or in back) of R (ct 2). Step back on R ft in place (ct &). Repeat, reversing direction and footwork, for Delayed Pas de Basque (L).

**DELAYED TWO-STEP (L)** (♩ ♩♩): Step on L ft (ct 1). Pause (ct &). Close and step on R ft beside L (ct 2). Step on L ft (ct &). Repeat, reversing footwork, for Delayed Two-Step (R).

**FLEX KNEE** (♩♩): Bend knee slightly (ct 1), straighten knee (ct &).

**SKIPPING REEL STEP (R)** (♩♩): A hop-step in an uneven rhythm pattern: Hop on R ft (ct "ah" before ct 1). Cross and step on L ft in back of R (cts 1, &). Repeat, reversing footwork, for Skipping Reel Step (L).

**STEP BOUNCE-BOUNCE (R)** (♩ ♩♩): Step sdwd R on R ft, bending knees (ct 1). Begin to close L ft to R, raising R heel slightly (ct &). Straighten knees and lower heels twice (cts 2, &). Repeat, reversing direction and footwork for Step Bounce-Bounce (L).

**Variations (for U šest):** Keep wt mostly on R ft and, during the bounce-bounce (cts 2, &), (a) place ball of L ft fwd, or (b) turn to face slightly L and place ball of L ft bkwd.

**STEP HOP-STEP (R)** (♩ ♩♩): Step on R ft, bending knees slightly (ct 1). Pause (ct &). Hop on R ft (ct 2). Step on L ft (ct &). Repeat, reversing footwork, for Step Hop-Step (L).

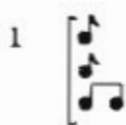
**STEP-TOUCH (R)** (♩ ♩): Step on R ft (ct 1). Close and touch L ft beside R without taking wt (ct 2). Repeat, reversing footwork, for Step ~~Hop-Step~~ (L).

*Touch*

## U ŠEST (KORAKA) (cont)

<u>Measures</u>	<u>Pattern</u>
1	<p><b>VARIATION Ia - Basic</b> Facing slightly and moving R, 2 walking steps (R, L) fwd (cts 1-2). Turning to face ctr, 3 STEP-TOUCHES sdwd (R, L, R). REPEAT pattern of meas 1-4 reversing direction and footwork. NOTE: There is often a quick FLEX (bend-and-straighten) of knee on each upbeat (cts &amp;-ah, etc.), occasionally on both downbeat and upbeat (cts 1-ah &amp;-ah).</p>
2-4	
5-8	
1-2	<p><b>VARIATION Ib - Bend knees</b> As Ia above, except: <i>miss 2 step R to R</i> Bend knees (ct 1). Straighten knees (ct 2), and <i>doe L to R</i> REPEAT (cts 3-4); OR Pause (ct 1), bend knees (ct 2), straighten knees (ct 3), bend knees (ct 4).</p>
3-4	
1	<p><b>VARIATION Ic - Step bounce-bounce</b> As Ia above. Facing slightly R, <del>close and</del> STEP BOUNCE-BOUNCE R in place. Bend knees, lowering heels (ct 1), Straighten knees and BOUNCE-BOUNCE (cts 2, &amp;). REPEAT pattern of meas 3. REPEAT pattern of meas 1-4, reversing direction and footwork.</p>
2	
3	
4	
5-8	
1	<p><b>VARIATION IIa - Step hop-step</b> Facing slightly and moving R, STEP HOP-STEP (R) fwd. Turning to face ctr, 3 STEP BOUNCE-BOUNCES sdwd (R, L, R) OR 3 DELAYED PAS DE BASQUES (R, L, R) in place. REPEAT pattern of meas 1-4 reversing direction and footwork.</p>
2-4	
5-8	
1	<p><b>VARIATION IIb - Step hop-step crossing in back</b> As IIa above, except: Facing ctr, step sdwd R on R ft, bending knees slightly and kicking L ft slightly fwd (ct 1). Hop on R ft swinging L ft around in back (ct 2). Cross and step on L ft in back of R (ct &amp;).</p>
2-4	
1-3	<p><b>VARIATION IIc - Three step hop-steps</b> REPEAT pattern of Variation IIb meas 1 a total of 3 times. One STEP BOUNCE-BOUNCE or DELAYED PAS DE BASQUE (R). REPEAT pattern of meas 1-4 reversing direction and footwork.</p>
4	
5-8	
1	<p><b>VARIATION IIIa - Quick crossing steps in front</b> As IIa above, except: Step sdwd R on ball of R ft (ct 1). Cross and step on ball of L ft in <u>front</u> of R (ct &amp;). REPEAT (cts 2, &amp;).</p>
2-4	

## U ŠEST (KORAKA) (cont)

VARIATION IIIb - Quick crossing steps in back

As IIa above, except:

Step sdwd R on R ft (ct 1).

Cross and step on ball of L ft in back of R (ct &).

REPEAT (cts 2, &amp;). OR:

Combine with IIIa above, crossing in front, then in back, or vice versa.

VARIATION IV - Sevens (and threes)

Step sdwd R on ball of R ft (ct 1).

Cross and step on L ft in front (or in back) of R (ct &amp;).

REPEAT twice (3 times in all) (cts 2, &amp;, 3, &amp;).

Step sdwd R on R ft (ct 4).

As IIa above.

REPEAT pattern of meas 1-4 reversing direction and footwork.

VARIATION V - Quick crossing & skipping reel steps

As IIIa above, quick crossing steps in front.

Five SKIPPING REEL STEPS starting with hop on L ft (cts ah-1, ah-2, ah-3, ah-4, ah-5).

Step sdwd L on ball of L ft (ct 6).

Cross and step on ball of R ft in front of L (ct &).

REPEAT pattern of meas 1-4 reversing direction and footwork.

VARIATION VI

Step diag fwd R on R ft (ct 1).

Cross and a sudden step on L ft in front of R, bending both knees (ct 2).

Step slightly sdwd R on R ft (ct 1).

Cross and step on L ft in front of R (ct &amp;).

Step sdwd R on R ft (ct 2).

Hop twice on R ft (cts 1, &amp;), tapping ball of L ft fwd on the first hop (ct 1).

Close and step on L ft beside R (ct 2).

REPEAT pattern of meas 3 reversing direction and footwork.

REPEAT pattern of meas 1-4 reversing direction and footwork.

VARIATION VII after Var. I c

As I above.

Step diag fwd on L ft (ct 1).

Cross and step on R ft in front of L (ct 2).

One DELAYED TWO-STEP (L) bkwd.One DELAYED PAS DE BASQUE (R).Facing slightly and moving R, one DELAYED TWO-STEP (L).

Dance description by Dennis Boxell and Rickey Holden. Abbreviations used to conform to U.O.P. syllabus format.

Presented by Dennis Boxell

*Carefully slow,  
Cognate + balance  
Knee-bending*

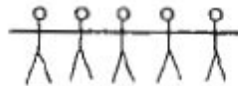
*rice?*

**ADANA -- Macedonia (Skopje)**  
**(Line dance for men)**

**Translation:** Name of a town in Turkey.

**Music:** Record: Folkraft LP-25, side B, band 4. 4/4 meter.

**Starting Pos:** "I" pos. R ft free.



**Steps:** HOP-STEP: With the wt on R ft, hop on R ft (ct 1), step on L ft (ct 2). Repeat, reversing footwork, for Hop-Step (L).

**Measures**

**Pattern**

**PART I - Slow**

1 d

Facing slightly and moving R, step fwd on R ft, bending L knee to raise L ft slowly across in front of R (cts 1-2). *4>4*

2 d

Repeat, reversing footwork (cts 3-4).

3

Step sdwd R on R ft, bending L knee to raise L ft across slowly in front of R (cts 1-2),

4-5

Bend and straighten R knee twice (cts 3, &, 4, &). Repeat pattern of meas 2 reversing direction and footwork.

6-10

Repeat pattern of meas 2-3.

Repeat pattern of meas 1-5.

**VARIATION PART I - Kneeling**

1 d

Facing slightly and moving R, step fwd on R ft, kneeling on L knee (cts 1-2), *4>4*

2 d

Continuing, step fwd on L ft, kneeling on R knee (cts 3-4).

3

Turning to face ctr, a slight leap on R ft, kneeling on L knee (cts 1-2),

4

With wt on R ft, rise slightly and put L ft in crook of R knee (ct 3),

5

Straightening R knee, bend L knee to raise L ft across in front of R (ct 4).

6-10

Same as meas 3-5 above (PART I).

