

Stockton Folk Dance Camp 2019

Syllabus of Dance Descriptions

In Memoriam

Nelda Drury – 1918-2019

Nelda Drury nurtured the folk dance community in Texas, but her influence in the international folk dance community was felt throughout the United States. She was a dance specialist, her area of expertise being the dances of Mexico, and Central and South America.

At the age of five, Nelda gave her first dance performance during a celebration in a small town in Texas. She grew up learning a wide variety of Mexican dances and later studied at the University of Mexico in Mexico City under the late Alura Flores de Angeles. Nelda did extensive research in Mexican, Central American, and South American dance. Her teaching took her throughout the United States, Mexico, the Orient, and Europe, presenting her seminars and displaying her dance form. She had a wealth of dance costumes that she collected on her round-the-world travels.



Nelda Drury, circa 2014.

She devoted her life to bringing folk dances from around the world to San Antonio specifically, and to Texas in general. She taught at folk dance camps and workshops all over the United States and, in turn, invited teachers she met doing so to teach at the yearly San Antonio Folk Dance Festival that she founded.

Nelda taught at Stockton Folk Dance Camp in 1974.

Ruth Levin Duree – 1942-2019

Ruth and her husband Richard Duree attended Stockton Folk Dance Camp for many years, most recently in 2014.

Ruth met Richard in a Hungarian dance class he was teaching at Coastline College in 1989. She was new to dance and was fascinated by the complexities of the dance and by traditional Hungarian village music. Richard recognized her talent and invited her to join Dunaj International Folk Ensemble. She did so, and danced with the company for the next 20 years.

She was a skilled seamstress and became the Costume Director for the company, personally researching and manufacturing the women's costumes. Her interests and expertise included not only folk dress for the company but period dress of the 19th and early 20th centuries, and she created many masterpiece women's dresses.



Ruth and Richard Duree, 2014

The costumes pictured are from the village of Lanzhut in southern Moravia. The “kroj” she is wearing is from the early 20th century and will be donated to the Czech-Slovak Folk Museum in Cedar Rapids, Iowa, as will Richard's.

Fred Ho – 1963-2018

Fred attended Stockton Folk Dance Camp three years with Violet, his wife of 27 years. He was a native of Hong Kong and moved to San Francisco with Violet in 1991. He worked at the University of California, San Francisco as a Pharmacy Tech for 16 years, and in the First Data Bank as a Pharmaceutical Analyst for seven years.

Fred was creative and artistic and had a sense of beauty. He and Violet enjoyed folk dancing and were perfect partners on stage. With his fashion design background, he designed and made folk dance costumes for Violet and was her personal hairdresser for dance performances and venues. He designed posters for folk dance venues and events. He also helped choreograph performance dances.

Fred and Violet danced at many international folk dance venues, including City College of San Francisco, Changs, Mandala, Carriage House Folk Dancers, and the Palomanians.

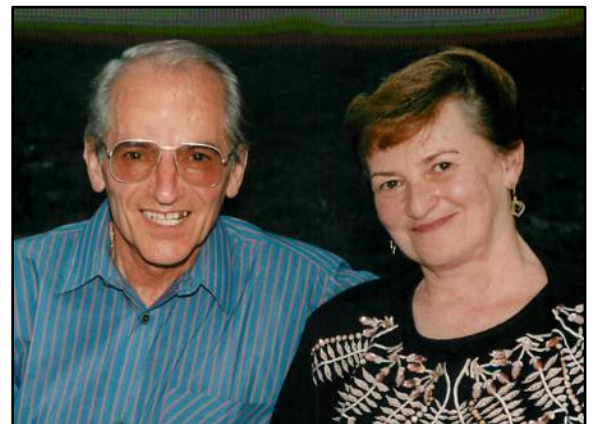
The Fred Ho Scholarship Fund was established in his memory and is managed by Changs International Folk Dancers of San Francisco.



Fred and Violet Ho at Stockton Folk Dance Camp in 2013.

Lia Vasilescu – 1930-2018

Lia Vasilescu was born in the Transylvania region of Romania. She was attracted by music and dance, and studied classical music and ballet at the local art school. After graduating from high school, she attended the University in Bucharest, graduating as an English teacher. While in Bucharest, she became interested in folk dance and joined the amateur group Cununa Carpatilor Folklore Ensemble, where she met Theodor Vasilescu, then the group's choreographer and dance teacher (Theodor had a degree in chemical engineering, but worked in the morning and danced in the afternoon). The group toured throughout Europe and Asia. Lia was a member of the group for 24 years.



Theodore and Lia Vasilescu at Stockton Folk Dance Camp in 1997.

Lia and Theodor were married in 1959. The couple has worked together in the field of research, enriching their knowledge about the traditional life and the creations of Romanian villages. Beginning in 1990, Lia started teaching workshops and weekend camps with Theodor, including three times on the teaching staff at Stockton Folk Dance Camp.

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 shldrs
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

Gordon Deeg, Director

Bobi Ashley, Adony Beniares, Julie East, 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

NOTES

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, 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 must write reports concerning what they investigate. Doctors must 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 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. Can you imagine what a dance session would 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

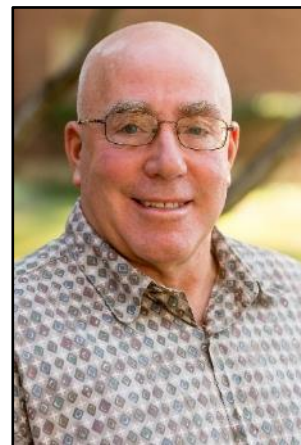
TEACHING STAFF BIOGRAPHIES

JOE GRAZIOSI – Greek

Joe Kaloyanides Graziosi, of Greek and Italian ancestry, grew up in the Boston area and graduated with a degree in History from Brandeis University. With a mania for Greek music and dance from an early age, Joe has done extensive research on regional dance in Greece and among Greek communities in the United States. He has taught throughout the world for community groups and at major folk dance camps, including the East European Folklife Center's Balkan Music and Dance Workshops since 1982. He was a co-founder of New York's Greek American Folklore Society, where he taught throughout the 1980s.

Joe has given talks on traditional Greek music and dance at ethnomusicology departments at several universities. For many years he has served as judge and advisor for both the west coast Greek Orthodox Folk Dance Festival and the Atlanta Metropolis' Hellenic Dance Festival. Along with Ahmet Lüleci, he co-founded the annual World Music and Dance Camp in New York. Joe produces CD compilations of hard-to-find regional folk dance music.

This year will be Joe's sixth time on the Stockton Folk Dance Camp teaching staff.



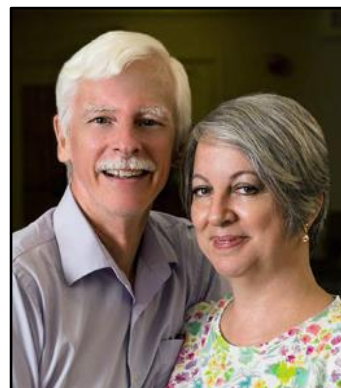
GIGI JENSEN – Argentine

Colombian-born Patricia "Gigi" Restrepo de Jensen has danced Argentine dances for over 20 years. Besides tango, she has also studied ballet, modern, and ballroom dance. She has taught Argentine tango for 12 years, both with her husband, Warren, and with Pampa Cortès, with whom she appeared at Stockton in 2012 and 2013. She and Cortès founded Tango A Media Luz (1998-2006), and she founded Tango & More Argentine Dance (2006 to date). Gigi has been a guest lecturer at several universities and taught and performed multiple times at workshops throughout the United States.

Gigi has directed three stage shows (2005, 2008, 2015), a major tango festival in Houston, Texas (2010), and the New World Tap Festival (2015), as well as numerous Latin American programs.

She has been a judge for Carnaval San Francisco, has been a community liaison for San Francisco's Grants for the Arts, and continues to work with the San Francisco Ethnic Dance Festival. Gigi has appeared in programs at the California Academy of Sciences, Santa Clara University, BATango's "Tango in the Square" and in "Asi se Baila el Tango." She continues to travel and study tango and folk dance in Argentina.

In addition to the two appearances on the Stockton teaching staff as Pampa Cortès' teaching partner, she has attended Stockton as a camper the past five years. This will be Gigi's first time teaching, partnered by her husband, Warren, who has taught Argentine tango with Gigi for 12 years and also studied with Pampa Cortés.



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

GERGANA PANOVA – Bulgarian

Gergana Panova was born in Sofia, Bulgaria, and graduated with honors from the National High School for Dance and the Academy for Music and Dance. She was a soloist and ballet master with Philip Koutev Ensemble while working with children and youth doing stage performances and establishing dance therapy in Sofia. Gergana is trained as a stage performer, dance teacher, choreographer, ethnologist, stage director, and Laban notator. She is currently a professor of Ethnochoreology at Folkwang University and at the Bulgarian Academy of Sciences.

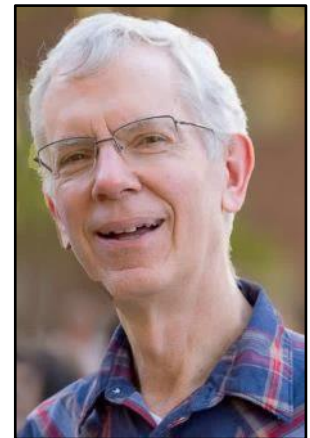


Gergana has written two books and more than 70 articles on Bulgarian dance and intercultural communication. She has organized summer culture seminars in Bulgaria and has taught dance workshops in Europe, Asia, and North and South America where she teaches dances from all ethnographic regions of Bulgaria. She co-founded the Theater Department of the New Bulgarian University in Sofia and still works with the Theatre Total in Bochum. For 23 years, she was director of the Dance Archive at the Bulgarian Academy of Sciences.

Gergana visited Stockton Folk Dance Camp briefly in 2016. This will be her first appearance on the Stockton teaching staff.

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 and can keep experienced dancers entertained with a bit of challenge or elegance.

This will be Tony’s third year on the Stockton Folk Dance Camp faculty.

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

RICHARD SCHMIDT – Polish

Richard Schmidt was introduced to folk dancing at the age of four when his father enrolled him in a local amateur Polish dance group in Montréal, Canada. His first teacher taught him the discipline and entertainment value needed to be a performer. His next instructor had been a dancer with the Polish State Ballet Company Mazowsze, and he recognized Richard's talent, took him under his wing, and taught him many tricks of the trade. Richard later joined the children's group of the Podhale Folk Dance Company, in Montréal, and became the principal dancer.

At the age of 17, Richard became the assistant choreographer and began teaching folk dancing. He traveled regularly to Poland to study under many of that country's top folk dance specialists. He continued to dance and participate in numerous festivals and competitions in North America and Europe.

He has choreographed for and taught folk ensembles in Europe and North America, and he is much sought after on the international folk camp circuit. In 2010, Richard began working with the Lechowia Polish Dance Company of Mississauga, Ontario. With over 300 dancers, the ensemble is by far one of Canada's largest and strongest representatives of Polish and Canadian culture.

Richard received the Lifetime Achievement Award from the Polish government for his dedication in promoting Polish culture abroad. He is the founder and artistic director of The White Eagle Folk Dance Academy in his hometown of Montréal, as well as, the artistic director for the Lechowia Polish Folk Dance Company of Toronto.

This will be Richard's fifth appearance on the Stockton teaching staff.



REBECCA TSAI - Chinese

Rebecca Tsai grew up in Keelung, Taiwan. She was first introduced to Chinese folk music and dances in elementary school and began performing folk dances at the age of 10. Her first exposure to international folk dance was during her college years in the 1980s. She had many opportunities to perform, and became a lead dancer in an inter-college dance company that was organized, managed, and performed in exclusively by college students, a first during that time.

Rebecca had to suspend her dance interest temporarily until early 2000 to raise her family. She was reunited with her old dance friends during a memorial event in 2005 and her interest in folk dance was reignited. Since then she has participated in dance camps in the United States, Taiwan, and other parts of Asia.

She became attracted to revitalized traditional dances, especially those from minority groups such as Mongolians and Tibetans, as well as in the Dai, Yii, and Miao provinces in southwest China.

She moved to California in 2013, which gave her opportunities to connect with master international folk dance teachers. In recent years she became a popular guest teacher at dance groups in California and was invited to become DJ and resident teacher of a well-established folk dance group in Silicon Valley. In 2015 she joined Yao Yong Dance Company, a very well-known Chinese traditional dance group in the San Jose area.

Rebecca attended Stockton Folk Dance Camp for 10 years before teaching at Camp last year. This will be her second time on staff.



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

MAURITS VAN GEEL –International

Maurits Van Geel lives in the Netherlands. He graduated as a folk dance teacher in 1977 and received his degree at Dance Academy level from the Ministry of Culture in 1986. He taught at folk dance clubs in Amsterdam and worked as a dance consultant for the City Council from 1986-88, initiating dance projects in schools while also setting up dance projects and festivals. Also in the 1980s, he specialized in Appalachian clogging, working as a guest teacher in Belgium, the Netherlands, and Germany.

He was hired by Het Internationaal Danstheater, a professional dance company in Amsterdam, first as a choreographer and later as artistic director (1988-2011). He produced over 47 theatre programs in world dance for this company. Part of the job involved several months of dance research to prepare for programs. His research and travels included India, Pakistan, Turkey, Russia, Armenia, Azerbaijan, Georgia, and Cherkassy. His archive consists of almost 900 DVDs, with research material from all over the world, most of which he recorded himself.

Since 2011, Maurits has been teaching, often with his wife Tineke. They have traveled to many European countries and the Far East, and were guest teachers at a number of folk dance camps and workshops in North America. In 2017, Willem-Alexander, King of the Netherlands, appointed Maurits Knight in the Order of Oranje-Nassau for his extensive contribution to dance.

Maurits first attended Stockton in 1986 as a camper, with his wife, Tineke. This will be Maurits' first appearance on the Stockton teaching staff.



TINEKE VAN GEEL – Armenia

Tineke van Geel received her degree as a folk dance instructor in 1977. She specializes in Armenian dance and works as a teacher and choreographer. Since 1985 she has regularly visited Armenia to study folklore at the Pedagogic Institute and Choreographic School in Yerevan. Part of each research trip is devoted to working with amateur groups in Armenia and doing research on costumes. On several occasions Tineke visited the United States to observe the dances performed by the Armenian communities there.

Tineke conducts workshops for students at all ability levels, and has taught classes in international folk dance, Dutch, and Armenian dances in many countries of the world. In 2006, she received an award from the Armenian government for her extraordinary devotion and energy in promoting Armenian dance, music, and culture. Her research in Armenia has made her a world-renowned specialist of Armenian dance.

The music for a lot of dances researched in Armenia had never been recorded, so Tineke invited bands from Armenia to make recordings in a Dutch studio. She produced a number of CDs on her own Van Geel label, established in 1989, and recently made the same material available on DVD.

Tineke first attended Stockton in 1986 as a camper, with her husband Maurits. Since then, she has been on the teaching staff five times.



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

FREE RANGE ORGANIC – The Band

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

Michael Lawson – Accordion
Janie Cowan – Bass

Miamon Miller began his career as a classical violinist but became entranced with traditional music, joining the Aman Folk Ensemble in the 1970s and later becoming its artistic director. He has 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 an extended family where song and dance played a large part in their life. He 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 folk dance 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.

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 career giving lessons on tambura at the Mendocino Balkan Music and 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, and Mendocino Folklore Camp, and 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 the 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

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NOTES

JOE GRAZIOSI Greece



Brovalete Sta Domata

(Naxos, in the Cyclades, Greece)

This is a 3-part dance done mainly during pre-Lenten Carnival in the village of Komiaki on the island of Naxos in the Cyclades. It is a form of dance known in Naxos as Vlacha. This variant is specific to the tune. There are about five different forms of the dance Vlacha on the island. They were originally men's dances but nowadays are performed by everybody.



Pronunciation: broh-VAH-leh-teh STAH DHOH-mah-tah 

Music: 2/4 meter Contact Joe for link to the music in his Google Drive folder.

Formation: Dancers in a shoulder hold.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION.</u> No action. Start with Fig 1, meas 3.	
	I. <u>STA TRIA.</u>	
1	Step R to R (ct 1); step L in front of R (ct 2).	
2	Step R to R (ct 1); swing/lift L fwd (ct 2).	
3	Repeat meas 2 with opp ftwk and direction.	
	II. <u>KOUTSO STA TRIA.</u>	
1	Step R to R (ct 1); hop/bounce on R, swinging L up (ct 2); step L bkwd to place (ct &).	
2	Step R in place (ct 1); swing/lift L fwd (ct 2).	
3	Step L in place (ct 1); swing/lift R fwd (ct 2).	
	<u>TRANSITION.</u>	
1	Step R to R (ct 1); hop/bounce on R, swinging L up (ct 2); step L bkwd to place (ct &).	
2	Step R to R (ct 1); swing L fwd (ct 2) and then behind (ct &).	
3	Step L behind R (ct 1); step R to R diag bkwd (ct &); step L behind R (ct 2).	
	III. <u>RUNNING STEP.</u>	
1	Step R to R (ct 1); step L in front of R (ct &); step R to R (ct 2); step L in front of R (ct &).	
2	Step R to R (ct 1); swing L fwd (ct 2) and then behind (ct &).	
3	Step L behind R (ct 1); step R to R diag bkwd (ct &); step L behind R (ct 2).	

Sequence: Fig I 4 times, Fig II 4 times, Fig III 4 times, repeating as described above until the end of the music. Note: There is a break in the music at the end of Fig I, complete meas 3 after musical break.

Presented by Joe Kaloyanides Graziosi

Buni Fialti

(Greek Vlach in Drosopigi, Macedonia, Greece)

This dance is part of the repertoire of the Vlach ethnic group of Greece and more specifically of the “Arvanitovlachs” or “Frasehrots” settled in the village of Dendrochori, Drosopigi, Krystalopigi, etc in Western Macedonia. The dance supposedly originated among the older Vlach community centered around the town of Moskopolie in today’s southern Albania. The same dance is also performed at weddings in honor of the bride to the song “Kisi Viasta.” It is a mixed-gender dance although, in the past, males and females would dance separately. Joe learned this from the Vlach singer Fotis Trasias.



Pronunciation: BOO-nee FYAHL-tee



Translation:

Music: 2/4 meter Contact Joe for link to the music in his Google Drive folder.

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

Meas 2/4 meter

Pattern

- | | |
|--------|--|
| 6 meas | <u>INTRODUCTION</u> . No action. |
| 1 | Facing ctr, step L fwd twd ctr (ct 1); touch (or a low lift) R fwd (ct 2). |
| 2 | Step R bkwd (ct 1); small step L bkwd (ct 2). |
| 3 | Lift R slightly crossed in front of L (ct 1); step R to R (ct 2). |
| 4 | Moving CCW, step L in front of R (ct 1); two quick steps (R, L) continuing CCW (cts 2, &). |
| 5 | Four quick Grapevine steps (R, L, R, L) continuing CCW: step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); step L in front of R (ct &). |
| 6 | Step R to R (ct 1); touch L next to R (ct 2). |

Sequence: Repeat as described above until the end of music.

Presented by Joe Kaloyanides Graziosi

Dipat (Pontos)

The Dipat is one of the most common of dances found among the Greeks of the ancient region of Pontos, now the eastern Black Sea region of modern Turkey and centered around the town of Trebizond/Trabzon, the capital city of the last independent Greek kingdom of the medieval period. Unlike most dances of Pontos which are characterized by an intense, almost nervous energy, the Dipat (or Dhipat) is smooth and easy going. It is also called Omal or Omal rapezundas. There are many tunes and songs to accompany this dance in 9/8 meter; some melodies are in a rhythmic pattern of 2-2-2-3 while others are 2-3-2-2. The dance structure follows the pattern 2-2-2-3 so that when accompanied by a song in 2-3-2-2 rhythm, there is a constant sense of tension as the dance and melody phrase never coincide.



Pronunciation: dhee-PAHT



Music: 9/8 meter quick-quick-quick-slow (described here as 1, 2, 3, 4) Contact Joe for link to the music in his Google Drive folder.

Formation: Lines of dancers, in an open circle, facing ctr, hands joined in W-pos, slightly forward about chest level. Originally this dance was done in a closed circle.

Meas 9/8 meter

Pattern

INTRODUCTION. No action. Listen to drums and begin on the musical phrase.

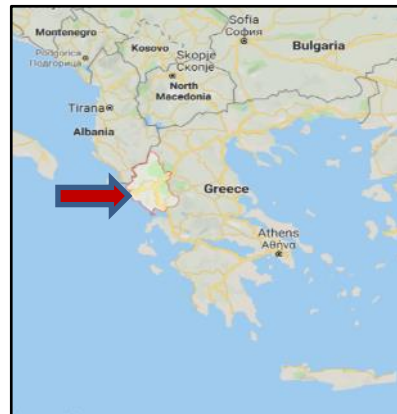
- 1 Step R fwd on R diagonal twd ctr (ct 1); swing L fwd (ct 2); step L fwd (ct 3); light stamp R next to L and hold (ct 4).
- 2 Step R bkwd (ct 1); swing L fwd (ct 2); step L bkwd (ct 3); step R to R and small kick with L fwd (ct 4).
- 3 Step L to L (ct 1); swing R fwd (ct 2); step R to R (ct 3); step L slightly bkwd and hold (ct 4).


Sequence: Repeat as described above until the end of music.

Presented by Joe Kaloyanides Graziosi

Gaida Dipli (Greece)

An old, originally instrumental tune from Epiros, the northwest province of Greece bordering Albania, Gaida Dipli (meaning “double bagpipes”) is danced in most areas of Epiros as a Sta Dhio, though in some areas and villages it has different steps. One such village is Dolos, in the region of Pogoni, where the dance has a specific step pattern and is most associated with women. The tune is sometimes known as Pende Pallikaria (“Five Brave Lads”) from the first line of an accompanying song which was added later.



Pronunciation: GAH-ee-dah dhee-PLLEE  Translation: Double bagpipes
 Music: 4/4 meter Contact Joe for link to the music in his Google Drive folder.
 Formation: Open circle of dancers facing center, hands joined in W-pos.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION</u> . No action. Start immediately or wait 4 meas and begin with Fig II.	
	I. <u>SHORT PATTERN</u> . Instrumental.	
1	Two slow steps (R, L) moving CCW: step R to R (ct 1); hold (ct 2); step L in front of R (ct 3); hold (ct 4).	
2	Step R to R (ct 1); step L in front of R (ct 2); step R to R (ct 3); swing L low and slightly in front of R (ct 4).	
3	Step L to L (ct 1); swing R in a small low arc out to R and behind L (ct 2); step R behind L (ct 3); hold (ct 4).	
4	Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); hold (ct 4).	
	II. <u>LONG PATTERN</u> . Vocals, except for last time through the dance.	
1	Repeat Fig I, meas 1.	
2	Step R to R (ct 1); step L in front of R (ct 2); step R to R (ct 3); hold (ct 4).	
3	Step L bkwd (ct 1); step R diag R bkwd (ct 2); step L in front of R (ct 3); hold (ct 4).	
4	Step R to R (ct 1); step L in front of R (ct 2); step R to R (ct 3); swing L low and slightly in front of R (ct 4).	
5-6	Repeat Fig I, meas 3-4.	

Sequence: Fig I, Fig II twice. Continue this sequence until the end of the music.

Presented by Joe Kaloyanides Graziosi

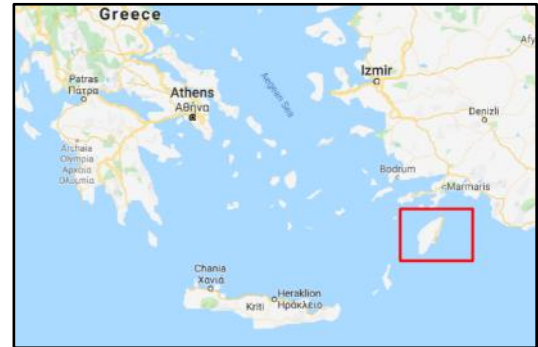
Ghaitani


(Rhodes, Dodecanese Islands, Greece)

Ghaitani (or Gaitani) is a women's song dance from the island of Rhodes in the southeast Aegean Sea. It is found in many villages on the island though in different variants. In some areas it is not danced; in others the song is accompanied by a simple back and forth walking dance or swaying dance.

This more complex version is associated with the city of Rhodes and is the most common form taught in the Rhodian schools. It is performed in front basket hold ("stavrota" in Greek) and can be either a cappella or with song and instruments together.

The name is in reference to the γαιτάνι (ghaitani/gaitani), or "vatani" in some village dialects, which can be either a ribbon or, as in this song, a woven braid.



Pronunciation: ghah-ee-TAH-nee  Translation: Woven braid
 Music: 4/4 meter Contact Joe for link to the music in his Google Drive folder.
 Formation: Dancers (typically only women) in an open circle, front basket hold; left arm over right.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>SHORT PATTERN.</u>	
1	Facing ctr, step R to R (ct 1); touch L toe behind R heel (ct &); step L to L (ct 2); touch R toe behind L heel (ct &); step R fwd twd ctr, swinging L in a small arc across R fwd, out to L and then bkwd (ct 3); step L bkwd (ct 4); step R bkwd (ct &).	
2	Step L behind R onto bent knees (ct 1); step R to R (ct 2); step L next to R (ct &); step R to R (ct 3); step L next to R (ct 4).	
	II. <u>LONG PATTERN.</u>	
1	Facing diag R, with 3 walking steps (R, L, R) CCW, step R to R (ct 1); step L in front of R (ct 2); step R to R while swinging L in a small arc across R, fwd, and out to L (ct 3); now moving CW, step L to L (ct 4).	
2	Continuing CW, step R in front of L (ct 1); step L to L and, facing ctr, swing R in a small arc across L and fwd twd ctr (ct 2); step R fwd twd ctr, while swinging L fwd, out to L and then bkwd (ct 3); step L bkwd (ct &); step R bkwd (ct 4).	
3	Repeat Fig I, meas 2.	

Ghaitani — continued

Note: The short pattern, meas 1, ct 3 to the end, is repeated in the long pattern as meas 2, ct 3 to the end.

Sequence: Fig I twice, Fig II four times, Fig I three times. Continued until the end of the music.

Presented by Joe Kaloyanides Graziosi

Lyrics

Γαιτάνι ν' έχω στον πλεχτή και τσόχα 'νε στο ράφτη	Ghaitani neho ston blehti Ke tsoha ne sto rafti	I have a woven cord on the loom and felted wool at the tailor's.
και ξενο 'νε στην ξενιτιά και καρτερώ τον να 'ρτει	Ke kseno ne stin ksenitya Ke kartero ton narti	And a dear one is in foreign lands and I await his return.
Γαιτανάκι μου μπλεμένο στην ανέμη τυλιμένο	Ghaitani mu bolemeno Stin anemi tilimeno	My braid is wrapped around the spinning wheel/spindle.
Πορτοκαλάκι Φαντενό στ' αράφι καθισμένο	Portokalaki fanteno Starafi kathizmeno	A little orange sits on the shelf
και 'γω για σένα κάθομαι λευτερό το καμένο	Ke gho ya sena kathome Leftero to kameno	And here I sit alone, poor me.
Γαιτανάκι μου μπλεμένο κατσαρό και χαδεμένο	Ghaitanaki mu blemeno Katsaro ke hadhemeno	My braid is all curly and tidied.
Εχω σε και φραγκόσυκα στην γλάστρα φυτεμένα	Eho se ke frangosika Sti ghlastra fitemena	I have prickly pears planted in the pot
κι αν δεν έρθεις 'ως του Σταυρού θα τα βρεις μαραμένα	Kyan dhen erthis ostu stavru Tha ta vris maramena	If you don't come by September ⁽¹⁾ you will find them withered.
Σούσταρέ το το γαιτάνι να βγούμε στο μεϊτάνι	Sustare to to ghaitani Na vghume sto meitani	Twist well the cord so we can go out to the public square.

(1) literally “of the Cross,” a folk expression for September, from the feast of the Elevation of the Cross.

Kamay Vurdum Yere

(Kayseri, Cappadocia, Turkey)

The region of Cappadocia in central Turkey had a thriving Greek community up until the forced Exchange of Populations of 1923-24. Cappadocia is associated most with early Christian history, the homeland of some important saints in the Orthodox church and famous for the numerous rock-hewn churches and monasteries, the ruins of which are found throughout the region.

There were both Greek-speaking and Turkish-speaking communities among the Cappadocian Greeks, but in both cases, Turkish was the main language of song. This dance is from the region of Kayseri (Kesaria in Greek), the region's main city. The song title translates as "I struck my sword into the ground."



Its accompanying dance, for both men and women (though traditionally more of a men's dance), has an unusual handhold: placing one's left hand over one's own right shoulder facing down while the following person holds with his right hand facing up, the connection being most comfortable with curled fingers. During the dance it was not unusual to have two males with swords dancing in the middle of the dance space, walking and swinging and striking swords in an improvised manner.

Pronunciation: kah-MAH-ee veer-DOOM yeh-REH  Translation: I struck my sword into the ground.

Music: 4/4 meter Contact Joe for link to the music in his Google Drive folder.

Formation: Lines of dancers close together, facing CCW. Left arm extends across chest so that hand, palm down and fingers curled, is on right shoulder. Right arm reaches forward, palm up, fingers curled, to join the hand of the dancer in front.

Steps & Styling: Small steps because dancers are close together.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u> . No action.	
1	Facing and moving CCW, two steps (R, L) fwd (cts 1, 2); heavy step R fwd while swinging L to L and then fwd (ct 3); step L fwd (ct 4).	
2	Repeat meas 1.	
3	Repeat meas 1, except <u>touch</u> L to L on ct 4.	
4	Facing CCW, bending slightly at the waist to L and backing up, take a small step L slightly bkwd to L diagonal with toe twd ctr (ct 1); step R next to L (ct &); take a small step L slightly bkwd to L diagonal (ct 2); step R to R (ct 3); touch L next to R (ct 4).	
5	Repeat meas 4.	
6	Repeat meas 4, except <u>step</u> L next to R.	

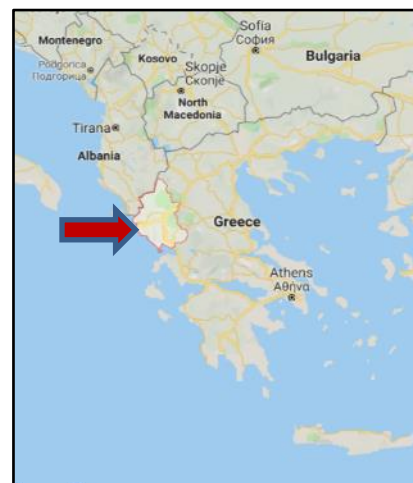
Sequence: Repeat as described above until the end of music.

Presented by Joe Kaloyanides Graziosi

Kleftes (Greece)

The tune and dance Kleftes are an older, slow dance form of the region of Epiros in northwestern Greece. There are numerous versions of the dance, most of which are associated with specific subregions or villages. The version presented here is a women's version as danced by Navsika Kapsalis from the village of Elafotopos, formerly Tserveri, in the region of Zagori. She is the wife of the famous and highly respected clarinet player Grigoris Kapsalis.

There are two related melodies for Kleftes: "Oi Kleftes Oi Palii" and "Oi Kleftes Veltsistini."



