



75th

STOCKTON

FOLK DANCE CAMP 2022

Syllabus

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Introduction

2022 marks the 75th Stockton Folk Dance Camp celebrating traditional dances and music from around the globe. From its inception in 1948, has been characterized as “the largest and most comprehensive camp in the country.” We have just been through two years of the camp being held online due to the Covid pandemic. This year, we returned to the University of the Pacific in person. To protect the safety of participants, teachers, musicians, and staff, the camp board instituted a set of comprehensive and thorough Covid protection protocols. The result was a successful and safe two weeks of learning and enjoyment of the world ethnic dances and music we all love.

As the new editor of the Stockton Folk Dance Camp Syllabus, I have many people to thank without whom this would have been an impossible task. The team that accomplished the Syllabus this year is credited on the following page. Thank you all!

You will see a few changes in this year’s Syllabus. All of the traditional dance descriptions, teacher biographies, and other elements familiar in past syllabi appear in the following pages, including, when available, music and lyrics that accompany a dance description. You’ll also find here and there, cover art from previous syllabi over the 75 years of Camp. I hope you find this document interesting and helpful to your experience at camp this year.

Cricket Raybern

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 dance (CW)
diag	Diagonal	sdwd	sideward
Fig	Figure	shldr(s)	shoulder(s)
Ft	foot, feet	T-pos	hands on shldr
ftwk	Footwork	twd	Toward
fwd	Forward	V-pos	hands joined, held down
L	Left	W	woman, women
LOD	line of dance (CCW)	W-pos	hands joined, elbows bent
M	man, men	Wt	Weight

Please Note: Pronunciations for each dance are also hyperlinks.
Click them to hear the pronunciation.

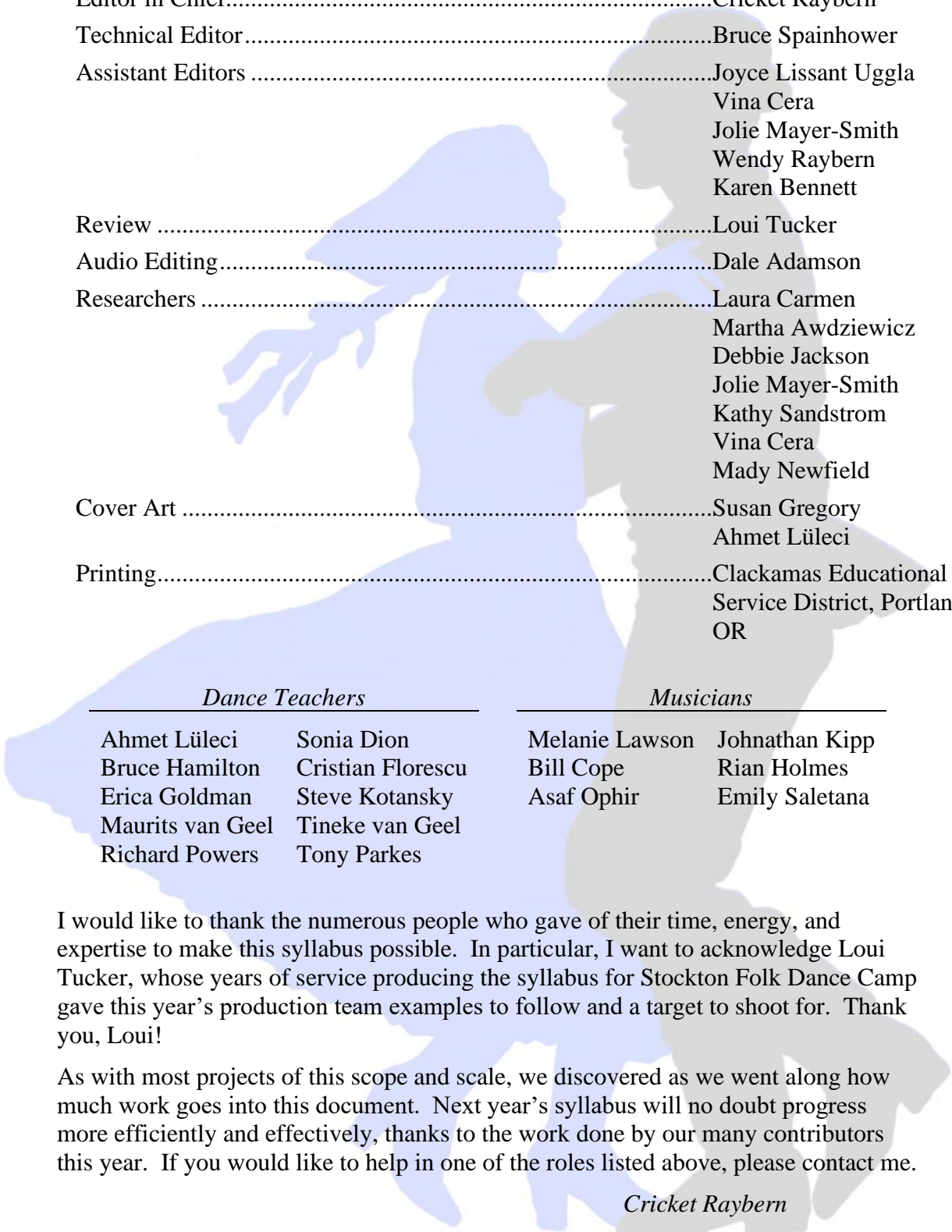
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Editor in Chief.....	Cricket Raybern
Technical Editor.....	Bruce Spainhower
Assistant Editors	Joyce Lissant Ugkla Vina Cera Jolie Mayer-Smith Wendy Raybern Karen Bennett
Review	Loui Tucker
Audio Editing.....	Dale Adamson
Researchers	Laura Carmen Martha Awdziejewicz Debbie Jackson Jolie Mayer-Smith Kathy Sandstrom Vina Cera Mady Newfield
Cover Art	Susan Gregory Ahmet Lüleci
Printing.....	Clackamas Educational Service District, Portland, OR

Dance Teachers

Ahmet Lüleci	Sonia Dion
Bruce Hamilton	Cristian Florescu
Erica Goldman	Steve Kotansky
Maurits van Geel	Tineke van Geel
Richard Powers	Tony Parkes

Musicians

Melanie Lawson	Johnathan Kipp
Bill Cope	Rian Holmes
Asaf Ophir	Emily Saletana

I would like to thank the numerous people who gave of their time, energy, and expertise to make this syllabus possible. In particular, I want to acknowledge Loui Tucker, whose years of service producing the syllabus for Stockton Folk Dance Camp gave this year’s production team examples to follow and a target to shoot for. Thank you, Loui!

As with most projects of this scope and scale, we discovered as we went along how much work goes into this document. Next year’s syllabus will no doubt progress more efficiently and effectively, thanks to the work done by our many contributors this year. If you would like to help in one of the roles listed above, please contact me.

Cricket Raybern

In Memoriam

Bruce Mitchell – 1936-2021

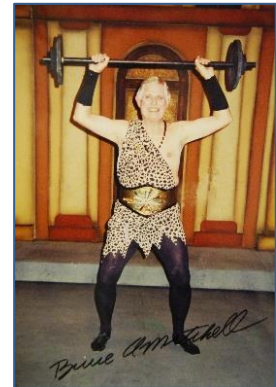


Bruce was well known for his love of folk dancing. He began dancing at the age of 16, and dance took him throughout the USA as well as to several other countries. For 50 years he directed a recreational folk dance and performing group, Camtia. They performed at Sacramento Camellia Festivals and Oktoberfest celebrations throughout California. He served as Director of the Stockton Folk Dance Camp at the University of the Pacific for 25 years.

Dance brought joy and fulfillment to Bruce's life, but he was also an avid fisherman, painter, and fan of the Giants, 49ers, and Sacramento Kings.

He enjoyed collecting stamps and he loved making sausage soup for the family at Christmas.

