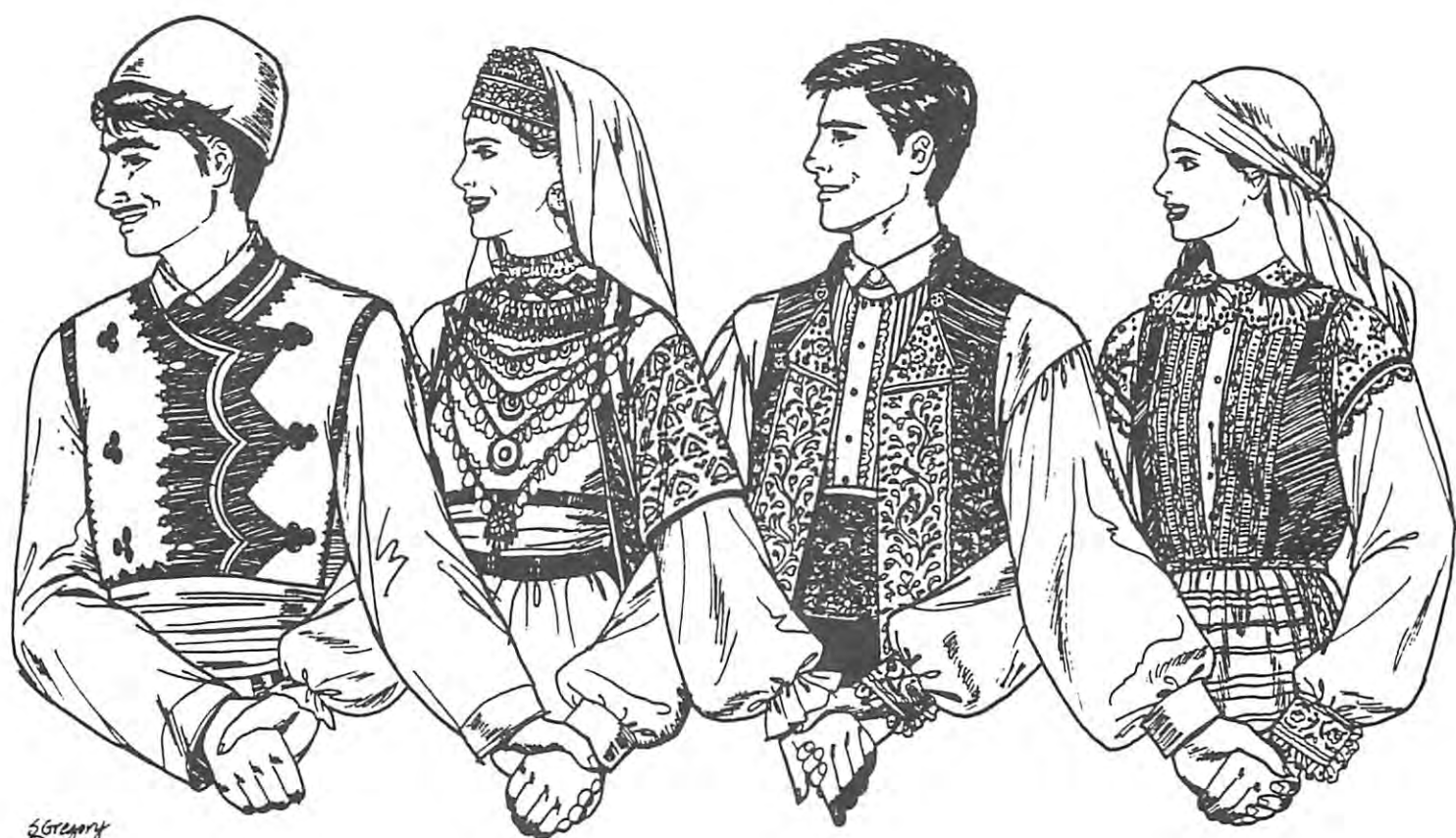


STOCKTON



Folk Dance Camp 1999

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Errata and Addenda for 1999 Folk Dance Camp Syllabus

Page Clarification

iv Add bio for **Stephen Kotansky – Dances of the Balkans**

Steve Kotansky teaches dance from Central and South-eastern Europe, including Hungary, Romania, former Yugoslavia, Bulgaria, Greece, and Albania. Steve is known for his energetic and passionate teaching and his knowledge of diverse dance styles.

After high school, Steve moved from Northern California to Los Angeles, where he danced with AMAN and the Liberty Assembly, and taught at major Los Angeles folk dance cafes. In 1972 he received a scholarship from the Rubi Vucheta Memorial Fund to study dance in former-Yugoslavia. From there he moved to Munich, where he continued his teaching and research into Balkan dance. There, he founded the Gajda Folklore Ensemble, which in 1993 celebrated its twentieth anniversary.

After moving back to the States, Steve served on the teaching staff of the Ethnic Folk Arts Center and the American Hungarian Folklore Centrum. He has taught at most of North America's major folk dance camps, and choreographed for major folk dance companies. He still travels to Europe to continue his research, and appeared on Hungarian Television, performing and teaching Yugoslav-Macedonian dances to two thousand enthusiastic Hungarian dancers at a major folk festival.

Steve lives in New York with his wife Susan, also a dancer, and two children, Jesse and Maya.

1 **Aalistullaa**

Pronunciation: AH-leess-tool-lah

CD: 1999 Tanhukurssi Band 11

Formation: Cpls in a large circle, W on M L, inside hands joined in V-pos, outside hands down at sides.

In diagram at R, square = W, circle = M. Should be reversed to match other diagrams.

In this dance, W is to L of ptr.

For recreational dancing: Form an outside circle of cpls facing an inner circle of cpls. All cpls start dancing at the same time.

Steps: Optional walking step: Step or low leap onto R (ct 1); scuff L heel near R ft (ct &);

Step or low leap onto L (ct 2).

Introduction: 2 meas.

Fig I, meas 1-2: Dance may start with either ft

Fig II, meas 1: Pass L shldr.

Fig III, meas 1: Change to meas 1-2. Cpl 1 raise inside joined hands and change places with Cpl 2 with 8 steps. Cpl 2 (with inside hands joined) goes under the arch.

meas 2: Change to meas 3-4. Repeat meas 1-2 back

meas 3-4: Delete all.

meas 5 - 8: Add: When dancing in 2 concentric circles, all cpls twirl CW and CCW. On meas 8 the cpls dancing on the inside circle move on to the next cpl on the R.

2 **Ankeliini**

Pronunciation: AHN-keh-lee-nee

CD: 1999 Tanhukurssi Band 8

Formation: Same as Contra lines with the head of the hall twd the bottom of the pg. (O=W) The numbering is reversed from the way we usually do it but directions are correct.

Introduction: 2 meas.

Fig I, meas 5-8: Return to place in the same track. M5 and W1 still pass back-to-back.

Fig II, meas 7-8: Cpls in the line move sideward up 1 place (W to L, M to R).

3 Hylkeen hyppely

Pronunciation: HOOL-kehn HOO-peh-loo

CD: 1999 Tanhukurssi Band 2

Formation, line 2:....outside hands down at sides or fists on hips with wrists straight.

Introduction: 2 meas.

Fig II, line 2: representing flippers of a seal.

meas 1: Change pivot to buzz

meas 2: Entwine forearms with ptr. Elbows are still at shldr level and hands in flipper pos. M arms go under and behind W arms.

meas 3: Release arms and buzz 3

meas 4: Change sway up and down to bounce up and down.

meas 9 - 10: Dance 4 buzz steps to face ptr

4 meas 13-14: Repeat meas 2 twice, making 2 full turns CW.

meas 15: Change pivot to buzz.

meas 16: Repeat meas 4.

5 Isovarvas

Title means big toe

Pronunciation: EE-soh-vahr-vahs

CD: 1999 Tanhukurssi Band 4

Formation: Wrists are straight when fists are on hips. Can be danced at random about the floor.

Steps: Polka: Whenever mentioned, change polka to buzz step.

Should read: Step on full R ft, bending knee (ct 1) step on ball of L ft slightly to L of R heel.

Varvaskanta: Change to read:

meas 1: Hop on L, turning R side of body twd ptr., R toes on floor and R heel up (ct 1); hop on L, turning to face ptr, R leg in front, heel on floor, R toes up (ct 2); leap onto R, bending L knee and raising R ft up behind.

meas 2: Repeat meas 1 with opp ftwk. Start with hop on R, turning L side of body twd ptr, L toes on floor and L heel up.

Introduction: 2 meas.

Part II Arms are rounded and firmly held.

meas 1-4 R hips are opposite rather than adjacent.

meas 5-8 L hips are opposite rather than adjacent.

7 Katrilli Pedersöreltä

Pronunciation: KAH-treel-lee PEH-dehr-suhr-rell-tah

CD: 1999 Tanhukurssi Band 1

Steps, Karkelo, meas 1-2: Dancers may go a little past the L shldrs.

meas 9-14: M turn CCW.

Last 3 lines: Large Circle: Arms are crossed at wrists.

Steps: Add: Finnish Polka: The polka has a slight up and down movement which comes from ankles and balls of ft, while knees are fairly stiff. The steps on cts &, 2 could be small leaps. Push off from L ft (upbeat); land on balls of both feet (ct 1); step onto ball of L ft (ct &); step onto ball of R ft (ct 2). Step repeats with opp ftwk.

Introduction: 3 meas.

8 In Fig I, Fig II, Fig III meas should be 1-8 twice, 9-16 twice, 17-24 twice, and 25-32 once. Fig IV should be meas 1-8 once, 9-16 twice, 17-24 twice, and 25-32 once.

Fig I, meas 17-24: Change to: ... (back M and front W, front M and back W).

Fig II, meas 17-24: Change to: ... (right M and left W, left M and right W).

Fig III, meas 17-24: Change to: ... (front M and back W, back M and front W).

Fig IV, meas 1-8: Add: Polka sideways: Heads polka out of square, into square, out of square, turn half CW; polka into square, out of square, into square, turn half CW. At the same time the Sides do the same with opp direction (turn is still CW).

9 **Kuuden kolmeinen**

Pronunciation: KOO-dehn KOHL-may-nehn

CD: 1999 Tanhukurssi Band 10

Introduction: 2 meas.

Reel of Four: Add at end: Hands are down at sides.

10 **Maanitus**

The name refers to a charmer or shaman.

Pronunciation. MAH-nee-tooss

CD: 1999 Tanhukurssi Band 9

Introduction: 2 meas.

Fig II, Charming her back, meas 9-16: Ripaskaa are pryziadka-like figures.

meas 17-24: Suistamo twirls are CW ptr turns in Ballroom pos with low running or walking steps.

11 **Puolitahtinen**

Pronunciation: POO-oh-lee-tah-tee-nehn

CD: 1999 Tanhukurssi Band 7

Formation: In class, the dance was done in longways formation.

Introduction: 2 meas.

Steps, line 2: Change to: (ct 1); place L beside R, rising

Polska is like a buzz step.

13 **Ruha**—lawn party dance

Pronunciation: ROO-hah

CD: 1999 Tanhukurssi Band 12

"Ruotsin" is the Finnish word for "Sweden" so "Swedish Quadrille from Sahalah" is the correct translation.

15 **Ruotsinkatrilli Sahalahdelta**

The name means "~~Russian~~ Quadrille from Sahalah."

Pronunciation: ROO-oht-seen-KAH-treel-lee SAH-hah-lah-dehl-tah

CD: 1999 Tanhukurssi Band 3

Steps: Change skipping to step-hops.

Introduction: 2 meas.

Fig III, meas 1-4: Change skipping steps to step-hops.

16 Fig IV, meas 1-16: Add: M extends R upper arm away from body, forearm parallel to floor, pointing diag fwd. W places L arm under M's arm near elbow and drapes L wrist on M's R forearm.

17 **Sysmääinen**

The name means "Dance from Sysmääl."

Pronunciation: SOOSS-mah-ligh-nehn

CD: 1999 Tanhukurssi Band 6

Formation: In class, dance was taught with 4 and 8 cpls in a square.

Introduction: 2 meas.

Fig I, Circle, meas 1-8, line 4: Delete: M shout and.

Changing places, meas 1-4: Promenade pos: Join hands palm to palm, thumbs linked, R in R and L in L, at waist level; M's L palm up and R palm down, W's opp.

Fig III, Grand Right and Left, Add:

meas 1-8: With change steps, pass 6 people and turn the 7th by the R hand to face opp direction.

meas 9-16: Return to orig ptr.

Insert after Grand Right and Left description:

IV. ARCHES

Circle (Chorus)

Arches

1-16: As written.

Change IV to V. WALTZ.

- 19 **Tule ystävä armas leikkiin**—taught in singing class
Pronunciation: TOO-leh OOS-tah-vah AHR-mahs LAYR-keen
CD: 1999 Tanhukurssi Band 13
- 21 **Amalel Shir**
Pronunciation: ah-mah-LELL SHEER
CD: Israel Dances Band 3
Introduction: Add: Begin on vocal.
Part I, ct 8: Change to: Repeat ct 6.
Part II, cts 5-8: Add: End with L shldr to ctr.
Delete ct 32. Change to cts 17-~~32~~: Repeat cts 1-16.
Part III, ct 5: Change to: Step on R behind L with bent knee,
- 22 Interlude: ct 1: Add at end: ending with R shldr to ctr.
Definition of Double Cherkessia: Add: Can beg with either ft in either direction.
- 23 **Anavai**
Pronunciation: AH-nah-vigh
CD: Israel Dances Band 4
Introduction: Add: Begin on vocal.
Fig II: Add: cts 17-32: Repeat cts 1-16.
- 24 **Balada LeMa'ayan** (note spelling change)
The name means, "a song about a spring (water source)."
Pronunciation: bah-LAH-dah leh-mah-YAHN
CD: Israel Dances Band 2
Introduction: Begin on vocal.
Part I, cts 11-12: Delete: and rejoining hands.
cts 15-15: Replace balance with lean on both cts.
Part II: Add: Join hands in V-pos.
- 25 **Debka Ha'Chamor**
Pronunciation: DEHB-kah hah-hah-MOHR
CD: Israel Dances Band 5
Part I, cts 5-8: Change to: Fast Yemenite with R to R; fast Yemenite bkwd with L.
cts 11-12: Change to: ... while turning 1/2 to L to face RLOD; hold, raising arms high above head, but keeping hands joined.
ct 13: Change to: Leap onto R;
cts 14-15: Change to: Step on L; close R to L, no wt, and lower arms.
Add: cts 16-30: Repeat cts 1-15.

Part II, cts 5-6: Change to: Leap onto R to R;

26

Eich Af HaZman (note spelling change)

Pronunciation: EHKH ahf hah-ZMAHN

CD: Israel Dances Band 6

Choreographer is Eli Ronen.

Formation: Hands are free at sides.

Introduction: Begin on vocal.

Part I, cts 9-16: Add: End facing ctr with last hop.

Part II, ct 1: Change to: Facing ctr, stamp fwd

cts 9-12: Change to: Moving diag to R, step L, R, L, and hop on L, turning 1/4 L on last hop to face diag L.

cts 21-22: Change to: Step bkwd R, L.

27

Hakolot Shel Piraeus (note spelling change)

Pronunciation: hah-koh-LOHT shehl peer-AY-oos

CD: Israel Dances Band 11

Part I, cts 3-4: Change to: Pivot 1/2 on R to R to face out;

cts 9-12: Change to: Tcherkessia beg fwd on R.

Part II, cts 1-4: Change to: ... and pivot 1/2 on R to R to face out;

cts 9-10: Change to: Sway on R to R;

cts 15-16: Change to: Step on R across in front of L; touch ball of L ft next to R.

Part III, cts 15-16: Change to: Turn 1/2 to R with R, L to face out.

cts 23-24: Change to: Turn 1/2 to R with R, L to face ctr.

28

Part IV, cts 9-12: Change to: Tcherkessia beg fwd on R.

29

Halleluya Betziltzeley Shama

Pronunciation: hah-leh-LOO-yah beh-TZEEL-tzeh-LAY shah-MAH

CD: Israel Dances Band 7

The name means, "Praise his name with finger cymbals."

Introduction: 16 meas.

Part I, meas 3: Change to: Step on R behind L (ct 1); hesitate (ct 2); step on L to L (ct 3).

meas 5: Change to: Step on L to L (ct 1); hesitate (ct 2); step on R to R (ct 3).

Part II, meas 1: Change to: Full turn to R (CW) with step on R (ct 1); hesitate (ct 2); step on L (ct 3).

meas 3: Change to: Walking fwd in LOD, step L (ct 1); hesitate (ct 2); step on R (ct 3).

meas 5: Change to: ... lowering arms (ct 1); hesitate (ct 2); step on L to L, facing ctr (ct 3).

meas 7: Change to: ... in place (ct 1); hesitate (ct 2); step on R to R, facing ctr (ct 3).

meas 10: Change to: ... with step on L (ct 1); hesitate (ct 2); step on R (ct 3).

meas 13: Change to: ... on L (ct 1); hesitate (ct 2); turn R and step on R to R and outside (ct 3).

meas 14: Change to: ... in front of R (ct 1); hesitate (ct 2); step on R, moving out (ct 3).

30

Hora Tschok (alternate spelling: Hora Tzchok)

Pronunciation: HOH-rah TZOHK

CD: Israel Dances Band 1

Introduction: Add: Begin on vocal.

Part I, cts 5-8: Change to: Facing ctr, dance 2 pas de basque steps R and L.

Part II, cts 5-6: Change to: Run to R with 2 steps (R, L).

cts 25-32: Add: End facing CCW.

Part III, cts 9-12: Change to: ... ending facing ctr; lean to R, clapping hands to R (ct 12).

cts 13-16: Change to: Repeat cts 9-12 with opp ftwk and direction.

Kulanu Ba'Mitz'ad

Pronunciation: koo-LAH-noo bah-mih-TZAHD

CD: Israel Dances Band 8

While the music is originally a Russian melody, the lyrics are in Hebrew.

Formation: Hands are free, not joined.

Introduction: Begin on vocal.

Part I, cts 1-4: Change to: Tcherkessia, beg R fwd. Arms are raised dramatically over head (ct 1); arms lowered (ct 3).cts 11-14: Add at beg: Beginning with R in front of L,cts 15-16: Change to: Step out on R and pivot 1/2 CCW to face in; step on L in place.Part II, Section 1, cts 7-8: Change to: Turn 1 1/4 CW twd edge of circle with R, L. End with L shldr to ctr.Section 2, cts 1-3: Change balance to lean. Add: Movements are in groups of 3 but music is still 4/4 meter.cts 4-6: Change to: Full turn to L, moving twd ctr with L, R, L.Section 3, cts 6-8: Change to: Turn 1 1/4 L (CCW) in RLOD with L, R, L.cts 9-12: Change to: Dance Mayim step beg with R in front of L; end facing ctr.**Laila Zoher**

Pronunciation: LIGH-lah zoh-HEHR

CD: Israel Dances Band 9

Note: With this recording, omit the Ending.

Introduction: Begin on vocal.

Part I, cts 5-8: Change to: Tcherkessia beg fwd with stamp (with wt) on R.cts 13-16: Change to: Turning 1/4 L to face ctr, step on R to R;Part II, cts 13-14: Change to: ... R hip fwd; leaving L in place, swivel on both ft 1/2 to L (CCW) to face out, taking wt on L.**Mei Hanchalim**—not taught**Zohi Artzi**—not taught**Aptaliko**

Change country to Greece.

This is traditionally a men's dance.

Line 4 of top paragraph: Change to: ... as performed on the Greek island of Mytilini

Cassette: Stockton 1999 – S. Kotansky Side A/7

Rhythm: Change to: ... or 2 1 2 1 1 2 (SQSQQS).Fig I: Change to: ... step on L to L (S); bring R twd L ft. then step on R to R (Q); ... R behind R (Q); small leap on R to R (S).Fig II: Change to: Step on L to L (S); bring R twd L, then step on R to R (Q); ... in front of R (S); bringing ft together with knees bent and most of wt on L, bounce slightly and move knees slightly to L (S); move knees to R, taking wt mostly on R (S).

Fig III, meas 1: Add at end: ... quick hop on R as L lifts across R).

meas 2: Change to: Step 1/4 turn on L to L, clapping hands fwd (Q); slap R heel with R hand (Q); step 1/2 turn on R ... rock onto L (Q); rock onto R (S).

Change Fig V to Fig IV.

meas 1: Change to: ... step on L to R in front of R, clapping hands fwd (Q); ... tap L toe in back of R (Q); brush ball of L ft fwd and in front of R shin (Q);

Sequence: Fig I, Fig II, Fig I, Fig III, Fig I, Fig IV. Do figures in the order suggested, but the number of repeats is up to the leader.

- 46 **Bačkovsko Horo**
 Source: Belčo Stanev, 1980.
 Cassette: Stockton 1999 – S. Kotansky Side A/2
 Meas 6, ct 1: Change to: Step fwd on L....
 Meas 8, ct 2: Change to: ... back to place and straighten body (ct 2).
 Meas 11: Change to: Facing R of ctr, step on L to L (ct 1); step bkwd in RLOD on R, crossing behind L (ct 2).
- 47 **Brestaška Ručenica**
 Cassette: Stockton 1999 – S. Kotansky Side A/1
 Part I music is vocal, Part II instrumental.
 Part I, meas 1: Change to: ...step fwd on L, bending knee (cts 1-2); ... on L, lifting R slightly bkwd.
 meas 9: Change to: ... lifting R ft slightly fwd and beg
 meas 10-12: Change to: ... "Z") turn R away from ctr, then turn L away from ctr, ending ... and the hands are at least head height, R arm leads, then L, playfully
 Part II, meas 1: Change to: ... L leg fwd, heel first, then rolling onto the full ft (leaning upper body slightly back and twd ctr ... step fwd on R and straighten body (ct 3).
 meas 4: Change to: ... in place, raising L leg with knee bent (ct 3).
 Repeat dance from beg until music ends. End with ft together, facing fwd.
- 48 **Chaj Zibede**
 Cassette: Stockton 1999 – S. Kotansky Side A/6
 meas 1: Change to: ... R of ctr, and moving in LOD, step on R (ct 1); ... step on R (ct 2).
 meas 2: Change to: Still moving in LOD,
 meas 5: Change to: Facing L of ctr, moving sideward L, accent upward, with both leg and hand movement(ct 1);
- 49 **Brīul pe opt**—not taught
 Cassette: Stockton 1999 – S. Kotansky Side B/7
- 51 **Dobrudžanska Tropanka**
 Cassette: Stockton 1999 – S. Kotansky Side A/5
 Introduction: None.
 meas 1: Change to: ... R of ctr, and moving in LOD, ... (Optionally, add a small fwd scuff after each step.)
 meas 9: Change to: Facing and moving twd ctr, ... step fwd on R, leaning slightly back (ct 2).
 meas 10: Add at end: ... backing away from ctr and straightening body.
 meas 16: Change to: ... (no wt) and pull hands down (pump)(ct 1); repeat stamp and arm pump (ct 2).
- 52 **Goraçe**
 Line 2: Change to: ... learned from the Chams, Muslim Albanians living in
 Cassette: Stockton 1999 – S. Kotansky Side A/8
 Part I, meas 1: Change to: ... (ct 1); roll-step fwd onto L (ct 2);
 Part II, meas 2: Change to: Step on R to R with accent (ct 1); ... in place, M lifting L leg high and across in front of R, W lift lower (ct 2);
 Part III, meas 4: Change to: ... quickly onto ball of R ft to R on cts 3, & before ct 1
 meas 5: Change to: Facing R of ctr, step on L across ... step quickly fwd on ball of R ft beside L (ct &); ... (ct 3); step quickly on ball of R ft to R (ct &).
 meas 6-7: Repeat meas 5 twice,
- 52a **Jiana**—description included with errata.

- 53 **Kočanski Čoček**
Cassette: Stockton 1999 – S. Kotansky Side B/3
meas 5: Change to: ... (ct 2); step on R beside L (ct &).
- 54 **Maško Kočansko oro**
The dance is sometimes called Sunit Oro and is done at circumcision celebrations. Though the underlying structure is very old, the 9-meas form is relatively new, as is the music.
Cassette: Stockton 1999 – S. Kotansky Side B/1, B/2
Formation: Change to: Short lines, M in T-pos, W in W-pos.
Introduction: Beg with full orchestra, or beg on any musical phrase.
Basic: meas 1: Add: Facing ctr, with wt on R, lift L
meas 7: Change to: ... bounce on L again, turning to face LOD (ct 2);
meas 8: Change to: ... bounce on L and bring R ft fwd under body (ct 2); step fwd on ball of R ft (ct 3).
meas 9-10: Change to: Repeat meas 8 twice,
- 55 Variation II, add meas 2: Step on L to L (ct 1); step on R across in front of L (ct 2); step on L back in place (ct 3).
Sequence: Leader calls changes. Each Fig is done five or six times before changing to next variation.
- 56 **Osogovka**
Line 2: Change to: ... Keče Ilievski,
Cassette: Stockton 1999 – S. Kotansky Side B/4
Formation: Mixed line of M joined in T-pos, W in W-pos.
Variation II, meas 3: Change to: ... leap fwd onto L (ct 3); turning to face ctr, step on R to R (cts 4-5).
Variation III, meas 1: Add: Facing ctr, touch L ft fwd
Variation IV, meas 1: Add: Facing ctr, touch L ft fwd
meas 4-5: ... (ct 3); turning to face R of ctr, keep L ...
Sequence: Var I (full orchestra); Var II (tambura); Var III (kaval); Var II (gaida); Var III (tambura); Var IV (zurna); Var V (full orchestra).
- 58 **Romsko Bitolsko oro**—not taught
- 59 **Sa**
Cassette: Stockton 1999 – S. Kotansky Side B/5
Introduction: Beg at start of any musical phrase.
Five-measure Form, meas 5: Change to: ... to face R of ctr (ct 2).
- 57a **Rodopsko Horo**—description included with errata.
- 60 **Valle e Dhardes**—description included with errata.
- 61 **Agir Gövenk**—not taught
- 63 **Agir Halay**
Dance is from SE Anatolia.
Pronunciation: ah-URGH hah-LIGH
Cassette: Dances from Turkey—Ahmet Lüleci Side A/1
Rhythm: 10/8 meter = 2/8+3/8+2/8+3/8, counted as 1, 2, 3, 4 (Q,S,Q,S).
In the description, underline all cts 2 and 4.
Formation: Change to: Semi-circle facing ctr, little finger hold
Fig II, ct 6 and ct 8: Change in front to fwd.
Fig III, ct 4, ct 6, and ct 8: Change in front to fwd.

64 Sequence: Add at end: End with R touching fwd.
 Song words, line 9: Change to: (It has been weeks

65 **Ispanyol Kasabi**—not taught

67 **Kina**

This dance is part of a traditional Muslim wedding ceremony.

Pronunciation: kuh-NAH

Cassette: Dances from Turkey—Ahmet Lüleci Side B/1

Rhythm: 6/8 meter = 3/8+3/8, counted as 1, 2

Formation: Change to: ... arms in little-finger hold, L over R.

Styling: Very small steps.

Introduction: Beg after 4 meas of drum.

Fig I, ct 1: Change to: Facing R of ctr and moving in LOD, step fwd on R.

ct 3&: Change to: Step on ball of R ft next to L.

ct 5: Change to: Turning to face ctr, step on R in LOD, and slide

ct 6: Add at end of line: torso turns twd R.

Fig II, cts 1-4: Change to: Turning CW to face diag R away from ctr and ... moving diag away from ctr. L hand is in small of own back, R hand extended fwd.

ct 7: Change to: ... and start turning CCW, arms down

ct 16: Change to: Touch R in place, moving arms to ctr.

Alternate Fig I and Fig II to the end of music and a little beyond.

69 **Livan Oy**

Pronunciation: LEE-vahn OY

Cassette: Dances from Turkey—Ahmet Lüleci Side A/6

Rhythm: 6/4 meter = 3/4+3/4, counted 1, 2.

Formation: Add: Semi-circle facing ctr,

Styling: Dance close to neighbor, shldrshake at will.

Fig I: Change to: Arms bounce down on each ct throughout Fig I.

ct 4 and ct 6: Add: Touch full ft.

Fig II: Add: ... V-pos, placing L hand in small of own back and extending R hand fwd.

cts 1, &, 2: Change to: Facing LOD and moving slightly away from ctr (diag R),

cts 3, &, 4: Change to: Moving slightly twd ctr (diag L),

ct 5: Change to: Turning to face ctr, step diag bkwd on R, leaving ball of L ft in place, hands in V-pos, bending knees.

ct 7: Change to: Step diag fwd on L, leaving ball of R ft in place.

ct 8: Change to: Two quick soft bounces on both ft.

Sequence: Fig I vocal/instrumental/vocal/drum; Fig II to end of music.