Pronunciation: KLEHF-tehs



Translation: Thieves

Music: 6/4 meter

Contact Joe for the link to his Google Drive folder for music and YouTube video links, or any other Kleftes recording.

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

Meas 6/4 meter

Pattern

4 meas INTRODUCTION. No action.

- 1 Step R to R (ct 1); touch L in place (ct 2); step L in front of R (ct 3); quick R to R (ct &); step L in front of R (ct 4); step R to R (ct 5); lift L low or touch L slightly in front of R (ct 6).
- 2 4 step Grapevine: step L to L (ct 1); step R slightly in front of L (ct 2); step L to L (ct 3); R slightly behind L (ct 4); touch L diag bkwd to L (ct 5); hold (ct 6).
- 3 Step L in front of R (ct 1); bounce on ball of L, bringing R behind L calf or ankle (ct 2); step R bkwd in place (ct 3); step L slightly to L (ct 4); step R in front of L (ct 5); bounce on ball of R, bringing L behind R calf or ankle (ct 6).
- 4 Step L in place (ct 1); step R to R (ct 2); step L in front of R (ct 3); quick R to R (ct &); step L in front of R (ct 4); touch R sharply crossed over and in front of L (ct 5); hold (ct 6).

ENDING. (If you're using Joe's recording) 4/4 Meter S, Q, Q

- 1 Step R to R (ct 1-2); step L behind R (ct 3); step R to R (ct 4).
- 2 Three walking steps, (L, R, L) (cts 1-2, 3, 4).

Sequence: With this recording, dance the figure until the change in music, then dance the Ending until the end of the music. The Ending is a long segment and should snake around the room.

Music Note: This dance can be done to any recording of Kleftes, but most will not have the Ending figure.

Presented by Joe Kaloyanides Graziosi

Pendi Pidhia Poliyirna

(Greece)

This is a women's song dance with a somewhat solemn, processional feel from the village of Poliyiros in the Halkidiki peninsula to the east of Thessaloniki in northern Greece. The full dance phrase is a doubling of the step pattern such that it alternates between 9 counts and 10 counts.



Pronunciation: pehn-DEE pee-DHYAH poh-LEE-yehr-nah



Music: Contact Joe for link to the music in his Google Drive folder.

Formation: Open circle of dancers facing center, hands joined down in V-pos.

Steps & Styling: Slow, dignified, solemn, processional, contemplative. Lyrics are almost like a chant.

Meas unmetered

Pattern

INTRODUCTION. No action. Begin with the women's vocal.

9-count Pattern Facing slightly R of ctr, step R to R (ct 1); step L fwd in front of R (ct 2); pivoting ¼ L to face ctr, step R to R (ct 3); step L fwd twd ctr, leaning into the movement so R heel lifts off ground, and lifting both arms straight to just above shoulder height (ct 4); hold (ct 5); step R bkwd in place, bringing arms down to V-pos (ct 6); step L behind R, pivoting to face L of ctr (ct 7); touch R next to L (ct 8); hold (ct 9).

10-count Pattern Repeat cts 1-5 above; hold (ct 6); step R bkwd in place, bringing arms down to V-pos (ct 7); step L behind R, pivoting to face slightly L of ctr (ct 8); hold (cts 9-10).

Sequence: Verses alternate between 9-count and 10-count verses. Continue to end of the music.

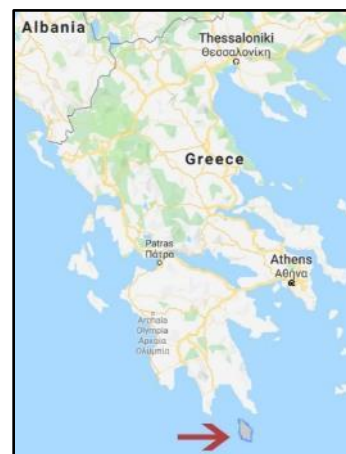
Note: The extra count occurs while the arms are raised. Arms come down to V-pos and step R bkwd happens at the end of the musical phrase in both 9-count and 10-count verses.


Presented by Joe Kaloyanides Graziosi

Potamitikos

(Ayia Pelayia, Kythera, Greece)

From the island of Kythera (also known as Tsirigo), one of the Ionian Islands (known as Eptanisa in Greek) comes this old, local version of a syrto. There are two version of the dance, each with basically the same steps. The more common is as an open circle dance with a tight crooked elbow hold; the other version has two contra lines of five dancers each – a man with two women on either side.



Pronunciation: poh-tah-MEE-tee-kohs 

Translation: Dance of the Village Potami – also known as The Old Dance.

Music: 2/4 meter Contact Joe for link to the music in his Google Drive folder.

Formation: (Option 1) Open circle of dancers facing the center, crooked elbow hold, usually with left over right, holding hands.

(Option 2) A line of five dancers, a man in the center with two women on either side, facing another line of five dancers; each dancer faces the corresponding person in the opposite line. A crooked elbow hold is also used.

Meas 2/4 meter

Pattern

- | | |
|--------|--|
| 1 meas | <u>INTRODUCTION.</u> No action. Wait 4 notes, or start on any musical phrase. |
| 1 | Step L fwd (ct 1); step R next to L (ct 2); step L slightly R (ct &). |
| 2 | Step R bkwd to original place (ct 1); step L next to R (ct 2); step R in place (ct &). |
| 3 | Small leap onto L in place, lifting R slightly behind and pivoting slightly on L (ct 1); step R in place (ct 2), step L in place (ct &). |
| 4 | Step R in place or slightly R, with small brush of L up and circling behind R (ct 1); step L slightly behind R (ct 2), step R in place or slightly R (ct &). |

Sequence: Repeat as noted above until the end of the music.

If doing the dance in lines of five dancers:

Each line rotates slowly during meas 1 and 2, maintaining the same relationship to each other. During the dance, the women on the ends can execute a turn inwards (toward the center of the line) in meas 1. The turns can be executed at the discretion of the dancers or coordinated by the central male dancer with calls. Usually the end woman dancing on the man's right side initiates the first turn, followed by the end woman dancing on his left, but at times simultaneously. Later, when the turns are again executed, they are accompanied by the turning woman traveling a bit sideways and in toward the man in order to change places with the inner woman. Suggested sequence: Woman on L turns, Woman on R turns, both Women on L change places, both Women on R change places, Women on both ends turn, both Women on both ends change places.

Note: If dance is done in an open circle you can optionally begin with meas 4.

Presented by Joe Kaloyanides Graziosi

Lyrics:

αμάν μάν στο Ποταμό οι ομορφές
στην Χώρα οι σταράτες

Aman aman sto potamo i omorfes
Sti hora i staratew

αμάν αμάν και στα Λογοθετιάνικα
ξανθιές και μαυρομάτες

Aman aman ke sta loghothetianika
Ksanthyas ke mavromates

αμαν αμαν αγάπησα στο Καραβά
και τι θα γίνω τώρα

Aman aman aghapisa sto karava
Ke ti tha yino tora

αμάν αμάν Αγιά μου Ελέσσα μου
και συ Κονοτελετού μου

Aman aman ayia mu elesa mu
Ke si kondeletu mu

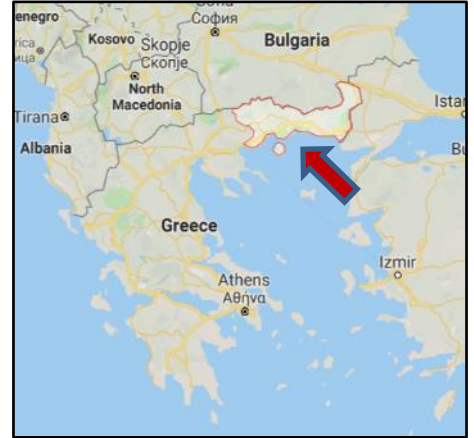
αμαν αμαν για φέρτε την αγάπη μου
η πάρτε μου το νου μου

Aman aman ke ferte tin aghapi mu
I parte mu ton nu mu

T'Androniki / Erinaki

(East Thrace)

This is a dance medley which combines two different dances representing separate villages in the region the Greeks refer to as East Thrace. They are the former Greek-inhabited villages of Samakovi, now in Turkey and Kosti, just over the border from the former in the southeast corner of Bulgaria. The Greek inhabitants of these regions, and of east Thrace and north Thrace in general, were forced to leave in the aftermath of World War I with the large-scale population movements that occurred as the result of wars and border changes.



The dance from Samakovi (now called Demirkoy) is called by the title of the accompanying song “Ehase T’ Androniki Yios” and is unusual in that it alternates between the two meters of 7/16 (3-2-2) and 6/8 (the signature meter of the pan-Thracian zonaradiko dance). The dance from Kosti, the former chief village of the cult of the Anastenaria fire walkers, is called “Eri- Erinaki.” For the sake of simplicity, we can refer to the first as T’Androniki and the second as Erinaki.

Both dances are now done by both men and women, although formerly the men danced at the front end of the line and the women at the back end.

Pronunciation: tahn-droh-NEE-kee/eh-ree-NAH-kee 

Music: 7/16 (danced as 1, 2, 3) Q, Q, S and 6/8 meter (Q, Q, S, S) Contact Joe for link to the music in his Google Drive folder.

Formation: Lines facing slightly right of center, hands joined in W-pos.

<u>Meas</u>	<u>7/16 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action.	
	I. <u>T’ANDRONIKI</u> . (Q, Q, S)	
1	Facing ctr, step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3).	
2	Facing slightly R of ctr, step L in front of R (ct 1); step R to R (ct 2); step L in front of R while swinging arms down to V-pos (ct 3).	
3	Facing ctr, step R to R (ct 1); swing arms up and bounce on R (ct 2); lift L in front (ct 3).	
4	Step L bkwd to L diagonal (ct 1); bounce on L (ct 2); lift R in front (ct 3).	
5-8	Repeat meas 1-4.	

6/8 meterII. ERINAKI. (Q, Q, S, S)

- 1 Facing ctr with feet separated slightly, step R in place (ct 1); step L in place (ct 2); hold (ct 3); step R in place (ct 4); hold (cts 5-6).
- 2 Moving L (CCW), step L to L (ct 1); step R in front of L and swing arms down slightly so that elbows are still bent (ct 2); step L to L bringing arms back up to W-pos (ct 3); hold (ct 4); step R slightly behind L (ct 5); hold (ct 6).
- 3 Repeat meas 2.
- 4 Step L to L (ct 1); step R in front of L and swing arms down slightly so that elbows are still bent (ct 2); step L to L bringing R near L and bringing arms back up to W-pos (ct 3).

III. ENDING.

- 1-4 Repeat Fig I, meas 1-4 with arms in V-pos, swinging. Note: This is a long sequence and dance snakes around the hall.

Sequence: Each Fig is done to a different piece of music.

Presented by Joe Kaloyanides Graziosi

Lyrics

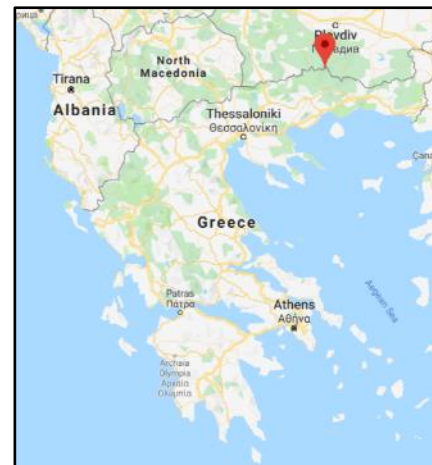
Έχασε τ' Αντρονίκη ο γυιος Έχασε τ' Αντρονίκη ο γυιος πολεμικό δοξάρι (x2) Πολεμικό, βάι τ' αρίζικο, πολεμικό, βάι τ' αρίζικο.	Ehase tandroniki o yios ehase tandroniki o yios polemiko dhoksari (x2) Polemiko vay tariziko polemiko vay tariziko
Δεν τό 'βρε νιος να το χαρεί και γέρος να το κρύψει (x2) Μόν' τό 'βρε του, βάι τ' αρίζικο, μόν' τό 'βρε του, του χαλκιά ο γυιος.	Dhen tovres nyos na to hari ke yeros na to kripsi (x2) Mon tovre tu vay tariziko mon tovre tu tu halkya o yios
Μόν' τό 'βρε του χαλκιά ο γυιος, χαλκιάς μουτζουρωμένος (x2) Μες στο τσουβάλ, βάι τ' αρίζικο, Μες στο τσουβάλ, το έβαλε	Mon tovre tu halkya o yios halkyas mutzuromenos (x2) Mesto tsuval vay tariziko mesto tuval tovale
Μες στο τσουβάλ' το έβαλε που είχε το καρβούνι (x2) Και το καρβού, βάι τ' αρίζικο, Και το καρβούνι είχε στια	Mesto tsuval to evale pu ihe to karvuni (x2) Ke to karvu vay tariziko ke to karvuni ihe stya
Και το καρβούνι είχε στια και κόλλησε κι εκάει (x2)	Ke to karvuni ihe stya ke kolise ki ekai (x2)

Transliteration by Joe Kaloyanides Graziosi; special thanks to Achilleas Tsiaras and Yiouli Dimou for providing the lyrics.

Tou Mama Ta Pallikaria

(Thrace)

This dance is a mixed line dance from the village of Gratini in the Rhodope prefecture of the province of Thrace in Greece. It is danced only to this one song and is characterized by its unusual compound metric structure of 9/8, 9/8, 5/8, 5/8, 9/8 (i.e. 2-2-2-3, 2-2-2-3, 2-3, 2-3, 2-2-2-3). The step pattern is very close to that of the dances Tsourapia/Shareni Chorapi and the Bulgarian Devetorka.



Pronunciation: TOO mah-MAH TAH pah-lee-KAH-ree-ah



Translation: The Mother's Brave Young Lads

Music: Mixed meter (9/8 and 5/8)
9/8 = Quick-quick-quick-slow (1, 2, 3, 4)
5/8 = quick-slow (1, 2)

Contact Joe for link to the music in his Google Drive folder.

Formation: Lines facing right of center, hands joined in V-pos.

<u>Meas</u>	<u>mixed meter</u>	<u>Pattern</u>
5 meas	<u>INTRODUCTION</u> . No action. Wait once through the dance pattern.	
1	9/8	Facing and moving CCW, step R fwd (ct 1); step L next to R (ct 2); step R fwd (ct 3); hop on R (ct &); longer step L fwd (ct <u>4</u>).
2	9/8	Step R fwd (ct 1); step L fwd (ct 2); facing ctr, step R to R (ct 3); touch L next to R (ct <u>4</u>), bring arms up to a W-pos.
3	5/8	Facing ctr and moving L (CW), step L to L (ct 1); step R next to L (ct <u>2</u>). Move arms in a small L, R, L, R motion, to match the footwork.
4	5/8	Repeat meas 3.
5	9/8	Bring arms down to V-pos. Facing and moving L (CW), step L fwd (ct 1); step R fwd (ct 2); face ctr and step L to L (ct 3); touch R next to L (ct <u>4</u>).

Sequence: Repeat as described above until the end of music.

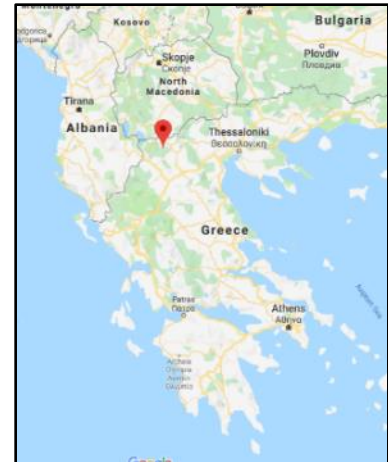
Presented by Joe Kaloyanides Graziosi

Tsamikos Arvanitovlachikos

(Greece)

This is a local variant of the well-known tsamiko dance, from the village of Drosopigi in the Florina district of Greek west Macedonia. Being from this villages, it is also called Tsamikos Drosopigi. The inhabitants of Drosopigi, formerly known as Belkamen, are a mix of ethnic Vlachs and Slav Macedonians.

This tsamiko is most associated with the Vlachs, including the large number of Arvanitovlachs who settled in the region after World War II. Although any tsamiko melody could ostensibly be played, the locals prefer such tunes as Stella, Ta Mayia, Yinekes Pu Horevete, Lambun Ta Hionia, etc. The music I use for teaching is a medley of the tunes Stella, Mayia and Yusuf Arapis.



Pronunciation: TSAH-mee-kohs

ahr-vah-nee-toh-VLAH-hee-koh



Translation: Tsamiko of the
Arvanitovlachs

Music: 3/4 meter

Contact Joe for link to the music in his Google Drive folder.

Formation: Lines facing left of center, hands joined in W-pos.

Meas 3/4 meter

Pattern

6 meas INTRODUCTION. No action.

1 Moving L (CW), step R in front of L (ct 1); hold (ct 2); step L to L (ct 3).

2 Repeat meas 1.

3 Lift R (W often touch) in front of L (ct 1); small bounce on R (ct 2); pivoting to face slightly R of ctr, step R fwd (ct 3); step L next to R (ct &).

4 Step R fwd (ct 1); touch (or low lift) L next to R (ct 2); step L in front of R (ct 3); step R fwd while lifting L leg up behind (ct &).

5 Step L in front of R (ct 1); touch (or low lift) R next to L (ct 2); step R fwd (ct 3); step L fwd (ct &).

6 Step R fwd (ct 1); lift (or touch) L next to or in front of R (ct 2); step L bkwd and pivot to face slightly L of ctr (ct 3).

Sequence: Repeat as described above until the end of music.

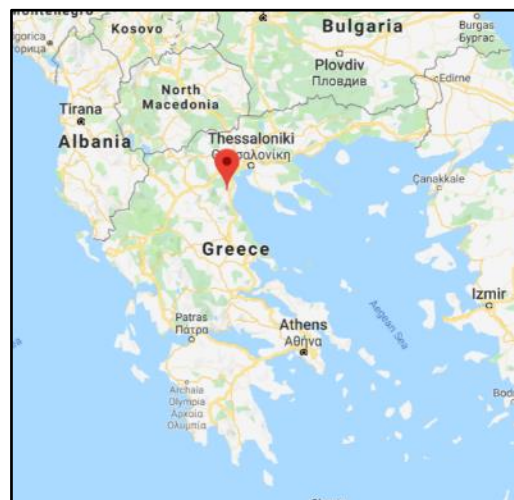
Presented by Joe Kaloyanides Graziosi


Tsamikos Ritinis

(Greece)

The region of Pieria in southern Macedonia straddles the border with Thessaly and forms the foothills of the Mount Olympus of ancient legend. A strong and distinctive dance and music tradition exist here which combines aspects of typical mainland dance styles with more specific Macedonian elements. The common mainland dance genre of tsamiko is popular here. except the step pattern is unique to the region with small differences from village to village.

This is the local tsamiko as danced in the village of Ritini. In the past, the gaida served as the primary instrument to accompany dancing, but nowadays the typical mainland “kompania” with lead clarinet is more common.



Pronunciation: TSAH-mee-kohs ree-TEE-nees  Translation: Tsamiko from Ritini
 Music: 3/4 meter Contact Joe for link to the music in his Google Drive folder.
 Formation: Lines facing ctr, hands joined in W-pos.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> No action; start with singing.	
1	Step R to R (ct 1); hold or drag/lift L slightly twd R (ct 2); step L in front of R (ct 3); step R to R (ct &).	
2	Step L in front of R (ct 1); hold or a slight bounce on L and slightly lift R (ct 2); step R to L (ct 3).	
3	Step L to L (ct 1); hold (ct 2); step R in front of L (ct 3).	
4	Step L to L (ct 1); hold (ct 2); lift R in front of L with a slight bounce on L (ct 3).	

OPTIONAL: On meas 2 and 3, turn.

Sequence: Repeat as described above until the end of the music. At any time, anyone may make a full turn to the L (CCW) by starting on meas 2, count 3 and completing the turn on meas 3.

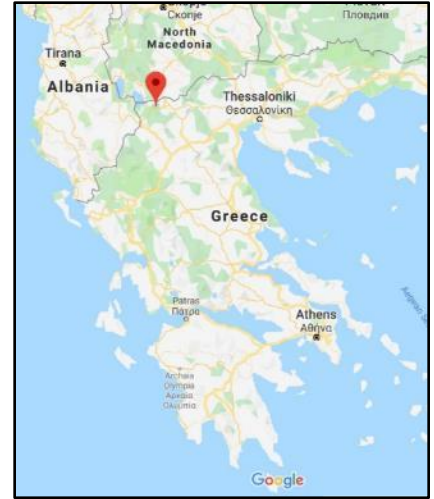
Presented by Joe Kaloyanides Graziosi

Tsotso

(Greece)

This dance originates in the village of Alona (formerly Armensko) in the Florina district of the province of Macedonia in northern Greece. Alona is well known for its fine musicians and dancers, as are its neighboring villages of Akritas (Buf) and Kratero (Rakovo) with which it shares common musical and dance traditions.

This dance is attributed specifically to the Tsotso family of musicians, the ancestral patriarch of the clan being the first clarinet player of the region, and his wife a well-respected dancer. The dance is basically the same as the common Puscheno or Levendikos of the region, but done to a simpler 2/4 time signature. It is also called Aloniotikos or Armenskoto after the village of origin.



Pronunciation: TZOH-tzoh



Translation: Tsotso is a family of musicians

Music: 4/4

Contact Joe for link to the music in his Google Drive folder.

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

Meas 4/4 meter

Pattern

- 1 Facing slightly R of ctr, lift R next to or in front of L (ct 1); step R to R (ct 2); step L next to R (ct 3); step R fwd (ct 4).
- 2 Step L in front of R (ct 1); step R fwd (ct 2); step L in front of R (ct 3); facing ctr, step R to R (ct 4).
- 3 Lift L slightly fwd (ct 1); step L bkwd (ct 2); step R bkwd (ct 3); facing slightly R of ctr, step L in front of R (ct 4).

Variations:

Meas 2 can be skips.

Meas 3, ct 1, can be step L (ct 1); step R (ct &).

Ct 1 in most meas can have a hop on the “&” before it.

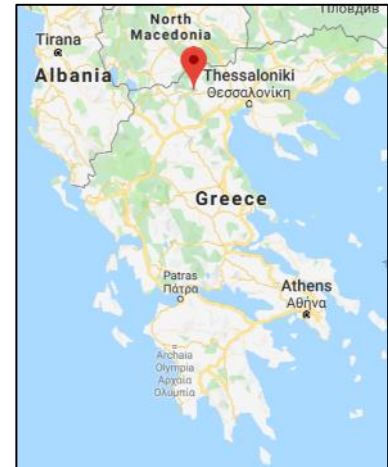
Sequence: Repeat as described above until the end of music. Leader may call out variations.

Presented by Joe Kaloyanides Graziosi

Zavlitsena

(Greece)

The dance Zavlitsena is associated with the Macedonian province of northern Greece and more specifically with the regions surrounding the town of Edessa (Voden) and Aridaia (Subtosko), the last also known as the region of Almopia (formerly Meglen or Karatzova). This dance is also known as Trite Pate and sometimes as Mushko. Among the tunes associated with this dance is the old song “Filka Mome,” which is a favorite, especially among women from the village of Orma (Tresino).



Pronunciation: Zahv-lee-TZEH-nah



Music: 7/4

Contact Joe for link to the music in his Google Drive folder.

Formation: Open circle, hands joined in W-pos. Hands move to a V-pos when music speeds up. As music gets faster steps can become skips.

Steps & Styling: Hands move to a V-pos when music speeds up. As music gets faster steps can become skips.

<u>Meas</u>	<u>7/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u> . No action.	
1	Lift R in front (ct 1); step R to R (ct 2); step L next to R (ct 3); step R to R (ct 4); hold (ct 5); step L in front of R (ct 6); hold (ct 7).	
2	Lift R in front (ct 1); step R to R (ct 2); hold (ct 3); step L in front of R (ct 4); hold (ct 5); step R to R (ct 6); hold (ct 7).	
3	Lift L in front of R (ct 1); step L to L (ct 2); hold (ct 3); step L in front of R and twd ctr, lifting R up a bit in back(ct 4); hold (ct 5); step bkwd onto R (ct 6); hold (ct 7).	

Sequence: Repeat as described above until the end of music.

Presented by Joe Kaloyanides Graziosi

NOTES

GIGI JENSEN

Argentina



El Tango es nada más que caminar

By Gigi Jensen 2018

Like many dance genres, Argentine tango has changed over the years. The form seen in movies and television dance competitions (and even tango dancing parties) is where couples perform a lot of fancy stuff. It's easy to forget that its truest form is the walk.

María Nieves, acknowledged as the most famous woman tango dancer of the 20th century, talks about dancing at tango parties in the late 1940s:

Dancing was all walking, barely [with] a little turn, a little boleo, but nothing more. If you tried to do a lot of ganchos [fancy stuff] one of the organizers would draw near and with discretion but firmness order you to not do them. If you disobeyed, they threw you out of the club.

Walking is the root of the dance. It's where the dance always starts and to which it returns. It is the structure through which the couple expresses the music. The couple assumes the abrazo (the embrace), which is also the word in Spanish for hug. In its most basic definition, tango is walking to music while hugging.

DANCES OF ARGENTINA

A FEW WORDS OF TANGO WISDOM

Argentine Tango is highly dramatic and sexy, but only on stage or in the movies. It is also a dance that everyday people share as a pleasurable pastime: something for family members and friends as well as romantic partners. It is even taught to schoolchildren in Argentina. It can also be a romantic, sultry, passionate dance. It all depends on the situation. At its core, it is walking with a partner to Argentine tango music while hugging.

Tango Salón is the style of dancing from the Golden Age of Tango, the 1940s and 1950s. Its hallmarks are elegant, smooth movements, upright posture, and a continual flow from close bodies to separation and back. Each partner carries his or her own weight and chests are parallel, facing one another. The structure of the embrace is maintained throughout, adjusting to accommodate movements that require torsion at the waist.

RULES OF THE ROAD

You have to know how to do your part before dancing with a partner. It takes two to tango, and each has his or her part to play. It's the leader's responsibility to choose how to dance to a song, when to move, and in what direction. It's also the leader's responsibility to give the follower opportunities to "lucirse" (shine) with adornments. It's the follower's responsibility to participate by responding to leads given (not those imagined), be alert for other dancers on the floor that the leader can't see, and to enjoy not having to do the leader's job.

It's the improvisational nature of Argentine tango and its relatives that gives them their artistic flexibility. It's that very same characteristic that sometimes frustrates dancers who are more comfortable with set choreographies. Using a basic set of movements, anyone can enjoy the various musical styles of Argentine tango. There was never a truer phrase than K.I.S.S. (Keep it simple, sweetheart.)

The dancers travel counter-clockwise on the dance floor on a round or oval track. Slower dancers stay to the outside of the circle while faster dancers travel in the inside lane. People who want to show off slip into the center, do their fancy steps, then slip back into the stream of traffic. Beginners who sometimes get stuck in the center get themselves out by slipping back into the stream and moving to the outside lane. Cutting across the circle is frowned upon.

Please: no lifts, no drops, no backbends, no show tricks. Never. It's dangerous to both members of the dancing couple as well as anyone around them. Save those moves for the performing stage.

It's the leader who decides how the music will be danced. He could choose to dance with the downbeat, to syncopated rhythms, or by choosing at will which instrumental line to express (for example: dancing to the violin's pizzicato, changing to express the piano flourishes at the ends of phrases, move to the bass line, etc.). Most leaders have a few favorite multi-purpose figures that they combine with various walking patterns to express the music.

TANGO SALÓN STRUCTURE**El Abrazo (The Embrace) for Tango Salón**

Partners stand toe to toe facing each other. They both look slightly to the inside of the circle. The gaze and head position are not static and should adjust when needed. For the most part, both the man and the woman can see where they're traveling.

The man's left arm is extended to his left with elbow flexed, his palm partially facing him. The woman's right arm is extended to her right, her palm against the man's, and the back of her hand partially facing her. They hold their hands splitting the distance between their shoulders' heights, with elbows gently pointing diagonally to the floor behind each. In profile, their arms form the letter "W."

The man's right arm encircles the lady a few inches below her shoulder blades. His hand is flat and relaxed on her back. His right elbow is slightly flexed outward and upward. The inside of the woman's arm rests on the top outside edge of the man's arm, in contact from the inside of her arm just above her elbow to end with her hand, flat above his shoulder blade or on his deltoid (if she's shorter than he is). She squeezes in a little to maintain a firm but gentle contact with his arm.

Shoulders are parallel to the floor, and the clasped hands are the same height as the encircling arms.

Length of steps

In social tango, steps are no wider than the leader's shoulder width. However, the leader must accommodate the follower if there is a noticeable difference in stride length. Steps are adjusted to fit the circumstances, such as when turning in a tight radius, when space is limited on a crowded dance floor, or when dancing to quick music.

Cadencia (body roll)

Used with specific musical rhythms, this is a freedom of movement in the hips and shoulders that comes from tango's African roots. When walking, one step is accented, the other recedes.

Salida

This word translates as "starting out." It is how the leader chooses to start dancing. It can be directly forward, with a left side step, or with a right foot back step. The woman responds by mirroring the man.

Resolución

These movements resolve one figure and provide a link to the next. They may continue in the line of dance, or turn by pivoting. They are not mandatory. Any figure can segue directly into walking.

Dances of Argentina — continued

Pivots

They are used to change direction. A pivot is initiated by the leader stepping next to the follower's foot to share one axis, both lifting the back feet with weight on the front feet, and changing location of the back feet in either direction right or left.

La cruzada (sometimes called el cruce)

Created by accident in the late 1930s, it was called the “sobrepaso” (overstepping). Now it is referred to as “the cross.” It is initiated while the woman is walking backward, and requires the man to bring her to a stop while she puts her left foot onto the right side of her right foot. She shifts her weight to the front foot. This stop with weight change can take various forms depending on the style of the era being danced.

Vals Cruzado

Pronunciation: VAHLS kroo-SAH-thoh 


When the Europeans immigrated to Argentina, they brought the Viennese waltz with them. It is said that Vals Cruzado came about by crossing tango steps with Viennese waltz music. That's where the two dances diverge.

European waltz is danced 1-2-3, 1-2-3, 1-2-3, etc. Vals Cruzado is often danced 1, 1, 1, etc. It can also include a step on the upbeat to make 1 &, 1 &, 1 &, etc. There are certain occasions when it uses 1-2-3, but not often.

Many Argentine tango steps translate well into Vals Cruzado. Hallmarks of the dance are a smooth, flowing style that travels in the line of dance, punctuated by circular phrases in place such as molinetes and giros.

It's a beautiful, elegant dance. It is often danced using a salón style embrace which more easily allows torsion and circular movements.

Milonga

Pronunciation: mee-LOHN-gah 

The word “milonga” has three meanings: (1) A tango party; (2) a dance party where principally Argentine tango is danced, as well as vals cruzado and milonga; and (3) a style of music used by payadores (minstrels and poets). The dance known as milonga is a dance separate from Argentine tango, but contributes to the tango's development. It is based in the rhythms danced by the African slaves in Uruguay and Argentina, most notably candombe and habanera.

Dances of Argentina — continued

Candombe was an African dance from west central Africa. It was danced by men and women at parties and festivals, but was danced in lines, not in partner hold. When the young European men in Buenos Aires saw African slaves dancing candombe, they parodied their movements, and added those movements to their partner dancing.