In addition to his love of folk dance, Bruce invested countless hours in less visible stewardship of folk dance collections and history. There was also an extremely goofy side of Bruce that not everyone has been blessed to witness. It was a wonderful and life-affirming escape from difficult realities that any one of us might be experiencing. May we always celebrate and remember him.



Atanas Kolarovski – 1926-2022



Atanas was a master performer and teacher of Macedonian folk dance. He was born in the village of Drachevo, what is now the Republic of North Macedonia. He grew up in a typical pre-industrial Balkan village and home. Atanas explained that: “the villagers only occasionally went to town, and that was usually only to trade for oil and salt that they couldn’t produce at home themselves.”

The Kolarovi family was exceptional for its many talented musicians in a village known for its music. Atanas described how their large extended family frequently gathered to play music, sing songs and dance for their own entertainment. He was

dancing, singing, and playing the kaval and the accordion along with the other family members from a very early age. Although their village was Macedonian, their region was ethnically mixed with nearby communities of Albanians and Roma, who had an influence on the cultural life of the region, including the musical traditions.

Atanas has bestowed the gift of Macedonian folk songs, music and dance on thousands of people all over the world as a teacher and as an artist/performer. He often repeated the Macedonian saying, “Кож игра и пее, зло не мисли. (Koj igra i pee, zlo ne misli.) – He who sings and dances doesn’t think bad thoughts.”



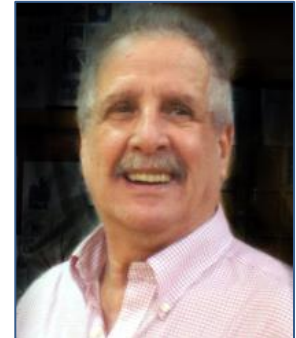


Moshe Eskayo – 1931-2022

Moshe was born in 1931 in Jerusalem. He was called Moise until, as a young boy, he swallowed a piece of glass. When his life was saved they gave him the additional name of Nissem (miracles): Moshe Nissim Eskayo.

He joined the Scout movement and every Saturday they had dance night. One dance night a girl wanted to do Krakowiak with him. He had previously only danced the Hora but he danced with her. He said, “That entire evening, I felt wonderful! It was then that I decided to seriously study dance.”

His mother danced to the sounds of Arabic music and his father would play the drum. He said, “Everything I absorbed in my childhood for the music, from home, brought me to love the debka dances.” Regarding the creative process, he said, “To me, first of all, there is the music, but I had a number of dances which I created without having music at all. It was only after I had choreographed the entire dance that a composer wrote the music for me.” He taught at Stockton Folk Dance Camp in 1971 and ’72.



Al Lisin – 1932-2022



Al was born in 1932 in the Russian community of Harbin, China, and his family immigrated to San Francisco in 1936. He had a kind demeanor and many joys in life - his wife Pat, their folk dancing endeavors, his running and hiking activities, his education and engineering career, and his love of people and the outdoors.

One friend commented, “He was the real deal...always one to ‘do the right thing’ and think beyond himself when it came to people and the planet.”

Arden Pierce – 1928-2021

Arden Pierce (then Cordray) discovered folk dancing in the early 1960s. She started in Ruth Brown’s Israeli class in Palo Alto, California, and continued with Balkan, Scottish, and international dancing. She made an effort to include her five children (Alix, Ginny, Gail, Jacqui, and Edmund), all of whom learned to dance!



Over a period of about 20 years, their land, Planina, in the Santa Cruz mountains was the site of three or four folk dance campouts each year. Arden and her husband Hiram began attending Stockton Folk Dance Camp, and continued to do so until near the end of their lives. She also made sure folk dancing was a prominent family activity. Three generations (five of the people in the photo) attended SFDC in 2005.

Bill Lidicker - 2022

Bill was born in Evanston, Illinois. Bill was a Professor of Integrative Biology, and before that Prof. of Zoology, at UC Berkeley, and concomitantly Curator of Mammals in the Museum of Vertebrate Zoology. He retired in 1994 but said he continued almost as if he hadn't.

He and his wife, Louise, were most well-known to Berkeley Folk Dance members as consummate teachers, Bill for 28 years and Louise for 23. Bill had many other interests, including birding, hiking, and traveling. He visited an astonishing 67 countries besides the U.S.

“Since becoming a California resident in 1957, I have also lived for periods of six to thirteen months in Australia, England, Norway, and South Carolina.”



Gerda Benzeev – 1945 – 2021

Gerda was devoted to her family and friends, liked to tell jokes, liked to dress up. She was an avid folk dancer, dancing with Westwood Folk Dancers for years, and attending folk camps and festivals. She also enjoyed teaching folk dances and was involved with the Folk Dance Federation of California, South. She went on trips all over the world and spoke many languages. One friend commented, “I will miss her wit, enthusiasm and can-do attitude.” Another commented, “She was a good person and a good friend.”



Kathy Kerr – 1947-2021

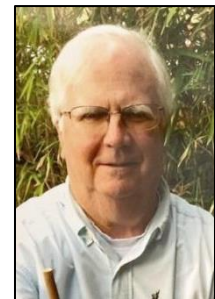


As a University student, Kathy studied Russian and Slavic Languages and later Dance and Related Arts. Her knowledge of Slavic languages enabled her to enjoy field work in several countries. This fieldwork was presented extensively through her choreographies of University Folk Ensembles as well as for opera and musical theater.

One of her major concerns was to present a choreography in as authentic a form as possible. A dance which might take 20-30 minutes in ethnic context may be shortened, but the authentic steps and patterns were never replaced with “something flashy” which would be culturally out of context.

Larry Lynch 1941-2021

Larry was born in San Francisco, attending St. Monica's before moving to the East Bay. He graduated from Bishop O'Dowd and then the University of Notre Dame. He served in the Peace Corps in Brazil before returning to the city to focus on his love of Irish music and dance. To honor his memory please consider making a difference in the life of a person in need.



Ray Bacon –1929-2021

He met the love of his life, Eleanor, and was married for 54 years. His passion for life and learning filled his 92 years with electrical engineering, civil service, veteran of the Navy, philosophy, folk dance, world travel, and generosity to those he met along the way. He leaves a legacy of kindness, compassion.

75th Year Special Guests

Ahmet Lüleci – Dances of Turkey

A native of Turkey, Ahmet is an accomplished choreographer, dance teacher and performer as well as a researcher of Anatolian culture. He is currently the artistic director of the Boston based Collage Dance Ensemble, which allows him to further his goal of making folk dance and music accessible to a wider audience.

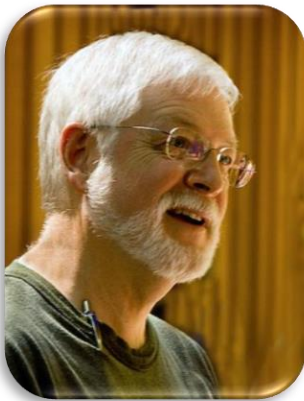
Since arriving in North America in 1985, he has taught at many workshops and camps throughout the United States and around the world. He has also taught in several excellent ensembles worldwide and won many awards for his choreography.



Bruce Hamilton – English Country Dance

Bruce Hamilton is a well-respected teacher of English and Scottish dancing with 50 years' experience across five countries. He has launched classes, trained teachers, programmed camps, coached performing groups, and adjudicated festivals.

A retired research scientist, Bruce is always looking for new ways to understand and present ideas. He tries to weave many threads besides technique and choreography into his lessons. Music, sociability and physiology are his current favorites. People often say they come away with things to think about and ways to grow. His weekend teacher's class also draws high praise.

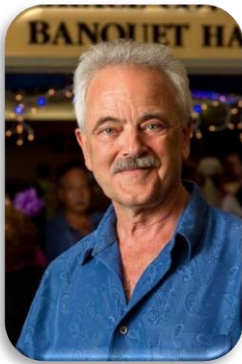


Erica Goldman – Dances of Israel

Erica Goldman has been an engineering linguist, a high school English teacher, an Israel exchange program coordinator, a nonprofit Chief Program Officer, and alongside it all: an Israeli dance teacher.