71 **Mendil**

Pronunciation: mahn-DEEL

Cassette: Dances from Turkey—Ahmet Lüleci Side A/4

Fig I, cts 5-8: Change to:

ct 5: Step on R in place.

ct &: Step on L across in front of R.

ct 6: Step on R back to place.

ct 7: Step on L in place.

cts &, 8: Add: Shake shldrsh.

Fig II, cts 1, &, 2: Add: Move slightly diag fwd to R.

cts 3, &, 4: Add: Move slightly diag fwd to L.

Sequence: Dance Fig I 5 times: twice in place; once moving fwd on cts 1-4; once in place; once moving bkwd on cts 1-4 (instrumental). Dance Fig II 12 times (vocal).

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Oguzlu

Pronunciation: OH-ooz-loo

Cassette: Dances from Turkey—Ahmet Lüleci Side B/3

Formation: Semi-circle, fingers interlocked, elbows bent with forearms parallel to floor.

Fig I, ct 1: Add: Facing slightly R of ctr and moving in LOD, step on L across in front of R

ct 2: Change to: Step back and to R on R, lifting L knee fwd, thigh parallel to floor, and

ct 6: Change to: Lift L bkwd and stamp L in place, no wt.

cts 7-24: Change to: Repeat cts 1-6 three times (4 total).

Fig II, ct 2: Change to: ... on R to R, lifting L fwd high and

ct 6: Change to: Stamp L in place, no wt, say "Hey."

cts 7-24: Change to: Repeat cts 1-6 three times (4 total).

Fig III, cts 1, 2, 3: Change in front to fwd.

cts & after cts 1, 2, 3: Add at end: ... bkwd.

ct 4: Change to: ... on R in place, knees bent (cts 4, &).

ct 6: Add at end: ... straighten knees.

cts 7-18: Change to: Repeat cts 1-6 two times (3 total).

Fig IV, cts 1, 2, 3: Change in front to fwd.

cts & after cts 1, 2: Add at end: ... bkwd.

ct & after ct 3: Add at end: ... bkwd, bending fwd.

ct 4: Change to: Drop onto R bkwd, lifting L fwd with bent knee, straightening body.

ct &: Change to: Leap onto L fwd, lifting R behind, bending fwd.

ct 5: Change to: Drop onto R back to place.

ct &: Change to: ... making reverse bicycling motion (fwd, up, and down).

ct 6: Change to: Stamp L next to R, no wt.

cts 7-18: Change to: Repeat cts 1-6 two times (3 total). End with jump on both ft.

cts 7-24: Add: On third repeat, M yell, "Hayda." W yell "Zilgit" on cts 1-5&.

75

Rakkas

Arranged by Ahmet from traditional steps and styling from southern and eastern Turkey.

Pronunciation: RAH-kahs

Cassette: Dances from Turkey—Ahmet Lüleci Side A/5

Formation: Change to: Semi-circle facing diag R, hands joined

Introduction: Beg with full orchestra.

Fig I, cts 1 and 3: Change to: Step fwd on R and diag to outside of circle, knees bent.

cts 2 and 4: Change to: Step on L in LOD and diag twd ctr.

ct 5: Change to: Turning to face ctr, step on R diag bkwd to R, bending knees.

ct 7: Change to: Step on L diag fwd to L, bending knees.

ct 8: Change to: Touch L diag bkwd (ct 8); lift L bkwd quickly (ct &).

Fig II, ct 1: Change to: Facing R of ctr,

ct 5: Change to: ... in place, while touching R heel diag fwd R.

ct & after ct 8: Change to: Leap onto L in place

Fig IIIA, ct 1, ct 2, ct 4: Change to: Facing ctr, Step fwd diag R on R heel.

ct & after ct 1: Change to: Step on L beside R heel.

ct 3: Change to: Step fwd diag L on L heel.

ct &: Change to: Step on R beside L heel.

ct 5: Add: ... touching R heel fwd.

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Fig IIIB, ct 1: Add: ... on both, L fwd of R, bending knees.

cts 1-3: Add: Shldrs shimmy.

ct & after ct 4: Change to: Drop onto L in place

ct 5: Add at end: ... L heel touching fwd, no wt.

ct 6: Add at end: ... R toe touching bkwd, straightening body.

ct 8: Change to: ... half turn CW, lifting R fwd. End facing out.

Fig IIIC: Add at beg: Rejoin hands.

Change cts to: 1, &, 2, 3, &, 4.

cts 1-4: Add: Shldrs shimmy.

ct 5: Change to: Hop fwd on L, touching R heel fwd.

Fig IIID, ct 2 and ct 4: Change to: ... up and then push twd floor across

ct 5: Change to: Touch R heel fwd.

ct 6: Change to: Releasing hands, step on R with half turn CCW

ct 7: Change to: Touch L heel fwd and rejoin hands.

Ending, line 2: Change to: ... fwd on the R, bending knee, and ... next to R, knees straight, saying

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Şamatya

The same melody is known in Lebanon and Egypt.

Pronunciation: shah-MAHT-yah

Cassette: Dances from Turkey—Ahmet Lüleci Side A/3

Formation: Add: If possible, alternate M and W.

Introduction: Change to: No action, kaval and 8 cts of drum beats.

Fig I, ct 1: Add at end: ... ft shldr width apart.

ct 7: Change to: Jump onto both ft.

Fig II, ct 1: Change to: Jump on both ft, M turning to face RLOD, W to face LOD. Keep wt on ball of R ft and flat L ft.

ct 2: Change to: ... both ft to face ctr,

cts 9-32: Add at end: On ct 32, lean torso and head fwd as preparation for "Camel walk" of Fig IIIA.

Fig IIIA, ct 1: Add at beg: Facing ctr,

ct 2 and ct 4: Change to: Step fwd on L, bending knees,

ct 3: Change to: ... leaning head and body fwd.

ct 6: Change to: ... and make reverse bicycle motion.

ct 7: Change to: Jump onto both ft.

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Fig IIIB, ct 1: Change to: ... both ft, shldr width apart.

ct 2: Change to: Leap onto L

ct 5: Change to: Jump onto both ft, shldr width apart.

cts 9-16: Add at end: On ct 16, prepare for Fig IV by kicking R ft fwd diag L.

Fig IV, ct 1: Change to: Jump on both ft sdwd to R.

ct 2: Change to: Leap onto L to L, kicking

Fig V, Renumber cts: Change 1, 2, 3, 4 to 1, &, 2, &. Repeat cts 1, &, 2, & three more times (4 total).

Ending: Change to: Put ft together and M say, "Hayda," W say "Zilgit"

Sequence: Fig I-V twice; Fig I-IV once; Fig IV once more at normal speed and 3 1/2 times to fast music. End jumping on both ft together.

79

Siksara

This is a women's dance.

Pronunciation: SIHK-sah-rah

Cassette: Dances from Turkey—Ahmet Lüleci Side B/4

Rhythm: 7/8 meter = 2/8+2/8+3/8 = 4/8+3/8, counted as 1, 2 (S,Q).

Introduction: 16 cts.

Fig I, ct 1 and ct 3: Add at beg: Very small step

ct 6: Change to: Lift L to side, then quickly kick fwd.

ct 8: Change to: Touch R heel fwd.

ct 10: Add: (On last repeat, leap onto L to L as R knee lifts fwd.)

Fig II: Change to: Arms come down to V-pos, and shimmy shldr on cts 1-3.

ct 5: Add at end: ... up, forearms parallel to floor.

ct 6: Add at end: ... side and kick fwd.

ct 8: Change to: Touch R heel beside L.

ct 10: Change to: Leap back onto L as R knee lifts fwd, and bring arms down to V-pos.

Fig III: meas 3: Change to: Step on R diag fwd to R.

meas 4: Change to: Step on L back to place.

80 Fig IV. ct 1: Change to: Ft open and flat, jump with accent on both (R fwd of L) in place

ct 4: Change to: ... turn to L (CCW) to face RLOD.

ct 6: Change to: ... lifting L bkwd and making a half turn R (CW) to face LOD.

ct 7: Change to: Hop on R in place, lifting and pumping L sdwd twd ctr and

ct 15: Add at end: ... up, forearms parallel to floor.

Ending: Change to: Step on R in place; stamp L in place, no wt; step on L in place; stamp R in place.

Sequence: Fig I, Fig II, Fig I, Fig III, Fig I, Fig IV. Do each Fig at least 8 times. Finish the dance with Fig IV and Ending.

81 Yeni Hamam

Pronunciation: yeh-NEE hah-MAHM

Cassette: Dances from Turkey—Ahmet Lüleci Side A/7

Rhythm: 10/8 meter = 2/8+3/8+2/8+3/8, counted as 1, 2, 3, 4 (Q,S,Q,S).

Formation: Change to: Semi-circle facing ctr, little finger hold in W-pos, forearms touching.

Fig I (Instrumental), ct 4: Change to: Touch L toe fwd.

ct 8: Change to: Crossing R ft in front of L shin, touch R toe to outside of L ft.

Add: cts 9-32: Repeat cts 1-8 three times.

Fig II (Vocal), ct 1: Add at beg: Facing R of ctr and moving in LOD, step on R to R.

ct 5: Add at beg: Turning to face ctr, step

ct 7: Change to: Touch R toe in front of L and lift it up.

Add: cts 9-48: Repeat cts 1-8 five times.

Sequence: When dancing a Fig and the music changes from vocal to instrumental and vice versa, continue to the end of the Fig before starting the next.

83 Clogging Glossary

Slide: Change to: ... scooting fwd on balls of ft as heels come

Rock: Add at end: ... behind other ft (ct &).

Kick: Change to: ... slide on supporting ft while lifting and bending knee of free ft (ct 1).

DTS: Can use either Drag Toe Step or Double Toe Step wherever DTS is indicated—they are interchangeable.

At beg of line 2, add: Drag Toe Step: Drag on one ft as opp

Add: Double Toe Step: Chug bkwd on one ft as opp ft extends fwd striking floor with toe taps (ct &); strike toe taps of free ft on floor as ft pulls in (ct ah); step on free ft (ct 1).

Charleston: Change to: Step fwd on ball of L ft (ct &);

Add: Basic Step: DTSRS.

Brush Step: Drag on L ft as R ft brushes across in front of L ft, striking floor with toe tap (ct &); brush R ft diag R across L ft striking floor with toe taps (ct ah); slide on L (ct 1). May be done with opp ftwk.

Chug-up: Dance Slide with free ft or knee lifted or up.

Double Toe Up: Drag on L ft as R ft extends fwd, striking floor with toe taps (ct &); pull R ft in striking floor with toe taps (ct ah); slide on L (ct 1). May be done with opp ftwk.

Drag Step: DTS D S
 L L RXIF

F: Front

Shuffle: DTS

Three Step: Three DTS and one RS.

Triple Step: One DTS and three RS.

XB: Cross diag out to R (used with brush or tap)

XIF: Cross in front (used with brush, tap, or step)

If L or R are in parentheses, do not take wt.

Note: These dances were created for the purpose of teaching. Clogging is normally freestyle.

84 **Betty's Bein' Bad**

Cassette: 1999 Stockton Folk Dance Camp Clogging Side A/7.

line 5: Finger Shake: Add: T is diag fwd to R.

line 9: Change Finger Shake to Pancake.

line 10: Add: Arms follow touches—arms out when ft out to R; arms in when ft in front.

line 14: Change last T to S.

line 15: Add: Turn R 1 full turn in place. End facing fwd.

line 18: Change Pancake to Finger Shake.

85 **Cotton Eyed Joe**

Cassette: 1999 Stockton Folk Dance Camp Clogging Side A/3.

Formation: horse & carriage formation: One cpl behind the other, both facing LOD, Ptrs hold inside hands with each other and outside hands with other cpl.

86 **Flashdance**—not taught

87 **Hiway 40 Blues**

Cassette: 1999 Stockton Folk Dance Camp Clogging Side A/1.

Add at end: Dance on this piece of music ends with Cross Over Vine. The final steps can be finished with a kick, ending with ft in the air.

88 **Old Time Rock "n" Roll**

Cassette: 1999 Stockton Folk Dance Camp Clogging Side A/5.

line 12: Double Brush: Change first (R) to (RXIF) and second (R) to (RX).

line 19: Add: (Turn L 1 full turn with 3 steps, moving in RLOD)

89 **Rocky Top**

Cassette: 1999 Stockton Folk Dance Camp Clogging Side A/4.

Part A, line 10: Change Basic to Triple Step. Change DTSRS to DTSRSRSRS.

line 11: Change LRL to LRLRLRL. Delete x 3.

line 13: Add: Repeat opp ftwk x3 alternating ftwk.

Part B: At end, repeat the Triple Step (lines 17 and 18).

Part C, Brush & Basic, line 23: Add: Repeat same ftwk, 1/4 turn L (CCW) in place on each Brush & Basic.

At end add: DRAG STEP: DTS D S DTSRS
 L L R(XIF) LRL Repeat opp ftwk

Sequence of dance to fit this music: ABC AC ABC AC. At the end of the dance, repeat Drag Step to end of music.

90 **Stay a Little Longer**

Cassette: 1999 Stockton Folk Dance Camp Clogging Side A/2.

line 12, under first DTS&K, change to L (R); under second DTS&K, change to R (L).

Add: Go back to where you started with 1/2 turn CCW to face opp direction by end of each Three-Step.

Last line: Add: ... ending with ft in air (kick).

91 **Tell Mama**—not taught

93 **Lindy Hop**—additional description included with errata.

95 **St. Louis Shag**—not taught

106 **Dublin Bay**

Introduction: Chord + 1 note

107 **The Female Saylor**

Introduction: Chord. + 1 note

B2, meas 5-8: Change to: 1st cpl turn halfway round with two hands, face up, and cast into

108 **Hit and Miss**

Introduction: Chord. + 1 note

109 **Jack's Health**

Introduction: Chord. + 1 note

110 **Mad Robin**

Introduction: Chord. + 1 note

111 **Mr. Beveridge's Maggot**

Introduction: Chord. + 1 note

B1, meas 1-2: Change to: 1st cpl cross over (passing L shldr) and cast down

meas 5-8: Change to: up six steps and back six steps, 2nd cpl assisting 1st cpl into 1st place

112 **Mr. Isaac's Maggot**—not taught

113 **The Queen's Jig**

Introduction: Chord. + 1 note

114 **Scotch Cap**

Introduction: Chord. + 1 note

We wish to thank the teachers for their invaluable help and patience in the preparation of this Errata and Addenda. We are indebted to the following Federation Dance Research Committee members who have helped with the clarifications: Barbara Bruxvoort, Vina Cera, Edith Cuthbert, Dorothy Daw, Bill and Louise Lidicker, Suzanne Rocca-Butler, Loui Tucker, Bill and Carol Wenzel, Teddy Wolterbeek, and Bruce Wyckoff.

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

Joyce Lissant Ugglá, Ruth Ruling – Editors

Preface

Many of the dance descriptions in the syllabus have been, or are being copyrighted. They should not be reproduced in any form without permission. Specific permission of the instructors involved must be secured. Camp is satisfied if a suitable by-line such as "Learned at Folk Dance Camp, University of the Pacific" is included.

Joyce Lissant Ugglá served as Editor of this syllabus (including formatting and printing), assisted by Ruth Ruling.

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

Abbreviations Used in the Syllabus

beg	beginning, begin	meas	measure
bkwd	backward	opp	opposite
CCW	counterclockwise	orig	original
cpl(s)	couple(s)	pos	position
ct(s)	count(s)	ptr(s)	partner(s)
ctr	center	R	right
CW	clockwise	RLOD	reverse line of direction (CW)
diag	diagonal	sdwd	sideward
Fig	figure	shldr(s)	shoulder(s)
ft	foot, feet	T-pos	hands on shoulders
ftwk	footwork	twd	toward
fwd	forward	V-pos	hands joined and held down
L	left	W	woman, women
LOD	line of direction (CCW)	W-pos	hands joined, elbows bent
M	man, men	wt	weight

Folk Dance Camp Committee

Bruce Mitchell, Director

Bobí Ashley, Barbara Bruxvoort, Gordon Deeg, Denise Heenan, Jack McKay, Jeff O'Connor, Suzanne Rocca-Butler, Ruth Ruling, E. David Ugglá, Vera Holleuffer and Bev Wilder—Retired.

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

Faculty Biographies

Juha-Matti “Jussi” Aronen and Leena “Lennu” Yläneva – Dances of Finland

Jussi has been dancing all of his life. He first danced at home with his family, then as a hobby, and now as a teacher. He has taken many courses, and studied at Helsinki University Folklore Department for seven years. He is currently working on his final work (pro gradu, as they call it) about dances in his home area.

Last winter Jussi worked as one of the leaders in the Katrilli Group. This group was founded in 1975, and was the first in Finland aiming at professional standards.

Lennu is a very experienced teacher who has gone through folk dance teacher education. She is a leader of the Faarti Group in Turku, one of the master degree groups in Finland.

David Edery – Dances of Israel

David Edery, the son of a pioneer family in Israel, was raised on dancing and Israeli folklore. He began his performing career at the age of eleven at festivals in Jerusalem. At seventeen years of age, he joined the internationally acclaimed Hora Dance Group, and by 1971, he formed his own groups that were elected to represent Israel at the International Dance Festivals throughout Europe for several years. He graduated from the Ulpan in Jerusalem and the Rubin Dance and Music Academy special study program focusing on Israeli and ethnic choreography, stage management, and costume design. In 1975, he was co-founder of the Folk Dancing Teachers' Union in Israel.

For several years, he performed with Hora Dance Group, the Hebrew University Dance Troupe, the Ensemble Folkloric of Israel, and Karmon Dancers. He participated in dance festivals and theatrical productions in more than twenty countries around the world. He was a staff member at the Jerusalem Institute for Folk Dance Instructors and he taught folk dancing at McGill University in Canada.

David Edery was the first Israeli folk dance choreographer to be invited by private and official organizations to lead seminars, workshops, and dance groups in Korea, Hong Kong, China, Australia, Japan, and New Zealand. In 1985, he was honored by several groups in the Far East for distinguished contribution as an international dance instructor. He resides in Los Angeles where he continues his folk dance research and cataloging, teaching, and choreography.

Jerry Helt – Squares

Jerry Helt has been calling squares since 1943 and is internationally known for his expertise in the calling and teaching field, respected by callers and dancers for his ability to bring fun and joy into the dance world. As a professional caller and instructor, he conducts callers' clinics and workshops, and serves on the teaching faculty of numerous universities, institutes, and camps throughout the United States and many foreign countries. He is a member of the Callerlab (the International Association of Square Dance Callers). Jerry conducts a full program of classes and clubs in Cincinnati, Ohio, and surrounding areas. He attended engineering school at the University of Cincinnati. His home is in Cincinnati, where he lives with his wife, Kathy.

Some of Jerry's square dance accomplishments are:

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

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

Featured as caller and choreographer on stage and television shows.

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

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

Jerry first came to Stockton Folk Dance Camp in 1956, and has been here every year since, delighting us with his great squares and contras, doing a build up to Exploding Squares on Friday Night. For the last few years his gentle (?!) persuasive skills as Auctioneer have raised hundreds of dollars for the Scholarship Fund.

AHMET LÜLECI – Dances of Turkey

A native of Turkey, Ahmet is an accomplished folk dance teacher and performer, as well as a researcher of Anatolian folk culture. Since the age of eight, he has danced with numerous school ensembles and private associations, many of which won outstanding awards in city-wide, national, and international competitions. Between 1973 and 1985 he participated in international dance festivals and competitions throughout Western and Eastern Europe. In addition, he taught ensembles which appeared in more than 60 programs broadcast nationally in countries such as Turkey, France, Denmark, the Netherlands, and Germany. For nearly five years Ahmet also served as Director of Dances for HOY-TUR, long considered one of Turkey's leading folk dance associations.

Since arriving in North America in 1985, Ahmet has taught at many workshops and camps throughout the United States as well as Canada, Japan, Taiwan, Hong Kong, Holland, England, Switzerland, Brazil, and Germany. He has set innumerable suites of Anatolian dances for the stage, working with both Turkish and non-Turkish organizations. Some of the notable performing ensembles with which he has worked include: AMAN of Los Angeles, BYU Dancers of Provo, MANDALA of Boston, LES SORTILEGES of Montreal, VINOK of Edmonton, GEHEM of Ankara, BUTFOD of Bursa, and FOLKTUR of Istanbul. In 1991 Ahmet joined the Artistic Staff of AMAN as resident choreographer.

Ahmet's love of folk songs and his fascination with folk dance led him to conduct scholarly research into the historical, social, and cultural background of the costumes and spoon dances from Turkey's Mediterranean coast. His efforts resulted in an exhaustive, 400-page study for which he was awarded First Place in the 1985 national competition in research on the folk dances of Turkey by the Turkish Ministry of Youth, Sports, and Education. In 1997 Ahmet completed a second degree in Fine Arts specializing in Graphic Design.

Greg Lund – Clogging

Greg received his formal dance training as a student at Brigham Young University where he performed with the BYU Folk Dancers from 1965 to 1974. He was a graduate assistant there for two years and an Assistant Director of the Company. In 1978 Greg moved to Ball State University in Muncie, Indiana to accept a position as Director of their Folk Dance Company, "BANEVOLKS."

Greg became interested in Clogging when a student introduced him to World Champion Clogger, Scottie McKee. After working with Scottie and attending numerous other clogging workshops, Greg began entering clogging competitions and was awarded 2nd place at the American Clogging Championship in 1986. He became the Ohio State Clogging Champion in 1987, as well as finishing in the top three in several other individual and duet clogging competitions.

At Ball State University, he teaches Folk Dance and Clogging regularly, and has taught clogging in numerous workshops throughout the Midwest. He has also created numerous clogging choreographies for the University dance companies and the Indianapolis Folk Ensemble.

As Director of the BSU "BANEVOLKS," Greg organized three tours to Europe during the 1980s, where the "BANEVOLKS" performed Clogging and other American Folk Dances at Folk Festivals from England to Bulgaria. At home, the Company staged about twenty performances each year for audiences all over the Midwest, performing a repertoire of International Folk Dances.

Michael Marangio and Persephone – U.S. Shag and Lindy Hop

Michael trained for ten years with the National Swing Dance champion Kelly Buckwalter. During the fifteen years that he has been swing dancing, Michael has been a contestant, performer, teacher, choreographer, and dance judge.

As a contestant he has won 1st Place awards at the Monterey Swing Fest; Big Broadcast Opening Night, San Francisco; Big Band Swing Contest, Palo Alto Arts Fair; and Union Street Festival Swing Dance Contest, San Francisco.

Michael's performance experiences are many and varied, from benefits and corporate parties to film, video and macromedia CD-ROM. Some highlights include: The Stanford Ragtime Ball and Jitterbug Jam 1997,1998; LucasFilm Holiday Swing Party, 1997; Soul Mates -- swing dance performance for television pilot, 1997; Steve Good Music Video, 1998; and Macromedia CD-ROM swing dance performance for software promotional materials.

Since 1994 Michael has taught at numerous night clubs, dance studios, dance camps and workshops. He choreographed the Lindy Hop Routine for the Stanford University Vintage Dance Ensemble, the Renaissance Ballroom Showcase Performance, and the San Francisco Swing Jam Performance Collaboration. He also judged at the Metronome Ballroom Swing Dance Contests in 1996, and the Great American Music Hall Swing Contests in 1997. In 1998 he was the Head Judge at Big Bear Lake Dance Camp.

Michael Marangio is the owner of Shagtime, a business that promotes the appreciation of vintage dances of the 1920s to the 1940s through instruction, performance, choreography, judging and writing. Dances include Lindy Hop, East Coast Swing, St. Louis Shag, Big Apple, Shim Sham, Charleston, Balboa and others.

This is the first year at Stockton Folk Dance Camp for Michael and his partner, Persephone.

Suzanne Rocca-Butler – Line Dance Techniques

Suzanne Rocca-Butler studied both modern dance and folk dance at San Jose State University, where she received her undergraduate degree in Fine Arts and her Masters degree in Library Science. Since 1974 she has been teaching folk dance in the San Francisco Bay Area.

She has been a regular attendee at the Stockton Folk Dance Camp since 1979, and since 1988 has been a member of the Committee which is responsible for running the Dance Camp. In 1987 and 1988 Suzanne began teaching at Stockton as the assistant to Pirkko Roeker in her "Fundamentals of Motion" class. Upon Pirkko's retirement, Suzanne developed the Beginning Non-Partner Dance Techniques class, based on many of Pirkko's principles. The 1999 Camp marks her 11th year of teaching this class.

Suzanne has served on the Dance Research Committee of the Folk Dance Federation of California since 1985, and since 1993 has been an Executive Board Member of the Friends of Dance at Stanford University.

In January 1998 and 1999 Suzanne was a guest teacher in Brazil at the first and second Ethnic Music Dance Symposium which was sponsored by the Universidade Anhembi Morumbi in Sao Paulo. In October 1998 she was invited to Japan as the guest teacher at the 11th Annual National Sports and Recreation Festival, sponsored this year in Gifu. It was the first year dance was included in this nationwide event.

Her primary interest is in Balkan dance, although she teaches International Folk Dance to all levels of dancers. She lives in Menlo Park, California with her husband, Eric Butler.

Marianne Taylor – English Country Dances

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

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

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

The Stocktunes

Janette Duncan – Music Director

Janette comes from a musical family and has been playing the violin since she was nine. Her father was a Country/Western guitarist and her grandfather was a fiddler. They thought that it was better for a girl to play the violin, so she studied classical music for twelve years with Dan Shelasku, Charles Meachum, and Anne Crowden. She gave up the classical world for good, half-way through her college studies. She earned her BA in music from Sonoma State University, but she finished up as a fiddler, not as a violinist. She has studied privately with many notable fiddlers such as Alasdair Fraser, Laurie Lewis, Will Spires, and Bengt Johnson,

Janette was already working as a contra and square dance fiddler when she joined Marilyn Smith's performance ensemble, Dunav, at the inception of the group. "It was really due to Marilyn's group that I went on to play such a wide range of folkdance material." She says, "Although I am paper trained, I try to keep it from hurting my fiddling." She is a professional musician and is working with Greenhouse, a Celtic fusion band, and she is the band leader for Wild Rose, a Scottish dance band. She regularly plays for contra dances and folk events around the U. S. Janette is also the music director for the Mendocino Folklore Camp. She teaches privately in Sonoma County and resides in Santa Rosa.

Julie Lancaster

Julie Lancaster returns to Stockton Camp as band member and leader of the camp choral ensemble. She has been performing, teaching, and promoting international folk music and dancing since the late 1970s. She is director of Planina Balkan Women's choir, a Colorado-based group that sings mostly traditional music from Eastern Europe. She also sings and plays tambura with the New Land Balkan Band and teaches workshops in Balkan singing. She was formerly a member of Kitka, a Bay Area Eastern European women's choir, and Narodno Ethnic Music and Dance Ensemble of Boulder, Colorado. Between performing, teaching, and presenting other artists in concert, she makes her living as a free-lance business writer in Denver.

Dave Rosenfeld

While Dave considers the fiddle to be his main instrument, he can be heard playing mandolin, guitar, bass, flute, dumbek, bodhran, trap set and keyboards. His love of world folk music (which has grown exponentially over the past seven years) combined with his fascination with dance has got him very excited about participating in this year's program.

Outside of dance camp, Dave currently plays with two bands; The Freilachmakers Klesmer String Band, creates a very American string band version of klesmer music. The band has a CD out titled "The Flower of Berezin". His other band is the Rose Garden. They describe themselves as a wild group playing "Gypsy Funk."

Amy Sebesta (Arnett)

Amy Sebesta's main instruments include clarinet, kaval, recorder, and domra. She has played international folk music for years with the Boulder Hat Band, but it wasn't until 1993 that she discovered her love for Balkan music. Determined to learn to play kaval, Amy attended the 1993 Balkan Music & Dance Camp in Mendocino. She has accompanied Planina, a Denver/Boulder women's choir that sings Eastern European folk music; and she currently plays with the New Land Balkan band. Recently, her music tastes have expanded to include Klezmer, Israeli, and Yiddish theater music; and she plays clarinet in a local band called the Klezmopolitans. Also, Amy

has taught private lessons. She currently works as a technical editor and hopes to eventually have a full-time career as a music teacher and performer.

Jim Shoemaker

Jim Shoemaker plays accordion and guitar in Balkan, German, and Swing bands in the Sacramento area. His high school band director told him that in 30 years he would forget most of the events from high school, but he would remember some of the special moments from making music. Jim says, "Don Larson was right. The only reason I do any of this stuff is to get a special moment every now and again."

Aalistullaa

(Finnish)

Aalistullaa is a Röntyskä dance from Ingeria, the area around St. Petersburg where a Finnish-speaking population was the majority until World War II.

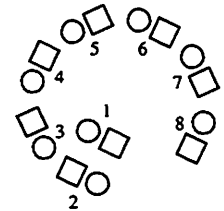
Pronunciation:

CD: Finnish Dances 1999

4/4 meter

Formation: Couples in a large circle, W on M's L, hands joined in V-pos.

