

Stockton Folk Dance Camp 2020



Think Globally, Dance Locally

Syllabus of Dance Descriptions

NOTES

In Memoriam

Lucy Chang – 1952-2020

Lucy Chang started folk dancing in the 1970s and attended Stockton Folk Dance Camp with her husband Richard most of the years between 1974 and 1987. They dropped out of folk dancing to raise their daughters and came back in the early 2000s. In 2011, with no prior experience in the Federation or its Board, she was elected President of the Federation (2011-13). At about the same time, she began attending Stockton Folk Dance Camp again (2011-18). She later served on the Federation Research Committee, the Scholarship Committee, and the Finance Committee.

Long a disciple of Marcel Vinokur, she decided to fill the void left when Marcel could no longer run his monthly parties on the Peninsula and formed the Moveable Feet Club. She created a schedule of monthly parties that offered a wide range of events, from Scottish/English dance workshops to fundraisers for a local food bank, from workshops with visiting master teachers, to the end-of-summer review of camp/workshops dances taught by local teachers.

Lucy loved all types of dance, but was particularly fond of Bulgarian, Scandinavian, Scottish, and Hungarian. She will be remembered for her signature red boots!

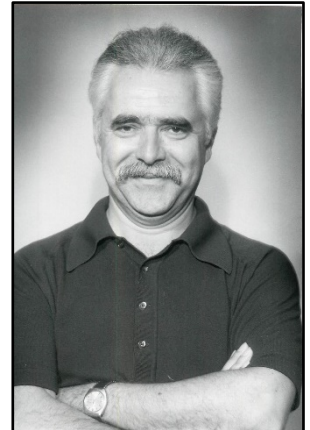


Andor Czompó – 1929-2019

Andor Czompó, recognized as the leading authority on Hungarian folklore and dance in the western hemisphere, was born in Budapest, Hungary, where he was considered one of the best dancers in the area. Because of this, he was later invited to join one of the professional Hungarian folk dance ensembles, the Budapest Folk Ensemble. He left Hungary in 1956 during the chaos following the crushing by the Russians of the Hungarian uprising. He arrived in the United States in 1957, penniless and speaking no English.

His early employment included hospital orderly, chauffeur, and sheet metal workers. The Hungarian community eventually recognized his artistic talents and Andor began a second career directing, choreographing for, and dancing in several Hungarian dance ensembles. Andor crossed paths with Michael Herman in the mid-1960s and it was Michael who saw the potential for Andor to become a master teacher of Hungarian dance in the international folk dance community. Andor, with his wife Anna, eventually became full-time professors in the Dance Department at New York State University (1967-91), and later at William and Mary College in Virginia.

Andor taught Hungarian dance at every major dance workshop and camp in the United States, including Stockton Folk Dance Camp, where he was on the faculty eight times between 1964 and 1983.

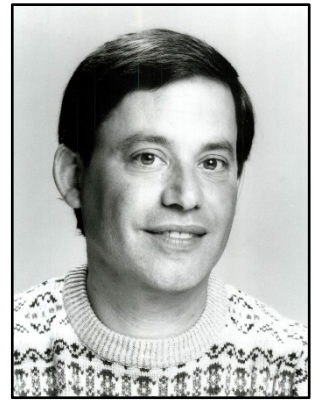


Barry Glass – 1947-2020

Barry Glass was involved in music and dance since early childhood and danced with several children's ethnic dance troupes. Barry originally joined the famed AMAN Folk Ensemble in 1967 and quickly moved into directorial positions. In 1969, he became Vocal Director and a year later, Dance Director, becoming Artistic Director in 1978.

After a three-year hiatus, Barry returned to the company in 1985 to his position of Artistic Director. In addition to his directorial responsibilities, he was one of AMAN's leading soloists and performed regularly with the company. Barry personally conducts many workshops in music, dance, and other forms of folklore and was widely recognized as an educator. For several years, Barry taught Balkan dance on Wednesday nights at the Intersection Folk Arts Center in Los Angeles, where he was well-known to local folk dancers.

Barry was on the faculty of Stockton Folk Dance Camp in 1991, 1992, and 1996. His father, Henry "Buzz" Glass, also taught at Camp for many years and founded the Folk Dance Federation of California.



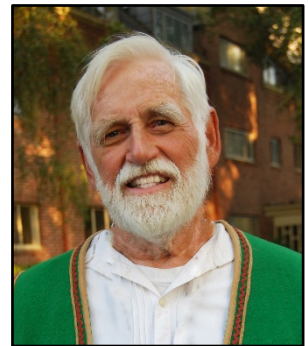
Vick Vickland – 1933-2020

Elbert "Vick" Vickland was a folk dancer and a singer. Vick began his dance career with his mother. He was often his mother's partner as a young child and as a growing teen. He grew to really love it and continued for the rest of his 84 years, dancing primarily in the Sacramento and Foothill areas of California. Vick served as President of the Sacramento International Folk Dance and Arts Council and was also President of Folk Dance Federation (2005-07).

He worked on cruise ships and Mississippi river boats as a dance host. He felt passionately about spreading the joy of folk dance and taught at the Boys and Girls Club, and at the Renaissance Society in Sacramento.

He loved many forms of music such as traditional jazz and older popular tunes. He was able to exercise his lovely baritone voice while doing Balkan singing at the pre-dance Kolo Koalition group Sing Along with Toba (now Sing Along with Glynis), as well as belting out oldies and classical works with the Sacramento Choral Society, and at Singing for Fun with the Sacramento Renaissance Society.

Vick attended Stockton Folk Dance Camp twelve times between 1998 and 2016.



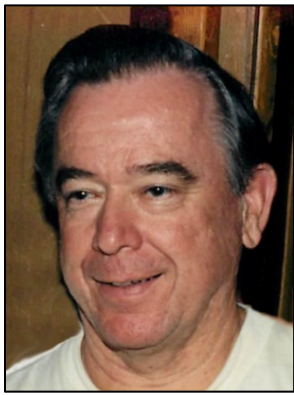
Bruce Wyckoff – 1928-2019

Bruce was born in San Francisco and grew up in Burlingame. When his parents were students at Stanford University, they were folk dancers, so when Bruce went there, he also joined a folk dance group. His future wife Mary started at Stanford a year later. When girls in her dorm said they were going folk dancing, she decided to join them. That's how she and Bruce met.

They were married, had four children, and lived in Redwood City. They joined the Docey Doe Folk Dancers. When the teacher left, Bruce took over as their teacher and remained so until their club disbanded. Bruce and Mary also joined the Palomanians in the 1970s.

Bruce attended Stockton for 29 years (1969-1997) and worked on the Camp syllabus as a member of the Research Committee. He served as president of the Folk Dance Federation for two years (1978-80) and served on the Federation's Research Committee and Institute Committee. Bruce also held several positions in the Peninsula Folk Dance Council, including more than one term as president. He was largely responsible for the large collection of videos taken at Federation institutes.



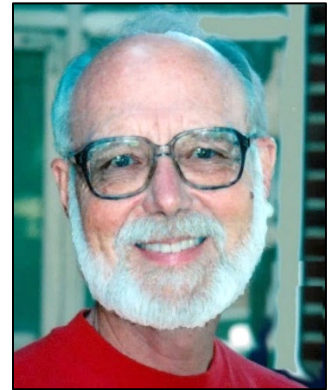


Norm Oellerich 1936-2019

Norm attended Stockton Folk Dance Camp between 1971 and 2009, both weeks except for the first year, for a total of 39 times. He filmed the afternoon assemblies (35 mm) for many of those years, assisted fellow staff member Jean Brown, and provided technical support in many areas. He lived all over the San Francisco Bay Area – Oakland, San Jose, Campbell, and Stockton – eventually settling down with Jean Brown in Galt, California.

Stan Cummings 1934-2017

Stan attended Stockton Folk Dance Camp for 17 years (1983-99). His wife, son, mother-in-law, and father-in-law were also folk dancers who attended Camp. He worked on the Grounds Crew for many years at Camp and lived and danced in the Sacramento area.



Andre Volckaert 1938-2020

Andre attended Stockton Folk Dance Camp 17 times between 1996 and 2015. He danced in the San Francisco Bay Area for over 30 years.



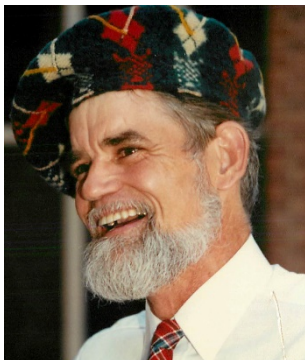
Frank Chan 1936-2020

Frank attended Stockton Folk Dance Camp 14 times between 1996 and 2010. He danced in the San Francisco Bay Area for almost 40 years, and was particularly fond of Israeli dance.



Ian Tucker 1937-2020

Ian and his wife, Gale, lived in Canada, and came to Stockton Folk Dance Camp about a dozen times in the 1980s and 1990s. They last attended, after a long break, in 2017, the 70th anniversary of Camp.



NOTES

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 Uggla. In addition, Jordan Uggla provided the sound clips of the teachers pronouncing the name of each dance.

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



Click the icon to hear the teacher saying the name of the dance.

Folk Dance Camp Committee

Gordon Deeg, Director

Bobi Ashley, Adony Beniares, Julie East, Bob Harris, Karlene Kjerstin, Greg Lund, Kamrin MacKnight, Bruce Mitchell, Loui Tucker, Dr. Steven Turner, and E. David Uggla.

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

A SYLLABUS FOR AN EXTRAORDINARY YEAR

This year, 2020, will go down in the history books as the year the folk dancing communities of the world overcame astonishing obstacles placed upon it by the COVID-19 virus to not just sustain itself, but enhance and enrich itself. Using technology that no one could have imagined when Stockton Folk Dance Camp was first held in 1948, teachers learned how to use Zoom to broadcast their lessons and dance parties, and dancers gathered around computer, tablet, and phone screens to learn, practice, enjoy, and celebrate this activity we call folk dancing.

When Stockton Folk Dance Camp takes place on the University of the Pacific campus, participants scurry around behind the scenes supporting the effort, from scholarship recipients who cut fruit for the morning break and set up chairs for the talent show, to the office staff, photographers, auction organizers, and audio/visual techs. Just because this year was not held in a physical location did not diminish the support of the dozens of committed individuals who teamed up to put on a virtual dance camp for dancers around the world.

This syllabus is no exception. Though much smaller in its scope, it was assembled from the material supplied by the teachers. It will be reviewed by the same dedicated team of researchers who perform that service at Camp, and then edited and published to establish a written record to accompany the videos.

There are those who believe that, with video being so readily available on YouTube and other internet sites, written dance descriptions are unnecessary. It should be noted, however, that the archived syllabi on the Stockton Folk Dance Camp website (folkdancecamp.org) are some of the most accessed pages on the website. Dance researchers find our archives to be especially helpful in resurrecting classic but forgotten dances that were never recorded, poorly recorded, or recorded multiple times with conflicting results. Many teachers know the frustration of trying and failing to locate a video, any video, of a dance that was taught in multiple locations only a few years ago. Those teachers know that the written dance descriptions prepared and maintained by the Stockton Folk Dance Camp Research Committee are primary and accurate source material.

Loui Tucker, Syllabus Editor

TEACHING STAFF BIOGRAPHIES

AARON ALPERT

Aaron Alpert started dancing before he was born! His parents met at Israeli folk dancing in Los Angeles, and his childhood is filled with dance memories, from participating in his first dance camp at the age of two months, to acting as his father's "remote control" when he taught, to performing in Saturday night talent shows at Camp Alonim for Jewish youth which takes place every summer just north of Los Angeles.

In his first year at UC Berkeley, Aaron became one of the instructors and the curriculum developer for Jewish Studies 98: The Israeli Dance DeCal. In January 2009, Aaron joined the teaching/DJ rotation at Cafe Simcha, a weekly Israeli dance session held near Berkeley. He also sporadically substitutes for leaders of other South Bay Israeli dance groups.

In October 2012, Aaron started his own dance session, Nirkoda! (Let's dance!) in the San Francisco Bay area. After the first 10 months in a small studio on the Stanford University campus, the evening dance party was popular enough to require moving to a larger venue, Temple Etz Chayim in Palo Alto, California, where it continues to attract dancers. Aaron has been a staff member at Camp Rikud, Camp Shelanu, and Camp MachoLA, all annual dance camps for Israeli dance aficionados. Following his debut at Stockton Camp in 2018, he was invited to teach at Mendocino Folklore Camp and Laguna Folk Dance Festival.



ROBERTO BAGNOLI

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

From 1995 to 2003, he performed as a dancer and choreographer with the Terra di Danza Dance Company and was involved in the production of Raggi di Luna Italiana (Italian dances); GiroGiroMondo (dances from around the world); Keltic Emotion (Celtic dances); Mazal Tov (Israeli dances); and Ethnos (international folk dances). He currently organizes two dance camps in Europe: Balkanot (Balkan and Israeli dance) and Camp Yofi (Israeli dance). Roberto has lectured and conducted workshops throughout Europe as well as on numerous occasions in North America, Taiwan, Hong Kong, Singapore and Japan.

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



CASPAR BIK

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

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

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

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



CRISTIAN FLORESCU and SONIA DION

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

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

It was at Les Sortilèges that the two met and formed a professional and personal partnership.

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

Sonia Dion and Cristian Florescu are known for their vibrant energy, warmth, and exciting choice of dances and music. The Camp was also honored by being the site of their wedding in 2010; thus, this year will be their 10th anniversary!





AHMET LÜLECI

Ahmet Lüleci is a choreographer, dance teacher and performer as well as a researcher of Anatolian culture. Since arriving in North America in 1985, he has taught many workshops and camps throughout the U.S. as well as Canada, Japan, Taiwan, Hong Kong, Europe, Brazil, Argentina and Australia.