Erica is an Educator for the Cornerstone Fellowship, a program of the Foundation for Jewish Camp, and in May 2015 she launched Ma'agal, an initiative to improve Israeli dance education at schools and camps across the U.S. Having inherited her love of dance from her father, she can't wait to pass on the passion to her toddler, Emerson. Erica made her Stockton debut in 2011 and it absolutely changed her life.





Maurits van Geel – Roma and other Dances

Maurits lives in the Netherlands and holds a degree in Arts and Crafts and Art History. He graduated as a folk dance teacher in 1977 and received his degree at Dance Academy level from the Ministry of Culture in 1986.

He was employed by Het Internationaal Danstheater, a professional dance company in Amsterdam, first as choreographer and later as artistic director for 23 years (1988-2011). Part of this job involved several months of dance research each year in order to prepare for these programs. His archive consists of almost 900 DVDs, with research material from all over the world, most of it recorded by himself. He has also choreographed folk dances, among them Syrtós Kitrínou.

Richard Powers – Vintage Partner Dances from 1948 SFDC

Richard 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. Richard was recently invited by Buckingham Palace to see the waltz quadrille that he was asked to choreograph for the 200th anniversary of Queen Victoria’s birth. Her Majesty Queen Elizabeth commented that she loved it.



Sonia Dion & Cristian Florescu – Dances of Romania

Sonia and Cristian are known for their vibrant energy, excellent teaching style, warmth, and exciting choice of dances and music. In recent years, Cristian and Sonia have developed a specific interest in working with recreational folk dance groups around the world.

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.

Sonia Dion was born in Quebec and has been a professional dancer for over 20 years. She 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. For more information about Sonia & Cristian:



Steve Kotansky – Balkan Dances

Steve was raised in the San Francisco Bay area, where he started international folk dancing as a high school student. In 1970 he made his first research trip to Hungary and former Yugoslavia. He returned to study dance and Slavic Languages at UCLA.

In 1972, Steve he traveled to former Yugoslavia with Robert Leibman recording and filming village dance throughout the country. He remained in Europe, where he worked with ethnic communities, taught regular classes, and organized workshops. He returned to the USA in 1980 to teach at SFDC as well as most major North America dance camps and weekend workshops.



Tineke van Geel – Dances of Armenia & International Dances

Tineke received her degree as folk dance instructor in 1977. Since 1985 she has regularly visited Armenia to study folklore, work with several amateur groups in Armenia, and do research on costumes. On several occasions Tineke visited the United States to observe the dances performed by the Armenian communities there.

Although Tineke is known as an Armenian dance specialist, she is sometimes asked to teach international folk dances because she has mastered a variety of styles and learned from many master teachers. This year Tineke will be presenting a package of dances from various countries, mainly non-partner dances.



Tony Parkes – American Squares and Contras

Tony has been calling square and contra dances for more than 50 years. Starting in the 1960s, he learned from many of the leading callers and teachers of the day. His calling has taken him to 35 states and several countries.

Tony specializes in the contra dances and quadrille-type squares of New England and the “transitional” squares of the 1950s, when traditional Western square dancing was developing into the modern variety. Using traditional basic movements, he has composed over 90 square and contra dance routines, some of which have become modern classics.



Musicians

Melanie Lawson – Ukulele Instruction



Melanie Lawson Kareem is the Founder and Creative Director of Get Started Playing Ukulele, an international network of good-hearted folk who embrace the joy of ukulele in daily, live, virtual lessons. Melanie’s proprietary teaching materials and methods simplify and expedite the learning process. Students with no previous musical experience are strumming and singing right away!

Many folk dancers find it a natural extension of their musicality to pick up a ukulele. That was the case for Melanie, who grew up in a folk dancing family.

Melanie’s Zoom classes went virtual, and she has provided ukulele instruction and camaraderie to pandemic-weary people for 450 days straight. Her community of fun-loving ukulele students now stretches from coast to coast and crosses international borders.

The Band – Orkestar Unbound

Bill Cope – Band Leader, Sing-Alongs

Bill Cope is a multi-instrumentalist who does not focus on just one instrument but performs on over 60, in many diverse concert settings. He began playing Balkan music in the mid-1970s after falling in love with the music while part of a dance group based in San Jose, California. He began his teaching career giving lessons on tambura at the Mendocino Balkan Music & Dance workshops in 1982, and to date he has taught at many workshops around the country.

This year Bill has put together our house band and they will be playing for us every evening during Once-Over-Lightly and more.



Asaf Ophir – Band Member



Asaf Ophir began his career as a woodwind player in musical theater, performing on some of the most distinguished stages in Israel. Currently based in the San Francisco Bay Area, Ophir is often invited to collaborate with artists from a wide variety of cultures, including Jewish, Arabic, European, Persian, Kurdish, and others. Equally at home with classical, jazz, and world music, Ophir has shared the stage with Miri Mesika, Avi Kushnir, Galit Giat, David De'or, Ustad Mahwash, Rana Farhan, and Barbara Streisand.



Emily Saletan – Band Member

Emily came to Stockton as a first-year camper before being promoted mid-week to band vocalist. With a vocal background of musical theater, jazz, and choral music, she is thrilled to now be singing songs she grew up dancing to in the Boston area and the Pacific Northwest.

Emily is an undergraduate at Stanford University, where she also teaches an introductory folk dance course.

Infinite thanks to her dad, Tony Saletan, for his compassionate legacy of music education.

Johathan Kipp – Band Member



Jonathan Kipp is a percussionist, accordionist, teacher, and accordion repairman based in San Francisco. He plays a wide variety of styles, from classical to folk, acoustic to electronic, jazz to pop to avant garde. These days you can find him accompanying the Turkish bands Nakarat and Metanastys.

This will be Jonathan's first time at Stockton Folk Dance Camp.

Rian Holmes – Band Member



From a young age, Rian Holmes knew he wanted to become a musician. He spent most of his life playing guitar and violin as his primary instruments, but also plays various string instruments, percussion, piano, and bass. Rian began studying classical and American music, but later moved to various folk music of the world, mainly focusing on Balkan and Maqam based folk music. He has a Bachelors and Masters degree in music and performs and teaches music for a living.

What brought Rian to music was the feeling it gave him and seemed to give to others—joy. The very nature of music has an intrinsic value, hard to explain, yet hard to think of life without it.

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Notes

Dances of Turkey



75th
Stockton
FOLK DANCE CAMP



Ahmet Lüleci



Bizim Mahalle

(Romani Turkey)

Pronunciation: [bih-ZIHM MAH-hah-leh](#)

Music: 9/8 (2)(2)(2)(3) Q,Q,Q,S counted 1, 2, 3, 4. Ahmet's Teaching Flash Drive

Rhythm: The rhythm changes between figs.
Fig I: (4)(2)(3) has the feel of S,Q,S counted 1, 2, 3
Fig II: (2)(2)(3)(2) Q,Q,S,Q counted 1, 2, 3, 4
Fig III: (2)(2)(3)(2) and (4)(2)(3)

Formation: Individually in an open circle, arms out to sides, moving R (CCW).