Steps: Walking or small, running steps, one step to a ct (4 cts to a meas).
Twirl—Face ptr and join hands palm to palm (ML, WR and MR, WL).
Holding hands out about shldr level, walk in indicated direction.



Meas

Pattern

INTRODUCTION.

Cpl 1 run in and stand facing the Cpl 2 on the L.

I. FORWARD AND BACK

- 1-2 Facing cpls take 4 steps fwd (meas 1) and 4 steps back.
- 3-4 Repeat meas 1-2.
- 5-6 Ptrs twirl 8 steps CW.
- 7-8 Ptrs twirl 8 steps CCW.

II. PASS-THROUGH

- 1 Change places with opp person, passing R shldrs and turning alone to R (CW).
- 2 Repeat meas 1 back to orig place.
- 3-4 Repeat meas 1-2.
- 5-6 Facing cpls twirl 8 steps CW.
- 7-8 Facing cpls twirl 8 steps CCW.

III. ARCHES

- 1 Cpl 1 raise joined hands and change places with Cpl 2 with 4 slipping steps, Cpl 2 goes under the arch.
- 2 Repeat meas 1 back to orig place with Cpl 1 going under Cpl 2's arch.
- 3-4 Repeat meas 1-2.
- 5-8 Cpl 2 twirl CW and CCW while Cpl 1 moves on to Cpl 3.

Repeat entire dance, Cpl 1 dancing with Cpl 3. Repeat again with Cpl 1 dancing with Cpl 4 and Cpl 2 dancing with Cpl 3. Continue with new cpls until music ends.

Presented by Jussi Aronen and Lennu Yläneva

Ankeliini

(Finland)

Pronunciation:

CD: Finnish Dances 1999

4/4 meter

Formation: Longways set of at least 4 cpls.

Steps: Walking steps and Slide-Close step

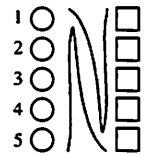
Meas

Pattern

INTRODUCTION.

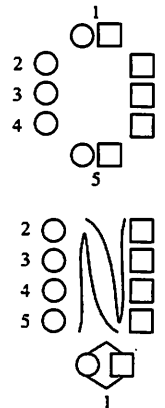
I. SLIDE-CLOSE

- 1-4 Head Cpls (cpls at top and bottom of set) take butterfly pos and with 8 Slide-Close steps, change places inside the set, W1 and M5 passing back to back.
- 5-8 Still in butterfly pos, Head Cpls return to place with 8 Slide-Close steps.
- 9-16 Repeat meas 1-8.



II. PROCESSION

- 1-4 Cpl 5 walk 8 steps between the lines to the other end, holding inside hands, M on W's R, and greet Cpl 1.
- 5-8 Cpl 5 turns around (turning twd ptr) and return to their places with Cpl 1 following in 8 walking steps and falling into place at the end of the set.



Repeat dance with original Cpl 1 and Cpl 2 as Heads. Continue until all cpls have completed the dance.

Presented by Jussi Aronen and Lennu Yläneva

Hylkeen hyppely

(Finland)

Also called Sjalaskuttan, meaning "seal's jump," the dance is from Kemiö Island, Turku Archipelago.

Pronunciation:

CD: Finnish Dances 1999 3/8 meter

Formation: Cpls in column formation facing fwd (or CCW in a circle), W on M's R, inside hands joined and outside hands on hips, fingers bkwd.

Steps: Walk, pivot (buzz), jumps.
Mazurka step (1 meas): Step on outside ft with a light stamp (ct 1); step on inside ft slightly in front of outside ft (ct 2); hop on inside ft, lifting outside leg in front and giving a slight kick fwd and back (ct 3).

Meas

Pattern

INTRODUCTION.

I. MAZURKA FORWARD

- During this fig. column dances fwd and CCW into double circle, finishing in orig column.
- 1-3 Beg with outside ft, cpls dance 3 Mazurka steps fwd.
 - 4 Step fwd on outside ft and jump on both ft turning twd ptr (knees bent, heels together, toes out).
 - 5-8 Repeat meas 1-4, but on jump, turn back to back with ptr.
 - 9 Dance 1 Mazurka step fwd.
 - 10 Repeat meas 4.
 - 11-12 Repeat meas 9-10, but on jump, turn back to back with ptr.
 - 13-16 Repeat meas 1-4.

II. POLSKA

- Dancers raise elbows to sides at shldr height, hands almost together in front of chest and hanging slackly from wrists (representing fins of a seal).
- 1 All dance 3 pivot steps fwd.
 - 2 Join both hands with ptr (elbows still at shldr height), and make full turn CW with 3 pivot steps.
 - 3 Release hands and pivot 3 steps bkwd.
 - 4 Sway up and down in place: rise on balls of ft and bring heels back down as long as the musicians play the last note.
 - 5-8 Repeat meas 1-4.
 - 9-10 Dance 4 pivot steps to ctr to face ptr; jump on both ft turning back to back with ptr (ML, WR).
 - 11 Pause.

Själaskuttan—continued

- 12 **Jump with ft together turning to face ptr (MR, WL).**
- 13-14 **Joining both hands with ptr, make 2 full turns CW with 6 pivot steps.**
- 15 **Return to place with 3 pivot steps bkwd.**
- 16 **Sway up and down in place.**
- 17-32 **Repeat meas 1-16.**

Presented by Jussi Aronen and Lennu Yläneva

Isovarvas

(Finland)

Isovarvas is an old polska dance from western Finland.

Pronunciation:

CD: Finnish Dances 1999

3/4 meter

Formation: Cpls in a double circle, facing ptr, with fists on hips. Steps same for M and W.

Steps: Polska: (like a buzz step) Step on full R ft (ct 1); step on ball of L ft near R heel (ct 2).

Varvaskanta:

meas 1: Leap onto L, turning L, R leg to side with toes on floor (ct 1); hop on L turning to face ptr, R leg in front, heel on floor; leap onto R, bending L knee and raising ft up behind.

meas 2: Repeat meas 1 with opp ftwk.

Meas

Pattern

INTRODUCTION.

PART I

A 1-8 Dance 8 Varvaskanta steps in place.

PART II

B 1-4 Holding ptr's upper arm with R hand on L arm, R hips adjacent, dance 5 Polska steps CW (cts 1-10); step on full R ft (ct 11); touch L ft near R, no wt (ct 12).

5-8 With L hips adjacent, repeat meas 1-4 with opp ftwk CCW. Beg by stepping on full L ft.

Repeat dance from beginning until music ends.

Presented by Jussi Aronen and Lennu Yläneva

Katrilli Pedersöreltä

(Finland)

A quadrille from Pedersöre.

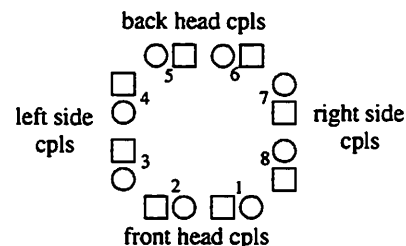
Pronunciation:

CD: Finnish Dances 1999

2/4 meter

Formation: Cpls in a large square, cpls inside hands joined in W-pos, outside hands free at side.

Steps: Walking and Finnish polka.



Sweeping (lakaisu): A fwd-and-back sequence (vastuu) done by sets of facing cpls. Ptrs have L hands joined and slightly extended in front (approx 1 ft), M's hand under.

meas 1-2: Beg on outside ft, cpls walk 3 steps toward each other; bring inside ft next to outside ft while pivoting toward ptr (inside ft does not touch the ground).

meas 3-4: Walk 3 steps back to orig place, beg on new outside ft; bring new inside ft next to outside ft while pivoting twd ptr (inside ft does not touch the ground).

meas 5-8: Repeat meas 1-4, except that on the last ct, the inside ft is placed next to the outside ft when dancers are back in orig pos.

Karkelo: M from one side of the square do the karkelo with the W they are facing across the square. All steps are walking steps.

meas 1-2: M and W walk 4 steps fwd, beg on L. The steps should be the length required to end up side by side, to the R of the other, facing in opp directions (L shldr adjacent).

meas 3-4: Both dancers turn one full revolution CCW while moving diagonally back and to the L with 4 steps.

meas 5-6: Walk 4 steps twd the opp person. W end up facing, M lined up R shldr to R shldr.

meas 7-8: W join both hands and circle CW 4 steps. M raise their R hands and hold them with palms facing, about a foot apart.

meas 9-14: All dancers repeat meas 1-6, M begin by turning CW, starting on L. This time both M and W end facing ptrs.

meas 15-16: M and W join both hands with ptrs and circle CW back to place with 4 walking steps.

Large Circle (kääntöpiiri): To form a large circle from the beginning pos, M take one step twd the ctr of the circle (beg L) and turn CW and reach L arm over R to grasp the hand of the neighbor W. Their backs will face the inside of the circle with arms crossed.

Meas

Pattern

INTRODUCTION.

I. LARGE CIRCLE

1-8 Form large circle and walk 16 steps CW and 16 steps CCW. At end, release hands and form square.

9-16 Heads Sweep; Sides Sweep.

Katrilli Pedersöreitä—continued

- 17-24 Heads Karkelo (back M and front W).
 25-32 Head cpls Sweep.

II. WOMEN'S STAR

- 1-8 Finnish polka steps: W form an inner circle, turning L and placing both hands on the shldr of the W in front. M stay beside ptrs in outer ring. Circle CW 8 polka steps with M clapping with the music. Everyone turns CW and reverses the direction. Circle 8 Finnish polka steps to return.
 9-16 Heads Sweep; Sides Sweep.
 17-24 Sides Karkelo (right M and left W).
 25-32 Side cpls Sweep.

III. MEN'S STAR

- 1-8 Repeat Fig II, meas 1-8, except M form the inner circle.
 9-16 Heads Sweep; Sides Sweep.
 17-24 Heads Karkelo (front M and back W).
 25-32 Heads Sweep.

IV. MAKANA SIN (with one's own partner)

- 1-8 Sideways Finnish polka steps: Face ptr, holding both hands, polka sideways out from square, into square, out again, then make a half turn CW (a total of 4 polka steps).
 9-16 Heads Sweep; Sides Sweep.
 17-24 Sides Karkelo (left M and right W).
 25-32 Sides Sweep.

V. LARGE CIRCLE (Iso piiri)

- 1-8 Repeat Fig I using Finnish polka steps instead of walking steps.

Presented by Jussi Aronen and Lennu Yläneva

Kuuden kolmeinen

(Finland)

Pronunciation:

CD: Finnish Dances 1999

2/4 meter

Formation: 6 dancers, no partners.

Steps: **Enkeliska**: Step on L behind R heel (ct 1); hop on L, swinging bent R leg bkwd in a CW arc (ct &). Next step would start with a step-hop on R behind L (cts 2, &). Fists are on hips.

Reel of Four (plus 1 more change): Danced by 4 persons standing in a line, 2 standing back to back in the ctr facing the other 2 who are facing in. Use a light running step.

1: Pass R shldr with facing dancer.

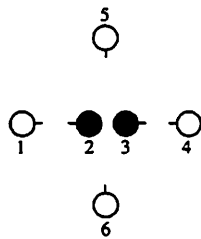
2: Those in the middle pass L shldr; those at the end curve 1/2 CW and face opp direction (back into the line).

3: Pass R shldr with facing dancer.

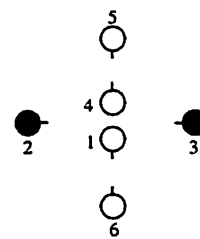
4: Repeat 2.

5-8: Repeat 1-4 back to orig pos.

9: Dance 1 more change passing R shldr. Dancers who are now i the ctr pass L shldr and stand back to back. #1 is facing #6; #4 is facing #5. On the repeat of the dance, the action is on a North-South axis instead of an East-West axis.



first time



second time

Meas

Pattern

INTRODUCTION.

I. ENKELISKA AND STAMPS

- 1-3 Dancers 1, 2, 3, 4 dance 6 Enkeliska steps in place, beg L.
 4 In place, stamp L, R, L (no wt on last)(cts 1, &, 2); hold (ct &).
 5-8 Repeat meas 1-4.

II. REEL OF FOUR

- 1-8 Same dancers, dance Reel of Four plus 1 more change. End with #1 facing #6, #4 facing #5. Dancers #1 and #4 are back to back in the ctr of the line. Repeat dance from the beginning with dancers 5, 4, 1, 6 active. Continue repeating dance until all have been active.

Presented by Jussi Aronen and Lennu Yläneva

Maanitus

(Finland)

Maanitus is a dance for men to charm or impress the women.

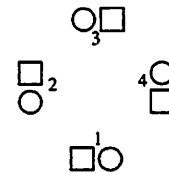
Pronunciation:

CD: Finnish Dances 1999

2/4 meter

Formation: 4 couples beginning in a circle and forming a square.

Steps: Half-run (knees slightly bent), gallop, ripaskaa, change steps, suistamo twirls, and men showing off according to ability.



Meas

Pattern

INTRODUCTION.

I. BEGINNING CIRCLE (alkupiiti)

- 1-8 With 16 half-running steps, circle CW.
9-16 With 16 half-running steps, circle CCW.

II. IMPRESSING THE WOMEN (maanitus eli emämaanitus)

Circle and leave the W (piiri ja tytön jättö)

- 1-4 Head cpls form a circle and rotate CW with 8 half-running steps.
5-8 Head cpls rotate CW 8 steps, joining both hands and returning to orig place.
9-10 In Ballroom pos, Cpl 1 gallop to Cpl 3.
11-16 Cpl 1 and Cpl 3 circle CW and CCW with low running steps (suistamo twirls). M1 leaves his ptr on M3's L, turns L, and returns to his orig place.
17-18 M3 holds both W around waist and all run fwd to in front of M1.
19-24 M1 pays no attention to the trio. They turn L and back to Cpl 3's place, turning CCW.

Charming her back (Maanitus)

- 1-8 M1 tries to beguile his ptr by doing various "show-off" steps that might interest her, but she shows no interest.
9-16 Until he does the ripaskaa, then she joins him and begins to "siiputtaa": backing up in front of him, using change steps, while flirting with him. The cpl moves, with the W in front, backing up, moving CCW around the square. If M1 does the ripaskaa, she twirls in front of him; if he does some other steps, she stops twirling, but continues backing up.
17-24 Cpl 1 does suistamo twirls in Ballroom pos CW, moving back to their own places.

Repeat Fig II with Cpl 2 circling with Cpl 4, Cpl 3 with Cpl 1, and Cpl 4 with Cpl 3.

III. CLOSING CIRCLE (loppupiiri)

- 1-8 In a circle, hands joined, circle with 16 half-running steps CW and 16 half-running steps CCW.

Presented by Jussi Aronen and Lennu Yläneva

Puolitahtinen

(Finland)

Pronunciation:

CD: Finnish Dances 1999

2/4 and 3/4 meter

Formation: 4 couples in a square.

Steps:

Hyllytys (2/4 meter): M fold arms across chest. W hold skirts at sides. Short step fwd on R (ct 1); place R beside L, rising onto balls of ft (ct &); lower heels to floor, ending with wt on R (ct 2); repeat cts 1, &, 2 beg on L.

Polska (3/4 meter): Hold ptr's upper R arm with L hand; hold L upper arm with R hand.

To turn CW: Step fwd on R, bending knee a little (ct 1); step on ball of L ft near R heel (ct 2); repeat cts 1, 2 twice to dance 3 polska steps in 2 meas.

To turn CCW: Step fwd on L, bending knee a little (ct 1); step on ball of R ft near L heel (ct 2); repeat cts 1, 2 twice to dance 3 polska steps in 2 meas.

Meas

Pattern

INTRODUCTION.

2/4 meter I. FORWARD AND BACK

1-2 Head cpls, both beg R ft, dance 2 Hyllytys steps fwd twd opp cpl. On meas 2, ct 2, M raise R ft up in back and stamp R ft (without wt) beside L.

3-4 Using the same ftwk, move bkwd to original place. No stamp on meas 4.

5-8 Repeat meas 1-4.

3/4 meter II. POLSKA

1-4 Holding upper arms, dance 12 Polska steps with opp dancer. Beg R ft and turn CW.

5-8 Beg L ft, dance 12 Polska steps with ptr, turning CCW.

Side cpls repeat the dance from the beginning.

Presented by Jussi Aronen and Lennu Yläneva

Ruha

(Finland)

Pronunciation:

CD: Finnish Dances 1999

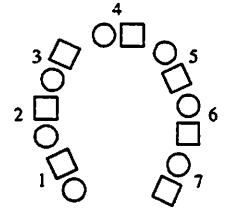
Formation: An uneven number of cpls (e.g., 7) in a curved line (like a horseshoe), W to R of M, all facing ctr.

Steps: **Uhtua step:** A running step always begun with the LOD ft. Take a full step on LOD ft (ct 1); take a shorter step on other ft. The step is low, not leaping. When changing direction, the last step is only half finished so that the new LOD ft is ready to start a new step.

Uhtua karkelo (2 meas): Two opp dancers change places with 4 Uhtua steps. Beg L, run fwd 2 steps as if to pass L shldr (cts 1, 2); step on L to L (M with a stamp)(ct 3); step on R into opp place (ct 4).

No attempt is made to fit the first 5 figures to phrases of the music. The number of steps used depends on the speed and skill of the dancers.

2/4 meter



Meas

Pattern

INTRODUCTION.

I. SNAIL

1-16 All join hands in the horseshoe. W1 dances into the ctr while M7 leads the line into a snail CW around W1. When the snail is complete, W1 dances straight through under joined hands and under arch of Cpl 7, turning CCW to open snail and lead into a new snail around M7. M7 opens snail in similar way CW to original horseshoe.

II. UNDER ARCHES

1-16 Cpl 1 raises joined hands and M7 leads line under arch and CW around the outside back to horseshoe. When W2 has gone under arch, Cpl 1 (the "pillars") follow under their own arch simultaneously.

M7 leads line under arch made by Cpl 2 returning outside to place. When M 3 is going under arch, W1 leads her end of line under it simultaneously, turning out to L to return to place. Cpl 2 turn under own arch.

Repeat under arch of Cpl 3 (M5 goes under together with W1).

M7 and W1 simultaneously lead both ends under middle arch, W turning CCW and M CW to places.

W1 leads line under arch of Cpl 5 (W3 and M1 go under simultaneously).

Ruha—continued

III. MIDDLE ARCHES**Under and Back Again**

1-16 M7 and W1 lead lines simultaneously under middle arch, turn out to return to place, but turn back, and when the pillars have turned under own arch, lead ends back under arch and inside back to horseshoe.

Under and Feigning

M7 and W1 lead under middle arch, turn out to places, but turn around and lead back to arch, pretending to come back under it, but turn out again and return to places outside the set.

Under and Outside to Places

Repeat once again under middle arch and then outside back to places.

IV. BRIDGE

1-16 M7 starts building up the bridge by leading the line first under arch of cpl 1, then under arch 2, etc., and CW back to places (A simpler way is to dance straight through under the raised hands.)

V. BIG CIRCLE

1-16 M7 leads horseshoe into a ring. Circle once around CW to original place. Release hands and swing in place to the end of the tune except for Cpl 1 who swing to ctr (with R hand around ptr's waist and L hand grasping ptr's upper arm).

VI. MEN'S "KARKELO"

1-4 M1 and M2 change places with Uhtua karkelo.

5-8 Swing contrary W (hold as in Fig 5).

9-12 Karkelo back to place.

13-16 Swing own ptr.

17-96 M1 repeats the same with all the other cpls. During the last swing, Cpl 1 return to original place and one of the other cpls swings to ctr to repeat the entire karkelo. The dance continues until each cpl has completed a full karkelo.

When the last cpl is swinging back to place, all swing in place in quickened tempo, raising L hands up into the air in an arc.

Presented by Jussi Aronen and Lennu Yläneva

Ruotsinkatrilli Sahalahdelta

(Finland)

Pronunciation:

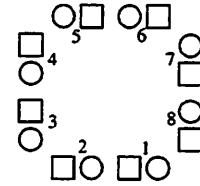
CD: Finnish Dances 1999

2/4 meter

Formation: An even number of cpls (not less than 4) in a large square.
When free, W hold skirts; M hands at sides.

Steps: Walking, running, and skipping.

Karkelo: Use running steps throughout. Run fwd to L shldr of opp M; back up diag L to pass face to face with same dancer (8 steps). Continue to R side of opp M, joining 2 hands across with elbows bent a little, circle CW with 8 steps. Repeat to return home. 8 meas in all.



Meas

Pattern

INTRODUCTION.

I. MEN KARKELO (poikien karkelo)

Karkelo

- 1-2 Head M Karkelo without turning, with 8 running steps.
- 3-4 Cpls circle CW with 8 running steps, holding both hands,
- 5-8 M Karkelo back and cpls circle CCW.

March

- 9-16 Head M walk 16 steps CCW inside the square, hands free at sides.
- 17-32 Side M repeat meas 1-16.

II. WOMEN KARKELO (rynöjen karkelo)

- 1-32 W dance the same way as M did in Fig I, except they march CW.

III. COUPLE KARKELO (parikarkelo)

Karkelo

- 1-4 Head cpls, both hands joined, W facing bkwd and M fwd, Karkelo using skipping steps with the cpls opp them as follows:
 - 3 skipping steps obliquely fwd to R.
 - 2 skipping steps obliquely bkwd to L.
 - 3 skipping steps fwd, passing on the L, to the opposite position.
- 5-8 Cpls circle with 4 skipping steps CW and 4 skipping steps CCW.
- 9-16 Karkelo back the same way, but the M's backs are in the direction of movement and cpl twirls.

March

- 17-24 Head cpls march in single file, W in front, hands at sides. They walk around the inside of the square CCW with 16 steps.

Ruotsinkatrilli Sahalahdelta—continued

25-48 Side cpls repeat meas 1-24, except they march CW.

IV. MARCH (marssi)

1-16 All cpls march CW around with 32 walking steps, elbows hooked (käsiyökkä).

Presented by Jussi Aronen and Lennu Yläneva

Sysmääinen

(Finland)

Pronunciation:

CD: Finnish Dances 1999

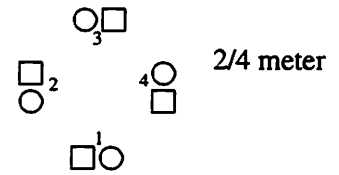
Formation: 4 couples in a square.

Steps: Buzz, change, walking

Hoppawaltz (2 meas): Cpls in Ballroom pos.

M: Step around W on R (ct 1); step around W on L (ct 2); bring R ft next to L, facing inside of circle (ct 1); pivot CW on heels (ct 2).

W: Bring R ft next to L, facing inside of circle (ct 1); pivot CW on heels (ct 2); step around M on R (ct 1); step around M on L (ct 2). (This step is not a waltz, but 4 steps in 2/4 meter.)



Meas

Pattern

INTRODUCTION.

I. CHANGING PLACES

Circle (chorus)

1-8 Form a circle with a front basket hold, R over L, dance 15 buzz steps CW: begin by stepping on R in RLOD (ct 1); step on ball of L near R (ct &). On the 16th step, hold last step on R, M shout and swing extended arms around to change from R arm over to L arm over inside basket.

9-16 16 buzz steps CCW beg L.

Changing places

1-4 Head cpls take Promenade pos and change places with 4 change-steps (two-steps beg with outside ft and moving CCW), ending facing each other.

5-8 Repeat meas 1-4 back to place.

9-16 Side cpls repeat meas 1-8.

II. WEAVING

Circle (chorus)

1-16 Repeat Fig I, meas 1-16.

Weaving (pujottelu)

1-4 Cpl 1, hand-in-hand, using change steps, move in front of Cpl 2;

W1: Pass between W2 and M 2 and circle M2 CW, returning to her ptr by passing between M2 and W 3. W coyly flirts, using her eyes and body language while circling M2.

M1: Continue fwd with 4 change steps to meet ptr between cpls 2 and 3. M1 can flirt as he passes W2.

5-8 With both hands joined, Cpl 1 turn CCW with 4 change steps.

9-16 Cpl 1 repeat meas 1-8 with Cpl 3 and turns between Cpl 3 and Cpl 4.

17-24 Cpl 1 repeat meas 1-8 with Cpl 4, turning to end in orig place.

25-96 Cpl 2, then Cpl 3, then Cpl 4 repeat meas 1-24.

Sysmääläinen—continued

III. GRAND RIGHT AND LEFT**Circle** (chorus)

1-16 Repeat Fig I, meas 1-16.

Grand Right and Left

1-16 Cpl 1 join inside hands and circle CCW passing over Cpl 4, Cpl 3, and Cpl 2 (who squat down until passed over by traveling cpls). After being passed, Cpl 4 joins inside hands and follows Cpl 1, followed in turn by Cpl 3 and Cpl 2. Each cpl stops at its original place and squats to allow the remaining cpls to pass over.

IV. WALTZ

1-16 All cpls do Hoppawaltz steps, turning CW and moving in LOD. Beg with 4 slow steps R, L, R, L.

Presented by Jussi Aronen and Lennu Yläneva

Tule ystävä armas leikkiin

(Finland)

Pronunciation:

CD: Finnish Dances 1999

2/4 meter

Formation: Circle of cpls, M with backs to ctr.

Steps: Walking.

Meas

Pattern

INTRODUCTION.

DANCE

- A 1-4 Both hands joined, cpls turn CW with 8 steps.
 5-8 Cpls turn CCW with 8 steps.
 B 9-16 Facing ptr, swing joined R hands enthusiastically from side to side.
 17-18 Without releasing R hand, give L hand to the person to the L of ptr and greet that person.
 C 19-20 Angrily shake ptr's hand and stamp R ft (without releasing L hand hold).
 21-24 Repeat meas 17-20.

Releasing R hands, repeat dance with new ptr. Dance can be repeated as many times as desired. End with meas 1-8.

Song words:

- | | |
|---|---|
| <p>A Tule ystävä armas leikkiin,
 tule kukkia poimimaan (2x)</p> <p>B Älä ystävä armas luule,
 että olen simun siteesi
 ja ettei meitä erottaa voi ensinkään.</p> <p>C Jopa löysin sen jota etsinkin,
 ja sinä olei petturi! (2x)</p> | <p>Come along and play dear friend.
 Come and gather flowers.
 Don't think dear friend
 that I will be yours afterwards
 and that we can never separate.
 Indeed I found the one I searched for,
 and you are a betrayer!</p> |
|---|---|

Presented by Jussi Aronen and Lennu Yläneva

Amalel Shir

(Israel)

Amalel Shir, meaning "I shall sing a song," was choreographed by Shlomo Maman to music by Avihu Medina.

Pronunciation:

CD: D. Edery—Israeli Folk Dance—1999

4/4 meter

Formation: Short lines in a circle, facing ctr, hands joined in V-pos.

Counts

Pattern

INTRODUCTION

Bounce L knee, lifting R leg fwd, knee bent.

PART I

- 1-2 Step on R to R; bounce R knee.
- 3-4 Close L next to R with a sharp bounce of knees, twisting body to R.
- 5 Straighten knees and body, swinging head up and to R.
- 6 Bend knees and body, turning head to face front and down.
- 7 Repeat ct 5 to L.
- 8 Bounce L knee, lifting R knee and turning head to face front.
- 9-32 Repeat cts 1-8 three more times (4 total).

PART II

- 1 Releasing hands and moving twd ctr, Step-Bend fwd on R diag to R, body bent, snapping fingers to R at belt level, palms facing each other.
- 2 Hold.
- 3-4 Repeat cts 1-2 with opp ftwk and direction (with L to L).
- 5-8 Repeat cts 1-4, continuing to move into ctr.
- 9-12 Full turn CW with R, L, R knees and body bent; step on L next to R, facing ctr.
- 13 Step on R to R, knee bent, extending R hip to R and snapping fingers to R at waist level.
- 14 Step on L in place.
- 15-16 Step on R next to L; hold.
- 17-31 Repeat cts 1-15.
- 32 Bounce L knee.

PART III

- 1-2 Joining hands, step on R to R; bounce R knee.
- 3-4 Step on L in front of R; sharply bounce L knee.
- 5 Step on R in place with knee bent, bending body slightly.
- 6 Small step on L to L, straightening knees.
- 7-8 Step on R in front of L; bounce R knee.
- 9-16 Repeat cts 1-8 with opp ftwk and direction.

Amalel Shir—continued

INTERUDE

- 1 Step fwd on R twd ctr with knee bent, extending R hip, snapping fingers at belt level.
- 2 Hold.
- 3 Step on L to L and away from ctr.
- 4 Pivot 3/4 on L CCW and end facing ctr.

Original notes © David Edery

Presented by David Edery.

