

GERMANY SWITZERLAND ENGLAND ISRAEL USA MEXICO CROATIA RUSSIA DENMARK CANADA SWEDEN SPAIN

STOCKTON FOLK DANCE CAMP



BULGARIA UKRAINE SERBIA ALBANIA SCOTLAND CZECH REPUBLIC TURKEY GREECE NORWAY GEORGIA ROMANIA

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Syllabus of Dance Descriptions

*Minor changes made 12/1/17
See Indices*

In Memoriam

Patty Butler

1948 –2016

Patty Butler attended Stockton Folk Dance Camp for 25 years, beginning in the 1980s. From 1999 to 2011, she attended both weeks, frequently as part of The Hole in The Wall staff. Her husband, Roy, was also on the Stockton Folk Dance Camp staff as part of the grounds crew.

She and Roy met in 1986 when he was assisting at a free summer folk dance class in Sacramento. When he left to attend the first week of Stockton Folk Dance Camp that year, she was worried he might become interested in someone else. Their first date was right after he got back from Camp. They were married the following year in a folk dance wedding and their honeymoon was at Camp.



Edith Cuthbert

1932 –2017

Edith, known to many as Edie, was a fixture at Northern California dance activities. She attended the first Kolo Festival in 1952 and every year after that until her health sidelined her. She attended Stockton Folk Dance Camp from 1957 to 2007.

Edith was very generous with her time and resources. She collected music – from 78 rpm records to CDs – as well as books and magazines, and costumes, especially costumes! She owned hundreds of authentic costumes and would bring them to Stockton Folk Dance Camp to lend to dancers, mostly women. There are dozens of photos of her with a group of women, all dressed in Edie’s costumes. She was always ready to help, and a willing volunteer. For many years Edith managed the music at the Stockton Folk Dance Camp after-parties. She brought to Camp as many of her cases of records as her beloved VW bug would carry, and dancers would stay up until the wee hours of the morning dancing.



Anna Gajicki

1971 –2016

Anna Gajicki was well-known to dancers in Southern California where she lived, as well as dancers who attended Stockton Folk Dance Camp, which she attended for over 30 years. She worked side by side with her mother, Marge, at the on-site store, The Folk Motif, that they brought to Camp each year, which included dance music and videos, as well as ethnic jewelry, shoes, and clothing.

Anna loved folk dance, of course. She was born into it. Her father, Bora, had danced professionally with Ansambl Kolo in Belgrade. Anna always accompanied her parents to folk dance events. Anna also loved folk costumes, and was usually seen at folk dance festivals wearing a costume. She loved beading with tiny beads. Many women purchased the earrings she crafted at The Folk Motif. She also wove folk-style sashes on the inkle loom.

Anna had a life-long challenge with neurofibromatosis and became a victim of glioblastoma, a deadly form of brain cancer.



Sean O'Farrell

1924 –2016

Sean O'Farrell, with his wife, Una, both from Dublin, Ireland, promoted Irish dance and music. Una Kennedy O'Farrell was on the faculty of Stockton Folk Dance Camp numerous times in the 1950s and early 1960s, teaching Irish dances such as Siamsa Beirte, Sweets of May, and Siege of Ennis. Sean was always by her side, providing the music on the flute or tin whistle. Living close by in Stockton, they made occasional cameo appearances at Saturday night parties at Camp over the years.



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.

Loui Tucker served as editor of this syllabus, with valuable assistance from Karen Bennett and Joyce Lissant Ugglá.

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

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Abbreviations Used in the Syllabus

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

Folk Dance Camp Committee

Jeff O’Connor, Director

Bobi Ashley, Adony Beniares, Gordon Deeg, Bob Harris, Karlene Kjerstin, Bruce Mitchell, Loui Tucker, Dr. Steven Turner, and E. David Ugglá.

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

WHY STOCKTON FOLK DANCE CAMP STILL PRODUCES A SYLLABUS

Note: The original of this article appeared in *Let's Dance!* magazine, November 2014. It has been modified for inclusion in the Stockton Folk Dance Camp syllabus.

– Loui

Why does Stockton Folk Dance Camp continue the practice of writing dance descriptions and providing a syllabus at Camp each year? Why not rely on the videos that are made of the dances?

The first drawback to video is that we don't know what its shelf life is going to be. Stockton has been filming dances since the 1970s and, during that time, we have used 8 mm and 16 mm film, VHS tape, and now DVDs. In addition, there are videos available of many dances on YouTube and elsewhere on the Internet. There has been film on reels, and film in cassettes of various sizes. There were many pieces of equipment used to play these films/videos. You can now get your videos as mp4 computer files. The bad news is that what was recorded on some of that 8 mm and 16 mm film and those VHS tapes *cannot be viewed today* because they have deteriorated so badly. Some dancers have VHS tapes they cannot view because they no longer own a VHS tape player. Technology changes very quickly. We may think today that DVDs and mp4 files are the end of the line and are the best there will be, but not so long ago many of us had a collection of music on cassette tapes or mini-discs. And don't even get me started on the *accuracy* of the videos posted on the Internet!

On the other hand, dance descriptions are printed on paper. We still have dance descriptions that were prepared using typewriters 70 years ago. We have books of dance descriptions that were printed over 200 years ago. Somewhere there are probably papyrus scrolls describing ancient dances. There are no guarantees that the DVDs and computer files we have today will be viewable in another 100 years. There is a good chance that paper that has lasted this long will still be around.

Many dance teachers object to preparing and editing dance notes because it is time-consuming and arduous and tedious. I have written dance descriptions myself so I can attest to it as well. Public school teachers don't like to prepare written lesson plans, and students don't like doing homework. Police officers have to write up reports of what they investigate. Doctors have to dictate and later review the notes of their interaction with patients. Professional cooks complain that having to write down precise quantities of ingredients and times and descriptions of processes stifles flexibility, spontaneity and improvisation. Yes, there are parts of every job that are tedious and boring. The dance teachers didn't complain about writing dance descriptions in the 1980s when there was no alternative. They are complaining now because an alternative has presented itself. However, I believe video is not a *substitute* for written dance descriptions, and that both play a part in preserving the dances we are learning.

I am not anti-video. I believe both are needed, and for several reasons. Yes, a good video can be a quick way to check a nuance of hand gesture or foot position which was not fully described in the written dance notes. On the other hand, when a movement or combination of steps is complex or fast, a good description that accurately describes what is done on each beat can be just as good as, if not better than, a video. For example, figuring out the last slapping pattern in Chef proved to be easier for me to grasp in the written description than watching the video over and over.

There is also the ease-of-access issue. If all you want to know is whether the last beat of measure four in the second figure is a slap or a stamp, you can pull out written dance description (whether it's on a computer, a single printed page in a binder, or the entire syllabus) and check the specific spot in a minute or two. If a video is all that is available, you need to locate the video clip on a piece of equipment (DVD player, computer, iPad, smartphone); wait for it to load, and then play the video until you reach the specific spot, or move back and forth along the video stream to find the precise spot. It is doubtful that can be done in less time than looking at the written description.

Why Stockton Folk Dance Camp Still Produces A Syllabus (continued)

It has also been suggested that the syllabus be eliminated and participants at a dance event be allowed to video the dances because, if the purpose is to promote dancing, it should be as easy as possible for participants to get dances quickly back to their groups. They should be allowed to use their smartphones, and the salaries of the teachers could be increased to compensate for lost revenue through sale of a DVD. Those who want to video can do so, and those who want written dance descriptions can write their own at the time they learn the dances, or later after viewing a video.

Have you ever been to a high school graduation? If you have, you know what happens when videotaping is allowed at a public event. Do you know what a dance session will look like if videos can be made by anyone present? You'd have five people dancing and 45 people standing on chairs or otherwise jockeying for position around the dance floor trying to get a good video with their cellphone or camera. What chaos! I don't want the Stockton Folk Dance Camp experience to deteriorate to that level. I hope we all come to dance, not to record dances while other people dance.

As for having people write their own dance descriptions, all that will do is multiply the inaccuracies inherent in the process. One person will describe a slap as a stamp, another will fail to mention that a step is done while backing up, and two others will inaccurately describe the rhythm. The dance notes will be duplicated and passed around and who is going to say which description is accurate? On the other hand, if you have one set of dance notes that is authorized by the teacher to begin with and reviewed by people who care about their accuracy, the resulting product has at least a fighting chance of being accurate.

And while we're on the subject of writing your own dance descriptions, have you tried making handwritten comments on a video – or even on a PDF of the syllabus? On the other hand, I have added corrections and comments and rated the dances as to their appropriateness for my classes – by scribbling on the printed syllabus.

Some Stockton Folk Dance Camp participants have said they resent having to subsidize the production of a syllabus when it is something they don't want or need or use. There is a lot that happens at Stockton Folk Dance Camp that not everyone wants or needs or uses. You pay for the dance classes you don't attend; you pay for the singing class even if you don't sing. You pay for the dance parties that you skip. Unless we institute a "Pay at the door" policy, all of us are in the position of paying for some things that we don't use.

There is that saying that a picture is worth a thousand words. By extrapolation, a video is worth tens of thousands of words. That doesn't make the words unnecessary or less valuable. Stockton Folk Dance Camp does not plan to abandon the written word or our written dance notations. Let's allow videos and written descriptions to work together to maintain an accurate record of our dances.

Loui Tucker, Syllabus Editor

TEACHING STAFF BIOGRAPHIES

ROBERTO BAGNOLI – International

Roberto Bagnoli grew up in Rome, where he was first introduced to folk music and dance, eventually taking part in several performances and teaching dance classes. He subsequently studied various forms of folk dance in workshops throughout Europe, Israel, and North America.

From 1995 to 2003, he performed as a dancer and choreographer with the Terra di Danza Dance Company and was involved in the production of Raggi di Luna Italiana (Italian dances); GiroGiroMondo (dances from around the world); Keltic Emotion (Celtic dances); Mazal Tov (Israeli dances); and Ethnos (international folk dances). He currently organizes two dance camps in Europe: Balkanot (Balkan and Israeli dance) and Camp Yofi (Israeli dance).

Roberto has lectured and conducted workshops throughout Europe as well as on numerous occasions in North America, Taiwan, Hong Kong, Singapore and Japan.

Roberto lives in Reggio Emilia in Northern Italy. He first attended Stockton Folk Dance Camp in 2007 as a camper, and was invited back to teach the following year. This will be his sixth time on the teaching staff.



CASPAR BIK – Georgian

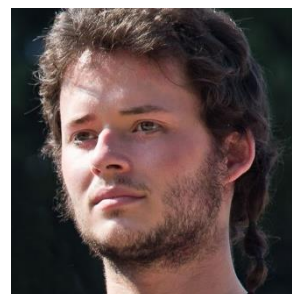
Caspar Bik was born in 1990 in the Netherlands and has been an active dancer from a young age.

He graduated in 2013 as a dance teacher at the dance academy Codarts in Rotterdam. Besides folk dancing, Caspar has experience in classical ballet, modern/contemporary dance, jazz dance, ballroom and tap dance.

Since his graduation, he has been teaching different dance styles to children, teenagers and adults on both an amateur and professional level. He founded a youth school for theatre art in 2014 which performs a stage musical every year for which Caspar creates the choreography. He has taught courses in Belgium, Germany, Switzerland and Turkey both as a folk dance instructor and as a choreographer,

He has specialized in folk dances from the countries around the Black Sea. His most recent research was in Georgia, where he trained with the professional ensemble Erisioni and traveled through the country to experience the variety and beauty of Georgian dance, song, and music.

This will be his debut at Stockton Folk Dance Camp and first appearance in the United States.



Note: More extensive biographical material about each of these faculty members can be found on the Stockton Folk Dance Camp website: www.folkdancecamp.org

FRANCE BOURQUE-MOREAU – French Canadian/International

France Bourque-Moreau lives in Montreal, Quebec, and for the past 35 years has been active in Canada and abroad teaching folk dances for children and conducting special seminars to train school teachers in this field. Her current repertoire includes hundreds of dances from all parts of the world, designed and adapted to various age and experience levels. Ms. Bourque-Moreau also puts emphasis on the French and French-Canadian repertoire which is widely used in the Canadian school curriculum.

France is the author of *Je Danse Mon Enfance* (1979), now in its fifth printing. The book contains some 80 dances as well as useful tips on teaching, with emphasis on rhythms, formations, cultural background and psychomotricity. The book is also approved by the Quebec Board of Education.

Her widely used CD *Danse, mon coeur danse!* featuring French-Canadian dances, rounds and songs for elementary and pre-school children has won much praise from educators throughout Canada. She has conducted lectures and courses across North America, Western Europe, Australia and Japan. For 15 years, she performed with the folk dance ensemble Les Gens de Mon Pays with whom she toured Europe and North America.

Although France has attended Stockton Folk Dance Camp many times in the past, this will be only her second appearance on the faculty. France will be partnered by her husband Yves Moreau.



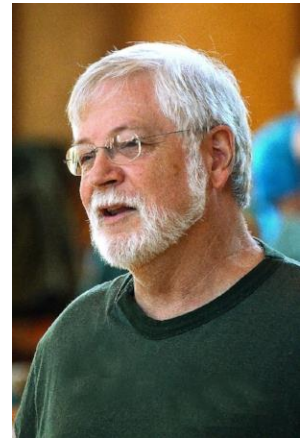
BRUCE HAMILTON – English

Bruce Hamilton is a well-respected, thoughtful and energetic teacher of English and Scottish dancing with 45 years of experience. He has launched dance classes, trained teachers, coached performing groups, and adjudicated festivals.

A retired research scientist, Bruce is always looking for new ways to understand and present ideas for the dancer. When he presents workshops, he weaves many conceptual threads besides dance technique and choreography into his lessons. Musicality, sociability and physiology are his current favorites. People often say they come away with a different way to experience and think about dance.

Occasionally he holds a weekend teacher's class that also draws high praise. He continues to run a bi-weekly English dance class in the San Francisco Bay Area. In the recent past he was the president of the Country Dance and Song Society of America. With invitations to teach at many festivals and dance camps each year, he has taught workshops all around the United States and in the United Kingdom, Canada, Japan and Australia.

This will be Bruce's third time on the faculty of Stockton Folk Dance Camp.



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CRISTIAN FLORESCU & SONIA DION – Romanian

Cristian Florescu was born in Bucharest, Romania. He started dancing in 1982 with different Romanian folk ensembles and studied with various specialists, including Theodor Vasilescu. In 1993, he joined Les Sortilèges, a professional folk dance company based in Montreal, Canada, where he danced, taught and choreographed. During that time, Cristian acquired multiple skills in various dance forms, including modern dance, ballroom, jazz and tap, as well as French-Canadian and Irish step dancing.



Sonia Dion was born in Quebec and has been a professional dancer for over 20 years. She was lead dancer, choreographer and artistic director, among other roles, for Les Sortileges dance company, where she developed several productions. Sonia has toured worldwide and has been exposed to a wide range of dance techniques, including Romanian folk dance, Scottish Highland dancing, French-Canadian step dance and ballroom dance.

It was at Les Sortilèges that the two met and formed a professional and personal partnership. In recent years, Cristian and Sonia have developed a specific interest in working with recreational folk dance groups, teaching in Brazil, Canada and the United States, as well as all over Europe and Asia, to share their love of Romanian folk traditions. They have choreographed Romanian suites for performing groups, including the world-renowned Brigham Young University Folk Dance Ensemble.

Sonia Dion and Cristian Florescu are known for their vibrant energy, warmth, and exciting choice of dances and music. This will be Cristian and Sonia's eighth appearance on the Stockton Folk Dance Camp faculty. The Camp was also honored by being the site of their wedding in 2010.

RADBOUD KOOP – Russian

Radboud Koop, a native of the Netherlands, started international folk dancing at the age of 11 and began teaching recreational folk dance groups in the Netherlands by the age of 16. He has been dancing and teaching international folk dance ever since.

More than twenty-five years ago he became involved in Russian folk dances while working with Hennie Konings, a well-known Russian folk dance teacher from the Netherlands. Together with Hennie, Radboud attended classes, both in the Netherlands as well as in Russia, with Olga Zolotova, the director of the Pyatnitsky Ensemble folk dance school. Radboud teaches Hennie's Russian folk dance program in the Netherlands, Belgium, Germany, the United States, England, Italy and Canada.



In his professional life Radboud holds a PhD in physics and currently works with the Dutch Space Agency.

This will be Radboud's third appearance at Stockton Folk Dance Camp, having previously been on the faculty in 2008 and 2010.

Note: More extensive biographical material about each of these faculty members can be found on the Stockton Folk Dance Camp website: www.folkdancecamp.org

TONY PARKES – American Squares and Contras

Tony Parkes has been calling square and contra dances for more than 50 years. Starting in the 1960s, he learned from many of the leading callers and teachers of the day, such as Don Armstrong, Don Durlacher, Michael and Mary Ann Herman, Dick Kraus, Dick Leger, and Ralph Page. He has taught at Mainewoods, Mendocino, Ontario, and Texas folk dance camps, as well as at Augusta, Brasstown, Buffalo Gap, and Pinewoods square/contra camps and innumerable state and regional weekend festivals. His calling has taken him to 35 states, Canada, Belgium, the Czech Republic, Denmark, England, and Germany.

Tony specializes in the contra dances and quadrille-type squares of New England and the “transitional” squares of the 1950s, when traditional Western square dancing was developing into the modern variety. Like his illustrious mentors, he believes in keeping these dance forms accessible to as many people as possible. He has beginners doing real dances within seconds, but can keep experienced dancers entertained with a bit of challenge or elegance.

Tony and his wife Beth, also a caller, live in the Boston area. This will be Tony’s first appearance on the Stockton Folk Dance Camp faculty.



MY MEN AND YOURS – The Band

Miamon Miller – Band Director, violin
Bill Cope – Multi-instrumentalist

Michael Lawson – Accordion
Janie Cowan – Bass

Miamon Miller began his musical career as a classical violinist but became entranced with the world of traditional music, joining the Aman Folk Ensemble in the 1970s and later becoming its artistic director. Since that time, he’s played in many groups including the seminal Pitu Guli ensemble, the NAMA orchestra, Fuge Imaginea, Trei Arcuși and now his current quartet, the Garlic Band.

Miamon is widely experienced in mainstream music and has recorded with many well-known artists including Neil Sedaka and Neil Diamond. He has also composed and arranged music for theater, film and television productions.



Michael Lawson grew up in a large extended family that featured song and dance at family gatherings. International folk dancing has been a large part of their family life. Michael began classical piano lessons at age 6 and trumpet at age 11. In college, he picked up his mother’s accordion and learned to play it for his folkdance club. He fell in love with the rhythms and harmonies of Balkan music, a genre he has played extensively over the last 40 years.

He directed the folkdance bands Nisava, Balkan Cabaret and Kafana Republik as an accordionist and vocalist, recording several CDs. The summer of 2016, Michael accompanied the Bulgarian Voices of Seattle Women’s Choir on a tour in Bulgaria, which included a spot on Bulgarian National TV. Michael will also be leading the singing classes.



Note: More extensive biographical material about each of these faculty members can be found on the Stockton Folk Dance Camp website: www.folkdancecamp.org

Bill Cope is a multi-instrumentalist who performs on over 60 instruments in many diverse concert settings. He began playing Balkan music in the mid-1970s after falling in love with the music while being in a dance group based in San Jose.

Bill began his teaching career giving lessons on tambura at the Mendocino Balkan Music & Dance Workshops in 1982, and to date he has taught at many workshops around the country. Bill has been the music director of San Francisco-based Westwind International Folk Ensemble, Aman International Dance Ensemble, Mendocino Folklore Camp, and the San Francisco Kolo Festival. He was the Administrative Director of the East European Folklife Center in the early 90s. He is currently the director of the San Francisco Kolo Festival.



Janie Cowan grew up in Anchorage, Alaska. She graduated from the Oberlin Conservatory of Music. Aside from a strong technical foundation, flowing creativity, powerful presence and a deep feel of rhythm, Janie possesses the rare ability to adapt to any musical situation and bring an ensemble to a new cohesive level, on stage or in the studio.

Having lived and performed in Anchorage, Oberlin, Brooklyn, Austin, and throughout California, she is well-rooted in the diversity of music the United States has to offer and now spends time sharing and learning international folk traditions. She has immersed herself in and pursues the study of music from Ethiopia, Brazil, Cuba, Mexico, the Middle East, the Balkans and Sephardim.



Note: More extensive biographical material about each of these faculty members can be found on the Stockton Folk Dance Camp website: www.folkdancecamp.org

NOTES

Index by Teacher

Bagnoli (International)

Bahar.....	2
Bobino Kolo.....	3
Bum Bum Boje.....	5
Ec Ec Edited 12/1/17	6
Feruško Oro.....	8
Hai Ne Ne Ne Edited 12/1/17	9
Mari Kiz NOT TAUGHT	11
Oj Shope Shope.....	13
Pitpalaca.....	15
Ya Ein Moulayeten Edited 12/1/17	17

Bik (Georgian)

Gaul-Gavkhe.....	20
Honga NOT TAUGHT	22
Khorumi.....	24
Laz Mebadurta Cekva.....	26
Qansav Qipiane.....	28
Rashovda.....	29
Shavlego Edited 12/1/17	32
Shina Vorgili NOT TAUGHT	34
Simd.....	35

Bourque-Moreau (International)

Gilgodenn.....	38
Jour de Lavage.....	39
La Laine des Moutons.....	41
Les Brebis.....	43
Sardana Curta.....	45
Seguidillas de Gran Canaria.....	46
Tea Pickers' Dance.....	47
Tricot.....	48
Valse des Cerfs-Volants.....	49

Florescu & Dion (Romanian)

Cazino.....	52
De secerat.....	55
Hora ca la Neamț.....	56
Hora din Humor.....	58
Hora evreiasca.....	59
Hora lui Colea.....	60
Joc din Gântaga.....	62
Jocul moșilor.....	63
Terkishe Freilach.....	64

Hamilton (English)

Christina.....	73
Eastbourne Rover, The.....	74
Easter Morn.....	75
Geud Man of Ballangigh, The NOT TAUGHT	76
Hit and Miss.....	77
Miles of Smiles NOT TAUGHT	78
Mr. Hamilton's Inauguration NOT TAUGHT ..	79
Our Brief Encounters NOT TAUGHT	80
Sally in Our Alley NOT TAUGHT	81
Sapphire Sea.....	82
Shrewsbury Lasses NOT TAUGHT	83
Softly Good Tummas.....	84
Winter Solstice.....	85

Koop (Russian)

Chetyre dvora.....	88
Gdovskaya kadril.....	91
Hopak.....	95
Na pechke sizhu NOT TAUGHT	97
Pod dilikanye.....	99
Prikamskaya kadrelka.....	100
Seyu-rassevayu NOT TAUGHT	103
So vyunom ya khozhu.....	105
Vdol po Vologde Edited 12/1/17	107

Parques (Squares and Contras)

American Squares and Contras 109
Casino Polka 125
Contra Chestnuts 112
Deer Park Lancers 126
Ends Turn In 118
Fiddle Faddle 119
Forgotten Treasure, The 124
Hofbrau Square 126
Lancers Quadrille, The 121
Market Lass, The 124
Modern Contra Classics 114
New Flow, The 125
Petronella 113
Rout, The 126
Scout House Reel 124
Shadrack's Delight 116
Squareback Reel 125
Squares of the 1950s 117
Ted's Mixer 116
Three Ladies Chain 119
Triple Duck or Back You Blunder 120

Index by Country/Ethnicity

Albania

Ec Ec **Edited 12/1/17** 6

Azerbaijan

Bahar 2

Bulgaria

Bum Bum Boje 5

Oj Shope Shope..... 13

Canada

Jour de Lavage 39

La Laine des Moutons..... 41

Les Brebis 43

Valse des Cerfs-Volants..... 49

England

Christina..... 73

Eastbourne Rover, The..... 74

Easter Morn..... 75

Geud Man of Ballangigh, The **NOT TAUGHT** . 76

Hit and Miss..... 77

Miles of Smiles **NOT TAUGHT**..... 78

Mr. Hamilton's Inauguration **NOT TAUGHT**.. 79

Our Brief Encounters **NOT TAUGHT** 80

Sally in Our Alley **NOT TAUGHT** 81

Sapphire Sea..... 82

Shrewsbury Lasses **NOT TAUGHT** 83

Softly Good Tummas 84

Winter Solstice..... 85

France

Gilgodenn..... 38

Tricot..... 48

Georgia

Gaul-Gavkhe 20

Honga **NOT TAUGHT** 22

Khorumi 24

Laz Mebadurta Cekva 26

Qansav Qipiane..... 28

Rashovda..... 29

Shavlego **Edited 12/1/17** 32

Shina Vorgili **NOT TAUGHT** 34

Simd 35

Lebanon

Ya Ein Moulayeten **Edited 12/1/17**..... 17

Macedonia

Bum Bum Boje 5

Feruško Oro 8

Moldova

Mari Kiz **NOT TAUGHT** 11

Romania

Cazino 52

De secerat..... 55

Hora ca la Neamț 56

Hora din Humor 58

Hora evreiasca..... 59

Hora lui Colea 60

Joc din Gântaga..... 62

Jocul moșilor..... 63

Pitpalaca..... 15

Terkishe Freilach 64

Russia

Chetyre dvora..... 88

Gdovskaya kadril 91

Hopak 95

Na pechke sizhu **NOT TAUGHT** 97

Pod dilikanye 99

Prikamskaya kadrelka 100

Seyu-rassevayu **NOT TAUGHT**..... 103

So vyunom ya khozhu..... 105

Vdol po Vologde **Edited 12/1/17** 107

Russian Gypsy

Hai Ne Ne Ne **Edited 12/1/17** 9

Serbia

Bobino Kolo..... 3

Spain

Sardana Curta..... 45

Seguidillas de Gran Canaria..... 46

Taiwan

Tea Pickers' Dance 47

Ukraine

Hopak..... 94

United States

American Squares and Contras	109
Casino Polka	125
Contra Chestnuts	112
Deer Park Lancers	126
Ends Turn In	118
Fiddle Faddle	119
Forgotten Treasure, The	124
Hofbrau Square	126
Lancers Quadrille, The	121
Market Lass, The	124
Modern Contra Classics	114
New Flow, The	125
Petronella	113
Rout, The	126
Scout House Reel	124
Shadrack's Delight	116
Squareback Reel	125
Squares of the 1950s	117
Ted's Mixer	116
Three Ladies Chain	119
Triple Duck or Back You Blunder	120

Alphabetical Index

American Squares and Contras	109	Market Lass, The	124
Bahar	2	Miles of Smiles <i>NOT TAUGHT</i>	78
Bobino Kolo	3	Modern Contra Classics	114
Bum Bum Boje	5	Mr. Hamilton's Inauguration <i>NOT TAUGHT</i>	79
Casino Polka	125	Na pechke sizhu <i>NOT TAUGHT</i>	97
Cazino	52	New Flow, The	125
Chetyre dvora	88	Oj Shope Shope	13
Christina	73	Our Brief Encounters <i>NOT TAUGHT</i>	80
Contra Chestnuts	112	Petronella	113
De secerat	55	Pitpalaca	15
Deer Park Lancers	126	Pod dilikanye	99
Eastbourne Rover, The	74	Prikamskaya kadrelka	100
Easter Morn	75	Qansav Qipiane	28
Ec Ec Edited 12/1/17	6	Rashovda	29
Ends Turn In	118	Rout, The	126
English Country Dance Glossary	68	Sally in Our Alley <i>NOT TAUGHT</i>	81
Feruško Oro	8	Sapphire Sea	82
Fiddle Fiddle	119	Sardana Curta	45
Forgotten Treasure, The	124	Scout House Reel	124
Gaul-Gavkhe	20	Seguidillas de Gran Canaria	46
Gdovskaya kadril	91	Seyu-rassevayu <i>NOT TAUGHT</i>	103
Geud Man of Ballangigh, The <i>NOT TAUGHT</i>	76	Shadrack's Delight	116
Gilgodenn	38	Shavlego Edited 12/1/17	32
Hai Ne Ne Ne Edited 12/1/17	9	Shina Vorgili <i>NOT TAUGHT</i>	34
Hit and Miss	77	Shrewsbury Lasses <i>NOT TAUGHT</i>	83
Hofbrau Square	126	Simd	35
Honga <i>NOT TAUGHT</i>	22	So vyunom ya khozhu	105
Hopak	95	Softly Good Tummas	84
Hora ca la Neamt	56	Squareback Reel	125
Hora din Humor	58	Squares of the 1950s	117
Hora evreiasca	59	Tea Pickers' Dance	47
Hora lui Colea	60	Ted's Mixer	116
Joc din Gânța	62	The Lancers Quadrille	121
Jocul moșilor	63	Three Ladies Chain	119
Jour de Lavage	39	Tricot	48
Khorumi	24	Triple Duck or Back You Blunder	120
La Laine des Moutons	41	Valse des Cerfs-Volants	49
Laz Mebadurta Cekva	26	Vdol po Vologde Edited 12/1/17	107
Les Brebis	43	Winter Solstice	85
Mari Kiz <i>NOT TAUGHT</i>	11	Ya Ein Moulayeten Edited 12/1/17	17

NOTES

ROBERTO BAGNOLI

International



Bahar

(Azerbaijan)

This is a women's dance. As is characteristic of women's dances in this region, the eyes look in the direction in which the arms smoothly move. The dance is by Baykal Doğan.

Pronunciation: bah-HAR

Translation: Spring

Music: 3/4 meter

Ethnic Journey 2017, Track 6

Formation: Mixed line of dancers facing center, L hand on R shldr of neighbor, R free and low.