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

Meas	9/8 Meter	PATTERN
8		INTRODUCTION. Wait through 8 measures of instrumental music, then start.
	I	FIGURE I. Rhythm is (4)(2)(3), S,Q,S. Facing slightly R.
1		Step R fwd (ct <u>1</u>); step L behind R (ct 2); step R fwd (ct <u>3</u>).
2		Repeat meas 1 with opp ftwk.
3-4		Repeat meas 1 and 2.
5		Face ctr, hands in W-pos, step R to R (ct <u>1</u>); step L behind R (ct 2); step R in place (ct <u>3</u>).
6		Repeat meas 5 with opp ftwk and direction.
7-8		Repeat meas 5-6.
	II	FIGURE II. Rhythm is (2)(2)(3)(2), Q,Q,S,Q. Face ctr, arms in W-pos, not joined.
1		Step R fwd, twd ctr (ct 1); step L in place (ct 2); step R slightly bkwd (ct 3); small hop on R (ct &); step L fwd towards ctr (ct 4). Note: Ct 3 Option: L-R-L (cha cha cha).
2-4		Repeat meas 1 three times (4 times total), moving toward the ctr.
5		<u>Čukče</u> on L, lifting R knee and kicking across L shin (ct 1); step R beside L (ct 2); step L beside R (ct &); step R in place (ct 3); hop on R, lifting L knee straight up (ct &); step L beside R (ct 4).
6-8		Repeat meas 5 three times (4 times total). Meas 5-8 are done in place.
9		Moving away from the ctr, sway R on R (ct 1); sway L on L, lifting R ft off ground (ct 2); step R bkwd (ct 3); hop on R (ct &); step L bkwd (ct 4).
10-12		Repeat meas 9 three times (4 times total).
13-16		Repeat meas 5-8.
	III	FIGURE III. Rhythm is (2)(2)(3)(2) and (4)(2)(3). Facing ctr, hands in W-pos, moving R (CCW).
1		Step R to diag R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L beside R (ct &); step R to R (ct 4); step L across R (ct &).

- 2-3 Repeat meas 1 two times (3 times total).
- 4 Step R twd ctr (ct 1); step L back (ct 2); step R back (ct 3). *Rhythm (4)(2)(3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

Sequence: (Fig I, Fig II twice, Fig III) danced three times, move to ctr with Fig 1 meas 1-2.

Presented by Ahmet Lüleci

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



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

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Çal Zurnaci

(Eastern Anatolia, Turkey)

Çal Zurnaci means, “Play musician,” çal = play, zurnaci = Zurna player. The choreography based on traditional movements.

Pronunciation: [CHAHL ZOOR-nah-gee](#)

Music: 4/4 meter Ahmet’s Teaching Flash Drive

Formation: Semi-circle, facing ctr.

Steps & Styling: This a mix dance. Kurdish, Arabic and Israeli styling recommended.

Claps: Hands open, fingers spread, clap palms together with a loud popping sound.

Meas	4/4 Meter	PATTERN
4		INTRODUCTION. No action. Four complete turns of the melody.
	I.	FIGURE I. (Instrumental) Face ctr.
1		Jump onto both ft, in place, clapping hands in front (ct 1); hop on R to R, clapping hands in front (ct 2); step L behind R (ct 3); step R in place (ct 4).
2		Repeat meas 1 with opp ftwk and direction.
3		Step R fwd, facing ctr, clapping hands (ct 1); step L fwd (ct &); step R fwd clapping hands (ct 2); step L fwd, clap hands (ct 3); step R fwd (ct &); step L fwd, clap hands and swing arms down (ct 4).
4		Step back on R, swing arms fwd (ct 1); step back on L, swing arms back (ct 2); step back on R, swing arms fwd (ct 3); step back on L, swing arms back (ct 4).
5-12		Repeat meas 1 4 twice (3 times total).
13-14		Repeat meas 1-2.
	II.	FIGURE II. (Vocals) Facing ctr. Can be done walking or with more energy.
1		Step R to R, bending knees, arms in V-pos (ct 1); hop on R in place (ct &); step L across R (ct 2); repeat cts 1, &, 2 (cts 3, &, 4);
2		Step R fwd twd ctr, arms in W-pos making small fwd circles (ct 1); step L beside R (ct &); step R fwd (ct 2); repeat cts 1, &, 2 with opp ftwk, swinging arms down on ct 4 (cts 3, &, 4).
3		Step R back, swinging arms fwd (ct 1); step L back, swinging arms back (ct 2); step R back, swinging arms fwd (ct 3); step L back, swinging arms back (ct 4).
4		Jump onto both ft apart shldr width, knees bent (wt on R) (ct 1); raise R heel rocking wt to L (ct 2); raise L heel rocking wt to R (ct 3); raise L heel rocking wt to L (ct 4). Can shake shoulders in this meas.

Sequence: Repeat dance to end of music.

Presented by Ahmet Lüleci

Çorap

(Konya, Turkey)

Çorap means “socks.” It is a women’s spoon dance from Konya, the spoon region of Turkey. The song is Çorabını ördüğüm, and the lyrics translate as, “My lover’s feet are so cold, I’m going to make socks for him.”

Pronunciation: [CHOH-rahp](#)

Music: 4/4 meter Ahmet’s Teaching Flash Drive

Formation: Individually in a circle, hands holding spoons out to the sides.

Spoons: Click R (ct 1); click L (ct &); click R (ct uh); click L on the beat (ct 2); click R (ct &); click L (ct uh). Spoons are clicking in this pattern throughout the dance.

Meas 4/4 Meter

PATTERN

INTRODUCTION. Start after two short drum sequences.

I. FIGURE I. Arms extended, moving R (CCW) with a bouncy walk.

1 Step R (ct 1); step L (ct 2); step R (ct 3); step L, turning to face ctr (ct 4).

2 Step R in place with downward motion (ct 1); step L in place with upward motion, twisting knees fwd and back in CW motion, feet and knees stay very close together (ct 2); repeat (cts 3, 4).

3-8 Repeat meas 1-2 three times (4 times total).

II. FIGURE II.

1 Small step R fwd, flat-footed (ct 1); step L toe in place (ct &); small step R bkwd, flat-footed (ct 2); step L toe in place (ct &); repeat (cts 3, &, 4, &). Arms: With elbows bent, hands up, R hand moves fwd, L hand close to chest (ct 1); move L hand fwd, R hand close to chest (ct 2); repeat (cts 3-4).

2 Turning left in place, step R (ct 1); step L (ct 2); step R (ct 3); step L (ct 4). Arms: Cross in front ct 1); go fwd (ct 2); go down (ct 3); out to the sides (ct 4).

3-4 Repeat meas 1-2.

III. FIGURE III. Face ctr, arms extended at shldr height in W-pos.

1 Three- step R-L-R to R (cts 1, &, 2); lift L close to R ankle (ct &); three-step L-R-L to L (cts 3, &, 4); lift R close to R ankle (ct &). Hit handles of spoons on this part either above head or in front of body.

2 Step R (ct 1); lift L slightly to side (ct 2); step L (ct 3); lift R slightly to side (ct 4).

3-4 Repeat meas 1-2.

Sequence: (Fig I, Fig II, Fig III, Fig II, Fig III, Fig II, Fig III) twice; Fig I.

Presented by Ahmet Lüleci

Evlerinde Lambaları

(Eastern Turkey)

Evlerinde Lambaları means, “Lights are on in her house.” It is a Kurdish-style dance.

Pronunciation: [EHV-leh-reen-deh LAHM-bah-lah-ruh](#)

Music: 4/4 & 6/4 meter Ahmet’s Teaching Flash Drive

Formation: Open circle, elbows bent, interlocking fingers with neighbors or with arms joined, R arm under. Can also break into smaller lines.

Steps & Styling: Bouncy, earthy, and light.

Meas	4/4 Meter then 6/4	PATTERN
4		INTRODUCTION. No action.
	I.	FIGURE I. 4/4 Meter.
1		Moving diag fwd R, three steps, R-L-R (cts 1, 2, 3); touch L heel beside R, facing ctr (ct 4).
2		Moving back, three small steps, L-R-L (cts 1, 2, 3); touch R heel beside L (ct 4).
3-4		Repeat meas 1-2 seven times (8 times total), on last count step on R.
	II.	FIGURE II. 6/4 Meter. Moving to R (CCW).
1		Step L across R, knees bent (ct 1); step R to R, straightening knees (ct 2); repeat cts 1-2 (cts 3-4); hop on R, kicking L diag R (ct 5); heavy step L (making noise) (ct 6).
2-8		Repeat measure 1 7 times (8 times total) (or until leader calls change). Last time, take weight on L.
	III.	FIGURE III. 6/4 Meter. Moving to ctr.
1		Lift on L, raising R (ct 1); step R fwd (ct &); lift L (ct 2); step L fwd (ct &); repeat (cts 3-4); two stamps R in place (cts 5, &); heavy step R in place (ct 6).
2		Touch L heel fwd (ct 1); step L in place (ct 2); touch R heel fwd (ct 3); step R in place (ct 4); touch L heel fwd (ct 5); step L in place (ct 6).
3-4		Moving out of ctr, repeat meas 1-2.
5-8		Repeat measures 1–4 if continuing with Fig III, or meas 1–3 if changing to Fig II.
Sequence:		Fig I, Fig II, Fig III. Figs II and III are leader-called.