Israeli Steps

1. Mayim Step: A 4-step Grapevine, beginning with R ft crossing over L; L to L side; R behind L; L to L side. May also beg L.
2. Tcherkessia (Cherkessia): Step fwd on R (ct 1); step on L in place (ct 2); step bkwd on R (ct 3); step on L in place (ct 4); May beg with L ft.
3. Double Cherkessia: Step on R across in front of L (ct 1); step back on L (where it was) (ct 2); step on R beside L (ct 3); step on L across in front of R (ct 4); step back on R (where it was) (ct 5); step on L beside R (ct 6).
4. Yemenite L: Step on L ft to L, bending knees (ct 1); step on R toe next to L heel, straightening knees (ct 2); step on L across in front of R, bending knees (ct 3); hold, straightening knees easily (ct 4). No not turn hips.
5. Yemenite R: Same as Yemenite L but with opp ftwk and direction.
6. Yemenite with Hop: Same ftwk as Yemenite Step, but on ct 4 do a hop instead of a hold.
7. Backward Yemenite: Step bkwd on R, bending knee (ct 1); step on ball of L beside R (ct 2); step fwd on R (ct 3); hold (ct 4).
8. Fast Yemenite (or Quick Yemenite or Double-time Yemenite) Step: Same ftwk as Yemenite Step, but takes only 2 cts of 4/4 meter (cts 1, &, 2); hold (ct &). Usually repeated with opp ftwk for cts 3, &, 4.
9. Step-bend: Step on R (L) in designated direction (ct 1); bend and straighten R (L) knee (ct 2).

Anavai

(Israel)

Anavai, meaning "my vineyards," was choreographed by Shmulik Gov-Ari to music by S. Lifshitz.

Pronunciation:

CD: D. Edery—Israeli Folk Dance—1999 4/4, 5/4 meter

Formation: Semi-circle, hands joined, CCW.

Counts Pattern

INTRODUCTION

FIGURE I

- 1 Step fwd on R to ctr.
- 2 Step on L next to R, flexing L knee.
- 3 Step fwd on R to ctr.
- 4 Chug on R.
- 5-8 Step-bend bkwd with L,R.
- 9-12 Yemenite step with L.
- 13-16 Full turn to R with step-bend R and L, progressing to R.
- 17-20 Facing ctr, hands joined, Yemenite step with R.
- 21-24 Step on L to L; bounce; step on R next to L, no wt.

FIGURE II

- 1-8 Step-Bounce on R to R; step on L across in front of R; step on R to R; step on L behind R.
- 9-10 Slight hop on L, raising R knee fwd; step on R to R.
- 11-12 Step on L next to R; hold.
- 13-14 Step R to R; bounce.
- 15-16 Step on L next to R; bounce.

FIGURE III

- 1-6 Double Cherkessia from side to side, beginning with R across L.
- 7 Step on R across in front of L.
- 8-9 Stamp L bent behind R in place, while raising R knee fwd; hold.
- 10-17 Repeat Part II, cts 9-16.
- 18-34 Repeat cts 1-17.

Original notes © David Edery
Presented by David Edery.

Balada Lama'Yam

(Israel)

Balada Lama'Yam, meaning "a song about spring," was choreographed by Shlomo Maman to music by Moshe Wilensky.

Pronunciation:

CD: D. Edery-Israeli Folk Dance—1999

4/4 meter

Formation: Circle facing CCW, hands joined.

Counts

Pattern

INTRODUCTION

PART I

- 1-4 Step fwd on R, knee bent; rock bkwd on L; rock fwd on R; touch L toes fwd, knee straight.
 5-8 Repeat cts 1-4 with opp ftwk.
 9-10 Releasing hands, step fwd on R making 1/4 turn to face out, bending knee; touch L to L and fwd, straightening R knee.
 11-12 Repeat cts 9-10 with opp ftwk, turning to face ctr and rejoining hands.
 13-14 Full turn CW with R, L in LOD, ending facing ctr.
 15-16 Step on R with balance to R; step on L with balance to L.
 17-20 Repeat cts 13-16, ending facing ctr.
 21-22 Step on R toes to R; step on L across in front of R, bending knee.
 23-24 Step on R toes to R; step on L behind R, bending knee.
 25-48 Repeat cts 1-24.

PART II

- 1 Facing ctr, step on R diag into ctr to R, bending knee.
 2-3 Sway bkwd on L and fwd onto R.
 4 Brush L fwd, circling it to the L.
 5-8 Repeat cts 1-4 with opp ftwk.
 9-10 Step sway with R to R, bending knee; step on L in place.
 11-12 Step-bend on R to ctr, raising arms; step bkwd on L in place, lowering arms.
 13-14 Step bkwd on R, bending knee; pull L flat ft to R, straightening knee and taking wt.
 15-16 Repeat cts 13-14.
 17-32 Repeat cts 1-16.

Original notes © David Edery
 Presented by David Edery.

Debka Ha'Chamor

(Israel)

Debka Ha'Chamor, meaning "a tale on a donkey," was choreographed by Shmuel Cohen (Viki) to music by Emanuel Zamir.

Pronunciation:

CD: D. Edery-Israeli Folk Dance—1999

4/4 meter

Formation: Lines, facing CCW, hands joined in V-pos.

Counts

Pattern

INTRODUCTION

PART I

- 1-4 Leap fwd onto R; step on L beside R; repeat cts 1-2.
- 5-8 Fast Yemenite with R and L.
- 9-10 Leap fwd onto R; step on L beside R.
- 11-12 Jump onto both ft together while turning bkwd CCW; hold, raising arms.
- 13 Hop on R in place while turning to face RLOD.
- 14-15 Step on R, L in place.

PART II

- 1-4 Facing ctr, fast Yemenite R and L.
- 5-6 Jump on R to R; step on L across in front of R.
- 7-8 Fast Yemenite R.
- 9-16 Repeat cts 1-8 with opp ftwk.

PART III

- 1-4 Facing LOD, leap fwd onto R; step on L beside R; repeat cts 1-2.
- 5-8 Fast Yemenite with R to R; fast Yemenite bkwd with L.
- 9-16 Repeat cts 1-8.

PART IV

- 1-4 Stamp on R to R with wt while turning CCW to face ctr; step on L behind R; step on R to R; step on L across in front of R.
- 5-6 Step-Bend fwd on R to ctr, slightly raising L; step on L in place, raising arms.
- 7-8 Step on R to R; step on L across in front of R.
- 9-10 Fast Yemenite with R.
- 11-12 Knees and body bent, clap hands down in front twice.
- 13-24 Repeat cts 1-12 with opp ftwk and direction.

Original notes © David Edery
Presented by David Edery.

Eich Af Ha'zman

(Israel)

Eich Af Ha'zman, meaning "How time flies," was choreographed by Elfe Ronen to music by Nurit Hirsh.

Pronunciation:

CD: D. Edery—Israeli Folk Dance—1999

4/4 meter

Formation: Circle, facing ctr, hands in V-pos.

Counts

Pattern

INTRODUCTION

PART I

- 1-4 Step on R to R; sway to L; step-hop on R across in front of L while turning 3/4 to L (CCW) and end facing CCW.
- 5-8 Step bkwd L, R; step-hop bkwd on L.
- 9-16 Yemenite with a hop on ct 4 with R and L, facing CCW.
- 17-24 Repeat cts 1-8.
- 25-28 Step-bend fwd on R, raising hands; step on L in place; step-bend bkwd on R, lowering hands; step on L in place.

PART II

- 1 Facing CCW, stamp fwd on R with wt.
- 2-4 Hop on R three times in place while turning to R 3/4 (CW) to end facing ctr, lifting bent L leg fwd.
- 5-8 Step-hop on L across in front of R; step-hop on R in front of L.
- 9-12 Moving diagonally into ctr, step L, R, L and hop on L.
- 13-16 Repeat cts 9-12 diagonally to L, beg with R.
- 17-18 Jump on both ft together diag R into ctr; jump bkwd facing ctr.
- 19-20 Jump on both ft together diag L into ctr; leap onto L, raising R.
- 21-22 Step bkwd L, R.
- 23-24 Jump bkwd on both ft; jump on L, raising R.
- 25-28 Facing ctr, full turn R with R, L, R; hold on R.
- 29-32 Repeat cts 25-28 with L to L.

ENDING

- 1-2 Jump on both ft together to ctr; jump bkwd on L, raising R.
- 3-4 Touch R heel fwd, raising hands up.

Original notes © David Edery
Presented by David Edery.

Hakolot Shel Pireous

(Israel)

Hakolot Shel Pireous, meaning “sounds of the island Piraeus,” was choreographed by Beber Shoshan and Chaim Guetta to music by Yevani.

Pronunciation:

CD: D. Edery–Israeli Folk Dance—1999

4/4 meter

Formation: Circle, facing ctr, hands free.

Cts

Pattern

INTRODUCTION

Begin the dance on the 2nd consonant (“... Bay”) of the 2nd word (Ga-Bay) of the lyrics.

PART I

- 1-2 Walk fwd to ctr R, L, R.
- 3-4 Pivot bkwd through R on R to face out; touch ball of L ft next to R.
- 5-8 Repeat cts 1-4 with opp ftwk and direction.
- 9-12 Facing ctr, step-bend fwd on R and bkwd on L.
- 13-16 Full turn to R with R, L, R; touch ball of L ft next to R.
- 17-32 Repeat cts 1-16 with opp ftwk and direction, beginning on L to ctr.

PART II

- 1-4 Step on R to R; step on L behind R; step on R to R and pivot bkwd through R to face out; touch ball of L ft next to R.
- 5-8 Repeat cts 1-4 with L to L, ending facing ctr.
- 9-10 Step-balance on R to R; sway L.
- 11-12 Step on R across in Front of L; step on L in place (behind R), R hand down and L hand up.
- 13-14 Repeat cts 9-10.
- 15-16 Facing slightly CW, step fwd on R; turning 1/4 to R to face ctr, touch ball of L ft next to R.
- 17-24 Repeat cts 9-16 with opp ftwk and direction.
- 25-28 Full turn to R with R, L, R; touch ball of L ft next to R.
- 29-32 Repeat cts 25-28 with L to L.

PART III

- 1-2 Facing ctr, step-bend bkwd on R, L.
- 3-4 Step fwd to ctr on R; touch ball of L ft fwd.
- 5-6 Repeat cts 3-4 with L.
- 7-8 Full turn into ctr with R, L.
- 9-14 Double Cherkessiya from side to side (step R to R and L across in front of R).
- 15-16 Turn bkwd through R with R, L to face out.
- 17-22 Repeat cts 1-6 with R moving away from ctr.
- 23-24 Turn bkwd through R to face ctr with R, L.

Hakolot Shel Pireous—continued

- 25-30 Repeat cts 9-14.
 31-32 Step-bend bkwd with R, L.

PART IV

- 1-4 Facing ctr and moving diag to L, step on R across in front of L; step on L to L; step on R across in front of L; touch ball of L ft fwd and diagonally to L.
 5-8 Repeat cts 1-4 with R, continuing to move inside.
 9-12 Step-bend fwd and bkwd with R, L.
 13-14 Turn bkwd through R with R, L to face out.
 15-16 Facing out, step-bend bkwd with R, L.
 17-32 Repeat cts 1-16 moving out with small crosses.

ENDING

- 1-2 Facing ctr, step-bend fwd with R, L.
 3-4 Close R to L; hold.

Original notes © David Edery
 Presented by David Edery.

Halleluya Betziltzeley Shama

(Israel)

Halleluya Betziltzeley Shama, meaning "From the scriptures," was choreographed by Avner Naim to traditional music.

Pronunciation:

CD: D. Edery—Israeli Folk Dance—1999

3/4 meter

Formation: Circle, facing ctr, hands in V-pos.

Meas

Pattern

INTRODUCTION

PART I

- 1 Step fwd to ctr on R, swinging arms slightly fwd.
- 2 Step bkwd on L, lowering arms.
- 3 Step on R behind L; step on L to L.
- 4 Slow step on R across in front of L.
- 5 Step on L to L; balance on R to R.
- 6-7 Mayim step with L moving CCW.
- 8 Slow step on L across in front of R.
- 9-16 Repeat meas 1-8.

PART II

- 1 Full turn to R (CW) with R, L.
- 2 Slow step fwd on R in LOD.
- 3 Walk fwd L, R in LOD.
- 4 Step fwd on L and rise on ball of ft, raising arms up.
- 5 Step on R behind in place, lowering arms; step on L to L, facing ctr.
- 6 Slow step on R across in front of L, raising on ball of ft, turning slightly to L.
- 7 Step on L behind in place; step on R to R, facing ctr.
- 8 Slow step on L in front of R with a straight knee.
- 9 Facing CCW, slow step on R to R (outside).
- 10 Full turn to L (CCW) into ctr with L, R.
- 11 Step on L to L and turn L to face ctr.
- 12 Slow step fwd on R, raising on ball of ft, raising arms up.
- 13 Step bkwd on L; turn R and step on R to R and outside.
- 14 Step on L across in front of R; step on R, moving out.
- 15-16 Turning L to face ctr, Yemenite bkwd with L.

Original notes © David Edery
Presented by David Edery.

Hora Tschok

(Israel)

Hora Tschok, meaning "hora of laughter," was choreographed by Moti Elfassy to music by Gil Aldema.

Pronunciation:

CD: D. Edery—Israeli Folk Dance—1999

4/4 meter

Formation: Circle, facing ctr, hands in V-pos.

Cts

Pattern

INTRODUCTION

PART I

- 1-4 Leap onto R to R; step on L across in front of R; leap onto R to R; step on L behind R.
 5-8 Two Polka steps with R to R and L to L.
 9-32 Repeat cts 1-8 three more times (four in all).

PART II

- 1-4 Step on R to R; step on L next to R; repeat cts 1-2.
 5-6 Full turn to R (CW) with R, L.
 7-8 Rejoining hands, jump onto both ft together; hop on R.
 9-16 Repeat cts 1-8 with opp ftwk and direction.
 17-20 Repeat cts 1-4.
 21-22 Full turn to R with R, L.
 23-24 Rejoining hands, jump onto both ft together; hop on R.
 25-32 Repeat cts 17-24 with opp ftwk and direction.

PART II

- 1-2 Facing and moving CCW, hands joined, slight hop on L while touching R heel fwd; slight leap fwd onto R.
 3-4 Repeat cts 1-2 with opp ftwk.
 5-8 Repeat cts 1-4.
 9-12 Turn 3/4 to R (CW) with R, L, R, ending facing ctr; balance to R, clapping hands to R.
 13-14 Full turn to L (CCW) with L, R, ending facing ctr.
 15-16 Jump on both ft together; hop on L.

Original notes © David Edery
 Presented by David Edery.

Kulanu Ba'Mitz'ad

(Israel)

Kulanu Ba'Mitz'ad, meaning "we're all marching," was choreographed by Chayim Shiryon to Russian music.

Pronunciation:

CD: D. Edery—Israeli Folk Dance—1999

4/4 meter

Formation: Circle.

Cts

Pattern

INTRODUCTION

PART I

- 1-4 Step-bend fwd and bkwd R, L, raising and lowering hands.
- 5-8 Full turn to R (CW) with R, L, R; end stepping on L across in front of R.
- 9-10 Step on R to R and pivot bkwd through L (CCW) to face out; step on L to L.
- 11-14 Mayim step with R moving CCW, facing out.
- 15-16 Facing CCW, sway on R out to R; sway on L in to L.
- 17-32 Repeat cts 1-16.

PART II

Section 1

- 1-4 Facing ctr, quick step-together-step with R and L to ctr on the whole ft.
- 5-6 Step fwd on R, bending knee; step bkwd on L.
- 7-8 Turn 1 1/4 CW in LOD with R, L.

Section 2

- 1-3 Facing LOD, hands at sides, step on R out to R; step on L behind R; step on R with balance to R.
- 4-6 Full turn to L moving in LOD with L, R, L.
- 7-12 Repeat cts 1-6 (notice the change of counting in this section).

Section 3

- 1-3 Facing CCW, step R, L, R in LOD.
- 4-5 Step fwd on L, bending knee; step on R behind L.
- 6-8 Turn 1 1/4 to L (CCW) in LOD with L, R, L.
- 9-10 Facing ctr, step on R across in front of L; step on L to L.
- 11-12 Step on R, turning to R and facing CCW; balance on L to ctr.

Original notes © David Edery
Presented by David Edery.

Laila Zoher

(Israel)

Laila Zoher, meaning "a bright night," was choreographed by Shmulik Gov-Ari to music by Yosef Hadar.

Pronunciation:

CD: D. Edery–Israeli Folk Dance—1999 4/4 meter

Formation: Circle, hands joined in V-pos.

Cts Pattern

INTRODUCTION

PART I

- 1-4 Moving fwd in LOD, step-bounce fwd with R, L.
 5-8 Step-bend fwd and bkwd with R, L (stamping R with wt on ct 5).
 9-12 Repeat cts 1-4.
 13-16 Turning slightly to the L, step on R to R; step on L behind R; step on R to R; step on L across in front of R.
 17-24 Repeat cts 1-8.
 25-28 Repeat cts 1-4.
 29-32 Turning L to face ctr, knees bent, step on R slightly in front; turn ft without lifting heel to L, R, L; hold.
 33-64 Repeat cts 1-32.

PART II

- Face ctr, hands joined, use bouncing steps throughout.
 1-6 Step-bounce on R to R; step-bounce on L behind R; step-bounce on R to R.
 7-8 Brush L fwd next to R; bring L around in circle to L, taking a small leap onto L.
 9-12 Quick Mayim step with R moving L in RLOD.
 13-14 Step fwd on R to ctr, pushing R hip fwd; step on L while turning bkwd through L (CCW) to face outside.
 15-16 Facing out, step on R next to L, knees slightly bent, clapping hands twice.
 17-32 Repeat cts 1-16 moving to R, facing out, ending facing ctr.
 33-64 Repeat cts 1-32.

ENDING

- 1-16 Repeat Part I, cts 1-16.
 17-20 Turning L to face ctr, repeat Part I, cts 29-32, ending with a R stamp.

Original notes © David Edery
 Presented by David Edery.

Mei Hanchalim

(Israel)

Mei Hanchalim, meaning “water from rivers,” was choreographed by Avner Naim to music by Henry Barter.

Pronunciation:

CD: D. Edery–Israeli Folk Dance—1999

4/4 meter

Formation: Circle, facing ctr, hands joined in V-pos.

Cts

Pattern

INTRODUCTION

PART I

- 1-2 Step on R to R; step on L across in front of R.
- 3-4 Step on R behind L, bring L with round movement to L and around back.
- 5-6 Step on L behind R; step on R to R.
- 7-8 Step on L across in front of R; hold.
- 9-10 Sway R and L.
- 11-12 Step low across on R in front of L; step on L in place (behind R).
- 13-16 Step CCW on R; Mayim step with L moving in LOD.
- 17-32 Repeat cts 1-16.

PART II

- 1-3 Facing ctr, turn 1 1/4 to R with R, L, R, ending facing CCW.
- 4-5 Step fwd on L, bending knee; step on R behind L, moving L into ctr.
- 6-8 Turn 1 1/4 to L into ctr with L, R, L, ending facing ctr.
- 9-12 Step-bend fwd and bkwd with R, L.
- 13-14 Turn bkwd through R with R, L, ending facing away from ctr.
- 15-16 Step-bend bkwd with R.
- 17-20 Full turn fwd and away from ctr with R, L, R; step fwd on L.
- 21-22 Step on R behind L; step on L to L, turning to face CCW.
- 23-24 Turn 3/4 to R, moving out, with R, L, ending facing ctr.
- 25-30 Double Cherkessiaya from side to side, beginning with R to R, L across in front of R.
- 31-32 Full turn to R in LOD with R, L.

Original notes © David Edery
Presented by David Edery.

Zohi Artzi

(Israel)

Zohi Artzi, meaning "this is my country," was choreographed by Didi Doshto music by S. Chayon.

Pronunciation:

CD: D. Edery-Israeli Folk Dance—1999

4/4 meter

Formation: Circle, facing CCW, hands joined in V-pos.

Cts

Pattern

INTRODUCTION

PART I

- 1-2 Step fwd on R, L in LOD.
 3-4 Pivot a full turn on L through L; step on R in place; step on L to L, ending facing out and rejoining hands.
 5-6 Step on R across in front of L; step on L in LOD.
 7-8 Step-together-step beg with R in LOD.
 9-10 Step on L to L while pivoting to L to face ctr; hands joined and facing ctr, step on R to R.
 11-12 Step on R behind L, bending knees; step on R to R.
 13-14 Step on L across in front of R, bending knees; step on R to R.
 15-16 Step-together-step beg with L, moving CCW in LOD.
 17-18 Releasing hands, turn to R to face CCW and balance R and L.
 19-22 Mayim step with R moving into ctr.
 23-24 Facing ctr, step-bend fwd on R, raising hands; step on L in place.
 25-26 Full turn to R in LOD with R, L.
 27-28 Facing CCW, step on R to R; balance to L.
 29-30 Turn 3/4 to R in LOD with R, L, ending facing ctr.
 31-32 Step-bend bkwd on R, raising hands; step on L in place.
 33-64 Repeat cts 1-32.

PART II

- 1-2 Facing ctr, hands free, step fwd on R, bending Knee; step on L in place
 3-5 Step on ball of R ft turning to face out; step fwd away from ctr on L, bending knee; pivot on L to L to face ctr; step on R to R.
 6-8 Yemenite bkwd on L, hands free.
 9-12 Step on R to R in LOD; stamp L beside R without wt; repeat cts 9-10 with opp ftwk and direction.
 13-14 Stamp on R diag to R with wt; step on L across in front of R with round movement.
 15-16 Fast Yemenite step with R.
 17-24 Repeat cts 9-16 with opp ftwk and direction.

Original notes © David Edery
 Presented by David Edery.

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

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

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

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

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

Square/Contra Record List

Name of Music	Label and Record Number	Distributor
Singing:		
"Good Old Summertime"	Blue Star 2239 B	PALOMINO RECORDS, INC. 2905 Scenic Dr. Marion, OH 43302-8386
"I Found a New Baby"	Blue Star 2263 B	
"Summer Sounds"	Blue Star 2265	
"Schatzie"	Blue Star 2260	
"Hi Neighbor"	Blue Star 2360	
"Travel On"	Blue Star 2363	
"Sprechen Sie Deutsch"	Blue Star 2366	
"Cincinnati Waltz Quadrille"	Blue Star 2378	
"Four Leaf Clover"	Blue Star	
"With" (Hoedown)	Blue Star 2376	
Contra and Quadrille:		
"Glise a Sherbrooke"	KDF	KENTUCKY DANCE FOUNDATION C/O Stew Shacklette 460 Long Needle Rd. Brandenburg, KY 40108 (800) 446-1209
"Doubtful Shepherd"	Lloyd Shaw LSF 1009	LLOYD SHAW FOUNDATION 2217 Cedar Acres Dr. Manhattan, KS 66502
"Queens Quadrille"	E-Z 719	PALOMINO RECORDS, INC. TNT RECORD CO. NATIONAL RECORDS JACK MURTHA ENTERPRISES Box 3055 Yuba City, CA 95991
"Star & Promenade Contra"	TNT 201	
"Waltz Contra"	National Records 4562	
"Gordo's Quadrille"	Square Dancetime 002	
Rounds:		
"I'm Busted"	Blue Star 2219	PALOMINO RECORDS, INC. MCA RECORDS, INC. 70 Universal Plaza Universal City, CA
"Stay Young"	MCA Records MCA52310 (Vocal—Don Williams)	
Miscellaneous:		
"The Bird Dance"	AVIA Disk AD831	KENTUCKY DANCE FOUNDATION
"Jerry Helt's Dance Party"	Video and Cassette Tape	
"Jerry Helt's Community Dance Party"	Video and Cassette Tape	
"Down on the Farm"	Telarc CD 89263 Telarc CS 30263	TELARC INTERNATIONAL 23307 Commerce Park Rd. Cleveland, OH 44122

Square Dance—continued

**BOX 1-4 CONVERSION TO 1P-2P
LINE OR LINE OR FOUR WITH
PARTNER IN ORDER**
by Jerry Helt

Star thru, end ladies diagonally chain
Ladies chain across

Face the one beside you, center ladies chain
Ladies in, men sashay, ladies chain across

Circle four left 3/4, end ladies diagonally chain
Right and left thru across

Touch 1/4, ladies trade, end ladies diagonally chain

Swing thru, boys run, bend the line
End ladies chain across, right and left thru

Step to an ocean wave, ladies run right
Bend the line, ladies in, men sashay
Center ladies chain diagonally chain

Step to an ocean wave, ladies run right
Boys trade, bend the line
Lines pass thru and "U" turn
Center ladies diagonally chain

Swing thru, boys run, boys circulate
Bend the line, flutter wheel

1P-2P LINE CONVERSION TO BOX 1-4
by Jerry Helt

Touch 1/4, single file circulate once
Boys run right

Center ladies diagonally chain
With the couple across, circle four left 3/4

Lines pass thru, wheel and deal
Centers flutter wheel, pass thru

Ladies chain across, end ladies chain
Lines forward up and back
Flutter wheel, sweep 1/4

End ladies diagonally chain
With the couple across, circle four 3/4
Pass thru, trade by (not a box 1-4)

CHASE RIGHT
by Jerry Helt

Heads lead right, circle to a line
Lines pass thru, wheel and deal
Double pass thru, centers in, castoff 3/4
Lines pass thru, two men chase two ladies right
Couples circulate, wheel and deal
Do sa do to an ocean wave, boys run right
Lines pass thru, wheel and deal
Double pass thru, centers in, castoff 3/4
Lines pass thru, two men chase two ladies right
Couples circulate, wheel and deal
Do sa do to an ocean wave, boys run right
Left allemande, etc. (1P-2P line)

Heads pass thru, chase right
Box circulate one position, walk and dodge
Cloverleaf, all double pass thru
Face the one beside you
Lines pass thru, two men chase the ladies right
Couples circulate one place
Wheel and deal, do sa do to a wave
Boys run right, lines pass thru, gents "U" turn
Left allemande
(the square has rotated 1/4 right)

Sides pass thru and partner trade
Heads square thru four hands, do sa do, star thru
Pass thru, chase right, split circulate
Walk and dodge, ends cloverleaf, others "U" turn
New heads flutter wheel
New sides flutter wheel
(the square has rotated 1/4 right)

Square Dance—continued

ROTATE THE SQUARE by Jerry Helt

Head ladies chain across the square
Sides lead right, circle to a line
Lines pass thru, wheel and deal
Double pass thru, leaders cloverleaf,
centers partner trade
(the square has rotated 1/4 right)

Heads right and left thru, sides right and left thru
Four ladies chain 3/4
Heads lead right, circle to a line
Ladies roll away a half sashay
Center ladies roll away a half sashay
Bend the line, pass thru, tag the line
Leaders cloverleaf, trailers partner trade
(the square has rotated 1/4 right)

Heads flutter wheel across the square
Sides promenade outside 3/4 over there
All double pass thru
Leaders cloverleaf, trailers partner trade
(the square has rotated 1/4 right)

Heads lead right, pass to the center
Centers star thru and flutter wheel
(the square has rotated 1/4 right)

Heads lead right, circle to a line
Lines pass thru, wheel and deal
Centers zoom, new centers star thru, same ladies
chain
(the square has rotated 1/4 right)

Head ladies chain 3/4, side men courtesy turn 'em
Forward six and back tonite
Six pass thru, chase right (side men chase two ladies)
Side men run right around one lady
Head men pass thru, turn right around one
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru, centers in, castoff 3/4
Lines forward up and back
Flutter wheel across
(lines of four in rotation, partner on right)

Head ladies chain 3/4, side men courtesy turn 'em
Head men pass thru, turn right around one
Lines pass thru, bend the line
Pass thru, partner trade, reverse flutter wheel
Star thru, pass thru, left allemande, etc.

ROTATE SQUARE 1/4 RIGHT by Jerry Helt

Heads pass thru, partner trade
Sides pass thru, partner trade
Allemande left in the Alamo style
Heads walk & dodge
Sides walk & dodge
Heads cloverleaf, left allemande,
(Square your set, set has rotated 1/4 right)

Heads pass thru, promenade outside 3/4
Sides star thru, pass thru, partner trade
Reverse flutter wheel (men lead left)
(Square has rotated 1/4 right)

Heads touch 1/4 walk & dodge
Pass to the center, centers circle 3/4
(Square has rotated 1/4 right)

Square Dance—continued

SINGLE CIRCLE TO A - - - -
by Jerry Helt

Heads roll away a half sashay

Single circle to a star thru

Pass thru

(Eqv. to heads square thru 4)

Heads forward, single circle 3/4

To a star thru, wheel & deal

Single circle to a star thru

(Eqv. to heads lead right)

Heads single circle 1/2 to a star thru

(Eqv. to heads square thru 4)

Heads single circle 1/2 to a star thru

Single circle 3/4 to a star thru

Couples circulate, wheel & deal

Star thru, pass thru, wheel & deal

Centers pass thru, left allemande, etc.