Payadores made their living traveling around southern South America to compete with each other at payadas. The payada was competitive composing and singing of verses native to Argentina, Uruguay, southern Brazil, and parts of Paraguay, as part of the Gaucho culture and literature. Two or more payadores would compete to produce the most eloquent verse, each answering questions posed by the other, often insulting. The durations of these verse duels could be exceedingly long, often many hours, and they would end when one payador failed to respond immediately to his opponent. Musical styles often used in the payada are the cifra and the milonga.

That rhythm used by the payadores was so infectious, folks began to dance it as its own dance form. It is the root for the form of milonga known as milonga campera.

Milonga Tips and Wisdom

Milonga is a fun dance. Enjoy it! Smile! A bit of swagger and a playful attitude make it a joyful dance. Its hallmarks are a close embrace, body contact, a rolling movement of the body, and softly bent knees. Steps tend to be simpler than in tango because the music tends to be faster.

Taking small steps close to your partner's feet and staying face-to-face as much as possible will make pivots and changes of direction easier. Closer is better.

The music is 2/4 meter with the first beat stressed. Characteristically that translates into steps that are alternately long and short.

Most milongas are for dancing; a few are for listening. The former has a steady beat that is easy to maintain. The latter is more difficult to dance to because composers often add pauses and slow melancholic phrases to give the song a pensive quality. "[Milonga Triste](#)" by Astor Piazzolla is an excellent example.

ARGENTINA
Sunday Night and Monday

TANGO BASICS: WALKING

For tango music, log onto YouTube and search for “Gigi Jensen SFDC 2019” and look for Tracks 1-6.

Man Begins with ft together in parallel pos. M initiates a gentle shift of wt from one ft to the other side to side. When M is certain that W has her weight on the corresponding ft, he begins walking. Starting with either ft, M walks straight fwd stepping directly next to the W’s ft. He brushes one ft past the other while walking.


Woman Begins with ft in parallel pos. W accepts the rate at which M gently shifts her wt from one ft to the other. When M begins to walk fwd, W steps directly bkwd, brushing one ft past the other while walking.

Walking to stepping in place

Couple walks until M decides to halt progression. M and W step in place until M decides to begin walking forward. He can initiate the start with either foot.

Walking to stepping side to side

Couple walks until M decides to halt progression by stepping on R sdwd (W L sdwd). M touches L next to R (W touches R next to L); repeat with opp ftwk and direction. This is done as many times as M decides. To return to walking, M steps L fwd, guiding W bkwd on her R.

La Cuna Al Compás (“Cradle on the downbeat,” i.e. rocking on the beat) 

La Cuna is a rocking step. It can be done on either foot, fwd or bkwd, any number of times at the will of the M.

Man To initiate La Cuna with same ft every time in straight time.

<u>Ct</u>	<u>Movement</u>	- OR -
1	Step L fwd	Step R fwd
2	Step R fwd	Step L fwd
3	Step L fwd	Step R fwd
4	Step bkwd onto R in place	Step bkwd onto L in place

Woman To follow cuna with same ft every time in straight time.

<u>Ct</u>	<u>Movement</u>	- OR -
1	Step R bkwd	Step L bkwd
2	Step L bkwd	Step R bkwd
3	Step R bkwd	Step L bkwd
4	Step fwd onto L in place	Step fwd on to R in place

Walking to La Cruzada (to the cross)

Man Beg by initiating the cruzada while walking fwd in straight time.

Ct **Movement**

1 Step L fwd, next to inside of W's L.

2 Step R fwd next to outside of W's R (outside partner)

3 Step L fwd next to inside of W's L

4 Step R fwd next to L, applying gentle upward pressure with R hand as well as lifting slightly with encircling right arm on W's back to lead her into La Cruzada.

Woman Beg by following the cruzada while walking bkwd in straight time.

Ct **Movement**

1 Step R bkwd.

2 Step L bkwd

3 Step R bkwd

4 Pull L bkwd halfway against R side of R (ct 4); shift wt to L (ct &)

ARGENTINA
Tuesday

TANGO WITH SYNCOPATION

In tango, syncopation refers to dancing on the off beat (ct &), as opposed to accenting the off beat or accenting between beats.

La Cruzada with Syncopation

The steps are the same as in La Cruzada danced on the downbeat, except danced in 3 cts in a SSQQ rhythm (cts 1, 2, 3, &) instead of in 4 counts (SSSS).

Man Beg ft together in parallel pos, wt on R, L free

Ct **Movement**

1 Step L fwd next to inside of W's L

2 Step R fwd next to outside of W's R (outside partner)

3 Step L fwd next to inside of W's L

& Step R fwd next to L, applying gentle upward pressure with R hand as well as lifting slightly with encircling right arm on W's back to lead her into La Cruzada.

Woman Beg ft together in parallel pos, wt on L, R free

Ct **Movement**

1 Step R bkwd

2 Step L bkwd

3 Step R bkwd

& Pull L bkwd halfway against R side of R ft and shift wt to L ft

Tango with Syncopation — continued

Basic with Back Salida to Weight Change

This figure works well with music that highlights syncopations in the rhythm. It can be used with tangos, vales, and slow milongas.

Back Salida refers to M starting out a figure by stepping back on R.

Man Beg ft together in parallel pos, wt on L, R free.

Ct Movement

1 Step R bkwd, bringing L next to R

2 Step L to L, bringing R next to L

& Shift wt onto R.

3 Step fwd L

4 Step fwd R but leave L in place with most of wt on R, applying gentle upward pressure with R hand on W's back as well as lifting slightly with encircling right arm to lead her into La Cruzada

5 Step fwd L bringing R next to L

6 Step R to R bringing L next to R

& Change wt to L if repeating this figure

Woman Beg ft together in parallel pos, wt on R, L free

Ct Movement

1 Step L fwd, bringing R next to L

2 Step R to R, bringing L next to R

3 Step L bkwd

4 Step R bkwd

& Step together, pulling L back to R side of R ft and shifting wt to L ft

5 Step R bkwd bringing L next to R

6 Step L to L, bringing R next to L

& Change wt to R if repeating this figure

ARGENTINA
Thursday

VALS CRUZADO 

For Vals Cruzado music, log onto YouTube and search for “Gigi Jensen SFDC 2019” and look for Tracks 7-9. Contact Gigi if you encounter any problems.

In Vals Cruzado al compás, each dance count uses 1 waltz measure. In Vals Cruzado with syncopation, it is possible to count 1, & per measure.

Walking to La Cruzada (syncopated)

Man Beg by initiating La Cruzada while walking fwd

Ct Movement

1 Step L fwd next to inside of W’s L

2 Step R fwd next to outside of W’s R (outside partner)

3 Step L fwd next to inside of W’s L

& Step R fwd next to L, applying gentle upward pressure with R hand on W’s back as well as lifting slightly with encircling right arm to lead her into La Cruzada.

Woman Beg by following the Cruzada while walking bkwd

Ct Movement


1 Step R bkwd

2 Step L bkwd

3 Step R bkwd

& Pull L bkwd against R side of R ft and shift wt to L ft

Back Salida to La Cruzada (syncopated)

Salida 

La Cruzada 

Man Beg by initiating La Cruzada with a Back Salida

Ct Movement

1 Step R bkwd, bringing L next to R

2 Step L to L, bringing R next to L, but put no wt on R.

3 Step R fwd next to outside of W’s R (outside partner)

4 Step L fwd next to inside of W’s L

& Step R fwd next to L, applying gentle upward pressure with R hand on W’s back as well as lifting slightly with encircling right arm to lead her into La Cruzada

Woman Beg by following the Cruzada while walking bkwd

Ct Movement

1 Step L fwd

2 Step R to R

3 Step L bkwd

4 Step R bkwd

& Pull L bkwd against R side of R ft and shift wt to L ft

Vals Cruzado — continued

Back Salida with Diagonal Changes of Direction (“zig-zags,” syncopated)

Man Beg with ft together in parallel pos, wt on L, R free
Ct Movement
 1 Step R bkwd, bringing L next to R
 2 Step L to L, bringing R next to L. but put no wt on R
 3 Step R fwd next to outside of W’s R (outside partner)
 4 Small pivot CW on R to face diag R, stepping L to L
 & Bring R next to L and change wt onto R
 5 Step L fwd next to outside of W’s L (outside partner)
 6 Small pivot CCW on L to face diag L, stepping R to R
 & Bring L next to R and change wt onto L
 7... Repeat meas 3-6 (“zig-zag”) any even number of times

Woman Begin with ft together in parallel pos, wt on L, R free.
Ct Movement
 1 Step L fwd, bringing R next to L
 2 Step R to R, bringing L next to R
 3 Step L bkwd
 4 Small pivot on L CW to match M, step R to R
 & Bring L next to R and change wt to L
 5 Step R bkwd
 6 Small pivot on R CCW to match M, step L to L
 & Bring R to L and change wt to R
 7... Repeat meas 3-6 (zig-zag) any even number of times

To complete or exit the figure:

- a) Continue with walking steps fwd
- b) Repeat ct 2 (M steps R outside ptr), followed by Resolución Without Pivot (see below)
- OR -
- c) Bring W to La Cruzada (see Walk to La Cruzada, cts 2-3, above) followed by Resolución Without Pivot

Resolución Without Pivot Resolución 

Man
Ct Movement
 1 Step L fwd, bringing R next to L
 2 Step R sdwd, bringing L next to R
 3 Shift wt from R to L

Woman
Ct Movement
 1 Step R bkwd, bringing L next to R
 2 Step L sdwd, bringing R next to L
 3 Shift wt from L to R

Back Salida to Corte con Ochito

“Corte” means “cut,” and refers to M temporarily stopping the direction/flow of movement (in this case, blocking the W’s foot). “Ochito” means “small ocho” or “small 8 (as in figure eight).” It refers to the curved path of W’s free leg that traces the curve of a figure eight.

Man Beg with ft together in parallel pos, wt on L, R free

Ct Movement

- 1 Step bkwd on R, bringing L next to R
- 2 Step L to L, bringing R next to L
- 3 Step R fwd next to outside of W’s R (outside partner)
- 4 Step L fwd next to inside of W’s L
- 5 Step R fwd next to L, applying gentle upward pressure with R hand on W’s back as well as lifting slightly with encircling right arm to lead her into La Cruzada
- 6 Turning torso slightly CCW to face diag L, small step on L bkwd,
- 7 Turning torso slightly CW to face fwd, pull R back next to L (ct 7); slide R out diag R, rotating torso CW to follow, blocking W’s R ft by placing inside of M’s R against inside of W’s R ft as she steps around (*corte*, ct &)
- 8 Pull R back next to L ft and change wt to R
- 9-10 Exit the figure with a Resolución Without Pivot

Women Beg with ft together in parallel pos, wt on R, L free

Ct Movement

- 1 Step L fwd, bringing R next to L
- 2 Step R to R, bringing L next to R
- 3 Step L bkwd, bringing R next to L
- 4 Step R bkwd
- 5 Pull L bkwd against outside of R ft (ct 5); shift wt to L ft (ct &)
- 6 Mirroring the rotation of M’s torso, rotate CCW to face diag L and step R fwd
- 7 Rotating torso CW to face diag R, step L to L, keeping chest parallel to M’s with most of wt on L.
- 8 Shift wt to R, pivoting CCW to face fwd, and sliding L ft back into La Cruzada (*ochito*, ct 8) shift wt to L (ct &).
- 9-10 Exit the figure with a Resolución Without Pivot.

Note: M should take as long as necessary to lead W into the corte and cruzada figures (meas 6-8). Wait for W to be on the correct ft before transitioning to the next movement -- don’t drag her into it!

ARGENTINA
Friday

MILONGA 

For milonga music, log onto YouTube and search for “Gigi Jensen SFDC 2019” and look for Tracks 10-11.

La Cuna With Change of Direction

The Cuna (rocking) step can be used to change direction during a dance (i.e. to avoid traffic or move to a different part of the floor).

Man

Ct Movement

- 1 Step R fwd, leaving L in place
- 2 Step L in place slightly to L while rotating body slightly CCW
- 3... Repeat cts 1-2 as many times as necessary to face desired direction

Woman

Ct Movement

- 1 Step L bkwd
- 2 Following rotation of M’s torso, Step R in place slightly to R
- 3... Repeat cts 1-2 as many times as led by M

Baldosa 

This basic tango figure is based on the shape of a floor tile or “baldosa” (also called “mosaico”). It refers to the tiled floors of the central patios of conventillos, the tenement buildings in the slums of Buenos Aires. The steps describe the four corners of the tile.

Man Beg with ft together in parallel pos, wt on R, L free

Ct Movement

- 1 Step R bkwd, bringing L next to R ft
- 2 Step L to L, bringing R next to L
- 3 Step R fwd next to outside of W’s R (outside partner)
- 4 Step L fwd, next to W’s L
- 5 Step R to R, bringing L next to R
- 6 Step L next to R


Woman Beg with ft together in parallel pos, wt on R, L free

Ct Movement

- 1 Step L fwd, bringing R next to L
- 2 Step R to R, bringing L next to R
- 3 Step bkwd L.
- 4 Step bkwd R.
- 5 Step L to L, bringing R next to R
- 6 Step R next to L
- 7 Change wt to R ft to repeat figure

It is also possible to dance the Baldosa with change in direction: on meas 5, M turn $\frac{1}{4}$ L as he steps R to R (W turns $\frac{1}{4}$ R as she steps L to L). Any angle of turn can be initiated to adjust as needed.

Milonga — continued

La Viborita (the little serpent) 

Man: Beg with feet together in parallel pos, wt on L, R free

Ct Movement

- 1 Long step R fwd diag L
- 2 Step L next to R while maintaining some wt on R and pivoting CW to face fwd with wt on both ft. Shift wt to L ft at end of pivot.
- 3 Long step R bkwd diag L
- 4 Step L next to R while maintaining some wt on R and pivoting CCW to face fwd with wt on both shift wt to L ft at end of pivot.
- 5... Repeat cts 1-4 as many times as desired

Woman Beg with feet together in parallel pos, wt on R, L free

Ct Movement

- 1 Long step L bkwd diag R
- 2 Step R next to L while maintaining some wt on L and pivoting CW with wt on both ft. Shift wt to R ft at end of pivot.
- 3 Long step L fwd diag R
- 4 Step R next to L while maintaining some wt on L and pivoting CCW with wt on both ft. Shift wt to R ft at end of pivot.
- 5... Repeat cts 1-4 as many times as led by M.

Leading into the figure: Use Back Salida to lead into La Viborita:

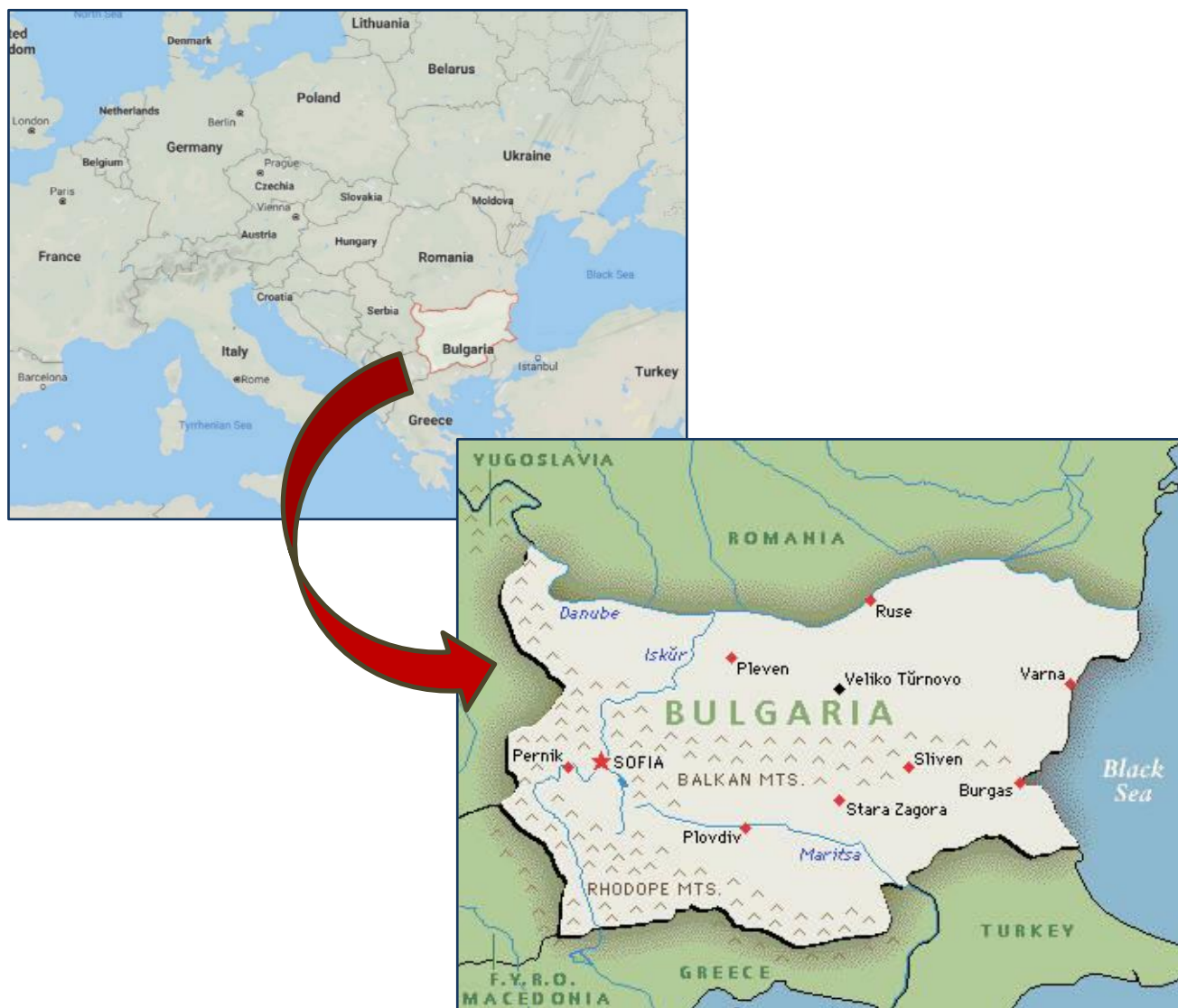
- 1 M steps back on R; W steps fwd on L
- 2 M steps L to L; W steps R to R

Exiting the figure:

- a) Continue with walking steps fwd
- b) Repeat ct 2 (M steps R outside ptr), followed by Resolución Without Pivot (see notes for Vals Cruzado)
- OR -
- c) Bring W to La Cruzada followed by Resolución Without Pivot

GERGANA PANOVA

Bulgaria

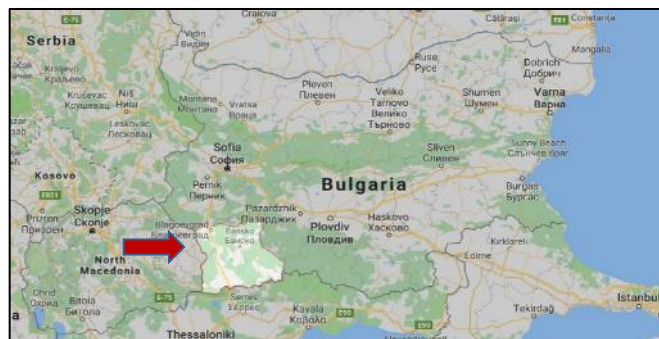


Aydarovo Horo / Staro Aydarovo Horo



(Pirin Macedonia, Bulgaria)

Aydarovo Horo is based on an old men's dance from the region of Pirin Macedonia in Bulgaria and now is danced in competition to modern music.

Staro Aydarovo Horo has its roots in today's popular Dzhanguritsa. In the past it was a very impressive men's dance done to Zurna music. Gergana Panova calls this version "staro" (old) in order to distinguish it from the new interpretations on pop folk music.



The footwork of the two dances is essentially the same, but the style and "feel" is different. While Aydarovo Horo has a simple sequence, Staro Aydarovo Horo has a more complex sequence, often skipping Fig II, meas 4.

Pronunciation: ahee-DAH-roh-voh hoh-ROH 
 STAH-roh ahee-DAH-roh-voh hoh-ROH

Translation: From Turkish, (old) circle dance of the helpers.

Music: 9/16 meter (1-2, 1-2, 1-2, 1-2-3)
Counted here as 1, 2, 3, 4

Bulgarian Dances Vol. 4, Track 6 / 5

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

Meas 9/16 meter

Pattern

8 meas INTRODUCTION. No action. Start with the singing.

I. FIGURE I.

- 1 Facing and moving R, beg R, two quick steps fwd (cts &,1); two steps fwd R, L (cts 2-3); hop on L and face L (ct 4); step R bkwd (ct &). [Note: Ct "&,1" is a "bloop bloop."]
- 2 Facing L and moving bkwd, hop on R (ct 1); step L bkwd (ct 2); facing R, step-hop R fwd (cts 3, &); hop on R, raising L fwd (ct 4); step L fwd (ct &).
- 3-4 Repeat meas 1 and 2. End facing ctr.

II. FIGURE II.

- 1 Arm come up to a wide W-pos, with arms almost straight. Upper body facing ctr but lower body twisting hips and moving L, touch ball of R in front of L (ct 1); step R behind L (ct 2); step L to L (ct &); repeat cts 1, 2, & (cts 3, 4 &).
- 2 Step R in front of L (ct 1); step L to L (ct2); step R behind L (ct 3); step L to L, step R in front of L (ct 4 &).
- 3 Facing L and moving bkwd, hop on R (ct 1); bringing arms down, step L bkwd (ct 2); facing R, step R fwd (cts 3, &); hop on R, raising L fwd (ct 4); step L fwd (ct &).

Aydarovo Horo / Staro Aydarovo Horo — continued

- 4 Facing R and moving fwd: large step R with bent knee (ct 1); two small steps fwd L-R (cts 2, &); step L fwd (ct 3); two steps fwd R-L (ct 4). [Note: cts 1, 2, & are done in a “down-up-up” movement.]

Sequence:

Aydarovo Horo: Fig I once, Fig II once.

Staro Aydarovo Horo: Fig I once, Fig II twice, Fig I twice, Fig II once, Fig I twice, Fig II once, Fig I twice, Fig II twice, Fig I twice, Fig II once, Fig I twice, Fig II once, Fig I twice, Fig II once.

Presented by Gergana Panova

Lyrics

Moma odi za voda.
Libe kyaro po neya:
“Posty, Mome, poche kay
da to recham dva sbora!”

CHORUS:

Dey gidi, Mome ubavo!
Dey gidi, Sevdo golema!

“Da mi dadish trua voda,
se ulavya surceto!”
Se izmami momneto,
ludo dade stomneto.

CHORUS

Toy ne hvati stomneto,
Tuk i hvati rukata.
Ya prehvurli na konya
i go skurshi prusteno.

CHORUS:

Kako vetur veyeshe
Taka konya begashe.
Kako rosa roseshe
Taka moma placheshe.

CHORUS

Bera

(Shopluk, Bulgaria)

This version of Bera was researched by Gergana Panova in the village of Viskyar, near Breznik in the Shopluk region of western Bulgaria. This dance belongs to the ruchenitsa family.



Pronunciation: BEH-rah



Translation:

Music: 7/16 meter (1-2, 1-2, 1-2-3),
counted here as 1, 2, 3

Bulgarian Dances Vol. 4, Track 4

Formation: Open circle, facing ctr, feet together, hands joined in V-pos or with a belt hold. Older men usually dance near the front of the line, women in the middle, and younger men at the end.

Steps & Styling: Very energetic but clear steps. Bouncy vertical movement of body during steps.

Meas 9/16 meter

Pattern

4 meas INTRODUCTION. No action.

I. POINT AND TRAVEL.

1 Touch toe of R to R (ct 1); pull R back and sharply fall onto R under body with plie (ct 2); step L across R, quickly bringing R behind L (ct 3).

2 Repeat meas 1.

3 Step R to R, leaning body to R and looking L (cts 1, 2); touch L toe to L (ct 3).

4 Repeat meas 3 with opp ftwk and direction.

5 Repeat meas 3.

6 Touch toe of L to L (ct 1); pull L back and sharply fall onto L under body with plie (ct 2); step R across L (ct 3).

7 Repeat meas 6.

8 Repeat meas 3 with opp ftwk and direction.

9-16 Repeat 1-8. On last count, bring R knee up and face CCW.

II. RUNNING AND TWIZZLES. (Sovalka)

1 Facing CCW, beg R, three prancing steps fwd (cts 1, 2, 3).

2 Continuing CCW, repeat meas 1 with opp ftwk.

3 Repeat meas 1, but on last count, twist/twizzle on both feet to face CW.

4 Repeat meas 3 with opp ftwk and direction.

5 Repeat meas 3.

Bera — continued

- 6 Facing CW, beg L, three steps fwd (cts 1, 2, 3).
- 7 Continuing moving CW, repeat meas 6 with opp ftwk.
- 8 Repeat meas 3 with opp ftwk.
- 9-16 Repeat meas 1-8, except meas 16 is run L, R (ct 1-2), run L, lifting R fwd (ct 3).
- III. KNEE-LIFTS, RUNNING, TWIZZLES, HEEL-TOUCH.
- 1 With body facing ctr, lift R knee high and sharply in front and across body (ct 1); run two steps (R, L) to R (cts 2, 3).
- 2 Repeat meas 1.
- 3-4 Repeat Fig II, meas 1-2
- 5 Repeat meas 1
- 6 Repeat Fig II, meas 3.
- 7 Two steps (L, R) in place (cts 1-2); bending sharply at waist but keep head up, touch L heel fwd (ct 3).
- 8 Repeat meas 7.
- 9-16 Repeat 1-8 with opp ftwk and direction, moving generally CW.
- IV. BOUNCING SWAYS.
- 1 Bouncing sway onto R leaving L in place and looking L (ct 1); bounce in place (ct 2); bounce in place (ct 3).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

Sequence: Twice through as noted above, then Fig I, Fig II, except last time through, on meas 16, substitute: Face ctr, step L in place (ct 1); step R next to L (ct 2); stamp L next to R (ct 3).

Note: This dance as described above is for energetic dancers. If preferred, the knee lifts in meas 1, 2 and 5 in Figure III can be replaced by the point-step in meas 1, 2, and 5 of Figure I.

Presented by Gergana Panova

Brankovska Ruchenitsa

(Bulgaria)

This dance is from the mountainous region of Severnyashko in Bulgaria. The song is about a young man wanting to be employed by the family of a young woman in order to be able to look in her eyes.

Pronunciation: BRAHN-kohf-skah rah-cheh-NIH-tсах Translation: Ruchenitsa from Brankovci

Music: 7/16 meter (1-2, 1-2, 1-2-3)  *Bulgarian Dances Vol. 4, Track 9*

Counted here as 1, 2, 3

Formation: Two lines of dancers (traditionally families) facing each other, hands joined in W-pos.

Steps & Styling: Cheerful and jumpy. Arms make small movement up and down throughout dance.

Meas 7/16 meter

Pattern

16 meas INTRODUCTION. Instrumental. No action. Begin dancing with the singing.

I. FIGURE I.

1 Moving fwd twd other line of dancers, step R fwd (cts 1-2); small leap L fwd (ct 3).

2 Step R fwd (ct 1); hop on R (ct 2); bring L knee up (ct 3).

3 Repeat meas 1 with opp ftwk, backing away from the other line.

4 Step L bkwd (ct 1); hop on L (ct 2); swing (cut) R leg in front of L (ct 3).

II. FIGURE II.

1 Moving diag fwd R twd other line of dancers, step on R heel fwd (ct 1); step L behind R (ct 2); step R fwd (ct 3).

2 Repeat meas 1 with opp ftwk and direction.

3 Repeat meas 1.

4 Stamp L twice next to R (cts 1-2, 3).

5 Hop on R and lifting L fwd (ct 1); two steps (L, R) straight bkwd (cts 2, 3).

6 Repeat meas 5.

7 Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3).

8 Stamp R twice next to L (cts 1-2, 3).

III. FIGURE III.

1-3 Repeat Fig II, meas 1-3.

4-5 Repeat Fig II, meas 5-6.

6 Hop twice on R, lifting L fwd (cts 1-2, 3)

7 Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3).

8 Hop twice on L, lifting R fwd (cts 1-2, 3).

Sequence: Fig I eight times, Fig II four times, Fig III four times, Fig I four times, Fig II just meas 1-4.

Presented by Gergana Panova

Brankovska Ruchenitsa — continued

Lyrics

Kanya se, Kune mome, u vas da doydem.
U vas da doydem, Kune, vino da piem.
Vino da piem, Kune, bistra rakiya.
U vas da doydem, Kune, ratayche da sum.

Pari vi neshta, Kune, nito pak hleba
Mene mi stiga, Kune, sal teb da gledam!
Bashta ti shte die, Kune, vino da tochi
Az shte te gledam, Kune, mezhdu dvete ochi.

Lyuti si kletvi, lele, Kuna kulneshe:
“U, che si Konche, lele, kat brakovica!
Ne sekay s leva ruka Izsuhnala ti!
Ne migay s levo oko Izkusnalo ti!”

Kanya se, Kune mome, u vas da doydem.
U vas da doydem, Kune, vino da piem.
Vino da piem, Kune, bistra rakiya.
U vas da doydem, Kune, ratayche da sum.

Dyado Vulkovoto

(Bulgaria)

This dance is from the village of Pudarevo near Sliven in the Trakia region of Bulgaria and was also brought by settlers to Dobrudzha.

The song is about a conversation between a mother and a daughter who will very soon marry. Before the mother says farewell, she teaches her daughter how to behave in the new family.

Pronunciation: DYAH-doh VOOL-koh-voh-toh Translation: The dance of grandfather Vulko.

Music: 5/16 meter (1-2, 1-2-3)  *Bulgarian Dances Vol. 4, Track 3*

Counted here as 1, 2
“like a beating heart”

Formation: Open circle of dancers facing center, hands joined in V-pos, or a belt hold. Men are traditionally at the right end of the line.

Steps & Styling: Easy stamps and gentle jumps.

Meas 5/16 meter

Pattern

8 meas INTRODUCTION. No action. Begin dancing with the lyrics.

I. FIGURE I.

1 Facing diag R, stamp R twice (cts 1, 2).

2 Hop on L (ct 1); step R in place (ct 2).

3 Facing diag R, stamp L twice (cts 1, 2).

4 Hop on R (ct1); step L in place (ct 2).

5-8 Repeat meas 1-4.

9 Moving twd ctr, hop on L and lift/swing R with toe slightly turned out (ct 1); step R (ct 2).

10 Continuing fwd, hop on R and lift/swing L with toe slightly turned out (ct 1); step L (ct 2).

11-12 Repeat meas 9-10.

13 Hop on L while swinging R up, out to R and behind L (ct 1); step on R behind L (ct 2). “plitka”

14 Repeat meas 13 with opp ftwk.

15-16 Repeat meas 13-14.

II. FIGURE II.

1-8 Repeat Fig I, meas 1-8

9-12 Repeat Fig I, meas 9-12, except done in place and with opp ftwk

13-16 Step R next to L (ct 1); step L to L (ct 2). Do this sashay 4 times total.

Sequence: Alternate Fig I and Fig II until music ends.

Presented by Gergana Panova

Dyado Vulkovoto — continued

Lyrics

Gleday me gleday, male, gleday me gleday!
 Gleday me gleday, stara le male, nageday mi se!
 Dneska sum tuka, male, dneska sum tuka.
 Dneska sum tuka, stara le male, utre me nyama.