Presented by Ahmet Lüleci

Göçmen Kızı

(Northwest Turkey)

Göçmen Kızı is from the northwest region of Anatolia and means, “Immigrant Girl.” The is a women’s dance in a light and elegant style.

Pronunciation: [guhch-MEHN kuh-zuh](#)

Music: 7/8 meter S,Q,Q, 1-2-3, 4-5, 6-7, counted (1, 2, 3) Ahmet’s Teaching Flash Drive

Formation: Semi-circle, facing ctr, hands in open W-pos.

Steps & Dance is very light and elegant.

Styling: Bloop step: Two quick steps on one ct.

Meas	7/8 Meter	PATTERN
4		INTRODUCTION. No action.
	I.	FIGURE I. (Instrumental) Facing ctr, moving R.
1		Step R to R (ct 1); lift L (ct 2); step L across R (ct 3).
2		Repeat meas 1.
3		Step R to R (ct 1); lift L (cts 2-3).
4		Repeat meas 3 with opp ftwk.
5-24		Repeat meas 1-4 five times (6 times total).
	II.	FIGURE II. (Vocals)
1		Facing R (CCW), arms slowly swinging down to V-pos, Bloop step R-L fwd (ct 1); step R fwd (ct 2); step L (ct 3).
2-3		Repeat meas 1 twice.
4		Facing ctr, step R (ct 1); lift L, arms swinging up to W-pos (cts 2-3).
5		Step L fwd (ct 1); step R (ct 2); step L in place (ct 3).
6		Repeat meas 5 with opp ftwk.
7		Bloop step L-R, facing L (CW) (ct 1); step L to L (ct 2); step R (ct 3).
8		Step L, turning CCW, swinging arms up to V-pos (ct 1); step R in place (ct 2); step L diag fwd (ct 3).
9-32		Repeat meas 1-8 three times (4 times total).

Sequence: Repeat dance from the beginning.

Presented by Ahmet Lüleci

Karpuz Kestim

(Turkey)

Karpuz Kestim is from southeast Turkey and means “I cut the watermelon.” It is danced in a typical Kurdish and Arabic style.

Pronunciation: [kahr-POOZ kehs-TUHM](#)

Music: 4/4 meter Ahmet’s Teaching Flash Drive

Formation: Open circle. Elbows are bent and fingers interlocked.

Steps & Styling: Typical Kurdish and Arabic style.

Meas 4/4 Meter

PATTERN

4 INTRODUCTION. No action. Dance starts after the drum intro.

I. FIGURE I.

1 Lift on L (ct 1); quick step R to R (ct &); step L across R (ct 2); repeat (cts 3, &, 4).

2 Step R back diag R, leaning upper body fwd slightly (ct 1); step L in place (ct &); step R back (ct 2); step L across R, straightening body (ct 3); stamp R beside L (ct 4).

Leader calls to change to Fig II.

II. FIGURE II.

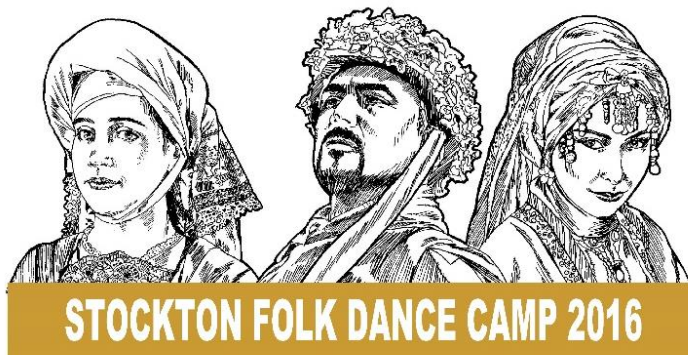
1 Hop on L to R (ct 1); step R to R (ct &); step L across R (ct 2); repeat (cts 3, &, 4).

2 Hop on L in place, lifting R in front of L (ct 1); leap onto R in place (ct 2); heavy step L in place (ct 3); stamp R (can do 2 stamps) (ct 4).

Leader call to change back to Fig I.

Sequence: Dance is leader-called.

Presented by Ahmet Lüleci



Melekler

(Eastern Turkey)

Melekler is from eastern Turkey and means “angels.” It is danced in Azerbaidjani style: elegantly, gently, smoothly, moving like an angel.

Pronunciation: [meh-lehk-LEHR](#)

Music: 6/8 meter Ahmet’s Teaching Flash Drive

Formation: Open circle, R hand on next person’s R shldr, L hand side of waist of person on L.

Steps & Styling: Very gentle, elegant, moving like an angel.

Meas	6/8 Meter	PATTERN
4		INTRODUCTION. No action.
	I.	FIGURE I.
1		Step R diag fwd R (cts 1-3); step L behind R (ct 4); step R to R (ct 5); step L across R (ct 6).
2-3		Repeat meas 1 two times (3 times total).
4		Sway to R (cts 1-3); sway to L (cts 4-6).
5-6		Repeat meas 1 twice.
7		Two steps, R-L, making a full turn from L shoulder (CCW), R arm lifts to straight up during turn, with hand circling CW from wrist, then comes down to orig pos at end of turn (cts 1-6).
8-14		Repeat meas 1-7; at the end of meas 14, arms remain diag low fwd.
	II.	FIGURE II. Going in and out of ctr:
1		Step R across L, arms going to R (cts 1-3); three steps fwd, L-R-L, while arms move to L, wrists circling (cts 4-6). Note: Gaze follows arms.
2-3		Repeat meas 1 twice. (3 times total).
4		Step R beside L, arms moving down to side (cts 1-3); step L across R then tiny steps R-L in place (cts 4-6).
5		Step R to R, arms up, making circles from the wrists (cts 1-3); step L behind R (cts 4); step R in place (ct 5); step L in place (ct 6).
6-7		Repeat meas 4 with opp ftwk and direction; repeat meas 5.
8		Step L to L (ct 1-3); step R beside L (ct 4) step L in place (ct 5-6)
9-16		Moving back from ctr, repeat meas 1-4 without crossing: small, straight steps back on balls of feet while facing ctr, arms slowly lowering; then repeat meas 5-8.
Sequence:		Repeat from the beginning.

Presented by Ahmet Lüleci

Ođlan Ođlan

(Turkey)

Ođlan Ođlan means, “Oh Boy, Oh Boy.”

Pronunciation: [Oh-LAHN Oh-LAHN](#)

Music: 4/4 meter Ahmet’s Teaching Flash Drive

Formation: Open circle, hands joined V-pos, moving R (CCW).

Meas	4/4 Meter	PATTERN
16		INTRODUCTION. No action. Start the dance with the singing.
	I.	FIGURE I. Moving R (CCW). Rhythm is Q,Q,S (1, 2, 3-4).
1		Step R fwd (ct 1); step on ball of L beside R (ct 2); step R fwd (cts 3-4).
2		Repeat meas 1 with opp ftwk.
3-4		Repeat meas 1-2.
5		Facing ctr and raising hands to W-pos, step R to R (ct 1); step L behind R (ct 2); step R to R (cts 3-4).
6		Repeat meas 5 with opp ftwk and direction.
7-8		Repeat meas 5-6.
9-24		Repeat meas 1-8 twice (3 times total).
	II.	FIGURE II. Facing ctr, hands in W-pos. Rhythm is S,Q,Q (1-2, 3, 4).
1		Step R fwd (cts 1-2); step L in place (cts 3-4).
2		Step R bkwd (ct 1); step L beside R (ct 2); step R in place (cts 3-4). (Like a Yemenite.)
3		Repeat meas 1 with opp ftwk.
4		Repeat meas 3 with opp ftwk, but kicking R slightly back (cts 3-4).
5-8		Repeat Fig I meas 5-8. Note: The rhythm/tempo changes to S,Q,Q. (In Fig I meas 5-8, the rhythm/tempo is Q,Q,S.)
9-16		Repeat meas 1-8.
Sequence:		(Fig I, Fig II) three times; Fig I, Fig I meas 1-8, Fig II.