Heads single circle 1/2 to a star thru

Circle four half way, pass to the center

Centers square thru 3/4, left allemande

Hully Gully

(U.S.A.)

By Ben Highberger.

Record: RB-3017 "Pink Cadillac" or Col 4-42529 "Little Black Book." 4/4 meter

Formation: Individual dancers scattered around the floor, all facing the same wall to start, R ft free.

Meas

Pattern

THE DANCE

- 1 **Vine and Kick:** Step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3); short kick L (ct 4).
- 2 **Vine and Kick:** Repeat meas 1 with opp ftwk and direction.
- 3 Step fwd on R (ct 1-2); step fwd on L (ct 3-4).
- 4 Step on R (ct 1); step on L (ct &); step on R, turning 1/4 CW (ct 2); kick L fwd (ct &); step bkwd on L (ct 3); step bkwd on R (ct &); step bkwd on L (ct 4); hold (ct &).

Repeat dance from the beginning.

Presented by Jerry Helt

NoName Contra

(U.S.A.)

By Jerry Helt.

Record: RB 1301 "Love in the Country" or Jewel 705 "Show Boat" or LS 193/194
or Folkcraft 1501 "Dashing White Sergeant."

Formation: Contra lines. 12 couples or less. All the men in a line on the prompter's right and all the ladies in a line on the prompter's left.

Prompts

Intro -----, *Everybody Forward & Back*
1-8 -----, **Forward & Back again**
9-16 -----, **Turn the opposite Right Hand Around**
17-24 -----, **Turn the opposite Left Hand Around**
25-32 -----, **Top couple slide to the foot**
33-40 -- **Same couple, arch & Promenade over the lady's line**
41-48 -----, **Promenade arch over the men's line**
49-56 -----, -- **Everybody Swing**
57-64 -----, **Everybody Forward & Back**

Meas

Pattern

1-8 Long lines Forward & Back.
 9-16 Forward & Back again.
 17-24 Turn the opposite person (partner) with a Right Arm Turn.
 25-32 Turn the opposite person (partner) with a Left Arm Turn.
 33-40 The top couple join both hands and slide (Sashay) to the foot of the set.
 41-48 The active couple then join inside hands (man's left & lady's right), form an arch and Promenade up the set passing over the lady's line. Lady on the outside and man on the inside.
 49-56 The active couple Promenade down the set passing the arch down over the men's line to the foot of the set and then each active person steps back into their home line. The man remains on the inside of the set during the Promenade.
 57-64 Everybody Swing their partner (across the set) and then step back into their home line.

Note: If the active couple has difficulty completing the arch over both lines in the 16 beats recommended, eliminate the Swing at the end of the dance (56-64) and wait 8 counts before starting the dance over again.

Presented by Jerry Helt

Tulsa Shuffle Line Dance

(U.S.A.)

Record: Arista 07822-12717-7, "Tulsa Shuffle," The Tractors.

4/4 meter

Formation: Individual dancers facing fwd, R ft free.

Meas

Pattern

INTRODUCTION. No action. Long introduction with the dance starting after three counts on the record "2 - 3 - 4."

THE DANCE

- 1 **Vine Right 3, Turn RF 1/4 and Brush:** Step on R to R (ct 1); step on L behind R (ct 2); step on R to R, turning 1/4 CW (ct 3); brush L (ct 4).
- 2 **Vine Left 3 and Brush:** Step on L to L (ct 1); step on R behind L (ct 2); step on L to L (ct 3); brush R (ct 4).
- 3 **Step Brush, Step Brush:** Step on R (ct 1); brush L (ct 2); repeat cts 1-2 with opp ftwk. (cts 3-4).
- 4 Repeat meas 3.

Repeat dance from the beginning.

Presented by Jerry Helt

Aptaliko

(Turkey)

The Aptal Havasi is the tune par excellence for a type of Zebikiko known generically as Aptaliko. The Aptaliko is defined by its rhythmic division of the 9/8 Sebikiko meter into a reverse pattern of 3 2 2 2. As a dance it is performed in different structures and formations, i.e., solo, couple, or group depending on regions and traditions. The dance described below is based on a group version as performed on the island of Mytilini off the west coast of Turkey. Source: Joe Graziosi, video of dancers from Mytilini.

Pronunciation: ahp-TAHL-ee-koh

Music: Kotansky 1999 Camp Tape

Rhythm: 9/8, counted as 3 2 2 2 or 2 1 2 2 2 (SQSSS) or 2 1 2 2 2 (SQSQQS).

Formation: Circle, hands free at sides.

Meas

Pattern

4 meas

INTRODUCTION

I. BASIC PATTERN

1 Facing ctr, step on L to L (S); step bkwd onto R (Q); step on L to R in front of R (S); step on R to R (Q); step on L to R behind R (Q); step on R to R (S).

II. HOLD

1 Step on L to L (S); step back onto R (Q); step on L to R in front of R (S); bring R next to L with most of wt still on L, slight bounce from knee (S); rock back onto R (S).

III. FORWARD AND TURN

1 Facing ctr, step fwd and slightly diag L on L (S); step fwd and slightly diag R on R (Q); step fwd on L with a slight hop (S); rock back onto R (Q); rock fwd onto L (Q); rock back onto R (S); (can have a quick hop on R).

2 Step 1/4 turn on L to L (S); step 1/2 turn on R to L (Q); step 1/2 turn on L to L (S); step 1/2 turn on R to L (Q); rock onto L (Q); rock onto L (S).

V. SQUATS AND TURN

1 Step on L to L descending into half or full squat, R knee to ground (S); leap back onto R, rising up with slight swing of L (Q); step on L to R in front of R (Q); bring R ft up slapping the heel (Q); step on R slightly to R (Q); tap L next to and slightly back of R (Q); swing L close to and in front of R shin (Q); slight hop on R (Q).

2 Step 1/4 turn on L to L (S); step 1/2 turn on R to L (Q); step on L to L descending into full or half squat (S); bounce (S); bounce and pivot R in squat (S).

Note: During the dance, free hands and arms snap fingers and gesture in a free, rhythmical and flowing way around head height and in front of and behind body.

Presented by Stephen Kotansky

Bačkovsko Horo

(Bulgaria)

The dance is from Bačkovo, Thrace, Bulgaria. Source: Belčo Stanev.

Pronunciation: bahch-KOHF-skoh hoh-ROH

Music: Kotansky 1999 Camp Tape

2/4 meter

Formation: Open circle in belt hold.

Meas

Pattern

INTRODUCTION

DANCE

- 1 Facing slightly R of ctr, step on R to R (ct 1); hop on R (ct 2).
- 2 Step fwd on L (ct 1); hop on L (ct 2).
- 3 Turning to face ctr, step on R to R (ct 1); step on L to R crossing behind R ft (ct 2).
- 4 Repeat meas 3.
- 5 Step fwd on R to ctr (ct 1); hop on R (ct 2).
- 6 Step bkwd on L (ct 1); hop on L (ct 2).
- 7 Step bkwd on R (ct 1); hop on R (ct 2).
- 8 Step diag back on L to L, turning body slightly L (ct 1); step on R sharply back to place (ct 2).
- 9 Step on L across and in front of R (ct 1); hop on L (ct 2).
- 10 Step on R across and in front of L (ct 1); hop on R (ct 2).
- 11 Step on L to L (ct 1); step on R to L, crossing behind L (ct 2).
- 12 Step on L to L (ct 1); hop on L (ct 2).

Presented by Stephen Kotansky

Brestaška Ručenica

(Bulgaria)

From Brestak, Dobrudja, Bulgaria, the dance was learned from Belčo Stanev, Varna, Bulgaria.

Pronunciation: bray-STAHSH-kah ruh-cheh-NEE-tsah

Music: Kotansky 1999 Camp Tape

Rhythm: 7/16 counted as 1 2 3 (QQS).

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

Steps: Ručenica step: Step fwd on R with a slight sinking into the knees (ct 1); step fwd on L (ct 2); step fwd on R (ct 3). Step alternates.

Meas

Pattern

6 meas

INTRODUCTION

PART I

- 1 Facing ctr, step fwd on L (cts 1-2); Čukče (raise and lower supporting heel) on L (ct 3).
- 2 Step bkwd on R (ct 1); step bkwd on L (ct 2); step on R beside L (ct 3).
- 3 Step on L to L (cts 1-2); step on R next to L (ct 3).
- 4-6 Repeat meas 1-3.
- 7 Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3).
- 8 Step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3).
- 9 With ft together, sink or plie with both knees (ct 1-2); hop on L, lifting R ft slightly and beg to turn to R (ct 3).
- 10-12 With 3 Ručenica steps, beg with R (9 steps), release hand hold and make a backward "S" (a rounded "Z") away from ctr, ending facing R of ctr and rejoining hands. During these 3 steps, the open circle expands and the hands are at head height, playfully leading the movement.

PART II

- 1 Facing R of ctr, reaching L leg fwd (leaning upper body slightly back), step fwd on L (cts 1-2); step fwd on R (ct 3).
- 2 Repeat meas 1.
- 3 Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3). (Ručenica step)
- 4 Step fwd on R (ct 1-2); Čukče on R in place (ct 3).
- 5-6 Still facing R of ctr, dance 2 Ručenica steps bkwd beg with L.
- 7-12 Repeat meas 1-6

Presented by Stephen Kotansky

Chaj Zibede

(Rom, Albania)

This is a Cocek-type dance popular in Albania among the Rom population. The song refers to a girl named Zibede. The first part of the dance resembles the six-measure dance Narodno Oro and then is followed by a step which emphasizes hand and arm gestures. Source Yves Moreau and Albanians at the 1997 Heritage Festival.

Pronunciation: CHAI ZEE-beh-deh

Music: Kotansky 1999 Camp Tape

2/4 meter

Formation: Open circle in W-pos.

Meas

Pattern

4 meas

INTRODUCTION

DANCE

- 1 Facing slightly R of ctr, step fwd on R (ct 1); step on L next to R (ct &); step fwd on R (ct 2).
- 2 Still moving fwd, repeat meas 1 with opp ftwk.
- 3 Turning to face ctr, step on R to R and begin to swing arms fwd and down (ct 1); step on L across and behind R as arms reach a pos low and in back (ct 2).
- 4 Step on R to R as arms begin to swing fwd and up (ct 1); step on L next to R and return arms to W-pos (ct 2).
- 5 Moving sideward L, step on L to L (heel leading and accent upward)(ct 1); step on R next to L, stepping on whole ft with a downward accent (ct &); step on L to L (heel leading, upward accent)(ct 2); step on R next to L whole ft with downward accent (ct &).
- 6 Step on L to L (heel leading, upward accent)(ct 1); step on R next to L (ct &); step on full L ft to L (ct 2).
- 7 Releasing joined hands, on ct ah before ct 1, lift on L (hitch-hop), then step fwd to ctr on R or in front of L with a slight sinking movement and gently push heel of R hand fwd at chest or shldr level while L hand motions back and slightly downward (ct 1); step on L in place (ct 2).
- 8 Step diag back to R on R, R hand and arm follow ft while L hand and arm counter-balance the gesture (ct 1); step on L in place (ct 2).
- 9-10 Repeat meas 7-8.
- 11-12 With four walking steps (R,L,R,L), inscribe a CW circle out to R, R hand is held up at head level, palm facing out, L hand is held out to L side, palm facing back or down.
- 13-18 Repeat meas 7-12.

Note: Dancers may also dance meas 7-18 facing or relating to a neighboring dancer, creating a freer form with crossing and turning.

Dance repeats from the beginning.

Presented by Stephen Kotansky

Brîul pe opt

(Romania)

The name translates as “Brîul (belt dance) in eight.” Brîul or Brîul (plural form) is found throughout Romania in various forms, but mainly in the south. This particular Brîul pe opt is a collection of steps from Muntenia that was learned between 1972 and 1980 from various village and amateur groups and from a very close friend, professor Leonte Socaciu of Bucharest, Romania.

Pronunciation: BREE-oo peh OHPT

Music: Kotansky 1999 Camp Tape

4/4 meter

Formation: Short lines in belt hold (L over R), facing ctr, R ft free.

Meas

Pattern

INTRODUCTION

- 1 Step on R to R (ct 1); step on L next to R (ct 2); repeat cts 1-2 (cts 3-4).
 2-8 Repeat meas 1 to R. During this period of getting into the music, witty “strigaturi” or verses are usually shouted, either in unison or antiphonally, for example:
- Si la brîu, la brîu, la brîu
 Si la secera de grîu
 Cire so lâsu de brîu
 Sa dea ciofa cu rachiu

FIGURE I. WARM UP OR SIDE STEP

- 1 Step on R to R (ct 1); close L to R, no wt (ct 2); step on L to L (ct 3); close R to L, no wt (ct 4).
 2 Repeat Introduction, meas 1 (step-close to R).
 3-8 Repeat meas 1-2 three more times (4 in all).

FIGURE II

- 1 Turning to face diag L of ctr, lift on L and extend R straight and low in front (ct 1); step on R with accent diag L of ctr, lifting L up and behind R (ct &); hold (ct 2); step on L back in place turning to face ctr (ct &); leap on R to R (cts 3, &); step on L across R (ct 4).
 2 Facing slightly R of ctr and moving in LOD, hop on L and lift R knee up and in front of L (ct 1); step on R to R (ct &); step on L across R (ct 2); repeat cts 1, &, 2 (hop-step-step) (cts 3,&,4). Note: This hop-step-step will now be referred to as the “Closing Motif” and will reappear in various forms.
 3-8 Repeat meas 1-2 three more times (4 in all).

FIGURE III

- 1 Turning slightly L of ctr, lift on L and flick R to side (ct 1); close R to L, no wt (ct 2); step on L diag bkwd L (ct 3); step diag bkwd on L to L (ct 3); close R to L, no wt (ct &); step bkwd on L (ct 4); hold (ct &).
 2 Repeat Fig II, meas 2 (Closing Motif), moving diag fwd to orig pos.
 3-8 Repeat meas 1-2 three more times (4 in all).

Brful pe opt—continued

FIGURE IV

- 1 Facing ctr, jump onto both ft shldr-width apart in preparation for a click (ct 1); click both heels together in the air (ct &); land on L (ct 2); step on R behind L (ct &); step on L to L (ct 3); step on R in front (ct &); step on L in place (ct 4).
- 2 Hop on L in place, lifting R knee up (ct 1); stamp R to R with wt (ct &); step on L next to R (ct 2); stamp R heel to R (ct &); close L to R (ct 4).
- 3-8 Repeat meas 1-2 three more times (4 in all).

FIGURE V

- 1 Facing ctr, hop on L and lift R knee up in front (ct 1); step on R across L (accented) (ct &); step bkwd on L (ct 2); step fwd on R (ct &); hold (ct 3); hop on R, bringing L knee up in front (ct &); step on L in place (ct 4). Cue: Hop, step, step, step-hop, step.
- 2-4 Repeat meas 1 three times.
- 5-8 Moving bkwd in “reel” fashion, repeat meas 1-4.

FIGURE VI

- 1 Hop on L, lifting R knee (ct 1); stamp R slightly in front (12 noon) (ct &); step on L in place (ct 2); stamp R slightly R of where you last stamped (1 p.m.) (ct &); step on L in place (ct 3); stamp R still further R and to side (2 a.m., like an arch) (ct &); step on L in place (accent) (ct 4).
- 2 Hop on L in place, lifting R knee (ct 1); stamp R in front (ct &); step on L in place (ct 2); hop on L in place, lifting R knee (ct 3); stamp R slightly R of L, with wt (ct &); step on L in place (ct 4).
- 3-8 Repeat meas 1-2 three more times (4 in all).

FIGURE VIIa

- 1 Flick or kick L across R (ct 1); step on R across L (ct &); step back on L in place (ct 2); step on R to R (ct &); step on L across R (ct 3); step back on R in place (ct &); step on L to L (ct 4).
- 2 Repeat Fig II, meas 2 (Closing Motif) in place, adding the flick of R on ct 1, &.
- 3-4 Repeat meas 1-2.

FIGURE VIIb. DOUBLE CROSSING

- 1 Repeat Fig VIIa, meas 1, adding: step on R across L on ct 4.
- 2 Step back on L in place (ct 1); step on R to R (ct &); step on L across R (ct 2); step back on R in place (ct &); step on L to L (ct 3); step on R across L (ct &); step back on L in place (ct 4); step on R to R (ct &).
- 3 Step on L across R (ct 1); step back on R in place (ct &); step on L to L (ct 2); step on R across L (ct &); step back on L in place (ct 3); step on R to R (ct &); close L to R (accented, no wt) (ct 4).
- 4 Repeat Fig VIIa, meas 2 (Closing Motif with flick).
- 5-11 Repeat Fig VIIa and Fig VIIb meas 1-3.
- 12 In “Can Can” facing, with the R knee bent, kick the R leg 4 times (cts 1,2,3,4), starting to the L of the L leg and moving slightly R with each additional kick.

FINALE

- 1-7 Repeat Fig V, meas 1-7.
- 8 Leap onto both heels with heels together and toes turned out (ct 1); fall onto both ft, knees slightly bent (ct 2); repeat Fig VIIb, meas 12, cts 1, 2 (cts 3,4).

Dobrudžanska Tropanka

(Bulgaria)

A "stamping" dance from the Silistra region of N.E. Bulgaria which is related to other Tropanka, Ruka, and Sborinka dances from Dobrudža. The dance was learned from a village group at the Koprivštica Festival, 1986.

Pronunciation: doh-broo-DJAHN-skah TROH-pahn-kah

Music: Kotansky 1999 Camp Tape

2/4 meter

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

Meas

Pattern

INTRODUCTION

DANCE

- 1 Facing slightly R of ctr, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Turning to face ctr, step on R to R, bringing arms fwd and down (ct 1); step on L next to R (hands reach a position low and in back)(ct &); step on R to R, beginning to face slightly L of ctr, arms moving fwd and up, returning to W-pos (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.
- 9 Facing ctr, step fwd on R (ct 1); step fwd on L beside R (ct &); step fwd on R (ct 2).
- 10 Repeat meas 9 with opp ftwk and direction (backing away from ctr).
- 11-12 Repeat meas 9-10.
- 13 Moving twd ctr, step fwd on R (ct 1); scuff L beside R (ct &); step fwd on L (ct 2); scuff R beside L (ct &).
- 14 Step fwd on R with accent (ct 1); step fwd on L with accent (ct &); step fwd on R with accent (ct 2).
- 15 Backing away from ctr, step bkwd on L (ct 1); step bkwd on R (ct &); step bkwd on L (ct 2).
- 16 Stamp R beside L (no wt) and pump arms slightly (ct 1); repeat stamp (ct 2).

Variations:

During "&" cts of meas 1-8 where no action is taking place, a scuff can be added (i.e., meas 1: cts 1&, 2&; meas 2: ct 2&, etc.

During meas 14: Jump on both ft shldr-width apart (knees together) (ct 1); squat onto both ft together (ct 2).

Presented by Stephen Kotansky

Gorarçe

(Albania)

This is a Tsamiko-type dance from the Lake Prespa region of Albania, which borders on Greece and Macedonia. It is essentially the same dance as the second part of Devolliçe, which was learned from Albanians living in Macedonia. Source is Lisette Langefeld's and Eric Bendix's research in Macedonia.

Pronunciation: GOHR-ahr-che

Music: Kotansky 1999 Camp Tape

3/4 meter

Formation: Open circle in W-pos.

Meas

Pattern

4 meas

INTRODUCTION

PART I

- 1 Facing ctr, touch L heel fwd (ct 1); roll wt onto L ft (ct 2); step bkwd on R drawing L back to R shin (ct 3).
- 2 Brush L heel fwd and around back (ct 1); bounce on R, continuing to bring L ft CCW around to back (ct 2); step on L behind R (ct 3).
- 3 Step on R to R (ct 1); step (rock) on L to L (ct 2); step on R across in front of L (ct 3).
- 4 Repeat meas 3 with opp ftwk.
- 5 Traveling to R and facing slightly to R, leap onto R (ct 1); step on L across in front of R (ct 2); turning to face ctr, step on R to R (ct 3).

PART II

- 1 Wit ft together, bounce 3 times in place (cts 1,2,3).
 - 2 Step on R to R (ct 1); bounce on R in place, lifting L leg high and across in front of R leg (ct 2); step on L to R (ct 3).
- Note: To continue into next step, repeat meas 1.

PART III

This step is less traditional; it comes from a stage performance group.

- 1-2 Repeat Part I, meas 1-2.
- 3 Leap onto R to R, bringing L knee up in front (ct 1); step on L in front of R (ct 2); step on R in place (ct 3).
- 4 Repeat meas 3 with opp ftwk, but take wt quickly onto R ft on ct 3& before ct 1 of next meas.
- 5 Step on L across in front of R (ct 1); step quickly fwd on R beside L (ct &); step on L across in front of R (ct 2); hop on L, bringing R knee across in front of L leg, but keeping R ft hooked behind L knee (ct 3); step quickly on R to R (ct &).
- 6-7 Repeat meas 5, but leave quick step on R out of last ct & of meas 7.
- 8-14 Repeat meas 1-7 with opp ftwk, beg with R ft.

Suggested sequence: 4 meas introduction; Part I—5 times; Part II—3 1/2 times; Part III—2 times; Part I—2 times; Part II—2 1/2 times; Part III to end.

Presented by Stephen Kotansky

Jiana

(Romania)

Jiana (a girl's name) is from Banat, Romania. Source: Yves Moreau, folkdancers in Germany.

Pronunciation: zhee-AHN-ah

Music: Stockton 1999 – S. Kotansky Side A/10

4/4 meter

Formation: Closed circle, back-basket hold (R arm over R neighbor's L arm) or V-pos.

Meas

Pattern

8 meas INTRODUCTION. Dance begins with singing.

DANCE

- 1 Facing L of ctr, step fwd on R (ct 1); step fwd on L and twist upper body (not R ft) slightly to R (ct 2); repeat cts 1, 2 (cts 3,4).
- 2-4 Repeat meas 1 three times.
- 5 Turning to face ctr, step on R to R (ct 1); step on L next to R (ct 2); step on R to R (ct 3); close L to R (no wt)(ct 4).
- 6 Repeat meas 5 with opp ftwk and direction.
- 7 Repeat meas 5, but take wt onto L (ct 4).
- 8 Stamp R beside L 4 times (cts 1,2,3,4).
- 9 Step fwd on R (to ctr) with a swaying motion (ct 1); step on L to L and slightly back (ct 2); repeat cts 1, 2 (cts 3,4).
- 10 Repeat meas 9.
- 11-12 Turning to face slightly L of ctr, repeat meas 1-2.
Option: stamp R with wt; stamp L (meas 12, cts 3,4).
- 13 Facing ctr, do 14 buzz steps or down-beat Rida steps CW: step fwd on R with an accent and knee slightly bent (ct 1); step on ball of L ft to L (ct &); continue to repeat cts 1, & (cts 2,&,3,&,4,&).
- 14-15 Repeat (continue) meas 13 twice.
- 16 Repeat meas 13, cts 1, &, 2, & (cts 1,&,2,&); stamp R fwd with wt (ct 3); stamp L ft fwd with wt (ct 4).

Repeat dance from beginning until music ends.

Presented by Stephen Kotansky

Kočanski Čoček

(Rom, Macedonia)

This is a five-measure Čoček from Kočani virtually identical to Indijski Čoček but it starts with the left foot crossing in place. Source: Zahir Ramadanov, 1998.

Pronunciation: koh-CHAHN-skee CHOH-chehk

Music: Kotansky 1999 Camp Tape

2/4 meter

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

Meas

Pattern

4 meas

INTRODUCTION

DANCE

- 1 Facing ctr, step on L in front of R (ct 1); step on R in place (ct &); step on L out to L side (ct 2); step on R in place (ct &).
- 2 Step on L in front of R (ct 1); step on R in place (ct &); step on L next to R (ct 2); hold (ct &).
- 3 Step on R in front of L (ct 1); step on L in place (ct &); step bkwd on R and turn to face R of ctr (ct 2); step slightly fwd on L (ct &).
- 4 Touch R ft slightly fwd (ct 1); step fwd on R (ct &); touch L ft fwd (ct 2); step fwd on L (ct &).
- 5 Touch R ft slightly fwd (ct 1); turning to face ctr, step slightly back on R (ct &); step slightly back on L (ct 2); step fwd on R (ct &).

Presented by Stephen Kotansky

Maško Kočansko oro

(Macedonia)

This is a Krsteno (crossing)-type dance from the Rom (gypsy community) of Kočani in eastern Macedonia. It can be danced in a 10-meas or 9-meas structure, which is of particular interest to me. The source is Zahira Ramadanov at the 1998 Balkan Music and Dance Camp in Ramblewood, Md.

Pronunciation: MAHSH-koh koh-CHAHN-skoh OH-roh

Music: Kotansky 1999 Camp Tape

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

Formation: Short lines in T-pos or W-pos.

Meas

Pattern

INTRODUCTION

BASIC

- 1 With wt on R, lift L (knee parallel to ground) up in front and bounce on R ft (ct 1); repeat bounce on R (ct 2); step slightly to L on L (ct 3).
- 2 Step on R across in front of L (ct 1); bounce on R, lifting L ft up slightly in back (ct 2); step back on L in place (ct 3).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Repeat meas 1-2.
- 7 Turning to face slightly R of ctr, bounce on L, bringing R ft and knee up and in front (ct 1); bounce on L again (ct 2); step fwd on R (ct 3).
- 8 Step fwd on L across in front of R (ct 1); bounce on L and bring R ft fwd (ct 2); step fwd on R (ct 3).
- 9-10 Repeat meas 8, but turn to face ctr on ct 3 of meas 10.

Note: This is the common 10-meas form, but I have been teaching a shortened 9-meas form which omits meas 10 and turns to face ctr on ct 3 of meas 9. Zahir often mixed the 10- and 9-meas but did the 9-meas often enough to merit doing the dance in this length. I will elaborate on my theories concerning this during the instruction of the dance.

VARIATION I

Based on a 9-meas structure. The variations begin with the 9th meas and continue into meas 1 and, in Variation II, into meas 2.

- 9 Step fwd on L (ct 1); turning to face ctr, leap onto R to R (ct 2); step on L across behind R (ct 3).
- 1 Step on R to R (ct 1); lift on R, bringing L up in front (ct 2); step on L to L (ct 3).
- 2-8 Repeat Basic, meas 2-8.

Maško Kočansko oro—continued

VARIATION II

- 9 Repeat Var I, meas 9.
- 1 Leap onto R to R, bringing L ft sharply across in front of R shin (ct 1); leap onto L in place bringing R ft sharply across and in front of L shin (ct 2); leap onto R in place, bringing L ft sharply across in front of R shin (ct 3).
- 3-8 Repeat Basic, meas 3-8.

Presented by Stephen Kotansky

Osogovka

(Macedonia)

This is a men's dance from Kočani, north-eastern Macedonia. It is a popular performance dance with the Tanec and Lado ensembles of the former Yugoslavia. Source: Pece Atanosovski, Kefe Ilievski, Lado.

Pronunciation: oh-soh-GOHV-kah

Music: 1999 Camp Tape

Rhythm: 11/16, counted as 1 2 3 4 5.

Formation:

Meas

Pattern

4 meas

INTRODUCTION

VARIATION I

- 1 Facing ctr, touch L ft fwd (cts 1,2); lift on R, bringing L ft to side and around in back (ct 3); step bkwd on L behind R ft (cts 4,5).
- 2 Facing slightly R of ctr, on the quick beat (uh) before ct 1, step fwd on ball of R ft (ct uh); step fwd on L crossing in front (ct 1,2); lift on L, bringing R knee up and in front (ct 3); step fwd on R (cts 4,5).
- 3 Hitch-hop fwd on L (cts 1,2); lift on L and bring R knee up and in front (ct 3); step on R to R turning to face ctr (cts 4,5).

VARIATION II

- 1-2 Repeat Var I, meas 1-2.
- 3 Leap fwd slightly onto L on quick beat (uh or ker) before ct 1 (ct uh); step fwd on R (ct 1); leap fwd onto L (cts 3,4,5).

VARIATION III

- 1 Touch L ft fwd (cts 1,2); extend L ft fwd with ft slightly off the ground (ct 3); sharp-scissor L ft back and R ft fwd (cts 4,5). There is a "cat-like" tension with the knees slightly bent during this step.
- 2-3 Repeat Var II, meas 2-3 with sharp ftwk.

VARIATION IV

- 1 Touch L ft fwd (ct 1,2); extend L ft fwd with ft slightly off the ground (ct 3); jump onto both ft (shldr-width apart) in place (cts 4,5).
- 2 Jump again onto both ft (shldr-width apart) in place (cts 1,2); hop on L slightly to R and lift R (knee bent) sharply across and in front of L knee (ct 3); keep L ft on the ground (partial wt) and step fwd on R with bent knee (wt is kept over ctr)(cts 4,5).
- 3 Bring L ft to R (displace) on ct uh before ct 1 (ct uh); step fwd on R (cts 1,2); leap onto L in front of R (ct 3); step fwd on R (cts 4,5).