In Turkey, Ahmet also served as Director of Dances for Hoytur, long considered Turkey's leading dance association. Since the age of 8, he has danced with numerous school ensembles and private associations, many of which won outstanding awards in city-wide and national/international competitions. Between 1973 and 2003, he participated in international dance festivals and competitions throughout Europe and North America.

Ahmet's college major was music, and his fascination with dance led him to conduct scholarly research into the historical, social, and cultural background of the costumes and spoon dances from Turkey's Mediterranean coast. His efforts resulted in a 400-page study which earned first place in a national competition.

Ahmet is the founder/artistic director of the Boston-based group Collage Dance Ensemble. He and Joe Graziosi co-founded the World Music and Dance Camp in New York.

RICHARD POWERS

Richard Powers is currently a dance historian and social dance instructor at Stanford University's Dance Division. His focus since 1975 has been the research and reconstruction of American and European social dance forms, working from a personal collection of over 2,000 historic dance manuals. He is one of the world's foremost experts in American social dance, noted for his workshops in Paris, Rome, Prague, London, Venice, Geneva, St. Petersburg, Moscow, Edinburgh and 24 times in Tokyo, as well as across the U.S. and Canada.

Richard has choreographed folk and vintage dance suites for many major companies, including AMAN Folk Ensemble, the Ethnic Dance Theatre of Minneapolis, the BYU Folk Ensemble, Ahmet Lüleci's Collage Dance Ensemble in Boston, Westwind, and the Beseda Dance Theatre in Prague.

Besides Stockton Folk Dance Camp, Richard has taught at many of the major dance workshops and camps, including Mainwoods, Pinewoods, the National Folk Dance Federation of Japan, several of California's Statewide Festivals, Idyllwild, and Buffalo Gap, as well as many regional folk dance groups.



TINEKE VAN GEEL

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 to 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.



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NOTES

AARON ALPERT

Israel




Al Salsalim (על סלסלים)

(Israel)



Shlomi Shabat is one of the most famous Mizrachi singers, and the choreographer, Yaron Malihi (pictured right), is Yemenite. This dance is one of the first in the modern Yemenite style, which combines the characteristic bounciness of older Yemenite style, but adds to it a quickness and complexity that matches the new harmonies of the song.

Choreographer: Yaron Malihi 1998 Translation: On Baskets
 Pronunciation: ahl sahl-sah-LEEM  Video: available on YouTube
 Music: 4/4 meter Composer/Singer: Shlomi Shabat Lyricist: Ze'ev Nehama
 Formation: Circle of dancers, facing ctr, hands joined in V-pos.

Steps & Styling: Yemenite R: Sway R to R, bending knee slightly (ct 1); take wt back on L (ct 2); step R in front of L (ct 3); hold (ct 4).

Yemenite L: Yemenite R with opp ftwk and direction.

Yemenite R with Heel-Step: Sway R to R, bending knee slightly (ct 1); take wt back on L (ct 2); touch R heel in front of L (ct 3); step R in front of L (ct 3).

Yemenite L with Heel-Step: Yemenite R with Heel-Step with opp ftwk and direction.

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

Cherkassiya: Leaving L in place, step R fwd (ct 1); take wt back on L in place (ct 2); leaving L in place, step R bkwd (ct 3); take wt back on L in place (ct 4).

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-16	<u>INTRODUCTION</u> . No action. Begin with the singing.	
	I. <u>FIGURE I</u> .	
1	Heavy stamp-step R to R ¹ (cts 4, 1); hold (ct 2); step L behind R (ct 3); hold (ct 4).	
2	Beg R, Grapevine step moving CCW (cts 1-4).	
3	Yemenite R with Heel-Step (cts 1-4).	
4	Yemenite L (cts 1-3), stamp R next to L (ct 4).	
5-8	Repeat meas 1-4.	
9	Heavy step R fwd to ctr leaving L in place (ct 1); hold (ct 2); rock bkwd onto L leaving R in place (ct 3); hold (ct 4).	
10	Leaving ft in place, rock R fwd (ct 1); rock L bkwd (ct 2); step R to R (ct 3); step L in front of R (ct 4).	
11	Yemenite R with Heel-Step (cts 1-4).	
12	Yemenite L with Heel-Step (cts 1-4).	

¹ The initial 'stamp' on ct 4 before ct 1 is not in the original choreography, but it is the way Aaron says he has always done this dance. [See video](#).

Al Salsalim — continued

13-24 Repeat meas 1-12.

II. TRANSITION.

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

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

FIGURE III.

1 Release handhold. Facing $\frac{1}{4}$ L, jump onto both ft, ft apart and knees bent, with R twd ctr (ct 1); hold (ct 2); push off R and leap onto L in place, facing ctr [Aaron calls this a “jeep” – jump + leap] (ct 3); turning $\frac{1}{2}$ to outside, step R fwd (ct 4).

2 Repeat meas 1 with opp ftwk and direction. Rejoin hands in V-pos.

3-4 Yemenite R; Yemenite L.

5 Release handhold. Sway R to R (ct 1); sway L to L (ct 2); step R across L and pivot L $\frac{3}{4}$ end facing CCW (ct 3); hold (ct 4).

6 Facing CCW, step L bkwd (ct 1); step R next to L (ct 2); step L fwd (ct 3), hold (ct 4).

7 Touch R heel fwd (ct 1); step R (ct 2); touch L heel fwd (ct 3); step L (ct 4).

8 Rejoin hands in V-pos. Beg R fwd, Cherkassiya facing CCW.

9 Facing CCW, Yemenite R (cts 1-4).

10 Release handhold. Beg L, moving twd ctr, slow two step turn L $1\frac{1}{4}$: step L to end facing ctr (ct 1); hold (ct 2); step R (ct 3); hold (ct 4). Rejoin hands in V-pos.

11 Continuing moving twd ctr, beg L, three steps (cts 1, 2, 3); hold (ct 4).

12 Facing ctr, beg R, Cherkassiya.

13 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); scuff L heel fwd (ct 4).
Joined hands swing fwd (ct 1); back (ct 2); fwd (ct 3); back (ct 4).

14 Repeat meas 13 with opp ftwk and direction. Release handhold.

15-16 Turning $\frac{1}{4}$ L and crossing R in front of L, two step-together-steps, to dance an arc back to the circle line. R-L-R (cts 1, 2, 3), hold (ct 4); repeat cts 1-4. End facing ctr.

IV. FIGURE IV. “Al salsalim, al salsalim....”

1 Facing ctr, beg R fwd, Cherkassiya with arms held high and circling fwd and up, then back and down, with the corresponding ft. [This represents weaving a basket.]

2 Repeat meas 1.

3 Step R to R (ct 1); step L behind R (ct 2); step R to R, pivoting $\frac{1}{2}$ R to face out (ct 3); hold (ct 4).

4 Repeat meas 3 but do not pivot on ct 3 and remain facing out.

5-7 Repeat meas 1-3 facing out.

8 Repeat meas 4, cts 1-3; stamp R next to L (ct 4).

Sequence: Repeat as described above twice; repeat Fig III, Fig IV until the end of the music.

Presented by Aaron Alpert

Lyrics

At hayit li semadar
 At hayit li or nugeh
 At hayit li hatamar
 At hayit li hashoneh

את היית לי סמדר
 את היית לי אור נוגה
 את היית לי התמר
 את היית לי השונה

You were for me a flower blossom
 You were for me a melancholy light
 You were for me the date*
 You were for me different

At hayit li batfila
 At hayit li bake'ev
 At hayit bekol milah,
 At hayit li kor balev

את היית לי בתחילה
 את היית לי בכאב
 את היית בכל מילה
 את היית לי קור בלב

You were for me in prayer
 You were for me in pain
 You were for me in every word
 You were for me a coldness in my heart

Pizmon

Bekoli etzeh beshir lambidbar
 Echetze yamim elech banechar
 Amaleh kadi bemayim zakim
 Leharvot tzim'onech elef
 kadim

פזמון
 בקולי אצא בשיר למדבר
 אחצה ימים אך בניכר
 אמלא פדי במים זכים
 להרוות צמאונך אלף כדים

Chorus

With my voice in song, I will leave for the desert
 I will cross oceans, I will walk in foreign lands
 I will fill my jar with pure water
 To quench your thirst, a thousand jars

Al salsalim, al salsalim, al
 al salsalim, al salsala

על סלסלים על סלסלים על
 על סלסלים על סלסלה

On baskets, on baskets, on
 On baskets, on her basket

At hayit li pri bashel
 At hayit li perach ra'anan
 At hayit li chom baleyl
 At hayit li kol hazman

את היית לי פרי בשל
 את היית לי פרח רענן
 את היית לי חום בליל
 את היית לי כל הזמן

You were for me a ripe fruit
 You were for me a refreshing flower
 You were for me warmth at night
 You were for me all the time

At hayit li or nugeh,
 At hayit li reyach semadar
 At hayit li hashoneh,
 At hayit li hadavar

את היית לי אור נוגה
 את היית לי ריח סמדר
 את היית לי השונה
 את היית לי התמר

You were for me a melancholy light,
 You were for me smell of a flower blossom
 You were for me different
 You were for me the thing

* *The fruit of the palm tree..*

Balada L'Ma'ayan (בלדה למעיין)

(Israel)



The song is allegorical. It tells of a spring that wishes to be great and powerful – and its wish is granted. It becomes part of the sea. However, in doing so, it loses its essence, no longer able to nourish its friends in the forest. As for the dance, Shlomo Maman's style was transformative, bringing large arm movements to Israeli dance, and this dance showcases one of the early examples of that.

Choreographer: Shlomo Maman (pictured above) 1983 Translation: Ballad to the (Water) Spring

Pronunciation: bah-LAH-dah lah-mah-YAHN  Video: available on YouTube

Music: 4/4 meter Composer: Moshe Wilensky Lyricist: Yechiel Mohar
Singer: Efrat Vile-Amit (covered by many others)

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

Steps & Styling: Slow, graceful.

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

Meas 4/4 meter

Pattern

1-4 INTRODUCTION. No action. Begin with the singing.

I. FIGURE I. MOVING CCW

1 Leaving L in place, step R fwd (ct 1); take wt back on L (ct 2), step R fwd (ct 3); touch L next to R (ct 4).

2 Repeat meas 1 with opp ftwk.

3 Release handhold. Step R fwd, making a ¼ turn to face out (ct 1); touch L toes next to R (ct 2); step L fwd, making a ½ turn to face in (ct 3); touch R toes next to L (ct 4).

4 Beg R, two-step turn R, moving CCW (cts 1, 2); facing ctr, sway R to R (ct 3); sway L to L (ct 4).

5 Repeat meas 4.

6 Beg R, four-count Grapevine moving CCW (cts 1-4).

7-12 Repeat meas 1-6. End facing ctr.

II. FIGURE II. MOVING TO CENTER AND BACK.

1 Facing diag R, leaving L in place, step R fwd diag R (ct 1); take wt back on L (ct 2); step R fwd diag R (ct 3); brush L fwd and in an arc to L (ct 4), to end facing diag L of ctr.

2 Repeat meas 1 with opp ftwk and direction.

3 Facing ctr, leaving L in place, step and sway R to R (ct 1); sway back onto L (ct 2); large step R fwd while extending joined hands high above head (ct 3); take wt back onto L, bringing joined hands down to sides (ct 4).

4 Step R bkwd (ct 1); drag L bkwd to step next to L (ct 2); repeat cts 1, 2 (cts 3-4).

5-8 Repeat meas 1-4.

Sequence: Repeat as described above to the end of the music, ending with Fig I, meas 1.

Presented by Aaron Alpert

Lyrics: These are the lyrics for the entire song although most recordings use two or three verses.

Nashir lachem nigun yashan Nigun yashan al ma'ayan Al ma'ayan shovav Meimav hayu tzlulim tzlulim Galav hayu kchulim kchulim Me'al lechof zahav	נשיר לכם ניגון ישן ניגון ישן על מעיין על מעיין שובב מימיו היו צלולים צלולים גליו היו כחולים כחולים מעל לחול זהב	We will sing to you an old song An old song about a spring About a naughty spring With very clear water With very blue waves Above golden sand
Haya notzetz ba'avivim Haya noshek ibey ibim Chotz sedot dagan Haya marve noded ayef Vela'ilan hamitkofef Et chiyuto natan	היה נוצץ באביבים היה נושק אבי אבים חוצה שדות דגן היה מרווה נודד עייף ולאילן המתכופף את חיותו נתן	It sparkled in the springtime It kissed new beginnings Crossing grain fields Filling the thirst of a tired wanderer And gave its livelihood To a bent tree
<u>Pizmon:</u> Aval me'omek nishmato hamo hama Ve'ergato shafach lesahar vechama Nishaf lane'elam velachalom nichma Velo yada el ma el ma	<u>פזמון</u> אבל בעומק נשמתו המה המה וערגתו שפך לסהר וחמה ישאף לנעלם ולהלום יכמה ולא ידע אל מה אל מה	<u>Chorus:</u> But from the bottom of its soul it cried And poured it's longing to the sun and the moon Striving to the unknown and longed to the dream But did not know what exactly it wants
Ach yom echad rotet me'od Bikesh me'el haneharot Aseni na gadol Rotze ani eshed lihyot Rotze ani lizrom ligot Befele hamachol	אך יום אחד רוטט מאוד ביקש מאל הנהרות עשני נא גדול רוצה אני אשד להיות רוצה אני לזרום לגאות בפרא המחול	One day, trembling It asked the God of the rivers Make me big I want to be a waterfall I want to run Like the wonder of dancing
Sho'ef ani harchek lindod Be'oz lehania tachanot Laset gishrey zahav Sho'ef ani lihyot amok Ad cheker en ve'ad en sof Im oniyot al gav	שוואף אני הרחק לנדוד בעוז לניע טחנות לשאת גשרי זהב שוואף אני להיות עמוק עד חקר אין ועד בלי חוק עם אניות על גב	I would like to wander far To move mills strongly To carry golden bridges I want to be deep To research everything With ships on my back
Shama ha'el lama'ayan Vechol mevukasho natan Vayolicho layam Hayam baketzef halavan Bala et shir hama'ayan Vegoralo nechtam	שמע האל למעיין וכל מבוקשו נתן ויוליכו לים הים בקצף הלבן בלע את שיר המעיין וגורלו נחתם	God heard the sprint And he granted its wishes Took him along to sea The sea with its white foam Swallowed the spring's song And its destiny was signed
Hayam gadol mabua kat Mitko nimplach shiro avad Lo od yarve noded Verak dayag echad katan Shama et bchi hama'ayn Asher bikesh latzet	הים גדול מבוע קט מתקן נמלח שירו אבד לא עוד ירווה נודד ורק דייג אחד קטן שמע את בכי המעיין אשר ביקש לצאת	The sea is big a small fountain Its sweetness filled with salt Its song was lost It will not satisfy the thirst of the wanderer And only one small fisherman Heard the spring's cry

Hilula (הילולה)

(Israel)

Hilula means celebration. It is one of Gadi's early dances, and unusual for Israeli dance, because the music is instrumental. It is intended to be simple, straightforward, and fun.