Steps & Styling: Arm movements are slow and graceful, never sharp, taking up the entire meas.

Meas 3/4 meter

Pattern

8 INTRODUCTION. No action.

I. MOVING SIDEWAYS TO RIGHT.

1 Step R to R while opening R arm and hand to R (cts 1-3).

2 Step L in front of R (ct 1) while bringing R hand with palm down in front of chest (cts 1-3).

3 Repeat meas 1.

4 Step L next to R (ct 1); turning palm of R hand down (cts 1-3).

5-8 Repeat meas 1-4

9 Step R to R, bending R knee (cts 1-2); step on ball of L behind R, rising onto the ball of L (ct 3), while bent R elbow and R hand comes down in front, palm twd body.

10 Repeat meas 9, but raise R arm up high (wrist at forehead height).

11-12 Repeat meas 3-4.

13-14 Repeat meas 9-10.

15-28 Repeat meas 1-14.

II. GRAPEVINE AND BACKING UP.

1-4 Hands come down into V-pos. Taking one step per meas, step R to R; step L in front of R; step R to R; step L behind R, turning to face CW.

5-8 Taking one step per meas, walk four steps bkwd (R-L-R-L), looking over R shldr twd ctr.

9-12 Repeat meas 1-4.

13-14 Walk two steps bkwd (R-L).

15 Step R twd ctr, swinging arm up fwd low.

16 Step L bkwd, arms coming back to V-pos.

17-30 Repeat meas 1-14.

31 Step R twd ctr, lifting R arm up high, palm down.

32 Step L bkwd, bringing R arm down and returning to starting pos.

Sequence: Repeat dance to end of music. Ends with Fig I.

Presented by Roberto Bagnoli

Bobino Kolo

(Serbia)

A Serbian dance in Gypsy style learned from Paja Milic.

Pronunciation: BOH-bee-noh KOH-loh

Translation: Bobino Dance

Music: 2/4 meter

Ethnic Journey 2017, Track 7

Formation: Mixed line of dancers facing center, hands joined in V-pos.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-8		INTRODUCTION. No action.
	I.	TO THE CENTER AND BACK OUT.
1		Step R twd ctr (ct 1); hop on R, lifting L (ct 2); step L fwd (ct &).
2		Leap R fwd, extending L fwd (ct 1); leap onto L in place, extending R fwd and upper body slightly bent fwd (ct 2).
3		Step in place with R-L-R (cts 1, &, 2); extending free leg fwd (scissors).
4		Repeat meas 3 with opp ftwk.
5-6		Seven steps bkwd beg R (cts 1, &, 2, &, 1, &, 2).
7		Bouncing on R, lift L knee (ct 1); step L in place (ct &); bouncing on L, lift R knee (ct 2); step R in place (ct &).
8		Bouncing on R, lift L knee (ct 1); step L in place (ct &); stamp R next to L (ct 2).
9-16		Repeat meas 1-8
	II.	TO RIGHT AND LEFT. (Resting step)
1		Bouncing on L (ct &); step R to R (ct 1); step L to R behind R (ct 2).
2		Leap R to R, lifting L behind R calf (ct 1); hop on R, bringing L in front of R calf (ct 2).
3-4		Repeat meas 1-2 with opp ftwk and direction.
5-6		Repeat meas 1-2.
7-8		Repeat Fig I, meas 7-8.
9-14		Repeat meas 1-6.
15-16		Repeat meas 7-8, turning half-turn R (CW), to face away from ctr.
	III.	HEELS FWD, CLAPPING BKWD.
1		Facing out, step on R heel diag R (ct 1); step L next to R (ct &); step on R heel diag R (ct 2); step L next to R (ct &).
2		Step on R heel diag R (ct 1); step L next to R (ct &); step on R heel diag R (ct 2).

Bobino Kolo — continued

- 3-4 Repeat meas 1-2 with opp ftwk continuing fwd diag L.
- 5 Step back R moving diag R, clapping hands fwd, arms straight, R palm down and L palm up (ct 1); step L bkwd next to R, clapping hands fwd (ct 2).
- 6 Continue backing up on R, clapping hands fwd (ct &, 1); step onto L next to R, clapping hands fwd (ct &); step back R, clapping hands fwd (ct 2).
Clapping pattern is referred to as the “Get your papers here” rhythm.
- 7 Turning in place to L (CCW), step on L heel (ct 1); leap onto R, bending knee (ct &); step on L heel (ct 2); leap onto R, bending knee (ct &).
- 8 Step on L heel (ct 1); leap onto R, bending knee (ct &); leap onto L (ct 2); ending facing ctr.
- 9-14 Repeat meas 1-6 facing ctr.
- 15-16 Repeat Fig I, meas 7-8.
- IV. HOPPING FRONT & BACK AND CROSSING.
- 1 Leap R to R, lifting L in front (ct 1); hop on R bringing L to the side and back (ct 2); step L behind R (ct &).
- 2 Leap R to R, lifting L (ct 1); hop on R bringing L to the side and in front (ct 2); step L in front of R (ct &).
- 3 Step on ball of R to R (ct 1); leap on L in front of R (ct &); step on ball of R to R (ct 2); leap on L in front of R (ct &).
- 4 Step on ball of R to R (ct 1); leap on L in front of R (ct &); leap R to R (ct 2).
- 5-6 Repeat meas 1-2 with opp ftwk.
- 7-8 Repeat Fig I, meas 7-8.
- 9-16 Repeat meas 1-8.

Sequence: Dance is done three times as set forth above.

Presented by Roberto Bagnoli

Bum Bum Boje

(Macedonia/Bulgaria)

Dance in Eastern Macedonian style composed by Roberto Bagnoli to the song by Sissy Atanassova, a Bulgaria Gypsy singer.

Pronunciation: BOOM BOOM BOH-zehh Translation: Nonsense; no meaning

Music: 2/4 meter *Ethnic Festival 2015*, Track 8

Formation: Mixed open circle, facing CCW, hands joined in W-pos.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-4	INTRODUCTION. No action. Begin with the woman's singing.	
	I. MOVING CCW; THEN IN AND BACKING OUT.	
1	Moving CCW, hop on L, lifting R knee slightly (ct 1); step R fwd (&); hop on R, lifting L knee slightly (ct 2); step L fwd (ct &).	
2	Hop on L, lifting R knee slightly (ct 1); step on R (ct &); touch L fwd and across in front of R, leaning back and turning upper body to ctr (ct 2).	
3	Facing ctr, step L to L (ct 1); touch R next to L (ct 2).	
4	Step on ball of R to R (ct 1); step L in front of R (ct &); step on ball of R to R (ct 2); step L in front of R (ct &).	
5-16	Repeat meas 1-4 three times.	
17	Facing ctr, hop on L, leaning back & L and lifting R to R (ct 1); step R diag R (legs rather widely spread) (ct &); stamp L next to R (ct 2).	
18	Repeat meas 17 with opp ftwk, continuing twd ctr.	
19	Step R, L bkwd (cts 1, 2); lowering the arms to V-pos.	
	II. CROSSOVERS TO R AND L.	
1	Hop on L, lifting R knee slightly (ct 1); step R to R (ct &); step L fwd in front of R (ct 2); step R back in place (ct &).	
2	Repeat meas 1 with opp ftwk.	
3	Hop on L, lifting R knee slightly (ct 1); step R to R (ct &); step L behind R (ct 2); step R to R (ct &).	
4	Step L behind R (ct 1); step R to R (ct &); stamp L next to R (ct 2).	
5-8	Repeat meas 1-4 with opp ftwk and direction. Hands return to W-pos.	

Sequence: Fig I and Fig II alternate until the last time through, when Fig II is repeated one more time.

Presented by Roberto Bagnoli

Ec Ec

(Albania)

Edited 12/1/17

This is a dance in the Arbëreshë style composed by Roberto Bagnoli to the song “Ec Ec” by Skanderband. The Arbëreshë are an ethnic and linguistic Albanian minority community living in southern Italy, mostly concentrated in scattered villages in the region of Calabria, but also with a few minor settlements in the regions of Apulia, Basilicata, Molise and Sicily. They are the descendants of mostly Tosk Albanian refugees who fled Albania between the 15th and 18th centuries as a result of the Ottoman Empire's invasion of the Balkans. The Arbëreshë speak Arbëresh, an old variant of Albanian spoken in southern Albania, known as Tosk Albanian.

Pronunciation: EHTZ EHTZ

Translation: Go, go

Music: 2/4 meter

Ethnic Journey 2017, Track 4

Formation: Mixed lines of dancers facing center, **hands joined in W-pos.**

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-16	INTRODUCTION. No action. Begin with singing.	
	I. FIGURE I.	
1	Facing ctr, step R to R (ct 1); step L behind R (ct 2).	
2	Step sideways three steps (R-L-R) moving CCW (cts 1, &, 2).	
3	Step L in front of R (ct 1); step R back in place (ct 2).	
4	Turning to face CW, step on L heel to L (ct 1); step R next to L (ct &); step on L heel to L (ct 2); step R next to L (ct &).	
5	Facing CW, step L to L (ct 1); step R to L (ct 2).	
6	Three steps (L-R-L) continuing CW (cts 1, &, 2).	
7	Step R in front of L (ct 1); step L back in place (ct 2).	
8	Turning to face ctr, sway R to R (ct 1); sway L to L (ct 2).	
9	Step R to R (ct 1); hop on R (ct 2); lifting L and starting to turn R to face CCW.	
10	Two steps (L, R) completing the turn and ending facing CCW (ct 1-2).	
11	Three steps (L-R-L) moving CCW (cts 1, &, 2).	
12	Turning to face ctr, leap R to R (ct 1); leap L to L (ct 2).	
	II. FIGURE II – INSTRUMENTAL.	
1	Facing CCW, and moving fwd, but with an emphasis on the up and down, three steps beg R (cts 1, &, 2), bouncing on balls of the feet.	
2	Repeat meas 1 with opp ftwk.	
3	Step R fwd (ct 1); hop on R bringing L to the side and back (rond de jambe) (ct 2).	
4	Step bkwd on L, keeping R ball of ft on the floor and twisting R heel to R (ct 1); twist R bringing R heel to L (ct 2).	

Ec Ec — continued

Edited 12/1/17

5-12 Repeat meas 1-4 twice.

Sequence: Dance repeats as written above, then Fig II, meas 1-4.

Presented by Roberto Bagnoli

Lyrics

Ec Ec nde mëma jote	Go, go to your mother
E strati të bëtë japi	And ask for the bed
E ndë shtrat nëng nga të pënzosh	But don't think of the bed
Pënzo mua se më katë martosh	Think of me, the one you're going to marry
Çë nëng do të më martosh	And if you don't want to marry me
Lisi të qupëve të bëtë ngradosh	The cypress tree you will fatten for me

Ec Ec nde mëma jote	Go, go to your mother
E sandone të bëtë japi	And ask for the bed sheet
E ndë sandone nëng nga të pënzosh
Pënzo mua se më katë martosh	
Çë nëng do të më martosh	
Lisi të qupëve të bëtë ngradosh	

Ec Ec nde mëma jote	Go, go to your mother
E sakona të bëtë japi	And ask for the mattress
E ndë sakona nëng nga të pënzosh
Pënzo mua se më katë martosh	
Çë nëng do të më martosh	
Lisi të qupëve të bëtë ngradosh	

Ec Ec nde mëma jote	Go, go to your mother
E senduq të bëtë japi	And ask for the chest
E ndë senduq nëng nga të pënzosh
Pënzo mua se më katë martosh	
Çë nëng do të më martosh	
Lisi të qupëve të bëtë ngradosh	

Ec Ec nde mëma jote	Go, go to your mother
E shtëpin të bëtë japi	And ask for the house
E ndë shtëpin nëng nga të pënzosh
Pënzo mua semë katë martosh	
Çë nëng do të më martosh	
Lisi të qupëve të bëtë ngradosh	

Feruško Oro

(Macedonia)

This dance was choreographed by Martin Ihns and it is based on original elements and variations which are typical for Jeni Jol. The dance is named after Feruš Mustafov, a famous clarinet player.

Pronunciation: feh-ROOSH-koh oh-ROH

Translation: Feruš's dance

Music: 2/4 meter

Ethnic Journey 2017, Track 1

Formation: Mixed lines, facing CCW, hands in W-pos.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-2		INTRODUCTION. No action.
		I. FIGURE I.
1		Facing CCW, bounce on L, lifting R knee in front (ct 1); step R fwd (ct 2).
2		Beg L, three small running steps fwd (ct 1, &, 2).
3		Turning to face ctr, bounce on L, lifting R knee in front (ct 1); step R to R (ct 2).
4		Lift L hip while touching L ball of ft fwd (ct &); lower L hip, pushing R hip to R (ct 1); repeat cts &, 1 (cts &, 2).
5-6		Repeat meas. 3-4 with opp ftwk.
		II. FIGURE II. (somewhat faster music)
1-3		Repeat Fig I, meas. 1-3.
4		Step fwd L in front of R (ct 1); step R back in place (ct 2).
5-6		Repeat meas. 3-4 with opp ftwk.
		III. FIGURE III. (faster still)
1		Facing CCW, hop on L (ct 1); hop on L (ct &); step fwd R (ct 2).
2		Hop on R (ct &); step L fwd (ct 1); two small running steps (R, L) fwd (cts &, 2).
3		Turning to face ctr, hop on L (ct 1); hop on L (ct &); step R to R (ct 2).
4		Hop on R (ct &); step L fwd (ct 1); step R back into place (ct 2).
5-6		Repeat meas. 3-4 with opp ftwk.

Sequence: Changes from Fig I to Fig to Fig III are called by the leader.

Presented by Roberto Bagnoli

Hai Ne Ne Ne

(Russian Gypsy)

Edited 12/1/17

This dance is in a Russian gypsy style and was composed by Roberto Bagnoli to the song by Nadezhda Babkina.

Pronunciation: AHYEE neh neh NEH

Translation: None. Filler equivalent to “La, la, la”

Music: 2/4 meter

Ethnic Festival 2015, Track 3

Formation: Mixed lines of dancers facing center, hands in V-pos.

Steps & Styling: Playful.

Meas 2/4 meter

Pattern

1-11 INTRODUCTION. No action. Start with the singing.

I. FIGURE I.

1 Sway R to R (ct 1); sway L to L (ct 2).

2 Moving CCW, step R to R (ct 1); step L behind and near R (ct &); step R to R (ct 2).

3 Step on L heel in front of R (ct 1); step R to R (ct 2); step L behind and near R (ct &).

4 Step R to R (ct 1); step on L heel across in front of R (ct 2).

5 Repeat meas 2.

6 Step L in front of R (ct 1); step R bkwd (ct &); step L to L (ct 2).

7 Repeat meas 6 with opp ftwk.

8 **Step L in front of R (ct 1); step R bkwd (ct &); drop hands and do a full turn L in place using two steps (L, R) (cts 2, &), ending facing ctr.**

II. FIGURE II.

1 Step L fwd twd ctr (ct 1); touch R next to L (ct &); step R fwd (ct 2); touch L next to R (ct &). Loose but parallel arms in front, elbows bent, move to L (ct 1) and R (ct 2).

2 Repeat meas 1.

3 Step L to L and slightly bkwd (ct 1); drag R bkwd and step R in front and near L, bringing R shldr fwd (ct &); step L bkwd (ct 2); step R in front and near L (ct &). Arms slowly open wide, palms up, ending L high and R low during meas 3.

4 Step L bkwd (ct 1); step R to R (ct &); lifting upper body, step L in front of R (ct 2); step R bkwd (ct &).

5-8 Repeat meas 1-4.

III. FIGURE III.

1 Rejoining hands and facing ctr, step L to L (ct 1); touch R next to L with a sharp motion (ct 2).

2-3 Grapevine: step R to R (ct 1); step L in front of R (ct 2); step R to R (ct 1); step L behind R (ct 2).

Sequence: Repeat dance as written above until the music slows during Fig II. Continue doing the same footwork, and repeat Figure II one additional time. End with step R to R (ctr 1), close L to R (ct 2).

Presented by Roberto Bagnoli

Lyrics

Vidu pred dalinay
Kosi pavjadzju
I platockam pjostrim
Kosi pavjadzju

I will go out to the valley
Will look at the sky
And motley kerchief
Will tie in a plait

Ay ne ne ne
Ay ne ne ne ne ne
Kosi pavjadzju

Ay ne ne ne
Ay ne ne ne ne ne
Will tie in a plait

Gdje tiper bu drugu
V oci paglidyet
Pesenku eavitnuyu
Dle nyego prapyet

Where could I look
Into the eyes of friend now
The cherished song
To sing for him

Ay ne ne ne
Ay ne ne ne ne ne
Dle nyego prapyet

Ay ne ne ne
Ay ne ne ne ne ne
To sing for him

No ne veselit mnje
Dushu rasata
Stala ja drugaja
Stala ja nje ta

But the beauty
Does not cheer my soul
I became different
I am not the same

Ay ne ne ne
Ay ne ne ne ne ne
Stala ja nje ta

Ay ne ne ne
Ay ne ne ne ne ne
I am not the same

Vidu pred dalinay
Kosi pavjadzju
I platockam pjostrim
Kosi pavjadzju

I will go out to the valley
Will look at the sky
And motley kerchief
Will tie in a plait

Ay ne ne ne
Ay ne ne ne ne ne
Kosi pavjadzju

Ay ne ne ne
Ay ne ne ne ne ne
Will tie in a plait

Mari Kiz

(Moldova)

This dance comes from the Gagauz minority in southern Moldova. The Gagauz people are a Turkish-speaking group living mostly in southern Moldova, Ukraine, Romania, Bulgaria, Greece, Brasil, the United States and Canada. The Gagauz are Orthodox Christians. There is a related ethnic group also called Gagauz living in the European part of northwestern Turkey. The Gagauz language is particularly close to the Turkish dialects spoken in Greece, in northeastern Bulgaria and in the Kumanovo and Bitola areas of Macedonia. The dance is a hora from Comrat. The title means “Mary, girl.”

Pronunciation: Translation: Mary, girl
 Music: 6/8 meter *Ethnic Journey 2017, Track ____*
 Formation: Mixed lines of dancers facing center, hands joined in V-pos.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
1-11	INTRODUCTION. No action.	
	I. FIGURE I.	
1	Step L in front of R, bending knees (cts 1-2); step R to R (ct 3); step L next to R (ct 4); step R to R (cts 5-6).	
2	Step L behind R bending knees (cts 1-2); step R to R (ct 3); step L next to R (ct 4); step R to R (cts 5-6).	
3	Repeat meas 1.	
4	Step L behind R bending knees (cts 1-2); step R to R (ct 3); step L in place (ct 4); step R next to L (cts 5-6).	
5-16	Repeat meas 1-4 three times.	
	II. FIGURE II.	
1	Step L fwd diag R bending knees and moving inside the circle (cts 1-2); step R fwd (ct 3); step L fwd (ct 4); step R (cts 5-6).	
2	Step L fwd diag R, bouncing on L and lifting R behind (cts 1-2); step R bkwd (ct 3); step L next to R turning to face L diag (ct 4); step R fwd (cts 5-6).	
3	Step L bkwd diag R bending knees and moving away from ctr (cts 1-2); step R bkwd (ct 3); step L bkwd (ct 4); step R bkwd (cts 5-6).	
4	Step L bkwd, bending knees (cts 1-2); step R to R (ct 3); step L in place (ct 4); step R next to L (cts 5-6).	
5-8	Repeat meas 1-4.	

Presented by Roberto Bagnoli

Lyrics

Mari Kiz

Su bag cotin altinda, Mari kiz
Gül gül üzümçük

Üzüm mü toplayim, Mari kiz
Sana mi bakayim?

Sana baka baka, Mari kiz, gözüm süzöldü

Versene o al basmani, Mari kiz
Gözümü sileyim,

Gözümü sildilce sildikge, Mari kiz
Sana kem bakayim

Seni da bana vermesaydilar Deli mi olayim?

Komratimin alcak yollarina
Köprü mü olayim?

Gelene gecene, Mari kiz, seni mi sorayim?

Bildir (gecen sene) turnam biricikti
Bu yil yes oldu (esi oldu).

Vardi tabir karakasli
Kime yes oldun

Mary girl

Under the grape leaves, Mary girl
Fruited bunches of grapes

Shall I pick up the grapes, Mary girl
Or shall I look at you?

Due to too much looking, Mary girl, my eyes get tired.

Give me your red cotton scarf, Mary girl
Let me wipe my eyes.

After wiping and wiping my eyes, Mary girl
Let me see you again

If they don't give me you, shall I go out of my mind?

Over the lower roads of my Komrad
Shall I be a bridge?

To all the passers-by, Mary girl, shall I ask of you?

Last year my crane bird was alone
This year she found a mate.

Gone with one with black eyebrows
Whose mate are you now?

Oj Shope Shope

(Bulgaria)

This is a Bulgarian dance created by Belčo Stanev from Šopluk region, in *petrunino* rhythm..

Pronunciation: OY SHOH-peh SHOH-peh Translation: Hey, Shope (region of Bulgaria)

Music: 7/8 meter (S-Q-Q-Q-S) counted 1, 2, 3, 4, 5. *Ethnic Journey 2017*, Track 5

Formation: Mixed lines of dancers facing center, hands joined in V-pos or belt hold.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
1-8	INTRODUCTION. No action. (Woman yelling)	
	I. FIGURE I.	
1	Brush/kick R twd diag L (ct <u>1</u>); hop on L (ct 2); three steps R-L-R moving diag L (cts 3-4- <u>5</u>).	
2	Kick L, extending straight leg fwd diag L (ct <u>1</u>); step L next to R (ct 2); three steps R-L-R moving bkwd diag R (cts 3-4- <u>5</u>).	
3	<i>Chlopka</i> : Close L next to R without wt (ct <u>1</u>); hop on R, lifting L foot (ct 2); step L in place (ct 3); hop on L, lifting R foot (ct 4); step R in place (ct <u>5</u>).	
4	Hop on R (ct <u>1</u>); stamp L heel fwd (ct &); step L in place (ct 2); stamp R heel fwd (ct 3); step R fwd (ct 4); stamp L heel in place (ct <u>5</u>).	
	II. FIGURE II. [The “Rustemul” step]	
1	Lifting on R foot and twisting L hips twd ctr, step L fwd (ct 1); hop on L, twisting R hips twd ctr (ct 2); step R fwd (ct 3); hop on R bringing L shldr twd ctr (ct 4); step L fwd (ct 5).	
2	Hop on L (ct <u>1</u>); moving bkwd diag R, step R to R (ct &); step L next to R (ct 2); step R to R (ct 3); step L next to R (ct 4); step on R to R (ct <u>5</u>).	
3-4	Repeat meas 1-2.	
5	Moving twd ctr, kick L diag R (ct 1); hop on R (ct 2); three steps L-R-L diag R (cts 3-4-5).	
6	Repeat meas 5 with opp ftwk and direction.	
7	Repeat meas 5.	
8	Jump fwd onto both feet with knees bent, bringing R shldr twd ctr (ct <u>1</u>); leap back on R, facing ctr (ct 2); three steps bkwd L-R-L (cts 3-4- <u>5</u>).	
	III. FIGURE III.	
1	Bending upper body fwd, touch toes of R behind L (ct <u>1</u>); step R to R (ct 2); touch toes of L behind R (ct 3); step L to L (ct 4), touch toes of R behind L (ct <u>5</u>).	
2	Straightening body, kick R fwd, with knee bent (ct <u>1</u>); hop on L (ct 2); three steps R-L-R in place (cts 3-4- <u>5</u>).	

Oj Shope Shope — continued

3 Repeat meas 2 with opp ftwk.

4-6 Repeat meas 1-3.

7 With L knee bent, slap R in front of L, R leg straight and foot flat (ct 1); step bkwd onto R, facing ctr (ct 2); step L in front of R (ct 3); step R bkwd (ct 4); step L bkwd (ct 5).

8 Repeat meas 7.

IV. FIGURE IV.

1 Step R to R, moving CCW (ct 1); hop on R, lifting L foot (ct 2); three steps L-R-L moving CCW (cts 3-4-5).

Sequence: Fig I, II, III; Fig IV twice
 Fig I, II, III; Fig IV six times
 Fig I, II, III; Fig IV twice
 Fig I, II, III; Fig IV three times as written above. Fourth time: Step R to R, moving CCW (ct 1); hop on R, kicking L fwd (ct 2-3), leap onto L (ct 4), slap R fwd (ct 5).

Presented by Roberto Bagnoli

Pitpalaca

(Romania)

Source: Daniel Sandu (2009). The song is played by Tariful din Clejani (Viorica și Ioniță de la Clejani). This dance is choreographed in a gypsy style.

Pronunciation: PEET-pah-LAH-kah

Translation: Quail

Music: 2/4 meter

Ethnic Journey 2017, Track 9

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

Meas 2/4 meter

Pattern

- 1-11 INTRODUCTION AND SIRBA. No action for 4 drum beats. Then dance the SIRBA once only.
SIRBA.
- 1 Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2); lift L leg in front, knee bent (ct &).
- 2 Step L to L (ct 1); lift R leg in front, knee bent (ct &); step R to R (ct 2); step L next to R (ct &).
- 3 Step R to R (ct 1); lift L leg in front, knee bent (ct &); step L to L (ct 2); lift R leg in front, knee bent (ct &).
- 4-6 Repeat meas 1-3.
- 7 Repeat meas 1.
- 8 Step L to L (ct 1); lift R leg in front, knee bent (ct &); step R to R (ct 2); lift L leg in front, knee bent (ct &).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.
- 17 Heavy step R in place, lifting L back (ct 1); heavy step L in place, lifting R back (ct &); heavy step R in place, lifting L back (ct 2); heavy step L in place, lifting R back (ct &).
- 18 Repeat meas 17.
- I. TO THE CENTER AND BACK
- 1 Two steps (R, L) twd ctr (cts 1, 2). Note: Straight arms move slowly fwd and up to shld height on meas 1-4.
- 2 Three steps (R, L, R) twd ctr (cts, 1, &, 2).
- 3-4 Step L (ct 1); step three steps (R, L, R) (cts, 2, &, 1); step L (ct 2).
- 5-8 Repeat meas 1-4 moving bkwd. Arms slowing go back down.
- II. DIAGONAL.
- 1 Stamp R next to L (ct 1); step R diag to R (ct 2).
- 2 Three steps (L, R, L) continuing R diag (cts, 1, &, 2).
- 3 Step R, turning to face diag to L (ct 1); step back on L (ct 2); step back on R (ct &).
- 4 Step back on L (ct 1); step back on R (ct 2).

Pitpalaca — continued

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

III. STAMPING AND ROWING ARMS.

1 Stamp R in front (ct 1); hop on L, lifting R (ct &); step R back (ct 2); step L in place (ct &). Arms come up to W-pos and move CW around and back down.

2 Repeat meas 1.

3 Stamp R fwd (ct 1); step R to R (ct &); stamp L fwd (ct 2); step L to L (ct &).

4 Repeat meas 3. Note: Repeat arms from meas 1 slowly during meas 3 and 4.

5-8 Repeat meas 1-4.

IV. QUAIL.

1 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); step L behind R (ct &).

2-4 Repeat meas 1 three more times.

5 Bending upper body forward, leap R to R (ct 1); step L next to R (ct &); step R to R (ct 2); step L next to R (ct &).

6-8 Repeat meas 1 three more times.

9-16 Repeat meas 1-8.

Sequence: Introduction and Sirba, then Fig I-IV repeat to end. The last time through, on ct 16, jump onto both ft.

Presented by Roberto Bagnoli

Lyrics

Auzi lele pitpalaca
Esi afar si mulge vaca
Pina cind suge vitelu
Iubesteti ibovnicelu
Iauzi lele sau n-auzi
Ori n-ai gura sa-mi raspunzi
Ia la neica boabe coapte
Sa-mi dai gurita ta toata

Eu te-aud neica prea bine
Dar nu pot veni la tine
Ca-i barbatul linga mine
Cu doua pistoale mina
Iauzi lele popa toaca
Esi afara sit e roaga
Sa moara barbatul tau
Sa raman sa te iau eu
CHORUS

Femeia care-i frumoasa
E pacat so tii in casa
Sa-i dai drumu sa iubeasca
Sa nu se mai prapadeasca
Noaptea cata este de mare
Ea iubeste pina moare
Noaptea cind apare luna
Ea iubeste ca nebuna

CHORUS:

Ala da dum dum da da e
Ala da dum dum da
Ala da dum dum da da da
Ala da dum dum da

Ai zai zumalau dai zumalau dai
Ai zai zumalau dai zumalau dai
Ai zai zumalau dai zumalau dai
Ai zai zumalau dai zumalau dai
Ai zai zumalau dai zumalau dai
Ai zai zumalau dai zumalau dai
Ai zai zumalau dai zumalau dai
Ai zai zumalau dai zumalau dai

CHORUS

Ai zai zumalau dai zumalau dai
etc.

Alba esti frumoasa esti
De ce neica nu iubesti
Numai din ochi ma privesti
Si mai rau ma zapacesti
Esti alba ca laptili si ti-ntori cu spatili
Am inima catina
Iubestema lele fa

Ya Ein Moulayeten

(Lebanon)

Edited 12/1/17

The music is a *debka* written on a Lebanese song by the Turkish brass band Haïdouti Orkestar. Because it has been transliterated from Arabic script to the Latin alphabet, it has many different spellings. It's also popular in Turkey, where it's known as "Şaşkin." The lyrics are based on an Iraqi poem. The song's lyrics are a conversation between a person who meets two girls by the spring. They talk about an upcoming wedding, and wish the bride and groom well.