**PART II - Fast**

1

Facing slightly and moving R, 2 Hop-Steps (L, R) fwd (cts 1-2, 3-4).

2

Turning to face ctr, hop on L ft (ct 1).

3

Three running steps in place (R, L, R) (cts 2-4).

4-5

Repeat pattern of meas 2, reversing footwork.

6

Repeat pattern of meas 2-3.

7

Repeat pattern of meas 1.

8

Turning to face ctr, hop on L ft (ct 1),

9

Leap sdwd R on R ft, bending L knee to raise L ft across in front of R (ct 2 -- note music *slow* down here).

10

Bend and straighten R knee twice (cts 3, &, 4, &).

As I above, meas 3-5.

*If w dance  
do so at L end  
of M line using  
handkerchief  
W and W pos.*

*Omega at Instt;  
W and knee bend  
do slight twist of  
ankle, when L knee  
turn ankle to R +  
when R knee, turn  
ankle to L*

*W don't kneel  
Continue Part I*

*(Some  
measurements  
4 Hop-Steps  
before Part II?)*

*slow part = 1 2 3 4 4  
fast part = 1 2 3 4*

Presented by Dennis Boxell

POVRATENO or POVRAČANO -- Macedonia (Skopje)  
(Line dance, no ptrs)

Translation: Returning or repeating.

Music: Record: Folkraft LP-15, side B, band 5. 2/4 meter.

Starting Pos: "W" pos. R ft free.



Steps: *(ct 1, ct 2)*  
LIFT-STEP (R): Same as a hop-step except the hop is not quite a hop because the ball of the ft does not leave the floor.  
STEP-CLOSE (R): Step on R ft (ct 1). Close and step on L ft beside R (ct &). Repeat, reversing footwork for Step-Close (L).

*Left, same  
less in  
beat + have  
ct 1, step ct*

Measures Pattern

**VARIATION I**  
Facing slightly and moving R, 3 LIFT-STEPS (L, R, L), raising free knee high on the ~~ct~~. *left*  
4 *Not much rock* Rock fwd on L ft (ct 1),  
5-8 *mostly slip* Turning to face ctr, step sdwd R on R ft (ct 2).  
Repeat pattern of meas 1-4, reversing direction and footwork.

**VARIATION II**  
Facing slightly and moving R,  
1 *lift* Lift on L ft, raising R knee high (ct 1),  
2 *2-step* STEP-CLOSE (R) (cts 2, &),  
3 *2-step + step* STEP-CLOSE (L) (cts 2, &),  
4 *+ 1 step then "rock"* Two steps fwd (L, R) (cts 1-2).  
Rock fwd on L ft (ct 1),  
Turning to face ctr, step sdwd R on R ft (ct 2).  
5-8 *Not much rock mostly slip* Repeat pattern of meas 1-4, reversing direction and footwork.

**VARIATION III**  
As II above, except dancers release hands and make a CW circle on the step-closes of meas 1 (ct 2) to meas 3 (ct 1). Then a CCW circle on meas 5 (ct 2) to meas 7 (ct 1).

Presented by Dennis Boxell

*When music speeds up lower hands  
dance var. I, left steps = hop steps*

*Marcel taught as learned from Dick Crum with rock fwd on L (meas 1) as 1st ctr.*

*Like pattern = Variation I 2x, II 2x, III 2x, I with hops 4x (last 2x can do double hop meas 3 (cts 1 & 2))*

**DŽANGURICA - Macedonia (Lazarop)**  
(Line dance, no ptrs)

Translation: From village of Džangurje.

Music: Record: Folkraft LP-15, side

Starting Pos: "W" pos. L ft free.

Steps: **HOP-STEP (R):** With the wt c (ct 1). Step on L ft (ct 2). Rej footwork, for Hop-Step (L).  
**NOTE:** Native dancers often a during meas 1-2-5-6, flexing t-per beat. Free knee is raised to ground) on the hops.

Measures	Pattern
1-2	<sup>wt on R</sup> With L ft slightly fwd touch he heel (ct 1), toe (ct 2).
3	Rock fwd on L ft (ct 1).
4	Step back on R ft in place (ct 1).
5-8	<b>HOP-STEP (R)</b> in place (cts 1-4) Repeat pattern of meas 1-4 reve
9	With wt on R ft click L ft shax R (ct 1), pause (ct 2). <sup>no wt</sup>
10	<b>HOP-STEP (R)</b> in place (ct 1-2)
11	Repeat pattern of meas 9 reve
12	Hop on L ft in place (ct 1). Turning to face slightly and m on R ft (ct 2).
13-14	Continuing, 2 <b>HOP-STEPS</b> , (R, L) fwd, turning to face ctr on the last step.

Presented by Denis Boxell

Jankango ✓  
Bishop ✓  
Bourée S  
Margareta ✓  
Waltz  
Tarantella di  
Pepin

Bishop

M1 cast off, del + turn 3rd w/ 2 Lbs.  
W1 " " " " = M1 ...

3rd opt gypsy + M1 + 2nd cast off, W1 + 2nd

① L 1/2

2nd opt gypsy, while others "cast-off"

① L 1/2

4 bar  
dance

Tarantella

- 16 ① step-hop + walk. Rept
- 16 ② 1/2 be turn + bump, Rept L
- 16 ③ cross-over w. hop + th. Rept
- 8 ④ 3/4 step (W = step R L L L in shod bng)
- 8 ⑤ 1/2 step
- 8 ⑥ that
- 8 ⑦ that

Atanas taught this (he called it Skudrinka) at Marsel's workshop and at Stanford.

Rhythm was 4/4 (I think). He started at meas 12. In 4/4 rhythm meas 1 = last part of meas (cts 3, 4), so meas 2-3 = next meas (= feeling of different rhythm)  
On meas 9 he did slip c. to R (L), R (L). (Cands with wt change)



*same as Hatty did*

**BEROVKA -- Macedonia (Eastern Region)**  
(Line dance, no ptrs)

Translation: From village of Berovo.

Music: Record: Folkraft LP-24, Side A, band 1. 2/4 meter.

Starting Pos: Belt hold. R ft free.

Steps: **HOP-STEP-STEP (L)** (♩. ♩): With wt on L ft, hop on L ft (ct 1). Step on R ft (ct &). Step on L ft (ct 2).

**TWO-STEP (R)** (♩. ♩): Step on R ft (ct 1). Close and step on L ft beside R (ct &). Step on R ft (ct 2). Pause (ct &). Repeat, reversing footwork, for Two-Step (L).

**RUNNING TWO-STEP**: Same, except a slight leap on ct 1, or on all cts.

**LEAP-HOP**: Same as Step-Hop, except a slight leap on ct 1.

**STEP-HOP (R)**: Step on R ft (ct 1). Hop on R ft (ct 2).

<u>Measures</u>	<u>Pattern</u>
1 ♩. ♩	Facing slightly and moving R, Hop-Step-Step (L) fwd (cts 1, &, 2).
2-3	Continuing, 2 running Two-Steps (R, L) fwd.
4 ♩ ♩	Turning to face ctr, Leap-Hop (R) sdwd R.
5 ♩	Hop on R ft in place (ct 1).
♩	Step sdwd L on L ft (ct &).
♩	Cross and step on R ft in back of L (ct 2).
6 ♩	A small leap sdwd L on L ft (ct 1).
♩	Hop on L ft, swinging R ft fwd, R knee almost straight (ct 2).
7 ♩	Cross and a slight leap on R ft in front of L, bending body slightly fwd to swing L ft straight back (ct 1), pause (ct 2).
8 ♩	Hop on R ft in place, swinging L ft fwd (ct 1).
♩	Turning to face slightly and moving R, a small leap fwd on L ft (ct 2).

Presented by Dennis Boxell

*Show music as Gaitani over the o?*  
**GAITANAKI RODOU -- Greece (Rhodes)**  
 (Circle dance for women)

Translation: Gaitanaki - a kind of braiding.

Music: Record: Folkraft LP-6, Side A, band 5. 2/4 meter

Starting Pos: "Basket Hold", R arm under, L over. R ft free.

Steps: **STEP-CLOSE (R):** Step on R ft (ct 1). Close and step on L ft beside R (ct 2). Repeat, reversing footwork, for Step-Close (L).