Choreographer: Gadi Biton (pictured above) 1998 Translation: Celebration, Festivity

Pronunciation: hee-loo-LAH  Video: available on YouTube

Music: 4/4 meter Composer: Uri Cohen

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

Steps & Styling: Short, sharp steps.

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

Debka Step: Step R fwd (ct 1), touch L heel fwd (ct 2); step L fwd (ct &).

Fast Cherkassiya: Leaving L in place, step R fwd (ct 1); take wt back on L in place (ct &); leaving L in place, step R bkwd (ct 2); take wt back on L in place (ct &).

A Cherkassiya is normally danced on four counts.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4	<u>INTRODUCTION</u> . No action. Starts with wind instrument.	
	I. <u>FIGURE I</u> .	
1	Side-behind Grapevine.	
2	Leaving L in place, step R bkwd (ct 1); take wt back on L in place (ct 2); hop L while lifting R in front (ct 3); beg R, two quick leaps in place (ct &, 4).	
3	Repeat meas 1.	
4	With feet tog, twist heels R (ct 1); twist heels L (ct &); hold (ct 2); beg R, four small quick steps moving to ctr (cts &, 3, &, 4).	
5-7	Repeat meas 1-3.	
8	Repeat meas 4 except on the last four steps, move bkwd away from ctr. Release handhold, and bring hands up level with shldr, elbow bent.	
	II. <u>FIGURE II</u> .	
1	Step R to R (ct1); step L in front of R with clap over head (ct 2); step R to R (ct 3); cross L in front of R with clap overhead (ct 4).	
2	Sway R to R (ct 1); sway L to L (ct 2); two quick sliding steps moving sdwd: R to R (ct 3); step L next to R (ct &); step R to R (ct 4); step L next to R (ct &).	
3	Repeat meas 1.	
4	Step and sway R (ct 1); sway onto L (ct &); step R across L and pivot L to face CCW (ct 2); step L bkwd (ct 3); step R next to L (ct &); step L fwd (ct 4).	
5-8	Repeat meas 1-4. Rejoin hands in V-pos and face CCW.	

FIGURE III.

- 1 Facing and moving CCW, beg R, two Debka Steps.
- 2 Fast Cherkassiya (cts 1, &, 2, &); step R fwd (ct 3); step L next to R, ft slightly apart, and pivot on both ft $\frac{1}{4}$ L to face ctr (ct 4).
- 3-4 Repeat meas 1-2 moving twd ctr, except twist $\frac{1}{2}$ L to face outside on the last ct.
- 5-6 Repeat meas 1-2 moving away from ctr. On the final ct, twist to $\frac{1}{4}$ L to face CCW.
- 7-8 Repeat meas. 1-2. On the final ct, touch R next to L, face ctr and clap hands with arms straight up over the head.

Sequence: The dance is done twice as described above.

Presented by Aaron Alpert

Libi (ליבי)

(Israel)



Libi is sung by Levy Falkowitz, a Chassid, a member of an ultra-orthodox Jew sect that embraces joy in prayer. The song is unsurprisingly religious and highly emotive. The choreographer, Yuval Tabashi (pictured right) injects the same kind of soulful expression into the dance. The dance is in waltz rhythm and style.

Choreographer: Yuval Tabashi 2018 Translation: My Heart
Pronunciation: Lee-BEE  Video: available on YouTube
Music: 3/4 meter Composer: Antashi Friadman Singer: Levy Falkowitz

Formation: Circle of dancers, hands free at sides.

Steps & Styling: Slow, waltz. Arms move freely and expressively.

Waltz step: Starting with either ft, generally a large first step fwd with knees slightly bent (ct 1), followed by two smaller steps (cts 2, 3), still moving fwd.

Waltz Yemenite step: Step R bkwd (ct 1); step L next to R (ct 2); step R fwd (ct 3).
Can be done with opp ftwk.

Double Cherkassiya: (2 meas)

Step R with small knee bend in front of L, body twisting L (ct 1); step L bkwd in place (ct 2); step R to R (ct 3).

Step L with small knee bend in front of R, body twisting R (ct 1); step R bkwd in place (ct 2); step L to L (ct 3).

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
1-8	<u>INTRODUCTION</u> . No action. Begin with singing.	
	I. <u>FIGURE I</u> .	
1	Facing CCW, one waltz step fwd while gently swinging arms R (cts 1-3).	
2	Step L fwd (ct 1); touch R toes next to L (ct 2); hold (ct 3).	
3	Step R bkwd (ct 1); turning to face ctr, step L to L (ct 2); step R in front of L (ct 3).	
4	Waltz Yemenite step beg L to L.	
5-8	Repeat meas 1-4.	
9	Beg R, full turn R moving fwd CCW along the edge of the circle.	
10	Facing CCW, step L fwd (ct 1); step R bkwd in place (ct 2); step L fwd in place (ct 3).	
11-12	Repeat meas 9-10.	
13	Facing ctr, Waltz Yemenite step beg R to R (cts 1-3).	
14	Beg L, $\frac{3}{4}$ turn L with three steps, moving CW along the circle line, ending facing CCW.	
15	Large step R fwd (ct 1); lift L up in front into a large “back-bicycle” movement, ending with L ready to step bkwd (ct 2); hold (ct 3).	
16	Waltz Yemenite step beg L bkwd (cts 1-3).	
17-31	Repeat meas 1-15.	
32	Repeat meas 16, but end facing ctr.	

II. FIGURE II.

- 1 Facing ctr, beg R, Waltz step fwd, raising straight arms high over head (cts 1-3).
 2 Facing ctr, beg L, Waltz step bkwd, bringing hands down to sides (cts 1-3).
 3 Beg R, use Waltz step to turn $\frac{1}{2}$ R to face outside (cts 1-3).
 4 With back to ctr, beg L, Back Yemenite, bringing hands from in front to behind (cts 1-3).
 5-8 Repeat meas 1-4 facing out, to end facing ctr again.
 9 Big step R to R, bending R knee while straightening the L to L and looking slightly to the L and stretching arms out to sides (ct 1); hold (cts 2-3).
 10 Facing ctr, step L behind R (ct 1); step R to R and face CCW (ct 2); step L fwd (ct 3).
 11 Moving CCW, beg R, Waltz step fwd, arms extended R, L arm crossing in front (cts 1-3).
 12 Continuing CCW, beg L, Waltz step fwd with arms at sides, end facing ctr.
 13-16 Repeat meas 9-12.
 17-32 Repeat meas 13-16.

III. FIGURE III.

- 1 Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3). Hands push twd ctr, palms out, until fully extended, then sweep down to sides.
 2 Step L in front of R (ct 1); step and sway R to R, leaving L in place (ct 2); sway L to L (ct 3).
 3-4 Repeat meas 1-2.
 5-6 Double Cherkassiya, beg R in front of L (cts 1-3, 1-3).
 7 Beg R, use Waltz step to turn $\frac{1}{2}$ R to face outside (cts 1-3).
 8 Repeat meas 7 with opp ftwk and direction to end facing ctr (cts 1-3).
 9-16 Repeat meas 1-8.
 17-32 Repeat meas 9-16.

Sequence: Repeat dance twice as set forth above. Ending: Raise straight arms up high over head.

Presented by Aaron Alpert

Libi — continued

Lyrics

Kol echad baruni	קל אחד בראנו	One God created
Ve'omar chai ani	ואמר חי אני	By saying "live"
Ki lo yaruni, ki lo yaruni	כי לא יראני, כי לא יראני	Because we did not fear, because we did not fear
Ha'adam ve'chai	האדם וחי	Man is alive and well
Libi, libi ve'besari	לבי, לבי ובשרי	My heart, my heart and my flesh
Libi, libi ve'besari	לבי, לבי ובשרי	My heart, my heart and my flesh
Yeranu, yeranu	ירננו, ירננו	They will sing, they will sing
Al kol chai	אל קל חי	To the living God
Na na na na na na	נא נא נא נא נא נא	Na na na na na na
Tzamea lach nafshi	צמאה לך נפשי	You thirst for my soul
Na na na na na na	נא נא נא נא נא נא	Na na na na na na
Kama lach besari	כמה לך בשרי	And how much for my flesh

ROBERTO BAGNOLI


Balkan



Cigina Križaljka

(Serbia)

Choreographer: Ben Koopmanschaap

Pronunciation: tsih-GEE-nah krih-ZHAH-lee-kah 

Music: 2/4 meter

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

Steps & Styling: Slightly bouncy.

Čukče: A soft rise and fall on the heel, like a bounce.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-8	<u>INTRODUCTION</u> . No action.	
	I. <u>FIGURE I</u> .	
1	Facing and moving CCW, čukče on L (ct &), step R (ct 1); step L behind R (ct &); step L fwd (ct 2).	
2	Repeat meas 1 with opp ftwk continuing CCW.	
3	Čukče on L, making a half-turn L to face CW (ct &); facing CW, step R bkwd (ct 1); čukče on R (ct &); step L continuing to face CW (ct 2).	
4	Čukče on L (ct &), beg R, three steps fwd, shouting “Yu, yu, yu” (cts 1, &, 2).	
5-8	Repeat meas 1-4 with opp ftwk and direction.	
	II. <u>FIGURE II</u> .	
1	Facing diag L, čukče on L (ct &); step R across in front of L (ct 1); beg L, two steps fwd (cts &, 2).	
2	Facing ctr, step L across in front of R (ct 1); step R across in front of L, shouting “Haideh Ee Hah” (ct 2).	
3	Beg L, two skipping steps bkwd, each step crossing behind the previous (cts &, 1, & 2).	
4	Repeat meas 3.	
5-8	Repeat meas 1-4 with opp ftwk, ending with step L next to R.	
	III. <u>FIGURE III</u> .	
1	In place: step R in front of L (ct 1); step L in place (ct &); step R to R (ct 2); step L in place (ct &).	
2	Touch R next to L (ct 1); hold (ct 2).	
3	Repeat meas 1.	
4	Step R in front of L (ct 1); step L in place (ct &), step R next to L (ct 2).	
5-8	Repeat meas 1-4 with opp ftwk and direction.	

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

Presented by Roberto Bagnoli

Do Mar Çiften

(Albanian)

This dance is in the Pogonishte (poh-goh-NEESH-the) style, composed by Sibylle Helmer, to the famous song, “I took the rifle (and I went hunting).”

Choreographer: Sibylle Helmer

Translation: I Took the Rifle

Pronunciation: DOH MAHR cheef-TEHN 

Music: 2/4 meter

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

Steps & Styling:

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-9	<u>INTRODUCTION</u> . Begin dance with second measure of vocals.	
	I. <u>FIGURE I</u> . Pogonishte step, Vocals.	
1	Facing ctr, step R to R (ct 1); step L behind R (ct 2); small step R to R (ct &).	
2	Step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct &).	
3	Step R to R (ct 1); step on ball of L behind R (ct 2); step R in place (ct &).	
4	Repeat meas 3 with opp ftwk.	
5-8	Repeat meas 1-4.	
9	Repeat meas 3.	
	II. <u>FIGURE II</u> . Instrumental.	
1	Facing ctr and moving CW, step L to L (ct 1); step R behind L (ct 2); step L to L (ct &); begin a L turn	
2	Stepping R in front of L, make ½ turn L, ending facing out (ct 1); continuing to move CW, step L behind R (ct 2); step R to R (ct &).	
3	Stepping L in front of R, make ½ turn R, ending facing in (ct 1); step R behind L (ct 2); step L to L (ct &).	
4	Step R in front of L (ct 1); step L to L (ct 2); step R in front of L (ct &).	
5-8	Repeat pattern of meas 1-4.	
9	Step L to L (ct 1); step on ball of R behind L (ct 2); step L in place (ct &).	

Sequence: Repeat as described above until the music ends.

Presented by Roberto Bagnoli

Lazarsko Horo

(Pirin, Bulgaria)

Roberto Bagnoli choreographed this dance to music by the group Zornitza. Lazaruvane is a traditional procession during the Orthodox feast of Lazarus on Saturday, the day before Palm Sunday. Traditionally, a girl who has never participated in the ritual may not marry or be engaged.

The ritual is performed by young girls (typically of age 16 who are unmarried), called lazarki. The girls decorate their hair richly and colorfully, usually with flower and ribbon wreaths, and dance around the village singing songs. They stop at houses, performing songs, reciting a blessing for each home, and accepting small presents and food from the hosts, typically the men. They meet by a river, where they drop their wreaths. It is said that the girl whose laurel first takes the lead will be married first.