Pronunciation: YAH AYN moo-lah-YEH-tehn Translation: Three Girls by the Fountain

Music: 2/4 meter *Ethnic Journey 2017, Track 2*

Formation: Mixed lines of 5-6 dancers in close formation facing center, arms in V-pos.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8	INTRODUCTION. No action.	
	I. FIGURE I.	
1	Step R to R (ct 1); step L in front of R (ct 2).	
2	Step R to R (ct 1); step L behind R (ct 2).	
3	Step R to R (ct 1); touch L with full ft in front of R (ct 2).	
4	In place, bend both knees with fwd-up-bkwd pelvic undulation (ct 1); bounce twice in place, straightening knees (cts 2, &). Full meas is a 'down-up-up' movement.	
5-6	Repeat meas 1-2.	
7	Step R fwd (ct 1); hop on R, kicking L in front (ct 2).	
8	Step L bkwd (ct 1); step R next to L (ct &); step L slightly fwd (ct 2). Note: This is similar to a Back Yemenite step.	
9-16	Repeat meas 1-8.	
	II. FIGURE II.	
1	Moving twd ctr: "Debka step" i.e., hop on L, touching R heel in front (ct 1); step R (ct &); step L (ct 2).	
2	Step R-L fwd (cts 1-2).	
3	Large step R bkwd (ct 1); step L next to R (ct &); step R slightly fwd (ct 2). Note: This is similar to a Back Yemenite step.	
4	Step L across next to R ("lock" L on R side of R ft) (ct 1); hop on L twice bkwd (cts 2, &).	
5	Repeat meas 3.	
6	Step L turning to face CCW (ct 1) with L hand on the back and R arm straight in front on neighbor's back, touch R next to L (ct 2).	

- 7 Three steps R-L-R fwd (cts 1, &, 2).
 8 Step L fwd (ct 1); touch R next to L (ct 2) while turning body twd ctr, arms in V-pos.
 9-16 Repeat meas 1-8.
- III FIGURE III.
- 1 Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2).
 2 Step L behind R (ct 1); step R to R (ct &); step L in front of R (ct 2).
 3 Facing CCW, step fwd R, L (cts 1, 2).
 4 Facing ctr, step R to R (ct 1); touch L next to R (ct 2).
 5-8 Repeat meas 1-4 with opp ftwk and direction.
 9 Moving fwd diag R, step on R heel (ct 1); step L next to R (ct &); step on R heel (ct 2);
 step L next to R (ct &), all the while bringing the dancers close together in the line.
 10 Repeat meas 9.

Sequence: Dance repeats to end of music, which fades out during Fig II.

Presented by Roberto Bagnoli

Lyrics

The bridge of the lover has been broken by my footsteps
 I walked on it in the morning and at night
 Oh, friends don't leave me; stay by my side

They told me that tonight there's a wedding
 I asked them, "Of whom?"
 They said, "A young man and a girl that are of the most beautiful couple
 Pray for the prophet and say Amen
 May Allah preserve them and protect them

CASPAR BIK

Georgian



Gaul-Gavkhe - გაულ გავხე

(Svaneti, Georgia)

This dance is a *perkhuli* (round dance with a choir) from the Svaneti region of Georgia. *Perkhuli* are dances mostly accompanied by singing. One could say that, in this case, the dance is accompanying the song, instead of the song accompanying the dance.

This *perkhuli* is danced to the song Gaul-Gavkhe, which tells of the tragic fight of one of Svaneti's highest and most beautiful villages, Khalde, against Russian intruders from Lechkhumi (southeast of Svaneti). Khalde was surrounded, but the defenders did not give up, and all were killed. The song is recounted from the point of view of a young boy.

The music comes from an older ritual song.

Pronunciation: GAH-ool GAHV-kheh

Translation: Name of a boy

Music: 2/4 meter

Georgian Folk Music and Dances 2017, Track 5

Formation: Open circle of dancers facing center. Arms are away from the body, elbows slightly bent, forearms next to neighbor. Feet are shoulder-width apart. Maintain a proud stance.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
2 meas		INTRODUCTION. No action.
	I.	SLOW PART.
1		Sway L to L (ct 1); sway R to R (ct 2).
2		Sway L to L (ct 1); hold (ct 2); lift R (unstressed movement) (ct &).
3		Heavy step R sdwd (ct 1); sway L to L (ct 2).
4		Turn diag to face CCW, and step R fwd (ct 1); lift L (ct 2).
5		Step L in front of R and face ctr (ct 1); low kick with R with pointed toe, then circle CW to place (ct 2)
6		Step R to R (ct 1); low kick wth L with pointed toe, then circle CCW to place (ct 2).
	II.	FASTER PART. (when music changes)
1		Heavy step R diag fwd (ct1); step L fwd (ct 2).
2		Step R diag fwd (ct 1); hold (ct 2).
3		Step L bkwd (ct 1); hold (ct 2).
		ENDING
1		Step R to R (ct 1); hold (ct 2); close L to R when singing stops.

Sequence: Fig I nine times; Fig II meas 1-2, 16 times, then Ending.

Presented by Caspar Bik

Gaul-Gavkhe — continued

LyricsTransliterated:

Gaul-gavkheda chovlui zverlikhivo risisha
 lashgara gaul-gavkhe
 Gaul-gavkheda khemtsui kulekhivo
 sopela khaldesa gaul-gavkhe
 Gaul-gavkheda uariasi khat'kheivo
 sopela khaldesha gaul-gavkhe
 Gaul-gavkheda ivzi i ralekhivo
 lechkhvmasha vargara gaul-gavkhe

Translation:

The fighters have come from Lechkhumi.
 They want Khalde to surrender.
 Khalde refuses.
 The Lechkhumi nobles discussed the situation.
 I saw how bravely the people of Khalde fought.
 Momi and Tazi were among the best.
 Johan and Chargaz were even better.
 I saw how bravely the people of Khalde fought.

Gavikhede iezars ishialkh khaldesh ghvazhar
 Gavikhede chid machenamd momi tazi
 Gavikhede echun khochaamd jokhan chargaz
 Gavikhede iezars ishialkh khaldesh ghvazhar
 (voo).

Georgian (Svan)

გაულ–გავხედა ჩოვლუი ზვერლიხივო რისიშა ლაშგარა გაულ–გავხე
 გაულ–გავხედა ხემცუი ქულეხივო სოფელა ხალდესა გაულ–გავხე
 გაულ–გავხედა უარიასი ხატხეივო სოფელა ხალდემა გაულ–გავხე
 გაულ–გავხედა ივზი ი რალეხივო ლეჩხვმაშა ვარგარა გაულ–გავხე

გავიხედე იეზარს იშიალხ ხალდემ ღვაჟარ
 გავიხედე ჩიდ მაჩენამდ მომი თაზი
 გავიხედე ეჩუნ ხოჩამდ ჯოხან ჩარგაზ
 გავიხედე იეზარს იშიალხ ხალდემ ღვაჟარ (ვოო).

Honga - Хонгæ
(Ossetia, Georgia)

NOT TAUGHT

REMOVED FROM THE
SYLLABUS AT THE
REQUEST OF THE
TEACHER

NOT TAUGHT

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REQUEST OF THE
TEACHER

Khorumi - ხორუმი

(Adjara, Georgia)

This dance is from the Adjara region of Georgia and is a famous dance in all of Georgia (and outside). Khorumi is a dance of soldiers who are preparing for war. The dance incorporates the themes of search, war, and the celebration of victory as well as courage and glory of Georgian soldiers.

Khorumi is danced to a 5/8 meter (SQS, 2-1-2), which is special because it is uncommon to dance to an irregular meter in Georgian dances.

In Artvin (the neighbouring Turkish region), they have dances which are similar and are called Horon. Also there is a clear resemblance between the traditional dress in these two regions.

This version of Khorumi is a composition by Caspar Bik. He has used typical elements, steps and movements of the Khorumi. Since Khorumi nowadays is mostly danced on stage as an awe-inspiring choreography, every ensemble dances its own composition. www.youtube.com/watch?v=N8csqjpx0I and www.youtube.com/watch?v=1YvooLo6RBM

One of the traditional figures that is included in this composition (in part IV) is Kobuleteri, a Khorumi-step that originated from the city of Kobuleti.

Pronunciation: khoh-ROO-mee

Translation: Unknown

Music: 5/8 meter
counted SQS 1-2-3 (2/8+1/8+2/8)

Georgian Folk Music and Dances 2017, Track 4

Formation: Circle (or short lines) of dancers facing diag R; hands in V-pos.

Steps & Styling: Virtually no up and down movement and upper body is still.

Basic Step: Bring R heel sharply to L heel, R ft facing CCW, L ft facing ctr, standing very erect (ct 1); flick L leg, heel up to the buttock (ct 2); step L fwd (ct 3). Does not repeat with opp ftwk.

<u>Meas</u>	<u>5/8 meter</u>	<u>Pattern</u>
8	INTRODUCTION. No action.	
	I.	ENTERING THE BATTLEFIELD.
1-8	Eight Basic Steps.	
	II.	FEELING CONFIDENT. (Natural up and down movement but not bouncing.).
1	Facing ctr, step R to R (ct 1); hop on R (ct 2); step L in front of R (ct 3).	
2	Step R in place (ct 1); hop on R while L leg circles back and behind R with L, knee turned out and R knee bent (ct 2); step L behind R, facing diag L (ct 3).	
3	Kick R leg diagonally L with toes pointed, quickly turning to face CCW (ct 1); step R fwd (ct 2); step L fwd (ct 3).	

Khorumi — continued

- 4 Touch R heel fwd (ct 1); small step R in place (ct 2); small step L in place (ct 3).
- 5-8 Repeat meas 1-4.
- III. SNEAKING AROUND. Knees remain bent throughout figure; there is no up-down movement.
- 1 Facing ctr, step R to R into a wide position, both knees bent and turned out, wt on both ft, and upper body slightly fwd (ct 1); shift wt to R while lifting L heel to buttock (ct 2); step L fwd CCW (ct 3).
- 2-4 Repeat meas 1 three times.
- 5 Facing ctr, step R with bent knee (ct 1); pull L heel to buttock while arms sway to R (ct 2); step L with bent knee (ct 3); pull R heel to buttock while arms sway to L (ct &).
- 6 Repeat meas 5.
- 7 Touch top of R toe diag fwd with R knee turned slightly in (ct 1); step R in place (ct 2); step L in place (ct 3).
- 8 Repeat meas 7. Note: During meas 7-8, the upper body straightens.
- IV. KOBULETURI.
- 1 Facing ctr, place R heel fwd, both legs stretched (ct 1); step R next to L (ct 2); open toes to each side while keeping heels together (ct 3).
- 2 Bring toes together (ct 1); lift L and kick L fwd and down with the toe pointed (ct 2); step L in place while lifting R (ct 3).
- 3-8 Repeat meas 1-2 three times.
- FINALE: LEAVING THE BATTLEFIELD. This ending can be done with dancers moving very close together, standing very tall, hands joined and forearms parallel to the floor L hand at waist.
- 1... Repeat Basic Steps until the end of the music.

Sequence: (Fig I, Fig II, Fig III, Fig IV, Fig III) twice, Fig I, Finale

Presented by Caspar Bik

Laz Mebadurta Cekva - ლაზ მებადურტა ცეკვა

(Adjara, Keda, Georgia)

This men's dance from the Adjara region of Georgia has its roots in the Laz culture, a specific people who have lived in the regions of Guria, Adjara and nowadays mainly in neighboring regions in Turkey. With specific movements that symbolize the work of a fisherman, it is a lively, energetic, closed circle dance.

Pronunciation: lahz meh-bah-DUHR-tah TSEH-kah Translation: Fisherman's Dance
from the Laz People

Music: 2/4 meter *Georgian Folk Music and Dances 2017, Track 1*

Formation: Circle of dancers facing center; hands in W-pos.

Steps & Styling: A lot of the movements symbolize the fishermen at work, and they should be danced as strong, decisive movements.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	INTRODUCTION. No action. The dance starts after sound of 2 waves of the sea	
	I. MOVING CCW, IN PLACE, GLIDE FWD.	
1	Step on R heel in front of L (ct 1); step L to L (ct &); step on R (ball of ft) behind L (ct 2); step L to L. Arms make 1 small gradual circle up, fwd, then down and back, keeping hands in W-pos..	
2-4	Repeat action of meas 1 three times.	
5	Slap R fwd with wt on both ft, L knee bent, R knee straight, and arms down (ct 1); stretch both knees, shifting wt onto L, while arms return to W-pos. (ct 2).	
6	Leap onto R ft in place, L leg flicked up behind R (ct 1); leap onto L ft slightly behind R, R leg lifted off the floor straight fwd (ct &); repeat action of cts 1, & (cts 2, &),	
7-8	Repeat action of meas 5-6.	
9-10	Beg R, eight small steps on the balls of the ft gliding fwd CCW, arms gradually rising until they are straight.	
11-12	Beg R, eight small steps on the balls of the ft bkwd moving CCW, arms gradually going down to W-pos.	
	II. RUNNING	
1	Facing CCW, beg R, run 3 steps fwd (cts 1, &, 2); touch L next to R (ct &) with upper body slightly fwd. With elbows bent and hands pointing straight down, push down on every step (up between steps).	
2	Facing ctr, step on the ball of L ft with knee stretched, arms straight up and upper body is tilted slightly fwd (ct 1); step R in front of L (ct &); repeat cts 1, & (cts 2, &).	
3-4	Repeat actions of meas 1-2 with opp ftwk and direction.	

Laz Mebadurta Cekva — continued

- 5 Facing ctr, beg R, three steps fwd while, with elbows straight, lowering arms gradually until slightly below shldr ht (cts 1, &, 2); touch L toe behind and across R with L knee turned out (ct &).
- 6 Beg L, three steps bkwd, lifting arms gradually with straight elbows (cts 1, &, 2); touch R toe across in front of L (ct &). Note: Turn head slightly L, looking over L shoulder.
- 7-8 Repeat meas 5-6.
- 9-16 Repeat meas 1-8.
- TRANSITION.
- 1-2 Facing ctr, step R fwd with bent knee (ct 1); step L fwd on the ball of the ft, arms making a small circle fwd in W-pos (ct &); repeat cts 1, &, three times (cts 2, & 1, &, 2, &).
- 3-4 Repeat the ftwk of meas 1-2 bkwd. Arms straighten fwd and are gradually lowered to V-pos.
- III. STAMPING.
- 1-2 Facing ctr, 8 heavy steps (stomps) R to R with knee bent, L leg straight and extended to L and arms away from body with elbows bent, hands pointing straight down and pushing down (ct 1). The L steps beside R with very small unstressed steps. Note: stomp R, bring L next to R, stomp R, bring L next to R, etc.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Repeat Fig I, meas 5. Arms go down to V-pos (ct 1); arms go horizontally fwd (ct &); arms go straight up (ct 2).
- 6 Repeat Fig I, meas 6 with arms in W-pos.
- 7-8 Repeat meas 5-6.
- FINALE.
- 1-4 Repeat Fig II, meas 1-4.
- 5-8 Repeat Fig III, meas 1-4.
- 9 Slap R ft fwd, wt on both ft, L knee bent, R knee straight. Bring arms down.

Sequence: Fig I once, Fig II twice, Fig I twice, Transition, Fig III once, Fig II twice, Fig III once, Finale.

Presented by Caspar Bik

Qansav Qipiane - ყანსავ ყიფიანე

(Svaneti, Georgia)

This dance is a *perkhuli* (round dance with a choir) from the Svaneti region of Georgia. *Perkhuli* are dances mostly accompanied by singing. One could say that, in this case, the dance is accompanying the song, instead of the song accompanying the dance. This *perkhuli* is danced to the song “Qansav Qipiane,” a song about war heroes with lyrics in the Svan language. Every choir composes its own dance steps to a song, so every song and choir can have a different *perkhuli*. Several examples can be found on YouTube.

Pronunciation: HAHN-sahv HEE-pyah-neh

Note: (the initial h of both words is very softly aspirated, not as hard as “KH”)

Music: 4/4 meter

Georgian Folk Music and Dances 2017, Track 7

Formation: Circle of mixed dancers facing center, hands in V-pos. Men use a belt hold.

Steps & Styling: **Brush Circle:** From a position slightly lifted in the back, L moves fwd, the ball touching the floor close to R (keeping L close to the floor), and continues to move CCW to step to L with stretched knee and pointed ft. This is also done with opp ftwk.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
3 cts	INTRODUCTION. No action.	
1	Sway R to R (ct 1); sway L to L (ct 2); sway R to R (ct 3); Brush Circle L fwd (ct 4).	
2	Sway L to L (ct 1); step R to R turning diag R (ct 2); step L in front of R, moving CCW, and end facing ctr (ct 3); Brush Circle R twd ctr (ct 4).	
3	Step R to R (ct 1); Brush Circle L fwd (ct 2); step L to L (ct 3); step R to R (ct 4).	
4	Close L to R (ct 1); brush R straight fwd and across L (ct 2); touch R toe on the floor next to L arch, with R knee turned out (ct 3); hold (ct 4).	

Presented by Caspar Bik

Lyrics

odi qansav qipiane
da qansav qipiane
odi umjai udgare
da umjai udgare
odi qochagh vazhare
da qochagh vazhare
odi naxas ishale
da baxas ishale
odi namtsa topare
da namtsa topare
odi dtxel dilare
da dtxel dilare
odi qavsav qipiane
da qavsav qipiane

Georgian (Svan)
ოდიე ყანსავ ყიფიანე
და ყანსავ ყიფიანე!
ოდი უმჯაი უდგარე
და უმჯაი უდგარე!
ოდი ყოჩაღ ვაჟარე
და ყოჩაღ ვაჟარე!
ოდი ბახას იშალე
და ბახას იშალე!
ოდი ნამცა თოფარე
და ნამცა თოფარე!
ოდი დ თხელ დილარე
და დ თხელ დილარე!
ოდი ყანსავ ყიფიანე
და ყანსავ ყიფიანე!

Approximate translation: Immortal and eternal, good backs have fought in the towers and on the hills, with rifles and thin armor.

Rashovda - რაშოვდა

(Racha, Georgia)

This dance is from the Racha region of Georgia and is a typical Rachuli-style dance. It is a composition by Caspar Bik.

In Racha, the dances are always light, fast and playful. As in most regions of Georgia, the dances are traditionally done as an improvisation. Every dancer has the freedom to use his or her own abilities to impress the other dancers (or the audience). In the beginning of the 20th century, professional ensembles started to stage different dances from Georgia, creating compositions and choreographies based on steps that were originally created and developed through improvisation.

These directions are written as a circle of dancers where the men keep moving to the right, the women to the left, finding a different partner with whom to dance. However, it can also be done free-form around the room with people moving about freely to whatever new partner they choose, M or W. It is playful and fun.

The dance uses two songs from Racha: “Lercamisa khesao” and “Rashovda.”

Pronunciation: RAH-shohv-dah

Translation: Unknown

Music: 6/8 meter

Georgian Folk Music and Dances 2017, Track 2

Rhythm: 3-3 = cts 1, 2 or the 3 is divided into 2 parts or 2-1-2-1 = cts 1, &, 2, &

Formation: Pairs of dancers in a circle, facing ctr; gender is unimportant.

Steps & Styling: Chakvra Step: R heel in front, L knee bent, arms are down (ct 1); straighten L knee and lift R leg to the side, with R knee turned in, while arms swing R with the L arm bent and R arm stretched (ct 2); leap onto R (ct &). Done with alternating footwork.

Gadasvlebi Step:

Arms: M make fists, fingers twd floor. W have loose hands, fingers pointing down.

Meas 1: Step R to R (ct 1); leap on L next to R (ct &); step R to R, arms going straight out to sides, slightly below shldr ht, palms up (ct 2).

Meas 2: Step L in front of R, flicking R behind L calf, body turning slightly R, while R hand goes behind the head, palm up, and L hand is at the waist, thumb back, fingers fwd (ct 1); step back onto R facing ctr (ct 2). Can be done with alternating footwork.

Meas 6/8 meter

Pattern

4 meas INTRODUCTION. No action.

I. LERCAMISA KHESAO

1 Step on R heel in front of L, tilting body to R (ct 1); step L to L (ct 2).

2 Step on ball of R behind L turning body to L (ct 1); step L to L (ct 2).

3-8 Repeat meas 1-2 three times. Note: Meas 1-8 are a 16-step grapevine.

9 Step R fwd with the upper body bent fwd and clap hands (ct 1); step on L in place (ct 2).

10 Small step R bkwd while turning a ¼ (M turn CW, W turn CCW to face ptr), and swing arms bkwd (ct 1); leap onto L in place (ct 2).

- 11-16 Repeat meas 9-10 three times (completing a full circle).
 17-24 Repeat meas 1-8.
 25-32 Repeat meas 9-16 with same ftwk but rotating in the opp direction.
 33-48 Repeat meas 1-16 (M end facing CCW, W end facing CW).

II. INSTRUMENTAL.

In Fig II, arms are horizontal, slightly below shldr ht. Start with R arm straight and L elbow bent. From this pos, hands stay in place as the body moves to the other side causing the L arm to be straight and the R elbow to bend. This movement continues to alternate during meas 1-7.

- 1 Facing another dancer, step R in front of L with lower body twisted in the direction of the step, and upper body facing the dancer in front, both arms to R with L elbow bent (ct 1); step L fwd (ct 2).
 2 Repeat meas 1, ct 1 (ct 1); hop on R, twisting the lower body in opp direction (ct 2).
 3-4 Repeat meas 1-2 with opp ftwk and arms.
 5 Repeat meas 2.
 6 Repeat meas 2 with opp ftwk.
 7 Repeat meas 1 ct 1 (ct 1); hold (ct 2).
 8 Turn a full circle and end with L leg crossed in front (cross-turn).
 9 Beg R, run two steps R with arms bent and swinging naturally R and L (ct 1-2).
 10 Step R to R while putting L heel on the floor with the L knee straight and R knee bent, R arm straight to R, with L elbow bent, arms crossed in front of the body, and the upper body tilted twd L heel (cts 1-2).
 11-12 Repeat meas 9-10 with opp ftwk.
 13-14 Repeat meas 9-10.
 15-16 Beg L, 3 steps turning half CCW to face another dancer (cts 1, 2, 1); hold (ct 2).
 17-31 Repeat meas 1-15 facing opp direction.
 32 Step L in place facing ctr (cts 1); hold (ct 2).

Rashovda — continued

III. RASHOVDA (starts with the singing)

1-6	Facing ctr, Chakvra Step six times, beg with R.	
7	<u>Person on L</u> : Step on ball of R ft, R knee bent, circling knees up and to the R (ct 1); step L moving to ctr, circling knees down and to the L(ct 2). Caspare called this movement “juicy knees.”	<u>Person on R</u> : Small step in place on the ball of R ft (ct 1); small step in place on the ball of L ft (ct &); step R in place, L leg straight fwd (ct 2).
8-12	Repeat meas 7 five times.	Repeat meas 7 five times with alternating ftwk.
13	Small step bkwd on ball of R (ct 1); small step bkwd on ball of L (ct &); step R bkwd, L leg straight to front (ct 2).	Step on ball of R, R knee bent, circling knees up and to R (ct 1); step L moving to ctr, circling knees down and to L (ct 2).
14-18	Repeat meas 13 five times with alternating ftwk.	Repeat meas 13 five times while turning half CCW on last two meas, end facing the dancer on L.
19-22	With Dancer on L facing ctr, and Dancer on R in an inner circle with back to ctr, do Gadasvlebi Step R and L.	
23	Step R fwd with upper body bent fwd and arms swinging naturally.	
24	Step L fwd, turning a ¼ R with shldr facing ctr.	
25-28	With Dance on L facing CW, and Dancer on R facing CCW, do Gadasvlebi Step R and L.	
29	Step R fwd with upper body bent fwd and arms swinging naturally, facing new ptr.	
30	Step L twd the line of the dance circle facing ctr.	
31-60	Repeat meas 1-30. Dance ends facing new ptr.	

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

Presented by Caspar Bik

31A

Lyrics

Lerts'amisa khesao kori mojda ts'versao
Kori mojda ts'versao kali miknevs khelsao
Kali miknevs khelsao ak chamodi chvensao
Ghvinosats dagalevineb tsarielsa tkhlesao
Khach'ap'ursats gamogitskhob tsarielsa khmelsao
Variasats ke dagik'lav tsarielsa dzvlebsao
Lerts'amisa khesao kori mojda ts'versao

On the top of the branch, a hawk sat
A hawk sat, a girl is waving a hand
A girl is waving a hand, "Come down to us,
"I'll give you wine, real vinegar
"I'll bake Khachapuri for you, but only dry dough,
"I'll roast a chicken, but only bones."
On the top of the branch, a hawk sat.

Rashovda, delivo delivo dela, rashovda
Rashovda, chamoviare sevaeo, rashovda,
Rashovda, gverdze davichqe shevaeo, rashovda,
Rashovda, gogoebi idzakhian, rashovda,
Rashovda, neta vis sakhishi shevaeo, rashovda,
Rashovda, chamoviare galakhies, rashovda,
Rashovda, mamasakhlisi galakhies, rashovda,
Rashovda, gasashveleblad mivedi, rashovda,
Rashovda, erti ori mec momartqes, rashovda,
Rashovda, delivodelivodela, rashovda

Rashovda, delivo delivo dela, Rashovda
Rashovda, I passed down through Seva, Rashovda
Rashovda, I started dancing, Rashovda
Rashovda, girls were talking, Rashovda
Rashovda, "Let's see, whose house he'll enter," Rashovda
Rashovda, they went down to beat him, Rashovda
Rashovda, head of village was beaten, Rashovda
Rashovda, I tried to stop it, Rashovda
Rashovda, they hit me too several times, Rashovda
Rashovda, delivo delivo dela, Rashovda.

Georgian:

ლერწამისა ხესაო,
ქორი მოჯდა წვერსაო,
ქორი მოჯდა წვერსაო
ქალი მიქნევს ხელსაო.
ქალი მიქნევს ხელსაო
აქ ჩამოდი ჩვენსაო
ღვინოსაც დაგალევინებ,
ცარიელსა მთხლესაო
ხაჭაპურსაც გამოგიცხობ,
ვარიასაც ქვე დაგიკლავ,
ცარიელსა ძვლებსაო,
ლერწამისა ხესაო,
ქორი მოჯდა წვერსაო
რაშოვდა დელივო დელივო დელა, რაშოვდა
რაშოვდა ჩამოვიარე სევაო, რაშოვდა
რაშოვდა გვერდზე დავიწყე წევაო, რაშოვდა
რაშოვდა გოგოები იძახოდნენ, რაშოვდა
რაშოვ და ნეტა ვის სახლში შევაო, რაშოვდა
რაშოვდა ჩამოვიარე სევაო, რაშოვდა
რაშოვდა მამასახლისი გალახეს, რაშოვდა
რაშოვდა გასაშველებლად მივედი, რაშოვდა
რაშოვდა ერთი ორი მეც მომარტყეს, რაშოვდა
რაშოვდა დელივო დელივო დელა, რაშოვდა

Shavlego - შავლეგო

(Kakheti, Georgia)

Edited 12/1/17

This dance is a *perkhuli* (round dance with a choir) from the Kakheti region of Georgia. *Perkhuli* are dances mostly accompanied by singing. One could say that, in this case, the dance is accompanying the song, instead of the song accompanying the dance. This *perkhuli* is danced to the song Shavlego.

Some stories say the song refers to a great army commander named Shalva Toreli-Akhaltiskheli who led great battles in the beginning of the 13th century.

Later, especially in the late 1980s (during the national mobilization against the Soviet Union) the song gained a strong patriotic meaning throughout Georgia.

Pronunciation: SHAHV-leh-goh

Translation: Name of the hero

Music: 3/4 meter

Georgian Folk Music and Dances 2017, Track 3

Formation: Circle of dancers facing center, hands in V-pos.

Steps & Styling: With every step, the rear leg is suspended until the last moment it is needed for the next movement.

Touch: This is a small back bicycle step (used for the purpose of kicking the skirt out of the way).

Meas 4/4 meter

Pattern

6 meas INTRODUCTION. No action. **Begin when the tenor voices join with the word “Shavlego” which is one meas after the choir starts singing.**

I. ALONG THE CIRCLE.

1-3 Facing CCW, beg R, take three steps fwd.

4 Touch L next to R.

5 Facing ctr, step L to L.

6 Touch R toe across behind L with the R knee turned out.

7-11 Repeat meas 1-5.

12 Touch R next to L.

13 Step R to R.

14 Facing diag R, touch L next to R.

15-16 Repeat meas 13-14 with opp ftwk and direction.

17 Facing ctr, step R to R.

18 Step L next to R.

19-36 Repeat meas 1-18 with opp ftwk and direction.

Shavlego — continued

Edited 12/1/17

II. MOVING IN AND OUT.

- 1-5 Repeat Fig I, meas 1-5 except facing ctr.
 6 Touch R next to L.
 7-12 Repeat meas 1-6 moving bkwd with opp ftwk.

Sequence: Fig. I, Fig II, Fig. I meas 1-18.