Look at me, kid, look at me!
 Look at me, old man, look at me!

Shte me venchayat, male, v novi cherkovi.
 Shte me zavedat, stara le male, vuv chuzhda kushta
 Ti me nauchi, male, ti me nauchi
 Ti nauchi me, stara le male, hatur da gledam!
 Hatur da gledam, stara le male, divan da stoya!

Slushay, svekura, chedo, kato tatko si!
 Slushay svekurva, milo mi chedo, kato mayka si!
 Slushay deveri, chedo, kato brata si!
 Slushay libeto, milo mi chedo, kato sebe si!

Furla

(Bulgaria)

EDITED 10/2019

This dance is part of the tradition of Vlachs in the village of Gigen in the Severnyashko region of Bulgaria. It could be seen just as one basic figure with some free improvisations or there is a second figure with small and quick “sitno” steps.

Pronunciation: FUHR-lah



Translation: Unknown

Music: 2/4 meter

Bulgarian Dances Vol. 4, Track 7

Formation: Open circle, hands joined in V-pos or a belt hold.

Steps & Styling: Very cheerful and light-footed with small steps.

Meas 2/4 meter

Pattern

8 meas INTRODUCTION. No action. Begin dancing with the lyrics.

I. FIGURE I.

- 1 Facing ctr, step R in front of L (ct 1); hop on R, twisting to face R (ct 2).
- 2 Step L in front of R (ct 1); hop on L fwd (ct 2).
- 3 Three quick steps (R, L, R) fwd (cts 1, &, 2). Ct 1 is done with heel.
- 4 Repeat meas 3 with opp ftwk, continuing fwd..
During meas 3-4, M's arms with bent elbows pump up and down from the shldr.
- 5 Facing ctr, step R (ct 1); hop on R (ct 2).
- 6 Facing ctr, step L to L (ct 1); step R in front of L (ct 2).
- 7 Step L to L (ct 1); step on R behind L (ct 2).
- 8 Step L to L (ct 1); stamp R next to L (ct 2).
- 9-16 Repeat meas 1-8, but prepare for Fig II by hopping on L and lifting R in front.

II. FIGURE II.

- 1 Facing diag L, step R heel in front of L (ct 1); step L in place (ct &); step R bkwd (ct 2); step L in place (ct &)
- 2 Step R heel in front of L (ct 1); step L in place (ct &); hop on L (ct 2); step R in place (ct &).
- 3 Repeat meas 1 with opp ftwk.
- 4 Brush L across R (ct 1); step fwd L (ct 2).
- 5 Step R in place (ct 1); step L in place (ct 2).
- 6 Three quick steps in place R, L, R (cts 1, &, 2); turning to L, touch L heel to L (ct &).
- 7 Repeat meas 5 with opp ftwk and then face ctr.
- 8 Step R in place (ct 1); touch L heel to L (ct &); step L in place (ct 2); touch R heel to R (ct &).

Furla — continued

EDITED 10/2019

- 9-12 Moving fwd and starting with R, step-hop four times.
 13 Facing slightly diag L and moving bkwd, three quick steps R, L, R (ct 1, &, 2).
 14 Facing slightly diag R and moving bkwd, three quick steps L, R, L (ct 1, &, 2).
 15-16 Repeat meas 13-14.

What is described above is for energetic dancers. If preferred, the following replacement can be made for Fig II:

II. ALTERNATE FIGURE.

- 1 Step R in front (ct 1); step L in place (ct 2).
 2 Hop on L (ct 1); step R (ct 2).
 3-4 Repeat meas 1-2 with opp ftwk.
 5 Step R in place (ct 1); step L in place (ct 2).
 6-7 Same as Fig II.
 8 Step R in place (ct 1); step L in place (ct 2).
 9-16 Same as Fig II.

Sequence: Alternate Fig I and Fig II to the end of the music.

Presented by Gergana Panova

Kazundzha

(Bulgaria)

The old version of this dance is from Varna in the Dobrudzha region of Bulgaria and relates to one of the main occupations of the Roma people in this region. Losing in the new context its old name and meaning, the dance is becoming very popular in contemporary Bulgarian clubs for folk dances.

In 2019, at the Festival of the Bulgarian Diaspora in La Nucia, Spain, it was announced that the main horo of the event was a dance called “Balkandzhiysko.” It was sent in advance to the participants of the Festival. Thus, 61 Bulgarian groups learned and danced this one figure instead of the new choreography of “Zelena Salata” (Green Salad).

Pronunciation: kah-zuhn-DZHAH



Translation: From the Turkish, “boiler” and one movement symbolizes its preparation by Roma people in the past.

Music: 2/4 meter

Bulgarian Dances Vol. 4, Track 13

Formation: Open mixed circle; hands joined and down in V-pos.

Steps & Styling: Joyful, relaxed.

Meas 2/4 meter

Pattern

16 meas INTRODUCTION. No action.

I. FIGURE.

1 Facing ctr, step L to L (ct 1); step R behind L (ct 2).

2 Step-hop on L (cts 1-2).

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

5-6 Repeat meas 1-2.

7 Step-hop on R (cts 1-2).

8 Repeat meas 7 with opp ftwk.

9 Repeat meas 7.

10 Heavy step L in front of R (ct 1); step R to R (ct 2).

11 Repeat meas 10.

12 Heavy step L in front of R (ct 1); hold (ct 2).

13 Jump lightly onto both ft, R twd ctr, turning the body a bit to L (ct 1); step in place on L and face ctr (ct 2).

14 Jump lightly onto both ft, R twd outside, turning the body a bit to R (ct 1); step back in place on L (ct 2).

15 Repeat meas 13.

16 Step R bkwd (ct 1); hop on R (ct 2).

Sequence: Repeat as described above until the end of the music.

Presented by Gergana Panova

Krivo Sadovsko

(Bulgaria)

This dance from the early 20th century is from the Shope region of Bulgaria, and is a very special rhythm from the village of Sadovo.



Pronunciation: KREE-voh SAH-dohv-skoh



Translation: The crooked dance from Sadovo

Music: 13/16 meter (1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2,) *Bulgarian Dances Vol. 4, Track 10*

Counted here as 1, 2, 3, 4, 5, 6

Formation: Open circle of dancers facing center, hands joined in V-pos, or a belt hold. Men are traditionally at the right end of the line.

Steps & Styling: Back-bicycle. Hop on R lifting L fwd, up, bkwd and down, as if riding a bicycle bkwd. Can be done with opp ftwk.

Meas 9/16 meter

Pattern

8 meas INTRODUCTION. No action. Begin dancing with the singing.

I. FIGURE I.

1 Facing left and moving bkwd, beg R, 4 steps blwd (cts 1-4); hop on L, turning to face R and swinging R out to side and behind L (ct 5); step R behind L (ct 6).

2 Step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct 3); step R to R (ct 4); hop on R with back-bicycle movement (ct 5); stamp L (ct 6).

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

II. FIGURE II.

1 Repeat Fig I, meas 1.

2 Repeat meas 1 with opp ftwk and direction.

III. FIGURE III. Instrumental.

1 Facing ctr and moving fwd, beg R, 4 steps fwd (cts 1, 2, 3, 4); hop on L (ct 5); stamp R next to L (ct 6).

2 Hop on L, raising R (ct 1); stamp R heel to R (ct 2); hop on L, raising R in a back-bicycle movement (ct 3); stamp R heel next to L (ct 4); hop on L (ct 5); step R next to L (ct 6).

3-4 Repeat meas 1-2 with opp ftwk, moving bkwd.

Sequence: Fig I twice, Fig II once, Fig I twice, Fig III twice. Repeat until the end of the music.

Presented by Gergana Panova

Orovyanka

(Severnyashko, Bulgaria)

This dance is part of the tradition of the Vlachs in the village of Gigen in the Severnyashko region of Bulgaria.



Pronunciation: oh-roh-VYAHN-kah



Translation: A little dance

Music: 2/4 meter

Bulgarian Dances Vol. 4, Track 2

Formation: Open circle of dancers facing CCW, hands joined in V-pos. Men are traditionally at the right end of the line.

Steps & Styling: Semicircle of dancers, hands joined in V-pos, moving to the right and forming different shapes like a snake.

Triple Step: Three steps on one measure: small leap R fwd (ct 1); step L next to R (ct &); step R next to L (ct 2). If repeated, use opp ftwk. Can also be done bkwd and from side to side.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas	<u>INTRODUCTION</u> . No action.	
	I. <u>FIGURE I</u> .	
1	Beg L, two big steps fwd (cts 1-2).	
2	One more big step L fwd (ct 1); stamp R next to L (ct 2).	
3	Stamp R in front with leg extended fwd (ct 1); hold (ct 2).	
4	Facing R and moving diag R, small, leaping Triple Step beg R (cts 1, &, 2).	
5	Repeat meas 4 with opp ftwk, moving diag L.	
6-7	Repeat meas 4-5.	
8	Facing ctr, Triple Step beg R to R (cts 1, &, 2).	
9	Repeat meas 8 with opp ftwk and direction.	
10	Facing ctr, Triple Step beg R, bringing arms up to W-pos and yelling “Ee-su un-ah” (cts 1, &, 2).	
11	Facing ctr, Triple Step beg L, bringing arms down to V-pos (cts 1, &, 2).	
12-13	Repeat meas 10-11, changing call to “Ee-su do-ah.”	
14	Repeat meas 10, changing call to “Ee-su treh-ee.”	
15	Big step L bkwd, bringing arms down to V-pos (ct 1), stamp R next to L (ct 2).	
16	Stamp R next to L (ct 1); small leap onto R to face R (ct 2); extend L fwd with straight leg (ct &).	

Presented by Gergana Panova

Osmarska Ruka

(Dobrudzha, Bulgaria)

This dance is from the village of Osmar and belongs to the very popular family of dances with extraordinary and abundant arm movements originating in the Dobrudzha region of Bulgaria.



Pronunciation: ohs-MAHRS-kah RUH-kah 

Translation: The Ruka from Osmar. “Ruka” means “arm” and it indicates a dance with arm movements.

Music: 2/4 meter *Bulgarian Dances Vol. 4, Track 8 (as Ruka)*

Formation: Open circle of dancers facing CCW, hands joined in V-pos. Men are traditionally at the right end of the line.

Steps & Styling: Clear gender roles, ground-based, proud, and coquettish. Men have typical “S” back, with the chest thrust forward and the rear backward, and there is an occasional shoulder shake. Throughout the dance, men maintain a wide stance.

Meas 2/4 meter

Pattern

“Hasega!” INTRODUCTION. No action. Listen for “Hasega” and the dance begins.

I. FIGURE I.

- 1 Facing right, step L to L, twd ctr and leanding upper body R (ct 1); stamp R next to L, swinging arms up to W-pos and back down to V-pos (ct &); step R sdwd (away from ctr), leaving L in place, and swinging arms down to V-pos (ct 2).
- 2 Step L and turn to face L, bringing arms up in W-pos (ct 1); stamp R twice (cts &, 2).
- 3 Facing R and moving R, step R fwd, elbows moving a little bkwd (ct 1); step L fwd, elbows moving a little fwd (ct 2).
- 4 Facing ctr, step R to R (ct 1); step L behind R, swinging arms down to V-pos (ct &); step R to R (ct 2); [for transition to Fig II only] step L behind R (ct 2, &).

II. FIGURE II.

- 1 Swinging arms up to W-pos, facing ctr and moving CCW, step R to R (men with heel, women with toe) (ct 1); M step L behind R and W step L to R, (ct &); repeat cts 1 & (cts 2, &).
- 2 Repeat meas 1.
- 3 Step R and face R (ct 1); stamp L next to R, swinging arms bkwd (ct &); step L and face L (ct 2); stamp R next to L, swinging arms fwd (ct &).
- 4 Repeat meas 2.
- 4 For transition to Fig I, step R and face R (ct 1); stamp L twice next to R foot while bringing arms up to W-pos (cts 2, &). Men bend fwd from the waist .

Sequence: Fig I four times, Fig II four times, repeated until the music ends.

Presented by Gergana Panova

Shumarsko

(Pirin Macedonia, Bulgaria)

Gergana researched this dance in the 1990's in the village of Razlog in Pirin Macedonia, a province of southwestern Bulgaria. There are two versions of this dance, one called Shumarsko (7/16 meter), and a gypsy (Roma) version called Romsko Shumarsko (2/4 meter). While Shumarsko is danced in the spring by young women, the Roma version is done by both men and women.



Pronunciation: shoo-MAHR-skoh



Translation:

Music: 7/16 meter (1-2-3, 1-2, 1-2) SQQ

Bulgarian Dances Vol. 4, Track 11

Counted here as 1, 2, 3,

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

Steps & Styling: Light on feet, with knees bent. Steps generally begin with balls of ft rather than heels.

Figure I starts with a twist to the left. Figure II has a twist to the L, then a twist to the right. This twisting allows the women to show off their profiles to the men (“Look how pretty I am”), first to one side, then to the other. The whole body moves in the same direction as the twisted knee, while the head slightly tilts in the opposite direction.

Meas 7/16 meter

Pattern

8 meas INTRODUCTION. No action. Begin dancing with the singing.

I. ONE KNEE TWIST.

1 Facing ctr, lift R knee, twisting at waist with R knee in front of L (ct 1); facing and moving to R (CCW), step R (ct 2); step L (ct 3).

2 Continuing CCW, step R (ct 1); step L (ct 2); step R (ct 3).

3 Step L (ct 1); facing ctr, step R to R (ct 2); step L behind R (ct 3).

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

Note: Roma use skipping steps in meas 2 and 3.

II. TWO KNEE TWISTS.

1 Facing ctr, step L in place (ct 1); lift R knee, twisting at waist with R knee in front of L (ct 2); step R in place (ct 3).

2 Lift L knee, twisting at waist with L knee in front of R (ct 1); step L in place (ct 2); step R fwd twd ctr (ct 3).

Shumarsko — continued

- 3 Step L fwd, bending knee (ct 1); step R bkwd (ct 2); step L beside R, lifting R fwd (ct 3). Note: On ct 1, Roma use a skipping step and may add a shoulder shake.
- 4 Hook R in front of L leg (ct 1); step R in place (ct 2); step L in place (ct 3).
- III. ENDING. These measures follows Fig II, meas 1-2 the eighth time through the dance.
- 3 Step L fwd, bending knee (ct 1); step R bkwd (ct 2); step L bkwd, pointing R toe fwd (ct 3).
- 4 Hold this position for the entire meas (without music).
- 5 Hook R in front of L leg (ct 1); step R in place, kicking L bkwd (ct 2); step L in place (ct 3).

Sequence: Repeat Fig I and II seven times. On the eighth time, dance Fig I, then Fig II, meas 1-2 only, and the Ending.

Presented by Gergana Panova

Lyrics

Devoyche belo-tsurveno
Dzhanum, ne odi rano za voda!

Ne odi rano za voda,
Dzhanum, vodata ni e daleko.

Vodata ni e daleko
Dzhanum, unako preko seloto

Devoyche belo-tsurveno
Dzhanum, ke sit e chekam yaz tebe

Ke ti gi grabna stomnite
Dzhanum, ke ti ya zema kitkata!

NOTES

TONY PARKES American Squares and Contras



American Square and 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 US 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 and Contra Dances — continued

Contras waned in popularity during the 19th century as squares gained favor. In most parts of the US 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 cts 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.

British Sorrow

From an 1807 manuscript; modernized and popularized by Ralph Page
Contra dance, triple proper

Music: Marches in 2/4 or 4/4 meter

- A 1 Cpl 1 down outside, pass two Cpls, up center, cast off with #2
- A 2 Cpl 1 right-hand star with Cpl 3, left-hand star with Cpl 2
- B 1 Circle six to the right, once around
- B 2 Cpls 1 and Cpl 2 right and left over and back

Chorus Jig

c. 1795; has been altered during its history
Contra dance, duple proper (originally triple proper)

Music: Chorus Jig, *New England Chestnuts*,
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)

Haymakers' Jig

c. 1840?

Music: Any jig or reel

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

- A 1 Balance and swing neighbor
- A 2 Cpl 1 balance and swing partner in center
- B 1 Down the hall, four in line; turn alone and return
- B 2 Bend the line, two ladies chain over and back

Lady of the Lake is the same dance except for B 1: Cpl 1 down the center and back, cast off

Hull's Victory

Named for an 1812 battle, is probably older, perhaps c. 1800, but has been altered
Contra dance, duple proper

Music: Hull's Victory (a hornpipe)

- A 1 Cpl 1 turn partner by right halfway, give left to opposite, balance four in line (= ocean wave)
Turn opposite by left once or twice around to same wave
- A 2 Cpl 1 turn partner by right once around to same wave, balance again
Cpl 1 swing partner in center
- B 1 Cpl 1 down the center; turn as a Cpl (wheel around or California twirl) and return, cast off
- B 2 Same four right and left over and back

Lady Walpole's Reel

c. 1840?

Contra dance, duple improper

Music: Lady Walpole's Reel or any other reel
(the original tune is difficult to play
on the violin)

- A 1 Balance and swing neighbor
- A 2 Cpl 1 down the center and back, cast off
- B 1 Two ladies chain over and back
- B 2 Half promenade, right and left back

Supposedly written at the request of one Lady Walpole, who disliked her husband but was required by custom to be his partner for the first dance at every ball. Notice that you spend very little time with your partner.

Lamplighter's Hornpipe

c. 1840?; altered during its history

Contra dance, duple proper
(originally triple proper)

Music: Lamplighter's Hornpipe

- A 1 Cpl 1 cross down through the center on a diagonal path, to end facing out in long waves between Cpl 2 and the next inactives (4 steps); all balance (4 steps)
Those who can, turn by R once around to same waves (4 steps); all balance (4 steps)
- A 2 Those who can, turn by L until Cpl 1 can give R to ptr in center, forming a diagonal four-person wave (4 steps); balance (4 steps)
Cpl 1 swing partner in center (8 steps)
- B 1 Cpl 1 down the center; turn as a Cpl (wheel around or California twirl) and return, cast off with original Cpl 2. NOTE: It's always a longer distance back than you think it will be; I call "Pass one, cast off")
- B 2 Same four right and left over and back

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

Money Musk

c. 1800; tune is older, c. 1775
Contra dance, triple proper

Music: Money Musk (a reel)
played ABC (originally ABCD)

- A Cpl 1 turn partner by R $1\frac{1}{2}$, cross and go around Cpl 2 (12 steps)
Take hands with both neighbors in lines of 3 and forward six and back
(actually a 4-beat balance)
- B Cpl 1 turn ptr by R $\frac{3}{4}$ around (modern variant: turn by left $1\frac{1}{4}$) to form lines of 3 across set, M 1
at top, W 1 at bottom (8 steps)
Forward six and back (another 4-beat balance); Cpl 1 turn ptr by R $\frac{3}{4}$ around (4 steps). Cpl 1 is
now proper, just below Cpl 2
- C Cpls 1 and 2 right and left over and back

Note 1: As in all triple minor dances, inactives alternate being #2 and #3 on their way up the set.

Note 2: The final part of the tune is no longer played, making this a 24-measure dance. None of the original movements are omitted, but several of them have been shortened. Originally this was an expansive, elegant dance; now it has a tight, busy feel.

Petronella

c. 1820

Music: Petronella and Green Mountain, *New England Chestnuts*, Great Meadow Music
Petronella (the “correct” tune in Vermont)

Contra dance, duple proper

- 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?

Contra dance, duple proper (originally triple proper)

Music: Rory O'More and Saddle the Pony, *New England Chestnuts*, Great Meadow Music

- A 1 Cpl 1 cross, passing R shldrs, 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).

MUSIC

Most contra dances contain 64 walking steps; tunes used for them need to be 64 cts 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 – FandW 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 $1\frac{1}{4}$ and take hands in a wave (8 cts)
 (R to neighbor, W's L joined in ctr)
 Balance forward and back (4 cts), turn by R halfway to a new wave (4 cts)
 (M's L hands joined in ctr; neighbors are still holding R)
- A 2 Balance fwd and back again (4 cts), M turn by L halfway (4 cts)
 All swing ptr (8 cts), end facing down with W on M's right
- B 1 Down the hall four in line (4 cts), wheel halfway around as cpls (4 cts)
 (M bkwd, W fwd) to face up (W is still on M's R)
 Up the hall four in line (4 cts), cast as cpls $\frac{3}{4}$ around (4 cts) 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 cts)
 Same two ladies chain across (8 cts)

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 cts)
 Fwd again; W back out as gents "fold" to face ptr (8 cts)
- A 2 Turn ptr by R hand, $1\frac{1}{2}$ to exchange places (8 cts)
 Do-si-do ptr once around to new place (8 cts)
- B 1 Turn ptr by L hand $1\frac{1}{2}$; retain L handhold (8 cts)
 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 cts)
- B 2 Balance twice (8 cts); swing the corner, who becomes new ptr (8 cts)

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 and 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:

Squares of the 1950s — continued

- Williams and 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 and 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 and 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 and 4 do a right and 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 and left through must be the 2 couples "before" the active couple in numerical order – 3 and 4 for Couple 1; 4 and 1 for Couple 2; 1 and 2 for Couple 3; 2 and 3 for Couple 4.

Indiana

By Ed Gilmore

Music: Originally a singing call, but works well
as a phrased square

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

A 1 Heads right & left through; lead to the right, circle 4 to a line of 4
A 2 Forward 8 and back; pass through, face left
B 1 All promenade single file; ladies turn around, swing new partner
B 2 Promenade

Lazy H

By Ed Gilmore, based on the traditional

"Four in a Center Line" aka "The H"

Square dance, no partner change

Cpl 1 down the center, split Cpl 3, around one to a line of four, facing the #1 position
Forward four and back, forward again and stand pat, in center of set
Sides right and left through and back, traveling on both sides of the center line
The line of four, you fall back, arch in the middle and the ends duck through
Separate around just two, between the sides you stand (two facing lines of three)
Forward six and back with you, lonesome couple (#3) walk on through
Separate around just one, and four in line you stand (two facing lines of four)
Forward eight and back with you, center four right and left through, same four pass through
Shorter ending: Allemande left your corner (can swing partner or start a grand right and left)
Longer ending: Split the ring, around just one, into the middle with a right-hand star
Look for the corner, allemande left (etc.)

Right Hand Over, Left Hand Under

Traditional Square dance, no partner change

Cpl 1 lead to the right, circle 4

Leave W 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)

*Forward 6 and back you go, the lonesome gents you dos-a-dos

Right hand over, left hand under; ladies cross and go like thunder**

Each side gent helps the ladies to cross in front of him; each lady goes to the nearest side of the lonesome gent she is approaching, and she falls back with him as he comes out of the dos-a-dos

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

Everybody home and everybody swing or allemande left, etc.

Note: This is a much older dance than the others. I include it here because, in order to understand the dance Triple Duck, which is a variation of this one, it helps to be familiar with the original figure.

Starline

By Ed Gilmore

Square dance, partner change (corner progression)

Heads lead to the right, circle 4 to a line of 4

Forward 8 and back to the bar; with the couple across, a right-hand star ($\frac{3}{4}$ around)

Heads to the center with a left-hand star, sides wait where you are

Come back to the sides and star some more, head gents lead to lines of 4 (at the head this time)

Forward 8 and back to the bar; with the (new) couple across, a right-hand star ($\frac{3}{4}$ around)

Heads to the center with a left-hand star, sides wait where you are

Come back to the sides and star a while, head gents lead them single file

Ladies turn and there you swing (original corner), promenade around the ring

Three Ladies Chain

Author unknown

Music: Old Time Reel Medley, *Sashay the Donut*

Square dance, no partner change

New England Dancing Masters

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.

Squares In New England Style

These squares were written at different times and places, and they don't all feel the same. What they have in common is that they are designed to be danced to the phrases of the music, like a contra dance. This means the caller must prompt or cue ahead, giving each direction before the phrase to which it applies.

Some of these dances were taught at Stockton Camp by Ralph Page in 1957 (and subsequent years) and appeared in the syllabus under the name "Town Hall Squares." In his written introduction, Ralph emphasized the importance of listening to the caller, as it was the caller's prerogative to vary the figure without warning. I generally call the figure the same way each time (although, of course, different people begin), but I improvise most of my "breaks" in between figures. Sometimes I don't know just what move I'll call next until it has come out of my mouth.

Deer Park Lancers

G.T. Sheldon, 1895

Square dance, no partner change

Heavily adapted by Ralph Page, Ed Moody, and Tony Parkes

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

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

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
(when sides begin, heads make the first arch in B.1)

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

Do-si-do and Face the Sides

Ted Sannella, 1953

Square dance, partner change (corner progression)

- A 1 Head couples forward and back (8 cts)
Heads do-si-do opposite (8 cts); end facing sides
(facing corner, back to back with partner)
- A 2 With sides, circle four to the left, once around (8 cts)
Heads split sides, separate around one (their corner) to a line of four (8 cts)
- B 1 In lines, forward and back (8 cts)
Center four right-hand star, once around (8 cts)
- B 2 Turn corner by left hand, once and a half (8 cts)
The other four right-hand star, once around (8 cts)
- C 1 Balance and swing corner (4 cts + 12 cts or 8 cts + 8 cts)
- C 2 Promenade to gent's place (16 cts)

Squares In New England Style — continued

Sequence: Twice with heads beginning, twice with sides beginning

Note: Once through the figure equals once and a half through a standard 64-beat tune. Ted Sannella liked to insert a 32-beat break and start the second figure with the “A” part of the tune; I prefer to call two figures in a row, starting the second one with the “B” part of the tune.

Hofbrau Square

Jerry Helt, date unknown

Square dance, partner change (corner progression)

Learned from Ralph Page in the 1960s

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 cts); head couples right and left through (8 cts)
- A 2 All circle left halfway (8 cts); side couples right and left through (8 cts)
- B 1 Four ladies chain across (8 cts); heads half promenade inside the set (8 cts)
- B 2 Four ladies chain (8 cts); sides half promenade (8 cts)
- A 1 All balance R and L; slide to right (8 cts); repeat balance and slide, starting to left (8 cts)
- A 2 Allemande left corner (6 cts), do-si-do partner (6 cts); gents begin a left-hand star three-quarters around (4 cts)
- B 1 Gents finish the star (4 cts), balance corner (4 cts), swing corner (8 cts)
- B 2 Promenade to lady’s place (16 cts)

Sequence: Twice with heads beginning, twice with sides beginning

Kitchen Lancers

Traditional, one of several versions

Square dance, no partner change

based on 5th figure of Lancers Quadrille [1817]

Music used: Mount Gabriel Reel (Folk Dancer MH 1509)

- A 1 First couple promenade inside, end facing out; sides fall in behind #1 to form a column of couples (16 cts)
- A 2 All forward and back (8 cts); all take three slides to right and return (8 cts)
- B 1 Ladies march in single file around gents’ line (16 cts)
- B 2 Gents march in single file around ladies’ line (16 cts)
- C 1 Face partner, form lines, go backward and forward (8 cts) cts; swing partner to original place (8 cts)
- C 2 All forward and back twice (16 cts)

Sequence: Once for each couple

Note: A variation that originated with Ralph Page in the 1950s, that Tony also calls: During the second time through, while the women parade, call “Lady #2, lead your line to another square.” When the men parade during the third time through call “Gent #3, lead your line to another square.” The last time through have both lines return to their original square.

Queen's Quadrille

Jerry Helt, 1950s

Square dance, partner change
Right-hand lady progression

- A 1 Heads right and left through (8 cts); head ladies chain (8 cts)
- A 2 Sides right and left through (8 cts); side ladies chain (8 cts)
- B 1 All circle left, halfway around (8 cts); swing corner (8 cts) – this is not original corner
- B 2 Promenade to gent's place (16 cts)

Sequence: Twice with heads beginning, twice with sides beginning

King's Quadrille

Tony Parkes, 1988

A variation of Queen's Quadrille that keeps more people moving

- A 1 Heads face diagonally to right, right and left through with sides (8 cts); same ladies chain (8 cts)
- A 2 At the sides, face right, right and left through (8 cts); same ladies chain (8 cts)

[All dancers are where they would be at this point in Queen's Quadrille; B parts are identical to those of Queen's.]

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 cts); forward eight and back (8 cts)
- A 2 Ladies chain across the set (8 cts); ladies chain in line (8 cts)
- B 1 Ladies chain across (8 cts); ladies chain in line (8 cts)
- B 2 All promenade partner

Sequence: Alternate heads and sides beginning

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.

Six Pass Through

Assembled by Tony Parkes from material
by Dick Leger and Jerry Helt

Square dance, partner change (corner progression)

- A 1 Head gents take two ladies, go forward and back (8 cts); same people pass through across the set and turn alone (8 cts)
- A 2 Side gents take two ladies, go forward and back (8 cts); same people pass through and turn alone (8 cts)
- B 1 All circle left halfway around (8 cts); swing corner (8 cts)
- B 2 Promenade to gent's place (16 cts)

Sequence: Head gents begin, side gents begin, head ladies begin, new head ladies begin

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

Sequence: Twice with heads beginning, twice with sides beginning

Swing Two Ladies

Traditional; from the calling of Ralph Page;
adapted by Ted Sannella

Square dance, no partner change

Music used: Haste to the Wedding (MacGregor 45 rpm, titled Six Mix or Virginia Reel)

- A 1 All forward and back twice (16 cts); on the second time, head gents; bring two ladies home (side gents go home alone)
- A 2 Head gents turn partner by right hand, corner by left hand, do-si-do partner (16 cts)
- B 1 "Swing two ladies around in place" (basket of three) (16 cts)
- B 2 Same three people circle left until corner lady is facing her partner through the head couple; head couple make an arch, pop corner lady through (16 cts)
- C 1 All swing partner, allemande left corner (16 cts)
- C 2 Promenade partner once around (16 cts)

Sequence: Head gents begin, side gents begin, head ladies begin, side ladies begin.

Note: Once through the figure equals once and a half through a standard 64-beat tune. Ted Sannella liked to insert a 32-beat break and start the second figure with the "A" part of the tune; I prefer to call two figures in a row, starting the second one with the "B" part of the tune.

RICHARD SCHMIDT

Poland




Kaczor from Kurpie

(Poland)



This dance is from the Green Kurpie region of Poland located in the east central part of Poland. The dance has evolved from a wedding march into a show-off dance for men. A variation of steps allows us to incorporate women into the dance so that it can be done either as a couple dance or as an individual dance for men. This version, choregraphed by Richard Schmidt in 2007, is for couples and does not involve the more complicated walking in a squatted position that the men would do if dancing alone.

Richard introduced this dance at Stockton Folk Dance Camp in 2008 as a couple dance. A mixer version was taught in class this year.

Pronunciation: KAH-chohr from koor-PEE-eh  Translation: Drake or male duck

Music: 2/4 meter *Folk Dances From Poland, Track 9*

Formation: Closed circle of couples in ballroom position, M's back to ctr.

Steps & Styling: Side-Single: (1 meas) Step R to R, bending head slightly R, keeping torso straight (ct 1); step L next to R, straightening head (ct 2). Can be done with opp ftwk and direction.

Side-Double: (1 meas) Step R to R, bending head slightly to R (ct 1); step L next to R, straightening head (ct &); step R to R (ct 2); touch L next to R (ct &), doing same head motion as in ct 1. Can be done with opp ftwk and direction.