Rodopsko Horo

(Bulgaria)

A Pravo-type horo with a 12-measure pattern from Rožen in the central Rhodopes. Source: Belčo Stanev, 1998.

Pronunciation: roh-DOHP-skoh choh-ROH

Music: Stockton 1999 – S. Kotansky Side A/3

2/4 meter

Formation: Open circle, hands joined close to body at waist level, elbows bent, L forearm over R.

Meas

Pattern

4 meas

INTRODUCTION

DANCE

- 1 Facing slightly R of ctr and moving in LOD, step fwd on L in front of R (ct 1); bounce on L (ct 2).
- 2 Step fwd on R (ct 1); bounce on R (ct 2).
- 3 Repeat meas 1.
- 4 Step on R out to R side, turning to face ctr (ct 1); step on L next to R (ct 2).
- 5 Step on R to R side (ct 1); bounce on R (ct 2).
- 6 Step fwd on L to ctr (ct 1); bounce on L (ct 2).
- 7 Step fwd on R to ctr (ct 1); bounce on R (ct 2).
- 8 Step on L in front of R (ct 1); step back on R in place (ct 2).
- 9 Step bkwd on L (ct 1); bounce on L (ct 2).
- 10 Step bkwd on R (ct 1); bounce on R (ct 2).
- 11 Step bkwd on L (ct 1); step on R in place with an accent and turning to face slightly R of ctr, scissor-kick or stretch L ft fwd (ct 2).
- 12 Step fwd on L in place (ct 1); drop onto R in place and scissor-kick L ft fwd in LOD (ct 2).

Presented by Stephen Kotansky

Osogovka—continued

VARIATION V

- 1 Repeat Var I, meas 1.
- 2-3 Facing ctr and dancing in place, repeat Var II, meas 2-3 but lift knees up high and twist-cross knees in front of supporting leg.

Presented by Stephen Kotansky

Romsko Bitolsko oro

(Rom, Macedonia)

This is a five-measure Krsteno (crossing)-type dance from Bitola, in south-west Macedonia.

Pronunciation: ROHM-skoh BEE-tohl-skoh OH-roh.

Music: Kotansky 1999 Camp Tape

4/4 meter

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

Meas

Pattern

4 meas

INTRODUCTION

DANCE

- 1 Facing ctr, step on R to R (ct 1); step on L in front of R (ct 2); step back on R to place (ct 3); step on L to L (ct 4); step on R beside L (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Turning to face slightly R of ctr, step fwd on R (ct 1); touch L beside R, no wt (ct 2); step fwd on L (ct 3); step on ball of R ft beside L (ct 4); step fwd on L (ct &).

Repeat from the beginning.

Presented by Stephen Kotansky

Sa

(Serbia)

Sa or Sa-Sa is a Čoček from Bujanovac, in south Serbia. According to musicians, it refers to a specific type of Čoček rhythm. Below are versions in 3 and 5 meas.

Pronunciation: SAH

Music: 1999 Camp Tape

2/4 meter

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

Meas

Pattern

INTRODUCTION

THREE-MEASURE FORM

- 1 Facing very slightly R of ctr, step on L across and in front of R (ct 1); continuing diag fwd R, step fwd on R (ct &); step fwd on L (ct 2).
- 2 Turning to face ctr and backing up slightly diag R, step bkwd on R (ct 1); step bkwd on L (ct 2).
- 3 Step bkwd and slightly to R on R (ct 1); step lightly bkwd and to L on L (ct 2); turning to face R of ctr, step lightly bkwd on R (ct &).

FIVE-MEASURE FORM

- 1-3 Repeat meas 1-3 of Three-Measure Form.
- 4 Step on L across and in front of R (ct 1); turning to face ctr, step on R to R (ct 2).
- 5 Step on L across and behind R (ct 1); step on R to R beginning to face R of ctr.

Presented by Stephen Kotansky

Valle e Dhardes

(Albania)

Source: Yves Moreau, Albanian group at Heritage '97.

Pronunciation: VAHL-leh eh dahr-DEHS

Music: Kotansky 1999 Camp Tape, Heritage 1997.

4/4 meter

Formation: Open circle; W-pos, with a scarf (kerchief) in the R hand, hanging down.

Meas

Pattern

1 meas

INTRODUCTION

DANCE

- 1 Facing R of ctr, raise up on L in preparation, step fwd on R with slightly bent knee (ct 1); step on ball of L ft beside R heel (raise up on it) (ct &); step fwd on R (ct 2); continuing to progress fwd, repeat cts 1, &, 2 with opp ftwk (cts 3. &. 4).
- 2 Turning to face L of ctr, step back on R (still progressing in LOD) (ct 1); step back on L (ct 2); turning to face ctr, step on R to R (ct 3); step on L next to R with wt (ct 4).
- 3-4 Repeat meas 1-2.
- 5 Facing ctr with ft together, release hands, bend both knees, and wave kerchief down and across body (ct 1); straighten knees and return kerchief to position up and out to R (ct 2); repeat cts 1, &, 2 (cts 3, &, 4).
- 6 Joining hands in W-pos, step on R to R (ct 1); touch L in front of R (ct 2); step on L to L (ct 3); close R to L (ct 4).
- 7-8 Repeat meas 5-6.

Presented by Stephen Kotansky

Ağır Gövenk

(Turkey)

Ağır Gövenk means "slow dance."

Pronunciation: AIR GOO-wahnk

Music: CD #1

4/4 meter

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

Counts

Pattern

6 meas

INTRODUCTION

FIGURE I

- 1 Facing ctr, step on R to R.
- 2 Step on L across in front of R.
- 3 Step on R to R.
- 4 Lift L leg and pump it down.
- 5 Step on L in place.
- 6 Lift R leg and pump it down.

FIGURE II

- 1 Step fwd on R.
- 2 Step fwd on L.
- 3 Step fwd on R.
- 4 Touch L toe in front and lift up and pump down.
- 5 Step back on L.
- 6 Step back on R.
- 7 Step back on L.
- 8 Quick touch with R heel diag R, say "Tey."
- & Quick touch with R heel in front, say "Tey."

FIGURE III

- 1 Step fwd on R, moving body fwd.
- & Bounce back on knees and bring body back.
- 2 Step fwd on L, moving body fwd.
- & Bounce back on knees and bring body back.
- 3 Step fwd on R, moving body fwd.
- & Bounce back on knees and bring body back.
- 4 Touch L toe in front and lift up and pump down.
- 5 Step back on L.
- 6 Step back on R.
- 7 Step back on L.
- 8 Quick touch with R heel diag R, say "Tey."
- & Quick touch with R heel in front, say "Tey."

Agir Gövenk—continued

FIGURE IV

- 1 Step on R to R.
- 2 Step on L across in front of R.
- 3 Step on R to R, bouncing knees down.
- 4 Wt on both ft apart, two quick bounces in place,
- 5 Switch wt to L and bounce knees.
- 6 Two quick bounces in this position.

Presented by Ahmet Lüleci
Description © 1991 Ahmet Lüleci

Ağır Halay

(Turkey)

Ağır Halay translates as “slow dance.”

Pronunciation: AIR HAH-ligh

Music: CD #1

10/8 meter

Formation: Semi-circle, little finger hold, arms in W-pos.

Cts

Pattern

8 meas INTRODUCTION. No action. 8 meas of 10/8 drum beats.

FIGURE I

- 1 Step on R to R.
- 2 Step on L across in front of R.
- 3 Step on R to R.
- 4 Touch L toe in front of R.
- 5 Step on L to L.
- 6 Touch R toe in front of L.
- 7 Touch R toe to R side.
- 8 Touch R toe in front of L.

FIGURE II

- 1 Step fwd on R.
- 2 Quick step fwd on L.
- & Quick step fwd on R.
- 3 Step fwd on L.
- 4 Quick step fwd on R.
- & Quick step fwd on L.
- 5 Step on R to R.
- 6 Touch L toe in front of R.
- 7 Step on L to L.
- 8 Touch R toe in front of L.
- 9-16 Repeat cts 1-8 moving bkwd.
- 17-32 Repeat cts 1-16.

FIGURE III

- 1 Step on R to R.
- 2 Step on L across in front of R.
- 3 Step on R to R.
- 4 Touch L toe in front of R.

Ağır Halay—continued

- 5 Step on L to L.
 6 Touch R toe in front of L.
 7 Step on R to R
 8 Touch L toe in front of R.
 9-16 Repeat cts 1-8 with opp ftwk and direction.

Sequence: Fig I 4 times; Fig II 2 times (twice fwd and back); Fig III 2 times (twice R and L);
 Fig I 5 times; Fig II 2 times; Fig III 3 times.

Song Words

Saza niye gelmedin
 Söze niye gelmedin
 Gündüz belli isin var
 Gece niye gelmedin

Why didn't you come to play?
 Why didn't you come to the singing?
 It's obvious you have to work during the day.
 Why didn't you come at night?

Üç gün dedin bes gün dedin
 Aylar oldu gelmedin
 Geçen cuma gelecektin
 Aylar oldu gelmedin
 (Haftalardir gelmedin)

You said three days you said five days.
 It has been months and you are still not here.
 You were supposed to come last Friday.
 It has been months and you are still not here.
 (It has been weeks that you are still not here.)

Çaldığım sazami yanam
 Ettigin nazami yanam
 Alam yari koynuma
 Kis yatam yaz uyanam

Was all my playing for you wasted?
 Were all your flirtings with me fake?
 I want to take you to my chest and hug you,
 And sleep with you from winter to summer.

Üç gün dedin bes gün dedin
 Aylar oldu gelmedin
 Geçen cuma gelecektin
 Aylar oldu gelmedin

You said three days you said five days.
 It has been months and you are still not here.
 You were supposed to come last Friday.
 It has been months and you are still not here.

Presented by Ahmet Lüleci
 Description © 1995 Ahmet Lüleci

İspanyol Kasabi

(Turkey)

İspanyol Kasabi comes from Silivri (Northwestern Turkey) and is in the Hora/Karsilama style. Kasap is "butcher," Kasap or kasabi is a general dance name in Trakya (Thrace).

Pronunciation: EHS-pon-yohl KAH-sah-bah

Music: CD #1

7/8 (S Q Q), 4/4 meter

Formation: Semi-circle or circle facing LOD, hands free. L arm is up, elbow straight, and parallel to the ground. Right arm is also up, but elbow is bent, hand up and waving a handkerchief.

Cts

Pattern

INTRODUCTION

7/8 meter

FIGURE I

- 1 Facing in LOD, wt on R, lift L up and make bicycle movement diag to R.
- & Still facing in LOD, step on L in place, lifting R slightly.
- 2 Step on R in place, lifting L slightly.
- & Step fwd on L.
- 3-4 Repeat cts 1-2 with opp ftwk and direction.
- 5-24 Repeat cts 1-4 five more times (6 total).

FIGURE II

Fig II is the faster version of Fig 1, with hops and more movement.

- 1 Hop on R in place, lifting L up and making bicycle movement diag to R.
- & Still facing in LOD, step on L in place, lifting R slightly.
- 2 Leap onto R in place, lifting L slightly.
- & Leap fwd onto L.
- 3-4 Repeat cts 1-2 with opp ftwk and direction.
- 5-24 Repeat cts 1-4 five more times (6 total).

4/4 meter

FIGURE III

- 1 Step on L to ctr, starting to turn from L shldr, L arm down about 45°, R arm up, elbow straight.
- 2 Hop on L in place, continuing to turn.
- & Hop on L in place, continuing turn (now a 1/2 turn).
- 3 Leap onto R behind L in place, kicking L fwd, continuing to turn from L shldr, arms changing to opp pos.
- & Hop on R in place, lifting L up more and continuing to turn.
- 4 Leap onto L behind R and kick R fwd, completing the turn, arms going back to orig pos.
- & Hop on L in place, lifting R more.
- 5 Leap onto R in place, lifting L, both arms to up, bending from elbows.
- & Place L next to R and clap hands.
- 6 Hold.
- 7-30 Repeat cts 1-6 four more times (5 total).

Ispanyol Kasabi—continued

FIGURE IV

- 1 Facing ctr, put arms on shldrs (T-pos), step on R heel to L.
 & Step on L to L, making a small twist on R heel in place (still in front).
 2, & Repeat cts 1,&.
 3 Leap onto R in place, lifting L.
 & Place L next to R.
 4 Hold
 Do this Fig IV only once, then repeat Fig III one time.

FIGURE V

- 1 Facing ctr in T-pos, step fwd on L, lifting R.
 2 Brush R toe in front of L.
 3 Step back on R behind L, lifting L.
 4 Step back on L behind R, lifting R.
 5 Leap onto R, lifting L.
 & Place L next to R.
 6 Hold.
 7-30 Repeat cts 1-6 four times (5 total).
 Repeat Fig IV once, then Fig V once.

FIGURE VI

- 1 Jump on both ft, L in front of R, touching R toe.
 2 Jump on both in place, R in front and touching L toe.
 3 Jump on both together in place.
 4 Hop on R in place, lifting L.
 5 Jump on both in place, ft together.
 6 Hop on L in place, lifting R and pumping it down.
 7-30 Repeat cts 1-6 four times (5 total).
 31-32 On last repeat, place R next to L, leaning body over and hold.

FIGURE VII

- 1 Hop fwd on L, leaning body back.
 & Hop on L in place, lifting R in front of L.
 2 Hop back on R, touching L toe in front of R.
 & Hop back on L, touching R toe in front of L.
 3 Jump on both in place, leaning body fwd.
 & Hop on R in place, lifting L in back.
 4-15 Repeat cts 1-3 four times (5 total).

ENDING

- 16 Step fwd on L.
 17 Lift R in back and bring it to back side of L, say "Hey!"

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Kina

(Turkey)

Kina means "henna."

Pronunciation: KIGH NOH-ah

Music: CD #1

6/8 meter

Formation: Semi-circle facing LOD, little finger hold, arms in W-pos.

Cts

Pattern

INTRODUCTION

FIGURE I

- | | |
|------|---|
| 1 | Step fwd on R. |
| & | Step on L toe next to R. |
| 2 | Step fwd on R. |
| 3 | Step fwd on L. |
| & | Step on R next to L. |
| 4 | Step fwd on L. |
| 5 | Step fwd on R and slide L toe to L, moving arms to R. |
| 6 | Step on L across in front of R, moving arms to L. |
| 7-8 | Repeat cts 5-6. |
| 9-16 | Repeat cts 1-8. |

FIGURE II

- | | |
|------|--|
| 1-4 | Turning to face away from ctr and bringing arms down with elbows bent, repeat Fig I, cts 1-4 moving away from ctr. |
| 5 | Step fwd on R with a bounce of the knees. |
| 6 | Step back on L in place and bounce the knees again. |
| 7 | Step on R in place and start turning to ctr from L shldr, arms down and elbows straight. |
| 8 | Facing ctr, touch L toe next to R. |
| 9-12 | Repeat Fig I, cts 1-4, facing ctr and moving fwd, gradually bringing arms up to W-pos. |
| 13 | Step on L in place, moving arms to L. |
| 14 | Step on R in place, moving arms to R. |
| 15 | Step on L in place, moving arms to L. |
| 16 | Step on R in place, moving arms to R. |

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Livan Oy

(Turkey)

Livan is a boy's name and oy is being used for complaining here.

Pronunciation: LEE-won OOO

Music: CD #1

6/4 and 4/4 meter

Formation: Semi-circle, little finger hold, arms in W-pos.

Cts
(6/4 meter)

Pattern

4 meas INTRODUCTION. No action.

FIGURE I

6/4 meter Bounce arms throughout Fig I.

- 1 Step on R to R.
- 2 Step on L across in front of R.
- 3 Step on R to R.
- 4 Touch L next to R, bouncing knees.
- 5 Step on L to L.
- 6 Touch R next to L.

FIGURE II

4/4 meter Bring arms down to V-pos.

- 1 Facing in and moving in LOD, step fwd on R.
- & Step on L next to R.
- 2 Step fwd on R.
- 3 Step fwd on L.
- & Step on R next to L.
- 4 Step fwd on L.
- 5 Step on R, turning to face ctr and bouncing knees.
- 6 Two quick soft bounces on both ft.
- 7 Step on L to L.
- 8 Touch R heel in place.

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Song words on next page

Livan Oy—continued

Song Words:

Kutuda kara biber,	Livan oy
Küsmüs gurbete gider,	Livan oy
Küsmesine hayirman,	Livan oy
Silasini terkeder,	Livan oy

Livan Livan Livan oy,	Livan oy
Livan kurban güzel oy	Livan oy
Livan Livan Livan oy,	Livan oy
Livan kurban güzel oy	Livan oy

Odaya serdim kilim,	Livan oy
Gel otur benim gülüm,	Livan oy
Ne dedimde darildin,	Livan oy
Lal olsun agzim dilim,	Livan oy

Livan Livan Livan oy,	Livan oy
Livan kurban güzel oy	Livan oy
Livan Livan Livan oy,	Livan oy
Livan kurban güzel oy	Livan oy

Mendil

(Turkey)

Mendil means "handkerchief," and in some regions "scarf."

Pronunciation: MAN-dehl

Music: CD #1

4/4 meter

Formation: Semi-circle facing ctr, little finger hold in V-pos.

Cts

Pattern

2 meas INTRODUCTION. No action. Drum beats.

FIGURE I

- 1 Bounce on L in place and touch R toe in front.
- & Quick step on R in place.
- 2 Step on L in place.
- 3-4 Repeats cts 1, &, 2.
- 5 Step on R to R.
- 6 Lift L.
- 7 Step on L to L.
- & Step on R across in front of L.
- 8 Step on L in place and lift R.

FIGURE II

- 1 Turning to face LOD, R elbow straight, L elbow bent and hand behind waist, step fwd on R heel.
- & Quick step on L next to R.
- 2 Step fwd on R.
- 3 Step fwd on L heel.
- & Quick step on R next to L.
- 4 Step fwd on L.
- 5 Face ctr and bring ft together, knees bent.
- 6 Straighten knees; two quick bounces.
- 7 Touch L heel in front.
- 8 Step on L in place.

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Song words on next page

Mendil—continued

Song Words:

Mendilim yeke yeke
 Düsmüsem gurbet ele
 Yedl mendil çürüttüm
 Gözyasim sile sile

Hadi gidi yarim can yarim
 Kaslari sürme yarim
 Gözleri sürme yarim
 Davul zurna önünde
 Halaylar çeker yarim

Mendilim pare pare
 Düsmüsem ahuzare
 Bekledim sen gelmedin
 Yüregim yare yare

Hadi gidi yarim can yarim
 Kaslari sürme yarim
 Gözleri sürme yarim
 Davul zurna önünde
 Halaylar çeker yarim

Mendilim senin olsun
 Sakla koynunda kalsin
 Ben murad almamışam
 Bari mendilim alsin

Hadi gidi yarim can yarim
 Kaslari sürme yarim
 Gözleri sürme yarim
 Davul zurna önünde
 Halaylar çeker yarim

Oğuzlu

(Turkey)

Oğuzlu is the name of the Türkmen people who settled in Southern Anatolia.

Pronunciation: OH-ooz-loo

Music: CD #1

6/4 meter

Formation: Semi-circle, little finger hold, arms in W-pos.

Cts

Pattern

1 meas

INTRODUCTION

FIGURE I

- 1 Step on L to R, leaning body fwd.
- 2 Step back on R, lifting L up and straightening body.
- 3 Step on L across in front of R, leaning body fwd.
- 4 Bring ft together, bending knees.
- 5 Bend knees again.
- 6 Lift L and stamp, no wt.
- 7-30 Repeat cts 1-6 four times.

FIGURE II

- 1 Step on L across in front of R, leaning body fwd.
- 2 Step back on R, lifting L behind and straightening body.
- 3 Step on L across in front of R, lifting R behind and leaning body fwd.
- 4 Two quick stamps with R in place (cts 4, &), say "Antep" or "Hey Hey."
- 5 Hold, taking wt on R.
- 6 Stamp L, no wt.
- 7-30 Repeat cts 1-6 four times.

FIGURE III

- 1 Hop on R in place, touching L toe in front.
- & Leap onto L in place, lifting R.
- 2 Hop on L in place, touching R toe in front.
- & Leap onto R in place, lifting L.
- 3 Hop on R in place, touching L toe in front.
- & Leap onto L in place, lifting R behind.
- 4 Two quick stamps on R in place (cts 4, &).
- 5 Hold, taking wt on R.
- 6 Stamp L, no wt.
- 7-24 Repeat cts 1-6 three times.

Oğuzlu—continued

FIGURE IV

- 1 Hop on R in place, touching L toe in front.
- & Leap onto L in place, lifting R.
- 2 Hop on L in place, touching R toe in front.
- & Leap onto R in place, lifting L.
- 3 Hop on R in place, touching L toe in front.
- & Leap onto L in place, lifting R behind.
- 4 Leap onto R in place, lifting L with bent knee.
- & Leap onto L in place, lifting R behind.
- 5 Step on R in place.
- & Lift L up making bicycling motion.
- 6 Place L next to R, no wt.
- 7-24 Repeat cts 1-6 three times.

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Rakkas

(Turkey)

Rakkas means "female dancer."

Pronunciation: RAHK-kohs

Music: CD #1

4/4 meter

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

Cts

Pattern

INTRODUCTION

FIGURE I

- 1 Step on R to R.
 - 2 Step on L across in front of R.
 - 3 Step on R to R.
 - 4 Step on L to R.
 - 5 Step on R to R, bending knees.
 - 6 Two quick bounces of the knees (cts 6, &).
 - 7 Step on L to L, bending knees.
 - 8 Two quick bounces on both knees in place (cts 8, &).
- Do this step 4 times the first time through, 5 times the second time through, and 4 times the third time through.

FIGURE II

- 1 Still facing ctr, step on R to R.
 - 2 Hop on R in place, lifting L in front.
 - & Step on L across in front of R.
 - 3, 4, & Repeat cts 1, 2, &.
 - 5 Hop on L in place.
 - & Leap onto R to R.
 - 6 Leap onto L to R.
 - 7 Jump on both ft with knees bent.
 - 8 Jump on both ft in place.
 - & Hop on L in place, lifting R behind.
- Do this step 4 times.

FIGURE III A

- 1 Step fwd on R heel.
- & Small step fwd on L.
- 2 Step fwd on R.
- 3 Step fwd on L heel.
- & Small step fwd on R.

Rakkas—continued

- 4 Step fwd on L.
- 5 Hop fwd on L.
- & Leap fwd onto R.
- 6 Leap fwd onto L.
- 7 Hop on L in place, touching R heel in front.
- 8 Leap onto R in place, lifting L behind.

FIGURE III B

- 1 Jump on both, bending knees.
- 2 Two quick bounces up with straight knees (cts 2, &).
- 3 Repeat ct 1.
- 4 One quick bounce with straight knees.
- & Hop on L in place, lifting R behind.
- 5 Step back on R, bringing the lower body fwd.
- 6 Step fwd on L in place.
- 7 Repeat ct 5.
- 8 Step on L with a half turn from R shldr.

FIGURE III C

- 1 Facing and moving away from ctr, step fwd on R heel.
- 2 Quick step fwd on L.
- & Quick step fwd on R.
- 3 Step fwd on L.
- 4 Quick step on R.
- & Quick step on L.
- 5 Hop fwd on L.
- & Leap fwd onto R.
- 6 Leap fwd onto L.
- 7, &, 8 Repeat cts 5, &, 6.

FIGURE III D

- 1 Jump onto both ft in place.
- 2 Hop on R in place, lifting L up to the R.
- 3 Jump onto both in place.
- 4 Hop on L in place, lifting R up to the L.
- 5 Touch R heel in front.
- 6 Step on R with half turn from the L shldr to end facing ctr.
- 7 Touch L heel in front.
- 8 Step on L in place.

ENDING

Repeat Fig III A and Fig III B. At the end of Fig III B, instead of turning, keep facing ctr and take a quick step fwd on the R and another quick step fwd on L next to R, saying "Sal La."

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Şamatya

(Turkey)

Şamatya is the name of a town in southern Anatolia.

Pronunciation: SHOHAH-maht-yohah

Music: CD #1

4/4 meter

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

Cts

Pattern

2 meas INTRODUCTION. No action, 8 cts of drum beats.

FIGURE I

- 1 Jump fwd on both ft, bending knees.
- 2 Jump back to orig pos.
- 3-4 Repeat cts 1-2.
- 5 Jump on both ft in place.
- 6 Hop on R in place and lift L back.
- 7 Place L down and hold.
- 8 Hold.
- 9-32 Repeat cts 1-8 three times (four total).

FIGURE II

- 1 Jump on both ft, turning to face RLOD. R ft wt is on toe, L ft is flat, knees bent.
- 2 Jump on both ft to ctr, knees straight.
- 3-4 Repeat cts 1-2.
- 5-8 Repeat Fig I, cts 5-8.
- 9-32 Repeat cts 1-8 three times (four total).

FIGURE IIIA

- 1 Stamp L in place, no wt.
- 2 Step fwd on L, bending body back a little.
- 3 Step fwd on R next to L, leaning body fwd.
- 4 Step fwd on L, leaning body back.
- 5 Step on R in place, body straight.
- 6 Lift L up in front and make bicycle motion.
- 7 Place L next to R.
- 8 Hold.
- 9-16 Repeat cts 1-8.

Şamatya—continued

FIGURE IIIB

- 1 Jump back on both ft, opening legs to sides.
- 2 Hop on L twd ctr, kicking R diag to L.
- 3-4 Repeat cts 1-2.
- 5 Jump on both ft in place.
- 6 Hop on R in place, lifting L.
- 7 Place L next to R and hold.
- 8 Hold.
- 9-16 Repeat cts 1-8.

FIGURE IV

- 1 Hop on L to R.
- & Leap onto R in place.
- 2 Leap onto L in place, kicking R diag to L.
- 3, &, 4 Repeat cts 1, &, 2.
- 5 Jump on both ft in place.
- 6 Hop on R in place, lifting L back.
- 7 Put ft together.
- 8 Small hop on L in place, kicking R diag to L.
- 9-32 Repeat cts 1-8 three times (four total).

FIGURE V

- 1 Facing ctr, bouncy step on R to R.
- 2 Hold pos and bounce knees.
- 3 Bouncy step on L next to R.
- 4 Hold pos and bounce knees.

Sequence: Fig I-V; Fig I twice; Fig I-V.

ENDING

- While you are doing Fig V, the tempo increases.
- 5 Put ft together and say "Hey."

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Siksara

(Turkey)

Sik means "often," and sara cross is the name of a basic step in the Black Sea area.

Pronunciation: SIHK-sohah-rohah

Music: CD #1

7/8 meter

Formation: Semi-circle facing ctr, hands joined with elbows bent.

Cts

Pattern

INTRODUCTION

FIGURE I

- 1 Step on R to R.
- 2 Touch L heel next to R.
- 3 Step on L to L.
- 4 Touch R heel next to L.
- 5 Small step fwd on R.
- 6 Lift L from the side and drop it immediately.
- 7 Step on L half foot in front of R.
- 8 Touch R heel in place.
- 9 Step back on R.
- 10 Step back on L.

FIGURE II

Arms come down and shimmy shldrs.

- 1 Step on R across in front of L.
- 2 Step on L to L.
- 3 Repeat ct 1.
- 4 Repeat ct 2, swinging arms back.
- 5 Step on R diag fwd R, bending elbows up.
- 6 Lift L up from the side.
- 7 Step on L across in front of R.
- 8 Touch R heel in place.
- 9 Step back on R.
- 10 Step back on L and bring arms down.

FIGURE III

- 1-2 Repeat Fig II, cts 1-2.
- 3 Step on R to R.
- 4 Step on L in place.
- 5-10 Repeat Fig II, cts 5-10.

Siksara—continued

FIGURE IV

- 1 Ft open and flat, stamp both in place with a shldr shake.
- 2-3 Repeat ct 1 twice.
- 4 Hop on L, lifting R back and making a quarter turn to L (CCW).
- 5 Hop on L in place and touch R heel in front.
- 6 Leap onto R with R knee bent, lifting L up to the side and making a half turn away from ctr (CCW) to face LOD.
- 7 Hop on R in place, pumping L and saying "Huy."
- 8-9 Repeat ct 7 twice.
- 10 Leap onto L in place, lifting R back and facing ctr.
- 11 Hop on L in place, touching R heel in front.
- 12 Leap onto R in place, lifting L back.
- 13 Hop on R in place, touching L heel in front.
- 14 Leap onto L twd ctr, lifting R back and swinging arms back.
- 15 Leap onto R in place, lifting L back and bending elbows up.
- 16 Leap onto L in place, lifting R back and dropping arms down.