Presented by Caspar Bik

Lyrics

<u>Transliteration:</u>	<u>Georgian</u>	<u>Translation</u>
Shavleg sheni shavi chokha, shavlego	შ ა ვ ლ ე გ შ ე ნ ი შ ა ვ ი ჩ ო ხ ა	Shavleg, your black chokha ¹
siskhlshi gagikhamebia, shavlego	ს ი ს ხ ლ შ ი გ ა გ ი ხ ა მ ე ბ ი ა	Coloured with blood.
qats'imebi gikhdeboda, shavlego	ყ ა წ ი მ ე ბ ი გ ი ხ დ ე ბ ო დ ა	Your qatsimi ² suited you well.
omshi shesvla gikhdeboda, shavlego	ო მ შ ი შ ე ს ვ ლ გ ი ხ დ ე ბ ო დ ა	Fighting the enemy was your job.
mashveli ar gch'irdeboda, shavlego	მ ა შ ვ ე ლ ა რ გ ჩ ი რ დ ე ბ ო დ ა	You needed no help.
Shavleg sheni shavi chokha, shavlego	შ ა ვ ლ ე გ შ ე ნ ი შ ა ვ ი ჩ ო ხ ა	Shavleg, your black chokha ¹

* = man's traditional outer robe

** = belt for a sword

Shina Vorgili - შინა ვორგილი
(Svaneti, Georgia)

NOT TAUGHT

REMOVED FROM THE
SYLLABUS AT THE
REQUEST OF THE
TEACHER

Simd - Симд

(Ossetia, Georgia)

This dance is from the Republic of South Ossetia, which is within the borders of Georgia. Though it is not recognized as an independent country by most of the world, the Ossetians do not consider themselves Georgian. Georgians call this region Osseti. The Ossetian language is an Indo-European language related to Iranian but not to Georgian and other Caucasian languages or to Russian. Nowadays, Ossetians write their language in an adapted form of Cyrillic and do not use the Georgian script.

Simd is one of the most famous dances from Oseti because of its grace and beautiful patterns on the dance floor. The dance is done in couples where the man accompanies the woman by guiding her across the floor. Both wear costumes with very long sleeves so the bodies would not touch during the dance, as this would be inappropriate.

During the dance, each man looks at his partner with much expression, but the woman must not look the man in the eye, but instead should be humble and introverted.

The footwork of this dance is one basic step which the dancers use to create patterns on the dance floor.

Pronunciation: SEEMD

Translation: Unknown

Music: 2/4 meter

Georgian Folk Music and Dances 2017, Track 8

Formation: Circle of cpls facing CCW, W standing on M's R. Arms are held away from the body with elbows slightly bent. The M's R lower arm supports W's L arm.

Steps & Styling: Basic Step. Beg R, three steps fwd on the balls of ft, QQS (cts 1, 2, 1); hold (ct 2). Repeat with opp ftwk (cts 1, 2, 1, 2).

Arms for M: Arms gradually go up to a position where the L lower arm is horizontal with the fist is in front of the opposite shldr, fingers closed and facing down. The R arm is down and slightly back (2 meas). Arms gradually exchange positions (2 meas).

Arms for W: With elbows slightly bent, lift the lower arm (from the wrist) with a very small movement (2 meas). Allow the arm to fall back to natural position fluidly (2 meas).

Meas 2/4 meter

Pattern

30 seconds plus 8 notes INTRODUCTION. No action. 30 seconds of slow music. Wait for 8 distinctive notes.

I. PATTERNS IN SPACE

Using the Basic Step, the cpl dance patterns around the dance room following a lead cpl.

Some examples:

Pattern 1. The leading cpl goes through the middle of the circle to create a straight line in the middle. When the leading cpl reaches the other end of the circle it may turn R and follow the circle line again, with the next cpl turning L, the next cpl turning R, etc. such that two groups of dancers are going in opposite directions.

Simd — continued

- Pattern 2 When the two first cpls of each group meet, they can connect to create a small straight line of 4 people (and the next 2 cpls do the same, etc). As small lines, they walk straight through the middle of the circle.
- When they reach the end they might split up again in cpls (1 cpl goes R, 1 cpl goes L).
- Pattern 3 When they meet they can go behind each other (1 from the R, 1 from the L, like a zipper) to create one line of couples.
- Pattern 4 Split the couples: M go L, W go R along the circle line. When they meet W may form an inner circle going CW while the M form an outer circle going CCW, or the cpls may cross each other diagonally, or zig-zag each other, all starting to the R (1 meas zig R, 1 meas zag L).
- Pattern 5 When the leading cpl meets again, they can reconnect again and follow the original circle or start a new pattern.

Presented by Caspar Bik

FRANCE BOURQUE-MOREAU

French-Canadian, European, etc.



Gilgodenn

(Brittany, France)

Gilgodenn (or Jilgodenn) is a type of circle mixer from Poher in the Black Mountains of the Finistère region in Lower Brittany (West). This dance is related to the basic form of dance known as Gavotte des Montagnes.

Pronunciation: Zheel-GOH-dehn Translation: A Celtic word, meaning unknown

Music: 2/4 meter *France Bourque-Moreau – FBM-17 Track 8*

Formation: Closed circle of cpls, W on M's L (as in La Bastringue), wt on R, with a slight knee bend, facing slightly L of ctr (CW), hands joined down in V-pos.

Steps & Styling: Happy and earthy.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16		INTRODUCTION. No action. Instrumental. Start with song.
	I.	BASIC TRAVEL – GAVOTTE.
1		With wt on R, step L slightly diag fwd L (ct 1); step R next to L (ct 2).
2		Step L (ct 1); light step on ball of R (ct &); step L fwd (ct 2).
3		Beg R, two steps fwd (cts 1, 2).
4		Step R fwd (ct 1); light hop on R, raising L knee (ct 2).
		<u>Arms:</u> During the basic travel, both arms swing regularly and evenly, with straight elbows, fwd on the uneven cts and back on the even cts.
5-8		Repeat pattern of meas 1-4.
	II.	TURNING PARTNER (MIXER).
1-8		All M face W on their L and take a tight R handhold, with a bent elbow. The free arm hangs down at side. Rotate 1½ CW using the basic gavotte step of Fig I and ending with W on M's R, and a new W on the L. W progress CCW. All rejoin hands in a circle to repeat the dance from the beginning.

Sequence: (Fig I, Fig II) nine times

Presented by France Bourque-Moreau

Jour de Lavage

(Québec, Canada)

This dance is an arrangement by France Bourque-Moreau of traditional figures found in French-Canadian dances. It is an easy longways form, good for introducing basic patterns.

Pronunciation: ZHOOR duh lah-VAHZH

Translation: Laundry day

Music: 2/4 meter

France Bourque-Moreau – FBM-17 Track 2

Formation: Sets of 2 cpls facing each other (small square of 4 people). All the sets are aligned.

Note: Since there are a total of seven verses to the song, the caller can change the figures of the third part each time using any or all of the following: Clap hands; Circle L and R; R-hand star and L-hand star; R elbow to corner and L elbow to corner, etc. Note: when dancing a R-hand or L-hand star, the hand is pointed to the ctr without holding hands or wrists.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas		INTRODUCTION. Instrumental. Clapping hands on each count.
	I.	DO-SI-DO.
1-4		Do-si-do ptr passing R shldr.
5-8		Do-si-do ptr passing L shldr.
	II.	TRADING PLACES.
1-2		The two W trade places giving R hand.
3-4		The two M trade places giving R hand.
5-6		The two W come back home with L hand.
7-8		The two M come back home with L hand.
	III.	CIRCLE L AND R.
1-8		With hands in W-pos, the two cpls circle L and R.

To end the dance, the two lines join hands, closing at both ends, to form a circle, then circle L and R and go in and out twice.

Possible sequence:

1. Fig I, Fig II, clap during instrumental
2. Fig I, Fig II, circle L and R in fours during instrumental
3. Fig I, Fig II, R-hand and L-hand star during instrumental
4. Fig I, Fig II, R-elbow turn with ptr and L-elbow turn with ptr
5. Fig I, Fig II, clap during instrumental
6. Fig I, Fig II, circle L and R
7. Fig I, Fig II, R-hand star and L-hand star
8. (Just instrumental) Big circle L and R, walk in and out twice

Presented by France Bourque-Moreau

Jour de Lavage — continued

Lyrics

Lundi, c'est jour de lavage Frottons, bri bron bron Allons-y avec courage Frottons, bri bron bron Au lavoir, pan pan (x2)	Monday is laundry day Let's scrub Let's go with courage Let's scrub At the laundry
Mardi, c'est jour de séchage Séchons, vlin vlon vlon Au grand air, c'est plus sage Séchons, vlin vlon vlon Au grand vent, vlan vlan (x2)	Tuesday is drying day Let's dry Outside, it's wiser Let's dry With the strong winds
Mecredi, c'est l'repassage Repassons, flon flon Un peu d'empois serait sage Au fer chaud, flo flo (x2)	Wednesday is ironing day Let's iron A bit of starch would be wise With a hot iron
Jeudi, jour de voisinage Voisinons, non non Faire jasette et potinage Voisinons, non non Et causions, zon zon (x2)	Thursday is visiting day Let's go see the neighbors For small talk and gossip Let's go see the neighbors And let's chat
Vendredi, c'est l'reprisage Reprisons, zon zon Un peu de rapiécage Reprisons, zon zon Toute l'usure, zur zur (x2)	Friday is patching day Let's patch A bit of patching Let's patch All that worn stuff
Samedi, c'est l'jour du ménage Épouss'tons, son son Lavons planchers et plafonds Épouss'tons, son son Et rangeons, jon jon (x2)	Saturday is housework day Let's dust Let's clean the floors and ceilings Let's dust Let's tidy up
Dimanche, c'est grand jour de fête Célébrons, bron bron Avec parents et amis Et recommençons (x2)	Sunday is a big celebration Let's celebrate With parents and friends And start all over again!

La Laine des Moutons — continued

Lyrics

La laine des moutons, c'est nous qui la tondaine,
La laine des moutons, c'est nous qui la tondons.
Tondons, tondons, la laine des moutaines,
Tondons, tondons, la laine des moutons.

For the following verses, replace tondaine & tondons with:

lavaine & lavons
cardaine & cardons
filaine & filons
tissaine & tissons
vendaine & vendons

Translation:

The sheep's wool, we are the ones shearing it,
carding it, spinning it, weaving it and selling it.

Les Brebis

(Prince Edward Island, Canada)

This is a traditional dance from the Acadian community in Prince Edward Island in Eastern Canada.

Pronunciation: LAY BRUH-bee

Translation: The ewes

Music: 4/4 meter

France Bourque-Moreau – FBM-17 Track 4

Formation: Four cpls in a square.

Steps & Styling: Happy.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
		INTRODUCTION.
1		Bow to ptr.
2		Bow to corner.
3		Join hands in W-pos with forearms lowered and walk CW about halfway around.
4		Walk CCW back to orig pos.
5-8		Swing ptr.
9-12		Promenade CCW once around the square to return to orig pos. Note: this is a walking promenade with W's L hand on ptr's R shldr.
		I. MAIN FIGURE – EWES FOLLOW THE LEADER
1-4		Cpl 1 form a small circle traveling CW with Cpl 2.
5-8		Cpls 1 and Cpl 2 continue moving CW to form a circle with Cpl 3.
9-16		M 1 breaks the circle and leads the line, splitting Cpl 4 in the middle and going around the W CCW with the whole line following. M1 continues by pulling the line around M 4, but moving CW. Dancers are encouraged to “baaa” like sheep.
17-20		Cpl 1, Cpl 2 and Cpl 3 form a circle around Cpl 4, moving CW (meas 17-18) and then CCW (meas 19-20). During that time, Cpl 4 swings in the middle of the small circle.
21-24		All cpls swing back home. If a cpl is far from home pos, walk to pos and then swing.
25-28		All cpls promenade CCW once around the square back to orig pos.
		II. REPEAT WITH CPL 2.
1-28		Repeat Fig I with Cpl 2.
		III. REPEAT WITH CPL 3.
1-28		Repeat Fig I with Cpl 3.
		IV. REPEAT WITH CPL 4.
1-28		Repeat Fig I with Cpl 4.
		V. FINALE.
1-8		All face ptr and, joining R hands, continue walking fwd, alternating hands with each person in the circle, doing a grand right and left all the way around and back to orig pos.

Les Brebis — continued

- 9-12 Swing ptr.
13-16 Promenade CCW around the square to return to orig pos.
17-20 All joins hands in a circle and walk fwd twd ctr, then walk bkwd to orig pos.
21-24 Repeat meas 17-20.

Sequence: As above. If using live music, a Grand Right and Left follows a promenade.

Presented by France Bourque-Moreau

Sardana Curta

(Catalonia, Spain)

A simple variation of a circle sardana from the Catalan region of Northern Spain. This particular version has become quite popular in the Bal Folk dance evenings which attract young and old throughout Spain, France, and Italy.

Pronunciation: sahr-DAH-nah KOOR-tah

Translation: Short or simple sardana

Music: 6/8 meter counted
as S-Q-S, S-S

France Bourque-Moreau – FBM-17 Track 3

Formation: Open mixed circle of dancers facing ctr, hands joined in W-pos with forearms bent fwd, as if resting on a shelf. This dance moves L or CW.

Steps & Styling: Light and happy.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
	INTRODUCTION. No action. Listen to the slow accordion solo which comes to a sharp end, followed by a short pause, before dance starts.	
	I. SHORT TRAVEL TO MELODY A.	
1	Step L to L (ct 1-2); step R next to L (ct 3); step L to L (cts 4-6). [S-Q-S]	
2	Step R behind L, lifting L slightly across R (ct 1-3); step L in place (ct 4-6). [S-S]	
3-4	Repeat meas 1-2 with opp ftwk and direction.	
5-16	Repeat meas 1-4 three times.	
	II. LONG TRAVEL TO MELODY B.	
1	Facing CW, beg L, three steps fwd (cts 1-2, 3, 4). [S-Q-S]	
2	Repeat meas 1 with opp ftwk, continuing CW.	
3-4	Repeat Fig I, meas 1-2.	
5-8	Repeat meas 1-4 with opp ftwk and direction.	
9-16	Repeat meas 5-8.	
	III. SPECIAL TRANSITION.	
1-12	Repeat Fig II, meas 1-12 (three steps CW, CCW, CW CCW, etc.)	
13-16	Repeat Fig I, meas 1-4.	
17	Facing ctr, step R to R (ct 1-2); step L next to R (ct 3); step R to R (ct 4-6). [S-Q-S]	
18	Facing ctr, two heavy steps in place, L-R (cts 1, 4). [S-S]	

Sequence: Fig I, Fig II, Fig I, Fig II, Fig I, Fig III, Fig I, Fig II and end with one stamp L next to R.

Presented by France Bourque-Moreau

Seguidillas de Gran Canaria

(Canary Islands, Spain)

Seguidillas is a popular type of dance throughout Spain. This version is from Gran Canaria in the Canary Islands, learned in 1993 from the group Coros y Danzas Villa de Leganes at Heritage Folklore Workshop in Cornwall, Ontario, Canada.

Pronunciation: seh-gee-DEE-yahss deh GRAHN cah-NAH-ree-ah

Music: 3/4 meter *France Bourque-Moreau – FBM-17 Track 6*

Formation: Sets of 2 cpls facing each other (small square of 4 people). All the sets are aligned. The dancers stand alone, arms free. Footwork is same for M and W.

Steps & Styling: Waltz steps. Very proud.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
1-4	INTRODUCTION. No action. Four guitar chords. Start with song.	
	I. BASIC FIGURE.	
1	Beg R, one waltz step to L, crossing R in front of L and twisting body slightly L; L arm is down and slightly back. R arm is up across L shldr. Snap fingers on first ct.	
2	Repeat meas 1 with opp ftwk and direction.	
3	Beg R, one waltz step fwd, with both arms going up and fwd. Snap fingers on first ct.	
4	Repeat meas 3 with opp ftwk and direction.	
5-12	Repeat meas 1-4 twice.	
13-15	Rotate CW with five steps beg with R in a CCW direction to progress one spot with the following accent: S-Q-S-Q-S. Depending on the pos, dancers use either one and a half or two turns to change places.	
16-19	Clap hands with the following rhythm: Q-S-Q-S-Q-Q-Q-S.	

Dance repeats seven times. At the end, everyone is back to original place.

Presented by France Bourque-Moreau

Tea Pickers' Dance

(Taiwan)

This dance was learned from members of a Taiwan cultural group living in Montreal, Canada. There are many arrangements of steps and figures done to this popular Chinese folk tune.

Music: 2/4 meter *France Bourque-Moreau – FBM-17 Track 9*

Formation: Closed circle of individual dancers (even numbers). Each dancer faces another dancer. L arm is bent and round and close to L hip simulating holding a basket; R arm is free.

Steps & Styling: Light and happy.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-8	INTRODUCTION. No action.	
	I. PICKING TEA LEAVES.	
1	With starting pos (holding a basket), step fwd on R, stretching out R arm as if picking a tea leaf with fingers (ct 1); step back on L, retracting R arm (ct 2).	
2	Turning a ¼ turn R, step R in place and pretend to deposit the tea leaf with R hand (ct 1), step L in place (ct 2).	
3-10	Continue doing the motions of meas 1-2 doing ¼ turn R until back in starting pos facing ptr.	
11-12	Shift basket to R hip so that L hand is now free.	
13-24	Repeat meas 1-12 with opp ftwk and direction. Simulate putting the basket at the feet at the end of meas 24.	
	II. TRAVELING FWD PASSING R AND L SHLDRS.	
1-4	With bent R arm against chest and L arm stretched back, straight elbow, walk fwd eight steps (in a slightly circular path) passing R shldr with the person facing.	
5-8	Perform the same figure as in meas 1-4 but with L hand on chest and R arm stretched back and passing L shldr with the next person met.	
9-10	When meeting the third new person, clap your own hands twice.	
11	Bend fwd and simulate picking up the basket at feet.	
12	Straighten to resume tea-picking pos to repeat dance from the beg.	

Sequence: (Fig I, Fig II) four times.

Presented by France Bourque-Moreau

Tricot

(Brittany, France)

This dance is in fact a combination of two popular Breton dances, Hanter Dro and An Dro, in alternating sequences. Tricot (also spelled Trikot) means “knitting,” referring to the two dances which are intertwined. The dance is sometimes simply called Hanter Dro/An Dro.

Pronunciation: TREE-koh

Translation: Knitting

Music: 2/4 meter

France Bourque-Moreau – FBM-17 Track 5

Formation: Open mixed circle of dancers, facing ctr, hands in V-pos joined by little fingers. Dancers are very close to each other with elbows bent, and arms are interlocked like in some Turkish dances. It is not important which arm is “on top” during Fig I. Do whatever is comfortable considering the relative height of the adjacent dancers. The dance moves CW, so the leader is at L end of the line. The free arm of leader and last person in line must also do the arm motion.

Steps & Styling: Small light and bouncy steps.

Meas 2/4 meter

Pattern

1-8 INTRODUCTION. No action. Listen to the slow melody on the accordion which comes to an abrupt stop. Dance begins immediately after.

I. HANTER DRO.

1 Wt on R, step L slightly diag fwd L (ct 1); step R next to L (ct &); step L next to R (ct 2); small lift on L, raising R knee slightly (ct &).

2 Small step R bkwd (ct 1); small lift on R, raising L knee slightly (ct 2).

3-16 Repeat meas 1-2 seven times. On the last meas, extend both arms fwd and bring them them fully back, with straight elbows, to prepare for the next dance pattern.

II. AN DRO.

1 Step L diag L (ct 1); step R next to L (ct &); step L diag L (ct 2). Arms describe a loop motion fwd and up.

2 Step R slightly bkwd (ct 1); step L next to R (ct &); step R slightly bkwd (ct 2). Arm describe a loop motion inward and down.

3-16 Repeat meas 1-2 seven times.

Sequence: (Fig I, Fig II) four times.

Presented by France Bourque-Moreau

Valse des Cerfs-Volants

(Québec, Canada)

The music for this beautiful 9-meas waltz was composed by Mario Loiselle, a folk musician from Montreal, in memory of a dear friend who was a kite maker. The music inspired France Bourque-Moreau to choreograph a circle waltz dedicated to a dancer friend who had died. The Waltz of the Kites symbolizes the freedom of those who have left us for a better world. Mario Loiselle also passed away, in March, 2017.

Pronunciation: VAHLS deh SEHR-voh-lahn

Translation: Waltz of the Kites

Music: 3/4 meter

France Bourque-Moreau – FBM-17 Track 7

Formation: Closed circle of dancers, hands joined in V-pos, facing CCW. Each dancer also holds a colored scarf in each hand.

Steps & Styling: Solemn.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
1-9		INTRODUCTION. No action. Slight pause at the end.
	I.	CIRCLE R AND L TO MELODY A.
1-4		Beg R, four waltz steps traveling CCW.
5		Facing ctr, one waltz step to R with L crossing slightly behind R.
6		Repeat meas 5 with opp ftwk and direction.
7-8		Repeat meas 5-6.
9		Repeat meas 5 but end facing CW.
10-18		Repeat meas 1-9 with opp ftwk and direction.
	II.	CIRCLE R AND L, BALANCING FREE ARMS WITH SCARVES.
		Note: Release handhold to do scarf motions.
1		Beg R, and moving CCW, one waltz step fwd while swinging arms and scarves upwards and twd the outside of the circle.
2		Beg L and continuing CCW, one waltz step while swinging arms and scarves upwards and twd the inside of the circle.
3-4		Repeat meas 1-2.
5		Beg R, one waltz step while making a 3/4 turn CW and raising both arms straight up.
6		Beg L, one waltz step moving slightly bkwd to face ctr, arms moving down and swinging back.
7		Beg R, one waltz step twd ctr, raising both arms fwd and very high.
8		Beg L, one waltz step moving bkwd, arms coming down and slightly back.
9		Beg R, one waltz step, turning to face CW, arms swinging lightly twd the inside of the circle.
10-18		Repeat 1-9 with opp ftwk and direction.

Valse des Cerfs-Volants — continued

III. FINALE.

1-14 Repeat Fig 1, meas 1-14.

15-18 Facing ctr, beg R, four slow waltz steps while slowly raising arms. When the music fades away, everyone waves both scarves to symbolize the freed spirits.

Sequence: (Fig I, Fig II) three times; Fig III.

Presented by France Bourque-Moreau

CRISTIAN FLORESCU & SONIA DION

Romanian



Cazino

(Romania)

This is a Rom dance from Muntenia.

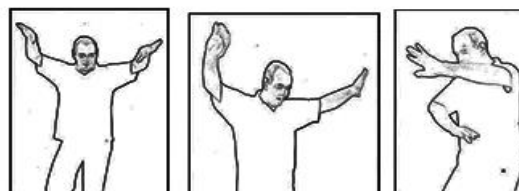
Pronunciation: kah-ZEE-noh

Music: 4/4 meter *Sonia and Cristian, Romanian Folklore, Track 5*

Formation: Individuals dancing freely, spread out around the dance floor.

Steps & Styling: Gypsy style with exuberance, snapping fingers, shaking shoulders (shimmy), bouncy with flexed knees. Women employ feminine, Eastern movements with hands or swirling the skirt, shaking shoulders and necklaces.

Many arm movements exist and are made possible by each dancer's personality and interpretation. The nature of the dance should be spontaneous and free, with a sense of improvisation.



<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-16		INTRODUCTION. No action, or dancers may improvise.
	I.	FIGURE I.
1		Facing ctr, step R slightly in front of L while body turns very slightly L (ct 1); step L in place (ct 2); step R next to L (ct 3); hold (ct 4).
2		Repeat meas 1 beg L.
3		Step R in front (ct 1); step on L in place (ct 2); step R in front (ct 3); step L in place (ct 4).
4		Step R in front (ct 1); step L in place (ct 2); step R in front (ct 3); hold (ct 4). Note: Make a gradual half-turn L (CCW) during meas 3-4.
5-8		Repeat meas 1-4 with opp ftwk and direction (beg L).
9-16		Repeat meas 1-8. End meas 16 with R touch and lift R leg with bent knee.
	II.	FIGURE II.
1		Lift L heel (ct 1); step R slightly to R (ct 2); step L in front of R (ct 3); step R in place (ct 4).
2		Repeat meas 1 with opp ftwk and direction.
3		Facing and moving diag R, lift L heel (ct 1); step R to R (ct 3; lift R heel; step L in front of R (ct 4).

Cazino — continued

- 4 Repeat meas 3.
- 5-6 Repeat meas 1-2.
- 7 Repeat meas 1.
- 8 Step diag L on L (ct 1); step R in place (ct 2); step L in front of R (ct 3); step R in place (ct 4).
- 9-14 Repeat meas 1-6 with opp ftwk and direction.
- 15 Lift R heel (ct 1); step L slightly L and bkwd (ct 2); step R in front of L; step L in place (ct 4).
- 16 Step R in front (ct 1); step L in place (ct 2); step R in front (ct 3); step L in place (ct 4).
Note: Make a full turn L (CCW) during meas 15-16.
- III. FIGURE III.
- 1 Lift L heel (ct 1); step on R slightly R (ct 2); step L in front of R (ct 3); step R in place (ct 4).
- 2 Lift R heel (ct 1); step L slightly L (ct 2); step R in front of L (ct 3); step L slightly L (ct 4).
- 3 Facing diag L, stamp R slightly in front of L (ct 1); lift L heel (ct 2); facing ctr, stamp R slightly to R (ct &); facing diag R, heavy step with wt R diagR (ct 3); step swd on L near R (ct 4).
- 4 Step R in place (ct 1); stamp L slightly in front of R (ct 2); step L slightly L, body facing ctr (ct 3); stamp R slightly in front (ct 4).
- 5-7 Repeat meas 1-3.
- 8 Step R diag R (ct 1); scuff L (flat ft) (ct 2); step L twd ctr (ct 3); hold (ct 4).
Now moving in individual small circle (CCW) for meas 9-12.
- 9 Facing ctr, step ball of R ft to R (ct 1); step L in front of R while bending L knee (ct 2); step on ball of R ft to R (ct 3); step L in front of R while bending on L knee (ct 4).
- 10 Step R to R while facing CCW (ct 1); scuff L (flat ft) near R moving CCW (ct 2); step L fwd (ct 3); scuff R fwd (ct 4).
- 11-12 Repeat meas 9-10.
- 13 Repeat meas 9.
- 14 Facing ctr, step R to R (ct 1); stamp L slightly in front of R (ct 2); step L near R (ct 3); scuff R near L (ct 4).
- 15 Lift L heel while raising slightly R in front (ct 1); step R slightly bkwd (ct 2); step L in place (ct 3); scuff R (ct 4). Note: on cts 1-2, R leg extend (in the air) makes half circle from front to back (CW).
- 16 Lift L heel while raising slightly R in front (ct 1); step R slightly bkwd (ct 2); step L in place (ct 3); hold and clap hands together in front (optional) (ct 4).

Cazino — continued

IV. FIGURE IV.

- 1 Facing ctr, lift L heel (ct 1); step R slightly to R (ct 2); step L in front of R (ct 3); step R in place (ct 4).
- 2 Repeat meas with opp ftwk and direction.
- 3 Step R fwd (ct 1); scuff L (ct 2); step L fwd (ct 3); scuff R (ct 4).
- 4 Repeat meas 3.
- 5-6 Repeat meas 1-2.
- 7 Lift L heel (ct 1); step R slightly to R bkwd (ct 2); step L in front (ct 3); step R in place (ct 4).
- 8 Step L fwd (ct 1); step R in place (ct 2); step L fwd (ct 3); step R in place (ct 4).
Note: Gradually make one full turn R (CW) during mea 7-8.
- 9-10 Repeat 1-2 with opp ftwk.
- 11 Lift R heel (ct 1); step L bkwd (ct 2); lift L heel (ct 3); step R bkwd (ct 4).
- 12 Repeat meas 11.
- 13-14 Repeat meas 1-2 with opp ftwk.
- 15-16 Repeat measures 7-8 with opp ftwk and direction (making one full turn L, CCW).
Note: After last measure, add one count: Step R next to L to end the dance.

Sequence: Introduction +
Fig I, Fig II, Fig III
Fig I, Fig II, Fig III
Fig I, Fig II, Fig IV

Presented by Cristian Florescu and Sonia Dion

Hora ca la Neamț

(Romania)

This dance is from Moldova, Romania.

Pronunciation: HOH-rah cah lah NAHMTS

Music: 2/4 meter *Sonia and Cristian, Romanian Folklore, Track 15*

Formation: Closed mixed circle of dancers facing center, hands joined in W-pos.

Steps & Styling: Bouncy, with “happy” knees.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-16		INTRODUCTION. No action.
	I.	IN AND OUT.
1		Beg R, two steps fwd twd ctr (cts 1, 2).
2		Step R fwd (ct 1); touch L next to R (ct 2).
3		Bg L, two step bkwd (cts 1, 2).
4		Step L bkwd (ct 1); lift L heel while raising R slightly in front with knee bent (ct 2).
5		Step R in front of L (ct 1); lift R heel while raising L ft slightly in back with knee bent (ct 2).
6		Step L in place (ct 1); lift L heel while raising R slightly in front with knee bent (ct 2).
7		Step R next to L (ct 1); step L in place (ct &); step R in place (ct 2).
8		Heavy step L in place (ct 1); hold (ct 2).
9-15		Repeat meas 1-7.
16		Stamp L in place without taking wt (ct 1); hold (ct 2).
	II.	FIGURE II.
1		Beg L, step-together-step moving fwd CCW (cts 1, &, 2).
2		Repeat meas 1 with opp ftwk, continuing fwd.
3		Repeat meas 1.
4-6		Turning approx. half-turn L to face CW while bringing hands down to V-pos, walk six steps bkwd, still moving CCW.
7		Step R bkwd and face ctr, bringing arms up to W-pos (ct 1); step L next to R (ct &); step R in place (ct 1); stamp L in place (ct &).
8		Three steps (L, R, L) in place (cts 1, &, 2).
9-16		Repeat meas 1-8 with opp ftwk and direction (beg R and moving CW).