Choreographer: Roberto Bagnoli

Translation:

Pronunciation: lah-ZAHR-skoh HOH-roh



Music: 9/8 2+2+2+3 or Quick-quick-quick-slow. Counted here as 1-2-3-4-&

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

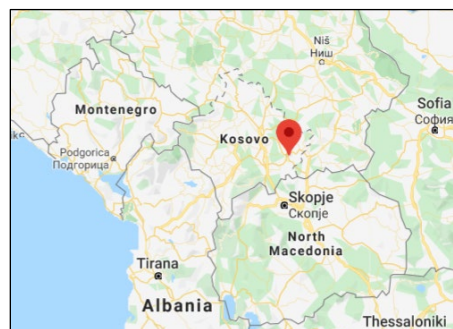
<u>Meas</u>	<u>9/8 meter</u>	<u>Pattern</u>
4	<u>INTRODUCTION</u> . Begin after 4 th drum sequence when other instruments join.	
	I. <u>FIGURE I</u> .	
1	Step R to R (ct 1); step L in front of R (ct 2); step R to R (ct 3); hop on R while bringing L up and bkwd (ronde-de-jambe), ending facing ctr (ct 4, &).	
2	Step L bkwd (ct 1); step and sway R to R (ct 2); sway L in place (ct 3); step R fwd in front of L (ct 4); step L bkwd in place (ct &).	
3	Step R to R (ct 1); hop on R, lifting L knee in front (ct 2); step L in front of R (ct 3); step R to R (ct 4); step L behind R (ct &).	
4	Repeat meas 3.	
	II. <u>FIGURE II</u> .	
1-2	Repeat Fig I, meas 1-2.	
3	Facing ctr, large step R to R (ct 1); lift L knee in front (ct 2); hold (ct 3); leap onto L to L (ct 4); step R in front of L (ct &).	
4	Repeat meas 3 with opp ftwk and direction.	
5	Moving sdwd, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); touch L next to R (ct 4); hold (ct &).	
6	Repeat meas 5 with opp ftwk and direction.	

Sequence: Fig I eight times; Fig II four times.

Presented by Roberto Bagnoli

Serez (Kosovo)

This dance is from the region of Gnjilane in eastern Kosovo.
It was learned from Marco Ivanovic.



Pronunciation: SEH-rehtz 

Music: 4/4 meter

Translation:

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

Steps & Styling: Čukče: A soft rise and fall on the heel, like a bounce.

Meas 4/4 meter

Pattern

INTRODUCTION. Start at the beginning of any two measures.

I. FIGURE I.

1 Facing ctr, čukče on R, raising L a little sdwd and turning slightly L, to face L, but moving CCW (ct 1); step L behind behind R (ct 2); step R to R, turning slightly to R to face CCW (ct 3); step L fwd (ct 4),

2 Čukče on L, raising R knee (ct 1); beg R, three steps fwd CCW (cts 2-4).

II. FIGURE II.

1 Facing ctr, touch L in front, and bounce twice on both knees (cts 1, 2); lift R heel, raising L knee (ct 3); step L in place (ct 4).

2 Repeat meas 1 with opp ftwk.

3 Touch L in front, and bounce twice on both knees (cts 1, 2); lift R heel, raising L sdwd and turning body slightly L (ct 3); step L behind R (ct 4).

4 Step R to R, turning body R twd CCW (ct 1); step L fwd (ct 2); small hop on L while lifting R (ct 3); step R fwd while turning to face ctr.

III. FIGURE III. Lower joined hands to V-pos.

1 Hop on R, raising L knee (ct 1); step L to L (ct 2); step R in front of L (ct 3); step L back in place (ct 4).

2 Repeat pattern of meas 1 with opp ftwk.

3 Repeat pattern of meas 1.

4 Turning ¼ to face and move CCW, čukče on L, lifting R leg (ct 1); step R fwd (ct 2); čukče on R, lifting L leg fwd (ct 3); step L fwd (ct 4).

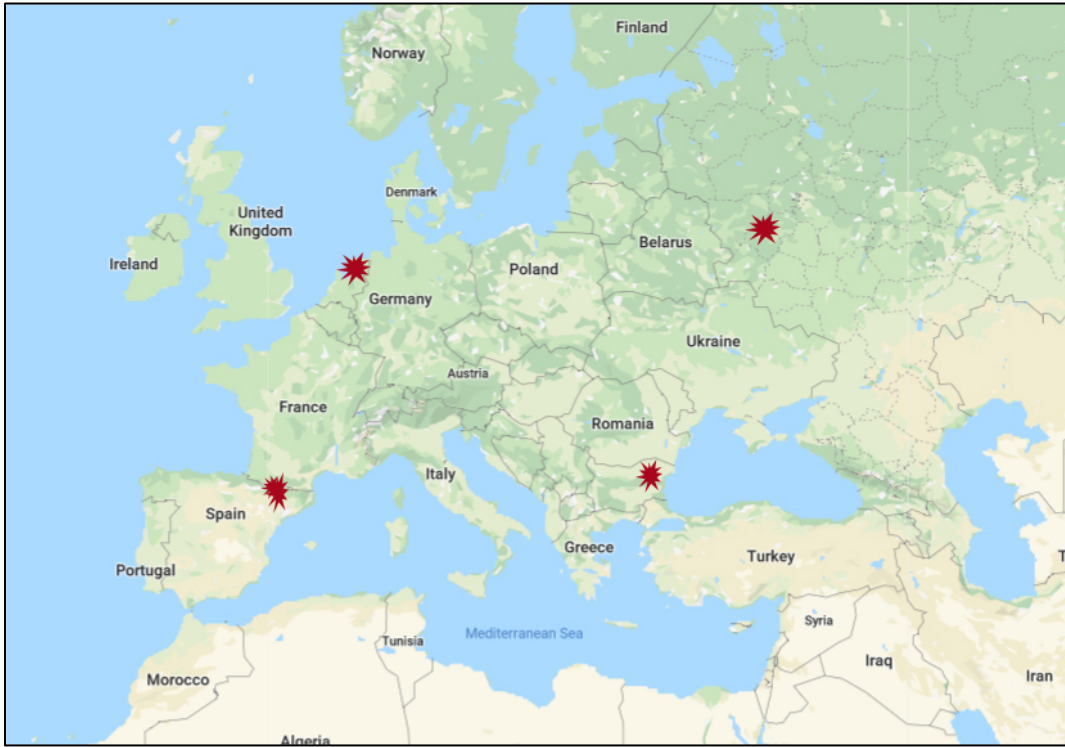
5 Beg R, three steps fwd (cts 1-3); hop on R, lifting L leg and turning ¼ L to face ctr.

Sequence: The leader indicates when to change figures. The dance does not return to a previous figure, so it's important for the leader to have a good balance of all three figures.

Presented by Roberto Bagnoli

CASPAR BIK

International



De Horlepiep — continued

II. FACING PARTNER AND CHANGE PLACES.

- 1-4 Releasing shldr_hold and facing ptr, four Horlepiep Steps in place.
 5-6 Repeat Fig 1, meas 5-6, while moving in a small CCW half-circle and changing places with ptr passing along L shldr, and facing during stamps.
 7-8 Repeat meas 5-6, ending in the orig pos.

III. FACING PARTNER WITH TURN AND ARCHES.

- 1-4 Facing ptr, four Horlepiep Steps with Turn in place, alternating facing ptr and corner.
 5-8 Repeat Fig I, meas 5-8, but during the first two meas side cpls in the square make an arch. Head cpls go under the arch to R and return to orig pos; during the second two meas, head cpls make an arch and side cpls go under arch to R and return to orig pos. Use the final three heavy steps to end in two lines of four dancers facing each other. Head cpls connect with the side cpl on their R.

IV. TWO LINES AND CROSSING OVER.

- 1-4 In lines of four dancers facing each other in a shldr_hold, four Horlepiep Steps in place.
 5-8 Each line breaks into two cpls, and all repeat Fig I, meas 5-8. During the first two meas, change places with opp cpl moving CCW and facing the opp cpl. During the second two meas, continue the CCW movement to end in orig pos.

V. DOUBLE CIRCLE AND FINAL CIRCLE.

- 1-4 All facing ctr, W make a small inner circle with shldr hold. M put their R hand on ptr's L shldr and L hand on corner's R shldr.
 In this position, four Horlepiep-steps.
 5-8 Repeat Fig I, meas 5-8. W move bkwd to return to orig pos and all take shldr hold. End with free L swinging to the ctr.

Sequence: Dance is done once through as set forth above.

Presented by Caspar Bik

Ивановна – Ивановна

(Russia)

This dance was learned from Radboud Koop and choreographed by Hennie Konings. A rough interpretation of the song is “Ivanovna is a beautiful woman who can sing like a nightingale. She can do anything, sing, play accordeon and much more. Let’s dance to her music. Life is good in the Soviet land.”

Pronunciation: ee-VAH-nohv-nah  Translation: A girl’s name

Music: 2/4 meter

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

Steps & Styling: Small brisk steps.

Drobnyj khod (дробный ход): Step R (ct 1); stamp L next to R (ct &); step L (ct 2); stamp R next to L (ct 2), while traveling fwd (going like a hammer).

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas	<u>MUSICAL INTRODUCTION</u> . No action.	
1-3	Beg R, six steps fwd twd ctr (cts 1, 2, 1, 2, 1, 2).	
4	Beg R, three heavy steps in place, bending knees (cts 1, &, 2). QQS	
5-7	Repeat meas 1-3 with opp ftwk, moving bkwd, away from ctr.	
8	Repeat meas 4.	
9-16	Repeat meas 1-8.	
	I. <u>FIGURE I</u> .	
1-7	Facing CCW, beg R, 14 steps fwd (cts 1, 2, 1, 2, etc).	
8	Beg R, three heavy steps in place (cts 1, &, 2) while ½ turning L to face CW. QQS	
9-16	Repeat meas 1-8 with opp ftwk and direction. At the end, face ctr.	
	II. <u>FIGURE II</u> .	
1	Facing ctr, beg R, two heavy steps in place (cts 1, 2).	
2-3	Beg R, four steps fwd twd ctr (cts 1, 2, 1, 2).	
4	Beg R, three heavy steps in place (cts 1, &, 2).	
5-7	Beg L, six steps bkwd. (cts 1, 2, 1, 2, 1, 2).	
8	Heavy step L in place (ct 1); touch R heel fwd (ct 2).	
9-16	Repeat meas 1-8.	

Ivanovna — continued

- III. FIGURE III. M hands in fists moving strongly side-to-side at waist level. W hands are held fwd, palms out moving gently side-to-side at waist level.
- 1 Release handhold and turn $\frac{1}{4}$ to face CCW. Moving fwd, beg R, two heavy steps in place (cts 1, 2). Arms move/sway freely.
- 2 Facing and moving CCW, step R heel fwd (ct 1); step L closely behind R (ct &); heavy step R fwd with full ft (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk, continuing fwd.
- 5-8 Repeat meas 1-4 continuing moving CCW.
- 9-10 Drobnyj khod twice.
- 11-12 Beg R, two two-steps (R-L-R, L-R-L) while making a full turn R and also moving CCW (ct 1, &, 2, 1, &, 2).
- 13-16 Repeat meas 9-12.


Sequence: Introduction, (Fig I, Fig II, Fig III) four times, Fig 1, Fig II (meas 1-8 only).

Presented by Caspar Bik

Mutxiko – Ttipitto

(North Basque Country)

Mutxikoak (or Euskal Jauziak or Sauts Basque) are collective Basque circular social dances especially danced in the Northern Basque Country. The dance is characterized by moving only the legs, linking different types of steps. The steps have special names, such as described below. It is common that one of the band shouts the names of the steps, although the sequence is fixed (not improvised by the caller). Knowing the steps allows the dancers to dance in complex sequences and combinations of steps. This is similar to the Round Dance tradition in the United States which gave international folk dancers such dances as Maple Leaf Rag.

After teaching the steps set forth below, Caspar taught the sequence to the dance Ttipitto (chihp-ee-CHOH).  (The sound file at left is by a Basque caller.)

Two additional sequences are noted at the end of this dance description.

Pronunciation: MOO-chee-koh  Translation: Young boy

Music: 2/4 meter Videos available on YouTube

Formation: Scattered position of dancers facing ctr, hands/arms down and free at sides. Dancers stand in a circle, and dancing independently.

Steps & Styling: Cut: Bring (small kick) lower part of free ft sharply in front of shin of standing foot. Toes are turned out, the instep close to the heel.

<u>Name of Step</u>	<u>Counts</u>	<u>Pattern</u>
ESKER “ehs-KEHR”	1, &, 2, &	Step R to R, turning to face L (ct 1); cut with L, hooking ft in front (ct &); step L fwd (ct 2); step R behind L so calves are close together and ft are turned out (ct &).
ESKUIN “ehs-COOEE”	1, &, 2, &	Step L to L, turning to face R (ct 1); cut with R (ct &); step R fwd (ct 2); step L behind R so calves are close together and ft are turned out (ct &).
ERDIZKA * “ehr-dee-SKAH”	1, 2, 3, &, 4, &	Facing R, beg R, two steps fwd (ct 1, 2); step R to R, turning body to face L (ct 3); cut with L (ct &); step L fwd (ct 4); step R behind L (ct &).
JAUZI “yow-TSEE”	1, &, 2, &, 3, &, 4, &	ESKER + ESKUIN facing R.
DOBLA “DOH-blah”	1, 2, &, 3, &, 4, &	Facing L, step L fwd (ct 1); beg R, turn R with 2 small steps (cts 2, &); still facing L, step R bkwd (ct 3); cut with L (ct &); step L fwd (ct 4); step R behind L (ct &).
PIKA * “PEE-kah”	1, &, 2, &, 3, &	Step R to R (ct 1); cut with L (ct &); step L to L (ct 2); cut with R (ct &); step R to R (ct 3); step L behind R so calves are close together and ft are turned out (ct &).