Single-File Pull Step: (2 meas)

Meas 1: Facing fwd, step R fwd diag R, bending at waist to L, dragging L so it ends beside R (ct 1); stamp L next to R (ct 2).

Meas 2: Step L fwd diag L, while straightening torso (ct 1); stamp R twice next to L (cts 2, &). Can be done with opp ftwk and direction.

Single-File Marching Step: (4 meas)

Meas 1: Step R fwd (ct 1); step L fwd (ct 2); bend L knee and lift R (ct &).

Meas 2: R heel fwd while straightening L knee (ct 1); bend L knee and lift R (ct &); repeat cts 1, & (cts 2, &).

Meas 3: Repeat meas 1 moving bkwd.

Meas 4: Repeat meas 2 placing *ball* of R bkwd.

Single-File March/Skip Step: (4 meas)

Meas 1: Step R fwd (ct 1); step L fwd (ct 2).

Meas 2: Beg R, step-together-step fwd: step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2).

Meas 3-4: Beg L, three steps fwd circling away from and returning to ptr (cts 1, 2, 1); bring R ft next to L, wt on both (ct 2); end facing ptr.

Men take THIS path to L,
End facing ptr.



Women take THIS path to R,
End facing ptr.

Kaczor from Kurpie — continued

Individual Position: Fists on hips with thumbs facing bkwd.

Single-File Position: W stand directly behind her ptr with her R hand on M's R shldr and L hand flat on M's waist. *Leading* M takes Individual Position but all other M use the same hold as W with the W of the next cpl in the line. The circle is not closed, but should consist of several groups of cpls.

Meas 4/4 meter

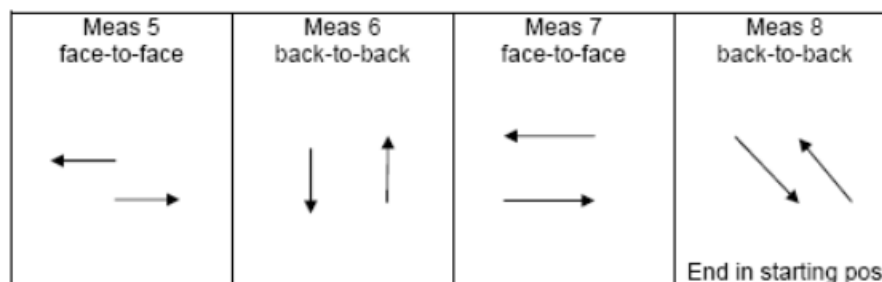
Pattern

2 meas INTRODUCTION. No action.

I. FIGURE I.

1-4 In Ballroom pos with M's back to ctr, M beg L, W beg R, four Side-Single steps.

5-8 Release ptr and take Individual Position. All use Side-Double Step, all beg R, moving to his/her R. At end of each step, make ¼ turn R so ptrs end up making a square around each other as displayed below:



9-16 Repeat meas 1-8, end with M in front of W.

II. FIGURE II.

1-8 Take four Single-File Pull Steps. During Meas 1 and 2, form the Single-File. Several M take the lead, followed by any number of cpls.

9-12 In Single-File Position, one Single-File Marching Step.

13-16 One Single-File March/Skip Step, ending in Ballroom Position to repeat the dance.

VARIATION FOR MIXER: During Fig II, meas 15-16, M take larger steps and circle around to W behind them while W take smaller steps and circle back to original position.


Presented by Richard Schmidt

Krakowiak Jacy Tacy

(Poland)



The Krakowiak is one of Poland's five national dances. Originating in the Krakow region, the steps are lively and vibrant, and the dance is most often done in couples, although it can be done individually. A strong factor in the dance becoming popular all over the country was the important status of the town (now city) of Kraków, which was the seat of Polish nobility from the 12th century to the end of the 16th century. The songs and steps of the region began with the common folk and were adopted and refined by the gentry and nobility. The love of the Poles for their horses can be heard in the rhythm of the music and can be seen in the steps. Most of the movements are done by both women and men alike. This dance was choreographed by Richard Schmidt in 2019.

Pronunciation: krah-KOH-vyahk YAH-tseh TAH-tseh  Translation: Krakowiak "Something To Look At"

Music: 2/4 meter *Folk Dances From Poland*, Track 8

Formation: Circle of cpls, ptrs facing, with M's back to center, in Individual Hold.

Steps & Styling: Couple Position: M and W face each other as in closed Ballroom Position, but M's L hand is extended up or out to the side and W's R hand is on hip.

Front Waist Hold: Facing ptr's R side, reach R arm around ptr's front to ptr's waist, extending L arm straight and diagonally upwards. Can also be done with opp arms.

Modified Front Waist Hold: Same as Front Waist Hold, except free hand is on hip.

Individual Hold: Hands on hips, fingers together extended to front, thumbs to the back.

Cross Hand Hold: Face ptr, extend arms straight in front, crossed at the wrists with R over L, hold L hand in L, R hand in R.

Cwał (tsfow): (1 meas) Can be done with opp ftwk and direction. 1 Cwał = 2 chasse steps.

This is the basic traveling Krakowiak step. With relaxed knees, extend R slightly off the floor to R and step on it (ct 1); a low hop on R, while stepping L next to R (ct &); repeat cts 1, & (cts 2, &). This step should be danced lightly, using the front of ft to produce a slight bounce while gliding through several consecutive measures of this step.

Kaszka (KAHSH-kah): (1 meas) Cwał step done in cpls with Cross Hand Hold position (see above). M and W will use opp ftwk.

Krakowiak Jacy Tacy — continued

Porębińska (poh-rehn-BYAHN-skah): (2 meas) Can be done with opp ftwk.

Meas 1: Opening rounded arms parallel to the floor, palms up, step R to R (ct 1); step L in front of R, bending the knees, and rising onto ball of R ft, while placing R hand on hip and sweeping L arm downward and across in front of the body at waist level, palm down (ct 2). Torso remains straight with a slight bend at the waist

Meas 2: While holding arm positions, step back onto R behind L while straightening torso and begin extending L arm back to L in an upwards diagonal position (ct 1); hop on R with L bent at knee, toes pointed, left arm fully extended (ct 2).

Zeskok (ZEHZ-kohk): Can be done with opp ftwk and direction.

This step is primarily used at the end of a series of Cwał Steps. Step R to R (ct 1); jump and land on both ft with knees bent (ct 2).

Hołubiec (hoh-WOO-byets): (2 meas) Can be done with opp ftwk and direction.

Meas 1: Hands on hips (see Individual Position below), 2 small hops on L, moving slightly to R and clicking heels together on each hop (cts 1-2). Legs remain straight, R extended with pointed toes.

Meas 2: W knees slightly bent, 3 heavy steps (R-L-R) on balls of the ft in place (cts 1, &, 2).

Starokrakowska. If repeated, use opp ftwk.

MEN: With hands on hips and deeply bent knees, step R fwd while starting a ¼ turn R (ct 1); complete the turn by straightening knees and sweeping L, with toes pointed, in a circular motion along the floor. End with L shldr twd ptr and L toes pointing twd ptr (cts 2, &).

WOMEN: With hands on hips and deeply bent knees, step R bkwd while starting a ¼ turn R (ct 1); complete the turn by straightening knees, ending with L toes twd ptr (cts 2, &). The L side of your body is now facing your ptr.

Krzesany: Bend L knee slightly (ct 1); scuff R heel fwd (ct &); scuff ball of R bkwd (ct 2); bend R knee, swinging R bkwd (ct &).

Knee-Hops: Step R in place (ct 1); bring L knee up while pointing the toes (ct &); step L in place (ct 2). Can also be done with opp ftwk.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
2 meas	No action. Stand in Individual Hold facing ptr.	
	<u>INTRODUCTION.</u>	
1-4	Porębińska to the R and to the L	
5-6	Beg R, three-step turn R (cts 1, 2, 1); stamp L next to R (ct 2).	
7-8	Repeat meas 5-6 with opp ftwk and dir.	
9	Step R to R (ct 1); stamp L ft next to R (ct 2).	
10	Repeat meas 9 with opp ftwk.	

- 11-12 Beg R, three-step turn R (cts 1, 2, 1); stamp L next to R while extending R arm diagonally up to R (ct 2).
- 13-16 Repeat meas 9-12 with opp ftwk and direction. When M raise L arm, W leave hand on hips.
- I. TRAVELING. There is a brief pause in the music before the start of this figure.
- 1-8 In Couple Position with M's L arm extended, (beg M's L, W's R) 7 Cwał steps moving CCW (meas 1-7); dance a Zeskok step and put hands on hips (meas 8). During this figure, M keeps L arm raised; W's free R hand is on hip.
- 9-12 Four more Cwał steps, danced in a square around ptr:
 Beg facing ptr, moving R with a ¼ turn CW Zeskok at the end (meas 9); Cwał step L with back to ptr, and a ¼ turn CW Zeskok at the end to face ptr (meas 10); repeat Meas 9 (meas 11); turn CCW to end with back to ptr, M facing CCW and W facing CW (meas 12).
- II. ZIG-ZAG AND RETURN.
- 1-8 Hołubiec step in a zig-zag pattern, beg R diag fwd passing next dancer with L shldr (meas 1); 3 heavy steps to advance and change angle to prepare for Hołubiec to L (meas 2); pass next person with R shldr (meas 3), etc., using 2 measures to pass each person. During these 8 meas. hands remain on hips. Pass 4 dancers and end with M on an inside circle facing out and W on an outside circle facing in.
- 9-16 4 Cwał steps to R to return to ptr (meas 9-12). M will be on inside facing out and W on the outside facing in. Stop just past ptr and put L arm around ptr in the Front Waist Hold. and beg R, walk 8 steps CCW rotating the cpl 1½ revolutions (meas 13-16). M finishes facing ctr.
- III. KRZESANY AND STARO.
- 1-4 In Modified Front Waist Hold (L arm around ptr's waist), Krzesany step with R (meas 1); 3 little light steps beg R (cts 1, &, 2) while turning individually ½ turn L so M is facing out and ptrs are in Modified Front Waist Hold with R arm around ptr's waist (meas 2); repeat meas 1 with L (meas 3); M take 3 heavy steps in place while W turns ½ L to switch to Couple Hold (meas 4). Cpls should keep this formation slightly open.
- 5-8 Four Knee-Hops with outside arm raised over head. M steps bkwd on R (raising L knee) and W steps fwd on L (raising R knee). End with M facing CCW.
- 9-10 Clap hands with a downward motion (ct 1) and extend arms out to sides parallel to floor, palms up, while dancing a Cwał step to R (meas 9) and a Zezkok to R (meas 10); put hands back on hips at end of meas 10.
- 11-12 Repeat meas 9-10 with opp ftwk and direction, ending in front of ptr.
- 13-14 M beg R, W beg L, 2 Starokrakowska steps moving fwd.
- 15 Turn R one revolution in place with 3 steps beg R (cts 1, &, 2).
- 16 M step R fwd (ct 1); and jump onto both ft twd ptr with arms extended in front, R wrist crossed over L wrist. W step bkwd to make room for ptr's advances.

Krakowiak Jacy Tacy — continued

IV. KASZKA.

- 1-4 In Cross Hand Hold dance Kaszka steps to R making 1¾ revolutions to finish with M's back to ctr.
- 5-6 In Individual Hold, beg R, 3-step turn to R (cts 1, 2, 1); stamp L (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-12 Porębińska to R and L.
- 13-16 Repeat Fig I, meas 9-12 (square pattern).
FINALE. (modified Introduction)
- 1-2 Beg with back to ptr, dance 4 steps circling CW 1 full revolution, following R arm; end facing ptr with M facing CCW.
- 3-4 Porębińska with R.
- 5-6 Porębińska with L.
- 7 Step R to R (ct 1); stamp L crossed slightly in front of R (ct 2).
- 8 Repeat meas 7 with opp ftwk and direction.
- 9-10 Beg R, three-step turn R (cts 1, 2, 1); stamp L next to R while extending R arm diagonally up to R (ct 2).
- 11-12 Repeat meas 9-10 with opp ftwk and direction. On last ct, all shout "Hey!"

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

Presented by Richard Schmidt

Kujawiak – Czerwone Jabłuszko


(Poland)

EDITED 10/2019



The Kujawiak originated in the Kujawy region of Poland and was so popular that it became one of Poland's national dances. With its continuous sweeping movements, it is the most romantic of the five national dances. It is danced on a $\frac{3}{4}$ meter with much feeling and, like a heartbeat, each beat of the music must count. When dancing a Kujawiak, interacting with your partners throughout the dance is imperative.

This rendition is done to a well-known Polish folk song “Czerwone Jabłuszko” (a red apple). This dance was choreographed by Richard Schmidt in 2019.

Pronunciation: koo-YAH-vyahk CHEHR-voh-neh  YAH-bwoosh-koh

Translation: Kujawiak Red Apple

Music: $\frac{3}{4}$ meter

Folk Dances From Poland, Track 3

Formation: Closed circle of dancers, M in one circle facing center, W in an inner circle with backs to center. L hands are joined with ptr on diag L. R hand holds R hand of neighbor of opposite gender on diag R. Arms are parallel to the floor.



Steps & Styling: Individual Hold: M's free hand is a fist on the waist; W's free hand holds skirt.

Barrel Hold: Standing face-to-face with arms extended in front parallel to floor, join M's R hand with W's L, and M's L hand with W's R, with elbows slightly bent to form a circle.

Open-Barrel Hold: Standing side-by-side, M's R hand holds W's L with other arms extended out to sides.

Open Social-Dance Position: Standing side-by-side with M's R arm around W's back at waist and his L fist on his hip, W places her L hand on M's R shldr and holds skirt with R hand.

Walking Step: With knees slightly bent, a long step (ct 1); followed by two shorter steps (cts 2, 3). The steps are light and very smooth, danced on the balls of the feet. They can be fwd or bkwd, and can begin with either foot.

Hołubce: (M only.) Step R in front of L (ct 1); two low hops on R, bringing pointed toes of L down and gently clicking L heel to R heel in the air land on R (cts 2, 3).

Kołyśniany: (“rock the baby”) A slow, rocking step sideways, shifting weight from one foot to the other and using all three cts of the measure. Can also be done fwd and bkwd by first making a $\frac{1}{4}$ revolution and then a $\frac{1}{2}$ revolution.

Meas 3/4 meterPatternINTRODUCTION. None.CHORUS. Instrumental.

- 1 Beg M's L, W's R, one Walking Step fwd, arms swinging down.
- 2 Repeat meas 1 with opp ft bkwd, arms swinging up, parallel to the floor.
- 3-4 Release ptr's hand and use Walking Steps to travel fwd and around the dancer on R and then around another dancer by joining L hands. M will then be facing in and W will be facing out.
- 5-6 Rejoin hands and repeat meas 1-2.
- 7-8 Repeat meas 3-4 to return to ptr with similar pattern always traveling L. Cpl ends facing CCW in Open Social Dance Position.

I. WALKING AND SWAYING. (“Czerwone jabłuszko...”)

- 1-2 Beg M's L, W's R, 2 Walking Steps fwd.
- 3-4 Using 2 Walking Steps, cpl rotates in place one revolution CCW, M traveling bkwd while W travels fwd.
- 5-6 Repeat meas 1-2.
- 7 Kołysany (M sway L, W sway R), M holding W's L hand in his R.
- 8 M sway back to R to stand straight, wt on both ft. W take a Walking Step beg with L ft to stand facing ptr, wt on both ft. Finish in Barrel Hold.

II. SHOULDER HOLD ROTATIONS. (“Gęsi za wodą...”)

- 1-2 In Barrel Hold, M beg R fwd, W L bkwd, dance 2 Walking Steps, rotating one revolution CW. As M dances twd W during meas 1, change from Barrel Hold to shoulder-shoulder blade hold.
- 3 Continuing in shoulder-shoulder blade hold, M dance 1 Hołubce Step while W continue rotating ½ revolution CW with 1 Walking Step to end facing CW.
- 4 Facing CW and releasing M's L arm and W's R, W dance 1 Walking Step bkwd while M step L, R bkwd (ct 1); raise L knee (ct 2); slap L knee with L hand (ct 3).
- 5-8 Resume shoulder-shoulder blade hold. Beg M's L and W's R, dance 4 Walking Steps while rotating as a cpl CCW (1¼ turns). End with M's back to ctr.

III. TURNING WOMAN. (“Mazurek mazureczek...”)

- 1 M's L hand holds W's R, M ¼ turn L with small Walking Steps while W turn ¾ R under joined arms to finish facing ptr.
- 2 Without releasing joined hands, W dance around M CW with double-time Walking Step (6 steps instead of 3), while M moves fwd CCW and leads W around him with raised L arm over head. End with ptrs facing. M lowers L arm when W is facing him again.
- 3 Standing in place, M brings L arm up to turn W one full revolution CW under joined arms.

- 4 Switch hands to M's R hand holding W's L and use Walking Step to end side-by-side facing CCW.
- 5-6 In Open Barrel Hold, cpl dances 2 Walking Steps moving CCW, turning $\frac{1}{4}$ away from each other, swing free arms out to side, and then back to face each other, bringing the free arm back.
- 7-8 In Barrel Hold, rotate 1 revolution as a cpl CW using 2 Walking Steps, and ending with M's back to ctr.

Repeat Fig I, II, and III – except at the end of Fig III, rotate the cpl $\frac{3}{4}$ revolution so that M face ctr and W face out and take the opening position.

Repeat Chorus.

Repeat Fig I, II, and III.

Repeat Fig III, rotating the cpl $\frac{1}{2}$ revolution so that M face ctr and W face out to take the opening position.

Repeat Chorus.

Repeat Fig III.

Repeat Fig III, rotating the cpl $\frac{1}{2}$ revolution so that M face ctr and W face out to take the opening position.

FINALE.

- 1-8 Repeat Chorus, except cpl ends facing ctr in Open Social Dance Position with knees bent, looking at ptr; M's L fist is on waist, W's R hand holding skirt.

Presented by Richard Schmidt

Lyrics and flow of the dance:

Chorus	INSTRUMENTAL	
Fig I	Czerwone jabłuszko przekrojone na krzyż Czemu ty chłopaku krzywo na mnie patrzysz?	A red apple cut into a cross Why boy, are you looking at me coyly?
Fig II	Gęsi za wodą, kaczki za wodą, Uciekaj dziewczyno bo Cię poboda. Ty mi buzi dasz, Ja Ci buzi dam Ty Mnie nie wydasz, Ja Cię nie wydam	Geese on the water, ducks on the water, Run away, girl, you'll be left by the wayside You give me a kiss; I will give you a kiss You won't give me one, I won't give you one
Fig III	Mazurek mazureczek, Oberek obereczek Kujawiak kujawiaczek Chodź że Maryś chodź że chodź.	Mazurek, mazureczek, Oberek, obereczek Kujawiak, kujawiaczek Come on, Mary, come on.
Fig I	Czerwone jabłuszko upadło pod łóżko, Spodobało mi się Jasiowe serduszko.	The red apple fell under the bed, I liked John's heart.
Fig II	Gęsi za wodą...	Geese on the water
Fig III	Mazurek mazureczek...	Mazurek, mazureczek...
Chorus	INSTRUMENTAL	
Fig I	Czerwone jabłuszko upadło, upadło Kogo ja kochała, jeszcze nie przypadło.	The red apple fell, fell Whoever I love, has not yet happened.
Fig II	Gęsi za wodą...	Geese on the water...
Fig III	Mazurek mazureczek...	Mazurek, mazureczek...
Fig III	Mazurek mazureczek...	Mazurek, mazureczek...
Chorus	INSTRUMENTAL	
Fig III	Mazurek mazureczek...	Mazurek, mazureczek...
Fig III	Mazurek mazureczek...	Mazurek, mazureczek...
Finale	INSTRUMENTAL	


Polka Jadownicka

(Poland)



The Krakowiak is best known as one of Poland's five national dances. However, in the eastern region of Kraków there exists a rich repertoire of songs and dances unique to the area. One such dance is Polka Jadownicka. It is a lively dance with a walk, pivot, and polka combination that make it fun to do. In this version dancers will change partners several times.

This dance was choreographed by Richard Schmidt in 2019.

Pronunciation: POHL-kah YAH-dohv-neets-kah  Translation: Polka from Jadowniki (a village in southern Poland)

Music: 2/4 meter *Folk Dances From Poland, Track 5*

Formation: Circle of couples standing in open ballroom pos facing CCW, M on the inside of the circle of couples. Joined arms (M's L, W's R) are extended fwd. M's R arm is around W's back, W places her L hand on M's R shldr.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>WALK, PIVOT, POLKA</u>	
1	Beg M's L, W's R, walk 2 steps fwd.	
2	2 steps to pivot one CW revolution and moving CCW along the edge of the circle.	
3-4	Two polka steps with ptr, making one CW revolution and moving CCW along the edge of the circle.	
5-16	Repeat meas 1-4 three times.	
	II. <u>SKIPPING CCW AND CW.</u>	
1-7	Changing to arm-in-arm (W's L arm hooked fwd into crook of M's R arm) with outside arm swinging to the beat, skip 7 meas fwd CCW, beg M's L, W's R.	
8	Change directions by turning in twd each other (M turn R; W turn L) 1/2 turn to face CW with opp arm-in-arm hold.	
9-15	Repeat Meas 1-7 moving CW.	
16	Turn 1/4 twd ptr to end facing ptr.	
	<u>INTRODUCTION.</u>	
1	Instead of remaining in place as at the beginning of the dance, release ptr and each takes 3 steps to the R to face a new ptr.	

Dance repeats until the band stops playing. The final melody is different and will signal to the dancers that the dance will end. Rather than changing ptr the last time, cpls face each other and, on meas 16, clap 3 times.

Presented by Richard Schmidt

Polonez – Żywiec Mieszczański

(Poland)



The Polonez is the oldest of Poland's five national dances. Due to the slower tempo and the facility of the steps and movements, everyone can easily join in. Many regions of Poland have adopted it, and then adapted the steps to suit their customs and apparel.

The bourgeoisie from the town of Żywiec are no different. The region is well-known for its intricate lacemaking as can be seen in the woman's costume. Women in long, colored skirts and multi-layered petticoats adorned in lace dance with men in long black coats and colored accessories that match the colors worn by the women. Their adaptation of the basic polonaise step put the knee bend on a different count and included more of a bounce than the traditional step in order to show off their fine clothing and upper-class influential standing in society. This dance was choreographed by Richard Schmidt in 2018.

Pronunciation: poh-LOH-nehz djih-VYEHTS
MYEH-sheh-ayn-skee



Translation: Polonaise of the
Żywiec Bourgeoisie

Music: 3/4

Folk Dances From Poland, Track
1

Formation: Circle of couples standing in First Position (see below) facing CCW.

Steps & Styling: Elegant and graceful, with dancers standing tall and proud. Ptrs acknowledge each other and other dancers with a nod, slight bow, smile, or eye contact. During the entire dance, W keeps free arm(s) extended out to the side(s), palm down, as if holding up lace or a shawl.

First Position: Stand side-by-side, M on W's L. M's R arm fwd, elbow bent slightly, palm facing in; W's L arm fwd, elbow bent slightly, rests L hand on M's R hand. Joined hands remain in place, but not stiff, held slightly below shldr level throughout the dance. M's L fist on waist, thumb pointing back; W's R arm to R as if holding a long shawl draped over shoulders. May be done with opp pos.

Walking Step: Step R fwd lightly (ct 1); step L fwd, first flat and then rising slightly onto the ball (ct 2); with R knee bent, step R fwd while extending L in front, toes pointed, heel turned in (ct 3). Continue fwd with opp ftwk.

Eighths Step: W only. Double-time Walking Step, six smaller steps fwd, two steps per beat.

Side Bow Right: (2 meas) Facing and moving slightly R sdwd, one Walking Step beg R (meas 1). Step L in front of R (ct 1); step R to R (ct 2); step L behind R, turning body to face slightly L and extend R with pointed toes (ct 3). M keep arms extended out to sides, palms up. W slowly bring arms together (meas 1) and apart (meas 2) (showing off the lace).

Side Bow Left (Var #1): (2 meas) Done after Side Bow Right. Facing slightly L and moving L sdwd, one Walking Step beg R (meas 1). Step L to L while facing fwd (ct 1); step R behind L on bent knee and extending L fwd while turning body to face R diag (ct 2); step L fwd (ct 3). Uses same arm positions and movements as Side Bow Right.

Side Bow Left (Var #2): (2 meas) Done after Side Bow Right. Meas 1 is the same as Var #1. Meas 2, step L to L while facing ptr (ct 1); continue twd ptr step R fwd, passing R shldr to exchange places with ptr (ct 2); step L fwd and turn ½ R to face ptr (ct 3).

Short Bow: Standing with ft together, M nod head fwd while W bend knees slightly and lower heads. M's hands are on lower back, palms facing out.

Individual Hand Position: M place hands on lower back, palms facing out. W stretch hands to sides with arms parallel to floor, slightly higher than waist, palms down.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
1 meas		<u>INTRODUCTION</u> . Cpls stand in First Position in one circle facing CCW.
	I.	<u>FIGURE I</u> .
1-6		Beg M's L, W's R, 6 Walking Steps fwd.
7		Release handhold and take Individual Hand Position. Dance 1 Walking Step turning away from ptr.
8		Repeat meas 7, continuing turn to return to ptr and take First Position with opp hands joined (M's L, W's R), and begin moving in CW dir. While turning, W's hands come together (ct 2), and reopen to sides (ct 3). In measures 7-8, ptrs trace a heart figure (each tracing half of the heart) with their steps.
9-14		Repeat meas 1-6 moving CW (beg M's L, W's R).
15-16		Beg M's L, W's R, 5 small steps turning away from and returning to ptr. End facing ptr with M's back to ctr. Short Bow (meas 16, ct 3).
	II.	<u>FIGURE II – THE GRAND CHAIN</u> . Same ftwk for M and W.
1		Beg R, 1 Walking Step while extending R arm and joining hands with dancer on ptr's L, and exchanging places. M will be facing CW on an outside circle; W will be facing CCW on an inside circle. M's free arm extends to the side.
2		Repeat meas 1 with opp arm and ftwk. M will be facing CW on an inside circle; W will be facing CW on an outside circle.
3-6		Repeat meas 1-2 twice.
7-8		These steps are done with the 6th ptr. M face out in Individual Hand Position as W dances 2 Eighths Steps, moving CCW around M, ending facing ptr on outside circle. Both make a short bow on meas 8, ct 3.
	III.	<u>FIGURE III</u> . Same ftwk for M and W. Movements are slower because music slows.
1		Beg R, 3 small steps fwd to join R hands with ptr, rising to balls of ft and lifting joined hands, elbows bent, to chin level. Hold position during long pause in the music!

Polonez – Żywiec Mieszczkański — continued

- 2 Beg L, 3 small steps bkwd away from ptr, while lowering arms and eventually releasing hands.
- 3-4 Six small steps around ptr CW passing face-to-face by R shoulders to exchange place and face ptr with wt on both ft.
- 5-7+ Repeat meas 1-4 to end back in starting pos with M's back to the ctr and wt on both ft. Note: meas 8 has only 1 beat, so only 4 steps to return to place. Take wt on both ft.
- 9-12 M walk slowly L (approximately 7 steps) to meet W, bringing ft together on the last meas and assuming Individual Position. W return to original ptr by dancing 12 Eighths Steps and then, on meas 12, turning $\frac{3}{4}$ L by dancing 3 steps (L-R-L) to end facing M. M and W take wt on both ft.

IV. FIGURE IV – FANFARE.

- 1-2 Side Bow Right.
- 3-4 Side Bow Left Var #1.
- 5-6 Side Bow Right.
- 7-8 Side Bow Left Var #2. M now face ctr and W have backs to ctr.
- 9-16 Repeat meas 1-8, ending with original ptrs, W facing ctr, M with backs to ctr.

V. FINALE. All can sing: *Oto idzie pierwsza para, Żwawy Maciej i Barbara, i Walenty, i Teresa, też tańczą poloneza.* (“Here comes the first couple, snappy Maciej and Barbara, and Valenty, and Teresa are also dancing the Polonaise.”)

- 1-4 M stand in Individual Hand Position with back to ctr while W dance 4 Walking Steps around M CCW and return to place.
- 5-6 Beg R, dance 6 small steps bkwd, away from ptr.
- 7 Beg R, dance 3 steps twd ptr.
- 8 Short bow to ptr.
- 9-14 Repeat Fig IV, meas 1-6.
- 15-16 Side Bow Left Var #2, but instead of passing ptr, turn L with 2 steps to end facing ptr and short bow.

Sequence: Fig I-IV twice; Finale.

Presented by Richard Schmidt

Sijer from Łemkowczyzna

(Poland)


EDITED 10/2019



The ethnic identity of the Łemków people is somewhat controversial. The ethnographic region of the Łemków is mainly in Poland, with a small part within current Ukrainian borders. Poles consider them to be a part of Poland, but with very distinct dialects and customs.

The Lemki originally inhabited the slopes of the mid-Carpathians between Slovakia and Poland, but many were resettled to Pomerania after World War II to occupy Polish lands taken back from the Germans.

The Lemki dance Sijer is a quick-paced, walking dance done with bouncy steps which originated in the Jewish community and is often done at weddings. This dance was choreographed by Richard Schmidt.

Pronunciation: SHEE-yehr from wehm-kohv-CHIHZ-nah 

Music: 2/4 meter *Folk Dances From Poland, Track 2*

Formation: M and W stand side-by-side, with W on M's R, nearest hands joined in V-pos and free hand down at sides. Four couples face the center of a square. (Variation is a Square of eight cpls with two cpls on each side.) Cpls are numbered as in American square dances, with Cpl 1 determined and cpls to the right (CCW) numbered sequentially, i.e. Cpl 2 on R, Cpl 3 opposite Cpl 1, and Cpl 4 across from Cpl 2.

Steps & Styling: Walking Steps: M beg with L, W with R, moving fwd or bkwd, take one step per beat of the music. Steps are light and bouncy. This step is used throughout the dance.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action.	
	I. <u>FWD AND BACK, ROTATING AND MOVING CCW</u> .	
1-2	Beg M's L and W's R, all walk twd ctr 3 steps (cts 1, 2, 1); lift free ft (ct 2).	
3-4	Beg with raised ft, walk bkwd 3 steps (cts 1, 2, 1); bring ft together (ct 2).	
5-8	Repeat meas 1-4.	
9-10	Cpls rotate in place $\frac{3}{4}$ CCW, W moving fwd 4 steps while M walks 4 steps in place, ending facing CCW around the square.	
11-14	Cpls walk 8 steps fwd to stand in place of the cpl that was on R.	
14-16	Cpls rotate CW with W taking 4 steps in place while M moves fwd 8 steps, ending facing ctr.	
	II. <u>ARCHES AND ROTATING</u> .	
1-4	Cpl 1 raises joined hands (M's L, W's R) and makes a space between them. Cpl 1 and Cpl 3 walk twd each other, Cpl 3 walking under the arch formed by Cpl 1, exchanging places and ending facing out. Meanwhile, Cpl 2 and Cpl 4 rotate in place CW one revolution.	