<u>Measures</u>	<u>Pattern</u>
	<b>PART I</b>
1-2 d d	Facing slightly and moving R, 2 steps (R, L) fwd (cts 1-2, <del>3-4</del> ).
3 d	Turning to face ctr, step sdwd R on R ft (ct 1). Close L ft to R without touching (ct 2).
4-6	Repeat pattern of meas 1-3, reversing direction and footwork.
7 d	Facing ctr, step fwd on R ft (ct 1). Close L ft to R without touching (ct 2).
8 d	Step-Close (L) bkwd (cts 1-2). <i>on balls of ft.</i>
9 d	Cross and step on L ft in back of R, bending knees slightly (cts 1, 2).
10 d d	Step-Close (R) sdwd R (cts 1-2). } <i>2 step</i>
11 d	Step sdwd R on R ft (cts 1-2).
12 d	Turning to face slightly R, step fwd on L ft (cts 1-2).
13-24	Repeat pattern of meas 1-12.
	<b>PART II</b>
1 d	Turning to face ctr, step sdwd R on R ft (ct 1). Close L ft to R without touching (ct 2).
2 d	Step sdwd L on L ft (ct 1). Close R ft to L without touching (ct 2).
3-8	Same as meas 7-12 of I above.
9-16	Repeat pattern of meas 1-8, Part II.

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*3 step LOD, sweep. Reverse (including sweep).*

*\*sweep does not include step, just circular motion  
 step is part of next written pattern*

**SYRTÓS HANIÓTIKOS - Crete**  
(Line dance, no ptrs)

Translation: Syrtós from the city of Haniá.

Music: Record: Folkraft LP-6, Side B, band 2. 2/4 meter.

Starting Pos: "W" pos. L ft free.



Measures      Pattern

- VARIAION Ia - Basic**
- 1    ♪    **TOUCH** ball of **LEFT** foot slightly **FORWARD**, bending right knee slightly (ct 1).  
       ♪    **STRAIGHTEN** right **KNEE** (ct &),  
       ♪    **STEP** on **LEFT** foot just in **BACK** of right (ct 2),  
       ♪    Turning to face slightly right, **CLOSE AND STEP** on **RIGHT** foot beside left (ct &).
- 2    ♪    Facing slightly and moving right, **STEP FORWARD** on **LEFT** foot (ct 1),  
       ♪    Turning to face center, **STEP SIDEWARD RIGHT** on right foot (ct 2),  
       ♪    Turning to face slightly left, **CLOSE AND STEP** on **LEFT** foot beside right (ct &).
- 3    ♪    Facing slightly and moving left, **STEP FORWARD** on **RIGHT** foot (ct 1),  
       ♪    **BEND LEFT KNEE** to raise left foot up slightly in back of right leg (ct &),  
       ♪    **STEP-CLOSE** (left) **BACKWARD** (cts 2-&).  
       ♪    **STEP BACKWARD** on **LEFT** foot turning to face center (ct 1),  
       ♪    **CLOSE AND TOUCH** ball of **RIGHT** foot beside left (ct 2),  
       ♪    **STEP** on **RIGHT** foot **IN PLACE**, bending both knees slightly but sharply and swinging left foot slightly forward (ct &).

**VARIAION Ib - Basic with hop**






As Ia except hop on count "and" after count 1 of measures 2, 3, and sometimes 4.

**VARIAION Ic - Basic delayed**

As Ia above except, during measures 2 and 3: **TOUCH** ball of foot slightly **FORWARD** (ct 1), **SLIDE** foot forward (ct &).

- VARIAION Id - Forward and back**
- 1    ♪    **TOUCH** ball of **LEFT** foot slightly **FORWARD**, bending right knee slightly (ct 1).  
       ♪    **STRAIGHTEN** right knee (ct &).  
       ♪    Turning to face slightly left, **TWO WALKING STEPS** (left, right) **BACKWARD** (cts 2, &).
- 2    ♪    Continuing, **STEP-HOP** (left) **BACKWARD**, turning to face center on the hop (cts 1-&),  
       ♪    Facing center, **TWO WALKING STEPS** (right, left) **FORWARD** (cts 2-&).

## SYRTÓS HANIÓTIKOS (cont)

- 3  STEP-HOP (right) FORWARD, bending left knee to swing foot up in back (cts 1-&),
- 4  STEP-CLOSE (left) BACKWARD (cts 2-&).
-  STEP BACKWARD on LEFT foot (ct 1), PAUSE (ct &),
-  CLOSE AND TOUCH ball of RIGHT foot beside left (count 2),
-  STEP on RIGHT foot IN PLACE, bending both knees slightly but sharply and swinging left foot slightly forward (ct &).

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Presented by Dennis Boxell

*may be done  
in mixed lines*

ÁIS GIÓRGIS -- Greece (Korfu)  
(Line dance for women)





Translation: Saint George.

Music: Record: Folkraft LP-6, Side A, band 1. 2/4 meter.

Starting Pos: "V" pos, R ft free. Each dancer holds a brightly colored handkerchief in her R hand.

Steps: STEP-TOUCH (R): Step on R ft (ct 1). Close and touch L ft beside R without taking wt (ct 2). Repeat, reversing footwork, for Step-Touch (L).

MeasuresPattern

- 1  Facing slightly and moving R, 2 steps (R, L) fwd (cts 1-2).
- 2  Turning to face ctr, Step-Touch (R) sdwd R (cts 1-2).
- 3  Step-Touch (L) fwd, raising joined arms slightly fwd (cts 1-2). *a little lower shldr*
- 4  Step sdwd R on R ft (ct 1), swinging arms to R. Touch L toe in front of R ft (ct 2). *slightly fwd*
- 5 Repeat pattern of meas 4, reversing ~~direction~~ and footwork. *now sdwd deq L*

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KE SHOSHANAH BEN HA'CHOCHIM  
 "As The Rose Between The Thorns"

Music: Y. Hadar  
 "Song of Songs"


Dance: Yacov Levi


Record: Tikva 98


Formation D: Couples, facing CCW, hands joined. Description  
 of steps for Boy -- Girl uses opposite footwork.


4/4 8  
 FIGURE 1:

Melody A  
 Meas 1-8

Meas 1  Step-Hop fwd L CCW <sup>at LOD</sup>

Meas 2  " " R  
 " " L  
 " " R.

Meas 3  Step & Turn to L side with LF. - (Face to Face) with ptr  
 Small cross in bk of L with RF. <sup>step to R to R side</sup>  
 Cross LF in front of R.  
 Click RF to L. (Small hop on LF)


Meas 4  Step on RF.  
 Cross LF in front of R.  
 Click RF to L. (Small hop on LF)  
 Step on RF.


Meas 5-8 Repeat the steps of Measures 1 to 4.

FIGURE 2:  
 Melody B  
 Meas 1-4


Meas 1  Step-Hop fwd L CCW

Meas 2  " " R  
 " " L.

Meas 3  Cross RF in front of L. Clap to L side. (bk to bk) <sup>beading body on clap</sup>  
 Step on LF in place, straighten body. <sup>moving fwd LOD still</sup>

Meas 4  Step-Hop fwd R CCW

Meas 5  " " L  
 " " R.

Meas 6  Cross LF in front of R. Clap to R side. <sup>moving fwd LOD still</sup>  
 Step on RF in place, straighten body (Face to face)

Melody B Repeats: Repeat all steps of Measures 1 to 4, Fig II

Presented by Rivkah Sturman

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 College of Jewish Studies  
 San Francisco.

*Not done at Camp, but Ruth Berman 128 taught in Palo Alto*

*Fun! = Machar*  
HOPPA HAY  
*only dance or rec'd this?*

Music-Words: Naomi Schemer Dance: Rivka Sturman

Record:

Formation 3D: Three Dancers, hands joined, facing CCW.

4/4

**FIGURE 1:**

Melody A  
 Meas 1-8

Meas 1	♩	Run fwd CCW R
	♩	" " L
	♩	" " R
	♩	" " L.
Meas 2	♩	Large Cross with RF, in front of L
	♩	Hop on RF.
	♩	Large Cross with LF in front of R.
	♩	Hop on LF.

Meas 3 Repeat the steps of Measure 1.

Meas 4	♩?	Step fwd on RF. (Body leans fwd)
	♩	Hop on RF, kicking LF backwards.
	♩	Step on LF. (straightening body)
	♩	Hop on L, kicking RF fwd.

Meas 5-8 Repeat the steps of Measures 1 to 4.

*Ruth did 2 scissors-kicks fwd with body leaning slightly back - then 2 scissors-kicks fwd with body leaning slightly fwd.*

*all* FACE CENTER: *individually* Triple A Formation. Release hands.

**FIGURE 2:**

Melody B  
 Meas 1-4

Meas 1	♩	Step on RF.
	♩	Sway and Clap to R side.
	♩	Step on LF, turning to L side (Facing CW)
	♩	Step fwd on RF.