Presented by Ahmet Lüleci

Şeriban

(Northwest of Turkey)

Şeriban is from the northwestern area of Turkey and is a woman's name. It is danced in a Balkan woman's style, moving lightly and elegantly.

Pronunciation: [SHEH-ree-bahn](#)

Music: 9/8 meter, Q,Q,Q,S (1-2, 1-2, 1-2, 1-2-3), Ahmet's Teaching Flash Drive
counted as 1, 2, 3, 4.

Formation: Open circle, moving R (CCW), hands in fists, back of wrists on hips.

Steps & Styling: Typical Balkan woman's style, light and elegant.

Bloop step: Two quick steps on a single count.

Meas	9/8 Meter	PATTERN
10		INTRODUCTION. No action.
	I.	FIGURE I.
1		Touch R toe in place (ct 1); bounce in place (ct 2); step R fwd (ct 3); step L fwd (ct 4).
2		Repeat meas 1.
3		Lift R (ct 1); step R diag R (ct 2); step L behind R (ct 3); step R in place (ct 4).
4		Repeat meas 3 with opp ftwk and direction.
5-8		Repeat meas 1-4.
	II.	FIGURE II. Facing ctr.
1-2		Repeat Fig I, meas 1-2.
3		Lift L (ct 1); step L in place (ct 2); lift R (ct 11); step R in place (ct 4).
4		Repeat meas 3.
5-8		Repeat meas 1-4.
	III.	FIGURE III. Arms in W-pos, no handhold.
1		Bloop step R-L fwd (ct 1); leap fwd onto R (ct 2); leap fwd onto L (ct 3); hop on L, kicking R across L (ct 4); step R in place (ct &).
2		Bloop step L-R fwd (ct 1); leap fwd onto L (ct 2); leap fwd onto R (ct 3); hop on R in place and kick L across R (ct 4); step L in place (ct &).
3		Jump onto both ft, R in back, L in the front (ct 1); jump onto both ft, L in the back, R in the front (cts 2); jump onto both ft in place (ct 3); hop on R in place, lift L (ct 4); step L in place (ct &).
4		Repeat meas 3.
5-8		Repeat meas 1-4.

Sequence: Repeat dance from the beginning.

Presented by Ahmet Lüleci

Sevda

(Northwest Anatolia, Turkey)

Sevda means, "Love." This dance is in Balkan women's styling: soft and gentle.

Pronunciation: [SEHV-duh](#)

Music: 7/8 meter, S,Q,Q (1-2-3,1-2,1-2),
counted as 1, 2, 3.

Ahmet's Teaching Flash Drive

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

Steps & Styling: Soft and elegant, dancing light.

Meas	7/8 Meter	PATTERN
4		INTRODUCTION. No action.
	I.	FIGURE I. (Instrumental) Moving twd ctr.
1		Step R fwd (ct <u>1</u>); step L behind R (ct 2); step R (ct 3).
2		Repeat meas 1 with opp ftwk.
3-4		Repeat meas 1-2.
5		Step R to R (ct <u>1</u>); lift L knee across R, bouncing on R (ct 2); step L across R (ct 3).
6		Step R to R (ct <u>1</u>); lift L knee and hold (cts 2-3).
7-8		Repeat meas 5-6 with opp ftwk.
9		Three steps bkwd, R-L-R, (cts <u>1</u> , 2, 3).
10		Repeat meas 9 with opp ftwk.
11-12		Repeat meas 9-10.
13-16		Repeat meas 5-8.
	II.	FIGURE II. (Vocals) Moving R (CCW).
1		Step R fwd (ct <u>1</u>); step L (ct 2); step R (ct 3).
2		Repeat meas 1 with opp ftwk.
3		Step R (ct <u>1</u>); step L across R (ct 2); hold (ct 3).
4		Repeat meas 3.
5		Facing ctr, step R bkwd, moving arms fwd and leaning slightly bkwd (ct <u>1</u>), step L slightly fwd, moving arms back, leaning slightly fwd (cts 2-3).
6		Repeat meas 5.
7		Step R to R (ct <u>1</u>); lift L knee (ct 2); hold (ct 3).
8		Repeat meas 7 with opp ftwk and direction.
9-32		Repeat meas 1-8 three times (4 times total).

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

Presented by Ahmet Lüleci

Şinanay

(Anatolia, Turkey)

Sinanay means, “Tra-la-la.” The movements are in the Greek and Turkish styles.

Pronunciation: [SHEE-nah-nye](#)

Music: 4/4 meter Ahmet’s Teaching Flash Drive


Formation: Open circle, facing ctr, hands in W-pos.

Steps & Styling: Danced lightly and with a lot of happy attitude.


Meas	4/4 Meter	PATTERN
4		INTRODUCTION. No action.
	I.	FIGURE I. Arms in W-pos, facing ctr, moving R (CCW). Rhythm is S,Q,Q,S,Q,Q
1		Step R to R (ct 1); step L behind R (ct 2); quick step R to R (ct &); step L across R (ct 3); step R behind L (ct 4); step L across R (ct &).
2		Facing ctr, step R to R (ct 1); step L across R (ct 2); step R in place (ct &); step L to L (ct 3); step R behind L (ct 4); step L across R (ct &).
3-8		Repeat meas 1-2 three times (4 times total).
	II.	FIGURE II. Rhythm is Q,Q,S,Q,Q,S.
1		Five steps fwd, R-L-R-L-R, arms in W-pos (cts 1, &, 2, 3, &); step L in place (ct 4). Arms make small, gentle circular movements on each count.
2		Step R bkwd out of circle, twisting L heel slightly R and moving arms R (windshield wiper movement) (ct 1); step L bkwd L, twisting R heel slightly L and moving arms L (ct 2); repeat (cts 3-4).
3-8		Repeat meas 1-2 three times (4 times total).
Sequence:		Repeat dance from the beginning 5 times; music ends on the 6th repeat of Fig I.

Presented by Ahmet Lüleci

English Country Dances



75th
Stockton
FOLK DANCE CAMP



Bruce Hamilton



English Country Dance Glossary

Steps and Patterns

For Stockton Folk Dance Camp 2022 Dances

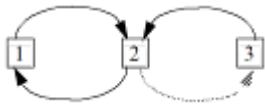
- Arming:** Arm R: Ptrs move fwd, hook R arms at the elbow, turn once around CW, release arm hold, and move back to original position.
Arm L: Same action as Arm R, but hook L arm and turn CCW.
- Back-to-Back:** Facing dancers move fwd passing R shldr and move bkwd to place passing L shldr.
- Cast:**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

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

Hey: (A weaving pattern)

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

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



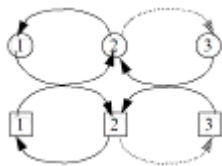
Dancer #1	Dancer #2	Dancer #3
Curve CW passing R shldr with #2	Curve CW passing R shldr with #1	Curve CCW
Dance through center	Curve CW around #1's original place	Continue curve CCW
Curve CCW	Continue curve CW	Dance through the center passing behind #1
Curve CCW around #3's original place	Dance through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

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

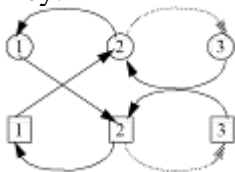
Half Hey for Three: Only half of the Hey for Three is danced; ends change places and middle dancer ends back in the middle.