Hora ca la Neamt — continued

III. BATUTA (facing ctr).

- 1 Stamp L in place (ct 1); step L slightly L (cts 2, &); stamp R in place (cts &).
 2 Step R slightly R (ct 1); step L in place (ct 2).
 Note: rhythm of measures 1-2 = Q-S-Q-S-S
 3 Step R heel to R (ct 1); step L next to R (ct &); step R heel to R (ct 2); step L next to R (ct &).
 4 Step on R heel to R (ct 1); step L next to R (ct &); step R to R (ct 2).
 5-12 Repeat meas 1-4 twice.
 13-15 Repeat meas 1-3.
 16 Two heavy steps (R, L) in place (cts 1, 2).

IV. FIGURE IV.

- 1 Step R to R while body and arms sway to R, with ft in second pos but wt on R (ct 1); small bounce with R knee (ct 2).
 2 Shift wt to L while arms sway L, ft remaining in second pos (ct 1); small bounce with L knee (ct 2).
 3 Sway R while body and arms sway to R (ct 1); sway L while body and arms sway to the L (ct 2).
 4-5 Grapevine turning body slightly and moving L: step R in front of L (ct 1); step L to L (ct 2); step R behind L (ct 1); step L to L (ct 2).
 6 Still moving L, three flat-footed running steps (R, L, R) slightly diag to L (cts 1, 2), hands doing tiny circles (up first, twd ctr of circle); stamp L next to R (ct &).
 7 Repeat meas 6 with opp ftwk.
 8 Repeat meas 6, but hold on ct & (not a stamp).
 9-16 Repeat measures 1-8 with opp ftwk and direction.

Sequence:

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

Presented by Cristian Florescu and Sonia Dion

Hora din Humor

(Romania)

This dance is from Bucovina.

Pronunciation: HOH-rah deen HOO-mohr Translation:

Music: 2/4 meter *Sonia and Cristian, Romanian Folklore, Track 2.*

Formation: Closed circle of dancers facing slightly R, hands joined in W-pos.

Steps & Styling: Bouncy knees. Emphasis is on the “up” movement, so straighten knees on the beat, and bend on the off beat.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-16		INTRODUCTION. No action.
1		Step R fwd (ct 1); touch ball of L ball near R (ct 2).
2		Repeat meas 1 with opp ftwk.
3		Two steps (R, L) fwd (cts 1, 2).
4		Step R to R while facing ctr (ct 1); touch ball of L next to R (ct 2). Note: During meas 1-4, the circle becomes smaller.
5		Step L to L, facing slightly diag L (ct 1); touch ball of R ball next to L (cts 2).
6		Step R in front of L (ct 1); step L to L while facing ctr (ct 2); step R next to L while facing diag R (ct &).
7		Step L bkwd facing diag R (ct 1); step R bkwd facing diag R (ct 2).
8		Step L bkwd (ct 1); touch ball of R ball next to L (ct 2). Note: During meas 5-8, the circle returns to the original size.

Sequence: Repeat pattern presented above until the end of the music.

Presented by Cristian Florescu and Sonia Dion

Hora evreiasca

(Romania)

This dance is from Bessarabia, Moldova.

Pronunciation: HOH-rah eh-veh-YAHSS-kuh Translation: Like a Jewish dance

Music: 2/4 meter *Sonia and Cristian, Romanian Folklore, Track 12*

Formation: Mixed circle of dancers, hands joined in W-pos.

Steps & Styling:

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-8	INTRODUCTION. No action.	
1	Step R to R (ct 1); step L in front of R (ct 2).	
2	Step R to R (ct 1); raise L leg while doing a small downward kick in front with L (ct 2).	
3	Repeat meas 2 with opp ftwk and direction.	

Music speeds up. At the end of the dance, step L next to L.

Presented by Cristian Florescu and Sonia Dion

Hora lui Colea

(Romania)

This dance is from Dobrogea.

Pronunciation: HOH-rah loo ee KOH-leh Translation: Hora from Colea

Music: 7/16 meter *Sonia and Cristian, Romanian Folklore, Track 11*

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

Steps & Styling: Échappé: A small jump on both feet, ft apart.

<u>Meas</u>	<u>7/16 meter</u>	<u>Pattern</u>
1-8		INTRODUCTION. No action.
	I.	PLIMBAREA (PROMENADE) – MOVING CCW.
1		Facing and moving slightly CCW, step R (cts 1-2); step L next to R (cts 3-4); step R (cts 5-7).
2		Repeat meas 1 with opp ftwk.
3		Facing ctr and swinging arms down to V-pos, take a large step R to R (cts 1-4); step L behind R (cts 5-7).
4		Swinging arms up to W-pos, step R to R (cts 1-4); step L in front of R (cts 5-7).
5-8		Repeat meas 1-4.
	II.	SCHIOAPA (LIMPING).
1		Repeat Fig I, meas 1.
2		Step L twd ctr (cts 1-2); step R next to L (cts 3-4); step L slightly diag L (cts 5-7). Note: Meas 1-2 make a gradual curve from R to L.
3		Step R in front of L while swinging arms down until in back (cts 1-4) with optional shout: “Una!”; step L to L, bending L knee and slightly raising R, with knee slightly bent, in front (cts 5-7), and swinging straight arms in front at hip level.
4		Repeat meas 3. Optional shout: “Doua!” (cts 1-4).
5		Step R bkwd while swinging arms up to W-pos (cts 1-2); step L next to R (cts 3-4); step R bkwd (cts 5-7).
6		Repeat meas 5 with opp ftwk.
7		Lift L heel while making a “reverse bicycle kick” with R in front (cts 1-2); touch R heel near L (cts 3-4); step R in place (cts 5-7).
8		Step L in place (cts 1-4); step R in place (cts 5-7).
9-10		Repeat meas 1-2 with opp ftwk and direction. Note: Meas 1-2 make a gradual curve from L to R.
11-12		Repeat meas 3-4 with opp ftwk and directions. Optional shout: “Una!” (meas 11, cts 1-4) and “Doua!” (meas 12, cts 1-4).

Hora lui Colea — continued

- 13 Repeat meas 3 with opp ftwk and direction. Optional shout: “Trei!” (cts 1-4).
- 14-15 Repeat meas 5-6 with opp ftwk and direction.
- 16 Repeat meas 7 with opp ftwk and direction.
- III. FIGURE III.
- 1 Lift L heel and beg swinging arms down (cts 1-2); step R to R while arms continue moving down (cts 3-4); step L in front of R while arms move bkwd (cts 5-7).
- 2 Facing ctr, step on to R while bringing arms up in W-pos (cts 1-2); step L next to R (cts 3-4); step R in place (cts 5-7).
- 3 Step L in place (cts 1-2); step R in place (cts 3-4); step L in place (cts 5-7).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 Lift L heel while raising R in front slightly diag R (cts 1-2); standing on L, touch R heel diag R with leg extended straight (cts 3-4); touch R heel in front, keeping R leg extended (cts 5-7).
- 10 Small step R to R (cts 1-2); step L behind R (cts 3-4); very small step R slightly to R (cts 5-7).
- 11-12 Repeat meas 9-10 with opp ftwk and direction.
- 13 Lift L heel while raising R in front (cts 1-2); touch R heel next to L (cts 3-4); step R in place (cts 5-7).
- 14 Repeat meas 13 with opp ftwk.
- 15 Échappé (cts 1-2); jump in place, bringing ft together (cts 3-4); échappé (cts 5-7).
- 16 Jump in place, bringing ft together (cts 1-2); Échappé (cts 3-4); jump in place, bringing ft together (cts 5-7).
- Note: On the last measure of the dance, jump in place and bring ft together (cts 1-2)

Sequence: (Fig I, Fig II, Fig I, Fig III) three times.

Presented by Cristian Florescu and Sonia Dion

Joc din Gântaga

(Romania)

This dance is from Hunedoara, Transylvania.

Pronunciation: ZHOK deen geun-TSAH-gah

Music: 2/4 meter *Sonia and Cristian, Romanian Folklore, Track 9*

Formation: Cpls spread around the dance floor, M and W facing each other, hands on ptr's shldr. M's arms are outside of the W's arms. This dance could also be done in threesome or foursome sets, hands on neighbor's shldr.

Steps & Styling: Erect and proud.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-16		INTRODUCTION. No action.
	I.	SIDE TO SIDE.
1		Step R to R (ct 1); step L next to R (ct 2).
2		Step R to R (ct 1); step L next to R (ct &); step R in place (ct 2). Couple or set rotates CCW during meas 1-2.
3		Repeat meas 1-2 with opp ftwk and direction. Couple or set rotates CW during meas 1-2.
4		Repeat meas 1-4.
	II.	WALKING CCW.
1-3		Six walking steps starting R heel, one step per ct, facing diag R and moving CCW.
4		Step R to R while turning ¼ L to face ptr (ct 1); step L next to R (ct &); step R in place (ct 2).
5-8		Repeat meas 4 with opp ftwk and direction.
	III.	FIGURE III.
1		Step R to R (ct 1); step L next to R (ct &); step R in place (ct 2).
2		Step L to L (ct 1); step R next to L (ct &); step L in place (ct 2).
3		Large step R diag R (ct 1, &); step L in front of R (ct &); step R (ct 2).
4		Step L in front of R (ct 1); step R (ct &); step L in front of R (ct 2).
5-16		Repeat meas 1-4 three times.

Sequence: (Fig I, Fig II, Fig III) four times. On last meas of dance, step L in front of R (ct 1); step R next to L with a clicking of the heels (ct 2).

Presented by Cristian Florescu and Sonia Dion

Jocul moșilor

(Romania)

This dance is from Maramureș.

Pronunciation: ZHOK-ool moh-shee-LOHR Translation: Dance of the Grandpa

Music: 2/4 meter *Sonia and Cristian, Romanian Folklore, Track 14*

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

Steps & Styling: Done with flat foot. Upper body can be erect or bent over like an old man.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-8	INTRODUCTION. No action.	
	I. PROMENADE.	
1	Two walking steps fwd beg R (cts 1, 2)	
2	Step-together-step fwd beg R (cts 1, &, 2).	
3-4	Repeat meas 1-2 with opp ftwk.	
5-8	Repeat meas 1-4.	
	II. BĂTUTA	
1	Turning to face ctr, step R to R (ct 1); step L next to R (ct &); step R to R (ct 2).	
2	Two heavy stamps with L in place (cts 1, 2). Optional shout: "Hey! Hey!"	
3	Step L to L (ct 1); step R next to L (ct &); step L to L (ct 2).	
4	Three heavy stamps with R in place (cts 1, &, 2). Optional shout: "Ho! Ho! Ho!"	
5-8	Repeat meas 1-4.	

Presented by Cristian Florescu and Sonia Dion

Terkishe Freilach

(Romania)

This dance is from Moldova.

Pronunciation: TEHR-keesh FRAY-lahk Translation: Turkish Party

Music: 2/4 meter *Sonia and Cristian, Romanian Folklore, Track 3*

Formation: Mixed circle of dancers facing slightly R, hands joined in an expanded fwd W-pos.

Steps & Styling: Rond-de-jambe: Move free ft in a half-circle from front to back.

Meas 2/4 meter

Pattern

FIRST HORA (slow).

1-8 INTRODUCTION. No action.

I. FACING SLIGHTLY R, MOVING CCW.

1-2 Two slow walking steps beg R, one step per meas, moving CCW.

3-4 Step-together-step beg R, moving CCW.

5 Step L in front of R.

6 Large step R twd ctr (ct 1); step L in place (ct 2).

7 Step R next to L, taking wt onto both ft.

8 Two small bounces in place on both ft.

9-40 Repeat meas 1-8 four times.

II. FACING SLIGHTLY R, MOVING CCW.

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

2 Step R fwd (ct 1); lift R heel (ct 2).

3-4 Repeat meas 1-2 with opp ftwk.

5-6 Repeat meas 1-2, ending with L rond-de-jambe CCW.

7 Step L behind R while facing ctr (ct 1); large step R to R (ct 2).

8 Step L next to R (ct 1); hold (ct 2).

9-32 Repeat meas 1-8 three times.

TRANSITION FACING CENTER.

1 Sway R to R (ct 1); sway L to L (ct 2).

2 Touch R next to L (ct 1); hold (ct 2).

SECOND HORA (fast).

I. FIGURE I. Raise arms higher in expanded W-pos.

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

2 Step R to R (ct 1); lift R heel and raise L leg with knee bent slightly diag L (ct 2).

Terkishe Freilach — continued

- 3 Small step L to L (ct 1); lift L heel and raise R leg with knee bent slightly diag R (ct 2).
- 4-6 Repeat meas 1-3.
- 7 Repeat meas 1.
- 8 Step R to R (ct 1); lift R heel, bringing L in front with bent knee, and face slightly R (ct 2).

II. FIGURE II.

- 1 Step L in front of R, turning slightly R (ct 1); step R fwd (ct 2).
- 2-3 Repeat meas 1 twice.
- 4 Step L in front of R (ct 1); lift L heel while facing ctr (ct 2).
- 5 Two steps (R, L) twd ctr (cts 1, 2).
- 6 Step R twd ctr (ct 1); lift R heel (ct 2).
- 7 Two steps (L, R) bkwd (cts 1, 2).
- 8 Step L bkwd (ct 1); lift on L heel (ct 2).

Sequence:

First Dance (Slow Hora):

Fig I, Fig II, Transition, Fig I, Fig II (24 measures)

Second Dance (Fast Hora):

(Fig I, Fig II) x 9

Presented by Cristian Florescu and Sonia Dion

NOTES

BRUCE HAMILTON

England



English Country Dance Glossary

Steps and Patterns

Updated from *Steps and Styling* published by the Folk Dance Federation of CA, Inc.

- Arming:** Arm R: Ptrs move fwd, hook R arms at the elbow, turn once around CW, release arm hold, and move back to original position.
Arm L: Same action as Arm R, but hook L arm and turn CCW.
- Back-to-Back:** Facing dancers move fwd passing R shldr and move bkwd to place passing L shldr.
- Basket Swing:** Two Cpls: Men join hands behind women's backs; women rest hands on men's nearer shldr.
One man, two women: Man places his arms around the back of the women. Women rest near hands on man's nearer shldr, free hands around each other's back. With R in front of L, turn CW with a Buzz step
- Cast:** Dancer turns outward (away) from set or ptr in order to move to a designated place. If begun facing ptr, dancer turns the long way, e.g., turning up to move down.
- Change places:** Designated dancers exchange places passing R shldr and turning to the R to face each other.
- Corners:** The two other dancers that each active dancer faces when in the center of the set facing ptr across the set, M facing W line, and W facing M line. First corner is to the diagonal R and the second corner is to the diagonal L.
- Circle:** (Three-hands, four-hands, etc.) Dancers form a ring by joining hands (W-pos, a little below shldr level) and dance once around to the L with designated step (usually either Walking or Slipping). If the circle is to the R, the direction is specified. Three-hands involves three dancers, four-hands is four dancers, and so on.
Single-file Circle: Dancers form ring without hands and follow each other the designated number of places.
- Cross:** Specified dancers move across the set passing R shldr unless otherwise directed. Dancers might face each other or remain facing in traveling direction for the next figure.
- Double:** Duple time: Three light springy steps and a close in a specified direction (with weight or no weight); as in "fwd a double."
Triple time: Two steps and a close in specified direction.
- Fall Back:** Move bkwd as directed.
- Figure-8:** Designated Cpl crosses between standing Cpl, W going first, and dance around behind standing Cpl to opp pos (Half Figure-8); continue crossing up again and around to orig pos (Full Figure-8). Can begin casting down and crossing up.
- Gate:** Inactive Cpl turn active Cpl, R-hand pair turning CW, L-hand pair CCW; inactive person backs up, active person walks fwd. In each pair, both dancers face fwd, i.e., R hand joined with L.

English Country Dance Glossary—continued

Gipsy (Gypsy): Keeping eye contact, dancers move CW completely around one another and fall back to place.

Grand Square: Head Cpls face fwd: Side Cpls face each other:
 Walk fwd and turn to face each other; Back up and turn to face head pos;
 Back up and turn to face neighbor; Walk to head pos and turn to face ctr;
 Back up and turn to face orig pos; Walk fwd and turn to face neighbor;
 Walk fwd to orig pos. Back up to orig pos.
 Reverse by retracing steps.

Hands Across (Star): Two Cpls: Use hand-shake hold at approximately shldr level, holding hand of diagonally opposite person. There is no rule as to whose hands are on top. Giving some support, dancers move around in the direction they are facing.

Hey: (A weaving pattern)

Circular Hey: Even number of Cpls in circle, ptrs facing, W move CW, M CCW, passing R and L shldr alternately, and continue to original place. Unless specified, dancers pass without taking hands.

Hey for Three: Three people in line formation: #1 facing #2 and #3. All moving at the same time, describe a figure-8 pattern. All go around the figure-8 in the same direction (follow the leader). The Hey can begin by passing either R or L shldrs, depending on the dance.



Dancer #1	Dancer #2	Dancer #3
Curve CW passing R shldr with #2	Curve CW passing R shldr with #1	Curve CCW
Dance through center	Curve CW around #1's original place	Continue curve CCW
Curve CCW	Continue curve CW	Dance through the center passing behind #1
Curve CCW around #3's original place	Dance through (original place)	Curve CW around #1's original place

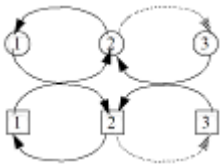
Continue moving in the figure-8 to return to original places.

Half Hey for Three: Only half of the Hey for Three is danced; ends change places and middle dancer ends back in the middle.

Dolphin Hey: A Hey for Three with the active Cpl moving as one unit. As the active Cpl comes around the end of the figure-8, they change places, the following ptr taking the lead. This repeats at the other end of the figure-8.

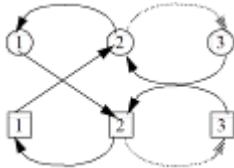
English Country Dance Glossary—continued

Mirror Hey:



Both sides dance a Hey for Three at the same time, M1 and M2 passing R shldr to begin the Hey (as described above); and W1 and W2 passing L shldr to begin. Cpl 1 begins by leading down the center, the second Cpl facing up and separating outside Cpl 1; Cpl 3 leads up the center and Cpl 1 separates to the outside around them. Ptrs continue to meet, moving to the center of the set and dance out around the ends of the set.

Crossover Mirror Hey:



Same as Mirror Hey except that Cpl 1 begins by crossing down, W passing in front of M, to dance the Hey for Three on the opposite side of the set.

Sheepskin Hey:

Danced by three Cpls, M in one line, W in another, ptrs facing. M line usually moves first. W line remains in place until M have returned to place.

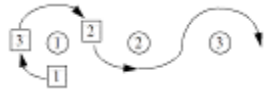
M Sheepskin Hey (skipping):



M1, followed by M2 and M3, dance across the top of the set and pass behind W1, between W1 and W2, in front of W2, and between W2 and W3. M1 and M2, upon reaching W3, pass CW around her.



M3, instead of following M2, passes CCW completely around W2 and faces up, thus becoming the leader.



M3, followed by M1 and M2, continue weaving to the top, and M2, who is last in line, instead of following M1 and M3, passes CCW around W2 and faces down, thus becoming the leader.



M2, followed by M3 and M1, continue weaving to the bottom, and M1, who is last in line, instead of following M3 and W2, passes CCW completely around W2 and faces up, thus becoming the leader again.



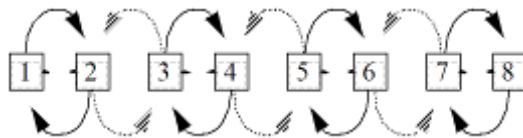
M1, followed by M2 and M3, continue weaving to the top of the W line.

M dance CW and around W1, dance down the outside of W line, across the bottom of set and up to original places.

W repeat action danced by M (mirror image) while M line remains in place.

Straight Hey:

Any number of Cpls in a single line, ptrs facing. Move up or down the line passing R and L shldr alternately. At end of line, curve CW to continue in same manner to original place.



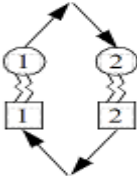
Hey for Four or Reel for Four

A Straight Hey for four people. Starting positions are designated in the individual dance descriptions.

Honor

M bow and W curtsy twd ptr.

English Country Dance Glossary—continued

- Ladies Chain** W advance with R arm extended, grasp R hand of other W approaching, and pull to pass by R shldr (cts 1-4), releasing R hands while passing. W extend L hand to M who has L hand extended. M guides W to his L side while he turns $\frac{1}{2}$ L to face the same direction as the W (cts 5-6). Joined L hands now extend in front of M's chest, and M's R hand is on W's lower back. Cpl rotates $\frac{1}{2}$ L using M as pivot point (cts 7-8), to end facing as the M was facing originally. An Open Ladies Chain is the same except that the turns with the men are ordinary L hand turns, i.e. both dancers face CCW and man's R hand is at his side.
- Lead** Cpl move fwd in designated direction (Up: twd top of set; Down: twd bottom of set).
- Poussette:** Cpls change places, moving CW out and back. Ptrs join both hands, arms extended at almost shldr level. Cpl 1 dance four steps out of the set, M going fwd and W bkwd and then dance into the other Cpl's place, M going bkwd, W fwd. At the same time, Cpl 2 dance four steps out of the set, W going fwd and M bkwd and then into other Cpl's place, M going fwd, W bkwd (Half Poussette). Continue the movement to return to original place (Full Poussette). This is sometimes done in CCW direction. In triple time, it takes three or six steps for each half poussette.
- 
- Rant Setting:** Hop on L (ct &); tap ball of R in front of L (ct 1); hop on L (ct &); step R in place (ct 2).
- Rant Step:** The step of the north of England, mainly Northumberland and County Durham. It is similar to a Polka step; very vibrant and danced to reel tunes.
R: Hop on L (optionally touching R in front of L) (ct &); step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2). Step alternates. Can be done traveling or in place.
- Rant Traveling Step:** R: The step of the north of England, mainly Northumberland and County Durham. It is similar to a Polka step; very vibrant and danced to reel tunes. Hop on L (ct &); step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2). The step alternates.
- Set:** Duple time: Small spring onto R to R; step on ball of L beside R; step on R in place and pause (QQS). Step is smooth and light. Repeat action to L to complete pattern. This is often done advancing toward ptr or corner.
Triple time: Same ftwk in three even cts, eliminating the pause.
- Siding:** A movement of courtesy, keeping eye contact with ptr.
- Siding (Cecil Sharp):** Moving in a CCW arc and beginning with the R, dance two steps fwd (cts 1,2), exchanging places with ptr; with one step, turn CCW to face (ct 3); bring both feet together (ct 4). To return, repeats cts 1-4 beginning with the L and moving CW. Step usually repeats.
- Side-by-Side Siding or Pat Shaw Siding:** Ptrs face and move fwd a Double bringing R shldr to R shldr; fall back a double. Repeat to L shldr.
Unless specified, use Cecil Sharp Siding.

English Country Dance Glossary—continued

- Skip Change of Step:** R: This is similar to the Scottish Skip Change of Step but is danced in a flatter style; often referred to as a “flat threesome step.” Hop on L (ct &); step fwd on R (ct 1); step on L near R heel (ct &) step fwd on R (ct 2). Bring L foot fwd, passing through at ankle level in preparation for the next step, which begins with hop on R.
- Slip:** (Slide-Close) A series of smooth steps, usually dance sideward. Slide the ball of the advancing foot taking weight and close the other foot taking weight.
- Slow Set and Honor:** Slow step to the R, bow or curtsy. Slow step to the L, bow or curtsy.
- Turn:** Rotate CW as a Cpl as specified in dance directions, with one hand or both, arms extended, rounded with elbows down. Dancers should give weight and maintain eye contact!
- Turn Single:** Turn in a small circle with four light, springy steps (CW)(R) unless otherwise specified). In triple time, three or six steps are used.
- Up a double:** Move fwd 1 meas and back 1 meas; ftwk is optional here. Often repeated. See “Double.”
- Waltz Setting Step:** Same footwork as setting in three even beats, eliminating the pause.

Styling

The body leads (center of gravity is out in front of the feet); 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 shldr level. Hands are taken in hand-shake position (forefingers to forefingers)—not thumb grip. The step is usually a “dance walk,” sometimes changing to a skipping step or Skip Change of Step for traveling farther. “Footwork” is seldom mentioned and never mandated.

Formation

- Longways set:** Line of M facing ptr across the set, M’s L shldrs to music. A duple minor is a set in which the dance pattern involves two cpls.
- Proper and improper:** This refers to the side of the dance. All are on the usual side to begin (proper); or some cpls are on the opposite side to begin (improper). Not a moral judgment!

In the following dance notations, all formations are proper unless otherwise specified.

In most of these dances, the “A” music is repeated and/or the “B” music is repeated. Measures for the second repetition are counted beginning with 1.

Christina

(England)

This dance and tune were written by Naomi Alexander and published in *Stafford Ruby Collection* (1992). The dance took 3rd prize in the Stafford folk club's 40th anniversary competition. "Christina" was Naomi's middle name.

Music: $2/2$ meter Bare Necessities, *Simple Pleasures*, Track 5;
Bare Necessities, *English Dances*, Track 5

Formation: Longways duple minor, improper.

Steps & Styling: See English Country Dance Glossary, page 68.

Meas $2/2$ meter

Pattern

- 2 notes INTRODUCTION. No action.
- I. SET AND TURN SINGLE, TURN; TURN, SET AND TURN SINGLE.
- A 1-8 With ptr, Set advancing and Turn Single back to place, and R-hand turn.
- A 1-8 With neighbor, L-hand turn, set and turn single.
- II. CIRCLE, HALF RIGHTS AND LEFTS, HALF POUSSETTE.
- B 1-4 Circle L halfway, Fall Back with neighbor. Neighbors may keep hands joined.
- 5-8 Half Rights and Lefts.
- B 1-4 Half Poussette (men push to begin).
- 5-8 1s lead up and cast back.

Dance repeats from the beginning.

Presented by Bruce Hamilton

Eastbourne Rover, The

(England)

Kevin Prigmore wrote this dance in 2010 to go with “The Serpent with Corners” by Thomas Bending (1999).

Kevin writes: I had the idea for this dance when I was at Eastbourne festival some years ago, and it just seems to work well with this great tune by Thomas Bending. Its popularity is spreading and it has also become known as *The Serpent Without Corners* which doesn't bother me. So long as people enjoy dancing it, that's fine. When calling it, I usually start by saying that the success or otherwise of this dance depends entirely on the first lady being awake, alert and ready for action at all times!

“An oblong garden, half a yard longer than wide, consists entirely of a gravel-walk, spirally arranged, a yard wide and 3,630 yards long ... like a serpent with corners.” Lewis Carroll, *A Tangled Tale: Knot IX*, 1880.

Music: 6/8 meter *Dances from the Greenery* (Jon Berger, Shira Kammen, Rebecca King), Track 14;
Bare Necessities *English Dances*, Track 13,
or any 3 x 32-bar jig.

Formation: 3-Cpl longways set

Steps & Styling: See English Country Dance Glossary, page 68.

Meas 6/8 meter

Pattern

2 notes INTRODUCTION. No action.

I. WOMEN DANCE AROUND; MEN DANCE AROUND.

A 1-8 (*Men stand still*) 1st woman crosses the set above her ptr, casts to below 3rd place, dances across the bottom of the set and up on her own side, *while* 2nd woman waits 2 bars, then crosses the set above her ptr and follows the 1st woman, *while* 3rd woman waits 4 bars, then crosses the set above her ptr and follows the other two. *All end in original places.*

A 1-8 The men do likewise, while the women stand still.

II. CIRCLE, HALF POUSSETTE.

B 1-8 1s and 2s Circle L, then Half Poussette CW.

B 1-8 1s and 3s Circle R, then Half Poussette CCW.

Dance repeats five times from the beginning such that each cpl is in the first position twice.

Presented by Bruce Hamilton

Geud Man of Ballangigh, The

(England)

From Playford, The Dancing Master [1698].

Music: 6/8 meter Music???

Formation: Longways duple minor

Steps & Styling: See English Country Dance Glossary, page 68.

Meas 6/8 meter

Pattern

- ?? INTRODUCTION. No action.
- I. LEAD THROUGH.
- A 1-4 First cpl lead down through the twos, separate and cast up to place.
5-8 First and second M lead through between their ptrs, separate and cast back to place.
- A 9-12 Second cpl lead up through the ones, separate and cast down to place.
13-16 W lead through M, returning to place as in meas 5-8.
- II. SET; CIRCLE HALF; FALL BACK; CROSS OVER.
- B 1-4 First M set advancing to 2nd W, and turn single back to place.
5-8 First W set advancing to 2nd M, and turn single back to place.
- B 9-12 Cpls 1 and 2 circle L half-way around.
13-14 Two M and two W retaining hands, fall back 4 steps.
15-16 All set, advancing to the line of the dance, then change places with ptrs, passing R shldr, to end proper and progressed.

Presented by Bruce Hamilton

Hit and Miss

(England)

This dance was published in Playford, *The Dancing Master* 1651-1728.

Music: 6/8 meter Bare Necessities, *A Playford Ball*, Track 15;
Bare Necessities, *English Dances*, Track 4

Formation: 1 Cpl facing 1 Cpl, lady on gent's right.

Steps & Styling: See English Country Dance Glossary, page 68.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
2 notes		INTRODUCTION. No action.
		I. FORWARD A DOUBLE AND BACK.
A	1-4	With near hands joined, dance fwd and back a Double.
	5-8	Repeat meas 1-4.
		<u>CHORUS</u>
B	1-4	With near hands joined, lead ptr in with near hands joined, lead opposite out. Turn twd each other, change hands and....
	5-8	...lead opposite back, then give R hand to ptr and fall back with ptr to place.
C	1-8	Circular Hey, 4 changes, no hands, skipping. Begin by facing ptr.
		<u>Note</u> : 4 changes in 6 bars.
		II. SIDING.
A	1-8	Side-by-side Siding with ptr.
		III. ARMING.
A	1-8	Arm R with ptr, then L.