* All steps described marked with an asterisk * are also possible with opp ftwk and direction. While dancing, this depends on which ft is free and the direction of the body at the time of the shout.

Mutxiko – Ttipitto — continued

EBATS * “eh-BAHTS”	1, &, 2, &, 3, &	Leap onto R (Lift off from 2 ft, landing in 1 free ft out to side.) (ct 1); step L behind R (ct &); step R to R (ct 2); cut with L (ct &); step L fwd (ct 3); step R behind L so calves are close together and ft are turned out (ct &).
LUZE *	1, 2	Two steps fwd.
ZEINA *	1, 2	Touch free ft to side (ct 1) step back in place (ct 2).
JO	1, &, 2	Clap hands three times (cts 1, &, 2).
<u>Additions</u>		
BIETAN	x 2	Repeat the previously mentioned step twice. <u>Example:</u> <i>Pika bietan</i>
LAUERTANE	x 4	Repeat the previously mentioned step four times. <u>Examples:</u> <i>Erdizka lauertane, pika lauertane</i>
... ETA HIRU		Instead of making a single cut, make three, but switch legs each time – cut with R, cut with L, cut with R – and then continue with the rest of the step. <u>Examples:</u> <i>Jauzi eta hiru, erdizka eta hiru</i>
... ETA ...	+	The word ‘and’ to combine different steps into one shout. <u>Examples:</u> <i>Luze eta ebats, luze eta pika, pika eta ebats</i>

Presented by Caspar Bik

Common dance sequences:**Ttipitto**

Erdizka Lauertane
 Jauzi, Erdizka, Dobra, Edizka
 Pika eta Ebats, Dobra, Erdizka, Esker, Eskuin eta Hiru
 Erdizka Lauertane
 Jauzi, Erdizka, Dobra, Erdizka,
 Jauzi eta Hiru, Erdizka eta Hiru,
 Dobra eta Hiru, Erdizka eta Hiru
 Luze eta Pika, Luze eta Ebats,
 Luze eta Pika, Luze eta Ebats,
 Erdizka Lauertane
 Erdizka, Dobra, Pika eta Ebats,
 Erdizka, Dobra, Pika eta Ebats
 Erdizka Lauertane
 Jauzi, Erdizka, Dobra, Erdizka,
 Jauzi, Erdizka, Dobra, *finish*

Erdizka Lauertane

Jauzi, Erdizak, Dobra, Erdizka,
 Erdizka Lauertane
 Erdizka, Dobra, Dobra, Erdizka
 Erdizka, Dobra, Dobra, Erdizka
 Erdizka Lauertane
 Pika eta Ebats Lauertane
 Erdizka Lauertane
 Jauzi, Erdizka Dobra, Erdizka
 Jauzi, Erdizka, Dobra, *finish*

* All steps described marked with an asterisk * are also possible with opp ftwk and direction. While dancing, this depends on which ft is free and the direction of the body at the time of the shout.

Lapurtar Motxak - Basque

(North Basque Country)

Pika, Luze eta Ebats, Pika, Luze eta Ebats
 Pika, Luze eta Ebats, Pika, Luze eta Ebats
 Jauzi, Erdizka, Pika, Luze eta Ebats
 Jauzi, Erdizka, Pika, Luze eta Ebats
 Erdizka eta Hiru, Eskuin, Erdizka eta Hiru, Eskuin,
 Erdizka eta Hiru, Eskuin, Edizka eta Hiru, Eskuin
 Jauzi, Erdizka eta Hiru, Eskuin, Jauzi, Erdizka eta Hiru, Eskuin
 Pika, Erdizka, Pika, Erdizka, Pika, Erdizka, Pika Erdizka
 Jauzi, Erdizka, Eskuin, Esker, Eskuin, Esker, Erdizka eta Hiru
 Jauzi, Erdizka, Eskuin, Esker, Eskuin, Esker, Erdizka eta Hiru
 Jauzi eta Hiru, Erdizka eta Hiru, Dobla eta Hiru, Erdizka eta Hiru
 Erdizka Lauertane
 Esker, Eskuin, Esker eta Hiru, Erdizka eta Hiru
 Esker, Eskuin, Esker eta Hiru, Erdizka eta Hiru
 Zeina, Ebats eta Ebats,
 Zeina, Ebats eta Ebats,
 Jauzi, Pika, Erdizka, Pika,
 Zeina, Ebats eta Ebats,
 Zeina, Ebats eta Ebats
 Dobla, Pika, Erdizka, Pika
 Zeina, Ebats eta Ebats
 Zeina Ebats eta Ebats
 Jauzi eta Hiru, Erdizka eta Hiru, Eskuin
 Jauzi eta Hiru, Erdizka eta Hiru, Eskuin
 Esker, Eskuin, Esker eta Hiru, Eskuin, Erdizka eta Hiru, Eskuin,
 Esker, Eskuin, Esker eta Hiru, Eskuin, Erdizka eta Hiru, Eskuin
 Erdizka Lauertane
 Jauzi eta Hiru, Erdizka, Dobla eta Hiru, Erdizka
 Esker, Eskuin, Jo, Erdizka
 Eskuin, Esker, Jo, Erdizka
 Erdizka Lauertane
 Jauzi eta Hiru, Erdizka, Dobla eta Hiru, Erdizka,
 Esker, Eskuin, Jo, Erdizka
 Eskuin, Esker, Jo, Luze eta *finish*.

Vitanovsko Horo – витановско хоро (Bulgaria)

This is a dance choreographed by Radi Radev based on traditional dance material from the village of Vitanovtsi in the Western Bulgarian province of Pernik in mid-western Bulgaria, close to the capital, Sofia. It was choreographed to the melody of the beautiful song by Pavlina Gorcheva called “*Čarnil čice Devojkjo*” (“Dark-Eyed Girl”). Caspar learned the dance from Dilyana Kurdova who learned it from Dariya and Mitko Mihalkovi.



Pronunciation: vee-TAH-nohv-skoh ho-ROH Translation: Dance from Vitanovtsi

Music: 2/4 meter 

Formation: Short lines of mixed dancers facing ctr, holding the belt of the dancer on either side, L arm in front of R.

Steps & Styling: High-energy, with short, sharp movements.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-16	<u>INTRODUCTION.</u> No action.	
	I. <u>SIDE TO SIDE.</u>	
1-2	(Leaping Grapevine) Facing ctr and moving R, leap R to R (ct 1); leap L in front of R (ct 2); leap R to R (ct1); leap L behind R (ct 2).	
3-4	Repeat meas 1-2.	
5	In place, leap onto R while L lower leg kicks sideways sharply in front of R (ct 1); leap onto L while R lower leg kicks sideways sharply in front of L (ct 2);	
6	Leap onto R with a bent knee and upper body slightly tilted fwd (ct 1); slap L in front of R with a straight knee (ct 2).	
7-8	Repeat meas 5-6 with opp. ftwk and direction.	
9	Step R in place with L knee lifted in front of R (ct 1); hop on R while kicking L down sharply (ct 2).	
10	Moving to L, step L to L (ct 1); step R in front of L (ct 2).	
11	Repeat meas 10.	
12	Step L to L, lifting R in front (ct 1); kick R down sharply (ct 2).	
13	Step R to R (ct 1); step L behind R (ct 2).	
14	Step R to R, lifting L in front (ct 1); hop on R while kicking L down sharply (ct 2).	
15-16	Repeat meas 13-14 with opp ftwk and direction.	

II. IN AND OUT.

- 1-2 Beg R, run four steps fwd twd ctr (cts 1, 2, 1, 2).
 3 Jump onto both feet in place, clicking ft together (ct 1); leap onto R while kicking L down (ct 2)
 4 Repeat meas 3 with opp ftwk.
 5-8 Repeat Part I meas 13-16.
 9-12 Repeat meas 1-4 with the same ftwk, but moving bkwd on the running steps.
 13-16 Repeat Part I meas 13-16

Sequence: Fig I twice; Fig II once; repeat entire dance from beg twice.

Presented by Caspar Bik

Bulgarian:

Църнилчице, девойкьо, църни ти са очите,
 църни ти са очите, бело ти е лицето.
 Бело ти ѝе лицето, тънки са ти веждите,
 Я, дай да те целивам, я, дай да те миливам.

// Нечем, нечем, лудо ле, за сношните ядове, за
 сношните ядове, от сутрешни ренове. //

// Разсипа ми стомните, усипа ми косата. //
 Коса зела да пада, момчета я сбирая,
 момчета я сбирая, та камшици плетя,
 та камшици плетя, бели конъе да бия.

Transliteration:

Cărnîl čice, devojkjo, cărni ti sa očite,
 cărni ti sa očite, belo ti e liceto.
 Belo ti e liceto, tănki sa ti veždite,
 Ja daj da te celivam, ja, daj da te milivam.

// Nečem, nečem, ludo le, za snoštnite jadove,
 za snoštnite jadove, ot sutrešni renove. //

// Razsipa mi stomnite, usipa mi kosata. //
 Kosa zela da pada, momčeta ja sbiraja,
 momčeta ja sbiraja, ta kamšici pleteja,
 ta kamšici pleteja, beli konje da bija.

Translation:

Black-eyed girl, your eyes are dark and your face is white, your eyebrows are thin - let me kiss them.

I do not want to, you crazy boy, because of the troubles you gave me last night and the morning crying. You spilled the water from my stomni (pitcher) and messed up my hair. My hair started falling and boys were picking it up to make whips and beat their white horses.

CRISTIAN FLORESCU AND SONIA DION

Romania



Coborâțul

(Banat, Transylvania, Romania)

Coborâțul belongs to the dance repertoire of shepherds living on the slopes of the southern part of the Carpathian Mountains. Sometimes the small circle dances of Carpathian Moldavia and Transylvania are included in the classification of Învârtita (turning couple dances) where there is a clear exchange between certain small circle dances and some turning dances, such as Coborâțul, which can be in either form. There is, however, a specific repertoire of dances associated with pastoral life in Romania. It includes the category of shepherd dances as well as small circle dances such Jiana, Râureana, Momârlăneasca, Tortoroiiul and Coborâțul.



Pronunciation: koh-boh-REU-tool



Translation: Descended

Music: 2/4 meter *Sonia and Cristian Romanian Couple Dances, Vol. 2, Track 7*
Sonia and Cristian Dances from Romania, Track 1
Sonia Dion & Cristian Florescu Romanian Realm, Vol. 10, Track 16

Formation: Couples spread around the dance floor, facing each other, hands on ptr's shldr's, M's arms outside W's arms. This dance could also be done in threesome or foursomes, hands on neighbors' shoulders or small mixed circles of 8-10 people, hands joined down in V-pos.

Meas 4/4 meter

Pattern

1-16 INTRODUCTION. Instrumental. No action. Begin with the singers.

I. FACING AND ROTATING.

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

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

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

5-16 Repeat meas 1-4 three times.

17 Repeat meas 1.

18 Large step R to R while body sways to R (ct 1); step L in place while swaying L (ct 2).

II. OFFSET AND ROTATING.

W offset to M's R, M's R hand on W's L shoulder-blade and M's L hand on W's R shldr. W's hands remain on M's shldr's.

1 Step R in front of L (ct 1); step L to L (ct &); step R in front of L (ct 2); step L to L (ct &). Cpl rotates CW.

2-3 Repeat meas 1 twice.

Coborâțul — continued

- 4 Large step R to R while body sways to R (ct 1); step L in place while swaying L (ct 2).
 W are offset to M's L, M's L hand on W's R shoulder-blade and M's R hand on W's
 L shldr. W's hands remain on M's shldrs.
- 5-8 Repeat meas 1-4 with opp ftwk and direction (beg L in front of R). Cpl rotates CCW.
- 9-12 Repeat meas 1-4.
- 13-15 Repeat meas 5-8.
- 16 Step L in front of R (ct 1); step R to R (ct &); cross L in front of R (ct 2).

Sequence: Alternate Fig I and Fig II three times. End stepping L in front of R (ct 1) and click R heel to
 L heel (ct2).

Presented by Cristian Florescu and Sonia Dion

Hora de la Țerova

(Banat, Romania)



Pronunciation: HOH-rah deh lah TSEH-roh-vah  Translation:

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm, Vol. 10, Track 11*

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

Steps & Styling: Slow, graceful, lyrical. The rhythm is slow, slow, quick-quick, slow (SSQQS).

Meas 2/4 meter

Pattern

1-4 INTRODUCTION. No action.

I. FIGURE I.

- 1 Step R to R on slight diag (ct 1); step L in front of R (ct 2).
- 2 Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2).
- 3 Beg L, two small steps bkwd (cts 1, 2).
- 4 Small step L to L (ct 1); step R next to L (ct &); small step L to L (ct 2).
- 5-16 Repeat meas 1-4 three times.

II. FIGURE II.

- 1 Step R fwd (ct 1); step L in place (ct 2).
- 2 Beg R, three small steps fwd (cts 1, &, 2).
- 3 Step L fwd (ct 1); step R in place (ct 2).
- 4 Backing away from ctr, beg L, three small steps bkwd (cts 1, &, 2).
- 5 Beg R, two steps fwd (cts 1, 2).
- 6 Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2).
- 7 Beg L, two steps bkwd (cts 1, 2).
- 8 Step L to L (ct 1); step R next to L (ct &); step L to L (ct 2).
- 9-16 Repeat meas 1-8.

The steps in meas 5-8 are danced in the shape of a box.

Sequence: Repeat steps described above four times.

Presented by Cristian Florescu and Sonia Dion

Hora Fluierată

(Basarabia, Republic of Moldova)



Pronunciation: HOH-rah floo-ee-eh-RAH-tuh

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm, Vol. 10, Track 9*

Formation: Circle of dancers facing ctr, with arms in W-pos.

Steps & Styling: Traditionally a women's dance. Steps are small because women wore a tight wrap-around skirt.