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

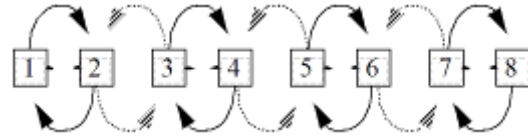
Mirror Hey: Both sides dance a Hey for Three at the same time, M1 and M2 passing R shldr to begin the Hey (as described above); and W1 and W2 passing L shldr to begin. Cpl 1 begins by leading down the center, the second couple facing up and separating outside Cpl 1; Cpl 3 leads up the center and Cpl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



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



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



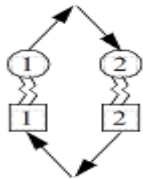
Hey for Four or Reel of Four: A Straight Hey for four people. Starting positions are designated in the individual dance descriptions.

Honor M bow and W curtsy twd ptr.

Ladies Chain W advance with R arm extended, grasp R hand of other W approaching, and pull to pass by R shldrs (cts 1-4), releasing R hands while passing. W extend L hand to M who has L hand extended. M guides W to his L side while he turns 1/2 L to face the same direction as the W (cts 5-6). Joined L hands now extend in front of M's chest, and M's R hand is on W's lower back. Couple rotates 1/2 L using M as pivot point (cts 7-8), to end facing as the M was facing originally. An Open Ladies Chain is the same except that the turns with the men are ordinary L-hand turns, i.e. both dancers face CCW and man's R hand is at his side.

Lead Couple move fwd in designated direction (Up: twd top of set; Down: twd bottom of set).

Poussette:



Couples change places, moving CW out and back. Ptrs join both hands, arms extended at almost shldr level. Cpl 1 dance four steps out of the set, M going fwd and W bkwd and then dance into the other couple's place, M going bkwd, W fwd. At the same time, Cpl 2 dance four steps out of the set, W going fwd and M bkwd and then into other couple's place, M going fwd, W bkwd (Half Poussette). Continue the movement to return to original place (Full Poussette). This is sometimes done in CCW direction. In triple time, it takes three or six steps for each half poussette.

Note: Turn of the Tide uses a different poussette, unique to that dance.

Set: Duple time: Small spring onto R to R; step on ball of L beside R; step on R in place and pause (QQS). Step is smooth and light. Repeat action to L to complete pattern. This is often done advancing toward ptr or corner.

Triple time: Same ftwk in three even cts, eliminating the pause.

Siding: A movement of courtesy, making eye contact with ptr at least occasionally.

Siding (Cecil Sharp): Moving in a CCW arc and beginning with the R, dance two steps fwd (cts 1, 2), exchanging places with ptr; with one step, turn CCW to face (ct 3); bring both feet together (ct 4). To return, repeats cts 1-4 beginning with the L and moving CW. Step usually repeats.

Side-by-Side Siding or Pat Shaw Siding: Ptrs face and move fwd a Double bringing R shldr to R shldr; fall back a double. Repeat to L shldrs.

Unless specified, use Cecil Sharp Siding.

Slip: (Slide-Close) A series of smooth steps, usually dance sideward. Slide the ball of the advancing foot taking weight and close the other foot taking weight.

- Turn: Rotate CW as a couple as specified in dance directions, with one hand or both, arms extended, rounded with elbows down. Dancers should give weight and make eye contact
- Turn Single: Turn in a small circle with four light, springy steps (CW)(R) unless otherwise specified). In triple time, three or six steps are used.
- Up a double: Move fwd 1 meas and back 1 meas; ftwk is optional here. Often repeated. <Refer to the definition of “double”?>
- Waltz Setting Step: Same footwork as setting in three even beats, eliminating the pause.

Styling

The body leads (center of gravity is out in front of the feet); relaxed knee, and flexible foot are the most noticeable features of contemporary English Country Dancing. The arms are relaxed and move easily with the motion of the body but are firm and usually extended on turns and held strongly in circles, just below shldr level. Hands are taken in hand-shake position (forefingers to forefingers)—not thumb grip. The step is usually a “dance walk,” sometimes changing to a skipping step or Skip Change of Step for traveling farther. “Footwork” is seldom mentioned, and never mandated.

Formation

Longways set: Line of M facing ptr across the set, M’s L shldr to music. A duple minor is a set in which the dance pattern involves two couples. A triple minor set is one in which the dance pattern involves three couples. [Note: ambiguous between longways and set dances. Needs work]

Proper: This refers to the side of the dance, all are on the usual side to begin

Improper: 1st couples are on the opposite side to begin. Not a moral judgment!

Formations and Progression

Longways

A longways (or longways for as many as will) is a column of couples, all facing ptrnr, M's L shldrs to the music. It typically contains more couples than the dance pattern involves.

- Proper/Improper: A 'proper' formation is as above. An 'improper' formation has the 1s on the opposite side of the column, i.e. W in M's place and vice-versa.
- Duple Minor: the dance pattern involves two couples. Before starting, dancers join hands in 2-couple groups ("hands-4") starting from the top. This numbers the couples 1, 2, 1, 2, etc. down the set. A couple out at the bottom has no number, but will join as the dance progresses.
- Triple Minor: the dance pattern involves three couples. Before starting, dancers join hands in 3-couple groups ("hands-6"). This numbers the couples 1, 2, 3, 1, 2, 3, etc.

Set

A Set is a formation containing exactly the number of couples required. Common set formations include the square (4 couples) and 3- or 4-couple longways.

Progression

Set: the dance pattern may or may not leave the dancers in a new starting position. If it does, they start each round from their new position.

Longways duple minor: The dance pattern moves ('progresses') the 1s down the room one place and the 2s up the room one place (so the overall formation stays in place). Dancers retain their number until they reach the top or bottom; then they wait out one round and come in on the *next* round with the other number (i.e. 1 at the top and 2 at the bottom). If the dance is improper, couples exchange sides while waiting out.

Longways triple minor: The progression is the same as in a duple minor, except:

- When moving up at the end of a round, the 2s become 3s and the 3s become 2s. (The 1s stay 1s.)
- A couple out at the top must wait two rounds, so there are 3 couples available to dance.
- A couple out at the bottom waits until another couple joins them, and then trades places with that couple; otherwise the bottom couple is there forever. Those two couples wait one *more* round, so there are 3 couples available to dance.

Candles in the Dark

(England)

Dance by Loretta Holz, 2007. Tune: *Candles in the Dark* by Jonathan Jensen, 2004.

Pronunciation: [KAN-duhls ihh thuh DARK](#)

Music: 3/4 meter The Flying Romanos, *Dancing Across the Atlantic*

Formation: Duple minor longways set

Steps & Styling: Assisted half figure-8: With R hands joined, man guides woman in front as they cross between the people opposite, release hands and dance individually around them into each other's place.

Meas	3/4 Meter	PATTERN
4 bars		INTRODUCTION. Prepare to move.
	A1	
1-4		1s assisted half figure-8 down through the 2s.
5-8		1st man and 2nd woman assisted half figure-8 across the set (<i>through their ptr</i>).
	A2	
1-4		2nd man and 1st woman assisted half figure-8 across the set (<i>through their ptr</i>).
5-8		2s assisted half figure-8 down through the 1s. <i>2s are now at the top, facing down.</i>
	B	
1-4		2s take inside hands and dance down between the 1s to begin a mirror back-to-back with them.
5-8		Circle L.
9-12		1s dance up between the 2s to begin a mirror back-to-back.
13-16		L shldr gypsy with ptr 1-1/2 times, to own side.

Repeat from new places.

Presented by Bruce Hamilton

Jacob Hall's Jig

(England)

Originally in *The Dancing Master*, 1695. Interpretation by Pat Shaw, 1968.

Pronunciation: [JAY-cuhb HAHLLS JIHG](#)

Music: 6/8 meter Bare Necessities, *Simple Pleasures*

Formation: Duple minor longways set

Meas 6/7 Meter PATTERN

2 notes INTRODUCTION. Prepare to move.

A1

1-4 1st man turn 2nd woman R hand.

5-8 Then circle L with her and his ptr.