- 5-8 Cpl 2 raises joined hands (M's L, W's R) and makes a space between them. Using Walking Steps, Cpl 2 and Cpl 4 walk twd each other, Cpl 4 walking under the arch formed by Cpl 2, exchanging places and ending facing out. Cpl 1 and Cpl 3 rotate in place $1\frac{1}{2}$ revolution CW to end facing ctr.
- 9-16 Repeat meas 1-8, such that all will return to the starting position, except that Cpl 3 makes the arch for Cpl 1 and Cpl 4 makes the arch for Cpl 2. Note that Cpl 2 and Cpl 4 will end facing out.
- III. ROTATING AND EXCHANGING PARTNERS.
- 1-4 Cpl 2 and Cpl 4 rotate CW $1\frac{1}{2}$ revolutions to face ctr while Cpl 1 and Cpl 3 meet each other in the ctr after 2 meas, M turn L $\frac{1}{2}$ in place and exchange ptrs (M takes opp. W's L hand in his R). Cpl 1 and Cpl 3 (with new ptrs) return to the starting pos of the M, facing out.
- 5-8 Repeat meas 1-4 with Cpl 1 and Cpl 3 rotating $1\frac{1}{2}$ revolutions in place and Cpl 2 and Cpl 4 moving to ctr and exchanging W.
- 9-12 Repeat meas 1-6.
- 13-16 Repeat meas 5-8 so all are back in original places, but facing CW instead of ctr; i.e. Cpl 1 and Cpl 3 rotate $1\frac{1}{4}$ CW to end facing CW with M on the outside. Cpl 2 and Cpl 4 (on their way out from the ctr) make a $\frac{1}{4}$ turn CW to end facing CW with M on the outside.
- IV. FIGURE IV.
- 1-6 All walk 12 steps fwd CW around the square, moving approx. half-way around.
- 7-8 All cpls rotate $\frac{1}{2}$ CW using 4 steps, to end facing CCW.
- 9-12 All cpls walk 8 steps fwd CCW to their starting position (Fig I) in the square.
- 13-16 All cpls rotate $\frac{3}{4}$ CW using 8 steps to end facing ctr.

Sequence: The dance is done twice as described above.

Presented by Richard Schmidt

Szot Madziar

(Poland)



Located in the south of Poland on the border with the Czech Republic, the town of Cieszyn is on the trade route known as the “Amber Road” and has therefore adopted the traditions of several cultures over the centuries. The dance known as Szot Madziar is one such dance that has been adopted from Hungarian folklore. The dance has become more and more popular in the Polish folk community and has been included into the repertoire of many performing ensembles.

This non-partner dance was choreographed by Richard Schmidt based on steps he learned from renowned choreographer and Polish folk expert, Leokadia Magdziarz. He presented variants of this dance at Stockton Folk Dance Camp in

2004 and 2012.

Pronunciation: SHOT MAH-djahr



Translation: Hungarian Dance

Music: 2/4 meter

Folk Dances From Poland, Track 10

Formation: Non-partner dance. Movements are exact and precise. Dancers should remain erect at all times, with straight backs and heads up. Fists are on hips, thumbing pointing back.

Steps & Styling: Slider step. (2 meas) Can be done with opp ftwk and direction.

- 1 Step R to R (ct 1); step L behind R bending both knees (ct &); step R to R with straight knees (ct 2); touch L next to R (ct &)
- 2 Point L in front (ct 1); point L to L (ct &); touch L next to R (ct 2).

Crossover Step. (1 meas) Can be done with opp ftwk and direction.

Step R heel in front of L (ct 1); take wt on R in place while lifting L ft behind with bent knee (ct &); step back on L on the ball of ft (ct 2); step on L heel (ct &). This step is followed by either a chassé step or a full turn in the direction of the free ft.

Chassé: (1 meas) Can be done with opp ftwk and direction.

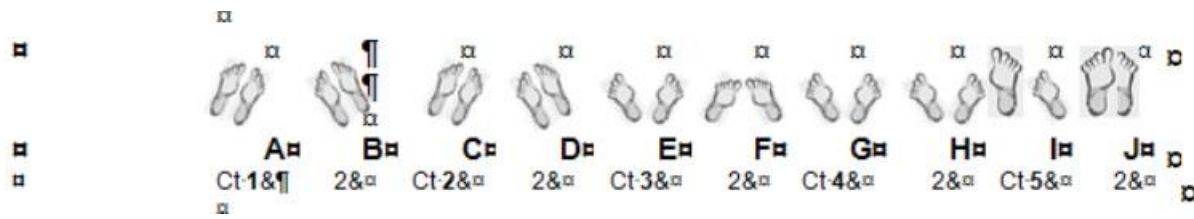
Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2). Sometimes there is a small hop or lift on the last step.

Twist Step. (5 meas) Travels sideways. Can be done with opp ftwk and dir.

- 1 With feet together in parallel position, lift the toes off the floor, twist R on heels, and put toes down (ct 1); lift heels off the floor, twist on toes to R, and put heels down (ct 2).
- 2 Repeat meas 1.
- 3 Slightly open toes of R to R, heels remaining together (ct 1); slightly lift the toes of L and heel of R and turn both to R to end with toes together and heels apart (ct 2)..
- 4 Repeat meas 3, ct 2 with opp ftwk to end with heels together and toes apart (ct 1); hold (ct 2).
- 5 Bring R ft up sharply and step R in front of L with toes pointed to ctr (ct 1); keep knees together while stepping L next to R. (ct 2).

Szot Madziar — continued

In short: Toes R, Toes L, Toes R, Toes L, Toes Open, Toes Closed, Toes Open, R up, R Cross, Feet Together.



Back Cross Step. (1 meas) Can be done with opp ftwk and direction.

Leap R to R (ct 1); leap on L behind R (ct &), step R on R (ct 2) (ct 2).

Polka Hop Step. (1 meas) Can be done with opp ftwk.

Step R fwd (ct 1)'; step L next to R (ct &); step R fwd (ct 2); bring L next to R off the floor. Hopping should be done by elevating individual steps onto the ball of the ft and by slightly jumping off the floor.

Heel Sway. (1 meas)

Step R heel fwd as L heel lifts (ct 1); step on R fully as L lifts off the floor (ct &); shift wt back to L toes (ct 2); step back on L fully with R lifted slightly (ct &).

Accent Step Can be done with opposite footwork.

Small leap R to R (ct 1); stamp L next to R (ct &).

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> Dancers stand in a circle, Hands on hips with fingers together at the front and the thumb extended around waist pointing bkwd, ft together. A man yells "HOP!" ["hohp"] to signal the beginning of the dance.	
2 meas	Curving in slightly to face diag L, step R to R (ct 1); touch sole of L next to R (ct 2); step L to L, curving back to face ctr (ct 1); touch sole of R next to L (ct 2).	
	I. <u>FIGURE I.</u>	
1-2	Slider Step R.	
3-4	Slider Step L.	
5	Crossover Step, crossing R to L.	
6	Chassé Step to R.	
7	Crossover Step, crossing L to R.	
8	Beg L, turn L with three steps (cts 1, &, 2).	
	II. <u>FIGURE II.</u>	
1-5	Twist Step moving R.	
6-10	Twist Step moving L.	

11-13+ (3 ½ meas) Fast but smooth grapevine R: R to R (ct 1); L behind R (ct &); R to R (ct 2); L in front of R (ct &), etc., for a total of 14 steps. On the 14th step, step L next to R.

TRANSITION (Introduction music repeats)

1 Lift heels (ct 1); drop heels (ct &); repeat cts 1, & (cts 2, &).

2 Beg R, turn R ¾ with 3 steps (cts 1, & 2); end facing CW.

III. FIGURE III.

1-2 Slider Step R (to ctr) and make a ¼ turn R on meas 2 to end facing ctr.

3-4 Slider Step L and make a ¼ turn R to end facing CCW.

5-6 Crossover Step R over L twd ctr (meas 5); beg R, 3-step turn ¾ R to end facing ctr (cts 1, &, 2).

7-8 Two Back Cross Steps, one to R, one to L.

9-10 Two Polka Hop Steps beg with R twd ctr.

11-12 Two Polka Hop Steps bkwd beg with R ft.

13-15 Moving and facing CCW, beg R, three Polka Hop steps.

16 Accent step to L twd ctr (cts 1, &); then to the R (ct 2, &); end facing CCW.

17-32 Repeat meas 1-16 with opp ftwk and direction (for example, the Slider Step in meas 17 is to the L instead of the R), and end facing ctr (meas 32, ct 2).

IV. FIGURE IV.

1-2 Crossover Step, R in front of L, with Chassé R.

3-4 Crossover Step, L in front of R, with Chassé L, but ending with R touch (meas 4, ct 2&).

5-6 Two Heel Sways.

7-8 Two Back Cross Steps, one to R, then to L.

Sequence: Introduction, Figures I-IV (twice), Fig I only.

Presented by Richard Schmidt

REBECCA TSAI

Chinese



A Glossary of Basic Classical Chinese Dance Movements

** VIDEO **

HANDS

1. H1 – Orchid fingers 蘭花指 Lán huā zhǐ
Palms up, fingers open, middle finger and thumb close together.
2. H2 – Rainbow (雙)晃手 (Shuāng) huǎng shǒu
Hands wave through the arc of a rainbow from L to R.
3. H3 – Cloud hands 雲手 Yún shǒu
R hand circles inward over head, while L hand moves fwd; repeat with opp hand movements.
4. H4 – Cover hand 蓋手 Gài shǒu
Hand waves down to front, palm down.
5. H5 – Plate hand 盤腕 Pán wǎn Palms up, moving in or out to make a circle, like holding a flat plate.
6. H6 – Wipe hand 抹手 Mǒ shǒu Elbows out, L hand wipes in with elbow bent while R hand wipes out in front of chest.
7. H7 – Little Flower 小五花 Xiǎo wǔ huā Wrists touch with palms in, and hands twist a circle.
8. H8 – Sword finger 劍指 jiàn zhǐ First finger and middle finger straight with other fingers bent.
9. H9 – Through hand 穿手 Chuān shǒu L palm moves down while R goes straight up



Orchid Fingers

BODY

Body Movement 提沉 Tí chén

Breathe out and bow head; breathe in slowly, straight spine, head up last.


FEET

1. F1 – Around the place 圓場 Yuán chǎng Walk fwd with small flat steps, heel-toe, heel-toe, etc. two steps per beat of the music. This is not bouncy. Typically done very rapidly, as many as 10 steps in 8 counts.
2. F2 – Lotus steps 蓮花步 Liánhuā bù Feet in V shape with heels together, wt on L heel and R toes, move to R to position feet in upside down V position with toes together; shift weights to R heel and L toes, move to R to position feet in V shape. Can be done in opp direction.
3. F3 – Small steps 碎步 Suì bù Small steps but walk on toes.
4. F4 – Slow walk 漫步 Mǎn bù Slow walk heel-toe, heel-toe, etc. one step per beat of the music.
5. F5 – Lift 吸腿 Xī tuǐ With wt on L, lift R behind knee with bent knee, or with opp ftwk.
6. F6 – Stick step 花梆步 Huā bāng bù Small steps on toes heels up, legs straight.
7. F7 – T step 丁字步 Dīngzì bù L heel touches R foot.
8. F8 – Bow step 弓箭步 Gōngjiàn bù L knee bends to L, then R, then straight ahead.
9. F9 – Shuffle step 錯步 cuò bù Step R to R, L next to R, step R to R. Can be done with opp ftwk and direction

Cǎiyún zhuī yuè 彩雲追月

(China)

This is a dance in Chinese Classical dance style composed by Rebecca Tsai to a Chinese folk song.

Pronunciation: TSAHEE-yoon DJWAY YOO-eh 

Translation: Colorful cloud chasing the moon

Music: 4/4 meter *Music available by contacting Rebecca Tsai r1234eb@yahoo.com.tw*

Formation: Individual dancers, with wt on L and R toe touching behind, each holding a round fan at R shoulder, as shown, facing audience. Hands H1 – Orchid fingers.

See *Glossary of Classical Chinese Dance Basic Movements*



Meas 4/4 meter

Pattern

2 beats Weight is on L, R behind L and knees close, touching toes R only. Hold fan with flat, handle in R hand, L palm faces R, fingers touching edge of fan slightly R of chin.

I. FIGURE I. Instrumental.

FOOTWORK

1 Shift wt fully to L ft and step R to R (ct 1); touch L fwd (ct 2); shift wt fully to R and step L bkwd (ct 3); big step R bkwd onto toes, bending both knees deeply (ct 4).

2 Quickly straighten knees and step R to R (ct 1); hold (ct 2); step L behind R on toes and slowly bend both knees deeply (ct 3); straighten knees (ct 4).

Note: knee bend in meas 2 is opposite ftwk and direction to the one in meas 1, and twice as long.

UPPER BODY

Maintaining hand pos, tip fan down so handle points to the ground (ct 1); tip fan up so handle points up and tip head back with L side of face to the audience (ct 2); swing fan down and flip it fwd in an arc from upper R to lower L (ct 3); hold fan in front of L hip, facing audience (ct 4).

H2 – Rainbow. Release L hand and, with R arm extended, slowly swing fan in a large arc up from L to R level with waist. Hold fan handle down. At the same time, bring free R hand, palm down, in front of chin, with bent elbow higher than the hand (cts 1-4).

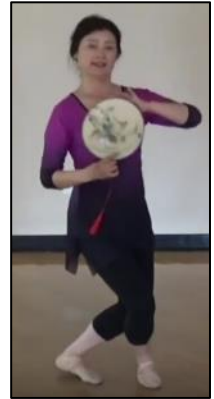


3 Dip head slightly, then F1-All around the place making CW circle (cts 1-4), to end facing audience.

4 Step L to L (ct 1); step R in front of L leaving L in place and bending both knees (ct 2); with knees bent, pivot turn L on both ft almost 360° ending with R (toes only) behind L (ct 3); straighten both knees, pushing up onto R toes, wt fwd on L (ct 4).

H5 – Plate hand: L hand, palm out, behind L hip (ct 1); while lifting fan in R hand to horizontal pos above head, wave it in a CW circle over head, and then lower it and place it behind R hip (cts 2-4).

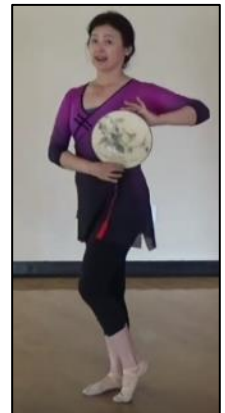
With fan in R hand, extend both arms to sides at shldr (ct 1); bring fan in front as R ft crosses in front, fan facing audience, handle down, L hand, palm down, rests on top of fan (ct 2); hold this pos (cts 3-4).



II. FIGURE II. Vocals.

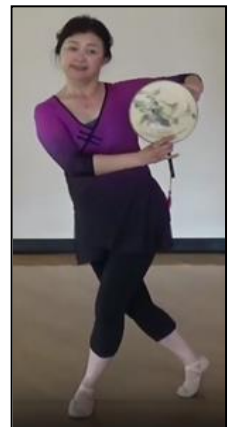
1 Small step R to R (ct 1); touch toes of L next to R with body twd R diagonal (ct 2); small step L to L (ct 3); touch toes of R next to L with body twd L diagonal (ct 4).

Maintaining hands pos and distance, trace a small circle with the fan, down, left, and up to R side of body (cts 1-2); repeat movements of cts 1-2 with opposite directions so fan is on R side when dancer is facing L diagonal (cts 3-4).





2 Facing diagonally L, step R diagonally L in front of L (ct 1); pivot on R to face diagonally R (ct 2); step L diagonally R in front of R (ct 3); hold (ct 4).

R hand holds fan with handle to R, sweeping it facing out in front of face (ct 1), and then horizontally out to R (ct 2) while L hand, with wrist flexed, moves in front of the face, following the fan (cts 1-2); R hand holds fan, sweeping in front of face from R to L, following L and both ending on R side, fan facing audience (cts 3-4).

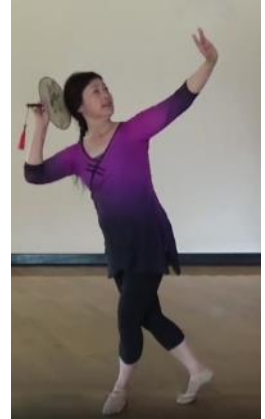


Cǎiyún zhuī yuè — continued

- 3 Large step R to R without moving L (ct 1); step back in place on L (ct &); step R behind L (ct 2); step L fwd and pivot L 180° (ct &); repeat cts 1, &, 2 (cts 3, &, 4); do not pivot (ct &). Face away from audience.
- Open arms wide to sides, fan held up in R hand, flat side to audience, keeping L wrist flexed (cts 1-&); bring fan in front of chest, L hand touching edge (cts 2-&); repeat arm movements of cts 1-&-2-& (cts 3-&-4-&).
- 
- 4 Large step R in front of L, bending both knees (ct 1); hold (ct 2); step L to L while turning ¼ to look over R shldr (ct 3); point R toe to R (ct 4).
- H6 – Wipe hand: R hand holding fan horizontally, wipe from chest out to R, extending arm; L arm begins extended to L, bends, and ends in front of chest; watch movement of fan (cts 1-2); slowly lower fan on extended R arm, turning it to vertical, while facing audience and looking over R shldr, R arm remaining in front of chest (cts 3-4).
- 5 F5 – Lift (ct 1); F1-All around the place, moving in CCW circle (cts 2-4). End facing audience.
- H2 – Rainbow.
- III. FIGURE III. Vocals.
- 1 Large step R in front of L, bending both knees slightly but keeping ft flat on floor (ct 1); hold (ct 2); step L to L (ct 3); touch R toes behind L (ct 4).
- Extend R arm with fan up to R; L elbow bent, L hand in front of chin, torso leaning L (ct 1); reverse arm pos and torso (ct &); return to pos in ct 1 (ct 2); bring arms up, then out to each side, down, joining in front of L waist (cts 3-4).
- 
- 2 F4 – Slow walk beg R ft, moving R (cts 1-4).
- H1 – Little Flower (twice).

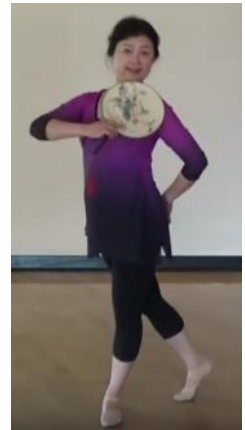
3 Leap lightly onto R in front of L (ct 1); bend R knee, step L on toes close behind R heel, and execute a 180° pivot L (CCW) on both ft (ct 2); with L shldr to audience, step L fwd, coming up on R toe behind and straightening both knees (ct 3); hold (ct 4).

H5 – Plate Hand. Bring R hand from low to high during pivot, while L extends out to L (cts 1-2); continue moving fan in R up and over head to behind head while L elbow bends, moving hand into chest and then back out and up to L, and look at L hand (cts 3-4).



4 F6 – Stick steps, moving in a small, tight CCW circle in place (cts 1-2); step L fwd, slowly taking wt, extending R behind touching toes (ct 3); hold (ct 4).

Maintain hands in pos at end of meas 3 (cts 1-2); both hands out to sides and down (ct 3); then L hand moves behind L hip and R with fan ends facing audience, in front of heart, touching L shoulder (ct 4).



Sequence:

Fig I, Fig II, Fig III

Fig I, Fig II, Fig III, Fig III

Fig I, Fig I, meas 1, ct 1 (hold pos; look at audience instead of the fan)

Presented by Rebecca Tsai

Cǎiyún zhuī yuè — continued

Lyrics: Below is a rough translation of the song lyrics

Standing on a white sand beach, viewing at a distance

With endless love, when shall I expect your return?

Endless high waves

My years have dried up because I've missed you so much

My loved ones, are you able to hear my voice calling you back?

The sapling in the front yard has grown into a real tree

When shall we have the opportunity to meet again?

A bright moon is shining on the window

I miss you all the same

Sad of leaving you

Half moon will go around again

Day by day

Year by year

An ocean separated us, made meeting again so difficult

Oynasun

(China)

This is a dance in the Uyghur dance style choreographed by Rebecca Tsai to an Uighur song, sung by the group Shahrizoda.

The Uyghurs (also Uygurs, Uighurs or Uigurs), are a minority Turkic ethnic group originating from and culturally affiliated with the general region of Central and East Asia. The Uyghurs have been recognized as native to only one region, the Xinjiang Uyghur Autonomous Region of the People's Republic of China. They are considered to be one of China's 55 officially recognized ethnic minorities.



The Uyghurs have traditionally inhabited a series of oases scattered across the Taklamakan Desert comprising the Tarim Basin, a territory which has historically been controlled by many civilizations including China, the Mongols, the Tibetans and the Turkic world. Some Uyghur organizations claim that the Uyghurs have been living here for over 4000 years.

Pronunciation: OY-nah-suhn



Translation: Let's Dance!

Music: 4/4 meter

Music available by contacting Rebecca Tsai r1234eb@yahoo.com.tw

Formation: Individual dancers facing fwd, twd an audience.

Side Step (橫墊步 héng diàn bù): With R heel on floor in front of L, move toes from R to L (ct 1); step on ball of L to L (ct &). Can be done in opp direction with opp ftwk.

Three-Step (三步 sān bù): Moving on R diag fwd, step R in front of L (ct 1); step L fwd (ct &); step R in front of L (ct 2); twist/pivot on R to face L diag, bringing next to R (ct &). When repeated, use opp direction with opp ftwk.

Wrist Turn (繞腕 rào wàn): Turn wrists with fingers moving inward, then pushing wrist down or in designated direction.

Meas 4/4 meter

Pattern

FOOTWORK

UPPER BODY

4 meas INTRODUCTION. No action.

INTRODUCTION. No action.

I. CHORUS A. Instrumental.

1-2 Facing fwd, 8 Side Steps moving L (CW).

From R side, bring hands high over head, fingers relaxed, palms facing away from each other, and wave in a slow arc from L over to R starting and ending at about ear level. Bend wrists so fingers trail movement.

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

Repeat meas 1-2 with opp hand movements.

Oynasun — continued

FOOTWORK

- 5 Step R in front of L (ct 1); step L in place (ct 2); step R to R touching L to L (ct 3); hold (ct 4).
- 6 Beg L, four-step turn L (cts 1-4),
- 7 Repeat meas 5 with opp ftwk and direction.
- 8 Beg R, four-step turn R (cts 1-4).

I. FIGURE I. Song begins.

- 1 Beg R, two Three-Steps fwd.
- 2 Repeat meas 1.
On the up-beat before meas 3, turn quickly R to put back to ctr.
- 3 Beg R, Three-Step moving fwd, with back twd ctr. On ct 2, twist R and look over R shldr twd ctr (cts 1-2); repeat cts 1-2 with opp ftwk, twisting L and looking over L shldr (cts 3-4).
- 4 Repeat meas 3

II. FIGURE II.

- 1 Step R fwd (ct 1); step L in place (ct &); step R bkwd (ct 2); step L in place (ct &); repeat cts 1, &, 2, & (cts 3, &, 4, &).
- 2 Repeat meas 1.
- 3 Beg R, step bkwd 4 steps (cts 1-4). Stand with feet together, toe of R ft next to flat L ft.

UPPER BODY

- With L arm down at side, bring R arm straight out to R parallel to floor (ct 1); sweep R arm, palm up, across body (ct 2); sweep R arm behind extended diagonally upwards (ct 3); hold R arm in place while extending L arm across chest, palm down (ct 4).
- Touch fingers, palm down, in front of waist during the turn.
- Repeat meas 5 with opp hand movements.
- Repeat meas 6.

Raise R hand, palm up, above head while extending L arm shoulder level, palm up to L side (ct 1); Wrist Turn while dropping hands to sides (ct 2); raise L hand, palm up, above head while extending R arm shoulder level, palm up to R side (ct 3); Wrist Turn while dropping hands to side (ct 4).

Repeat meas 1.

Twisting body to R, bring R hand under chin while raising L over head (cts 1-2); repeat cts 1-2 with opp hand movements (cts 3-4).

[Photo 1]

Simplified arms: Keep arms down slightly away from sides.

Repeat meas 3.

Looking up, hold hands palms in up front, L in front of face and R above head (ct 1); Wrist Turn palms out while lowering hands below chin (ct 2); repeat cts 1-2 (cts 3-4).

Repeat meas 1.

Lower hands to side (cts 1-2); bring arms up and extend out to sides at shldr.

Women: R elbow and R hand up, touching the brim of an imaginary hat (cts 3-4).

FOOTWORK

4 Tap toe of R ft lightly in place on each beat.

CHORUS B. Ftwk is the same as Chorus A, with different arm movements.

1-4 Repeat 1-4 of Chorus A.

ENDING.

1 Step L in front of R (ct 1); step back onto R (ct 2); sway L to L (ct 3); touch R (ct 4).

2 Beg R, turn R three steps in place (cts 1-3); with L shldr to ctr, touch R toes behind (ct 4).

Sequence: (Chorus A, Fig I, Fig II, Fig I, Fig II) twice.
Chorus A, Chorus B, Fig I, Fig II, Ending.

UPPER BODY

Women: Shimmy shoulders gently and bobble head (cts 1-4).

Men: Pulse shoulders up and down (cts 1-4).

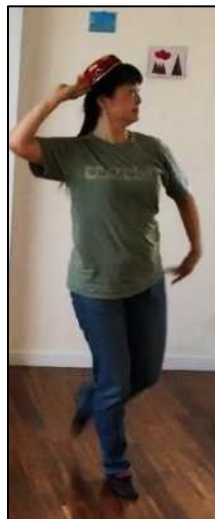
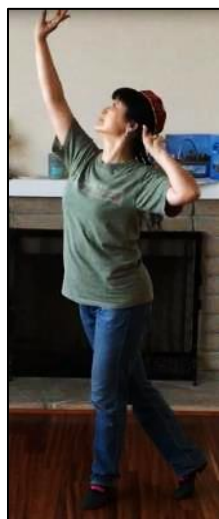
Meas 1-2: L hand at hip, palm down (cts 1-4); R Wrist Turn (ct 1); swing R hand up to touch brim of hat, palm up (cts 2-4).

[Photo 2]

Meas 3-4: Repeat meas 1-2 with opp hand movements.

R hand down at side, sweep L hand across body, palm down (cts 1-2); sweep L arm back and open wide and high to L behind head, palm back, while R hand, palm down, sweeps across body (cts 3-4);

Hands, palms down, in front of waist (cts 1-2); Wrist Turn while bowing head (ct 3); looking up at R hand which is high over head, bend L elbow and place L hand, palm up, next to hat (ct 4). **[Photo 3]**

Photo 1**Photo 2****Photo 3**

Presented by Rebecca Tsai

Oynasun — continued

Lyrics

Këlingler dostlar oynayli
 Hëchkim chette qalmasun
 Kimning meyli kimde bolsa
 Qoyup bëring oynasun

Friends, let's dance
 Leave one out
 If anyone likes someone
 Let them be, let 'em dance

U yanigha tashlap oynasun
 Bu yanigha tashlap oynasun
 Sachigha asqan lëntisini
 Yanigha tashlap oynasun

Let 'em dance, twisting to one side
 Let 'em dance, twisting to the other side
 Let 'em dance, tangled in their hair
 Tossing out their ribbons


Do an internet search for “Oynasun lyrics.” Watch the video performed by the singers, and read dozens of entries about this song.

Shū Jiàn Qíng 書劍情

(China)

This dance in Chinese Classical dance style was choreographed by Rebecca Tsai to Chinese folk music. While the movements of the introduction are very slow, the body of the dance has a lively tempo.

In old times, scholars would study books, sword, instruments, chess, etc.

Pronunciation: SHOO DJEE-ahn CHIHNG  Translation: Shū = books; Jiàn = sword; Qíng = love, passion

Music: 4/4 meter *Music available by contacting Rebecca Tsai r1234eb@yahoo.com.tw*

Formation: Individual dancers facing diag L and holding a fan in R hand behind back, with L arm, elbow bent slightly, in front of chest, palm down. Hands in H8 – Sword Fingers.

Meas 4/4 meter



Pattern

FOOTWORK

UPPER BODY

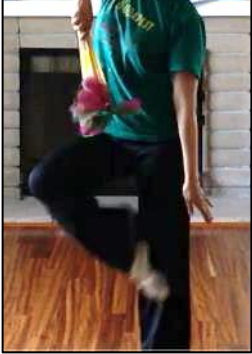
I. INTRODUCTION. Wait for descending scale

Note: The movements of this section are very slow and smooth. Measures are approximate.


- | | | | |
|-----|---|---|---|
| 1 | Stand with L flat and pointing diag L, R in front of L, toe pointed. | R hand behind back, with fan rising slowly. |  |
| 2-4 | Slowly shift wt onto R flat, with knee bent, as L extends back, heel up, toes down. | Both hands H2-Rainbow CCW. Head follows hand movements. End with R, holding fan, extended out to R, with fan, slightly above shldr level and L in front of chest. Look at R hand. | |
| 5-7 | L comes from behind R to L (F8-Bow step). Slowly bend knee, extending R behind touching tops of R toes. | Both hands H2-Rainbow CW. End with R hand extended in front on L diag. Bend L elbow and touch inside of R elbow. Head looks at fan. |  |
| 8 | Hold position. | Open fan. L hand closes fan fwd. | |
| 9 | Cross R closely in front of L, wt on both. | H9-Through Hands. L hand to L hip, palm down; R arm extends straight up. | |
| 10 | Pivot 360° R on both ft, ending with L in front of R. | Slowly move both hands to behind back, just below waist, palms bkwd. | |

Shū Jiàn Qíng — continued

I. **FIGURE I.** Much faster tempo, but meas and counts are still approximate.

- | | | | |
|-----|---|---|---|
| 1 | Moving to R, lift R high with knee bent, toe pointed (cts 1-2); step R to R (cts 3-4). | Bend R elbow shoulder high while extending L down at side (cts 1-2); extend R and sweep it up and out to R (CCW) while extending L to L and sweeping it up and CCW (cts 3-4). |  |
| 2 | Step L in front of R, with R extended behind onto toes (cts 1-2); hold (cts 3-4). | L continues CCW arc to end on L hip, palm down, while R tucks into body with bent elbow and reaches up high, pointing with closed fan (cts 1-2); hold (cts 3-4). | |
| 3 | Hold while opening fan (cts 1-2); pivot/twist on both ft to face bkwd making a half-turn, ending with legs apart (cts 3-4). | Open fan (cts 1-2); hold (cts 3-4). | |
| 4 | Twisting again on both ft, half-turn R to face front, R in front, back arched, and L behind on toe (cts 1-3); hold (ct 4). | R swings down in front and behind to back, fan closed and down, while L comes fwd in front of L hip, palm down (cts 1-3); hold (ct 4). | |
| 5 | Take wt onto L and lift R in front with knee bent sharply on L diag (ct 1); R kick straight in front (ct 2); step R fwd and lift L behind with a bent knee (cts 3-4). | Both arms open slightly and then bring L, palm down in front of R hip and bring R, with fan, fwd to L hip (ct 1); hold (ct 2); arms come up through ctr of body and up and out into a high "V" (cts 3-4). | |
| 6 | Bring L from behind and step fwd L diag (ct 1); face R diag (ct 2); step R next to L (ct 3); hold wt on both (ct 4). | Both arms extended come down, bend at elbow, and end, palm down, in front of respective hip (cts 1-3) hold (ct 4). | |
| 7-8 | Repeat meas 5-6 with opp ftwk and direction. End facing fwd. | Repeat meas 5-6. | |

II. **FIGURE II.**

- | | | | |
|---|---|---|---|
| 1 | Step R diag R while lifting L straight bkwd (cts 1-2); beg L, F9-Shuffle Step moving L (cts 3-4). | R, with fan, points diag down, elbow straight, while L is up high and behind, with elbow straight (cts 1-2); arms come down to sides (cts 3-4). |  |
|---|---|---|---|

- 2 Step R in place, pointing L to R in front of R (ct 1); hold (ct 2); step L in place (ct 3); hold (ct 4). L high to L diag with straight elbow while opening fan and extending R down to R diag (cts 1-2); hold (cts 3-4).
- 3 Step R bkwd in place (ct 1); kick L fwd (ct 2); beg L, F9-Shuffle Step moving R (cts 3-4). With fan open, both hand H2-Rainbow, swinging R sharply bkwd (opposite of L leg) and bending L elbow to bring L forearm in front of body (cts 1-2); swing R with open fan fwd and up, bringing L arm up to L (cts 3-4).
- 4 Step R fwd R and face fwd (cts 1-2); step L behind R (cts 3); step R in place (ct 4). Gazing at fan, sweep R arm in arc down across chest and out to R high diag, fan open and inverted, while bending L elbow to bring L forearm to front, palm down (cts 1-4). Look at R hand. 
- 5 Facing L, kick L to L (cts 1-2); bend L knee sharply bkwd (cts 3-4). Close fan while swinging R hand across body parallel to L leg as it kicks fwd, and touch R elbow with L hand, palm down (cts 1-2); swing R up in front of face to over head, leaving L in place (cts 3-4).
- 6 Beg L, slow F9-Shuffle step moving L (cts 1-4). At the end, turn ¼ turn CCW to face bkwd. Both hands H2-Rainbow CCW. End hands down at sides.
- 7 Facing bkwd, step R to R (cts 1-2); step L behind R (cts 3-4). H2-Rainbow CCW to end with R hand up R diag with fan closed and L, with elbow bent, in front of chest (cts 1-4). 
- 8 Step on R, turning ¼ turn CCW to face fwd and lift L leg sharply with bent knee (cts 1-2); step L fwd and bend both knees (cts 3-4). Open fan with R held straight up and L extended down and behind body, palm back (cts 1-2); bring R sharply down to in front of waist, keeping fan open while L remains behind body (cts 3-4).