Meas 2	♩	Step fwd on LF, CW
	♩	Hop on LF.
	♩	Cross RF in front of L. <i>two RLED</i>
	♩	Step & Turn to face CCW with LF, <i>joining hands in same</i>

Meas 3	♩	Run fwd CCW R
	♩	" " L
	♩	" " R
	♩	" " L.

*Ruth: rept action of Fig I, meas 4*

Meas 4	♩	Step fwd on RF. (Leaning body fwd)
	♩	Hop on R, kicking LF backwards.
	♩	Step on LF. (straightening body)
	♩	Hop on L, kicking RF fwd.

Melody B Repeats: Repeat all steps of Measure 1 to 4.

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DEBKAT DAYAGIM (cont)

- Meas 10    ●    Touch in back with L Toe.
- Hop on RF.
- Close LF. *stamp take just*
- Hold. *side on*

*Rept from beginning*

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*Meas 10*

*Touch in back with L Toe.*

*Hop on RF.*

*Close LF. stamp take just*

*Hold. side on*

*Meas 10*

*Meas 10*

*Meas 10*



MACHAR  
"Tomorrow"

Music-Words: Naomi Schemer

Dance: Rivka Sturman

Record: *Had argi #7*

Formation 3 D: Three Dancers, hands joined, facing CCW.

L-END- - - - -Middle Dancer- - - - -R-END

4/4

## FIGURE 1:

Melody A

Meas 1-8

- Run almost*
- |        |   |                 |
|--------|---|-----------------|
| Meas 1 | ♩ | Walk fwd CCW, R |
|        | ♩ | " " L           |
|        | ♩ | " " R           |
|        | ♩ | " " L.          |
- large steps across*
- |        |   |                                    |
|--------|---|------------------------------------|
| Meas 2 | ♩ | Large Cross with RF in front of L. |
|        | ♩ | Hop on RF.                         |
|        | ♩ | Large Cross with LF in front of R. |
|        | ♩ | Hop on LF.                         |

*Walls = like running steps  
Turn-out.*

Meas 3-4 Repeat steps of Measures 1 and 2.

Meas 5-8 Repeat the steps of Measures 1 to 4.

(Four 2 Measure Combinations)

*release hands. L end & middle dancer turn 1/4 R.*Now, Middle Dancer turns to R shoulder, R-END dancer turn 1/4 L to L Shoulder - Face to face. *with middle dancer.*

## FIGURE 2:

Melody B

Meas 1-8

- |        |   |   |
|--------|---|---|
| Meas 1 | ♩ | Step on RF to R side. (Lean body to own R side) |
|        | ♩ | Clap to R side. <i>shld di.</i>                 |
|        | ♩ | Step on LF to L side. (Lean body to own L side) |
|        | ♩ | Clap to L side. " "                             |

*Everybody  
can do?  
~~Everybody~~*

Meas 2 R-END &amp; Middle Dancer Link R arms &amp; make a complete 4 beat Turn in place.

Meas 3-4 Now Middle Dancer turns to face L-END. They link L arms and make an 8 beat Turn in place.

Meas 5 L-END & Middle Dancer, face to face, dance steps of Measure 1. *fig 2*

Meas 6 L-END &amp; Middle Dancer link R arms and make a complete 4 beat Turn in place.

Meas 7 Middle Dancer turns, face to face with R-END, link L arms and make a complete 4 beat Turn in place.

Meas 8 Now, Middle Dancers, move fwd with 4 walking steps CCW to the next Set.

NOTE: Inactive dancer Claps hands as in Measure 1 then waits to be joined by the Middle Dancer. The general movements form a "Figure 8".

Presented by Rivkah Sturman



EREV BA - I  
"Evening Comes"

Music: A. Levanon-O. Avissar

Dance: Rivka Sturman

Record: Telva 98

Leader's hd held sklder hi

Formation Files Lines of Dancers, hands joined. Leader stands short to R end.

+ forearm ~~at~~ linked

4/4

FIGURE 1:

Melody A  
Meas 1-8

- Meas 1
  - Step fwd with RF. (Facing and mov-)
  - Step " " on L Toe. (ing CCW)
  - Step " " with RF.
  - Hold. - slight rise
- Meas 2
  - Step on LF in place.
  - Step backwards with RF - raising up
  - Step fwd with LF.
  - Hold.

Fig I done in close pos, center arms in contact with neighbors L arm behind R. Arms bent at elbows & joined below.

close R to L →

Meas 3-8 Repeat the steps of Meas 1 & 2 Three more times.

FIGURE 2:

Melody B  
Meas 1-8

- Meas 1
  - Step fwd with RF.
  - Step " " on L Toe.
  - Step " " with RF, turning to face ctr
  - Hold.
- Meas 2
  - Step & ~~Turn to L side~~ with LF. (Face Center)
  - Hold
  - Bend L knee & Tap R heel lightly in front
  - Raise RF & straighten L knee.

Fig II done with hds joined too.

Meas 3-8 Repeat the steps of Meas 1 & 2 Three more times.

2nd of each this remains when the 2nd ends

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①. Facing LOD  
I Starting R - step - close step fwd L. 4x total  
II 3 steps LOD, turning on last one to face ctr  
R beginning on R slightly (hold), bkg up = step - close, then step

EREV BA - II  
"Evening Comes"

Music: Arieh Levanon  
Lyrics: Oded Avissar

Dance: Yoav Ashriel

Record:

*Tikva 98*

Formation A: ~~Couples in a~~ *facing ctr* single circle, hands joined. ~~Girl~~  
~~stands to R shoulder of the Boy.~~

4/4

FIGURE 1:

Melody A

Meas 1-8

- Meas 1    ♪    Step to R side on R Toe.  
          ♪    Cross LF in front of R, bend the knee.  
          ♪    Step on R Toe in place.  
          ♪    Step to L side with LF, turn body L.
- Meas 2    ♪    Step fwd with RF. (Facing & Moving CW)  
          ♪    " " on L Toe.  
          ♪    " " with RF. *raise slightly on R*  
          ♪    Hold.
- Meas 3    ♪    Step backward with LF, turn body  
                  to face Center.  
          ♪    Step to R side with RF. (Grapevine CCW)  
          ♪    Cross LF in front of R.  
          ♪    Step to R side with RF.
- Meas 4    ♪    Cross LF in back of R.  
          ♪    Step to R side with RF.  
          ♪    Cross LF in front of R.  
          ♪    Hold. (7 Beat Grapevine in 2 Measures)

Meas 5-8 Repeat the steps of Measures 1 to 4.  
Release hands

FIGURE 2:

Melody B

Meas 1-8

*make 1 cw turn*

- Meas 1    ♪    TURN-direction of R shoulder, R  
          ♪    " " " " , L  
          ♪    " " " " , R  
          ♪    Cross LF in front of R.  
          ♪    ~~(Move the TURN CCW on TOE)~~

*arms freely moving  
about waist h.*

*facing ctr -  
no turn*

- Meas 2    ♪    Step on RF in place.  
          ♪    Step to L side with LF.  
          ♪    Cross RF in front of L.  
          ♪    Step with LF in place. (Little in bk of R)

Meas 3-4 Repeat the steps of Measures 1 and 2.

Point R shoulder to Center - Move to  
Center - hands free.

- Meas 5    ♪    Step to R side with R Toe.  
          ♪    Cross & down with LF in front of R.  
          ♪    Step to R side with R Toe.  
          ♪    Cross & down with LF, in front of R.

*arms moving  
freely at side*

## EREV BA - II (cont)

- Meas 6 ↓ Step to R side with R Toe.  
 ↓ Cross & down with LF in front of R.  
 ↓ Step on RF in place.  
 ↓ ✓ Step to L side with LF.
- Meas 7 ↓ Cross RF in front of L.  
 ↓ Step to L side with L Toe.  
 ↓ Cross & down with RF in front of L.  
 ↓ Step to L side with L Toe.
- Meas 8 ↓ Cross & down with RF in front of L.  
 ↓ Step on LF in place. (Little in bk of R)  
 ↓ TURN to R side with R TOE.  
 ↓ " " " " L TOE.

*Moves away  
from cl.*

*Turn 1/4 CW  
stepping RL*

Presented by Rivkah Sturman

Notation method by Florence E. Freehof  
 Library of Congress Card No. 63-17819.

Bureau of Jewish Education  
 College of Jewish Studies  
 San Francisco.