Repeat dance from beginning through Fig III.

ENDING

- 17 Bring R ft down next to L and say "Hey."

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Yeni Hamam

(Turkey)

Yeni Hamam translates as "new bath."

Pronunciation: YAY-nee HAH-mahm

Music: CD #1

10/8 meter

Formation: Semi-circle, little finger, arms in W-pos.

Cts

Pattern

INTRODUCTION. No action. One complete time through the melody.

FIGURE I

- 1 Step diag fwd on R.
- 2 Step diag fwd on L.
- 3 Step fwd on R.
- 4 Touch L toe in front.
- 5 Step back on L.
- 6 Step back on R.
- 7 Step back on L.
- 8 Touch R toe in front.

FIGURE II

- 1 Step on R to R.
- 2 Step on L across in front of R.
- 3 Step on R to R.
- 4 Step on L across in front of R.
- & Quick step on R behind L.
- 5 Step on L to L.
- 6 Step on R across in front of L.
- & Quick step on L behind R.
- 7 Touch R toe in front and lift it up.
- 8 Step on R across in front of L.
- & Quick step on L behind R.

Song words on next page.

Yeni Hamam—continued

Song Words

Yeni hamamin üstüyem balam
Ergen oğlanin dostuyam
Yeni hamamin üstüyem balam
Ergen oğlanin dostuyam

Zülüflerin egende
Birbirine degende
Keske orada olaydim
Anan seni dögende

Yeni hamamin üstüyem balam
Ergen oğlanin dostuyam
Yeni hamamin üstüyem balam
Ergen oğlanin dostuyam

Elin elime degeydi balam
Kolun boynuma dolaydi
Bu dagin kari menem
Yel vursa erimenem

Eller ne derse desin
Ben sene yerinmenem
Elin elime degeydi balam
Kolun boynuma dolaydi

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Clogging Glossary

- Drag:** With wt on one or both ft, knees slightly bent, straighten knee(s) scooting back with heel on floor as toes come off floor slightly and return to floor sharply creating sound with the toe taps (ct &).
- Slide:** With wt on one or both ft, knees straight, bend knees scooting fwd on balls of fat as heels come off floor slightly and return to floor sharply creating sound with the heel taps (ct 1).
- (R) Rock:** Step on ball of ft beside and slightly behind other ft.
- (K) Kick:** Drag on one ft as opp ft extends fwd (ct &); slide on same ft while bending knee of free ft while in the air (ct 1).
- Stamp:** Heavy stepping movement without wt change.
- Stomp:** Heavy stepping movement with change of wt.
- (DTS) Double Toe step or Drag Toe Step:**
 Drag on one ft as opp ft extends fwd (ct &), strike toe tap of free ft on floor as ft pulls in (ct ah); step on free ft (ct 1).
- (S) Step:**
- (H) Heel:**
- Scoops:** Two kicks, 1st is crossed slightly in front (cts &,1), 2nd is in front and slightly out to the side (cts &,2).
- Charleston:** Step on ball of L ft (ct &); bring heel of L ft down (ct 1); touch ball of R ft in front of L while bouncing on ball of L ft (ct &); bring heel of L ft down (ct 2). Repeat cts 1-2 with opp ftwk and direction (cts &, 3, &, 4); repeat cts 1-2 (cts &, 5, &, 6); drag on L as R toe taps floor in back (ct &); slide on L (ct 7); DTS (cts &, ah, 8).

Presented by Greg Lund

Betty's Bein' Bad

(U.S.A.)

Cassette: Camp practice tape

Formation: Solo dancers, facing fwd.

CtsPattern

16 cts

INTRODUCTION

Finger Shake DTS T H T H T H
 L R L R L R L Shaking R finger on each T.

Three Step DTS DTS DTSRS
 R L RLR

Finger Shake DTS T H T H T H T touches to R, F, R.
 L R L R L R L Arms follow touches.
 Repeat with opp ftwk.

2 Basic DTSRS DTSRS
 LRL RLR

Turn Around DTS H H T T T Chug-up
 L R L R L R R (L up) Turn R 1 full turn.

Rocking Chair DTS&K DTSRS
 L R RLR Repeat once.

Pancake DTS T H T H T H
 L R L R L R L Shaking R finger on each T.

Three Step DTS DTS DTSRS
 R L RLR

Rocking Chair DTS&K DTSRS
 L R RLR

Turn Around DTS H H T T T Chug-up
 L R L R L R R (L up) Turn R 1 full turn.

Basic & Buck DT(S&H) H H H H H Chug-up
 L R R L L R L R (L up) Repeat twice.

Repeat from beginning to end of music.

Presented by Greg Lund

Cotton Eyed Joe

(U.S.A.)

Cassette: Camp practice tape

Formation: 4 dancers in horse & carriage formation.

Cts Pattern

16 cts INTRODUCTION

SCOOPS K&K DTSRS K&K DTSRS K&K DTSRS K&K DTSRS
(R) RLR (L) LRL (R) RLR (L) LRL

BASIC DTSRS DTSRS DTSRS DTSRS DTSRS DTSRS DTSRS DTSRS
RLR LRL RLR LRL RLR LRL RLR LRL

Repeat from beginning to end of music.

Presented by Greg Lund

Flashdance

(U.S.A.)

Cassette: Camp practice tape

Formation: Solo dancers, facing fwd.

Cts Pattern

INTRODUCTION (16 cts after music tempo increases)

SCOTTY DTS DTxF DT Out Toe Tap & K DTSRS&K
 TURNS L (R) (R) (R) (R) RLR (L) (1/4 turn R)

Repeat x 3 for a total of 4 Scotty Turns.

SHUFFLE DTS DTS DTS DTS DTS Hop SS Hop
 L R L R L L RL L (moving fwd)

Repeat with opp ftwk and direction.

DRAG & DTS drag S DTS drag S DTSRSRSRS (Moving to L &
 TRIPLE STEP L R L R LRLRLRL turn L on Triple Step)

Repeat with opp ftwk and direction.

Repeat Shuffle and Drag & Triple Steps.

BASIC DTSRS DTSRS DTSRS DTSRS
 LRL RLR LRL RLR (In place)

PULL S S S S (Moving diag to L)
 L R L R

STOMP, DTS Stomp DTS DTSRS
 & BASIC L R LRL

Repeat Basic, Pull, Stomp, DTS & Basic.

Repeat from beg one time.

Finish dance by repeating Shuffle & Drag sequence to end of music.

Presented by Greg Lund

Hiway 40 Blues

(U.S.A.)

Cassette: Camp practice tape
 Formation: Solo dancers, facing fwd.

Cts Pattern

16 cts INTRODUCTION

BASIC	<u>DTSRS</u>	<u>DTSRS</u>		
	RLR	LRL		
CROSS OVER	<u>DTS</u>	<u>DTS</u>	<u>DTSRS</u>	
VINE	R	L	RLR	(Moving to R)

Repeat with opp ftwk and direction.

THREE STEP	<u>DTS</u>	<u>DTS</u>	<u>DTSRS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTSRS</u>		
	R	L	RLR	L	R	LRL	(Fwd)	
SHUFFLE	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>
	R	L	R	L	R	L	R	L (Bkwd)

Repeat from beginning to end of music.

Presented by Greg Lund

Old Time Rock "n" Roll

(U.S.A.)

Cassette: Camp practice tape

Formation: Solo dancers, facing fwd.

<u>Cts</u>	<u>Pattern</u>
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3 cts	<u>INTRODUCTION</u>
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4 BASIC	<u>DTSRS</u> <u>DTSRS</u> <u>DTSRS</u> <u>DTSRS</u>
	LRL RLR LRL RLR

DOUBLE UP	<u>DTS</u> <u>DTU</u> <u>Toe Tap</u> <u>& Kick</u>
	L (R) (R) (R) Repeat opp

4 BASIC	<u>DTSRS</u> <u>DTSRS</u> <u>DTSRS</u> <u>DTSRS</u>
	LRL RLR LRL RLR

DOUBLE BRUSH	<u>DTS</u> <u>Dbl Brush</u> <u>Dbl Brush</u> <u>Toe Tap</u>
	L (R) (R) (R) Repeat opp

4 BASIC	<u>DTSRS</u> <u>DTSRS</u> <u>DTSRS</u> <u>DTSRS</u>
	LRL RLR LRL RLR

DRAG	<u>DTS</u> <u>Drag S</u> <u>DTSRS</u>
	L L R RLR Repeat opp

4 BASIC	<u>DTSRS</u> <u>DTSRS</u> <u>DTSRS</u> <u>DTSRS</u>
	LRL RLR LRL RLR

THREE STEP TURN	<u>DST</u> <u>DTS</u> <u>DTSRS</u> (Turn L 1 turn)
	L R LRL Repeat with opp ftwk and direction

Repeat from beginning to end of music.

Presented by Greg Lund

Rocky Top

(U.S.A.)

Cassette: Camp practice tape
 Formation: Solo dancers, facing fwd.

Cts Pattern

16 cts INTRODUCTION

PART A

TRIPLE STEP	<u>DTSRSRSRS</u> LRLRLRL	Repeat opp ftwk
THREE STEP	<u>DTS</u> <u>DTS</u> <u>DTSRS</u> L R LRL	Repeat opp ftwk
BASIC	<u>DTSRS</u> LRL	Repeat opp ftwk x 3
BRUSH	<u>DTS</u> <u>Dbl Brush</u> L (R)	Repeat opp ftwk x 3

PART B

BASIC	<u>DTSRS</u> LRL	Repeat opp ftwk x 3
TRIPLE STEP	<u>DTSRSRSRS</u> LRLRLRL	Repeat opp ftwk
BASIC	<u>DTSRS</u> LRL	Repeat opp ftwk x 3

PART C

BRUSH & BASIC	<u>DTS</u> <u>Dbl Brush</u> <u>DTSRS</u> L (R) RLR	Repeat same ftwk
THREE STEP	<u>DTS</u> <u>DTS</u> <u>DTSRS</u> L R LRL	Repeat opp ftwk

Repeat Part C, Brush & Basic and Three Step

Repeat A, B, C to end of music.

Presented by Greg Lund

Stay a Little Longer

(U.S.A.)

Cassette: Camp practice tape

Formation: Solo dancers, facing fwd.

Cts Pattern

16 cts INTRODUCTION (drums)

BASIC DTSRS DTSRS DTSRS DTSRS (In place)
LRL RLR LRL RLR

THREE STEP DTS DTS DTSRS DTS DTS DTSRS (Fwd)
L R LRL R L RLR

CHARLESTON TS TH TS TH TS TH TH (toe taps) DTS (In place)
LL RL RR LR LL RL RL R

THREE STEP DTS DTS DTS&K DTS DTS DTS&K (Turn 1/2 l on each three-step)
& KICK L R L R L L

Repeat from beginning to end of music.

Presented by Greg Lund

Tell Mama

(U.S.A.)

Cassette: Camp practice tape

Formation: Solo dancers, facing fwd.

CtsPattern24 cts INTRODUCTION (8 cts drum, 16 cts music)

VINE & FANCY DTS DTS DTS DTS DTSRSRS&K
 DOUBLE R Lxf R Lxb RLRLR (moving to R)

Repeat with opp ftwk and direction.

BUTTERMILK DTS hop S DTSRS
 CHURN R R Lxb RLR (moving R)

Repeat with opp ftwk and direction.

THREE STEP DTS DTS DTSRS DTS DTS DTSRS
 R L RLR L R LRL (1 full turn L)

DOUBLE UP DT Slide DTS DT Slide DTS DTS DTS DTS DTS
 L R R L R L R L (Fwd)

Repeat with same ftwk, opp firection.

Repeat entire Double Up sequence.

BASIC DTSRS DTSRS
 RLR LRL (In place)

Repeat from beg.

On the third repeat, Vine & 3-Step turns are done twice.

After third repeat, Double Up's are repeated to end of music.

Presented by Greg Lund

Lindy Hop

(U.S.A.)

Lindy Hop originated in the late 1920s at the Savoy Ballroom in New York. It is based on earlier dances of African-American origin such as the Charleston and the Black Bottom. The style of Lindy Hop taught at 1999 Folk Dance Camp is called "Savoy Style."

CD: Really Swingin' 2/4 meter

Formation: Cpls in open or closed Lindy pos.

Ldr = leader; Flr= follower

In Open Pos, Ptrs face each other, Flr's R hand in Ldr's L hand, Flr's palm faces down and Ldr's palm faces up. Hands are clasped by curling the four fingers without using the thumb. Ptrs stand at a distance of extended arms, keeping a bend in the elbows and enough tension to allow Ldr to signal moves. Closed Pos, is like an open-Ballroom pos, with Flr's L hand on Ldr's R shldr, Flr's L and Ldr's R hips adjacent and facing as in a "V." Ldr holds Flr's R hand, palm facing down, with L hand, palm facing up. Fingers are clasped as in Open pos and arms of joined hands are held downward at approximately waist level.

STYLING: In general, torso is held straight but bent over at the hips as you would when about to sit down. Knees are bent and wt is held fwd on the balls of the feet. There should be a bounce on each beat of the music.

Steps are described in cts of 8 rather than in measures because the dance can be done to many melodies and even rhythms.

(For basic step and rhythm pattern, see original syllabus notation.)

Counts

Pattern

I. SWINGOUT (from Open Pos)

(Leader)

- 1 Pull ptr twd you just before rocking back on the ball of the L ft, transferring wt onto L ft without moving body back.
- 2 Transfer wt back onto the R ft. (cts 1-2 are called Rock Step and is done by both ptrs, Ldr starting on L ft and Flr on the R ft.
- 3-4 Step L to your L around Flr, turning approximately 90° CW (ct 3); Pivoting approx 90° on ball of L ft, step onto R ft close to or replacing L (ct 3-uh); Step onto L ft completing the 180° turn. Ptrs are now facing each other in opp pos from starting pos (ct 4). On ct 4, place your R hand briefly on middle of Flr's back. Cts 3-4 is called Triple Step and is done by either ptr on either ft. Remember that the timing of the 3 steps is not even, but is like skipping).
- 4 & While R hand is on Flr's back, lean bkwd slightly to cause Flr to move fwd.
- 4-uh As Flr begins to move, pick up R ft and release hand on the Flr's back.
- 5 Pivoting on ball of R ft approx 90° CW, step onto R ft slightly behind L ft. Timing is critical on cts 4 and 5 if swingout is to be lead successfully.
- 6 Pivoting on ball of R ft approx 90° CW, step back onto L ft. (Ptrs are now facing as in starting pos)
- 7-8 Triple step with L.

Lindy Hop—continued

- (Follower)
- 1 Pivoting approx 45° CW on ball of L ft to face L front diag, small, sliding step fwd onto ball of R ft. Body is in alignment with ft - no twisting. (Swivel Step. This can be done to either R or L side.)
- 2 Swivel step L.
- 2-& Pivot approx 180° CW on ball of L ft. Flr is now facing opp direction from starting pos. This is Flr's most challenging move.
- 3-4 Step onto R ft, landing across and in front of L ft (ct3) Flr's ft will be tightly crossed; step back onto ball of L ft. Put palm of L hand onto front of leader's R shldr (ct 3-uh); step slightly fwd on R ft (ct 4).
- 5 Step fwd onto L, releasing L hand from Ldr's shldr.
- 6 Step fwd onto R ft, beginning to turn approx 45° CW.
- 7-8 Pivoting approx 45° CW on R ft, step onto L ft to face just short of starting pos (ct 7); step R beside L (ct 7-uh); step L beside R (ct 8).

II. SWINGOUT WITH INSIDE TURN (from Open Pos)

- (Leader)
- 1-4 Same as basic Swingout.
- 5 Step R same as in basic Swingout, but raise joined hands (Ldr's L, Flr's R) twd Ldr's R shldr and above Flr's head to signal Flr to turn.
- 6 Same footwork as basic Swingout, but push Flr's held hand above her head to L, causing her to spin.
- 7-8 Same as basic Swingout.
- (Follower)
- 1-5 Same as basic Swingout, except Ldr raises your R arm above head.
- 6 At leader's push, spin 180° CCW on ball of R ft to face as in starting pos.
- 7-8 Triple step in place, starting with L ft.

III. LINDY CIRCLE (Transition from Open Pos to Closed Pos)

- (Leader)
- 1-2 Same as basic Swingout.
- 3 As Ldr steps twd ptr as in basic Swingout, he puts his R arm around Flr, hooking her waist with his R hand.
- 3-uh-4 Step R, L in place
- 5 Step R close to L side, closely and behind L ft, beginning to rotate CW.
- 6 Small step to L with L ft.
- 7 Step R ft behind L ft, continuing to rotate CW.
- 7-uh-8 Step L, R in place. Ptrs are now in closed pos.
- (Follower)
- 1-3 Same as basic Swingout.
- 3-uh-4 Step L beside R (ct 3-uh) Feet are now uncrossed; step L beside R (ct 4).
- 5 Step L to L, slightly behind leader, beginning to rotate CW.
- 6 Step R across and in front of L ft, continuing CW rotation.

Lindy Hop—continued

- 7 Small step L diag L bkwd onto L ft, continuing rotation.
7-uh-8 Step R, L in place.

IV. CHARLESTON (From Closed Pos)

(Leader)

- 1-2 Rock step starting with L or outside ft.
3 Kick L ft fwd.
4 Small fwd step onto L ft.
5 Kick R ft fwd.
6 Lift R knee.
7 Step bkwd with ball of R ft.
8 Lower R heel to ground to transfer wt to whole ft.

(Follower)

- 1-8 Opp ftwk of Ldr.
Kicks in Charleston are done by pumping knees and extending ft to the front. There's no pointing or flexing of ft. The step can be repeated at will and does not travel. Ldr has option of holding Flr's R hand with his L out to the front.

V. KICK THROUGH CHARLESTON (From Closed Pos—takes 2 sets of 8 cts)

(Leader)

meas 1

- 1-4 Same as basic Charleston, but Ldr joins hands (Ldr's L, Flr's R) in front.
5 Kick R ft fwd, signalling Flr by moving R hand from her waist to middle of her back and making space between ptrs.
6 While lifting R knee, pivot 180° CW on ball of L ft. Lead the turn with L arm swinging through and using heel of R hand and R forearm to help rotate ptr.
7 Kick R ft fwd. Inside hands are joined and extended.
8 Small step fwd on R ft.

meas 2

- 1-4 Repeat cts 5-8 of meas 1 with opp ftwk, turning 180° CCW.

Repeat meas 1, cts 5-8 and meas 2, cts 1-4 as many times as wanted. To get back to the basic Charleston, Ldr pulls Flr close to his side with R arm at end of ct 4, meas 2 and finishes in basic Charleston, cts 5-8.

(Follower)

- 1-6 Same as Ldr except with opp ftwk and directions and releasing L hand from Ldr's shldr on Meas 1, ct 6, and touching Ldr's shldr on meas 2, ct 3.

Lindy Hop—continued

VI. TRAVELLING KICKS (From Closed Pos - takes 2 sets of 8 cts. Can be done as a continuation of Kick Through Charleston)

(Leader)

meas 1

1-7

Same as Kick Through Charleston.

8

Larger step fwd onto R ft, signalling Flr to travel. Move L hand fwd.

meas 2

1

Kick L ft to side, keeping L hand moving fwd and leaning back a little to signal ptr to rotate out with kick.

2

Step L fwd, moving L hand back to get ptr to face him.

3

Kick R ft to R side. Block Flr's pivot with R palm against her L palm.

4

Step R, travelling fwd.

5

Kick L ft to L side, moving held hands fwd and rotating as in ct 1.

6

Step L, moving held hands back.

7

Kick R ft slightly behind so as not to kick ptr, while reaching through with R arm across Flr's R hip to end step.

8

Step R ft in place.

(Follower)

Same as Ldr, with opp ftwk and directions.

VII. GROUCHO (From Closed Pos)

(Leader)

1-2

Rock step, starting with L or outside ft.

3-4

Small steps L, R, L (cts 3, 3-uh, 4 - Triple step) travelling fwd while bringing Flr to face him, slightly offset.

5-6

Small steps fwd R, L

7-8

Triple step, R, L, R, positioning self to ptr's L side by turning 180°, ending facing opp direction to start of step.

(Follower)

1-2

Rock step with R ft.

3-4

Triple step, R, L, R. Start stepping fwd in line of travel and pivoting 180° CCW to face ptr slightly offset (ct 3); last 2 steps, (cts 3-uh, 4) move bkwd.

5-6

Small steps bkwd, L, R.

7-8

Triple step, L, R, L, in place.

GROUCHO VARIATIONS:

Rocking Shoulders on cts 5, 6, 7."Pecking:" Move head fwd and back like a chicken on cts 5, 6, 7.

Lindy Hop—continued

VIII. SKIP UP (From Closed Pos)

(Leader)

- 1-2 Rock step starting with L or outside ft. On ct 2, Ldr moves his R hand to middle of Flr's back.
 3 Pivoting about 90° CW on R ft to face ptr, kick L ft to the side. Use heel of R hand and forearm where applicable to help rotate ptr to face you.
 4 Pivoting back 90° CCW on R ft to face fwd, step fwd on L ft.
 5 Kick fwd with R or inside ft.
 6 Step fwd on R.
 7 Repeat ct 3.
 8 Pivoting back 90° CCW to face fwd, lift L knee.

(Follower)

- 1-8 Same as for Ldr, but opp ftwk and directions.

IX. TUCK TURN (From Closed Pos)

(Leader)

- 1-2 Same as cts 1-2 in Skip Up figure.
 3-4 Three small steps in place, L, R, L (Triple step). During these steps, Ldr changes the grip of his L hand to a flat palm for Flr to lean against, at the level of her shldr and rotates her CCW twd him to build up tension for her turn.
 5 Step R in place, relaxing the tension in the L palm while bringing it up above Flr's head, palm facing down. At the same time, Ldr applies pressure to Flr's back to cause her to turn.
 6-8 Step R, L, R, L, R in place, with basic Lindy Hop rhythm. At end of Flr's turn, Ldr lowers L hand returning to Lindy grip and ptrs end facing each other in open pos.

(Follower)

- 1-2 Rock step starting with the R or outside ft.
 3-4 Three small steps R, L, R (Triple step), rotating twd ptr, pressing R palm against Ldr's L palm to build up momentum for the turn.
 5-6 Stepping L, R, make one full turn CW, keeping her R palm in touch with Ldr's L palm above her head.
 7-8 Stepping L, R, L (Triple step), make another full turn CW to end facing ptr in open pos.

X. TRANSITION FROM CHARLESTON TO OPEN POS (Takes 2 sets of 8 cts)

(Leader)

meas 1

- 1-6 Same as in basic Charleston.
 7 Pivot 90° CW on L ft to face perpendicular to ptr, stepping on R toe. Move R hand to middle of Flr's back.
 8 Lower heel to floor to transfer wt to whole ft.

meas 2

- 1-2 Rock step, starting with L Ft.
 3-4 Triple step, L, R, L, turning 90° CW to position self in front of Flr, ending in same pos at ct 4 of basic Swingout.
 5-8 Same as basic Swingout.

Lindy Hop—continued

(Follower)

meas 1

1-8 **Same as basic Charleston.**

meas 2

1-2 **Rock step, starting with R ft.**

3-4 **Step R, L, R in place.**

5-8 **Same as basic Swingout.**

Presented by Michael Marangio and Persephone

Lindy Hop

Cassette: Marangio 1999

2/4 meter

Formation:

Meas

Pattern

SWINGOUT (from open)

	1	2	3	&	4	5	6	7	&	8
Leader	L	R	L	R	L	R	L	R	L	R
Follower	R	L	R	L	R	L	R	L	R	L
	Step	Step	Triple-step			Step	Step	Triple-step		

Leader and follower start in open pos, with leader's L hand extended to follower's extended R hand. End up back in same pos at ct 8.

CIRCLE

	1	2	3	&	4	5	6	7	&	8
Leader	L	R	L	R	L	R	L	R	L	R
Follower	R	L	R	L	R	L	R	L	R	L
	Step	Step	Triple-step			Step	Step	Triple-step		

Same rhythm pattern as Swingout, but leader holds onto ptr, ending up side by side in an open V-pos.

CHARLESTON (Side by Side)

	1	2	3	4	5	6	7	8
Leader	L	R	L	L	R	R	R	R
Follower	R	L	R	R	L	L	L	L
	Back	Step	Kick	Step	Kick	Knee	Toe	Heel

Kicks should be down twd the ground, ankles relaxed, upper body quiet but with free arm swinging opp ft. Step straight back, kick straight fwd.

SWINGOUT FROM CLOSED

	1	2	3	&	4	5	6	7	&	8
Leader	L	R	L	R	L	R	L	R	L	R
Follower	R	L	R	L	R	L	R	L	R	L
	Step	Step	Triple-step			Step	Step	Triple-step		

Same rhythm pattern as Swingout from open—gets dancers back to open pos from closed or Charleston (side by side).

Lindy Hop—continued

(Helpful to do a variation of the Charleston as a set-up for Swingout from Closed. Same as Basic Charleston, but the Leader turns to the R to be at a 90-degree angle to Follower's swingout trajectory on ct 7. It is easier to then step in front of the Follower for the Swingout from Closed.)

Presented by Michael Marangio and Persephone

St. Louis Shag

Cassette: Marangio 1999

2/4 meter

Formation:

Meas

Pattern

BASIC

	1	2	3	4	5	6	7	8
Leader	L	L	R	R	R	L	L	R
Follower	R	R	L	L	L	R	R	L
	Kick	Step	Kick	Up	Step	Slap	Back	Step

HALF TURNS

	1	2	3	4	5	6	7	8
Leader	L	L	R	R	R	R	L	L
Follower	R	R	L	L	L	L	R	R
	Kick	Step	Kick	Up (Turn)	Kick	Step	Kick	Up (Turn)

FALLING OFF A LOG

	1	2	3	4	5	6	7	8
Leader	L	R	L	R	L	R	L	R
Follower	R	L	R	L	R	L	R	L
	Over	Side	Back	Step	Over	Side	Back	Step

FALLING OFF A LOG BACKWARDS

	1	2	3	4	5	6	7	8	(&)
Leader	L	L	R	R	R	R	L	R	
Follower	R	R	L	L	L	L	R	L	
	Kick	Step	Kick (Turn)	Up	Kick	Step	Over	Side	(Turn)

STEP-KICK-STEP VARIATION ON THE BASIC

	1	2	3	4	5	6	&	7	8
Leader	L	L	R	R	R	L	L	R	R
Follower	R	R	L	L	L	R	R	L	L
	Kick	Step	Kick	Up	Step	Slap	Step	Kick	Step

St. Louis Shag—continued

QUARTER TURNS

	1	2	3	4	5	6	&	7	8
Leader	L	L	R	R	R	L	L	R	R
Follower	R	R	L	L	L	R	R	L	L
	Kick	Step	Kick	Up (Turn)	Step	Slap	Step	Kick	Step (Turn)

THREE-LEGGED KICKS (16-beat sequence)

	1	2	3	4	5	6	7	8
Leader	L	L	R	R	R	R	R	R
Follower	R	R	L	L	L	L	L	L
	Kick	Step	Kick Fwd		Kick Back		Kick Fwd	
Leader	R	R	R	R	R	L	L	R
Follower	L	L	L	L	L	R	R	L
	Kick Back		Kick	Up	Step	Slap	Back	Step

Presented by Michael Marangio and Persephone

Non-partner Dance Techniques

My goal in this class is to present a basic lexicon of dance movements, rhythms, patterns, styles, and techniques by using basic non-partner dances which employ the various elements I wish to demonstrate.

My method will be as follows: I will begin on Monday teaching easy dances which use walking steps in even rhythm, always trying to present the structure of each dance, equating the structure to an architect's drawing. Some of these dances will fit the musical phrase, some will not, thus presenting another element of challenge. As the week goes on, I will add elements of dance in my teaching and will present dances which are familiar to the folk dance community, but which are incrementally more challenging.

My hope is that by the end of the week, you will have gained a more solid foundation of dance knowledge, and with this knowledge will not only have some new dances "under your belt," but will also have absorbed methods of learning and remembering new material, thus making future dance experiences easier for you. The ability to analyze movement patterns and rhythms is a great aid in learning and remembering dances. It is a kind of dance "shorthand" and ideally, can be of benefit to a dancer's education. Learning this process is similar to learning a new language. Once the language is understood, I believe that even challenging dances become within the realm of most dancers and dancing becomes easier.

Dance, whether in the form of couple or line*, is composed of a series of connected movements which form patterns, either random or planned. These patterns can be reduced to single movements or to a group of movements. Once you understand dance patterns, beginning with the most elementary single movements and continuing to combinations of movements, much of the bewilderment of dance is gone, replaced by knowledge, familiarity, ease, and thus enjoyment. My goal in this class is to make you familiar with many of the frequently used steps, step patterns, arm and hand holds, and rhythms used in line dance, and to help assemble this information so that transitions from one movement or pattern to the next can be done with less effort. When a dancer can anticipate the next movement pattern instead of dancing step by step, it is possible to "flow." Before launching into the details, however, I would like to impart a few ideas I have found helpful to myself and to others.