Shū Jiàn Qíng — continued

III. CHORUS A.

- 1-2 With R in front of L, pivot on both ft to make a L turn in place. L hand straight down and slightly behind body, R circles CCW over head with open fan, then bring fan down in front of body.

IV. CHORUS B.

- 1-2 Repeat Chorus A, meas 1-2. Repeat Chorus A, meas 1-2, with the fan closed.
- 3-4 Beg L, walk 8 steps in a CCW circle. End with L shldr fwd, ft together Hold extended R arm, with fan closed, out to R while hold L, elbow bent, in front of chest.
- 5 Wt on R, L touch toes to L and twist on both ft to face fwd, knees bent (cts 1-4). Bend elbows and bring hands together in front of chest, R hand in a fist holding fan up against L palm.

V. CHORUS C.

- 1-2 Repeat Chorus A, meas 1-2. Repeat Chorus A (fan open).
- 3-4 Repeat Chorus B, meas 3-4. Repeat Chorus B, but with fan open and up.
- 5 Beg R, run 8 small steps fwd (cts 1-4). Beg slightly bent at waist and looking down. Join L palm to R fist holding fan in front of waist. Shake open, upright fan while straightening back.
- 6 Beg R, run 8 small steps fwd (cts 1-4). Repeat meas 5 in reverse. Beg with straight back and bend slightly at waist while moving bkwd.
- 7 Leap on to R in place (ct 1); three small steps in place (cts 2-4). Arms open from sides, up over head, and down in front again (cts 1-4).

V. ENDING.

- 1-2 Repeat Chorus C, meas 5-6. Repeat Chorus C, meas 5-6.
- 3 Repeat Chorus C, meas 5. Repeat Chorus C, meas 5.
- 4 Pose: Step L fwd (ct 1), step R behind L (ct 2); hold (cts 3-4). Bring L in front with elbow bent, palm down and R arm up straight next to ear, fan open above head.

Sequence: Introduction, Fig I twice, Fig II twice, Chorus A, Fig I, Chorus B, Fig II, Chorus C, Fig II, Ending.

Presented by Rebecca Tsai



NOTES

MAURITS VAN GEEL

International



Gajda

(Roma/Macedonia)

The dance was taught by Sebastian Memiš in Shutka (Skopje) in 2017. The last three measures were added to fit the sequence of 8 bars.

Pronunciation: GAH-ee-dah



Translation: Bagpipe

Music: 4/4 meter

Dance Program 2019, Maurits van Geel, Track 1

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

Steps & Styling: Small steps and small hip movements can be added by women. Embellishment and improvisation are encouraged, so add your personal touch.

Meas 4/4 meter

Pattern

INTRODUCTION. Start after the break in the introduction and when melody starts.

- | | |
|---|--|
| 1 | Two steps (R, L) fwd (cts 1, 2); step R fwd (ct 3); step L behind R (ct 4); step R fwd (ct &) |
| 2 | Step L fwd (ct 1); step R behind L (ct 2); step L fwd (ct &); face ctr and step R to R (ct 3); lift L in front (ct 4). |
| 3 | Step L to L (ct 1); step R in front of L (ct 2); step back in place on L (ct 3); step R next to L (ct 4); step L in place (ct &). |
| 4 | Repeat meas 3 with opp ftwk and direction. |
| 5 | Repeat meas 3. End facing CCW. |
| 6 | Step R fwd (ct 1); step L fwd (ct 2); face ctr and step R to R (ct 3); lift L in front (ct 4). |
| 7 | Repeat meas 3. End facing CCW. |
| 8 | Step R fwd (ct 1); bounce on R, lifting L slightly (ct 2); step L fwd (ct &); step R fwd (ct 3); bounce on R, lifting L slightly (ct 4); step L fwd (ct &) |

Sequence: Dance is repeated as described above until the end of the music.

Presented by Maurits Van Geel

Gatij ëd Gòj

(France)

This dance was choreographed by Bianca de Jong in 2015 to the Occitan music Gatij ëd Gòj, as performed by ARIA, originating from the south of France. The dance is from the area called langue d'oc, where they say "oc" instead of "oui."



Pronunciation: gah-TAY EHT KOY



Translation: Tickles of Joy

Music: 3/4 meter

Will be sent as an email attachment by contacting Maurits

Formation: Circle of couples, man with back to center and facing out, woman facing partner and center of circle, hands down at sides.

Steps & Styling: Men's ftwk described below; women use opposite ftwk.

Waltz. Step L bkwd (ct 1); step R to R (ct 2); step L next to R (ct 3). If repeated, use opposite footwork. Can be done moving in any direction or while turning.

Varsouvienne Position. M and W face the same direction with arms in roughly W position. W is slightly in front of M's R shoulder. R hands are joined at W's R shoulder. L hands are joined in front of the left side of M's chest.

Mazurka. In Varsouvienne position, M step L fwd (ct 1), step R fwd (ct 2); hop on R while lifting L knee fwd (ct 3).



Meas 3/4 meter

Pattern

1 upbeat INTRODUCTION. No action.

I. FIGURE I.

1 Step L in place (ct 1); swing R leg in front of L (ct 2); bounce on L (ct 3).

2 Repeat meas 1 with opp ftwk.

3-4 Using two Waltz steps, M takes W's R hand in his L as W turns R under her R arm while changing place with ptr. End facing ptr, M on outside circle facing in, W on inside circle facing out.

5-8 Keeping hands joined, repeat meas 1-4. Finish facing CCW, joining hands in Varsouvienne Position. M is on the inside circle.

II. FIGURE II.

1-2 Starting with M's L and W's R, two Mazurka steps fwd.

3-4 Two Waltz steps moving fwd while changing place with ptr.

5-6 Starting with M's L and W's R, two Mazurka steps fwd.

- 7-8 Two Waltz steps moving fwd while changing place with ptr.
- 9-10 Drop handhold. Using two Waltz steps, cast off, M moving in a CCW circle twd ctr, W moving in a CW circle away from ctr. End facing CW. Optional touch or slight push again palms with ptr (M's L, W's R or M's R, W's L) to anticipate the next movement away from ptr.
- 11-12 Repeat meas 9-10 but cast off in the opp direction (M CW circle; W CCW circle). End facing ptr, with L shldr adjacent.
- 13-14 Two Waltz steps fwd, passing L shldr with ptr. W moves twd ctr; M out with back to ctr.
- 15-16 Two Waltz steps bkwd, passing L shldr with ptr.
- 17-31 Take Varsouvienne Position and repeat meas 1-15.
- 32 Use the last Waltz step to end back to back with ptr, M facing CW and W facing CCW. The person you are facing is your new ptr.
- 33-36 Take closed ballroom position. Four Waltz steps with new ptr rotating CW and moving along the circle of dancers CCW. End with M's back to ctr, W facing M, hands at sides.


Sequence: Dance three times through as described above. The last time through, couples continue waltzing until the end of the music.

Presented by Maurits Van Geel

Komt Vrienden In Het Rond

(The Netherlands)

The song is about the life of a grinder. It was first notated in 1782 but is probably from a much earlier date. The dance was choreographed by Maurits van Geel. The dance moves reflect dance scenes painted by Pieter Bruegel around the year 1550.

Pronunciation: KOHMT VREEN-dehn IHN HEHT ROHN-dehn 

Translation: Come, friends, and make a circle

Music: 4/4 meter *Dance Program 2019, Maurits van Geel,*
 Played by Ellen van Vliet Track 2

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

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> No action.	
1	Step R fwd twd ctr (start with heel and end on toe), arms swinging fwd (ct 1); step L bkwd in place, arms swinging back in V-pos (ct 2); step R to R (ct 3); step L next to R (ct &); step R to R (ct 4).	
2	Repeat meas 1 with opp ftwk and direction.	
3	Repeat meas 1, but push R shldr fwd on (ct 1); and return to original pos (ct 2).	
4	Repeat meas with opp ftwk and direction.	
5	Big sway/step R to R while raising L thigh in front of neighbor with bent knee (ct 1); large step L to L (ct 2); step R in front of L (ct 3); step L next to R (ct 4).	
6	Repeat meas 5.	
7	Double-time grapevine using 7 small, quick steps beg R in front of L (ct 1); step L to L (ct &); step R behind L (ct 2); step L to L (ct &); step R in front of L (ct 3); step L to L (ct &); step R behind L (ct 4).	
8	Big step L to L while lifting R thigh with bent knee and raising arms to chest height (ct 1); step R in front of L while dropping arms to V-pos (ct 2); repeat cts 1, 2 (cts 3, 4).	
9	Repeat meas 8, cts 1, 2; then 5 small buzz steps, beg L: step L (ct 3); step R while pivoting CCW (ct &); step L in place (ct 4); step R while pivoting CCW(ct &).	
10	Step L in place (ct 1); step on R, continuing the pivot CCW (ct &); step L in place (ct 2); step on R, continuing the pivot CCW while L stays in place (ct &); step L in place (ct 3); hold (ct 4).	

Note: From meas 9, ct 3 through meas 10, ct 3, dancer makes a 360° rotation CCW.

Sequence: Dance is done six times as described above.

Presented by Maurits Van Geel

Lyrics:

Komt, vrienden, in het rond
 Minnaars van eenen stiel
 Ik zal u gaan verkonden
 Hoe ik, door 't slijperswiel,
 Den kost verdien voor vrouw en kind
 Schoon blootgesteld aan sneeuw en wind

Chorus [repeated between verses]

Terlierelom, terla!
 Van linksom, rechtsom draait mijne steen
 Door het roeren van mijn been,
 Ju ju ju ju ju ju ju.

De smid die moet hard werken
 Gestadig voor het vier
 Hij durft hem niet versterken
 Met eene kan goed bier
 Terwijl ik ga op mijn gemak,
 Soms ook wel met een leege zak

De schoen-pik stijf gezeten op eenen pikkelstoel
 Zou kaas en droog brood eten
 Maar als ik nood gevoel
 Dan slijp ik tot den avond toe
 En zoo heb ik nooit arremoe.

De Kleerfrik maakt ons kleeren
 Voor acht stuivers per dag
 Wil hij zijn loon vermeerden
 Hij snijdt meer dan hij mag
 Maar ik met mijnen slijpersteen
 Ik win meer op een uur alleen

De maalter moet graan malen
 Tot in het fijnste meel
 Hij moet dubbel betalen voor zijne droge keel
 Maar ik, door iever en door vlijt
 Ik win mijn brood in eerlijkheid

Mijn vrouw die roept 'Victory',
 Over den slijpersstiel
 Zij vindt den grootsten gloria
 In't draaien van mijn wiel.
 Mijn kinders hebben geen ongemak;
 Zij loopen met den bedelzak.

Zeg vrienden, voor het leste.
 All' ambachten zijn goed, maar 't mijn is toch het beste,
 Schoon ik soms slapen moet.
 Op hooi en strooi in eenen stal;
 Ik heb den kost voor niemendal.

Come friends in the circle
 Lovers of a craft
 I will announce to you
 How I by (turning) the grinder wheel
 Earn a living for woman and child.
 Although exposed to weather and wind

Chorus:

Terlierelom, terla! (no meaning)
 From left to right my stone is turning
 By moving my leg
 Ju ju ju ju ... (no meaning)

The blacksmith has to work hard
 Continually in front of the fire
 He does not dare to strengthen himself
 With a jar of good beer
 While I go at ease
 Sometimes with an empty pocket.

The shoemaker sitting stiff on his stool
 Would eat cheese on dry bread
 But when I feel the need
 Then I will grind until nightfall
 And thus will never suffer poverty

The tailor makes our clothes
 For eight pennies a day.
 If he wants to multiply his earnings.
 He will cut more than he may.
 But me with my grinder stone
 I win more in one hour alone.

The grinder needs to grind wheat
 Until the flour is very fine.
 He needs to pay double for his dry throat.
 But me, by diligence and hardworking
 I earn my bread in honesty.

My wife calls out 'Victory'
 About the grinder's stile
 She finds great glory
 In the turning of my wheel
 My children suffer no discomfort
 Nor go around with a begging bag.

Hear, friends for the last time
 All crafts are good, but mine is best
 Although I sometimes need to sleep
 On straw and hay in a stable
 I have earned a living for nothing

Mi Nada Um Ca Tem

(Cape Verde)

This dance was choreographed by Tineke and Maurits van Geel after research in the Cape Verdean community in Rotterdam.

Pronunciation: MEE NAH-dah OOM KAH TEHM  Translation: I have nobody
 Music: 4/4 meter *Dance Program 2019, Maurits van Geel, Track 3*

Formation: Pairs of dancers facing each other in long lines or in an open circle.

Steps & Styling: The African influences is clear. Arms are held at shoulder level or even higher, and improvisation is an important ingredient.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
9 meas		<u>INTRODUCTION</u> . No action. Begin when the woman starts singing the “CAO” of “Parque tanto preocupacao”
1		Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); touch L toe next to R (ct 4); lower left heel (ct &).
2		Step L next to R (ct 1); touch R next to L (ct 2); step R next to L (ct 3); touch L next to R (ct 4).
3-4		Repeat meas 1-2 with opp ftwk and direction.
5		4 walking steps (R, L, R, L) bkwd, away from ptr (cts 1-4).
6		4 walking steps (R, L, R, L) fwd, twd ptr (cts 1-4).
7-8		Beg R, 8 walking steps around ptr (dos-a-dos or in a different manner).

Sequence: There are 3 variations to be determined by the dancers:

Variation 1: Meas 5, 6: Step (ct 1), drag (ct 2), step (ct 3), drag (ct 4).

Variation 2: Meas 5, 6: Double time Variation 1.


Variation 3: Meas 7, 8: Can be done free-style.

Presented by Maurits Van Geel

Pale Amende

(Roma/Romania)

The steps and style for this dance are based on research by Maurits van Geel for the production of the Roma dance program “Travelers from Rajasthan,” as performed by the International Dance Theatre in The Netherlands 1994 and 2003.

Pronunciation: PAH-leh ah-MEHN-deh  Translation: Behind us; supporting us
 Music: 4/4 meter *Dance Program 2019, Maurits van Geel,*
 Sung by Nicolae Gutsa Track 4 (slow) and 5.
 Formation: Circle of dancers facing center, hands free with forearms held horizontal to the floor.
 Steps & Styling: Arm movements and steps are free in interpretation; finger-snapping is common.
 Roma dances generally don't have a fixed pattern.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
6 meas	<u>INTRODUCTION.</u> <i>Do not</i> wait for the singing.	
	I. <u>FIGURE I.</u> Instrumental.	
1	Heel bounce on L while touching ball of R ft fwd (ct 1); heel bounce on L (ct &); step R fwd twd ctr (ct 2); heel bounce on R while touching ball of L ft fwd (ct 3); heel bounce on R (ct &); step L fwd twd ctr (ct 4).	
2	Repeat meas 1.	
3	Hop on L (ct 1); small step R bkwd (ct &); small step L bkwd (ct 2); repeat cts 1-2 (cts 3-4).	
4	Bending slightly fwd at the waist, beg R, four small heavy steps fwd (cts 1-4).	
5	Facing diag R, and moving diag out, step R to R while lifting L (ct 1); hop on R while swinging straight L leg across R (ct 2); step L in front of R while lifting L (ct &); step R to R (ct 3); hop on R while swinging straight L leg behind R (ct 4); step L behind R (ct &).	
6	Repeat meas 5.	
7-12	Repeat meas 1-6.	
	II. <u>FIGURE II.</u> With vocals.	
1	Facing ctr, touch R toe sdwd (ct 1); bounce on L and raise R to R (ct 2); step R behind L (ct &); step L to L (ct 2); step R in front of L (ct 4).	
2	Repeat meas 1 with opp ftwk and direction.	
3	While leaning the upper body fwd, step R to R (R foot turned diagonally R) while L heel stays on the floor and toes of L ft twist L and staying close to the floor (ct 1); step L slightly in front of R (ct 2); repeat cts 1-2 (cts 3-4).	
4	Repeat meas 3.	
5-8	Repeat meas 1-4.	
9-11	Repeat meas 1-3.	

Pale Amende — continued

- 12 Facing ctr and bending slightly fwd at the waist, beg R, four small heavy steps fwd (cts 1-4). [Same as Fig I, meas 4]
- 13 Hop on L (ct 1); small step R bkwd (ct &); small step L bkwd (ct 2); repeat cts 1-2 (cts 3 & 4). [Same as Fig I, meas 5]
- 14 Beg R, in four steps make a full turn CCW, arms held in high W-pos: step R fwd (ct 1); step L in place while pivoting 180 degrees (ct 2); repeat cts 1, 2 (ct 3, 4).

Sequence: Fig I, meas 1-6, then alternate Fig II and Fig I as noted above. End by doing Fig I again, although is the melody for Fig II is playing.

Presented by Maurits Van Geel

Șchioapa Ciobănească

(Romania)

EDITED 10/2019

This dance comes from Oltenia and Vâlcea and was learned from Theodor Vascilescu in the Netherlands in 1979. Oltenia is a historical province and geographical region of southwest Romania. Vâlcea is a county in south-central Romania.

Pronunciation: shee-WAH-pah chee-oh-buh-NEHS-kuh Translation: A shepherds' dance with a limping style. "Șchioapa" is a name for dances with a limping style; "ciobănească" means from shepherds.



Music: 2/4 meter *Dance Program 2019, Maurits van Geel, Track 6*

Formation: Individual dancers facing CCW, hands on waist.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>FIGURE I.</u> Facing CCW.	
1-2	Beg R, four walking steps fwd, CCW (cts 1-2, 1-2).	
3	Heavy step R fwd (ct 1); heavy step L fwd (cts &, 2); bounce on L heel (ct &).	
4	Heavy step R fwd (ct 1); step L fwd (ct 2).	
5-8	Repeat meas 1-4.	
9	Turning on L to L and facing CW, step R fwd (ct 1); step L fwd (ct 2).	
10	Beg R, continue walking fwd two steps (cts 1-2).	
11	Heavy step R facing ctr (ct 1); heavy step L to L (cts &, 2); bounce on L heel (ct &).	
12	Step R behind L (ct 1); step L to L while turning ¼ R to end facing CW.	
13-16	Repeat meas 9-12.	
	II. <u>FIGURE II.</u> Join hands in V-pos and face ctr.	
1	Grapevine to R: Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).	
2	Step L in place (ct 1); hop on L, lifting R with fwd "bicycle" motion in front (ct 2).	
3	Bend L knee and touch R (flat foot) fwd (ct 1); hold (ct 2).	
4	Bounce twice on both heels (cts 1, 2).	
5-16	Repeat 1-4 three times.	
	III. <u>FIGURE III.</u> Facing ctr.	
1	Sway R to R (cts 1-2).	
2	Repeat meas 1 with opp ftwk and direction.	

- 3 Step R to R (ct 1); step L behind R (ct 2).
 4 Repeat meas 3.
 5 Step R to R (ct 1); hop on R and raise L fwd (ct 2).
 6 Heavy step L in front of R (ct 1); heavy step R bkwd (ct 2).
 7 Heavy step L bkwd, raising R slightly fwd (cts 1-2); bounce on L heel (ct &).
 8 Step R bkwd (ct 1); heavy step L fwd (ct 2).
 9 Heavy step R in place, lifting L behind (cts 1-2); bounce on R heel (ct &).
 10 Heavy step L fwd (ct 1); heavy step R bkwd (ct 2)
 11 Step L to L (ct 1); step R next to L (ct 2).
 12 Step L to L (ct 1); step R next to L (ct 2).
 13-24 Repeat meas 1-12 with opp ftwk and direction.
- IV. FIGURE IV. Facing ctr.
- 1 Ft together, heel bounce twice on both feet (cts 1, 2).
 2 Repeat meas 1.
 3-4 Stamp R to R (ct 1); heavy step R in place, swinging L in an arc fwd, to L then behind R (cts &, 2); step on L behind R (ct & 1); hold (ct 2).
 4 Leap R onto R (ct &, 1); heavy step L in front of R (ct 2).
 5-16 Repeat meas 1-4 three times.

Sequence: Fig I, Fig II, Fig I, Fig III, Fig IV. Dance as set forth above is done twice.

Presented by Maurits Van Geel

Shantel

(Bucovino, Romania)

The music for this dance is from Shantel, the artist name of Stefan Hantel. He is a descendant of Bukovina Germans from northeast Rumania and leader of the Bucovina Club Orkestar. The dance was choreographed by Maurits and Tineke Van Geel.

Pronunciation: shahn-TEHL



Translation: A man's name.

Music: 4/4 meter
Track 7

Dance Program 2019, Maurits van Geel,

From the CD *Shantel and the Bucovina Club Orkestar*. The music from this area is influenced by Klezmer and Rom.

Formation: Circle of dancers facing center, hand joined in W-pos.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action. The downbeat of the first step is preceded by 4 quick notes.	
1	Grapevine step moving CW: step R in front of L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).	
2	Sway R to R (ct 1); sway L to L (ct 2); step R to R (ct 3); step L next to R (ct &); step R to R (ct 4).	
3	Step L diag L fwd twd ctr (ct 1); step R diag R fwd twd ctr, turning body ¼ turn to the L, and face diag L along that same line (ct 2); step L to L (ct 3); step R next to L (ct &); step L to L (ct 4).	
4	Leaving L in place, step R fwd (ct 1); step back onto L in place (ct 2); leaving L in place, step R bkwd (ct 3); step back onto L in place (ct 4).	


Sequence: Dance is done as described above until the end of the music.

Presented by Maurits Van Geel

Sila Kale Bal

(Roma/Macedonia)

The song is sung by Šaban Bajramović. Šaban was called the King of Romani music. Born into a Romani/Serbian family, he left school at an early age and developed his musical skills without having any formal education. In love with a girl, he deserted the army and was sentenced to three years in prison. By playing in the prison orchestra, he became acquainted with jazz, Spanish, and Mexican music. After his release from prison, his music career took off, which resulted in his first record in 1964. It is believed he has composed over 650 pieces. Šaban died in 2008. The dance was choreographed by Maurits Van Geel.

Pronunciation: SEE-lah KAH-leh BAHL  Translation: Her hair is black
 Music: 7/8 meter 1-2-3, 1-2, 1-2 (long-short-short) *Dance Program 2019, Maurits van Geel, Track 11*
 Described here is 1, 2, 3
 Formation: Open circle of dancers facing CCW, hands joined in W-pos.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
8 or 16 meas	<u>INTRODUCTION</u> . Start after 8 meas, or with the vocals that start after meas 16.	
1	Step R fwd (ct <u>1</u>); step L behind R (ct 2); step R fwd (ct 3).	
2	Step L fwd (ct <u>1</u>); step R fwd (ct 2); step L fwd (ct 3).	
3	Step R fwd (ct <u>1</u>); step L fwd (cts 2-3).	
4	Facing ctr, step R to R, leaving L in place (ct <u>1</u>); step back in place on L (ct 2); step R in front of L (ct 3).	
5	Touch L fwd while slightly bending R knee (ct <u>1</u>); small bounce on L while straightening R knee and lift L with a bent knee (ct 2); small step L in place (ct 3).	
6	Touch R fwd while slightly bending L knee (ct <u>1</u>); small bounce on R while straightening L knee and lift R with a bent knee (ct 2); step R next to L (ct 3).	
7	Moving CCW, step L in front of R (ct <u>1</u>); bounce on L while lifting R slightly (ct 2); step R fwd (ct 3).	
8	Beg L, three steps fwd (cts <u>1</u> , 2, 3).	

Sequence: Dance is done as described above until the end of the music.

Presented by Maurits Van Geel

Sila Kale Bal — continued

Lyrics:

Jekh e chaja daje lele me mangav
 voy si but shuzi
 sar go rakljori (x2)

Chorus:
 Sila kale bal zelene yakha
 me mangav la daje|
 o la me ka lav (x2)

Ka dikhel man daye
 Sar o kham tato (x2)
 me sem baxtalo (x2)

Voy phuchel man daye
 dal ka lav la me
 te ni lav la me
 chor ka merel

Biyav ka kerav
 muzika ka lav (x2)
 thay ka pokinav

Mother, I love, I love a Gypsy
 She is so beautiful

Chorus:
 Her hair is black and her eyes are green
 I love her, mother, and would die for her

When she looks at me, the sun shines
 Then the sun shines and I am happy

She wants me, mother, to marry her
 Tell me, mother, please, I will die

Syrtòs Kitrínou

(Greek)

This dance was choreographed by Maurits and Tineke van Geel to a gypsy melody from Greece. The song is a Greek Gypsy folk song, *Nais Balamo*. This song was originally sung by Giorgos Katsaris, the music and the lyrics by Dionysis Tsaknis. This version is sung by Eleni Vitali.

The steps and style are based on the research done by Maurits for the production of the Roma dance program “Travelers from Rajasthan,” performed by the International Dance Theatre in the Netherlands in 1994 and 2003.

Roberto Bagnoli taught this dance at Stockton Folk Dance Camp in 2011; Maurits would like to make some important adjustments in timing and styling.

Pronunciation: seer-TOH kee-TREE-noo  Translation: Dance of Yellow, or Dance from van Geel.

Note: “kitrino” is the word in Greek for “yellow”; “Geel” in Dutch means “yellow.”

Music: 4/4 meter *Dance Program 2019, Maurits van Geel, Track 8*

Formation: Mixed line of dancers facing center with arms in W-pos. The leader on the R end calls the change of figures.

Steps & Styling: The knees are relaxed and frequently slightly bouncing, except on the touch.

Meas 4/4 meter

Pattern

INTRODUCTION. No action.

I. BASIC.

- 1 Bounce on L, lifting R to R at the end of the bounce (ct 1); step R to R (cts &, 2); small leap onto L behind R (ct &); step R to R (ct 3); step L in front of R (ct 4).
- 2 Touch R fwd (ct 1); swing R slightly to R (ct 2); swing R to L in front of L (ct 3); swing R to R (ct 4).
- 3 Bounce on L, swinging R behind L (ct 1); step R behind L (ct 2); bounce on R and swing L behind R (ct 3); step L behind R (ct 4).
- 4 Bounce on L, lifting R to R (ct 1); step R to R (ct 2); step L in front of R (ct 3); step R to R (ct &); step L in front of R (ct 4).

VARIATION I (on meas 2) – Called or signaled by the leader

- 2 Make a full turn L (CCW) in place with the following steps: step R in front of L beginning to turn L to face the outside of the circle (ct 1); step L in place, pivoting and continuing the turn (ct 2); repeat action of cts 1-2, continuing the turn (cts 3-4) to end facing ctr.

III. VARIATION II.

- 1-2 Repeat Fig 1, meas 1-2.
 3 Bounce on L while swinging R behind L (ct 1); step R behind L (ct 2); touch L fwd (ct 3); swing L slightly to R in front of R (ct 4).
 4 Swing L slightly to L (ct 1); swing L slightly to R (ct 2); step L in front of R (ct 3); step R to R (ct &); step L in front of R (ct 4).

Sequence: Leader indicates changes from basic to either variation.

Suggested sequence for learning purposes: Basic twice; Variation I twice; Variation II twice, mix of Variation 1 and II.

Presented by Maurits Van Geel

Lyrics:

Dén écho topó
 Den écho elpída
 Den tha me chási kamiá patrída
 Ke me ta chéria mou ke tin kardiá mou
 Fiáchno satíria sto oniró mou

I have no place
 I have no hope
 I have no homeland to lose
 With my hands and heart
 I will set up tents in my dreams

Nais balamo
 Nais balamo
 Kai to loumno to afentiko
 Nagia domles atze balamo

Go away, outsider (non-Roma)
 Leave, outsider
 The mean boss does not accept
 The outsider

Ke ta kanítsa mas otan chorevoun
 Ne chastraromata pou se magevoun
 Kounoune somata kai ta pite tous
 Mésa se klínoun stis angalies tous

And when our women dance
 With perfumes and colors that put a spell on you
 They move their bodies and their jewels
 They put their arms around you

To Milo

(Greek)

This dance was choreographed by Tineke and Maurits van Geel to Greek music. The name of the singer is Yiorgos Dalaras.

Pronunciation: TOH MEE-loh



Translation: The apple

Music: 4/4 meter

*Dance Program 2019, Maurits van Geel,
Track 9*

Formation: Open line of dancers facing slightly R of center, arms in W-pos. The leader is on the right end of the line.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION.</u> Begin after the improvisation, with the melody.
		I. <u>FIGURE I.</u>
1		Step R to R (cts 1-2); step L in front of R (ct 3); step R to R (ct 4).
2		Step L in front of R (cts 1-2); step R to R (ct 3); step L in front of R (ct 4).
3		Step R slight fwd (cts 1-2); moving L hip fwd, touch L fwd with flat foot (cts 3-4).
4		Step L diag bkwd L (cts 1-2); step R next to L (ct 3); step L in front of R (ct 4).
5-8		Repeat meas 1-4.
		II. <u>FIGURE II.</u>
1		Step R to R (cts 1-2); step L in front of R (cts 3-4).
2		Beg R, four steps to R (cts 1, 2, 3, 4).
3		Repeat Fig I, meas 3.
4		Step L diag bkwd (ct 1-2); step R next to L (ct 3-4).
5-8		Repeat meas 1-4.
		III. <u>FIGURE III.</u>
1		Step R to R (cts 1-2); step L behind R (ct 3); step R to R (ct 4).
2		Step L in front of R (cts 1-2); step R to R (ct 3); step L behind R (ct 4).
3-4		Repeat Fig I, meas 3-4.
5-8		Repeat meas 1-4.
		IV. <u>FIGURE IV.</u> Face CCW and lower arms to V-pos.
1		Step R fwd (cts 1-2); two steps (L,R) fwd (cts 3, 4).
2		Repeat meas 1 with opp ftwk, continuing CCW.
3		Repeat Fig I, meas 3.
4		Step L diag bkwd (cts 1-2); step R next to L (cts 3-4).
5-8		Repeat meas 1-4 with opp ftwk and direction (moving CW). At the end, bring arms up to W-pos to start the dance from the beginning.