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

In the 17th and 18th centuries, dancers would do this pattern and then stop. In modern times, we usually do the whole dance twice, and this recording goes twice through. End with Honor to ptr.

Presented by Bruce Hamilton

Miles of Smiles

(England)

Dave wrote the tune and dedicated it to his mother, Helen Wiesler, who grew up on a farm in southern Indiana called Mile of Smiles.

Music: $2/2$ meter Joseph Pimentel, Goldcrest Collection, 2012
Tune by Dave Wiesler, 2011

Formation: Longways duple minor

Steps & Styling: See English Country Dance Glossary, page 68.

<u>Meas</u>	<u>$2/2$ meter</u>	<u>Pattern</u>
??		INTRODUCTION. No action.
		I. SET; TURN SINGLE; TURN.
A	1-4	First corners set advancing, turn single R to place.
	5-8	First corners 2-hand turn.
A	9-16	Second corners repeat meas 1-8.
		II. CAST AND FOLLOW; TURN.
B	1-4	First W cast down, leading partner to 2nd place improper, while seconds move up on meas 3-4.
	5-8	Neighbors R-hand turn.
B	9-12	Second W cast down leading partner to 2nd place improper, while firsts move up on meas 11-12.
	13-14	All star R half-way, at which point all are progressed and proper.
	15-16	All turn single L.

Presented by Bruce Hamilton

Mr. Hamilton's Inauguration

(England)

This dance was written for Bruce Hamilton, new president of the Country Dance and Song Society as of May 11, 2006, and sharer of great visions. Think of the first half as compact and the second half expansive, rather than fast and slow.

Music: 9/8 meter Joseph Pimentel, Goldcrest Collection, 2015
Tune by Debbie Jackson, 2006

Formation: Longways duple minor, improper.

Steps & Styling: See English Country Dance Glossary, page 68.

Meas 6/8 meter

Pattern

- ?? INTRODUCTION. No action.
- I. TURN; CROSS.
- A 1-2 Neighbors L-hand turn once around.
- 3-4 Second corners Hole-in-the-Wall cross, passing L shldr.
- A 5-6 Partners R-hand turn once around (on the side).
- 7-8 First corners Hole-in-the-Wall cross, passing R shldr.
- II. TURN; SET AND TURN SINGLE; SINGLE-FILE PROMENADE.
- B 1-2 Circle L half way.
- 3-4 Partners two-hand turn half way.
- B 5 Open to face neighbors: set to the L.
- 6 Turn single over R shldr, into...
- 7-8 In foursome, single-file promenade CW half-way, to progressed positions, facing new neighbors to start again

Presented by Bruce Hamilton

Our Brief Encounters

(England)

Dance by Loretta Holz, in *Dancing Across the Atlantic* (2007). Loretta writes: “For Ken Crawford, a dear friend with whom I enjoy brief encounters, not just while doing English country dance, but also Scandinavian, contra, waltzes and swing dance.”

Music: 3/4 meter Flying Romanos, *Dancing Across the Atlantic*, Track ____
Trade Winds Waltz by Charlene Thomson

Formation: Longways duple minor set

Steps & Styling: See English Country Dance Glossary, page 68.

Meas 3/4 meter

Pattern

2 notes INTRODUCTION. No action.

I. CAST; STARS.

A 1-4 1s cast off (2s move up) meet below the 3s, face up and take inside hands.

Note: Loretta’s original directions say nothing about the 2s moving up, but she quotes Ruth Allmayer: “I like the 2nd Cpl to lead up and cloverleaf away to receive the actives into their stars” and adds “Good suggestion. Thanks, Ruth.”

5-8 1s dance up the middle to second place and dance 3-hand Stars with the same-sex dancers (*men LH, women RH*).

9-12 1s cross by L shldr (*lady in front of ptr*) and dance a Star on the other side: same hand for the 2s and 3s, other hand for the 1s. 1s finish in the middle, facing up, inside hands joined.

13-16 1s Lead to the top and cast to second place (*improper*).

II. LADIES CHAIN; 2-HAND TURN.

B 1-8 2s and 1s dance an Open Ladies Chain.

9-12 1s cross up through the 2s and dance to third place (*proper*). 3s move up.

13-16 All turn ptr with 2 hands.

Dance repeats twice.

Presented by Bruce Hamilton

Sally in Our Alley

(England)

Dance reconstructed by Jacqueline Schwab from Walsh, *The Complete Country Dancing Master* (1719).
Published in CDSS *News* issue 154, May/June 2000.

Music: 3/2 meter Bare Necessities, *Favorites of the Boston Centre*, Track 6.
(That's Jacqueline on the piano.)

Formation: Longways duple minor

Steps & Styling: See English Country Dance Glossary, page 68.

<u>Meas</u>	<u>3/2 meter</u>	<u>Pattern</u>
4 quick notes		INTRODUCTION. No action.
		I. HALF FIGURE-8.
A 1-4		1st corners dance a Half Figure-8: Cast behind neighbor, pass each other L shldr in ctr, R shldr around ptr, to change places. <i>This is fast.</i>
5-8		2nd corners repeat opposite: behind ptr, pass each other R shldr, L shldr around neighbor.
		II. BACK AND FORWARD; RIGHTS AND LEFTS; CHANGE; TURNS.
B 1-4		All Fall Back, come fwd, cross to own sides, and loop R to face ptr.
5-8		Rights and Lefts.
9		1st corner people (<i>in 2nd corner places</i>) change L shldr.
10		Others change R shldr.
11-12		All Circle L once round.
13-16		1s Cast off and 2-hand turn to own side <i>while</i> 2s 2-hand turn 1½, moving up to 1st place.
		<u>Note</u> : This is the modern practice. The reconstruction had the 2s move up and half-turn.

Dance repeats from the beginning.

Presented by Bruce Hamilton

Sapphire Sea

(England)

Dance by Christine Robb, not yet published.

Music: 2/2 meter Elixir, *Rampant*. Track 12, edited for FDC;
Bare Necessities, *English Dances*, Track 9;
Tom Kruskal's by Amelia Mason and Emily Troll.

Formation: Longways duple minor

Steps & Styling: See English Country Dance Glossary, page 68.

<u>Meas</u>	<u>2/2 meter</u>	<u>Pattern</u>
2 notes		INTRODUCTION. No action.
		I. CIRCLE 4; TURNS; CAST.
A 1-4		Circle 4 once around.
5-8		1st corners R-hand Turn.
9-12		2nd corners L-hand Turn.
13-16		1s Cast down into the middle of a line of 4 <i>while</i> 2s Lead up and Cast onto the ends. All face 2nd woman.
		II. DOLPHIN HEY; LINES UP AND BACK; GATE.
B 1-8		Dolphin Hey: 1s passing R shldr with 2nd woman to begin. Finish in line of four facing up. From caller's R to L: M2, M1, W1, W2.
9-12		Line Lead up a Double and Fall back.
13-16		2s Gate the 1s up approximately halfway, letting go early to drift into new circles for the next round.

Dance repeats from the beginning.

Presented by Bruce Hamilton

Shrewsbury Lasses

(England)

Shrewsbury Lasses is a set dance published in the *Apted Collection* in 1765. The dance was also presented by Marianne Taylor at the 1985 University of the Pacific Folk Dance Camp.

Music: 2/4 meter Bare Necessities, *At Home*, Track ____

Formation: Three cpls in longways set.

Steps & Styling: See English Country Dance Glossary, page 68.

<u>Meas</u>	<u>2/2 meter</u>	<u>Pattern</u>
2 notes		<u>INTRODUCTION</u> . No action.
		I. SLOW SET AND HONOR; 2-HAND TURN.
A 1-4		M1 Slow Set and Honor W2. W2 watches, not dancing.
	5-8	M1 and W2 turn once (CW) with a two-hand turn.
A 9-12		W1 Slow Set and Honor M2. M2 watches, not dancing.
	13-16	W1 and M2 turn once (CW) with a Two-hand Turn.
		II. CAST; CIRCLE 4; ACTIVES SKIP AROUND.
B 1-2		Cpl 1 Cast down as Cpl 2 lead up.
	3-6	Cpls 1 and 3 join hands and circle once L (CW).
	7-10	M1 skip up and around Cpl 2 (CW); W1 skip down and around Cpl 3 (CW). Both end in 2nd pos on the opp side of the set.
	11-12	Cpl 1 turn ½ (CW) with a Two-hand Turn to end on original side of the set. End facing down, retaining inside hands to begin next figure.
B 13-16		Cpl 3 cast up as Cpl 1 lead down.
	15-18	Cpls 3 and 2 join hands and circle once to L (CW).
	19-22	M3 skip up and around Cpl 2 (CW); W3 skip down and around Cpl 1 (CW). Both end in 2nd pos on the opp side of the set.
	23-24	Cpl 3 turn ½ (CW) with a Two-hand Turn to end on original side of the set.

Dance repeats with new cpl beginning the dance. This recording provides enough music for each cpl to lead the dance twice.

Presented by Bruce Hamilton

Softly Good Tummas

(England)

Dance by Nathaniel Kynaston c.1718. Published in Andrew Shaw, *The She Favourite* [2002].

Music: 2/2 meter Bare Necessities, *By Choice*, Track 4;
Bare Necessities, *English Dances*, Track 7

Formation: Longways duple minor

Steps & Styling: See English Country Dance Glossary, page 68.

Meas 2/2 meter

Pattern

1 note INTRODUCTION. No action.

I. CIRCLE; TURN SINGLE

A 1-4 1s and 2s Single-file dance two sides of a square CW, with two Doubles.

5-8 All meet in the ctr and Turn Single L back to (new) place, clapping on the second beat of bar 8.

A 1-8 Repeat, traveling around the square CCW and Turning Single R.

II. CAST; HALF RIGHTS AND LEFTS; FALL BACK; CROSS

B 1-4 1s Cast (*quickly*) to 2nd place, 2s Leading up. All set to ptr.

5-8 Half Rights and Lefts. Finish near ptr.

B 1-4 Fall back Setting, then cross over and turn R to face ptr.

5-8 1s R-hand Turn moving down into 2nd place. 2s (*long*) Cast up.

Dance repeats from the beginning.

Presented by Bruce Hamilton

Winter Solstice

(England)

This dance was written by Wendy Crouch and published in *English Dance & Song* v.58, no 3, 1996.

Music: 2/2 meter Bare Necessities, *Modern Treasures*, Track 12;
Bare Necessities, *English Dances*, Track 8
Early One Morning, traditional.

Formation: Square set with a cpl in the ctr facing up.

Steps & Styling: See English Country Dance Glossary, page 68.

Meas 2/2 meter

Pattern

2 notes INTRODUCTION. No action.

I. MIRROR HEY AND SIDE, SET, AND TURN SINGLE

A 1-8 Heads and center cpl dance a Mirror Hey for Three, middles separating to begin. **Meanwhile**, side cpls side (Sharp style), set and turn single.

A 1-8 Center cpl separate and dance out and up and through the sides to begin Heys for 3 with them. **Meanwhile**, head cpls side, set and turn single.

II. GRAND SQUARE; HALF PROMENADE

B 1-8 Grand Square. Heads and sides dance as usual. Center cpl face ptr and retire, face up and retire again, meet in 3rd place and lead up to home.

B 1-8 Center cpl Half Promenade (*passing L shdrs*) with the 1s, who then Half Promenade with the cpl on their left. Continue two more times, until the original 4s are in the ctr.

Dance repeats 4 times until orig cpl is back in the ctr.

Note: To avoid confusion, you may omit the “meanwhile” figure in both “A” parts.

Presented by Bruce Hamilton

NOTES

RADBOUD KOOP

Russia



Chetyre Dvora – Четыре двора

(Russia)

This dance was choreographed by Hennie Konings based on traditional steps and figures from the general Russian folk dance repertoire. The song is a well-known *chastushki*, the first part with a more-or-less standard text, and the final verses that are invented by the singers themselves. The dance was first presented in Switzerland in 2007.

Pronunciation: cheh-TEE-ryeh dvah-RAH Translation: Four “yards.” Taken from the first line of the accompanying song.

Music: 4/4 meter *Russian Folk Dances 2017*, Track 5

Formation: Cpls in a closed circle, facing center, M on W’s L, holding hands in V-pos.

Steps & Styling: Pripadanya: Step R to R with R knee bent (ct 1); step L behind R with L knee straight (ct 2). Can be done with opp ftwk and direction.

Pause step: Fall onto L ft, with knee bent (ct 1); step R whole ft next to L, with R knee in normal pos (ct 2).

Double Step: Three even steps in the rhythm QQS, slightly bouncing (cts 1, &, 2).

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-10		INTRODUCTION. No action. Beg wih chorus.
	I.	FROM CIRCLE TO CPLS.
1-4		Facing ctr, 8 Pripadanya beg R to R, one step per 2 cts. The final step L changes into a stamp L without wt.
5-8		Repeat meas 1-4 with opp ftwk and direction.
9		Double Step (R-L-R) twd ctr, leading with R shldr(cts 1, &, 2); Double Step (L-R-L) twd ctr, leading with L shldr(cts 3, &, 4).
10		Repeat meas 9 continuing twd ctr.
11		Stamp R slightly in front of L (no wt) and release hands (ct 1); hold with R on the floor (ct 2); clap hands in front twice (cts 3, 4).
12		4 steps (R-L-R-L) in place, one step per ct, while making a half-turn to face out (M turns to R, W to L).
13-14		Hands free, repeat meas 9-10, moving away from ctr and staying close to ptr.
15		Turn ¼ to face ptr. Repeat meas 11 (stamp, hold, clap twice).
16		M offers his R hand, palm up (cts 1-2); W puts L hand in M’s R, palm down (cts 3-4).
17		4 steps in place (R-L-R-L) while W turns L into M’s R arm. Cpl ends facing ctr.
18		M offers his L hand palm up by extending L arm horizontally fwd (cts 1-2); W places her R hand in M’s L palm down (cts 3-4).
19		Moving together, 3 steps (R-L-R) twd ctr (cts 1, 2, 3); stamp L next to R (ct 4).
20		Moving together, 4 steps (L-R-L-R) bkwd.

Chetyre Dvora — continued

II. PAUSE STEPS.

- 1-2 4 Pause steps fwd twd ctr.
 3-4 4 Pause steps in place while making a half-turn L as a cpl.
 5-6 4 Pause steps fwd away from the ctr.
 7-8 4 Pause steps in place, while turning $\frac{1}{4}$ L to face CCW.
 9-10 4 Pause steps fwd.
 11-12 4 Pause steps fwd while releasing hands and taking hands in Varsovienne-pos. Instead of final step, touch R next to L.

III. FROM CPLS TO CIRCLE.

- 1 4 steps (R-L-R-L) while changing places, ending facing each other. M goes to the R behind the W, W goes under M's R arm to the L in front of the M.
 2 2 stamps R in place, keeping L arms up and R arms down.
 3 4 steps (R-L-R-L) while changing places again, M going to L, W to R.
 4 2 stamps R in place, keeping R arms up and L arms down.
 5 3 steps (R-L-R) and stamp L while changing places again as in meas 1.
 6 3 steps (L-R-L) and stamp R while changing places again.
 7-8 Do-si-do with ptr using 8 steps starting R, M facing out, W facing in, fwd passing R shldr, bkwd passing L, end in the circle facing CCW, M behind W, no hands held.
 9 Moving CCW, 1 two-step (R-L-R) fwd. Note: The first step is on R heel with a straight knee (ct 1); step L next to R (ct &); heavy step R with bent knee (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
 10 Step on R heel fwd and slightly R (ct 1); keep R heel on the floor and come down to the whole R ft with accent and R knee bent (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
 11-12 Repeat action of meas 9-10.
 13 Turning to face ctr, take hands in V-pos in a circle, 4 steps (R-L-R-L) fwd twd ctr.
 14 2 stamps with R in place.
 15-16 Repeat of meas 13-14, stepping bkwd on meas 15.

Sequence: Repeat twice as written above. Optional ending: On meas 16, stamp R without wt (ct 1); chug L (ct 2); step R (ct &); repeat with opp ftwk (cts 3, &, 4). Stamp R (ct 1).

Presented by Radboud Koop
 From the program of Hennie Konings

Chetyre Dvora — continued

Lyrics

Derevnya, derevnya, chetyre dvora
 Chetyre dvora iz vorot vorota //2
 A na pyatyy dvor zhivyot milenkiy moy
 Daleko zhivyot, chasto vest' mne podayot
 A ya moloda vsyo dogadliva byla //2
 Pryalochku vzyala na sidelochku poshla

Barynya, barynya, sudarynya barynya //2

Pryast – ya ne pryala, tolko noch provela
 Pryalochku pod lavochku, sama s milym legla //2

Zarya zanyalas', ya s posteli podnyalas' //2
 Idu poutru, stariy brodit po dvoru:
 “Gde zh ty byla? Gde ty noch provela?”
 “Nigde ne byla, ya na pechke spala!”

Barynya, barynya, sudarynya barynya (2x)

Chastushki:

U menya na sarafane kosolapy petukhi
 A ya sama ne kosolana – kosolapy zhenikhi
 Menya miliy ne tseluyet: govorit kurnosaya
 A kak zhe ya ego tseluyu, chorta dlinnonosogo
 Moy milyonok zadayotsya shto krasiveye lyudey
 Priveli ego v konyushnyu – napugali loshadey
 Ya glyadela na beryozu, na beryozu beluyu
 Da ya takogo ukhazhora iz bumagi sdelayu

Village, village, four yards
 Four yards from gate to gate //2
 At the fifth yard lives my sweetheart
 He lives far away, but we often hear from him
 And I, young maiden, was considerate //2
 I took the spinning wheel and went there

*Barynya**, *barynya*, *sudarynya barynya* //2

I didn't spin, I only spent the night
 I put the spinning wheel under the sofa, and laid myself down
 with my sweetheart //2

The little sun rose, as I did from my bed //2
 The morning came, an old person asked me at the yard
 “Where were you? Where did you spend the night?”
 “Nowhere; I slept on the stove!”

Barynya, *barynya*, *sudarynya barynya* (2x)

Chastushki:

On my *sarafan*** I pictured roosters with crooked paws
 My legs are not crooked, but my boyfriend's are
 My sweetheart doesn't kiss me; he says I have a snub nose
 But how should I kiss him, with his long nose
 My sweetheart says he is more handsome than others
 We went to the stable and all horses were shocked
 I look at the birch tree, the white birch tree
 From paper I can make a sweetheart like you

* Barynya = litt. old word for a woman of certain standard, living at a farm. Often used in folk songs for rhythmical verses or to fill up refrains.

** Sarafan = a piece of women's folk cloth; pinafore dress

Chetyre Dvora — continued

Russian

Деревня, деревня, четыре двора
 //Четыре двора из ворот ворота //2
 А на пятый двор живёт миленький мой
 Далеко живёт, часто весть мне подаёт
 //А я молода всё догадлива была //2
 Прялочку взяла на сиделочку пошла

Барыня, барыня, сударыня барыня (2x)

Прясть – я не пряла, только ночь провела
 //Прялочку под лавочку, сама с милым легла //2
 //Заря занялась, я с постели поднялась //2
 Иду поутру, старый бродит по двору:
 “Где ж ты была? Где ты ночь провела?”
 “Нигде не была, я на печке спала!”

Барыня, барыня, сударыня барыня (2x)

Частушки:

У меня на сарафане косолапы петухи.
 А я сама не косолапа – косолапы женихи!
 Меня милый не целует: говорит, - курносая!
 А как же я его целую, чёрта длинноносого?!
 Мой милёнок задаётся, что красивее людей.
 Привели его в конюшню – напугали лошадей!
 Я глядела на берёзу, на берёзу белую.
 Да я такого ухажёра из бумаги сделаю!

Gdovskaya kadril – Гдовская кадрили

(Russia)

As a dance type, the kadril (quadrille) was first introduced in ballrooms in Russian cities in the 19th century as a result of upper-class connections with France and other western European countries. Later it became popular among all parts of the population, in villages as well as in the countryside. Before the quadrille, with its fixed figures, sequences and dance and music forms, Russians always danced in an improvisational fashion. For them, the most remarkable element of a quadrille was the fact that the figures were fixed, not so much the quadratic shape of the original French quadrille. As a result, Russians named dances in other shapes, like Cpls on a line, also “quadrille.” Now, even dances in a circle can be called a quadrille.

Like the French quadrilles, Russian quadrilles usually consist of a series of separate dances (3 to 5), each with its own figure, steps, melody and (sometimes) formation. In other cases, different figures are danced to the same music. The music of this kadril is from Gdov, a town in Pskovskaya oblast in north-western Russia on lake Chudskoye, some 200 km southwest of St. Petersburg on the border with Estonia. The dance was arranged by Hennie Konings and consists of general kadril figures, danced in city or ballroom style. The dance was first presented at a workshop in Switzerland in 1991.

Pronunciation: GDOHV-skah-yah kah-DREEL Translation: Kadril from the town of Gdov
 Music: 4/4 meter *Russian Folk Dances* 2017, Track 17
 Formation: 4 cpls in a square, Cpl 2 across from Cpl 1, Cpl 3 L of Cpl 1, Cpl 4 across from Cpl 3. Inside hand of each cpl in V-pos.
 Steps & Styling: California Twirl: Standing side by side, hands joined and down, with M on W's L, raise the joined hands to form an arch. M walks to his R and makes a ¼ turn R while allowing the W to walk to her L under the arch and make a ¼ turn L. M and W are now in the same relative position, but facing the opposite direction.

<u>Counts</u>	<u>4/4 meter</u>	<u>Pattern</u>
	I.	INTRODUCTION.
1-16		Hold, no action (cts 1-6); bow to ptr (cts 7-13); Cpl 1 slowly raises arms to starting pos of Fig 1 (ct 14...).
	II.	GREETING (Single cpl).
1-2		Cpl 1: Arms extended diag sdwd and fwd (just below horizontal), elbows almost straight, palms up ('inviting' pos). Ptrs are not too close, inside hand held. Beg R, walk fwd to opp cpl 7 steps and stamp L (no wt), while greeting (slight bow and nod) opp cpl. Dancers can do very small shldr movements fwd and back – R shldr with R ft, L shldr with L ft.
3-4		In same pos, Cpl 1 walks bkwd 7 steps beg L and stamps R.
5-8		Cpl 2 repeats meas 1-4. Lower hands when not dancing.
9-12		Cpl 3 repeats meas 1-4.
13-16		Cpl 4 repeats meas 1-4.

III. INTERMEZZO (all cpls).

- 1 Face ptr. M claps hands 3 times (QQS).
- 2 W turn R alone using 4 steps beg R (cts 1, 2, 3, 4).
- 3 M step 3 heavy steps in place beg R (cts 1, 2, 3); hold (ct 4).
- 4 M offers his R hand palm up (ct 1); W puts her L hand in M's hand palm down (ct 2); M stands in place while he turns W to her L into his R arm (W keeps R arm on top) with 2 steps (L, R) (cts 3, 4).
- 5-6 M with L arm out to side and W with R hand on waist (fingers closed), rotate L in place as a cpl (M bkwd, W fwd) with 7 steps beg R (cts 1-4 and cts 1-3); stamp L next to R (ct 4).
- 7-8 Repeat meas 5-6 with opp ftwk and direction, i.e., 7 steps beg L, rotating R (M fwd, W bkwd) and stamp R next to L.
- 9 Without changing arm positions, walk fwd twd ctr 3 steps beg R (cts 1, 2, 3); stamp L next to R (ct 4).
- 10 Repeat meas 9 with opp ftwk and direction, i.e., 3 steps bkwd beg L and stamp R.

IV. ROUNDS (two cpls).

- 1 Cpl 1 and Cpl 2 approach each other, moving fwd twd ctr with 4 steps beg R.
- 2 Cpl 1 and Cpl 2 take 4 steps in place, beg R, while W turns R and out of M's arm, ending in small circle of 4, hands in V-pos.
- 3-4 Beg R, walk 8 steps L, rotating the circle CW.
- 5-6 Repeat meas 4-5, but walk to R, rotating the circle CCW.
- 7 Repeat meas 2, but W turn L into M's R arm.
- 8 Beg R, Cpl 1 and Cpl 2 walk bkwd 4 steps to orig pos in the square.
- 9-12 All 4 cpls repeat meas 5-8 of Figure II, i.e., rotating L in place and rotating R in place.
- 13-20 Cpl 3 and Cpl 4 repeat meas 1-8.
- During meas 20, for Cpl 1 and Cpl 2, W turn R out of M's arm while for Cpl 3 and Cpl 4, W turn R out of M's arm on the last count.

V. ARCHES (all cpls).

During this figure, all movements are four steps fwd, beg R.

Gdovskaya kadril — continued

	<u>Cpl 1 and Cpl 2</u>	<u>Cpls 3 and 4</u>
1	With hands joined and down Cpl 1 and Cpl 2 approach each other with 4 steps, moving twd ctr.	Hold.
2	Back-to-back with ptr, take inside hands with corner (M1 with W2, M2 with W1), and take 4 steps twd Cpl 3 and Cpl 4.	Hold.
3	Making an arch by swinging inside hands bkwd and up, 4 steps fwd allowing Cpl 3 and Cpl 4 to pass under the arch, and immediately do a California Twirl to face into the square.	Cpl 3 and Cpl 4 pass under the arch with 4 steps, moving twd ctr of the square.
4	Hold.	Back-to-back with ptr, take inside hands with corner (M3 with W4, M4 with W3) and take 4 steps, twd position that Cpl 1 and Cpl2 vacated.
5	From new pos, approach the opp cpl moving twd ctr with 4 steps.	Do a California Twirl to face into square.
6	Back-to-back with ptr, take inside hands with corner and take 4 steps.	Hold.
7	Making an arch by swinging inside hands bkwd and up, 4 steps fwd allowing Cpl 3 and Cpl 4 to pass under the arch, and immediately do a California Twirl to face into the square.	Move twd ctr, passing under the arch made by the other cpls.
8	Hold.	Back-to-back with ptr, take inside hands with corner and take 4 steps fwd twd vacant position.
9	From new pos, approach the opp cpl moving twd ctr with 4 steps.	Do a California Twirl to face into square.
10	Back-to-back with ptr, take inside hands with corner and take 4 steps.	Hold.
11	Making an arch by swinging inside hands bkwd and up, 4 steps fwd allowing Cpl 3 and Cpl 4 to pass under the arch, and immediately do a California Twirl to face into the square.	Move twd ctr, passing under the arch made by the other cpls.
12	Hold.	Back-to-back with ptr, take inside hands with corner and take 4 steps fwd twd vacant position.

13	From new pos, approach the opp cpl moving twd ctr with 4 steps.	Do a California Twirl to face into square.
14	Back-to-back with ptr, take inside hands with corner and take 4 steps.	Hold.
15	Make an arch by swinging inside hand and bkwd, 4 steps fwd allowing Cpl 3 and Cpl 4 to pass under the arch, and immediately do a California Twirl to face into the square.	Move twd ctr, passing under the arch made by the other cpls.
16	Hold. Music slows down.	Music slows down, but Cpl 3 and Cpl 4 keep moving: back-to-back with ptr, take inside hands with corner and take 4 steps fwd twd vacant position and do a California Twirl to face into the square.

VI. WALKABOUT.

- 1 All 4 M take 4 steps, beg R, diag L twd W of corner cpl; all 4 W take 4 steps, beg R, while making a full turn L (CCW) in place.
- 2 Stamp R next to L (ct 1) (M optionally slapping R thigh or boot with R hand just before the stamp (ct &)); hold (ct 2); slight bow to each other (cts 3-4).
- 3-8 Repeat meas 1-2 three times, ending at home with orig ptr.
- 9-10 Facing ctr, cpls stand side-by-side with M on L, arms extended diag sdwd and fwd (just below horizontal), elbows almost straight, palms up ('inviting' pos), ptrs are not too close, inside hand held. As a cpl, one full rotation in place, M moving bkwd and W moving fwd, using 8 steps, beg R.
- All bow twd ptr.

Presented by Radboud Koop
From the program of Hennie Konings

Норак – Гопак

(Ukraine)

Hopak is a very famous and virtuoso Ukrainian folk dance. It is often used by folk dance ensembles as a spectacular final dance of the show. This version is arranged by Hennie Konings from typical Hopak basic steps in stage style. The dance was first presented during the Summer Dance Week in Germany in 2001. This version is danced to a humorous Ukrainian folk dance song.

Pronunciation: hoh-ПАHK

Translation:

Music: 2/4 meter

Russian Folk Dances 2017, Track 12

Formation: Closed circle, holding hands joined and down.

Steps & Styling: Krok krivoy (крок кривої) (curved step): Hop on L moving slightly to R while lifting R knee in front (ct 1); step R to R (ct &); step L next to R (ct 2). Can be done with opp ftwk and direction.

Pripadanya (припадання): Step R with knee bent (ct 1); step L behind R, L knee extended (ct &). Can be done with opp ftwk and direction.

Tinok (тинок) (Pas de Basque): Step R (ct 1); step L in front of R (ct &); step back onto R (ct 2). Legs are turned out, knees are slightly bent, all steps a little jumpy. Can be done with opp ftwk and direction.