MER WAEND ES BITZELI LUSCHTIG SY  
(Switzerland)

Music: Record: *Swiss Children's Dance LP*

Formation: One boy with 2 girls, one on each side. Two lines of "threes" facing each other, hold hands shoulder high, outside arms of girls hang down.

<u>Measures</u>	<u>Pattern</u>
	<b>FIG I</b>
1-2	All do 3 steps fwd, start L, end up with one step R.
3-4	All do 3 steps bkwd, start R, end up with 1 step L.
5-8	Repeat action of meas 1-4.
9-12	Boy joins R hand with R hand girl. 8 walking steps, doing one turn CW, start L. L hand girl watches them.
13-16	Repeat action of meas 9-12 but with L hand girl, joining L hands, turning CCW.
9-16 (repeated)	Repeat action of meas 9-16.
	<b>FIG II</b>
1-4	All do 4 side steps to L, last step is a stamp.
5-8	Repeat to the R.
9-12	<u>Boys</u> : Face R hand girl, clap once in own hands, cross arms before chest, doing 8 times the following steps: <i>step</i> Hop on L, at the same time swing R fwd Hop on R, at the same time swing L fwd On the last hop do a quick turn CCW to face L hand girl.
	<u>R hand Girls</u> : Turn twice with 8 steps CW around, hands on hips.
13-16	Repeat action of meas 9-12, but boy faces L hand girl, who turns CCW.
9-16 (repeated)	Repeat action of meas 9-16.
	<b>FIG III</b>
1-4	The "threes" hold hands in a circle, 8 walking steps CW, start L.
5-8	Same as 1-4, but CCW.
9-12	Stay in line, hold hands high to build arches. R hand girl walks with 8 steps (start R) under arch of boy and L hand girl, boy turns at the last 4 steps under own L arm, L hand girl stands still.
13-16	Same as 9-12, but L hand girl walks under the arch of boy and R hand girl.
9-16 (repeated)	Repeat action of meas 9-16
	<b>FIG IV</b>
1-4	Repeat action of meas 1-4, Fig I.
5-8	Drop hands, all walk fwd with 8 walking steps, start L, passing L shoulders.

## MER WAEND ES BITZELI LUSCHTIG SY (cont)

- 9-16 Two new lines of "threes" face each other, hold hands to form a circle of 6. 16 light running steps CW, start L.
- 9-16 Repeat action of meas 9-16, but CCW, starting R.  
(repeated)

Words to the dance:

Mer wänd es bitzeli luschtig sy und nid länger huse, hundert Eier i d Pfanne schlo und lose wie si pfuse.	We're going to have a good time and not save any longer, Break a hundred eggs in the pan and listen to them sizzle.
Myner Muetter Chabismässer haut uf bäide Syte Schätzeli wenn d mi nümme wotsch so säg mers au bi Zyte.	My Mother has a cabbage-knife and that knife is sharp on both sides. My love, if you don't want me any more Just let me know right away.
Myner Muetter Kafimüllli rumplet um und ume	My Mother has a coffee-grinder and that grinder jolts round and round.
Schätzeli wenn d mi nümme wotsch so säg mer au worume.	My love, if you don't want me any more, Just tell me the reason why.

Presented by Carmen Irminger

## SCHICKTANZ - Switzerland

Music: Record

Formation: Cpls hold inside hands, face in LOD. Some single boys stay behind various cpls. (With children, the dance can also be done by girls only or by boys only).

Measures Pattern

1-8 FIG I (MARCH)  
Cpls march in LOD. The single boys clap whenever they wish and the girls behind them have to leave their ptrs to join the single boys.

9-24 FIG II (WALTZ)  
All of a sudden the music changes to play waltz and the cpls dance in ballroom pos (or two-hand hold). The single boys step aside until the music changes into march rhythm again. They shout and "boedele".

A "live orchestra" changes from march to waltz very unexpected, to make it interesting and it is more fun!

Presented by Carmen Irminger

DREI LEDERNI STRÖMPF  
(Switzerland)

The dance, Drei Lederni Strömpf, is a flirtation dance for adults and there are many figures. Here is the children's version.

Music: Record: *2/4*

Formation: Two children, facing each other, hands on hips.

Measures      Pattern

**FIG I**  
1 "Drei": slap both knees.  
"lederni": clap own hands.  
2 "Strömpf": with R hand, clap R hand of ptr.  
3 Repeat meas 1.  
4 "fönf": with L hand, clap L hand of ptr.  
5 Repeat meas 1.  
6 "chartegspiel": with R hand, clap R hand of ptr,  
with L hand, clap L hand of ptr.  
7 Repeat meas 1.  
8 Both throw hands bkwds, as if they would like to  
avoid the slap of the ptr.

**FIG II (CHORUS)** *2 hand hold shedid can reverse.*  
9-16 In ballroom pos, or two-hand hold, polka or light  
running steps (or hopping). *step Hop CW 2x and 8, CCW, 8*

**FIG III**

Everything is repeated as in Fig I, only the move-  
ments of meas 2 and 4 change: Shake R hand and  
L hand. *Each other leg R*  
*regular Howdydo normal*

**FIG IV (CHORUS)**

**FIG V**

Repeat Fig I, but on meas 2 and 4 touch R elbow to elbow up  
and L elbow. *bend elbow up*  
*Tap outside of ptr elbow shld high*

**FIG VI (CHORUS)**

**FIG VII**

Repeat Fig I, but on meas 2 and 4 pull R lobes of  
the ear, pull L lobes of the ear.

*ptr str across R to ptr L ear*

**FIG VIII (CHORUS)**

Words to the Dance:

Drei lederni Strömpf, zween dezue geed fönf,  
Minn Vatter häd e Chartegspiel mit bar luuter Trömpf!

Three leather stockings and two more make five  
My father has a deck of cards with nothing but trumps.

*sing Tra ha  
for other part.*

Presented by Carmen Irminger

D APPIZAELLER SIND LUSCHTIG  
(Switzerland)

Music: Record:  
 Formation: Two circles, boys outside facing in, girls inside facing out, hands on hips. *fingers first when free.*  
Measures      Pattern  
 1-6      FIG I      *M hands hip to new W*  
          Boys: 6 waltz steps CW (accentuation on first step)  
          Girls: 6 waltz steps to R and L in place, clap hands. *of 1, 2, 3*  
 7      All face a ptr. 3 stamps in place (L, R, L).  
 8      Raise joined R hands, make a bow.

1-8      CHORUS      *Join R.      lead Pursuit.*  
          Boys: With 8 waltz steps lead girl CCW.  
          Girls: Twirl CW with waltz steps under arm of boy.

1-2      FIG II  
          Face ptr, hand on hip.  
          Girls: 1 turn CW with 2 waltz steps.  
 3-4      *then* Boys: 1 turn CW with 2 waltz steps. *step.*  
 5-8      Two-hand hold - 10 light running steps or hops CW in place.

→ *Interlude - M wanders to new W (M stay on outside)*  
Words to the dance:

D Appizäller sind luschtig, d Appizäller sind froh,  
sie sueched es Fraueli und tanzed e soo! Trala.....

Zerscht dreht sich das Fraueli, dänn dreht sich de Maa,  
zletsch tanzed si beidi, Juheirassassa!

The men from Appenzell are jolly, the men from Appenzell are gay,  
They look for a girl that's bright and bonny,  
and then they dance this way: Trala.....

First she gives a whirl, then he gives a whirl,  
Then they both dance... Juchheirassassa!

Presented by Carmen Irminger



**PICCOULET**  
(Switzerland)

This dance originates from the French part of Switzerland. It is a kind of pantomime dance, especially popular among children and students. This dance is accompanied by singing. There is a leader in the middle of the circle, singing and inventing verses, followed by the chorus.

**Music: Record:**

**Formation:** All stand in a circle, holding hands, facing in, no ptrs. Leader in the middle of the circle.

**CHORUS: Et c'est ainsi...**

10 small walking or running steps to L, start L  
10 small steps to R, start R  
(Leader may point out direction)

**Piccoulet du doigt du doigt:**

Leader gives out orders and imitates according gestures. Everybody joins in. Stand in place, move 4 times finger of R hand.

**Piccoulet des doigts des doigts:**

Move 1 finger of R hand and 1 finger of L hand.

**Repeat Chorus to L and R:**

**Piccoulet du doigt du doigt, P. des doigts des doigts, P. de la main de la main, P. des mains des mains:**

Part I is repeated, followed by a new gesture, move R hand, move both hands...

All movements are always repeated from the beginning, followed by a new order from the leader. After the new order, Chorus is repeated. Speed up Chorus and repetitions.