Meas 2/4 meter

Pattern

1-16 INTRODUCTION. Flex and bounce at the knees to the rhythm of the music. Hands may make small circles.

I. FIGURE I.

- 1 Facing slightly diag R and moving CCW, beg R, three steps (cts 1, &, 2).
- 2 Repeat meas 1 with opp ftwk, continuing CCW.
- 3 Beg R, two steps moving CCW (cts 1, 2).
- 4 Beg R, three steps (cts 1, &, 2).
- 5 Beg R, two steps moving CCW (cts 1, 2).
- 6 Beg R, three steps (cts 1, &, 2).
- 7 Facing ctr, step R to R and move arms upward and to R (ct 1); touch L next to R (ct 2).
- 8 Step L to L and move arms upward and to L (ct 1); touch R next to L (ct 2).
- 9-16 Repeat meas 1-8

II. FIGURE II.

- 1 Touch R across and in front of L, leaning body slightly to R (ct 1); touch R to R side and straighten body (ct 2).
- 2 Moving CW, step R in front of L (ct 1); step L slightly bkwd, facing CCW (ct 2). During meas, bring joined hands down to V-pos.
- 3 Moving CCW, beg R, three steps (cts 1, &, 2). During meas, bring joined hands to W-pos.
- 4 Continuing CCW, two steps (L, R) fwd (cts 1, 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-10 Repeat meas 1-2.
- 11 Facing and moving twd ctr, beg R, three steps (cts 1, &, 2). During meas, bring joined hands back to W-pos.
- 12 Continuing twd ctr, two steps (L, R) fwd (cts 1, 2).
- 13-14 Repeat meas 9-10 with opp ftwk and direction.
- 15-16 Repeat meas 11-12, moving bkwd, away from ctr.


Sequence: Repeat steps described above four times. On the last count of the dance, step L heavily in place.

Presented by Cristian Florescu and Sonia Dion

Hora Suceveană

(Bucovina, Romania)



Pronunciation: HOH-rah soo-tch eh-VEH-nuh  Translation: Hora from Suceava
 Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm, Vol. 10, Band 7*
 Formation: Closed circle of dancers facing ctr, hands joined up in W-pos.
 Steps & Styling: The accent is up and knees are bouncing.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-2	<u>INTRODUCTION.</u> No action.	
	I. <u>FIGURE I.</u>	
1	Beg R, 3 small light steps fwd twd ctr (cts 1, &, 2).	
2	Beg L, 2 steps fwd twd ctr (cts 1, 2).	
3-4	Repeat meas 1-2, with opp ftwk and direction, moving bkwd, away from ctr.	
5	Facing and moving CCW, beg R, two steps fwd (cts 1, 2).	
6	Continuing CCW, beg L, three steps fwd (cts 1, 2, &). Note different rhythm: SQQ instead of QQS.	
7	Repeat meas 6 with opp ftwk, continuing CCW.	
8	Facing ctr, step R to R (ct 1); touch L next to R (ct 2).	
9-12	Repeat meas 1-4 with opp ftwk (beg L twd ctr).	
13-16	Repeat meas 5-8 with opp ftwk and direction (beg L, moving CW).	
	II. <u>FIGURE II.</u>	
1	Raise joined hands slightly. Facing ctr, step R to R while moving joined hands slightly up and to R (ct 1); touch L next to R (ct 2).	
2	Repeat meas 1 with opp ftwk and direction.	
3	Moving CCW and facing slightly diagonally R, beg R, 2 steps fwd (cts 1, 2).	
4	Facing ctr, step R to R (ct 1); touch L next to R (ct 2).	
5	Facing moving CW, step L fwd (ct 1); touch R next to L (ct 2).	
6	Continuing CW, beg R, three steps fwd (cts 1, 2, &). (Rhythm: SQQ)	
7	Facing ctr, step L to L (ct 1); step R behind L with bent knees (ct 2).	
8	Facing ctr, step L to L (ct 1); touch R next to L (ct 2).	
9-16	Repeat meas 1-8.	

Hora Suceveană — continued

III. FIGURE III.

- 1 Sway R to R, moving joined hands to R (ct 1); sway L to L, moving hands to L to original pos (ct 2).
- 2 Moving CW, facing slightly diag L, step R in front of L (ct 1); step L to L (ct 2); step R in front of L (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Moving CCW, facing slightly diag R, two steps R, L (cts 1, 2).
- 6 Continuing CCW, beg R, three steps (cts 1, 2, &). Note rhythm: SQQ.
- 7 Repeat meas 6 with opp ftwk.
- 8 Continuing CCW, beg R, two steps (cts 1, 2).
- 9-16 Repeat meas 1-8.

Sequence: Repeat the steps set forth above three times. On last step of the dance, face ctr and step on L next to R with a small stamp.

Presented by Cristian Florescu and Sonia Dion

Joc din Arad (Arad, Romania)



Pronunciation: ZHOHK DEEN ah-RAHD  Translation: Dance from Arad

Music: 4/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 10, Track 1*

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

Steps & Styling: Rhythm: S-Q-S-Q-S

Meas 4/4 meter

Pattern

INTRODUCTION. Slow violin solo plus two chords. Clap 4 times to indicate the tempo.

I. FIGURE I.

- 1 Step R to R (ct 1); step L next to R (ct 2); small step R to R (cts &-3); step on L behind R (ct &); step R in place (ct 4).
- 2 Repeat meas with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

II. FIGURE II.

- 1 Step R to R, turning body to face slightly diag R (ct 1); lift R heel while lifting L in front (ct 2); step L in front of R (cts &, 3); lift L heel while facing ctr and lifting R in front (ct &); step R to R (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Moving and facing CCW, step R fwd (ct 1); lift R heel while lifting L in front (ct 2); step L fwd (cts &, 3); lift L heel while lifting R in front (ct &); step R fwd (ct 4).
- 4 Repeat meas 3 with opp ftwk.

III. FIGURE III.

- 1 Facing ctr, small step R fwd (ct 1); lift R heel while lifting L in front (ct 2); step L in front of R while turning to face slightly diag R (cts &, 3); step R bkwd while adjusting to face ctr (ct &); step L bkwd and slightly diag L while turning body slightly L (ct 4).
- 2-4 Repeat meas 1 three times.

Sequence: Fig I, Fig II, Fig III, stand and clap four times to change to faster tempo; (Fig I, Fig II, Fig III) four times.

Presented by Cristian Florescu and Sonia Dion

Vruta Mea

(Aromanian dance from Dobogea, Romania)



Pronunciation: VROO-tah MEH



Translation: My darling

Music: 4/4 meter *Sonia Dion & Cristian Florescu Romanian Realm, Vol. 10, Band 12*

Formation: Open mixed circle of dancers, facing ctr with hands free.

Steps & Styling: Light and bouncy.

Meas 4/4 meter

Pattern

1-16 INTRODUCTION. No action or clap or improvise steps during these measures. Start with the singing.

I. FIGURE I. WALKING AND CLAPPING

In this figure, clap hands on cts 1 and 3.

- 1 Facing slightly diagonally R and walking CCW, step R fwd (cts 1-2); step L fwd (cts 3-4).
- 2 Step R fwd and face ctr (cts 1-2); touch L next to R (cts 3-4).
- 3 Step L to L (cts 1-2); touch R next to L (cts 3-4).
- 4-6 Repeat meas 1-3.
- 7-8 Facing and moving CCW, beg R, four walking steps fwd,

II. FIGURE II.

Face CCW, and join hands in large, open W-pos.

- 1 Moving CCW, beg R, three steps fwd (cts 1, 2, 3); lift R heel, raising L near R calf. (ct 4).
- 2 Repeat meas with opp ftwk.
- 3 Facing ctr, step R to R (ct 1); step L in front of R (ct 2); step back onto in place (ct 3); lift R heel while raising L in front (ct 4).
- 4 Step L to L (ct 1); hold (ct 2); touch R next to L (ct 3); lift L heel and raise R in front (ct 4).
- 5-8 Repeat meas 1-4.

III. FIGURE III. INSTRUMENTAL

- 1 Facing ctr, step R in front of L (ct 1); step back onto L in place (ct 2); step R next to L (ct 3); step L in place (ct 4).
- 2 Step R in front of L (ct 1); step back onto L in place (ct 2); lift L heel and raise R to R while turning body slight to R diag (ct 3); step R fwd (ct 4).
- 3 Lift R heel while raising L in front (ct 1); facing ctr, step L to L (ct 2); step R in front of L (ct 3); step back on L place (ct 4).

Vruta Mea — continued

- 4 Lift L heel while raising R in front (ct 1); facing CCW, step R fwd (ct 2); lift R heel and raising L next to R calf (ct 3); step L fwd (ct 4).
- 5 Lift L heel while raising R (ct 1); step R fwd (ct 2); lift R heel and raise L (ct 3); facing ctr, step L to L (ct 4).
- 6-10 Repeat meas 1-5.
FIGURE III-B.
- 1-7 Repeat Figure III, meas 1-7.
- 8 Lift R heel while raising L next to R calf (ct 1); beg L, three step fwd (cts 2, 3, 4).

Sequence:

- Fig I, Fig II, Fig III (10 measures)
 Fig I, Fig II, Fig III-B (8 measures)
 Fig I, Fig II, Fig III (10 measures)
 Fig I, Fig II, Fig III-B (8 measures)
 Fig I, Fig II, Fig III (music fades out)

Presented by Cristian Florescu and Sonia Dion

AHMET LÜLECI

Turkey



Arabım Fellahi

(Turkey)

This dance is from Southern Anatolia.

Pronunciation: AH-rah-buhm feh-LAH-hee



Translation: My Arabic farmer

Music: 4/4 meter

Formation: Semi-circle facing CCW, hands joined in V-pos. R hand over L.

Steps & Styling:

Meas 4/4 meter

Pattern

6 meas INTRODUCTION. No action; wait once through the melody.

I. FIGURE I.

- 1 Facing and moving CCW, beg R, three small steps fwd slightly diag R QQS (cts 1, &, 2); repeat cts 1, &, 2 with opp ftwk, slightly diag L, continuing CCW (cts 3, &, 4).
- 2 Continuing CCW, Step R fwd slightly R diag (ct 1); step L fwd slightly L diag (ct 2); step R slightly R diag, while turning to face ctr (ct 3); touch L heel slightly fwd (ct 4).
- 3 Step L, turning back to face out, bending elbows so L hand is in the small of the back and connects to R hand of person behind (ct 1); touch R heel slightly fwd (ct 2); facing out, beg R, three quick steps fwd QQS (cts 3, &, 4).
- 4 Stamp L twice next to R (cts 1, 2); step L bkwd in place (ct 3); step R fwd, pivoting L on both ft to face ctr (ct 4).
- 5 Facing ctr, beg L, three quick steps fwd QQS (cts 1, &, 2); stamp R twice next to L (cts 3, 4).
- 6 Step R to R, bending knees (ct 1); straighten knees, lean R and touch L heel to L (ct 2); step L to L, bending knees (ct 3); straighten knees, lean R, and touch R heel to R (cts 4). Optional: Shoulder shimmy.

II. FIGURE II.

- 1 Facing ctr, lift on L (ct 1); step fwd on R toe (ct &); step on R (ct 2); step L fwd (ct &); Repeat (cts 3, &, 4, &).
- 2 Step fwd R diag R (ct 1); touch L toes behind R (ct &); bring L around in front (ct 2); heavy step L fwd (ct &); heavy step R fwd (ct 3); step back L (ct 4).
- 3 Facing ctr, repeat meas 1 moving bkwd.
- 4 Repeat Fig I, meas 6.

Sequence: Leader calls the change of steps.

Presented by Ahmet Lüleci

Canım Lerik

(Turkey)

An Azerbaijani style of dance for women from northeastern Turkey. The dance was choreographed by Ahmet Lüleci based on the traditional movements from the region.

Pronunciation: DJAH-noom LEH-rihk



Translation:

Music: 4/4 meter

Formation: Mixed circle of dancers facing CCW. L arm is bent at the elbow, palm facing up and hand placed on your L shldr (person behind is holding L hand), and R arm is straight and holding the L hand of the person in front at the shldr.

Steps & Styling:

Meas 4/4 meter

Pattern

8+ INTRODUCTION. Improvisation plus eight measures of the melody.

I. FIGURE I.

- 1 Beg R, four steps fwd (cts 1, 2, 3, 4).
- 2 Beg R, two triple steps (cts 1, &, 2, 3, &, 4). QQS, QQS
- 3 Facing ctr, joined hands move to high W-pos. Repeat meas 1 moving twd ctr.
- 4 Beg R, two triple steps on the balls of the ft (cts 1, &, 2, 3, &, 4). QQS, QQS. Use these steps to turn $\frac{1}{2}$ /in place to face out. Do not release handhold; bring arms down in front so they are crossed, R arm on top.
- 5 Step R to R on ball of ft and knees straight (ct 1); step L in front of R (ct 2); repeat cts 1-2 (cts 3-4).
- 6 Repeat meas 5.
- 7 Repeat meas 5, cts 1, 2 (cts1, 2); beg R, two steps in place while turning R $\frac{1}{2}$ and arms come up high, release handhold, and remain in high W-pos (cts 3, 4).
- 8 Beg R, four small steps, backing up slightly, while arms remain up and open and high, palms out (cts 1, 2, 3, 4).

II. FIGURE II.

- 1 Two hops on L in place, touching R toe in front twice, arms up moving L (cts 1, &); leap onto R in place, kicking L fwd (ct 2); repeat cts 1, 2 with opp ftwk and direction (cts 3, &, 4).
- 2 Repeat meas 1.
- 3 Bend R elbow and bring R hand under chin; L arm remains up and out to side. Beg R, four steps while making a small CW circle (cts 1, 2, 3, 4). End facing ctr with arms again up and out to sides, palms out.
- 4 Beg R, two quick steps moving slightly fwd (cts 1, &); beg R, three small steps backing up slightly and twisting the heel fwd on each step (cts 2, 3, 4).
- 6-8 Repeat meas 1-4 with opp ftwk and direction. On last ct, turn $\frac{1}{4}$ R to face CCW and bring joined hands to orig pos.