Bigunets (бігунець) (running step): Just preceding the first step, extend R leg fwd, ft just above floor, knee extended (ct &); step fwd on ball of R ft (ct 1); step fwd on ball of L ft (ct &); step on ball of R ft while extending L leg fwd, ft just above floor, knee stretched (ct 2). Steps are performed sharply, as much as possible keeping ft fwd and stretching legs (as if kicking on each step). Upper body leans a little fwd, keeping back straight. Often repeated with opp ftwk.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-32	INTRODUCTION. No action. Start with vocal.	
	I. FIGURE I.	
1-7	Seven Krok krivoy steps moving sdwd CCW.	
8	Step R to R (ct 1); stamp L next to R (ct 2).	
9-16	Repeat 1-8 with opp ftwk and direction.	
17-19	Three Pripadanya steps R sdwd moving CCW.	
20	Repeat meas 8.	
21-24	Repeat 17-20 with opp ftwk and direction.	
	II. FIGURE II.	
1-2	Hands still joined, beg R, four steps fwd twd ctr while raising arms high.	
3-4	Releasing hands, repeat meas 1-2, moving bkwd and lowering arms in a wide curve to the side while releasing hands.	
5-8	Beg R, eight steps walking in a small circle CW starting off diag R, via outside, and ending facing ctr. Use all meas to bring hands down and on hips.	

Note: During meas 9-12, below, move fwd twd ctr.

- 9 Tinok step R, body turned slightly L, arms open to the side.
 10 Tinok step L, body turned slightly R, place hands on the hips again.
 11 Repeat action of meas 9.
 12 Tinok step L, body turned slightly R, put lower arms on top of each other (L on R).
 13-15 Repeat meas 9-11, i.e., three Tinok steps but remain in place, with body turning.
 16 Step L in place, body turned slightly R (ct 1); stamp R next to L, body turned slightly R (ct 2).
 17 Repeat meas 16 with opp ftwk and direction.
 18 Repeat meas 16.
 19-20 Repeat meas 17-18.
 21 Low hop (chug) L (ct ah); step R behind L (ct 1); low hop (chug) R (ct ah); step L behind R (ct 2).
 22-24 Repeat meas 21 three times. During meas 21-24, move bkwd away from ctr and slowly open arms to the sides. End facing CCW, placing hands on the hips fingers fwd.

III. FIGURE III.

- 1-8 Beg R, eight Bigunets fwd moving CCW.
 9 Turn $\frac{1}{4}$ L to face ctr. Hop L with R toe touching floor diag R, R leg turned in (ct 1); hop on L with R heel touching floor diag R, R leg turned out (ct 2).
 10 Hop on L while pulling R ft in front of L with R leg still turned out (ct 1); hop on L while stretching R leg diag R with R ft just above floor (ct 2).
 11-12 Repeat meas 9-10 with opp ftwk except leap onto R (meas 11, ct 1).
 13 Open arms to sides, palms diag upward. Step L in place, knee stretched (ct 1); step R next to L, knee stretched (ct &); step L with knee bent in place while extending R leg with knee stretched to the side (legs remain parallel) (ct 2).
 14 Repeat meas 13 with opp ftwk, body tilts R.
 15-16 Repeat action of meas 13-14.
 17-20 Facing CW (RLOD) place hands on the hips again. Beg L, four Bigunets steps fwd moving CW.
 21-23 Beg L, three Bigunets steps while moving in a small circle CCW, and ending facing ctr.
 24 Step R (ct 1); a heavy step on L next to R (ct 2).b

Sequence: (Fig I, Fig II, Fig III) twice, Fig I, Fig II meas 1-8 only.

Presented by Radboud Koop
 From the program of Hennie Konings

Lyrics:

Buli v mene u komori groshi – Були в мене у коморі гроші
The song for Hopak – Гопак

<u>Transliteration</u>	<u>Translation</u>	<u>Ukrainian</u>
Buli v mene u komori hroshi Ti piv i ya pila Ti kazav, a ya nosila Hroshi dlya miloho Alyoshi Hey! Hey! Ti piv i ya pila Ti kazav, a ya nosila Hroshi dlya miloho Alyoshi	In my storeroom I had pennies You and I drank You told me, and I gave The pennies to dearest Alyosha Hey! Hey! You and I drank You told me, and I gave The pennies to dearest Alyosha	Були в мене у коморі гроші Ти пив і я пила Ти казав, а я носила Гроші для милого Альоші Гей! Гей! Ти пив і я пила Ти казав, а я носила Гроші для милого Альоші
Buli v mene u komori hrushi Ti piv ... Hrushi dlya miloho Andryushi	In my storeroom I had pears You and I drank ... The pears to dearest Andryusha	Були в мене у коморі груші Ти пив ... Груші для милого Андрюші
Buli v mene u komori vishni Ti piv ... Vishni, poki voni ne viyshli	In my storeroom I had cherries You and I drank ... The cherries until they were gone	Були в мене у коморі вишні Ти пив ... Вишні, поки вони не вийшли
Bulo v mene u komori salo Ti piv ... Salo, poki yoho ne stalo	In my storeroom I had bacon You and I drank ... The bacon until it was gone	Було в мене у коморі сало Ти пив ... Сало, поки його не стало
Buli v mene u komori husi Ti piv ... Husi dlya milo-i Marusi	In my storeroom I had geese You and I drank ... The geese to dearest Marusha	Були в мене у коморі гуси Ти пив ... Гуси для милої Марусі
Buli v mene u komori bdzholi Ti piv ... Bdzholi dlya miloho Mikoli	In my storeroom I had bees You and I drank ... The bees to dearest Mikola	Були в мене у коморі бджоли Ти пив ... Бджоли для милого Миколи
Bulo v mene u komori pivo Ti piv ... Pivo dlya miloho Gavrila	In my storeroom I had beer You and I drank ... The beer to dearest Gavrila	Було в мене у коморі пиво Ти пив ... Пиво для милого Гаврила

Na pechke sizhu
(Russia)

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Pod dilikanye – Под диликанье

(Russia)

Chastushki are sung 4-line verses, originally often improvised on the spot. Sometimes, different verses tell a complete story, but more often each verse stands alone. Many *chastushki* are humorous and often satirical or jokingly towards villagers, friends or even leaders or politicians. During *chastushki* singing, performers and bystanders may perform simple steps and dance figures, especially during the instrumental interludes. In this dance, a specific but easy dance figure has been fixed by Hennie Konings to enable us to dance continuously. The “trampling” in meas 5-6 is characteristic of folk dances of southern Russia. Sometimes, dancers perform different rhythmical stamping steps at the same time, in this way together building a multi-voiced rhythmic sound. Another version is the “question-and-answer” type, where one person does a rhythm with his/her feet (the “question”) and the partner “answers” with something better or different. The latter version is reflected in this dance. This dance was first presented in Germany in 2008.

The original musical piece is called *Chastushki Pod Dilikanye*, which means “Chastushki with dilikanye,” the latter word most probably referring to the “dee-lee-dee-lee” sounds made by the singers at frequent places in the music. In any case, the word *dilikanye* does not have a specific meaning in Russian and is to be regarded as an onomatopoeic word.

Pronunciation: POHD dee-lee-KAHN-yeh

Music: 4/4 meter *Russian Folk Dances 2017*, Track 1

Formation: Pairs in a closed circle, holding hands in V-pos. L person of the pair is indicated by M, R person by W, although no M and W roles are intended in this dance.

All stamps in this dance are without weight.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-16	INTRODUCTION. No action.	
1	Beg R, 3 steps fwd twd ctr (cts 1-3); stamp L next to R (ct 4).	
2	Beg L, 3 steps bkwd (cts 1-3); stamp R next to L (ct 4).	
3	Release hands. Repeat steps of meas 1 in place while turning $\frac{1}{4}$ away from ptr, greeting neighbors.	
4	Repeat meas 2 in place while turning $\frac{1}{2}$ to face ptr and greeting ptr.	
5	M: 8 stamping steps in place, or any other improvised rhythm. W: hold.	
6	W: 7 stamping steps in place, or any other improvised rhythm. M: hold.	
7-10	Repeat action of meas 1-4.	
11	Facing ptr, beg R, 3 steps diag R, M away from ctr, W twd ctr (cts 1-3); double-stamp L (cts &, 4).	
12	Beg L, 3 steps diag L back to the circle (cts 1-3); double-stamp R (cts &, 4). All are now back-to-back with orig ptr, facing new ptr	

Sequence: Rejoin hands and repeat from beg with new ptr. End with meas 1-2.

Presented by Radboud Koop
From the program of Hennie Koningsc

Prikamskaya kadrelka – Прикамская кадселька

(Russia)

As a dance type, the kadril (quadrille) was first introduced in ballrooms in Russian cities in the 19th century as a result of upper-class connections with France and other western European countries. Later it became popular among all parts of the population, in villages as well as in the countryside. Before the quadrille, with its fixed figures, sequences and dance and music forms, Russians always danced in an improvisational fashion. For them, the most remarkable element of a quadrille was the fact that the figures were fixed, not so much the quadratic shape of the original French quadrille. As a result, Russians named dances in other shapes, like cpls on a line, also “quadrille.” Now, even dances in a circle can be called a quadrille.

Like the French quadrilles, Russian quadrilles usually consist of a series of separate dances (3 to 5), each with its own figure, steps, melody and (sometimes) formation. In other cases, different figures are danced to the same music. This kadril is a line quadrille from around the city of Perm in the Ural Mountains in eastern (European) Russia. It was learned from Olga Knyazeva, the founder of the dance group connected to the Ural Folk Choir. The dance was first presented at a Summer course in Switzerland in 1991.

Perm is situated on the Kama, a large river that rises in the Ural Mountains and flows into the Volga. *Pri* is a preposition meaning “at” or “by.” Prikamskaya therefore indicates the “region at the Kama river.” Kadrelka = “little kadril.” The dance is also known under the name “Na gore to kalina,” the first line of the accompanying song.

Pronunciation: pree-KAHM-skah-yah kah-DRYEHL-kah

Music: 2/4 meter

Russian Folk Dances 2017, Track 14

Note: The A-music consists of 7 meas of which meas 4 has only 1 ct. The A-music therefore has in total 13 cts (6.5 meas). The B-music consists of a regular 12 cts (6 meas). In the notes below, when meas 4 of the A-music is written, it is understood as consisting of 1 ct only.

Formation: Two lines of cpls opp each other, one line Cpl 1, other line Cpl 2.

Steps & Styling: Closed Dance Hold. M and W stand opp each other, but shifted slightly L so R shldr are approximately opposite. W puts both hands on M’s shldr. M’s L hand is on W’s upper R arm; M’s R hand, underneath W’s L arm, is on W’s back at the shldr blade.

Double Step: 3 steps in the rhythm QQS, slightly bouncing (cts 1, &, 2).

Ural Double Step (3 alternatives): Step R (ct 1); touch L ft slightly behind (ct &); step R while lifting L ft sharply behind (ct 2).

The L-touch on ct & can be performed in 3 different ways:

- ✓ With the ball of L ft taking wt quickly.
- ✓ Touching with the ball of the L ft without taking wt.
- ✓ Tapping with point of L toe.

In the latter two cases, the step R on ct 2 becomes a hop on R.

Prikamskaya kadrelka — continued

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-4		INTRODUCTION.
A1-7		No action.
B1-6		In Closed Dance Hold, beg R, take 12 steps, rotating CW in place. End facing opp line standing side by side, M on the L, hands joined in W-pos.
	I.	CROSS.
A1-4		Beg R, inside hands joined in W-pos, 7 steps fwd so cpls approach until close to opp cpl.
A5-7		W1 and W2 release hands with partner. Beg L, W take 3 Double Steps fwd passing L shldr into each other's place (cts 1-&-2; 1-&-2; 1-&-2). M hold.
B1		M step R to R and make a half-turn R to closely face corner (ct 1) and stamp L next to R (ct 2). W hold.
B2-3		Beg L, M take 3 small steps bkwd to stand next to own ptr (cts 1, 2; 1) and stamp R next to L (ct 2). W hold.
B4-6		Beg R, with inside hand in W-pos, all take 6 steps bkwd and end in the opp line, facing the other cpl.
A-B		Repeat meas A and B above, to end in orig place.
	II.	INTERMEZZO I.
B1-3		Inside hands are joined and both arms are extended diag fwd; ptrs are standing not too close. Beg R, take 5 steps in place, turning as a cpl ½ CCW (M moving bkwd, W fwd) to face away from other line of cpls (cts 1, 2; 1, 2; 1). Stamp L next to R (ct 2).
B4-6		Repeat B1-3 with opp ftwk and direction, rotating ½ CW as a cpl and end facing other line of cpls.
	III.	CIRCLE.
A1-4		Repeat Fig I, A1-4 (cpls approach).
A5-7		Beg L, take 6 steps (cts 1, 2; 1, 2; 1, 2), circling half to L (CW), while M join L hand to R hand with corner. M swing R arm bkwd and up, releasing ptr hand, while W turn slightly R to face corner and stay close to opp W almost touching L shldrs and almost back-to-back with ptr, M and W ending with both arms extended sdwd.
B1-3		In this pos, beg L, take 6 steps continue circling half to L (CW) (cts 1, 2; 1, 2; 1, 2).
B4-6		Beg L, in Closed Dance Hold with corner, take 5 steps back to line (cts 1, 2, 1, 2, 1), M moving fwd and W bkwd, turning and opening on meas 6 to end in orig cpl formation with corner. W are on their own side, M on opp side. Stamp R next to L (ct 2).
A-B		Repeat A-B, except in meas B6 the last ct is a step, not a stamp with R.

IV. INTERMEZZO II.

B1-3 Link L arm with ptr and, beg L, take 6 steps fwd (cts 1, 2; 1, 2; 1, 2) rotating CCW.

B4-6 Link R arm with ptr, and, beg L, take 5 steps fwd (cts 1, 2; 1, 2; 1) rotating CW, and stamp R next to L (ct 2).

V. R HANDS ACROSS.

A1-4 Repeat Fig I, A1-4 (cpls approach).

A5-7 M join R hand across, W put their R hands on top. Beg L, take 6 steps, rotating L (CW) half-way around (cts 1, 2; 1, 2; 1, 2).

B1-3 Release R handhold and, beg L, take 3 Ural Double Steps turning alone and bkwd to L, ending as cpls, M and W next to each other (cts 1-&-2; 1-&-2; 1-&-2).

B4-6 Beg R, 6 steps bkwd, falling back into the opp line (cts 1, 2; 1, 2; 1, 2).

A-B Repeat action of A-B to end in orig place.

VI. CLOSING.

B1-6 In Closed Dance Hold, beg R, take 12 steps rotating CW in place. End facing opp line standing side by side, M on the L, hands joined in W-pos.

Presented by Radboud Koop

From the program of Hennie Konings

Lyric

Na gore-to kalina – На горе-то калина

The song for Prikamskaya kadrelka – Прикамская кадрелька

Transliteration

Na gore-to kalina

Pod goroyu malina

Da shto zh komu delo, kalina

Da komu kakoye delo, malina

Tam devchata gulyali

Kalinushku lomali

Da shto zh komu delo, gulyali

Da komu kakoye delo, lomali

Vo puchochki vyazali

V kray dorozhki brosal

Da shto zh komu delo, vyazali

Da komu kakoye delo, brosal

Tut shol-proshol parenyok

Vsyo Andryusha shegolyok

Da shto zh komu delo, parenyok

Da komu kakoye delo, shegolyok

On kalinu sobiral

Tu na rechku pobrasal

Da shto zh komu delo, sobiral

Da komu kakoye delo, pobrasal

TranslationUp⁽¹⁾ stands a snowball-treeDown⁽²⁾ a raspberry-bush*Yeah well*⁽³⁾, snowball-tree*Who cares*⁽³⁾, raspberry-bush

Girls were walking there

Breaking twigs of the *kalina*

They bundled the twigs

Threw them on the roadside

A young fellow came strutting by

Andryusha, the dandy

He collected the twigs

And threw them in the river

Russian

На горе-то калина

под горою малина

Да что ж, кому дело, калина

Да кому какое дело, малина

Там девчата гуляли

калинушку ломали

Да что ж, кому дело, гуляли

Да кому какое дело, ломали

Во пучочки вязали

в край дорожки бросали

Да что ж, кому дело, вязали

Да кому какое дело, бросали

Тут шёл-прошёл паренёк

всё Андрюша щеголёк

Да что ж, кому дело, паренёк

Да кому какое дело, щеголёк

Он калину собирал

ту на речку побрасал

Да что ж, кому дело, собирал

Да кому какое дело, побрасал

(1) On top of the mountain

(2) At the foot of the mountain

(3) Meaningless words

Seyu-rassevayu – Сею-рассеваю
(Russia)

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So vyunom ya khozhu – Со вьюном я хожу

(Russia)

The song is a lyrical and arranged version of a famous game song, in which a boy in the ctr of the circle dances around, chooses a girl with his kerchief, leads her to the ctr and receives three kisses. Then the girl dances and picks out a boy, and so on. This game is in all kinds of variants known all over Russia and in many other countries. In the last line of the song the boy gives the wreath to his love, which is symbolized in the dance by the chain figure. The chain also refers to the stalks of the morning glory (*vyunok*) that wind CW around things.

Inspired by this game, Hennie Konings arranged this dance to the beautiful recording of the song by the Pyatnitsky Folk Ensemble from Moscow. Hennie dedicated this dance to Tatyana Ustinova, the late leader and choreographer of this ensemble, who preserved, as one of the few of the great 20th century Russian choreographers, regional style features in her works. The dance was first introduced in Germany in 2008.

Pronunciation: sah vyoo-NOHM yah khah-ZHOO Translation: “I go with the morning glory plant,”
the first line of the accompanying
song.

Music: 2/4 meter *Russian Folk Dances 2017, Track 7*

Formation: Circle of dancers, no handhold.

Steps & Styling: Walking Double-Step: 3 steps (QQS), where each step has basically the same spatial size, and each next step passes the previous one (no closing steps). The fwd movement of the body is constant, so there is no difference in body movement/speed between the Q and S steps, although there is obviously a difference in timing of these Q and S steps.

Double-Step: 3 steps (QQS) in place, often done while turning, but without fwd movement.

Meas 2/4 meter

Pattern

INTRODUCTION.

- 1-3 No action.
4-6 Bow fwd and down, and return to standing straight.
7, ct 1 only Turn to face CCW and place R hand on your heart (ct 1). Note: this meas has no ct 2.

I. THE DANCE.

- 1-5 Beg R, 10 slow steps fwd, keeping R hand on heart.
6 Step R fwd while turning $\frac{1}{4}$ to face ctr (ct 1); step L next to R taking wt (ct 2).
7-8 Beg R, 2 Walking Double-Steps fwd, twd ctr, joining hands in V-pos.
9 Step R in place (ct 1); touch L heel next to R (ct &); step L in place (ct 2); touch R heel next to R (ct &).
10-12 Repeat meas 7-9 moving bkwd, away from ctr.
13-18 Facing CCW, beg R, 6 Walking Double-Steps fwd, end facing ctr.

- 19-20 Beg R, 2 Walking Double-Steps fwd, twd ctr, coming shldr-to-shldr and lifting straight arms a little fwd.
- 21 Repeat meas 9 while keeping arms straight and slightly lifted in front.
- 22-23 Beg R, 2 Double-Steps in place, raising arms above head and turning $\frac{1}{4}$ R, and lowering L arm over head, ending with L hand on own R shldr (chain pos).
- 24 Repeat action of meas 9 in place while facing CCW.
- 25-30 Beg R 6 Walking Double-Steps fwd CCW.
- 31-32 Beg R, 2 Double-Steps in place while turning $\frac{1}{4}$ L to face ctr, returning arms in front, but keeping them a little lifted, as in meas 19-21.
- 33 Repeat meas 9.
- 34-35 Repeat meas 22-23, with the same ftwk, but turning $\frac{1}{4}$ L.
- 36 Repeat meas 9 in place while facing CW.
- 37-42 Beg R, 6 Walking Double-Steps fwd moving CW.
- 43 Beg R, Double-step in place while turning $\frac{1}{4}$ R to face ctr and return arms to V-pos, as in meas 19-21.
- 44-45 Beg L, 2 Walking Double-Steps bkwd away from ctr.
- 46-48 Release handhold. Beg L, 3 Walking Double-Steps while moving in a $\frac{3}{4}$ circle L and outward, ending facing CCW and placing R hand on heart again.

Sequence: Repeat dance once more from beg. End with hand on heart facing ctr, and bow.

Presented by Radboud Koop
From the program of Hennie Konings

Lyrics

<u>Transliteration</u>	<u>Translation</u>	<u>Russian</u>
So vyunom ya khozhu	I go with the ‘morning glory’	Со вьюном я хожу
S zolotym ya khozhu	With the golden I go	С золотым я хожу
Ya ne znayu kuda vyun polozhit’	I don’t know where I shall put it	Я не знаю куда вьюн положить
Ya ne znayu kuda vyun polozhit’	I don’t know where I shall put it	Я не знаю куда вьюн положить
Polozhu ya vyun	I will put the ‘morning glory’	Положу я вьюн
Polozhu ya vyun	I will put the ‘morning glory’	Положу я вьюн
Polozhu ya vyun na pravoye plecho	I will put the ‘morning glory’ on my right shoulder	Положу я вьюн на правое плечо
Polozhu ya vyun na pravoye plecho	I will put the ‘morning glory’ on my right shoulder	Положу я вьюн на правое плечо
A so pravovo	And with the right-	А со правого
A so pravovo	And with the right-	А со правого
A so pravovo na levo polozhu	And with the right I’ll put it on the left	А со правого на лево положу
A so pravovo na levo polozhu	And with the right I’ll put it on the left	А со правого на лево положу
So vyunom ya khozhu	I go with the ‘morning glory’	Со вьюном я хожу
S zolotym ya khozhu	With the golden I go	С золотым я хожу
Ya ne znayu kuda vyun polozhit’	I don’t know where I shall put it	Я не знаю куда вьюн положить
Ya ne znayu kuda vyun polozhit’	I don’t know where I shall put it	Я не знаю куда вьюн положить
Ya da devitse	I’ll give it to a nice girl	Я да девице
Raz krasavitse	A beautiful girl	Раз красавице
K svozey radushke s vyunom podaydu	I’ll give it to my love	К своей радужке с вьюном подайду
Rastseluyu, da venok podaryu	I kiss you, and give you the wreath	Расцелую, да веночек подарю

Vdol po Vologde – Вдоль по Вологде

(Russia)

The song, a poem by Olga Fokina set to music, is from the repertoire of the Northern Russian Folk Choir. The dance was choreographed by Hennie Konings based on traditional dance material. The dance was first presented at a workshop in London, England, in January 2013.

Pronunciation: vdohl poh VOH-lohg-dyeh Translation: “Along Vologda,” the title and first line of the song and poem. Vologda is a town in northern Russia.

Music: 2/4 meter *Russian Folk Dances 2017, Track 3*

Formation: Closed circle of dancers, hands joined in V-pos.

Steps & Styling: Walking Double-Step: 3 steps (QQS), where each step has basically the same spatial size, and each next step passes the previous one (no closing steps). The fwd movement of the body is constant, so there is no difference in body movement/speed between the Q and S steps, although there is obviously a difference in timing of these Q and S steps.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	I.	INTRODUCTION.
1-4		No action.
5-7		Bow fwd and down, and return to standing straight.
8		Step R a little R (ct 1); step L a little to L (ct 2).
9, ct 1		Touch R heel next to L, slightly bending knees. Note: this meas has no ct 2!
	I.	THE DANCE.
1		Facing ctr, step R to R while stretching up on a straight leg (ct 1); step L next to R, slightly bending L knee (ct 2).
2		Repeat meas 1.
3		Turn slightly to face diag CCW, beg R, 2 steps fwd, moving CCW (cts 1, 2).
4		Beg R, 1 Walking Double-Step fwd.
5		Beg L, 1 Walking Double-Step fwd.
6		Beg R, two quick steps fwd (ct 1, &); touch R heel fwd while slightly bending L knee (ct 2).
7		Beg R, two steps bkwd.
8		Step R bkwd (ct 1); touch L heel in front of R while slightly bending knee (ct 2).
9-10		Repeat meas 7-8 with opp ftwk, continuing moving bkwd.
11-14		Release hands, beg R, 4 Walking Double-Steps fwd, while making a small $\frac{3}{4}$ circle R moving R, out and back in, ending to facing ctr and joining hands in V-pos. Arms open into a palms-up, welcoming gesture, R hand leading into the turn.

15 Touch R heel next to L, slightly bending knees (ct 1). Note: this meas has no ct 2!

Sequence: After the introduction, dance as described above five times. End by closing R to L (not the heel) on meas 15 (ct 1). Bow on the “Okh!”

Presented by Radboud Koop

Lyrics

Transliteration

Vdol po Vologde – metel', metel',
metel'...
Da ne byla ya doma neskolko nedel'.

Vdol po Vologde metelitsa
Na menya, gulyonu, serditsya.

Oy, metelyushka, meti-meti-meti!
Da nam s tobou v odnu storonu idti.

Day-ko shagu poubavim-ko!
Po-khoroshemu pobayem-ko!

Ne tolkaysya, ne poddyorgivay na
l'du –
Vsyo ravno ya na koleni ne padu:
Pust' vinyatsya vinovatye,
Ya shastlivykh glaz ne spryatayu!

Ne strashay-ko po-pustomu, ne
strashay,
Posproshay, o chom zhelayesh, da
posproshay!
Ya pro Sashu – ya pro Sashu-to –
Rasskazhu, ne nado sprashivat'!

Oy, ot Vologdy, ot domu daleko
Da polyubila – ne zabyt' ego vekom:

Ne kakogo-nibud' vazhenku –
Zolotogo parnya Sashenku.
Okh!

Translation

A blizzard rages over
Vologda*...
I was away from home for a
couple of weeks

The blizzard over Vologda
Is angry with me, a reveller

Oy, little blizzard, keep raging!
Now we're going the same way
after all

Let's go more slow!
Let's talk calmly!

Don't push, don't pull me on the
ice –
I won't go on my knees
Let the guilty admit
I won't hide the happiness in my
eyes

It's useless to frighten me
Ask me many questions, ask me!
About Sasha, about Sasha
I will tell you, you don't have to
ask me!

Oy, far from Vologda, far away,
I fell in love – I'll never forget
him

Not just anybody
But a golden lad, little Sasha.
Okh!

Russian

Вдоль по Вологде – метель,
метель, метель...
Да не была я дома несколько
недель

Вдоль по Вологде метелица
На меня, гулёну, сердится

Ой, метелюшка, мети-мети-мети!
Да нам с тобою в одну сторону
идти

Дай-ко шагу поубавим-ко!
По-хорошему побаяем-ко!

Не толкайся, не поддёргивай на
льду –
Всё равно я на колени не паду:
Пусть винятся виноватые,
Я счастливых глаз не спрятаю!

Не страшай-ко по-пустому, не
стращай,
Поспрошай, о чём желаешь, да
поспрошай!
Я про Сашу – я про Сашу-то –
Расскажу, не надо спрашивать!

Ой, от Вологды, от дому далеко
Да полюбила – не забыть его
веком:

Не какого-нибудь важенку –
Золотого парня Сашеньку.
Ох!

* Vologda: a small town in northern Russia.

TONY PARKES

American Squares and Contras



American Square & Contra Dances

Presented by Tony Parkes

Squares and contras differ from many folk dances in one important respect: They are primarily about figures rather than steps. There is very little footwork beyond a basic walk, and even in communities where there is more elaborate footwork, the figures are the prime factor in defining the dance.

SQUARES. The United States and Canada cover an extremely large area, the equivalent of several European countries. Therefore, it's not surprising that there are different regional styles of square dancing (in addition to the codified "modern [so-called] Western" style). Most styles appear to be a blend of two traditions, which can be thought of as "across the set" and "around the set."

"Across the set" figures appear to have their roots in the ballrooms of Europe. The cotillion was fashionable in the 18th century, the quadrille (which is a series of cotillion figures) in the 19th. Basic movements such as "right and left" and "ladies chain" were used in many dances; if a dance had a unique sequence, it could often be described as a combination of common movements. As the term implies, these figures are danced by a pair of facing couples, often forming a series of grid or box shapes.

"Around the set" or "visiting" figures have long been popular in the American South, although they are found throughout the U.S. and Canada. Dance historian Phil Jamison has found evidence of multiple ethnic strains in their ancestry: English, Scottish, Irish, French, Native American, and African American. (The first "callers," in the early 19th century, appear to have been African-American.) In a square or large circle, one or more active couples visit their way around the set, dancing a four-person figure with each couple they meet. The figures usually involve circular movements; either one or two dancers walk around and between the others, or all four dancers move together in a circle or star. Typically each figure is unique and cannot be broken completely down into commonly used movements.

Two types of square dancing are widely popular among revivalists today (as distinguished from the organized "modern" square dance clubs, and also from isolated communities that preserve a distinctive local style). One is generally known as "Southern style" and consists primarily of the visiting figures referred to above. The other is what I think of as "neo-traditional," incorporating traits of several regional styles as well as borrowing a bit from the "modern" scene. Most callers in this style are careful to synchronize the dance movements with the phrases of the music, as was done in the cotillions and quadrilles and has always been done in contra dances. Even when they call, say, a square from the 1950s (when recreational square dancing flourished, eventually developing into the "modern" club movement) that was not originally phrased, they adapt it to fit the musical phrases. This is the style I grew up with, and the style in which I do 90% of my calling.

CONTRAS. American contra dances developed from the English country dance form known as "longways for as many as will." Most contra dances are in "duple minor" formation; that is, the long set is made up of two-couple groups. In each group, one couple (traditionally "active") progresses down the line while the other progresses upward, dancing with each couple they meet. Unlike squares, there is no home position in a contra.