**Song:**

Et c'est ainsi que l'on danse notre charmant Piccoulet (Repeat)

1. Piccoulet du doigt (2X), des doigts (2X) - move 4X finger(s).
2. Piccoulet de la main (2X), des mains (2X) - move 4X hands.
3. Piccoulet du coude (2X), des coudes (2X) - move elbows.
4. Piccoulet du bras (2X), des bras (2X) - move arms.
5. Piccoulet du genou (2X), des genoux (2X) - touch knees.
6. Piccoulet du pied (2X), des pieds (2X) - stamp 4X foot (feet).
7. Piccoulet de la tête (2X), Piccoulet du coeur!! - move head, touch heart or fall on floor.

At the end everybody should be out of breath!

Presented by Carmen Irminger

*gd 4 adults also*

*sharp sound HAY, rob mls 5 with*

**DE APPEZELLER CHEERAB**  
(Switzerland)

**Music:****Record:** *Special but sounds to me like some music from folwara, hsf***Formation:**

Cpls in 2 circles, boys inside facing out, girls outside facing in. Cpls have to be numbered: 1-2-1 etc. All #1 cpls take ordinary ballroom pos (or two-hand hold with children). All #2 cpls hold hands and make high arches. Dancing with children, girls can also dance with girls, or boys with boys, as ptrs have the same steps.

**Measures****Pattern**

1-4

**All #1 cpls:**

*Make a matterhorn*

8 gallop steps sdwd in LOD, boy L, girl R, *private - Matterhorn*  
passing under 1 arch. Separate and build arches.

**All #2 cpls:**

Build arches, after take ballroom pos.

5-8

Same as meas 1-4, but #1 cpls build arches and #2 cpls do the 8 gallop steps.

1-8

Repeat action of meas 1-8.

(repeated)

9

*finger fwd*

All put hands on own hips, ptrs face each other with a distance of about one ft in between. Put L heel fwd. Step on L.

10

Put R heel fwd. Step on R.

11-12

Repeat action of meas 9-10.

13-15

*change places*

Cpls hook R elbows. 1 1/2 turn CW with 6 steps, starting L. *End M outside*

16

Drop arms, separate with 1 step, standing on opp place, 1/2 turn CW to face each other, end with 1 step R. *beard L*

9-12

Repeat action of meas 9-12.

(repeated)

13-16

Hook L elbows. 1 1/2 turn CCW with 8 steps, start L, end with a stamp.

You may find the same dance for adults, then a waltz is added at the end. *8 turning CW, 8 CCW = On same reel as Anneli*

**Song:**

Jiez macht me no de Cheerab, de Cheerab, de Cheerab  
jiez macht me no de Cheerab, de Cheerab, de Cheer. Trala-la...

Presented by Carmen Irminger

DER SIBESCHRITT  
(Switzerland)

Music: Record: *Col SEV 2542, 2532*

Formation: Cpls hold inside hands, face in LOD. (With children the dance can also be done by girls or boys only.) Free hands on hip.

<u>4</u> Measures	<u>Intro</u> Pattern
1-2	Starting with outside ft, 7 small running steps fwd. <i>some stamp on 8.</i>
3-4	The same steps bkwd, release hands, put them on hips. <i>M dip down stamp hold.</i>
5	2 steps sdwd and one stamp, boy to L, girl to R.
6	The same steps twd each other.
7-8	With two-hand hold do 8 running steps around CW.
9-12	Repeat action of meas 5-8. <i>on rpt M can progress fwd to new W after song.</i>

Words to the dance:

1 2 3 4 5 6 7 (Eis zwöi drüü vier fuf s'ächs sibe)  
wo isch ächt min Gspane plibe  
er isch nid det, er isch nid daa, ) repeat  
isch er ächt zAmerika? )

1 2 3 4 5 6 7  
Where is my boy-friend now?  
He isn't here,  
He isn't there,  
Perhaps he's over in America?

Presented by Carmen Irminger

**DEBKA HALEL**  
(Israel)

Dance by Sch. Cohen. Music by E. Netzer.

Music: Record: Tikva T 100 "Debka", Side one, band 6. 4/4 meter.

Formation: Line, leader at R end. No ptr. Hands joined, and down.  
Face CCW.

Styling: Steps are bouncy.

Measures

Pattern

CHORUS

- A 1 Stamp on R ft (ct 1), brush L ft fwd (ct 2), leap onto L ft (ct 3), hop on L (ct &), step fwd on R ft with L toe touching behind R heel, knee bent (ct 4).
- 2 Stamp bkwd on L ft, extending R leg fwd (ct 1), quick Yemenite step to the R side, begin R ft (cts 2, &, 3), step L ft beside R (ct 4).
- 3-4 Repeat meas 1-2 exactly.

FIG I (GRAPEVINE STEP)

- B 1 Face ctr of circle. Stamp R to R (ct 1), cross and step on L behind R (ct 2), Step R to R (ct 3), cross and step on L in front of R (ct 4).
- 2 Step fwd on R, knee bent (ct 1), step bkwd on L in place, extending R leg fwd in air (ct 2), quick Yemenite step to R, begin R ft (cts 3, &, 4).
- 3-4 Repeat action of meas 1-2 of Grapevine Step in opp direction (begin L ft).

CHORUS

- A 1-4 Repeat action of Chorus, meas 1-4.

FIG II

Face ctr of circle.

- B 1 Stamp R ft to R (ct 1), brush L ft fwd, lifting knee high (ct 2); leap on L ft fwd, extending R leg fwd in air (ct 3); jump on both ft, bend knees deeply (ct 4).
- 2 Rise with jump onto L ft, extending R leg fwd in air (ct 1); quick Yemenite step to R, begin R ft (cts 2, &, 3); step L ft next to R (ct 4).
- 3-4 Repeat action of meas 1-2, Fig II.

Notated and presented by Rivkah Sturman

## DJURDJEVKA - KOLO

Djurjevka originated in central Serbia where it was danced in 3/4 time. Later it spread to Vojvodina in the north which favors tamburitza music and dances in 2/4 time. Hence the character of the dance was changed. This is one of the many versions danced at the 2/4 time.

Music: Record: XOPO 315-B "DJURDJEVKA -- KOLO"

Formation: Usual kolo broken circle, with leader at the right end. Joined hands are held low, comfortably straight down.

<u>Measures</u>	<u>Pattern</u>
	<u>PART I</u>
1	Step on R ft across in front of L, raising L slightly off floor (ct 1). Return wt to L in place (ct &). Step on R behind L, raising L slightly off floor (ct 2). Return wt to L in place (ct &).
2	Step on R ft across in front of L, raising L slightly off floor (ct 1). Return wt to L in place (ct &). Step on R in place (ct 2). Hop on R (ct &).
3-4	Repeat action of meas 1-2 starting with the L ft.
5-8	Repeat action of meas 1-4.
	<u>PART II</u>
9	Step on R ft to R (still facing ctr of circle) (ct 1). Step L ft behind R (ct &). Step R ft to R (ct 2). Step L ft behind R (ct &).
10	Step R ft to R (ct 1). Step L ft behind R (ct &). Step R ft to R (ct 2). Hop on R ft (ct &).
11-12	Repeat action of meas 9-10 to the L, starting with L ft.
13-16	Repeat action of meas 9-12.

Continue dancing from the beginning.

ALTERNATE - PART II

Meas 11-12 and 15-16: Do not change direction to L, but continue moving R by crossing L ft over R. Action becomes:

L ft crossed in front of R ft (ct 1). R ft brought to place (ct &).