Line dance is both a solo and a communal experience--solo in the sense that one does not need a partner, and communal in the sense that each dancer is part of a line or circle--a group. It is important to be aware that each dancer's movements relate to and reflect upon those near him.

One way of accomplishing harmonious movements is to STAND ERECT. Your carriage is important. Dance with your back straight. Look ahead, not at the floor. Keep your knees flexed, not locked. Keep your weight shifted forward slightly onto the balls of your feet, not on your heels. In this position, your heels can easily come off the floor, permitting a lightness of step. Keep your feet directly under your body (or if you prefer, your weight directly over your feet). You will then be able to keep your balance, turn with ease, respond to rapid rhythm changes, and to recover quickly if you have made an incorrect move; thus you will not have pulled upon your neighbors, for which they will be most grateful.

*. The term "line dance" as used in this class, refers to non-partner ethnic folk dance and not contemporary American Country Western line dance.

Non-partner Dance Techniques—continued

TAKE SMALL STEPS. Small steps enable you to “fake it”—another useful tool in learning unfamiliar dances. “Faking it” is the fine art of covering up an incorrect movement. “Fudging” is a close relative. If you are dancing with small steps, and you find that you are on the wrong foot, you can take an extra step, and correct the situation without disturbing your neighbors. Another possibility is to hold still briefly, rejoining the movement on the correct foot. By taking small steps, you can make a subtle, almost imperceptible, correction.

Legs and feet are not the only parts of our bodies with which we need to be concerned when dancing. Arms play an important role also. They may actually be an integral part of the dance, with specific movements, or they may be passive, resting in holds known as “T”, “V”, “W” position, or little finger hold. Whether they are active or passive, **KEEP YOUR ARMS RELAXED.** This may be difficult, since dancers often will become tense in their upper bodies as they concentrate on learning foot patterns. However, remember the people next to you, and loosen your shoulders, arms and fingers. Once you become more familiar with a dance, this may occur naturally, but keep these thoughts in mind through the learning process as well.

In addition, **BE AWARE OF YOURSELF IN RELATION TO OTHERS IN THE LINE.** Don’t allow yourself to bend forward to compensate for a feeling that you are being stretched from opposite sides. Being pulled forward is the result of the line or circle becoming too spread out. To compensate for this, remain erect and dance slightly toward the center of the dance floor, rather than to the designated right (line of direction) or left (reverse line of direction). This makes the circle or line smaller and relieves the stretched feeling. Conversely, if you are feeling squashed, dance slightly out from the circle’s center, thus making the circle larger and creating more space between you and your neighbors. Varying the size of your dance steps may also be needed.

ETIQUETTE: Generally, line dances progress to the right—also termed “counter-clockwise” (CCW)—also called “line of direction” (LOD). This means that the leader is on the right end of the line. Thus if you are joining a line, go to the far left and join at the end. If you are joining a line that is very long (as is often the case here at Stockton, since we have large classes), or are joining a closed circle, then it is all right to join in the middle of the line. Try not to separate people who are obviously dancing next to each other by choice. Should a dance progress to the left—termed “clockwise” (CW) or “reverse line of direction” (RLOD)—with the leader on the left (for example, the French branle), the same philosophy applies but in reverse.

If you are unfamiliar with a dance during a recreational (not teaching) session, it is advisable for you to **STAND BEHIND THE LINE TO LEARN.** Position yourself behind someone who seems to know the dance well (the leader should be one of these individuals), and try to learn the dance by imitation of movement. It is usually more difficult for you to learn a dance while in the line, since it is harder to see your neighbor’s feet. Those who already know the dance will appreciate your consideration.

LEADING A LINE: The leader in line dance has a responsibility to the group, in that he needs to direct not only the sequence of dance patterns, but also where the dancers travel over the dance floor. The primary leader is at the head of the line (generally on the right if a dance is moving LOD). The person at the tail end of the line also has responsibility to the group and could be considered the secondary leader. He or she must see that the end of the line doesn’t curl in upon itself (or that it does in the case of the dance Zonarathikos). If curling in upon itself is undesirable, then the secondary leader may have to dance backward, rather than in the line of direction, and take larger steps. By dancing backward the secondary leader has kept the end of the line (either curved or straight) open and has kept the dancers from becoming squeezed.

Non-partner Dance Techniques—continued

If curving the tail of the line in upon itself is desirable, then the end person should dance forward, toward the center of the circle, rather than in the line of direction. In this case, it may be necessary to dance smaller steps to the center to make the diameter of the circle smaller. Thus we see the importance of both ends of the line and how step-size can affect so many aspects of dance.

BASIC LINE DANCE POSITIONS

T POSITION: (T-pos) Also known as “shoulder hold” position since dancers place their hands on the nearer shoulders of their left and right neighbors, elbows straight. Generally it is more comfortable to place left arm over right, if dance moves CCW, and right over left, if dance moves CW; again, there are exceptions. This may also vary if there is a height-discrepancy between neighbors. Adjust accordingly, since comfort is a primary reason for this practice. Be sure to keep your hands on top of your neighbors’ shoulders, and do not slide your hands down to their upper arms since this is very uncomfortable.

V POSITION: (V-pos) Generally done with left palm facing backward; right, forward. Hands joined down at sides, arms straight. May be done with interlocking fingers, or both palms facing backward, as required by individual dances.

W POSITION: (W-pos) Same as V-pos, except elbows are bent, hands generally at shoulder level.

LITTLE FINGER POSITION: Little fingers are linked and elbows are bent, hands generally at shoulder level. Large rings can be uncomfortable for your neighbors, so turn those rings with high settings toward your own middle and index fingers.

BELT HOLD: Wear belts loosely. Extend arms across and in front of neighbors, and comfortably grasp their belts toward center (buckle area), palms facing forward, left arm over right if dance progresses CCW, and right over left if it moves CW. Some dancers turn their belt buckles to their backs so the buckles are not in the way of their neighbor’s hands.

FRONT BASKET: Extend arms across and in front of neighbors, joining hands with second dancer on either side. Use “left over right” guidelines unless dance indicates otherwise.

BACK BASKET: Extend arms across and in back of neighbors, either joining hands or wrists with second dancer on either side, or holding far sides of neighbors’ waists.

ESCORT: Link forearms, resting right arm lightly upon neighbor’s left. Left arm may be stabilized by hooking thumb into your own belt or waistband.

These positions connect dancers into a unit or a community so that they dance as a group. The community may be:

LINE which has a beginning and an end--may be straight or curved (as in an OPEN CIRCLE)-- and may move in any direction, each dancer following the same direction.

CIRCLE (or CLOSED CIRCLE) which resembles a ring, with no beginning or end.

(For written definitions of the following dance steps and movements, see *Steps and Styling*, published by the Folk Dance Federation of California, Inc, for which there is a new 1996 edition. I have only included explanations for those not mentioned in that publication.)

BASIC DANCE STEPS AND MOVEMENTS

The following list, although not complete, should provide a solid foundation to any beginning folk dancer. Over the next few days we will acquaint ourselves with many of these movements and will put them to practical use as we learn various dances. We will see how movements can be put together in different combinations and to different rhythms; by understanding each isolated step and movement, I hope patterns will emerge and the learning of new material will become easier and thus more enjoyable.

BALANCE

BEND: To compress isolated parts of the body (knees, waist, neck, elbows)--see specific dance description

BLOOP BLOOP: A "Dick Crumism" referring to a very quick light running step on the ball of the R foot (ct ah) followed by a longer running step on the L foot (ct 1)--may be done with opposite feet

BOUNCE

BRUSH: A forward movement of indicated foot, hitting ball of foot on floor in passing

BUZZ

CHUG

CIFRA: See Hungarian glossary in *Steps and Styling*

CLOSING STEP: Step beside supporting foot. May or may not take weight

CSÁRDÁS: See Hungarian glossary in *Steps and Styling*

ČUKČE: Lift of heel of foot with weight on the upbeat and lower it on the beat

CUT

FLEX: Bend slightly (generally your knees or ankles)

GALLOP

GRAPEVINE

HOLD: Remain immobile

HOP

HOP STEP STEP: A combination of two movements

JUMP

KICK

LEAP

LIFT

PAS DE BASQUE

PIVOT: A one-step turn, generally executed on the ball of one foot--or the heel as in some Hungarian dances

POINT: The extension, either forward or backward, generally of either foot

REEL

RIDA: See Hungarian glossary in *Steps and Styling*

ROCK: With feet separated, shift your weight to move from over one foot to over the other--may be done forward or backward or side to side

RUN

SCISSORS: A shift of weight, done in place, with a small leap onto one foot as the other simultaneously is kicked forward close to the floor, and repeated with opposite feet. May be done repeatedly.

SCUFF: A forward movement of indicated foot, hitting heel forcefully on floor in passing and continuing the motion of the foot beyond that place

SKIP

SLAP: A forceful foot contact with dance floor, making sound, but not taking weight. Slapping leg is outstretched, knee straight

SLIDE

SLIDE CLOSE: A combination of two movements

Basic Dance Steps and Movements—continued

STAMP: A forceful foot contact with dance floor, making sound. It may or may not take weight.

STEP

STEP-BEND: A combination of two movements

STEP-CLOSE: A combination of two movements

STEP-HOP: A combination of two movements

STEP-SWING: A combination of two movements

SWING

TURNS: May be done in two or more steps, depending on the individual dance. To facilitate making a complete turn within the designated time, prepare by placing leading foot facing the direction you are turning.

TWIZZLE: Step diag bkwd right on ball of R foot, twisting both heels to R. May be done on opposite foot

TWO-STEP**WALK**

YEMENTITE: Step on R foot to right side, close L foot to R taking weight on L, step on R foot across and in front of L foot, hold--may be done toward the L, starting with L foot

What makes these different steps even more interesting and varied is the speed with which they are danced (TEMPO) and the arrangement of the long and short/slow and quick note values (RHYTHM). In most cases, the slower the tempo of the dance, the easier it is to dance. There is time to think, to recall, to follow, to anticipate. The faster the dance tempo, the greater the need to be familiar with the actual dance, OR to be familiar with dance patterns or rhythms, so that the dancer's main concentration can be to the transitions between movements.

Rhythm is a more complex matter. It includes not only tempo but also the beat or pulse of the music, the meter (the time signatures—for example, 2/4 or 7/8), and the arrangement of long and short note values ("slows" and "quicks"). There is no fixed or definite length for a slow or a quick beat; they are *relative*. Thus a waltz, which has three beats of equal length, can be counted as either slow, slow, slow or quick, quick, quick, depending upon the tempo or speed of the music. The same is true of a Pravo. I think of these as *even* rhythms as opposed to a Lesnoto in 7/8 (S, Q, Q) meter, which is an *uneven* rhythm.

Here are some interesting examples of rhythm patterns ranging from a simple 2/4 to a complicated 25/16:

2/4	Arap, Bufčansko, Pravo Radopsko Horo	SS or QQ
2/4	Syrtos	SQQ
3/4	Al Sadenu, Vranjanka, Waltz	SSS or QQQ
4/4	Alunelul de la Urzica, Bafra Horonu	SSSS or QQQQ
5/16	Paiduško Horo (also 3/8 or 5/8)	QS
6/8	Tsamikos (also 3/4)	SQ
6/8	Mindrele	SQS.(slow, quick, slower)
7/8	Četvorno, Ravno Oro, Žensko Čamče (also 7/16)	SQQ
7/8	Račenica (also 7/16)	QQS
7/8	Eleno Mome	SSQS
9/8	Dajčovo, Karsilamas, Tamzara	QQQS
10/8	Ağir Halay (also 5/8)	SQQQ
11/8	Nevesto Mori	SQQQQ
11/16	Kopanica, Gankino	QQSQQ
12/16	Drenica	SQSQQ
12/16	Leventikos, Pušteno	SQQSQ
13/16	Krivo Sadovsko Horo	QQQSQQ
15/16	Bučimiš	QQQSSQQ

Basic Dance Steps and Movements—continued

Next we move to different forms of mixed meter. In the following category, two or more measures of music with different time signatures are joined together, and as a new unit, are repeated in a fixed sequence to create the overall dance rhythm:

18/16	Jove, Malaj Mome (7/16 & 11/16)	SQQ QQSQQ
22/16	Sandansko Horo (9/16 & 13/16)	QQQS QQQSQQ
25/16	Sedi Donka (7/16 & 7/16 & 11/16)	SQQ SQQ QQSQQ

Lastly there is another interesting category where two or more measures of music with different time signatures are joined together to create the dance rhythm, but they do not remain in a fixed or constant pattern throughout the dance. Rather, they form new combinations and lack the fixed arrangement of the previous category. Here are a few examples:

Rekansko (11/16 & 7/16)	
11/16	SSQSQQ
7/16	SSQS
Figures I & IV:	11/16 + 11/16 + 11/16 + 7/16 + 7/16
Figures II & V:	7/16 + 7/16 + 7/16 + 7/16
Figures III & VI:	7/16 + 11/16 + 7/16 + 7/16
Mihailsko (15/16 & 9/16)	
15/16	QQQSQSQQ
9/16 (A)	QQQS
9/16 (B)	QSQQ
Figures I & III	33/16 (15/16 + 9/16 + 9/16)
	QQQSQSQQ QQQS QSQQ
Figures II & IV:	18/16 (9/16 + 9/16)
	QQQS QSQQ
Țepusul de la Goicea (11/8 & 10/8 & 6/8 & 5/8 & 4/8)	
11/8	SQQSQQS
10/8	QQQSQQS
6/8	SQQS
5/8	QQQS
4/8	QQS
Figure I:	11/8 + 10/8 + 11/8 + 10/8
Figure II:	6/8 + 5/8 + 5/8 + 4/8

Another important and complex element of dance is **STYLING**. As an extreme example, a native dancer from Scotland will dance very differently from a native dancer from Bulgaria. But native dancers from the Šop and Dobrudža regions of Bulgaria will also dance very differently from each other. Why? One dancer at times will dance the same steps as the other. For example, isn't a pas de Basque a type of crossing step usually needing 2 counts of music for 3 steps? Perhaps it is called by a different name in another country, but "a rose by any other name...." In addition, there is a commonality of rhythm. A 2/4 can be found in both countries, but a dance done to a 2/4 rhythm with an occasional "pas de Basque" from Scotland will look entirely different from one from Bulgaria.

The unique element that makes this difference is **STYLING**. It is **HOW** a dancer moves. The ingredients of styling are posture, height and energy of steps, interpretation of music, type of hand hold, relation of dancers to each other, formation of dancers on the dance floor, smoothness or sharpness of movements—an infinite variety of subtleties.

Basic Dance Steps and Movements—continued

Styling is such a complex subject that it can be a lifelong pursuit for a folk dancer to study and attempt just to absorb the dance style of a single ethnic group. Thus it is not possible in a paragraph, an hour-long class, or even a week-long class, to experience anything more than an introduction to this exciting topic. It is enough to hope that this brief introduction will accomplish three purposes:

One, to make dancers aware that many of the same basic steps can be seen in the dances from different countries and ethnic groups--that there is a commonality--and that once the basic steps are learned, dancing becomes easier.

Two, to make dancers aware that there are styling differences in ethnic folk dance,

Three, to suggest that watching HOW a movement is done, the style, is as important as watching which step is being done. Let your ears as well as your eyes help you, since both music and movement can signify styling.

Above all, LISTEN TO THE MUSIC carefully when dancing. It is not enough to memorize the intellectual aspects of a dance. Think how colorless dancing would be if we danced only to written or spoken dance descriptions without music. Not only is music a gift and a pleasure to our senses, but it is also a tool to help us improve our dancing.

Once we master these individual movements, we can begin to assemble them, forming patterns and ultimately entire dances. The areas between the movements or patterns are transitions, and they too are comprised of these basic movements. There is, however, one more important key element which must be accomplished to be truly dancing, and that is your ability to FLOW--to DANCE WITH FLUIDITY. Connect your movements, not as though they are isolated actions, but rather part of an entire feeling--a unity. Then, when fluidity is combined with the "fundamentals of motion" (which was the title of a class taught for many years at Stockton Folk Dance Camp by Pirkko Roecker), you will be dancing with ease and joy.

Presented by Suzanne Rocca-Butler

Basic style, figures, and terms in English country dancing

Styling:

The body lead, the relaxed knee, and flexible foot are the most noticeable features of contemporary English country dancing. The arms are relaxed and move easily with the motion of the body, but are firm and usually extended on turns and held strongly in circles, just below shoulder-height. Hands are taken in hand-shake position—not thumb grip. The step is usually a “dance walk,” which occasionally changes to a skipping step to cover more distance. “Footwork” is seldom mentioned, and never mandated!

Some basic figures:

There are three “preliminary figures” that often appear in dances published by John Playford and his successors (1651-1728) and other collections published during that time.

1. Up a double: Move fwd 4 cts (4 steps, or 3 steps and close, or 2 steps and a quick balance Q,Q,S—whatever works best for the dancer!). This is usually followed by “back a double”—the same movement in reverse.
2. Siding: Facing ptr throughout, dance 4 cts to pass ptr by L shldr (see Up a double for possible ftwk) and return to place passing R shldr.
3. Arming: Hooking R elbows, turn once around ptr, releasing to fall back into place. Repeat with L elbows.

Other typical figures:

Setting: Spring slightly on R to R side; step on L next to R; step on R in place again and pause (Q,Q,S). This has a “down-up-down” quality, depending on the tempo of the dance and the energy of the dancer! It’s often done advancing twd another dancer.

Turn single: Turn in a small circle—usually twd the R shldr—once around with 4 steps.

Hey: This term means a weaving figure, with or without giving hands. It can take the form of “rights and lefts” (a circular hey for four), a figure of 8 for three simultaneously, or a “straight hey” for four.

Cast: To move on the outside of the set, down or up, always turning the “long way” to begin, and usually moving into another place.

Turn: Done, as specified in the dance directions, with one hand or two (CW), with arms rounded and extend—and with eye contact!

Back to back: Same as a do-si-do—but no twirls! Pass R shldr first.

Terms to know:

Longways set: Line of M facing a line of W, M’s L shldrs twd the music. If the pattern of the dance involves two cpls, it’s called a “duple minor.”

Proper and improper: Not a moral comment, this refers to the side of the set. The dancer is “proper” when on own side, “improper” when on the opp side.

Corners: First M and second W are first corners; the other two are second corners.

Dublin Bay

(England)

Dublin Bay is also called "We'll Wed and We'll Bed," and was published in 1713.

Cassette: Popular English Country Dances of the 17th and 18th Centuries Side B/2. 6/8 meter

Formation: Longways, duple, proper.

Meas

Pattern

INTRODUCTION. No action.

DANCE

- A 1-2 1st M sets to 2nd W while 1st W sets to 2nd M, both advancing and W crossing in front of M.
 3-4 1st M and 2nd W, 1st W and 2nd M turn by the R hand about 3/4 until the 1st cpl are facing each other again.
 5-10 1st cpl pass each other by L shldr, crossing over to dance through their own places and go below one, moving up the ctr to end back to back facing their orig neighbor (2nd cpl).
 11-14 All arm R to end in a line of four, 1st cpl in the ctr, all facing down the set with hands joined.
- B 1-2 All fall back a double—twd the top of the set.
 3-4 All forward a double, turning twd neighbor on the last step to end as before, but facing up the set, hands joined.
 5-6 All fall back a double in line facing up.
 7-8 All forward a double.
 9-10 1st cpl release ptr's hand and continue fwd to cast off one place, the second cpl assisting the movement by backing up slightly and giving a firm arm for support.

Repeat with a new cpl.

Presented by Marianne Taylor

The Female Saylor

(England)

Published in 1706.

Cassette: Popular English Country Dances of the 17th and 18th Centuries Side B/3. 6/8 meter

Formation: Longways, duple, proper.

Meas

Pattern

INTRODUCTION. No action.

DANCE

- A1 1-4 1st cpl lead through the cpl *above* (at the top, dance through an imaginary cpl) and cast back to place.
 5-8 They lead through the cpl below and cast up to place.
- A2 1-4 1st cpl half figure 8 through the 2nd cpl.
 5-8 They turn by the R hand to finish improper and facing neighbor.
- B1 1-4 All dance back to back with neighbor.
 5-8 All turn neighbor once around, two hands.
- B2 1-4 1st cpl dance back to back with ptr.
 5-8 1st cpl turn halfway round with two hands and cast into 2nd place
while
 2nd cpl turn with two hands once around, moving up into 1st place.

Repeat with a new cpl.

Presented by Marianne Taylor

Hit and Miss

(England)

Hit and Miss is danced to the tune "Daphne" and was published in 1650.

Cassette: Popular English Country Dances of the 17th and 18th Centuries Side A/2. 6/8 meter

Formation: Two cpls—ptrs side by side, M on L, facing opp cpl, with sides to the music.

Meas

Pattern

INTRODUCTION. No action.

FIGURE I

- A 1-4 Cpls forward a double to meet, then back.
 5-8 That again: repeat meas 1-4.
- B 1-2 Dance forward again to meet.
 3-4 Opposites lead up or down a double.
 5-6 They turn to face each other and lead in a double to meet ptrs.
 7-8 Taking R hands, ptrs fall back a double to place.
- C 1-6 Circular hey for four, beg with R shldr to ptr (four changes). This is usually done with a skipping step. Note: you have 6 meas of music to make the four changes!

FIGURE II

- A 1-4 All dance siding with ptrs.
 5-8 That again: repeat meas 1-4.
- B & C Repeat Fig I, B and C.

FIGURE III

- A 1-4 All arm R with ptr.
 5-8 All arm L with ptr.
- B & C Repeat Fig I, B and C.

Presented by Marianne Taylor

Jack's Health

(England)

Jack's Health is danced to the tune "Bolt the Door," and was published in 1686.

Cassette: Popular English Country Dances of the 17th and 18th Centuries Side B/5. 6/8 meter

Formation: Longways, duple, proper.

Meas

Pattern

INTRODUCTION. No action.

DANCE

- A1 1-4 1st Cpl, giving R hands, cross over and go below the 2nd Cpl, 2nd Cpl moving up.
 5-8 1st Cpl turn once around with two hands to end improper, and face up.
- A2 1-4 1st M with 2nd W, 1st W with 2nd M, dance back to back and face ptr.
 5-8 Taking nearer hands with neighbor, fall back a double and set R and L.
- B 1-4 All forward a double and turn single outward (M L, W R).
 5-12 Four changes of a hey for four, giving hands, beginning with R hand to ptr and taking 4 steps for each change.
 13-16 All turn ptr with two hands, once for the 2nd Cpl and once and a half for the 1st cpl, to end proper and progressed.

Repeat with a new cpl.

Presented by Marianne Taylor

Mad Robin

(England)

Mad Robin was published in 1686.

Cassette: Popular English Country Dances of the 17th and 18th Centuries Side A/7. 2/4 meter

Formation: Longways, duple, proper.

Meas

Pattern

INTRODUCTION. No action.

DANCE

- A1 1-4 1st M turn 2nd W by R hand.
 5-8 1st M turn ptr by the L and cast off one place, *while* 2nd M moves up into his place.
 A2 1-4 1st W turn ptr (now in 2nd place) by L hand.
 5-8 1st W turn 2nd M (opp her) by the R hand and cast into 2nd place, *while* 2nd W moves up.
 B1 1-4 1st Cpl, now in 2nd place, dance round their neighbor: W moves up the ctr and down the outside, while M moves up the outside and down the ctr. Eye contact is important here!
 5-8 1st cpl turn each other with two hands once around to progressed positions.
 B2 1-4 2nd Cpl, from 1st place, dance round the 1st cpl, W going down the inside and up the outside while the M moves down the outside and up the inside.
 5-8 2nd Cpl turn each other with two hands to place.

Repeat with a new cpl.

Presented by Marianne Taylor

Mr. Beveridge's Maggot

(England)

Mr. Beveridge's Maggot was published in 1701.

Cassette: Popular English Country Dances of the 17th and 18th Centuries Side A/5. 9/8 meter

Formation: Longways set, duple, proper. Note: there are three steps to each meas of music.

Meas

Pattern

INTRODUCTION. No action.

DANCE

- A 1-2 1st cpl cross over to change places.
 3-4 Facing down, they dance back to back with neighbor below.
 5-7 1st cpl turn single, then turn neighbor once around by R hand to face ptr.
 8 1st cpl turn by L hand 1/2 to end in orig places.
- B1 1-2 1st cpl cross over and cast down into 2nd place (improper), while 2nd cpl move up.
 3-4 1st and 2nd cpls dance back to back with ptrs, 1st cpl ending between 2nd cpl in a line of four, facing up.
 5-8 Hands joined, all move up six steps and back six steps, 1st cpl falling into 1st place again, improper, 2nd cpl into 2nd place, proper.
- B2 1-6 1st cpl dance a figure eight through the 2nd cpl, crossing down to begin, ending where they began.
 7-8 1st cpl cross over and cast down into 2nd place, 2nd cpl moving up into 1st place.

Repeat with a new cpl.

Presented by Marianne Taylor

Mister Isaac's Maggot

(England)

Mister Isaac's Maggot was published in 1695.

Cassette: Popular Dances of the 17th and 18th Centuries Side A/1.

3/2 meter

Formation: Longways, duple, proper.

Meas

Pattern

INTRODUCTION. No action.

DANCE

- A 1-4 1st M turn 2nd W by R hand and dance behind the 2nd M to return to place.
 5-8 1st W turn 2nd M by L hand and dance behind the 2nd W to return to place.
 (Dancers usually move fwd slightly on the last meas as a convenience to the other sets.)
- B 1-2 Taking nearer hands with neighbors, all fall back 6 steps.
 3-4 All move fwd 3 steps and turn single to R on last 3 steps.
 5-8 All dance 3 changes of a circular hey: pass ptr by R, neighbor by L, and ptr by R. On the last passing, 1st Cpl take hands to face up in the middle, side by side, *while* the 2nd Cpl cross to the ends of the line of four.
- 9-10 Hands joined in line, all move up the set, fwd 3 steps, then back 3 steps.
 11-12 Retaining hands with neighbors, 1st Cpl move fwd and cast; 2nd cpl move fwd and then back up slightly to assist the 1st Cpl into progressed positions.

Repeat with a new cpl.

Presented by Marianne Taylor

The Queen's Jig

(England)

The Queen's Jig was published in 1701.

Cassette: Popular English Country Dances of the 17th and 18th Centuries Side B/6. 6/8 meter

Formation: Longways, duple, proper.

Meas

Pattern

INTRODUCTION. No action.

DANCE

- | | |
|--------|--|
| A1 1-4 | 1st corners (1st M and 2nd W) side. |
| 5-8 | 1st corners set, advancing slightly, and turn single to place. |
| A2 1-8 | 2nd corners (2nd M and 1st W) do the same. |
| B1 1-2 | 1st corners change places, passing R shldr. |
| 3-4 | 2nd corners change. |
| 5-8 | All fall back two steps and cross over to change places with ptr. |
| B2 1-6 | R hands across once around, falling back to sides in progressed place to face ptr. |
| 7-8 | All turn single. |

Repeat with a new cpl.

Presented by Marianne Taylor

Scotch Cap

(England)

Scotch Cap was published in 1651.

Cassette: Popular English Country Dances of the 17th and 18th Centuries Side A/4. 6/8 meter

Formation: 3-couple longways set.

Meas

Pattern

INTRODUCTION. No action.

FIGURE I

- A 1-4 All up a double and back.
 5-8 That again: repeat meas 1-4.
- B1 1-4 1st W and 2nd M, 2nd W and 3rd M, facing diag to the L, balance back (2 steps) and change places with each other, passing R shldr.
 5-8 1st M and 3rd W change places, passing R shldr.
- B2 1-8 Repeat B1, meas 1-8 to orig places.

FIGURE II

- A 1-4 All dance siding with ptrs.
 5-8 That again: repeat meas 1-4.
- B1 1-4 Taking hands at the sides, all back a double and forward.
 5-8 1st and 3rd M, 1st and 3rd W, and 2nd cpl with ptr, arm R.
- B2 1-4 Repeat B1, meas 1-4.
 5-8 All turn ptrs with both hands once around.

FIGURE III

- A 1-8 All arm R, then arm L with ptrs.
- B1 1-2 Taking hands on the sides, M slip *up* four slip-steps, *while W slip down*.
 3-8 Beginning with 1st W and 3rd M giving R hands, dance a progressive hey to places. (1st two pass by R hand, give L to next they meet, all give R to ptr, turning to orig places.)
- B2 1-8 Repeat B1, meas 1-8, but M slip down while W slip up, and the hey begins with 1st M and 3rd W giving L hands to begin, all turning ptrs to place by L hand when they meet.

Note that there is no progression in this dance.

Presented by Marianne Taylor