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To Milo — continued

ENDING.

1-2 Repeat Fig IV, meas 1-2.

3 Facing ctr, step R slightly fwd (cts 1-2); touch L fwd (ct 3); hold (ct 4).

4 Music slows dramatically. Step L bkwd (ct 1); hold (ct 2); step on ball of R slowly across L (cts 3-4).

Sequence: Dance Fig I-IV three times, then the ending.

Presented by Maurits Van Geel

TINEKE VAN GEEL

Armenia



Bahar (Dagestan)

The dance is based on research material taught at the dance department of Istanbul Technical Conservatory. A second source was guest teachers working in Amsterdam with Het Internationaal Danstheater, a professional folklore ensemble.

Dagestan is a republic in Russia, northeast of Armenia, on the Caspian Sea.



Pronunciation: bah-HAHR

 Translation: Spring

Music: 6/8 meter

*Dance Program 2019, Tineke Van Geel,
Track #1*

Formation: Short lines of women facing center, L hand, with fingers fwd, on R shoulder of dancer on L.

Steps & Styling: Arms are rounded, like holding a beach ball; wrist is a little loose. Use your upper arm muscles to direct the movement (think “steering wheel”). Eyes go in the direction of the hand movement.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>FIGURE I.</u>	
1	Step R to R on a bent knee and face diag R, opening R arm sdwd to R with palm facing up (cts 1-3); step L in front of R with a bent knee, bringing R arm down in front of the body with elbow bent, palm facing L (cts 4-6).	
2	Step R to R on a bent knee and face diag R, opening R arm sdwd to R with palm facing up (cts 1-3); step L next to R with knee bent; turn R hand so that arm is horizontal with palm facing down (cts 4-6); straighten both knees on ct 6.	
3-4	Repeat meas 1-2.	
5	Step R to R on a bent knee (cts 1-2); step on ball of L ft behind R (ct 3); step R to R on a bent knee (cts 4-5); step on ball of L ft behind R (ct 6). During these six beats, R arm comes down slowly in front of body with elbow bent, palm facing L (cts 1-6).	
6	Step R to R, on a bent knee, opening R arm to R with palm facing up (cts 1-3); step L next to R with both knees bent, straightening both knees on ct 6; turn R hand so arm is horizontal with palm facing down (cts 4-6).	
7	Repeat meas 5, bringing R arm down in front of body with elbow bent, palm facing L.	
8-14	Repeat meas 1-7.	
	II. <u>FIGURE II.</u>	
1	Step R to R, bringing R arm slowly down and join hands during this step (cts 1-3); step L in front of R, turning upper body slightly diag R (cts 4-6).	
2	Step R to R and face ctr (cts 1-3); step L behind R and face L, while upper body	

remains facing ctr (cts 4-6).

Bahar — continued

- 3-4 Four slow steps (R, L, R, L) bkwd (cts 1-3, 4-6, 1-3, 4-6).
 5-6 Repeat meas 1-2.
 7 Repeat meas 3.
 8 Turning to face ctr, sway R fwd while leaving L in place, arms swinging slightly fwd (cts 1-3); step L bkwd, bring arms back (cts 4-6).
 9-15 Repeat meas 1-7.
 16 Turning to face ctr, step fwd onto R while leaving L in place. Release handholds and bring R arm fwd, palm down (cts 1-3); step bkwd onto L, bringing R arm down, and put L hand on R shldr of dancer on L in the beg pos (cts 4-6).

Sequence: Repeat as noted above until the end of the music.

Presented by Tineke Van Geel

Bingeol

(Armenia)

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The dance was choreographed by Tineke based on traditional steps. The name comes from a village in former West Armenia (now the Anatolia region of Turkey). The village, written Bingöl in Turkish, is located 10 kilometers east of Sivas. The lyrics were written by Avedik Isahakian (1875-1957), a native of the city of Gumri in northern Armenia in the old tradition of troubadours. This rendition of the [song is sung by Haig Yazdjian](#).

Pronunciation: BIHN-guhl

 Translation: The name of a village

Music: 3/4 meter

*Dance Program 2019 Tineke Van Geel,
Track #2.*

Formation: Mixed line of M and W facing center, hands joined in V-pos.

Meas 3/4 meter

Pattern

INTRODUCTION. No action. Slow vocals. As vocals speed up, listen for 2 sounds (da-da) and begin.

I. FIGURE I.

- 1 Bounce on L, touching floor with R heel in front of L and leaning R (ct 1); step R to R (ct 2); step L beside R (ct 3).
- 2-3 Repeat meas 1 twice.
- 4 Step R to R (ct 1); step L behind R (ct 2); step R in front of L (ct 3).
- 5 While bringing arms slow up to W-pos, step L to L (ct 1); raise R knee so thigh is parallel to the floor (cts 2-3).
- 6 Stamp R beside L and pull bent elbows down (ct 1); stand in place while extending arms up, fwd. and down (cts 2-3).

II. FIGURE II.

- 1-2 Repeat Fig I, meas 1-2.
- 3 Repeat Fig I, meas 4.
- 4 Bounce on R, touching floor with L heel to L (ct 1); step L to L (ct 2); step R beside L (ct 3).
- 5 Repeat meas 4.
- 6 Step L to L (ct 1); step R behind L (ct 2); step L in front of R (ct 3).

III. FIGURE III. Slower music.

- 1 Face R (CCW), bringing L arm behind back, palm out, and step R to R (ct 1); hold (cts 2-3). Note: R hand connects with palm down.
- 2 Touch ball of L ft beside R (ct 1); hold (cts 2-3).
- 3 Step L bkwd (ct 1); hold (cts 2-3).
- 4 Step R bkwd (ct 1); hold (cts 2-3).
- 5 Step L bkwd (ct 1); hold (cts 2-3).

Bingeol — continued

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- 6 Touch ball of R ft beside L (ct 1); hold (cts 2-3).
 7 Small step R to R, in place (ct 1); hold (cts 2-3).
 8 Touch ball of L ft beside R (ct 1); hold (cts 2-3).
 9 Step L bkwd (ct 1); hold (cts 2-3).
 10 Step R bkwd (ct 1); hold (cts 2-3).
 11 Step L to L and face ctr (ct 1); raise R knee so thigh is parallel to floor while arms slowly rise to W-pos (cts 2-3).
 12 Stamp R beside L (ct 1); stand in place while bringing arms down through an upward movement (cts 2-3).

Sequence: (Fig I, Fig II) x 3; Fig III; (Fig I, Fig II) x 3; Fig III; (Fig I, Fig II) x 3. Last time through, Fig II meas 6 is Step L to L (ct 1); step R to R (ct 2); step L beside R (ct 3).

Presented by Tineke Van Geel

Lyrics:

The lyrics were written by Avedik Isahakian (1875-1957), native of the city of Gumri in the north of Armenia. Avedik carried on the poetic traditions of the Armenian troubadours, writing of love and sorrow relating to the Armenian Genocide in his poems. He wrote about disillusioned love, love for his mother and his homeland, and sorrow for those who fell heroically for their homeland. In this musical version there has been an adaptation and only the first two verses can be heard. The third and fourth verses are provided below.

Yerp pats yeghan karnan ganach trneruh
 Knar taran aghpyourneruh Bingyoli
 Shahrve sharan antsan zoukvadz oughderuh
 Yars el gnats yailaneri Bingyoli

When the green doors of spring opened
 The springs of Bingeol sang like a lyre
 A caravan of camels went by in pairs
 And carried my true love to the fields of Bingeol

Ankin yaris louys yeresin garod em
 Nazoug mechkin, dzov dzamerin garod em
 Kaghtsr lezvin anoush hodin garod em
 Sev achkerov en yeghnigin Bingyoli

I miss my precious love's bright face
 I miss her small waist, her hair wavy like the ocean
 I miss her sweet words, her sweet smell
 And the dark eyes of a doe of that beauty of Bingeol

Bagh bagh chrer, babag shourtuhs chi patsvi
 Dzoup-dzop dzaghgounk
 Latsogh achkus chi patsvi
 Ter chdesadz yaris, sirdus chi patsvi
 Indz inch, avagh, aghpyourneru Bingyoli

Even for cold waters, my parched lips won't open
 Even with layers of beautiful flowers around me
 My crying eyes won't open
 My heart won't open until I see my true love
 Alas, even the beautiful springs of Bingeol

Molorvatsem, jampanerin dzanot chem
 Pyour li jerin, ked ou karin dzanot chem
 Yes bantoukhd em, es degherin dzanot chem
 Kouyrig asa, vorn e jampan Bingyoli?

I am lost, these roads are foreign to me
 These thousands of lakes, rock, and rivers are foreign to me
 I am adrift; I am not familiar with these paths
 Sister, tell me, which is the road to Bingeol?

Dadiki Kochari


(Armenia)

Dadik Martirosyan is the choreographer of the dance. The name literally means Dadik's Kochari. "Dadik" is added because there are many variations of Kochari. A search on YouTube will provide dozens of videos, each showing a Kochari variation.

This dance has elements from Moush, Alashkert and Sasoun, names of regions in former West Armenia, (now eastern Turkey). Kochari comes from the verb "kocheh" meaning to move. It is connected with the migration of herds, so a kochari is traditionally performed by shepherds. The dance sometimes imitates the goat's movements ("koiagerb" means "like a goat"). It is believed that this dance is of totemic origin, dating from the era when most humans worshipped animals.

There are many kocharis in different regions of (former) Armenia. Kochari is sometimes considered Armenia's national dance and the kochari step is a popular step in these dances and therefore named after the dance. The step can have minor variations.

The song for this dance is sung by Ararat Amadyan Vay lele, who has his own [YouTube channel](#).

Pronunciation: dah-DEE-kee koh-chah-REE  Translation: Dadik's Kochari
 Music: 2/4 meter *Dance Program 2019, Tineke Van Geel, Track #3*

Formation: Short mixed lines of M and W (4-5 dancers) facing center and standing very close together, hands joined and down in V-pos.

Steps & Styling: Kochari Step: Weight on both feet in turned out position, with L ft diag fwd to L. Bend both knees (ct 1); straighten both knees until weight is on balls of ft (ct &); double bounce on heels (cts 2-&)

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
None	<u>INTRODUCTION</u> . One option is to start with singing.	
	I. <u>BASIC FIGURE</u> .	
1	Kochari Step.	
2	Shift wt to L and do Kochari Step on L (ct 1). While bouncing on L, R ft lifts off the floor (cts 2-&).	
3	Step R to R (ct 1); step L in front of R (ct 2).	
4	Step R to R (ct 1); lift L behind (ct 2).	
	II. <u>VARIATION 1</u> .	
1	Kochari Step.	
2	Shift wt to L and do a single knee-bounce (cts 1, &); leap onto L fwd onto a bent knee, torso leaning fwd (ct 2).	
3-4	Repeat Fig I, meas 3-4, moving slightly bkwd.	
	III. <u>STAMPING VARIATION</u> .	
1	Kochari Step.	

Dadiki Kochari — continued

- 2 Shift wt to L and do Kochari Step on L. While bouncing on L, R ft lifts off the floor in preparation for stamp (cts 2-&).
- 3 With torso leaning fwd, stamp R next to L (ct 1); step R heavily next L (ct &); heavy step L next to R, lifting R leg up in back (ct 2).
- 4 As torso straightens, sharp step R behind L, transferring weight onto ball of L ft by lifting heel and bending L knee strongly (ct 1); hold (ct 2). (This step was called “lock.”)
- 5-8 Repeat Fig I, meas 5-8.
- 9-16 Repeat meas 1-8.

Sequence: Leader calls changes (I, II, III, I, II, III, etc.) by lifting arm or vocalizing. Music fades out at end of dance.

Note: Throughout dance, men may yell “hey” beginning on a ct 2 with the rhythm S, S, Q, Q.

Presented by Tineke Van Geel

Lyrics

I picked a lot of roses
 I have collected a lot of roses
 When I see that my darling is coming
 I receive her with songs and flowers

Chorus:

Vay lele, my darling
 My dear lele, my darling
 Ah my beautiful maral⁽¹⁾, the medicine of my heart

You have apricot-colored hair
 Your hair will be gently caressed by the wind
 My darling from mountains and ravines
 Will stay with me at home

Chorus

Moon goes very high in the sky
 Give light and go far away
 I have a darling far away
 Say hello to her and go far away

Chorus

⁽¹⁾ Literally a deer; here a female, beautiful girl.

Gorani

(Armenia)

EDITED 10/2019

Gorani is derived from Khergour, the name of a mountain in Daron. Khergour was nicknamed Khor because the people believed the Khor, the god of battle, lived on the mountain. Khor was worshipped in time of suffering. Some researchers believe Gorani is connected to Khor and is symbolic of the misfortunes one may encounter in life.

The song dates back to Middle Ages and was originally a love song performed during celebrations in Daron, Sasoun and Shatagh. The text has been changed frequently. There are many versions of the lyrics and nowadays the content is usually melancholic and deals, for example, with bad harvest, a plea for rain, a lost love, etc.

Originally the men danced from right to left and the women from left to right. The movements are slow and the music has a serene atmosphere. This is connected with moving left, which was traditionally connected with mourning or death. The dance was also performed as part of a suite of dances from the Daron region by the former State Dance Ensemble in a choreographed form by Azad Charibian, and was learned by Tineke at the Pedagogic Institute, Armenia, in 1988.

Pronunciation: goh-rah-NEE



Music: 5/4 meter

*Dance Program 2019 Tineke Van Geel,
Track 4*

Formation: Mixed lines facing center, close to neighboring dancer so forearms almost touch, arms in W-pos, little fingers interlocked,.

Steps & Styling: Slow, meditative, with movements that flow smoothly from one to the next.

Meas 5/4 meter

Pattern

2 meas INTRODUCTION. No action.

1 Lift R knee in front so R ft is at calf level, and begin moving forearms slightly L and down with a CCW circular movement, torso leaning L (ct &); step R to R onto a bent knee, forearms continuing CCW movement (ct 1); step L next to R (ct 2); stretch knees to relevée (ct &); bounce twice so heels lift from floor, arms completing the circle back to W-pos (cts 3-4); hold (ct 5).

2-8 Repeat meas 1 seven times.

9 Step L fwd to ctr onto a bent knee, bringing forearms slightly fwd and down, then back to W-pos (ct 1); step R next to L (ct 2); stretch knees to relevée (ct &); bounce twice so heels lift from floor and bounce arms (cts 3-4); hold (ct 5).

10 Step R bkwd onto a bent knee, bringing forearms slightly fwd and down, then back to W-pos (ct 1); step L next to R (ct 2); stretch knees to relevée (ct &); bounce twice so heels lift from floor, and bounce arms (cts 3-4); hold (ct 5).

Gorani — continued

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- 11 Step L to L, look to R while slowing extending both arms to R, R arm with a straight elbow, at chest level, in front of neighbor on R and L arm folding in front (cts 1-3); step R next to L, arms returning to W-pos and facing ctr (ct 4); hold (ct 5).
- 12 Repeat meas 11.
- 13-16 Repeat meas 9-12, except touch R next to L on meas 16, ct 4, to free the R ft to begin the dance.

Sequence: Repeat dance as described above until music ends.

Presented by Tineke Van Geel

Lyrics:

En Msho dasha kasin m anr ou hiner
 Snouchik me keshnchi ir djanin mernem
 Gorani, gorani, jarem gorani
 Khabrik me khosatsir darderos degner
 Alashkert Manazkert duran ou khotov
 Mer jari tsotsere akh anoush hofov
 Gorani gorani, jarem gorani
 Yes kitem aslik jar, shat kharoti

The field of Moush, they say, was a small and strong
 place
 She is breathing, I'll die for her body
 Gorani, Gorani, my beloved Gorani
 Promise some news, that is medicine for my pain
 Alashkert and Manazkert are empty and full of grass
 My beloved's body smells nice
 Gorani, Gorani, my beloved Gorani
 I know my brave beloved misses me very much

Mesjog Gur

(Armenia)

Mesjog means “from the city of Moush” (in the region of Daron in former West Armenia, present-day Anatolia/Turkey). Gur means “pull.” Line dances in which the dancers are close together, pretending to pull each other, are called “Kher” or “Gur” in Moush. There are many versions of this dance and frequently the name of the town or village was added to specify its origin. This dance was learned from Artushat Karapetian at the Pedagogic Institute in Yerevan in 1988.

Pronunciation: meh-SHOHK HUHR  Translation: Mesjog = from the city of Moush; Gur = pull

Music: 2/4 meter *Dance Program 2019, Tineke Van Geel, Track #5*

Formation: Mixed line of dancers facing center with feet together, little fingers interlocked (not taught), arms down in V-pos.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u> No action.	
1	Ft together, bend knees (ct 1); straighten knees (ct &); bounce twice on heels (cts 2, &).	
2	Bend knees (ct 1); straighten knees with R ft up in back, knees together (ct 2).	
3-4	Repeat meas 1-2 with opp ftwk.	
5	Step L fwd, bend fwd at waist and shldr shimmy (ct 1); lift R heel slightly off floor (ct 2).	
6	Step R bkwd, straighten torso and shldr shimmy (ct 1); lift L heel slightly off floor (ct 2).	
7-8	Repeat meas 5-6.	
9	Step L in front of R, extending L arm horizontally to L with elbow straight and R hand at chest (ct 1); bounce in place on L (ct 2).	
10	Step R to R on a bent knee, extending R arm horizontally to R with elbow straight and L hand at chest (ct 1); bounce in place on R (ct 2).	
11-16	Repeat 9-10 three times.	
17	Turn to face CCW, bringing arms down to V-pos, step L next to R, with bent knees (ct 1); relevée (ct &); bounce twice on heels (cts 2, &).	
18	Bend both knees (ct 1); straighten knees, lifting L leg in front with thigh parallel to the floor and raising arms as in meas 9 (ct 2). Note: In order to bring arms up in this position, the torso needs to twist twd ctr.	
19	Facing diag R, stretch arms horizontally fwd, while bending R knee, and touching the floor with L heel fwd, knee straight (ct 1); face ctr and touch the floor with L heel fwd, knee straight (ct 2).	
20	Facing diag L, touch floor with L heel fwd, knee straight (ct 1); facing L, leap onto L, lifting R ft to L calf, while bringing arms down to V-pos (ct 2). This is “stork” position.	

Mesjog Gur — continued

- 21 Step R next to L, bending both knees (ct 1); relevée (ct &); bounce twice on heels (cts 2, &).
- 22 Bend both knees (ct 1); straighten knees, lifting R leg in front, thigh parallel to the floor and raising arms as in meas 18 (ct 2).
- 23 Stretching arms horizontally fwd, bend L knee, and touch floor with R heel fwd (ct 1); face diag L, touch floor with R heel fwd, knee straight (ct 2).
- 24 Face ctr, touch floor with R heel fwd, knee straight (ct 1); leap onto both ft, bringing arms down to V-pos (ct 2).
- Note: In meas 23-24, body turns only $\frac{1}{4}$ turn.

Note: Throughout dance, men may yell “hey” beginning on ct 2 with the rhythm S, S, Q, Q.

Sequence: Repeat above sequence until the music ends.

Presented by Tineke Van Geel

Paylaki Tamzara

(Armenia)

Tamzara is known both as a song and as a dance. It is also a man's name. As a dance, it is a traditional dance done in many regions of Armenia. All tamzaras are in 9/8 (short-short-short-long).

There are many varieties of this dance because it was known in many regions in various forms. Paylak is the teacher who originated this dance. Paylaki means "from Paylak" to distinguish it from the many other Tamzaras.

In Arapkir (former West Armenia), the name is said to be derived from the following anecdote. The leader of a village offered his guests his hospitality and always called for his daughter-in-law Zara to serve them *tan* (yoghurt mixed with salt and water). Therefore, he called to her by saying: "Tan, Zara!" According to the ancient storytellers, from then on the village name was changed into Tamzara. How the name of the dance fits into the story remains kind of a mystery.

This dance is based on Paylak Sarkisian's tamzara, with adaptation by Tineke van Geel.

Pronunciation: payee-LUH-kee tahm-zah-RAH



Translation: Tamzara from Paylak

Music: 9/8 meter (S, S, S, L)

*Dance Program 2019, Tineke Van Geel,
Track #7*

Formation: A mixed line of dancers facing center, hands joined in W-pos.

Meas 9/8 meter

Pattern

6 meas and a pause INTRODUCTION. No action.

I. TO RIGHT, DOUBLE-STAMP; TO LEFT, DOUBLE-STAMP.

1 Step R to R, forearms making a "windshield wiper" movement R (cts 1-2); step L behind R, forearms making a "windshield wiper" movement L (cts 3-4); step R to R, swinging arms back in front of body (cts 5-6); stamp L twice next to R (ct 7, 8); hold (ct 9). This was called the "snake figure."

2 Repeat meas 1 with opp ftwk and direction.

3 Step R fwd twd ctr, arms starting down (cts 1-2); step L fwd twd ctr on L, arms down (cts 3-4); step R fwd twd ctr, bringing arms back to W-pos (cts 5-6); stamp L twice next to R (cts 7, 8); hold (ct 9).

4 Repeat meas 3 moving bkwd using opp ftwk.

II. FACE OUT, BOUNCE AND CLAP; FACE IN BOUNCE AND CLAP.

1 Three steps fwd (R, L, R) making a CW half-circle arc moving slightly inward and moving CCW around the circle to end facing away from ctr (cts 1-2, 3-4, 5-6); step L next to R and bounce twice on heels in place while also clapping with hands level with chest (cts 7, 8); hold, but take wt on R (ct 9).

2 Repeat meas 1 with opp ftwk, making the arc to face twd ctr.

3-4 Repeat meas 1-2.

Paylaki Tamzara — continued

III. ARM FREE, IN AND OUT; TWO HALF-CIRCLES IN PLACE

- 1 Facing ctr, three steps (R, L, R) fwd twd ctr while swinging free hands down and back up (cts 1-2, 3-4, 5-6); step L next to R and bounce twice on heels in place but do not clap (cts 7, 8); hold, but take wt on R (ct 9).
- 2 Repeat meas 1 with opp ftwk, continuing to move twd ctr.
- 3 Facing ctr, with free hands in W-pos, two steps (R-L) bkwd (cts 1-2, 3-4); jump bkwd onto both feet while clapping hands level with chest (ct 5) and then swinging hands sharply down to sides (ct 6); two steps bkwd (R-L), with hands down in V-pos (cts 7-8); hold (ct 9).
- 4 Repeat meas 3, bringing arms up to W-pos on ct 1.
- 5 Repeat Fig II, meas 1 in opp direction (CCW half-circle to face away from ctr).
- 6 Repeat meas 5 with opp ftwk, continuing the CCW half-circle to end facing ctr and eliminating the clap. Join hands to start the dance over.

Sequence: As noted above, except that Fig I is done twice only the first time through the dance. The dance ends with Fig III, meas 4.

Presented by Tineke Van Geel

Tasne Yerkou Votk

(Armenia)

The dance comes from Vaspourakan, in historic West Armenia. The name of the dance translates to “twelve foot,” pointing to the fact that the dance pattern of the first figure involves 12 measures/steps and the second figure involves 12 cts/steps.

The third figure is actually a “wer weri,” which translates as “up up” and is so named because of the active steps. Originally wer weri dances occurred in many variations and in many regions of Armenia. They were meant to wake up the earth in order to get a rich harvest.

In Armenia the nickname for this dance is “two forward and one back,” as this structure can also be found in the pattern of the dance. The original title “Majmouge” comes from Kurdish and means “long.” Kurdish linguists note that it also means “dance.”

Pronunciation: TAHS-nuh YEHR-koo VOHKT  Translation: Twelve foot

Music: Fig I: 2/4 meter; *Dance Program 2019, Tineke Van Geel,*
Fig II, Fig III: 6/8 meter *Track #8*

Formation: Short lines of dancers facing CCW, hands joined so L hand is on the lower back and R hand connects to the dancer in front.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>FIGURE I.</u>	
1	Facing CCW, step R fwd (ct 1); bend R knee, lifting L leg behind with a bent knee (ct 2).	
2	Repeat meas 1 with opp ftwk, continuing CCW.	
3	Step R fwd and turn to face ctr, swinging arms slightly fwd, twd ctr (ct 1); hold (ct 2).	
4	Touch ball of L ft bkwd with knee straight and the leg extended, arms swinging bkwd, and bending fwd at waist and shimmying shldr (ct 1); shimmy shldr (ct 2).	
5	Step L fwd, arms swinging fwd, and straightening at the waist (ct 1); hold (ct 2).	
6	Touch ball of R ft next to L, swinging arms up high to a vertical pos (ct 1); hold (ct 2).	
7	Step R bkwd, bringing arms down (ct 1); hold (ct 2).	
8	Repeat meas 4.	
9	Arms down in V-pos, step L fwd and make sharp ¼ turn to R to face CCW (ct 1); touch ball of R ft next to L (ct 2).	
10	Step R in place and make a sharp ½ turn CCW to face CW (ct 1); touch ball of L ft next to R (ct 2).	
11	Facing CW, step L fwd (ct 1); hold (ct 2).	
12	Facing CW, touch ball of R ft next to L (ct 1); hold (ct 2).	

Tasne Yerkou Votk — continued

II. FIGURE II. 6/8 meter. Movements are similar to Fig I, but twice as fast.

- 1 Turning to face CCW, step R fwd (cts 1-3); step L fwd (cts 4-6).
- 2 Step R fwd and face ctr, arms swinging slightly fwd (cts 1-3); touch ball of L ft bkwd, with knee straight and leg extended, arms swinging bkwd and bending fwd at waist (cts 4-6).
- 3 Step L fwd, arms swinging fwd, and straightening at the waist (cts 1-3); touch ball of R ft next to L, raising arms up to a vertical pos (cts 4-6).
- 4 Step R bkwd, bringing arms down (cts 1-3); touch ball of L ft bkwd, leg extended with a straight knee, arms swinging bkwd and bending fwd at the waist (cts 4-6).
- 5 Leap on L to L and raise R ft next to L ankle, keeping arms down in V-pos and body straight (cts 1-3); leap R to R and raise L ft next to R ankle (cts 4-6).
- 6 Face CW and step L fwd (cts 1-3); touch ball of R ft next to L (cts 4-6).

III. FIGURE III. Wer weri. Traveling CCW.

- 1 Hop on L in place (ct 1); step R to R while swinging arm fwd (cts 2-3); step L in front of R with knees bent slightly and swinging arms bkwd (cts 4-6).
- 2 Step R to R, lifting L knee in front and swinging arms sway fwd (cts 1-3); kick L leg across in front of R while swinging arms bkwd (cts 4-6).
- 3 Repeat meas 2 with opp ftwk.

Sequence: Fig I six times; Fig II eight times; Fig III to the end of the music.

Presented by Tineke Van Geel

Tsapik

(Armenia)

This dance is from the Hamshen or Hamshenis, ethnic Armenians living in northeast Turkey. There are Hamshen who converted to Islam to be excluded from deportation during the genocide in 1915. Hamshen who held on to their Christian faith fled north and settled along the Black Sea coast in Georgia, Abkhazia and Russia. They speak an archaic Western Armenian dialect. The dance was learned from Gagik Kinosyan.

Pronunciation: TSAH-peek  Translation: Small clap (tsapel = to clap)

Music: 2/4 meter *Will be sent as an email attachment by contacting Tineke*

Formation: Mixed line of M and W facing center, arms up in W-pos, join hands. The leader calls the changes in the figures.

Steps & Styling: Bouncy

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 cts	<u>INTRODUCTION.</u> After solo drum and lyra. No action.	
	I. <u>FIGURE I.</u>	
1	Small step R sdwd (ct 1); bounce on R and raise L fwd (ct 2).	
2	Repeat meas 1 with opp ftwk.	
3	Turning to face diag R, step sdwd on R leaving L in place without wt (ct 1); step L back in place (ct 2).	
4	Turning to face diag L, step R fwd twd ctr, leaving L in place without wt (ct 1); step L back in place (ct 2).	
	II. <u>FIGURE II.</u>	
1-3	Repeat Fig I, meas 1-3.	
4	Turning to face diag L, step fwd on R leaving L in place without wt, and clap hands in front of chest with a downward movement (ct 1); step L back in place (ct 2).	
5	Repeat meas 3, but clap hands in front of chest with a downward movement (ct 1).	
6	Repeat meas 4.	
7	Joining hands up in W pos, and turning to face CCW, step R fwd (ct 1); hop on R while raising L level with calf of R (ct 2).	
8	Step fwd on L (ct 1); hop on L while raising R level with calf of R (ct 2).	

Tsapik — continued

Variation of Fig II: Turn CCW in place during meas 4-6; finish facing CCW.

Variation of Fig I.

- 1-3 Repeat Fig 1, meas 1-3.
- 4 Turning to face diag L, step R fwd but keep wt on both feet (ct 1); hold (ct 2).
- 5 Hold (cts 1-2).
- 6 Turning to face diag R, step R sdwd leaving L in place without wt (ct 1); step L back in place (ct 2).
- 7 Turning to face diag L, step R fwd, leaving L in place without wt (ct 1); step L back in place (ct 2).

Sequence: Change of figures is called by the leader.

Presented by Tineke Van Geel

Yarn Anoush

(Armenia)

This dance was choreographed by Tineke van Geel based on traditional steps

Pronunciation: YAHRN ah-NOOSH



Translation: Sweet lover

Music: 6/4 meter

*Dance Program 2019, Tineke Van Geel,
Track #8*

Formation: Mixed line of M and W facing center, arms in W-pos, join hands (left over right hand).

Steps & Styling: Windshield wiper arms are parallel and movement is subtle.

Meas 6/4 meter

Pattern

- 6 meas INTRODUCTION. No action. Start with guitar.
- 1 Step R to R, arms making a windshield wiper movement to R (cts 1-2); step L in front of R, arms making a windshield wiper movement to L (ct 3); step R to R, arms making a windshield wiper movement to R (ct 4); cross L over R, arms making a windshield wiper movement to L, then R (cts 5-6). Rhythm cue is "I'm in a hurry."
- 2 Facing CW, a small step R to R twd ctr, slowly bringing R arm into the small of the back and extending L hand to the next dancer's lower back, ending there on ct 3 (cts 1-3); touch ball of L ft next to R (cts 4-6).
- 3 Step L bkwd while facing ctr, arms coming back to W-pos (cts 1-2); step R to R (ct 3); step L in front of R (cts 4-6).
- 4 Repeat meas 2.
- 5 Step L bkwd (cts 1-3); step R bkwd (cts 4-6).
- 6 Face ctr while stepping L bkwd (cts 1-2); step R to R, bringing arms back to W-pos (ct 3); step on L in front of R (cts 4-6).

Sequence: Repeat as described above until end of music.

Presented by Tineke Van Geel