Presented by John Filcich

ERRATA FOR 1965 FOLK DANCE CAMP  
SYLLABUS

- | <u>Page</u> | <u>Correction</u>   |
|-------------|---|
| 1           | <u>BASIC STEPS IN HUNGARIAN DANCES</u><br>Cifra step: 2nd line: step onto the Left ft <u>next to R ft</u> . . . .   |
| 13          | <u>Pas de bourrée</u> : 4th line should read . . . "straightening the knees <u>slightly</u> (ct 2)"<br><u>Epingle à cheveux</u> : Delete description of 3rd meas. Substitute the following:<br>Take a fast 3/4 turn CCW on L ft (ct 1). Step on R ft near L ft (ct 2). Step in place on L ft (ct 3).  |
| 14          | <u>Croisements</u> : 3rd meas: Take a 3/4 turn <u>CW</u> on L ft (ct 1).<br><u>LA VALSE POINTÉE DE VATAN</u> (Correct spelling)<br>Part I, meas 1: Stamp on L ft ( <u>ct 1</u> ), swing R leg in front (cts <u>2,3</u> ), step on R ft in place (ct <u>4</u> ), swing L ft across in front of R (cts <u>5,6</u> ).  |
| 16          | <u>BOURRÉES CROISÉES</u> :<br>PART I (Bourrée Croisée <u>d'Oulches</u> ) Correct spelling.  |
| 17          | <u>BOURRÉE À TROIS DE LA CHAPELOTTE</u><br>PART I: At end of line 5 add: .but remain <u>face to face</u> with M.<br>PART II: When W has been turned CW by M she circles alone in a CCW direction. When turned CCW by M she circles alone in a CW direction.<br>Note at end: Repeat <u>dance</u> from the beginning. . . . .<br>Add: Dance is done 3 times in all.<br>During the final music M kneels R between ptrs who kiss him on closest cheek.  |
| 18          | <u>LE BRANLE DE COSNAY</u><br>PART I: Delete all and substitute the following:<br>Meas 1 Starting on L ft, step fwd on L (ct 1); close R ft near L (ct 2); step on L in place (ct 3); step on R beside L (ct &); step on L in place (ct 4).<br>Turn 1/4 L on cts 3, &, 4.<br>Meas 2 Step sdwd on R (ct 1); close L to R (ct 2); step R in place (ct 3); step L in place (ct &); step R in place (ct 4). Ptrs' R shoulders are now adjacent.<br>Meas 3 Step sdwd on L (ct 1); close R to L (ct 2); step L in place (ct 3); step R in place (ct &); step L in place (ct 4). Turn 1/4 R on cts 3, &, 4.<br>Meas 4 Step bkwd R (ct 1); close L to R (ct 2); step R in place (ct 3); step L in place (ct &); step R in place (ct 4). Ptrs are now in original pos. |
| 19          | <u>LE LAPIN</u><br>PART I first line: delete "outside". Substitute <u>M L, W R</u><br>At end add: Repeat Part I again.  |

20 LES MOUTONS

✓ Music: change meter to 2/4.

Basic Step: change cts to (1), (&), (2) - not (1), (2), (3).

PART II: M#1 will take hands with ptr 4 times and with opp W 3 times.

Because of his pos, the 1st and 4th times with ptr will be just to pass by.

M#2 does 3 complete tours, turning each W 3 times.

21 L' AÉROPLANE

✓ Music: change meter to 2/4.

PART I: Meas 1: delete "(cts 1,2,3)", substitute (ct 1); delete "(cts 4,5,6)", substitute (ct 2).

Meas 2: change cts as follows: substitute (ct 1) for "(cts 1,2)"; substitute (ct &) for "(cts 3,4)"; substitute (ct 2) for "(cts 5,6)". Make same changes for W steps in same meas. Change W steps to following: W passes in front of M by stepping to L with L (ct 1), close R to L (ct &), step L to L (ct 2).

Meas 4: insert at end: W hands on outside of M upper arm. Change cts as in meas 1.

PART II: Meas 1: Delete "outside ft". Change cts as in meas 1, Part I.

22 LA MACHTAGOINE

PART II, Meas 2: Both stamp on R ft, no wt.

Insert before page 23

Glossary of English Country Dance terms:

Fiat pas de basque - quick two-step.

Balance - step R to R (ct 1), close L to R (ct &), step R in place (ct 2). Repeat, reversing footwork. May also move diag fwd and bkwd.

Stepping - a light polka step. Danced in place it becomes: Hop on R twice, step L (cts 1, &, 2). Repeat, reversing footwork. Free ft taps floor twice on hops.

Basket ring - M hands clasped at W back. W hands on M nearest shoulder.

23 With the exception of Margaret's Waltz on page 28, change the word Measures thru 36 to Counts in each description.

23 THE BISHOP

Cts 57-64: change to read "...to the L half way round."

24 THE FANDANGO

NOTE: Hey -- 2nd line: pass L shoulder.

25 THE COTTAGERS

Cts 49-64: Advance and retire and pass to next cpl may be done in open pos, free hands at sides, or ballroom pos may be used, in which case the pass by is done with quick turning two-steps.

28 MARGARET'S WALTZ

Waltz steps are used throughout, except for meas 17-20.

- 41 RINNCE FADA  
 Music: Add London TW91218.  
 Steps: Last sentence should read...with hop on L.  
 B. 4 meas: M holds W's fingers so that her palm is on top of his index finger.
- 42 ROGHA AN FHILE  
 Music: Add: London TW 91289.
- 57 TARANTELLA DI PEPPINA  
 Music: Record: Add: Folk Dancer MH 2012-A. Used in class and recommended.  
 (8 meas intro).  
 FIG I, Meas 1: Bending slightly fwd, starting R, .. L is swung behind R calf.  
Free hand swings low to R. Meas 3-4 end of 1st line:... L ft fwd, straighten-  
 ing body, free hand swinging up.
- 58 FIG IV, 2nd line: ...taking 8 modified... 5th line: ...with 8 bkwd...  
 FIG VII: Each crossing is done with 8 running steps.  
 Delete last line "and Fig II". Dance ends with repeat of Fig I.
- 60 HALEMAUMAU  
 Final paragraph: ...at end of figure do only one Interlude.
- 65 MACDONALD OF SLEAT  
 FIG I: Delete: M hands up overhead, thumb to middle finger.
- 66 FIG II, Meas 1-4: Delete "with hands joined in line".
- 67 FIG V: All pas de basques are danced in place. Travel only on skip change of  
 step.
- 68 FIG VI: Meas 25-28 should read: "W dance 2 skip change of steps.."  
 Meas 29-32 should read: "With 2 skip change of steps..."  
 FIG VII: W join inside hands. All setting steps begin R.
- 79 ZWIEFACHER  
 Die Alte Kath: 2nd EP listed should be EP 56908  
 's Luada - EP 56908
- 80 PÄSCHADA ZWOASCHRITT  
 Meas II: W turn CCW.  
 Meas 13-16: Instead of turning on meas 15, progress to next dancer to L. On  
 meas 16 do stamps in front of new ptr.
- 83 APPENZELLER ALIWANDER  
 2/4 meter. 4 meas intro.  
 FIG II, meas 9-16 (repeated): Last sentence change to read: W puts her L arm  
 around ptr's waist, holding his L hand in hers on his L hip.
- 84 FIG VI, meas 9-16 and 9-16 (repeated): End each phrase with jump on both ft.  
 instead of what is written.
- 85 IL SOT DA CRUSCH  
 FIG I: change hops to step-hops.
- 87 LA FAIRA DA SENT - 2/4 meter  
 FIG I: Substitute hop for bounce throughout.



88 LA FAIRA DA STRADA

Meter is 3/4

INTRODUCTION: 6 cts and a pause. Then there is an upbeat of an eighth note. The first step-together is done on cts 3, &. Continue the dance steps as described, ignoring the measures. Each action begins on the musical ct of 3, &.

FIG III, meas 5-8: move around floor in LOD, turning CW.

89 BÜNDNER SIEBENSCHRITT

FIG I, meas 7-8: ... with 4 step-hops.

FIG II, meas 9 and 10: W moves first to M L, then to his R. Meas 11-12: M does 4 step-lifts fwd...

90 ZWEI REIHE POLKA - 4 meas Intro.

FIG I, meas 3-4: 4 step-hops. Meas 7-8: W turns with 4 step-hops.

FIG II, meas 11-12: Dancer's R hand clasps ptr's L hand in middle of back.

FIG III: use step-hops throughout.

FIG III, Meas 17-18: W keep to R as they pass each other.

91 LA FINE GOUTTE DE DÉZALEY

FIG I, meas 5-8: Dancers move RLOD (CW), but turn is CCW.

Meas 13-14: Both bend knees while peeking.

FIG II: Formation: M R arm below, W L on top. Meas 17-18: Both do one mazurka... 2nd Line: with 3 steps W move... Add: M dances 3 steps in place. Meas 19-20: Both do 1 mazurka step fwd and with 3 steps M move... Meas 25-32: Delete "but in opp direction." Insert: M crosses over first.

92 FIG IV, Meas 29-32: Sling Waltz: Meas 30, M places W R hand at ctr of her back and takes it in his R hand. Meas 31-32, M pulls by R hand to turn W CW.

93 DREIFACHE KREUZPOLKA

FIG I, Meas 1-2: Line 3: toe is touched near ball of supporting ft, not crossed over.

FIG IV, Meas 33-34: Add: touch with no wt.