American Square & Contra Dances — continued

Contras waned in popularity during the 19th century as squares gained favor. In most parts of the U.S. and Canada they had died out completely by the early 1900s, surviving only in rural New England and a few isolated areas in the Northeast. They were revived along with squares in the 1930s, primarily in the East, but also in folk dance groups elsewhere, notably in California. In the 1960s a new revival began among young people; it accelerated in the 1970s and has continued to this day. Practically every large city or college town now has at least one contra dance group.

WHERE DO YOU FIT IN? This year at Stockton, all the square and contra dance sessions will be open to everyone, with no prior experience required. I do encourage you to attend the session(s) of your choice for the full week, rather than dropping in at random, but I will not assume knowledge of any basic movements. We will be using a limited number of movements and combining them in various ways.

That said, the daytime sessions will be intensive and may not be to everyone's taste. The dances at Once Over Lightly in the evening will be selected to appeal to dancers of all experience levels, and I encourage you to join in these whether or not you come to the daytime sessions.

Contra Chestnuts

19th-century American, modified in the 20th century by folk process

Of the thousands of contra dances that have been written, almost all can be put into one of two groups:

1. The dances that died out in the late 19th century (when contras were no longer fashionable, replaced first by squares and then by couple dances such as the waltz and polka).
2. The dances written during the present-day contra dance revival, a few as early as 1940 but most since 1970.

A very few of the older dances have survived continuously since they were written (around 1800–1850), although most of them have been altered at least once in their lifetime; they are often called “classic contras” or “chestnuts.” Many of them have distinctive sequences; they are not just a collection of glossary movements. Many also have their own tunes, unlike most American square and contra dances (apart from singing squares). You would not expect to dance Hull’s Victory to a tune other than the title tune; you would not expect to hear the Hull’s Victory tune played for any other dance.

A few contras, from the same period as the “chestnuts” but no longer part of the living tradition, have been discovered in manuscripts of the era and revived for use in contra dance workshops.

BOOKS

The 2008 book *Cracking Chestnuts*, by David Smukler and David Millstone, published by the Country Dance and Song Society (www.cdss.org), will tell you everything you need to know about the way these dances are being done today in the United States.

A good older book is *The Country Dance Book* by Beth Tolman and Ralph Page (1937, reprinted 1976, various publishers). It was written at the beginning of the square and contra dance revival, by people who grew up doing these dances, and it has a lot of enjoyable stories about the dances, the music, and the people who kept them alive. All editions are out of print, but the book is easy to find on used-book websites (example: www.abebooks.com).

RECORDINGS

The best modern recording is *New England Chestnuts* by Rodney and Randy Miller, originally issued on two LPs by Alcazar Records, reissued on CD by Great Meadow Music (www.greatmeadowmusic.com). It’s a two-CD set for the price of a single disc. It includes music for all the dances in this handout except Haymakers’ Jig, which can be done to any tune.

MUSIC

Most contra dances contain 64 walking steps; tunes used for them need to be 64 beats long (32 measures in 2/4 or 6/8 meter, or 16 measures in 4/4 meter). Most tunes are in 2/4 (reels) or 6/8 (jigs) and consist of two 16-beat strains, “A” and “B,” each played twice to produce a sequence of AABB. Traditionally the dance movements are closely synchronized with the musical phrases.

Chorus Jig

c. 1795; has been altered during its history Music: Chorus Jig, *New England Chestnuts*,
Contra dance, duple proper (originally triple proper) Great Meadow Music

- A 1 Cpl 1 down the outside and back
- A 2 Cpl 1 down the ctr and back, cast off
- B 1 Turn contra corners
- B 2 Cpl 1 balance and swing ptr; end facing up
(original B.2: All forward and back; Cpl 1 turn ptr to place)

Petronella

c. 1820 Music: Petronella and Green Mountain, *New
England Chestnuts*, Great Meadow Music
Contra dance, duple proper Petronella (the “correct” tune in Vermont)

- A 1 W1 and M1 each move $\frac{1}{4}$ R in a diamond while spinning R, to end in the ctr facing ptr
(W1 at top, M1 at bottom) (4 steps)
Cpl 1 balance (modern variant: all four join hands in a circle and balance)
W1 and M1 spin to R again, to end in each other’s original place; balance
(modern variant: all four spin R, rejoin hands and balance)
- A 2 Repeat the spin and balance twice more, to end in original places
(in modern variant, Cpl 2 will end in ctr; they can spin once more during B1 to get home)
- B 1 Cpl 1 down the ctr; turn alone and return, cast off
- B 2 Same four right and left over and back

Rory O’More

c. 1840? Music: Rory O’More & Saddle the Pony,
New England Chestnuts, Great Meadow Music
Contra dance, duple proper (originally triple proper)

- A 1 Cpl 1 cross, passing R shdrs, and go down around opposite (8 steps)
Cross up the ctr and cast off on proper side (6 steps)
Step into ctr and form a long wave of actives, with ptrs joining right hands (2 steps)
(Note: The person in your L hand is a “shadow”, who will always be there)
- A 2 All actives balance in long wave, R ft first (toward ptr)
Actives move to own R (they can slide, grapevine, or spin) and give L to ptr
(and R to another shadow) in long wave (4 steps)
Actives balance again, L ft first (toward ptr)
Actives move to own L
- B 1 Turn contra corners
- B 2 Cpl 1 balance and swing ptr in ctr; end by backing away to proper side

Note: It’s hard to believe this was originally a triple minor, as the “trademark” long waves would be impossible that way, but it’s in the old books as a triple.

Modern Contra Classics

Late 20th-century American composed dances, based on traditional American forms

These are some of the best of the dances written during the present-day contra dance revival.

From around 1850 to the late 1930s, no contra dances were written, as far as we can tell from the printed record. This is not surprising; contras were out of fashion during this time. Judging from printed dance cards (programs given to women, on which men signed up to dance each number), contras gradually disappeared from formal balls between 1850 and 1900, though more slowly in New England than elsewhere. Quadrilles and couple dances replaced them in popularity, and by 1900 even the quadrilles had largely disappeared. By the late 19th century, in many areas, the only contra-type dances being programmed were the Portland Fancy and the Virginia Reel; neither has a standard contra progression, and both are easier for dancers unfamiliar with contras to understand.

When the great 20th-century square dance revival began in the 1930s, a few callers started writing new contra dances, mainly in New England, where contras never completely died out. At first the choreography was very close to the contras of 1850; gradually new ideas were incorporated, including movements borrowed from traditional squares. Double progression was introduced in the 1950s, and completely symmetrical dances (in which the first and second couples' parts are identical) around 1960. The use of contras was still confined to the Northeast, apart from a handful of international folk dance and modern square dance groups.

The contra dance revival still going on began with Dudley Laufman in the 1960s. Laufman preferred the older dances, but many groups that were originally inspired by his leadership eventually turned to the newer, all-active choreography. Starting around 1970 and continuing to the present, a new body of contra dances has emerged, most of them keeping everyone moving all or nearly all the time. Many movements have been borrowed from English country dancing and modern square dancing, while some older ones (such as "turn contra corners") have all but disappeared. It remains to be seen whether the contra dance scene can avoid the excesses of the modern square dance movement, notably a trend toward complexity that has forced many out and discouraged others from joining.

BOOKS

Thousands of contra dance sequences have been devised since around 1970. Some are collected in books, others are made freely available on the Internet. The Country Dance and Song Society (cdss.org) has the largest inventory of books; an Internet search will turn up many sites featuring contra choreography.

TUNE BOOKS

The Portland Collection (three volumes, over 900 tunes) has become the bible of working contra dance musicians; it includes tunes from many regional traditions (www.theportlandcollection.com). *The New England Fiddler's Repertoire* (168 tunes) is a more portable book that concentrates on tunes long popular in the Northeast (available from CDSS or Great Meadow Music).

Modern Contra Classics — continued

MUSIC

Most contra dances contain 64 walking steps; tunes used for them need to be 64 beats long (32 measures in 2/4 or 6/8 meter, or 16 measures in 4/4 meter). Most tunes are in 2/4 (reels) or 6/8 (jigs) and consist of two 16-beat strains, “A” and “B,” each played twice to produce a sequence of AABB. Traditionally the dance movements are closely synchronized with the musical phrases.

RECORDINGS

Many excellent CDs of contra dance music have been published in the last few years. Here are some of my favorites:

- Greenfield Dance Band / High Clouds – Great Meadow Music (my #1 favorite; has many usable tracks)
- Mary Cay Brass and friends / Green Mountain – Great Meadow Music (similar to above)
- Any Jig or Reel – New England Dancing Masters (also has many usable tracks)
- Old New England / ONE:TWO (the second and most usable of four volumes)
- Rodney and Randy Miller / New England Chestnuts – Great Meadow Music (two CDs for the price of one)
- Rodney Miller and Bob McQuillen / Pure Quill – Great Meadow Music
- Susan Kevra and friends / Full Swing – Great Meadow Music (has extra-long tracks, 14 and 15 x 32)
- New England Tradition / Farewell to the Hollow (mostly 6 and 7 x 32; good for circle mixers and NE squares)
- Susan Songer and friends / A Portland Selection, Vols. 1 and 2 (two separate discs)
- The Rhythm Rollers / Grand Right and Left (tempos are slow; this can be an advantage in some situations)
- Roaring Jelly / Dynamite Music Since 1970
- Canterbury Country Dance Orchestra – F&W Records (a reissue of 1970s tracks by the band that started the modern live-music contra revival. Tracks are short but inspiring)

RETAILERS

Contracopia (www.contracopia.com)

Country Dance and Song Society (www.cdss.org)

Great Meadow Music (www.greatmeadowmusic.com)

New England Dancing Masters (www.dancingmasters.com)

Shadrack's Delight

By Tony Parkes, 1972

Contra dance, duple improper (every other couple crossed over)

- A 1 Do-si-do neighbor, $1\frac{1}{4}$, taking hands in a wave (8 beats)
 (R to neighbor, W's L joined in ctr)
 Balance forward and back (4 beats), turn by right hand halfway to a new wave (4 beats)
 (M's L hands joined in ctr; neighbors are still holding R)
- A 2 Balance fwd and back again (4 beats), M turn by L halfway (4 beats)
 All swing ptr (8 beats), end facing down with W on M's right
- B 1 Down the hall four in line (4 beats), wheel halfway around as cpls (4 beats)
 (M bkwd, W fwd) to face up (W is still on M's R)
 Up the hall four in line (4 beats), cast as cpls $\frac{3}{4}$ around (4 beats) to face across (each end
 person backs around and helps ptr to go fwd)
- B 2 With the cpl across, right and left through (8 beats)
 Same two ladies chain across (8 beats)

This was my first original contra dance; I named it for the favorite teddy bear of Betty McDermid, a veteran dancer and caller who was one of my early mentors. She told me I would go far and urged me to keep my dances accessible to all comers.

Ted's Mixer

By Ted Sannella, 1979

Music: The Garple Burn (a Scottish 8x32 march
 on the Peter White LP of the same name)

Circle of Cpls facing center, lady on gent's right

- A 1 All fwd and back (8 beats)
 Fwd again; W back out as gents "fold" to face ptr (8 beats)
- A 2 Turn ptr by R hand, $1\frac{1}{2}$ to exchange places (8 beats)
 Do-si-do ptr once around to new place (8 beats)
- B 1 Turn ptr by L hand, $1\frac{1}{2}$; retain L handhold (8 beats)
 M put R arm around ptr's waist; promenade a few steps,
 then W face ctr as M drop back (retaining L handhold with ptr)
 to face the wall and give R hand to the corner lady, making an endless
 wave around the circle (also known as an "Alamo ring") (8 beats)
- B 2 Balance twice (8 beats); swing the corner, who becomes new ptr (8 beats)

Circle mixers help build community ("we're all in this together") and help individuals to overcome shyness (it's easier to ask someone to dance if you've already encountered them). This is one of my favorites. Ted Sannella (1928–1995) was a triple threat: caller, choreographer, and mentor to many.

Squares of the 1950s

American-composed dances, based on traditional American forms

These squares were written between 1945 and 1955, an era sometimes called the “Golden Age of Square Dancing.” This period was marked by tremendous changes in square dance choreography.

Before 1945, in what may be called the “Traditional Era,” most callers used only 10 or 12 basic movements (such as Swing, Promenade, Allemande Left, etc.) and maybe another 10 or 12 “named” figures (like Duck for the Oyster and Texas Star). Dancers needed no more than 6 lessons in order to join a club; in some cases there were no lessons and dancers learned by taking fourth position in a square.

Between 1945 and 1955, square dancing became a craze in the United States, Canada, England, and Australia. Millions of people took 6 to 12 lessons and joined clubs or started their own. Callers got tired of the old figures and began to experiment; they started by combining the old movements in new ways. Many good figures were written during this time. New “breaks” or chorus sequences were written too; most of these were variations on Grand Right & Left, inspired by Lloyd Shaw’s Allemande Thar of 1938-39. I call the 1945-55 period the “Transitional Era.”

Beginning in the late 1950s, callers began inventing new “basic” movements and combining them in every possible way to create an infinite number of sequences. It became standard procedure for dancers to commit these “basics” to memory instead of learning complete dances. This enabled callers to call long, involved sequences without a walkthrough, as long as they used basics the dancers had learned. This type of square dancing has become known as “modern” or “modern Western,” although it bears almost no resemblance to traditional Western style.

The squares we will do in the daytime sessions are largely from the “Transitional Era.” Some of them were presented by various callers in the early days of Stockton Folk Dance Camp. Some are more complex than others, but all can be done by anyone willing to concentrate a little.

DANCE BOOKS

The most valuable books on “Transitional” squares are the ones published during the era. The single most useful one is *5 Years of Square Dancing* (often called “the 5-Year Book”), published by Sets in Order in 1954. Sets in Order’s *Year Book Number 1* is also good. These books occasionally turn up on eBay or on used-book websites.

TUNE BOOKS

I prefer Southern tunes for most of these squares. There are many such tunes in the 3 volumes of *The Portland Collection*, along with hundreds of tunes that are good for contras and New England squares (www.theportlandcollection.com).

RECORDINGS (WITHOUT CALLS)

There are fewer recordings currently available for Southern, old Western, and “Transitional” squares than there are for contras, New England squares, and modern squares. These are the ones I have been able to find:

- Williams & Bray / Bluegrass Hoedown – Voyager VRCD359 (the most usable album; 9 tracks of 9 or 10 x 32 measures)
- Southern Reels on Listen to the Mockingbird – New England Dancing Masters (10 x 32)
- Old Time Reel Medley on Sashay the Donut – New England Dancing Masters (15 x 32)
- Barn Dance Medley on Step Lively – Marian Rose (11 x 32; CD includes same music with calls)
- Uncle Herm’s Hornpipe on Morrison Brothers Band / 21st Century Hoedown – Oak Union 002 (8½ x 32)
- The Poodles / Julianne Johnson & Grub Springs – Lloyd Shaw Foundation download (14 x 32)
- The Poodles / Kansas City Reel – Lloyd Shaw Foundation download (12 x 32)
- The Poodles / Granny, Will Your Dog Bite? – Lloyd Shaw Foundation download (12 x 32)

RECORDINGS (WITH CALLS)

Few recordings from this era have been reissued, and it can be hard to choose the best ones of the hundreds that were made. Look for the names Ed Gilmore and Jim York, among others. Ed Gilmore made many single records, and also two albums: Learn Square Dancing and Square Dance Party. Both were originally issued on the Decca label, and later on the MCA label after MCA bought Decca. Jim York wrote many good dances but made few recordings.

In addition, many singing squares from the early 1950s have innovative and interesting figures. The Windsor label consistently had the best callers, musicians, and choreographers; Bruce Johnson is my favorite of the Windsor callers. Fenton “Jonesy” Jones on the MacGregor label was another very popular singing caller.

Marvin Shilling was a Colorado caller who recorded extensively on the Western Jubilee label. His recordings have been reissued on CD by the Lloyd Shaw Foundation (www.lloydshaw.org).

Ends Turn In

By Ed Gilmore

Music: Kansas City Reel

(Lloyd Shaw Foundation download)

Square dance, optional partner change

Heads forward and back, split your corners, around just one to a line of 4
 Forward 8 and back you do, forward again and pass through
 Arch in the middle and the ends turn in (sides do an automatic California twirl)
 Come into the middle and circle 4, once around in the middle of the floor
 Pass through, split the sides, around just one to a line of 4
 Forward 8 and back you do, forward again and pass through
 Arch in the middle and the ends turn in (sides California twirl)
 Come into the middle and circle 4, once around in the middle of the floor
 Pass through, allemande left, etc. (or swing corner & promenade)

Fiddle Faddle

By Jim York, based on 2 or 3 older dances

Music: Durang's Hornpipe (Lloyd Shaw
Foundation download, originally a
Sets in Order 45 rpm)

Square dance, no partner change

Couples 3 & 4 do a right & left through; square your set
Couple 1 split the ring, around just one to a line of 4
Forward 4 and back tonight, the line of 4 slide to the right
(stop behind the couple in #4's place, join outside hands in a "clump" of 6)
Forward 6 and back you do, Couple 2 walk on through
Split one couple and separate, round one to a line of 4 (in front of the other 4)
Forward 8 and then back down, center couples wheel around
Once and a half in the middle of town
Gents star left and the ladies right, once around in the middle of the night
Pick up your lady with an arm around, star promenade around the town
Gents back out and the ladies in, star promenade around again
Swing your own when you get home; promenade

Note: Couples doing the diagonal right & left through must be the 2 couples "before" the active couple in numerical order – 3 & 4 for Couple 1; 4 & 1 for Couple 2; 1 & 2 for Couple 3; 2 & 3 for Couple 4.

Three Ladies Chain

Author unknown

Music: Old Time Reel Medley, *Sashay the Donut*
New England Dancing Masters

Square dance, no partner change

Couple 1 lead to the right, circle 4 once around
Two ladies chain
Three ladies chain on a longer track, you chain right over and you chain right back
The first gent stand like a rock in the sea, keep on chaining till you've chained all three
(Just like two ladies chain, except that each lady meets Gent 1 in the center; he does a very short
courtesy turn with her and sends her on in the direction she was going)
On to the next and circle 4 halfway around
Duck for the oyster, dig for the clam; duck on through to the promised land
On to the last and circle 4 all the way around; two ladies chain
Three ladies chain on a longer track, you chain right over and you chain right back
The first gent stand like a rock in the sea, keep on chaining till you've chained all three
Everybody home and everybody swing, etc.

Triple Duck or Back You Blunder

Author unknown

Music: Southern medley on an old LP; can substitute any traditional-sounding hoedown

Square dance, no partner change

Couple 1 lead to the right, circle 4

Leave your lady where she be, on to the next and circle 3

Steal that gal like honey from a bee (put her on the right), take her to the next and circle 4

Leave her there, go home alone (lines of 3 at the sides, head gents home alone)

(The above set-up is exactly like Right Hand Over, Left Hand Under)

*Forward 6 and back you blunder

Forward again with a left elbow hook and the left lady under

Triple duck and go like thunder, form new lines of 3**

(Side gents drop the left-hand lady's hand; they hook left elbows with each other and raise the right-hand lady's hand to form an arch. The line thus formed turns 3/4 around while the left-hand ladies go forward, passing under 3 arches. Each lady ends exactly where she would end in the dance Right Hand Over, Left Hand Under – that is, each right-hand lady goes to the nearest side of the next gent to her left, counting from her place in the line of 3; each left-hand lady goes to the nearest side of the next gent to her right.)

(Repeat from * to ** 3 more times, for a total of 4)

Everybody home and everybody swing (or allemande left), etc.

The Lancers Quadrille

19th-century ballroom

This five-figure dance was introduced to European high society in 1817, and presumably to American society shortly thereafter. Around 1850 its popularity surged, and it was the quadrille most in demand at formal balls until quadrilles went out of fashion around 1900. Portions of it, notably Figure 5, remained popular in rural areas after it disappeared from the cities. In the 1940s a simplified version of Figure 5 was introduced in the U.S. as a singing square, to the tune of “Battle Hymn of the Republic” and “Marching Through Georgia.”

MUSIC: Specially written or arranged music in five figures (see descriptions under each figure). There have been hundreds of musical settings for this very popular dance, including music from opera and the theater. Whenever a new Gilbert and Sullivan comic opera was produced in the 1870s and 1880s, dance music arranged from the score was published.

RECORDINGS: “Sullivan Memories” or “Fink-a-Lincke Lancers,” both on Old Time Set Dances, Savoy SAV 214 CD (British import); “Blonde Lancers,” available from the Lloyd Shaw Foundation; “Student Lancers” (college songs) and “Trial by Jury Lancers,” both recorded by several Scottish dance bands.

FORMATION: Square of four couples, each with W on M’s right. Originally the head couples were numbered 1 (backs to the music) and 2 (facing the music), and the sides were numbered 3 (to the right of 1) and 4 (to the left of 1). To avoid confusion, I use present-day square dance numbering (heads are 1 and 3, sides are 2 and 4).

STEPS: Walk, slide (chassez), three-step balance.

Notes: This is an eclectic version, taken from late 19th-century sources. The original version had fewer dancers active in some of the figures. Originally there were no calls; the dancers were expected to learn the figures by heart in dancing school.

FIGURE 1 **MUSIC:** 3 strains of 16 beats each, usually in 6/8 meter
Strain A: Honor partner and corner (ladies curtsy, gents bow)
Strain B: Heads forward and back (three steps and a close each way)
 Two-hand turn the opposite person, returning to place
Strain C: Heads cross over, #1 splitting #3, and turn alone (#1 away from partner,
 #3 toward partner)
 Return to place, original #3 splitting #1, and turn alone to face corner
Strain A: All balance corner (3 steps to right and close, return in same way)
 All two-hand turn corner, returning to own place

Repeat B, C, A to give each couple a chance to split opposite couple

Variation: On third and fourth times, balance and turn partner instead of corner

The Lancers Quadrille — continued

FIGURE 5 Music: Chorus of 32 beats alternating with figure of 64 beats, usually in 4/4 meter.

Some settings use the same “figure” music for all four couples, some use two or even four different pieces of music for the figure. Sometimes one or more of the figures will be in 6/8 meter.

Introductory chord: Honor partner

Chorus: Grand right and left halfway around, honor partner; repeat to place (alternative chorus: grand square & reverse)

Figure: Couple #1 promenade inside, face out at home; sides fall in behind #1 to form a column of couples, all facing the same direction as #1 (ladies are on gents' right as usual)
 All chassez by partner (ladies in front), taking 3 slides and a close (gents are now on ladies' right)
 All do a 3-step balance forward & back
 All repeat the chassez in opposite direction so that ladies are again on gents' right; balance again
 “March”: #1 cast (turn away from partner, walk from head to foot of column), others follow
 At foot, pass left shoulders with other line (i.e. gents take outside track), moving in a semicircle, and continue up the other side to form lines at the sides (each dancer has switched sides with partner)
 Lines forward and back, two-hand turn partner to original place

Repeat chorus and figure for each couple; end with chorus

Variation on march: #1 lead partner down center of column, others follow; separate and continue to the head to form lines at the sides (dancers do not switch sides with partner)

ADDITIONAL SQUARES AND CONTRAS ADDED AT CAMP

THE FORGOTTEN TREASURE (Beth Parkes, around 1990)

Contra dance, duple improper (every other couple crossed over)

Music used: Flowers of Edinburgh & Swinging on a Gate (live)

- A.1 Balance (4) and swing neighbor (12); end facing down
 - can be modified to do-si-do (8) and swing neighbor (8)
- A.2 Down the hall four in line (4), wheel halfway around as couples (4)
 - (gents backward, ladies forward) to face up (lady is still on gent's right)
 - can do a California twirl instead of wheeling around
 - Up the hall four in line (4), ends close in to form a ring (4)
- B.1 Circle four to the left, three-quarters around (8)
 - Swing partner (8); end facing across
- B.2 In long lines, forward and back (8)
 - Opposite ladies chain across (8)

THE MARKET LASS (published by John Burbank, 1799; rediscovered and adapted by Ralph Page, 1970s)

Contra dance, triple proper

Music: Glenn Towle (Canterbury Country Dance Orchestra; available from CDBaby or Lloyd Shaw Foundation)

- A.1 Couple 1 cast and go down the outside past two couples; cross over,
 - passing left shoulders, and go up around one (16); take hands in a line of three
 - (gent between two ladies and vice versa)
- A.2 Forward six and back (8)
 - Couple 1 turn partner by right hand three-quarters around (8); back away from partner to form lines of three across the set (gent at the top, lady at the bottom of the minor set)
- B.1 Forward six and back, up and down the hall (8)
 - Couple 1 turn partner by right hand three-quarters to end on proper side (8)
- B.2 Couples 1 and 2 right and left (16)
 - Ralph used a modern New Hampshire right and left: pass partner by right shoulder (4), same-sex neighbors wheel halfway around with left-hand person backing up (4), repeat the pass and turn (8)

SCOUT HOUSE REEL (Ted Sannella, 1979`)

Contra dance, duple improper (every other couple crossed over)

Music used: Liza Constable's Reel, ONE:TWO, Old New England)

- A.1 Down the hall four in line; turn alone (8)
 - Up the hall four in line; ends close in to form a ring (8)
- A.2 Circle four to the left, once around (8)
 - Two ladies chain to partner (8)
- B.1 Same ladies do-si-do in the center, once and a half (8)
 - Swing neighbor (8); end facing across
- B.2 In long lines, forward and back (8)
 - Couple 1 swing partner in center (8); end facing down

CASINO POLKA (Tony Parkes, 1989; based on Herbie Gaudreau's **On to Pittsfield**, around 1960))

Contra dance, duple improper (every other couple crossed over)

Music used: Chickadees' Polka, New England Chestnuts (Great Meadow Music)

- A.1 With neighbor in closed (waltz) position (start with M's left foot, W's right):
 - Heel, toe, step-close-step away from center; repeat toward center (8)
 - Repeat all (8)
 - (Cadence call: "Heel, toe, out you go; heel, toe, in you go; Heel, toe, out you go; same people do-si-do")
- A.2 Do-si-do (8) and swing neighbor (8)
- B.1 Two gents turn by the left hand, once and a half (8)
 - Swing partner (8); end facing across
- B.2 Circle four to left, once and a quarter (12); pass through to a new neighbor (4)

THE NEW FLOW (Gene Hubert, 1985)

Contra dance, duple improper (every other couple crossed over); double progression

Music used: St. Anne's Reel medley, Step Lively 2 (Marian Rose)

- A.1 In long lines, forward and back (8)
 - Swing neighbor (8); end facing across
- A.2 Circle four to the left, once around (8)
 - Same four left-hand star, once around (8)
- B.1 With the next couple, right-hand star once around (8)
 - (lady follows her partner into the second star)
 - Couple 1 swing partner (8); end facing down
- B.2 With the couple from the second star, down the hall four in line and turn alone (8)
 - Up the hall four in line; hand cast to long lines (8)
 - (similar to the "gate" figure in English country dancing)

SQUAREBACK REEL (Roger Whynot, 1970s)

Square dance, partner change (right-hand lady progression)

Music used: Ragtime Annie (Sunny Hills 45 rpm)

- A.1 Head couples forward and back (8)
 - Heads pass through, turn alone (8)
- A.2 All circle left halfway (8)
 - Sides pass through, separate, go around one person to a line of four at the head (8)
- B.1 Forward eight and back (8)
 - Swing the person in corner's position (8) – this is not original corner
- B.2 Promenade to gent's place (16)

DEER PARK LANCERS (G.T. Sheldon, 1895; heavily adapted by Ralph Page, Ed Moody, and Tony Parkes)

Square dance, no partner change

Music used: March of St. Timothy (Lloyd Shaw Foundation download)

- A.1 Head couples promenade outside, all the way (16)
- A.2 Heads face right-hand couple; two ladies chain over and back (16)
- B.1 Face the same couple, dip and dive all the way (16)
(four passes; sides make the first arch, then take turns)
- B.2 Do-si-do the person you meet (8)
Swing partner to home position (8)

Second figure: Heads promenade to left; with left-hand couple, right and left through and back

Third figure: Sides promenade to right; with right-hand couple, ladies chain

Fourth figure: Sides promenade to left; with left-hand couple, right and left

Chorus: Use grand square for half the tune, ad lib the other half

THE ROUT (traditional; as called by Ralph Page in the 1960s)

Square dance, no partner change

Music used: Glise a Sherbrooke (Folk Dancer MH 1073)

- A.1 Head couples lead to right, circle four; head gents break, form lines of four at the sides (8)
Forward eight and back (8)
- A.2 Ladies chain across the set (8)
Ladies chain in line (8)
- B.1 Ladies chain across (8)
Ladies chain in line (8)
- B.2 All promenade partner

The same pattern can be called and danced using right and left through instead of ladies chain. You can also mix the two calls if you keep careful track of how many times you have used each one.

HOFBRAU SQUARE (Jerry Helt, date unknown; learned from Ralph Page in the 1960s)

Square dance, partner change (corner progression)

Music used: Larkhill Welcome (a Scottish jig medley by Jimmy Shand's band; any 8x32 tune can be used)

- A.1 All circle left halfway (8)
Head couples right and left through (8)
- A.2 All circle left halfway (8)
Side couples right and left through (8)
- B.1 Four ladies chain across (8)
Heads half promenade inside the set (8)
- B.2 Four ladies chain (8)
Sides half promenade (8)
- A.1 All balance to right and to left; slide (or step-behind-step-touch) to right (8)
Repeat balance and slide, starting to left (8)
- A.2 Allemande left corner (6), do-si-do partner (6)
Gents begin a left-hand star three-quarters around (4)
- B.1 Gents finish the star (4), balance corner (4), swing corner (8)
- B.2 Promenade to lady's place (16)