III. FIGURE III.

- 1 Beg R, two small triple steps (QQS,QQS), staying up on balls of ft, moving fwd and slightly side to side (cts 1, &, 2, 3, &, 4).
- 2 Repeat meas 1.

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


Presented by Ahmet Lüleci

Gel Bare

(Turkey)

This dance is from Eastern Anatolia.

Pronunciation: GEHL bah-REH

 Translation: Come close

Music: 4/4 meter

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

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u> No action. After drums, wait two times through the melody.	
	I. <u>FIGURE I.</u>	
1	Moving diag CCW, beg R, two triple steps moving fwd (cts 1, &, 2, 3, & 4). The first step of each triple step is with the heel.	
2	Facing ctr, touch R heel fwd (ct 1); step R in front of L, lifting L in back, and bring arms sharply down and back (ct 2); kick L fwd, swinging joined hands fwd (ct 3); step L bkwd, swinging joined hands bkwd (ct 4).	
3	Step L bkwd while swinging arms fwd (ct 1); kick R fwd while swinging arms bkwd (ct 2); repeat cts 1 and 2 (cts 3, 4).	
4	Repeat meas 3, cts 1 and 2 (cts 1, 2); bring joined hands up to W-pos, face CCW and touch R heel sharply fwd (ct 3); lift R heel (ct 4).	
	II. <u>FIGURE II.</u>	
1	Facing ctr, moving CCW, and bringing arms down to V-pos, step R to R (ct 1); step L in front of R (ct 2); repeat cts 1, 2 (cts 3, 4).	
2	Step R in place, bringing arms to W-pos (ct 1); lift L in place (ct 2); touch L heel sharply down and bouncing arms (ct 3); step L in place bringing arms down to V-pos (ct 4).	
	III. <u>FIGURE III.</u>	
1	Facing ctr and moving CCW, arms up in W-pos, hop on L (ct 1); step R to R (ct 2); step L across R (ct 3); step R in place (ct 4).	
2	Facing ctr, hop on R while lifting L leg (ct 1); touch L heel in front (ct 2); facing ctr, moving CW, move arms sharply down to V-pos and step L to L (ct 3); step R slightly fwd of L (ct 4).	
3	Step L to L (ct 1); step R slightly fwd of L (ct 2); step L to L (ct 3); hop on L while bringing arms sharply up to W-pos and kicking R fwd (ct 4).	

Sequence: The leader calls the change of steps.

Presented by Ahmet Lüleci

Halime

(Eastern Anatolia, Turkey)

This dance is from Eastern Anatolia.

Pronunciation: hah-lih-MEH



Translation: A woman's name

Music: 7/8 meter

1-2-3, 1-2, 1-2. S QQ (1, 2, 3)

Formation: Open circle of dancers facing ctr, little fingers joined in W-pos.

Steps & Styling: Slow, small steps. Contemplative.

Meas 7/8 meter

Pattern

INTRODUCTION. After the opening improvisational music, one time through the melody.

- 1 Walking CCW, step R to R (ct 1); step L in front of R (ct 2); step R to R (ct 3).
- 2 Step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct 3).
- 3 Step R to R (ct 1); touch L fwd (ct 2); L lift/small kick fwd (ct 3).
- 4 Repeat meas 3 with opp ftwk.
- 5 Step R in place kicking L fwd (ct 1); step L in place (ct 2); kick R fwd (ct 3).
- 6 Step R in place (ct 1); touch L fwd (ct 2); L lift/small kick fwd (ct 3).
- 7-8 Repeat meas 5-6 with opp ftwk.

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

Presented by Ahmet Lüleci

Kahveyi Kavururlar

(Turkey)

This dance is from Central Anatolia.

Pronunciation: kah-VEH-yee kah-voo-ROOR-lahr  Translation: They roast the coffee

Music: 9/8 meter (counted as 1, 2, 3, **4**)

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

<u>Meas</u>	<u>9/8 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION.</u> Wait through improvisation, listen for one long note.
		I. <u>FIGURE I.</u> There is a bounce on every step.
1		Wt on L, kick R straight fwd (ct 1); with R leg extended, circle R CW until it meets L leg (ct 2); kick R straight fwd (ct 3); a slight lift on L (ct 4); step fwd R (ct &). This kick-circle-kick is one fluid movement.
2		Repeat meas 1 with opp ftwk.
3-8		Repeat meas 1-2 three times. End facing ctr with hands joined in W-pos.
		II. <u>FIGURE II.</u>
1		Touch R toe in front (ct 1); step R in place (ct 2); step L in place (ct 3); touch R toe in front (ct 4); quick step R in place (ct &).
2		Repeat meas 1 with opp ftwk.
3-4		Repeat meas 1-2.
		<u>FIGURE III.</u>
1		Facing and moving twd ctr, beg R, three steps fwd (cts 1, 2, 3); small lift with L across, R (ct 4); step fwd L (ct &).
2		Beg R, two steps fwd (cts 1, 2); touch R slightly fwd (ct 3); hold (ct 4).
		<u>FIGURE IV.</u>
1-4		Repeat Fig II, but use the ftwk to back up away from ctr.
		<u>FIGURE V.</u>
1		Hands still in W-pos, large step R to R (ct 1); large step L to L (ct 2); large step R fwd and across in front of L (ct 3); lift L around and across in front of R (ct 4); step L fwd (ct &).
2		Beg R, three small (twizzle) steps bkwd (cts 1, 2, 3); lift L (ct 4); step L in place (ct &).
3-12		Repeat meas 1-2 five times. Bring joined hands down to V-pos to repeat from the beg.

Sequence: Fig I, (Fig II, III, IV) twice, Fig V six times.

Presented by Ahmet Lüleci

Le Buke

(Turkey)

This dance is from southeastern Turkey and is done by Kurdish people.

Pronunciation: leh boo-KEH



Translation:

Music: 4/4 meter

Formation: Open circle of dancers facing ctr, hands joined at waist ht.

Meas 4/4 meter

Pattern

INTRODUCTION. No action. Start after any 4 patterned measures.

I. FIGURE I. TRAVELING CCW.

- 1 Hop on L, kicking R fwd diag R slightly R, moving arms fwd from the waist (ct 1); step R to R (ct 2); step L slightly bkwd, bringing arms to orig pos (ct 3); step R next to L (ct 4).
- 2 Hop on R, kicking L fwd diag L, and moving arms fwd from the waist (ct 1); step L in front of R while bringing arms to orig pos (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 3 Hop on L (ct 1); step R to R (ct 2); step L in front of R with a deep knee bend (ct 3); hold (ct 4); move arms to the R at shoulder level on cts 1-2 and move arms to the L on cts 3-4.
- 4 Repeat meas 3 cts 1-4; move arms to the R at shoulder level on cts 1-2 and move arms to original position on cts 3-4.

II. FIGURE II. IN AND OUT.

- 1 Moving to ctr, beg R, three steps fwd, moving arms in a circular motion starting up and fwd (cts 1, 2, 3); hold (ct 4). "choo-choo arms"
- 2 Repeat meas 1 with opp ftwk, bringing arms down sharply on ct 4. Note: Meas 1 and 2 can be done with arms down in V pos.
- 3 Moving bkwd away from ctr, hop on L (ct 1), step R bkwd (ct 2), step L bkwd (ct 3); hold (ct 4). Joined hands swing fwd on ct 1-2 and bkwd on ct 3-4.
- 4 Repeat meas 3.
- 5 Jump on both ft with ft apart and with a DOWN bounce, bending knees (ct 1); hold (ct, 2); two UP bounces in place (cts 3-4).
- 6 Repeat meas 5, but step L on ct 4 and lift R on ct &.
- 7 Facing R, step R heel to R (ct 1); step L in place (ct 2); step R in place (ct 3); hold and face L (ct 4).
- 8 Repeat meas 7 with opp ftwk and direction.

Sequence: Leader calls the changes in the figures.


Presented by Ahmet Lüleci

Manastir

(Turkey)

This dance is from Northwest of Anatolia-Thrace.

Pronunciation: mah-nahs-TUHR

 Translation: Monastery

Music: 4/4 meter

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

Steps & Styling: Slow, calm, meditative, with small steps.

Skip-step: Two quick steps on the toe of the first foot, and the sole of the second (also called ker-plunck).

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas		<u>INTRODUCTION</u> . One time through the instrumental melody.
		I. <u>FIGURE I</u> . TRAVELING CCW.
1		Facing and moving CCW, step R fwd (ct 1); Skip-step L-R (cts &, 2); two slow steps fwd (cts 3, 4).
2		Repeat meas 2 with opp ftwk, continuing fwd CCW.
3		Turning to face ctr and bringing arms up in W-pos, step R to R (ct 1); step L behind R (ct 2); quick step R in place (ct &); repeat cts 1, 2 & with opp ftwk and direction (cts 3, 4, &). Optional: small lift of free ft on the “&” before ct 1.
4		Facing ctr, step R to R (ct 1); lift L fwd (ct 2); step L to L (ct 3); lift R fwd (ct 4). Bring joined hands down to V-pos to repeat Fig I, or to continue to Fig II.
		II. <u>FIGURE II</u> . IN AND OUT.
1		Skip-step fwd twd ctr R, L (cts &, 1); beg R, three steps fwd (cts 2, 3, 4).
2		Repeat meas 1 with opp ftwk, continuing twd ctr.
3-4		Repeat Fig 1, meas 3-4.
5-6		Repeat meas 1-2, but all steps are bkwd, moving away from ctr.
7-8		Repeat meas 3-4.

Sequence: Leader indicates the sequence by either pointing to R (CCW) or pointing twd ctr. Dance can also be done with Fig I during the vocal part and Fig II during the instrumental.

Presented by Ahmet Lüleci

Şefo

(Turkey)

This dance is from Northwest Anatolia.

Pronunciation: sheh-FOH  Translation: Girl's name

Music: 7/8 meter (counted as 1, 2, 3) or SQQ

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

Steps & Styling: Skip Step: Two quick steps (QS), stepping on toe first, then stepping on full ft. Also called a kerplunk or bloop-bloop.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION</u> . Begin with the singing.	
	I. <u>FIGURE I</u> .	
1	Facing and moving CCW, Skip-Step starting R (cts 1, &); beg R, two steps fwd (cts 2, 3).	
2	Beg R, three steps fwd (cts <u>1</u> , 2, 3). SQQ	
3-4	Repeat meas 1-2 with opp ftwk, continuing CCW.	
5	Bringing arms up to W-pos and turning to face ctr, step R to R (ct <u>1</u>); step L behind R (ct 2); step on R in place (ct 3). SQQ	
6	Heavy step L next to R (ct <u>1</u>); hold (cts 2, 3).	
7	Step R to R (ct <u>1</u>); step L behind R (ct 2); step on R in place (ct 3). SQQ	
8	Step L in place while turning to face CCW (ct <u>1</u>); step R bkwd (ct 2); step L fwd (ct 3). SQQ. Lower hands to V-pos.	
9-32	Repeat meas 1-8 three times (4 total).	
	II. <u>FIGURE II</u> .	
1	Keeping hands in W-pos, facing and moving to ctr, lift R slightly across L (ct 1) quick step fwd R (ct &); lift L slightly across R (ct 2); step fwd L (ct 3);	
2	Skip-step R-L (ct 1); step R (ct 2), step L (ct 3).	
3-4	Repeat meas 1-2, continuing fwd twd ctr.	
5-8	Repeat meas 1-4, moving bkwd, with slight straight lifts.	
9-16	Repeat meas 1-8. Lower hands to V-pos after repeat to restart Fig I.	

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

Presented by Ahmet Lüleci

RICHARD POWERS

Lines dances of the United States



Charleston Madison

(United States)



A line dance choreographed by Richard Powers, based on Charleston dance movements seen in the United States in the 1920s. Richard presented this dance at Stockton Folk Dance Camp in 2011.

Music: 2/4 meter “Shake That Thing,” a 12-bar Charleston by Vince Giordano
Nighthawks Orchestra:
<https://www.youtube.com/watch?v=fSZZekCxPf4>

Formation: Individuals, beg all facing top of hall. 

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action.	
1	Lightly stamp R ft twice to R (cts 1, 2) with a downward push of the hands, palm down.	
2	Step R behind L (ct 1); step L to L (ct &); step R in front of L (ct 2). (QQS)	
3-4	Repeat meas 1-2 with opposite feet and direction.	
5	(Tap Charleston) Tap R toe fwd, swinging arms R (ct 1); step R back, swinging arms L (ct 2).	
6	Tap L toe bkwd, swinging arms R (ct 1); step L fwd, swinging arms L (ct 2).	
7-8	Repeat meas 5-6.	
9	(Knock That Door) Stamp R foot 3 times fwd, the third time taking wt and leaning fwd (a step). (QQS)	
10	Step L bkwd (ct 1); step R bkwd (ct 2); step L fwd (ct &). (SQQ)	
11-12	(Tailspin) Turn ¼ CCW and tap R to R, to 12:00 on the clock dial; replace wt on L in place. Repeat another ¼ CCW turn, to 9:00 on the clock dial; then 6:00, then 3:00. Possible styling: hold the arms out to the sides like airplane wings, tilting to the left.	


Sequence: Repeat as described above, 8 times, each time facing the wall to the left. At the very end (music gets big), finish by spinning CCW a second time.

Presented by Richard Powers

Jo 'n' Jo Tango

(United States)

A line dance was choreographed by Jo Thompson Szymanski and her mother, Rita Jo Thompson in 2008.