94 TRÜLL-MASOLLKE Add 2 dots over the "U"

Formation: Delete "facing in LOD". Add M back to ctr.

4 meas of Introduction.

FIG I, Meas 2: By ct 3 the joined hands are brought between ptrs. Meas 4:

By ct 3 the joined hands are extended.

FIG II, Meas 9-12 (repeated): Delete "and opp footwork".

FIG III, Meas 1-8: Delete all of this.

Dance is done twice through completely and ends with the next repetition of Fig I.

Check all record numbers for Israeli dances against the list to be found on new page 96.

95 ZEMER ATIK

Substitute the attached description for the one in Syllabus.

- 97 ETEN BAMIDBAR  
 Music: Add Tikva T 100.  
 FIG I, Meas 2: Delete "body leans to R side". Delete "shoulder high to R side" both times it appears. Meas 4: Delete similar actions to L side.
- 98 FIG II, Meas 4-5: 2nd line: begin R ft and CW. Meas 8: Add after step-hop L: crouch and clap hands low. Meas 9: Add: raising hands in a sweeping arc.
- 99 OR CHAVATSALOT  
 Music: Folkraft 1430.
- 102 SHIR TODAH (correct spelling)  
 Music: Add: Hed Arzi 18-28.
- 103 KI TAVO'U EL HA'ARETZ (correct spelling)
- 104 SCHUALIM K'TANIM  
 Music: Insert HED ARZI 18-28.  
 PART I, Meas 1: Delete "step diag fwd R". Insert step twd ctr on R.  
 Ct 3: delete "diag".
- 107 EL HARAHAHAT  
 Music: Add: HED ARZI 18-28. Tikva 24. Folkraft 010x45B.
- 108 HA' SHUAL (correct spelling)  
 Music: Add: Tikva 98. HED ARZI 7.  
 Formation: Delete "cpls, W on ptr's R". Single circle of dancers.  
 PART I, Meas 3-5: Delete "raising hands on ct 1"; delete "lowering hands ct 5".  
 PART II, Meas 19-22 and Meas 23-26: These meas describe a variation turning the dance into a cpl dance. When done this way dance begins with W to R of ptr.
- 109 SAVILA SE BELA LOZA  
 On Schottische Step closing ft may cross in front, never in back.  
 Variation for PART II, "Double Hops": (2 meas step). Hop on L (ct 1), step R to R (ct &), step on L directly in front of R (ct 2). Step on R in place (ct 1), hop on R (ct 2). Repeat, reversing footwork. Note: This is almost identical to "basic kolo step" in many dances from Vojvodina and Serbia except here the ft is always crossed in front on ct 2 of meas 1.
- 110 AJDE LEPA MARO  
 Steps: Each step is done with a plié.  
 PART II: Change Step-bends to Touch-steps.
- 114 JOVICA  
 Also done as a cpl dance in shoulder-waist pos.
- 115 NEBESKO  
Slow the record a little.  
 PART II, Meas 9: should read... lowering and raising heels once (cts 1,2).

- 117 U ŠEST  
Last line: reversing footwork for Step-Touch (L)
- 118 Variation Ib: on meas 2 step R to R, close L to R.  
Variation Ic: delete "close and".
- 119 Variation VII after Var. Ic meas 1-4: As Ic above.
- 120 ADANA  
If W dance they do so at L end of M's line and a handkerchief is held by last M and first W. W use "W" pos.  
Variation PART I: W do not do kneeling step, but continue pattern of PART I.
- 121 POVRA'TENO  
VARIATION I, Meas 1-3: should read...knee high on the lift.  
Add: When music speeds up lower hands and dance Variation I except Lift-steps become Hop-steps.
- 122 DŽANGURICA  
Meas 1-2: 2nd line of description: change cts (3) and (4) to (1) and (2) (of meas 2).
- 124 GAITANÁKI RÓDOU  
PART I, meas 1-2: change cts 3,4 to 1,2. Meas 8 and 9: done on balls of ft.  
On ct 2 of the following meas: PART I, meas 3, 6, 7 and PART II, meas 1, 2 - the closing ft describes a circling motion.
- 126 ÁIS GIÓRGIS  
May be done in mixed lines.  
Meas 4: Delete "s'wd". Insert: diag bkwd R. Meas 5: Delete: ... "direction and". Move bkwd diag l.
- 127 KE SHOSHANAH BEN HA'CHOCHIM  
Record: Tikva 98.
- 129 DEBKAH DAYAGIM (correct spelling)  
Record: Hed Arzi 10. Tikva T 100.  
FIG I, Meas 5-6: 4 step-hops, crossing L in front of R on 4th step-hop.  
FIG II, Meas 1-4: Delete all of 2nd line. Meas 8: 2 step-hops (not skips).
- 131 MACHAR  
Record: Hed Arzi #7.  
Throughout dance substitute "light running steps" for "walk".  
FIG I, Meas 2: delete "large" on cts 1 and 3. At end of FIG 1, release hands, L End and Middle Dancer turn 1/4 R. R End dancer turn 1/4 L to face Middle Dancer.  
FIG II, Meas 1: Clap shoulder high on cts 2,4. Meas 5: "dance steps of meas 1, FIG II."





ZEMER ATIK  
(Israel)

Dance by Rivkah Sturman. Music by Kashtan-Ne'eman.

Music: Record: Festival FS 201, Tikva T100. 4/4 meter.

Formation: Single circle of cpls, W in front of M, all face CCW. R hand on L shoulder of dancer ahead. Bend L arm so L hand touches hand on own L shoulder.

Measures      Pattern

FIG I

- A 1      Begin with R, do 4 running steps fwd (cts 1,2,3,4).  
 2      Step R (ct 1), bend R knee and clap hands to R, shoulder high (ct 2). Repeat for cts 3,4, beginning L.  
 3-8      Repeat action of Fig I, meas 1-2, three times.

FIG II

- B 1      Face ctr of circle, do 2 step-bends twd ctr, R, L (cts 1,2,3,4); snap fingers on cts 2,4, hands at shoulder level in front of body, palms twd body.  
 2      Begin R, move bkwd with 4 running steps (cts 1,2,3,4); bring hands gradually down to sides.  
 3-8      Repeat action of Fig II, meas 1-2, three times.

FIG III

- Cpls in double circle, W at M right side, inside hands joined, face CCW.  
 A 1      Do 4 running steps fwd (cts 1,2,3,4).  
 2      Face ptr, 2 step-bends.  
 3-8      Repeat action of Fig III, meas 1-2, three times.

FIG IV

- B 1      2 step-bends fwd in LOD.  
 2      W, with 4 running steps, turns 1/2 CCW under the joined hands. M does 4 running steps in place. M brings joined hands down behind W head. She places her R palm against his back. His L hand remains at his side.  
 3      Both turn CW with 2 step-bends.  
 4      Retaining joined hands (M R, W L) W removes R hand from M back and continues to turn CW with 4 light running steps. M passes behind W back to orig pos with 4 light running steps.  
 5-8      Repeat action of Fig IV, meas 1-4.

VARIATION: Dance can become progressive, during Fig III, by having M send ptr fwd on meas 3 (4 running steps) and again on meas 7.

Presented by Rivkah Sturman

ISRAELI RECORD LIST - Rivkah Sturman

TIKVA T 100 "Debka" - Available now

Side 1 - Debka Dayagim

Debka Druz

Debka-Debka

Debka Daluna

Hein Yerunan

Debka Halel

Side 2 - Ma Navu

Hora Nirkoda

Zemer Atik

Eten Bamidbar

Niguno Shel Yossi

Kalu Raglayim

TIKVA #98 "Dance with Rivkah" (Available in September)

Sissu Sissu

Ne 'achez Bechol Mishlat

Erev Ba

Simchat He'amel

Ha Schual

Le'an Noshevet Ha Ru'ach

Yarad Dodi Legano

Od Lo Achalnu

Ani Le Dodi

Ke'shoshanah

Mazurka Israeli

Jonati

HED ARZI AN 18-28 "Israeli Folk Dances" (Available in September)

Shu'alim K'tanim

Or Havatzaloth

Debka Dayagim

Ki tavo'u el Ha'aretz

Ahavat Hadassah

El Harahat

Ve Hetifu

Kalu Raglayim

Aschira La'adonai

Es Va 'Ke vess

Shir Toda

Kol Dodi

HED ARZI #7 "Israeli Folk Dances" (Available in October)

Machar

Derech Aruka

Hora Nirkoda

Hopa He

Ha Schual

Schibolee Pass