Music: 4/4 meter Choreographed for Hernando's Hideaway by Alfred Hause's Tango Orchestra, but can be done to any 16-bar tango music. 
<https://youtu.be/xdp1AqQmEQo>

Formation: Individuals facing top of hall, arms held at sides, at the small of the back, or allowed to gesture dramatically.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action.	
1	Beg L, walk fwd dramatically 2 slow steps (cts 1, 3).	
2	Step fwd L (ct 1); step R to R (ct 2); touch L next to R (ct 3); hold (ct 4). (QQ-S)	
3	Beg L, walk bkwd 2 slow steps (cts 1, 3).	
4	Step L to L (ct 1), step R in front of L (ct 2), point L toe to L (ct 3); hold (ct 4). (QQ-S)	
5	Facing diag R, leaving R in place, step L fwd diag in front of R (ct 1); take wt back on R in place (ct 2); step L fwd, flicking R heel to R (ct 3); sweep R ft, toe close to the ground, while pivoting ¼ L to face diag L (ct 4). (QQ-S) See NOTE below.	
6	Repeat meas 4 with opp ftwk.	
7	Step L in front of R (ct 1); step R to R (ct 2); step L behind R (ct 3); sweep free R in a CW circle, toe to the ground, to end behind L (ct 4).	
8	Step R behind L (ct 1); step L to L (ct 2); step R in front of L (ct 3); pivot on R 90° CW, while sweeping L ft around to face the wall that was to R (ct 4).	

Sequence: Repeat as described above, turning ¼ CW each time.

NOTE: Richard allows dancers to have their own individual style, as the original Argentine tango did, so he described 3 style options for the free foot in counts 3 and 4 of measure 5.

1. Step L fwd (ct 3), flicking R heel to R (ct &), Jo and Jo's original styling.
2. Step L fwd (ct 3), touch R to side (ct &).
3. Step L fwd (ct 3); sweep R ft, toe close to ground while pivoting ¼ L to face diag L (ct 4), as Richard taught it.

Presented by Richard Powers

Midnight Waltz

(United States)

A cross-step waltz line dance choreographed by Jo Thompson Szymanski in 1992.

Music: 3/4 meter Any medium-tempo waltz; Richard Powers likes Era Oscuro by Ana Alcaide: <https://youtu.be/ES8PNXI8EhY>

A good alternative is All The Pretty Little Horses, by the Russian bluegrass band Kukuza: <https://youtu.be/3mik1CdOKAI>

Formation: Individuals facing top of hall. Hands free at sides.



<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION</u> . No action. Length of introduction will depend on the recording used.
1		Step L in front of R (ct 1); step R to R (ct 2); step L bkwd twd L diag (ct 3).
2		Step R in front of L turning ¼ R (ct 1); step L bkwd turning ¼ R (ct 2); step R to R to end facing opp wall.
3		Repeat meas 1-2. End facing original wall.
5		Repeat meas 1.
6		Repeat meas 1 with opp ftwk and direction.
7		Repeat meas 1.
8		(Grapevine) Step R in front of L (ct 1); step L to L (ct 2); step R behind L (ct 3).
9		Step L to L (ct 1); slowly bring R to L without wt (cts 2-3). (Optional rise-fall.)
10		Repeat meas 9 with opp ftwk and direction.
11		Step fwd L, swing R low and fwd (cts 1-2); lower R (ct 3).
12		Step bkwd R turning ¼ CCW (ct 1); step L to L turning ¼ L CCW, now facing opp wall (ct 2); small step R fwd (ct 3).
13		Repeat meas 11.
14		Repeat meas 12, ending facing original wall.
15		Step L fwd (ct 1); small step R to R (ct 2); step L next to R while turning ¼ L (ct 3).
16		Step R bkwd (ct 1); step L next to R (ct 2); step R slightly behind L (ct 3). Now facing wall that's L of original wall.

Sequence: Repeat as described above, turning ¼ CCW each time.

Presented by Richard Powers

Tokyo Polka

(United States)

A line dance choreographed by Richard Powers. Richards presented this dance at Stockton Folk Dance Camp in 2011.

Music: 2/4 meter "Leva's Polka," 124 BPM

Formation: Individuals, beg all facing top of hall.

Steps & Styling: Polka step: Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); hold (ct 4).
Can be done with either foot in any direction.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action.	
1	L heel fwd diag L (ct 1); touch L toe next to R (ct 2).	
2	Beg L, Polka step diag L (cts 1, &, 2).	
3-4	Repeat meas 1-2 with opp ftwk and direction.	
5	Step L in front of R, facing slightly R, L arm crossing in front (ct 1); step R bkwd in place and again face fwd (ct 2).	
6-7	Two polka steps (cts 1, &, 2, 1, &, 2) to make a 360° L turn and traveling bkwd to end facing the orig wall.	
8	Without moving R, step L bkwd (ct 1); step R fwd in place (ct 2).	
9	Step L in front of R (ct 1); step R bkwd (ct 2).	
10	Beg L, Polka step to L (cts 1, &, 2).	
11-12	Repeat meas 9-10 with opp ftwk and direction.	
13	Beg L, Polka step traveling fwd, leading with L shldr (cts 1, &, 2).	
14	Repeat meas 13 with opp ftwk, but continue fwd.	
15	Without moving R, step L fwd and turn ¼ R (ct 1); take wt back on R in place and turn ¼ more (ct 2).	
16	Repeat meas 15, ct 1 (ct 1); take wt back on R, but do NOT turn ¼ (ct 2). End facing the wall that was orig to the L.	

Sequence: Repeat as described above.

Presented by Richard Powers

NOTES


TINEKE VAN GEEL

Armenian



Barsgeren Yeghanag – Պարսկերեն եղանակ (Armenia)

This dance is from the Kochari family of dances, a type of dance executed in lines where dancers are grouped close together. Another typical feature is the bouncing knees. Tineke van Geel based the dance on a village dance presented at the ethnographic festival in Yerevan 1985.

Pronunciation: bahrs-geh-RIHN YEH-gah-nahg  Translation: Persian Melody (the name of the tune)

Music: 2/4 meter

Formation: Mixed lines, ft in closed pos, facing ctr, hands joined in V-pos

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action. Listen to the drums.	
1	Bounce on L (ct 1); step R to R (ct &); step L beside R (ct 2). [Hop, step, step]	
2	Keeping L in place, step R to R, bending knees (ct 1); straighten knees (ct &); bend knees (ct 2); lift L sharply behind, straighten R knee (ct &).	
3	Touch L heel fwd (ct 1); hold (ct 2).	
4	Touch L heel to L, clap hands to L level with waist (ct 1); lift L ft sharply behind and rejoin hands (ct 2).	
5	Keeping R in place, step L fwd, bending knees, and bend torso slightly fwd (ct 1); straighten knees (ct &); bend knees (ct 2).	
6	Keeping L fwd in place, take wt on R, bending knees and straightening torso (ct 1); straighten knees (ct &); bend knees (ct 2); lift L bkwd sharply (ct &).	
7	Touch L heel fwd (ct 1); hold (ct 2).	
8	Repeat meas 4, ct 1 (ct 1); step L beside R (ct 2).	

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

Presented by Tineke van Geel

Sham Keletsi Dam Keletsi – Շամ քելեցի դամ քելեցի (Armenia)

This dance comes from Vaspourakan, a region east of Lake Van in Anatolia. The title is derived from the original lyrics of the song that was sung to the dance: “I walked to Sham, I walked to Dam.” Sham and Dam both refer to the city of Damascus. Damascus was synonymous with far away. The lyrics continue: “I walked to Damascus to find my lover, but I could not find her and cried.” Tineke learned this dance from Arthushat Karapetian.



Pronunciation: SHAHM KEH-leh-tsee DAHM KEH-leh-tsee



Translation: I walked to Sham, I walked to Dam, from the original lyrics of the song that was sung to the dance:

Music: 2/4 meter

Formation: Lines of dancers facing ctr, arms in W-pos, little fingers linked.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
6 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>FIGURE I.</u> SLOW PART.	
1	Step R to R, forearms moving R (ct 1); step L in front of R, forearms moving L (ct 2).	
2	Repeat meas 1.	
3	Repeat meas 1, ct 1 (ct 1); hop on R while lifting L to calf level, and arms come back to W-pos (ct 2) [stork].	
4	Stamp L fwd twd ctr, arms stretched fwd, elbows slightly bent, shldr shaking (ct 1); repeat ct 1 with opp ftwk (ct 2).	
5	Step L slightly to L, arms remaining fwd (ct 1); hop on L while lifting R fwd to L, knee bent 45° (ct 2).	
6	Repeat meas 5 with opp ftwk.	
7	Step L bkwd, turning R heel inward, forearms moving L (ct 1); step R bkwd, turning L heel inward, forearms moving R (ct 2).	
8-9	Repeat meas 5-6.	
10	Leap onto L diag L (L ft turned out) while R chugs fwd until crossed behind L, bending both knees, arms down (ct 1); chug bkwd on R, straightening knees and bouncing on both heels (ct 2); bounce on both heels (ct &).	
11	Repeat meas 10.	
12	Repeat meas 10, ct 1 (ct 1); hop on L, lifting R to calf level (ct 2). During this meas, arms come back to W-pos.	

II. FIGURE II. FAST PART.

- 1 Facing ctr, arms in W-pos, hop on L, forearms moving L (ct 1); step R to R forearms moving R (ct &); step L in front of R, forearms moving L (ct 2).
- 2 Repeat meas 1.
- 3 Hop on L, arms returning to W-pos (ct 1); step R to R (ct &); hop on R, lifting L to calf level (ct 2).
- 4 Repeat Fig I, meas 4, but the stamps are heavier.
- 5-6 Repeat Fig I, meas 5-6.
- 7 Skip L bkwd, turning R heel inward, forearms moving L (ct 1); skip R bkwd, turning L heel inward, forearms moving R (ct 2).
- 8-12 Repeat Fig I, meas 8-12.

Sequence: Fig I four times; Fig II twice; Fig I four times; Fig II twice.

Presented by Tineke van Geel

Shawali – շավալի

(Armenia)

There is no uniform explanation for the origins of this dance. One version mentions a village in Lori, where “Shawerdian” frequently occurred as a family name. The most popular dance from that village has, as a nickname, “Sha(h)wali.” Source: Traditional dance, Pedagogical Institute Yerevan.

Pronunciation: shah-vah-LEE



Music: 6/8 meter

Formation: Short lines of dancers facing ctr, arms in W-pos, with little fingers interlocked, R finger on top.

<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, moving arms R (cts 1-3); step L in front of R, moving arms L (cts 4-6).	
2	Step R bkwd (cts 1-2); step on ball of L beside R (ct 3); step R next to L (cts 4-6).	
3	Step L fwd (cts 1-2); step on ball of R ft beside L (ct 3); step L beside R (cts 4-6).	
4	Step R to R, while turning ¼ R, arms coming down and facing CCW (cts 1-3); step L in front of R (cts 4-6).	
5	Step R to L, maintain handhold but bring R hand behind back, facing CW (cts 1-2); step on ball of L ft beside R (ct 3); step R (ct 4-6). During meas 5, cts 1-3, the torso is slightly moving twd R, R shldr is slightly behind in an open pos.	
6	Repeat meas 5 with opp ftwk, the torso slightly moving L, shldr pos not changing.	
7-8	Repeat meas 5-6.	
	II. <u>FIGURE II</u> . Bring arms smoothly back to W-pos.	
1-4	Repeat Fig I, meas 1-4.	
5-8	Repeat Fig I, meas 5-8, without moving the torso. Arms make a circle of 225° CCW. At the first quarter of the circle, the R arm is stretched twd the R (L elbow bent at chest level), coming through a full stretched vertical position of both arms, ending with the L arm stretched L (R elbow bent at chest level) in horizontal position.	


Sequence: The two figures are alternated as directed by the first dancer of each line.

Presented by Tineke van Geel

Trabzoni Bar – Տրապիզոնի բար (Armenia)

This dance comes from Trabzond, a region in former West Armenia, present Turkey. The dance is created by Tineke van Geel, based on elements of Armenian dances from the region around Trabzond (Research Armenia 1985-1997).



Pronunciation: trahb-ZOH-nee BAHR  Translation: Dance from Trabzond
 Music: 2/4 meter
 Formation: Mixed lines of dancers facing ctr, arms down in V-pos. The leader (traditionally a man) has the option of extending the straight arm lifted high, palm up.
 Steps & Styling: All movements are sharp.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> No action. Begin dance with full orchestra.	
1	Step L sharply and closely in front of R (almost to the outside of R), forearms swinging up sharply to W-pos, but remain close to body (ct 1); step R to R, swinging arms sharply down and slightly bkwd (ct 2).	
2	Repeat meas 1. Arms in meas 1-2: UP, down, UP, down.	
3	Facing CCW with L shldr twd ctr, step L to L with knees bent, bringing L hand to own back (ct 1); stretch knees L (ct &); bounce on L heel (ct 2); bounce on L heel (ct &).	
4	Beg R, two-step (R-L-R) fwd moving CCW (cts 1, &, 2).	
5	Repeat meas 4 with opp ftwk, continuing CCW.	
6	Step R fwd (ct 1); step L fwd (ct 2).	
7	Step R fwd (ct 1); step L next to R (ct &); tum to face ctr while stepping R in place, bringing arms down to V-pos (ct 2).	
8	Kerdzi Step: hop on R, while lifting L knee sharply (ct &); touch L heel to floor (ct 1); step L in place (ct &); step R in place (ct 2). During this meas, arms come up to W-pos (ct & before 1); extend upward with straight arms (ct 1) and swing down to V-pos (cts &, 2). Syncopated yells can be done at any time. Tineke usually yells “Hey” on the “&” cts of meas 1 and on the “&” ct and ct 2 in meas 2. The yelling traditionally only by M. The call ““ver-cheen” indicates it’s the last time through the sequence.	

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

Presented by Tineke van Geel