A2

1-4 2nd man turn 1st woman L hand.

5-8 Then circle R with her and his ptr.

B

1-4 1s lead down the middle and up, into the middle of a line of four.

5-8 The line leads up and falls back into a circle.

9-12 Circle L.

13-16 1s lead up and cast down to second place

Repeat from new places.

Presented by Bruce Hamilton

Key to the Cellar

(England)

Dance by Jenny Beer, 2004. Tune: traditional.

Pronunciation: [KEE too thuh SEH-lahr](#)

Music: 3/2 meter Bare Necessities, *New Shoots*

Formation: Triple minor longways set

Meas 3/2 Meter

PATTERN

2 notes INTRODUCTION. Prepare to move.

A1

1-4 1s cast to second place (2s move up) and gate turn with the 3s.

A2

1-4 Lines of 3 go forward and back, then 1s gate turn with the 2s.

B1

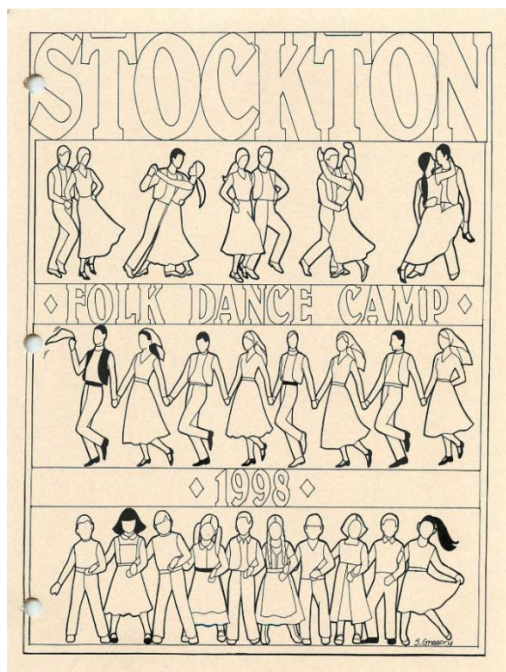
1-4 Heys for 3 across the dance, 1s dancing with the couple on their R (M1 with the 3s, W1 with the 2s).

B2

1-4 1s L shldr gypsy with ptr, then all turn ptr with 2 hands.

Repeat from new places. Note: 1s remain 1s. 2s have become 3s and 3s have become 2s.

Presented by Bruce Hamilton



Mile of Smiles

(England)

Dance by Joseph Pimentel, 2012. Tune by Dave Wiesler, 2011.

Pronunciation: [MYLS uhv SMYLS](#)

Music: 2/4 meter Goldcrest, *Goldcrest Collection*

Formation: Duple minor longways set

Meas	2/4 Meter	PATTERN
2 notes		INTRODUCTION. Prepare to move.
	A1	
1-4		1st corners set advancing and turn single back to place.
5-8		1st corners 2-hand turn.
	A2	
		2nd corners repeat A1.
	B1	
1-4		1st woman cast off, her ptr following, to second place improper. 2s move up on bars 3-4.
5-8		All turn (new) neighbor R hand.
	B2	
1-4		2nd woman cast off, her ptr following, to second place improper. 1s move up on bars 3-4.
5-6		R hand star half. <i>All are now progressed and proper.</i>
7-8		All turn single L.

Repeat from new places.

Presented by Bruce Hamilton

Moonflower

(England)

Dance by Susan Kevra, 2017. Tune by Rachel Bell, 2016.

Pronunciation: [MOON-flah-wuhr](#)

Music: 3/4 meter Rachel Bell and Susan Kevra, *private recording*

Formation: Duple minor longways set, 1s improper

Meas 3/4 Meter PATTERN

2 notes INTRODUCTION. Prepare to move.

A1

1-4 Women set, advancing, and turn single back to place.

5-8 All circle L.

A2

1-4 Men repeat, setting L and R and turning single L.

5-8 All circle R.

B1

1-2 Keeping hands joined, balance in and out.

3-4 Ptrs trade places as in square dance “roll away.”

5-8 Repeat bars 1-4 with neighbor.

B2

1-4 Back-to-back with ptr. *Note that this is 4 bars.*

5-8 All 2-hand turn ptr 1 1/2 times.

Repeat from new places.

Presented by Bruce Hamilton

Our Brief Encounters

(England)

Dance by Loretta Holz, 2007. Tune: *Trade Winds Waltz* by Charlene Thomson, 2003.

Pronunciation: [AHWER BREEF ehn-COWN-toors](#)

Music: 3/4 meter The Flying Romanos, *Dancing Across the Atlantic*.

Formation: 3-couple longways set

Steps & Styling: Open Ladies Chain: ladies cross as usual, but instead of a courtesy turn, the gent and lady do a normal left-hand turn, both travelling forward.

Meas 3/4 Meter

PATTERN

2 notes INTRODUCTION. Prepare to move.

A

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

5-8 1s dance up the middle to second place and dance 3-hand stars at the sides of the set (men L hand, women R hand).

9-12 1s cross (lady in front of ptr) and dance a star on the other side (*1s change hands for this; 2s & 3s do not*).
1s finish in the middle facing up, inside hands joined.

13-16 1s lead to the top and cast to second place (improper). 2s move up.

B

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

9-12 1s cross up through the 2s and dance outside the set to third place. 3s move up on bars 11-12.

13-16 All turn ptr 2 hands.

The order is now 2, 3, 1. Repeat from new places.

Presented by Bruce Hamilton

Ransom Note

(England)

Dance by Susan Kevra, 2014.

Pronunciation: [RAN-suhm NOHT](#)

Music: 6/8 meter Rachel Bell, *Tone Chamber*

Formation: Duple minor longways set

Steps &
Styling:

Meas	6/8 Meter	PATTERN
4 bars		INTRODUCTION. Prepare to move.
	A1	
1-4		1s lead down the middle, separate and cast back to place.
5-8		1s 2-hand turn
	A2	
1-8		2s repeat: lead up the middle, cast back and 2-hand turn.
	B1	
1-4		Circle L halfway and fall back with neighbor.
5-8		With ptr (across the set) dance back-to-back.
	B2	
1-4		With neighbor (on the side) dance back-to-back.
5-6		Clap with ptr: Own hands together, R, together, L.
7-8		Pass ptr R shoulder to progressed place.

Repeat from new places.

Presented by Bruce Hamilton

The Astonished Archaeologist

(England)

Dance by Philippe Callens, 1992.

Pronunciation: [thee a-STAHN-ihshd ahr-kee-AH-loh-jihst](#)

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

Formation: 3-couple longways set

Meas 2/4 Meter

PATTERN

2 notes INTRODUCTION. Prepare to move.

A1

1-4 Set to ptr ans turn R hand halfway.

5-8 Repeat, but with L hand.

A2

1-4 All dance back-to-back on the R diagonal.

5-8 All 2-hand turn with ptr 3/4 (into a single line) then turn back on ptr (swiveling to the R).

B1

1-6 Half hey for six, passing R shoulder to begin; if facing out, loop L and immediately pass L shoulder. Continue until facing ptr.

7-8 L shldr gypsy with ptr to end in the sidelines, proper.

B2

1-4 With hands joined, lines fall back and come forward.

5-8 Top two couples circle L halfway and cross R shoulder with ptr, while bottom couple 2-hand turn.

The order is now 2, 3, 1. Repeat from new places.

Presented by Bruce Hamilton

Turn of the Tide

(England)

Dance by Ron Coxall, 1999. Tune: *Moonlight Moorings* by Heather Bexon, 1998.

Pronunciation: [TUHRN uhv thuh TYDE](#)

Music: 3/4 meter Bare Necessities, *A New English Ball*

Formation: Duple minor longways set, 1s improper

Meas 3/4 Meter

PATTERN

2 notes INTRODUCTION. Prepare to move.

A

1-4 Circle L halfway. All turn ptr 2 hands halfway.

5-8 Top couple (2s) lead down through the bottom couple and cast back.

9-16 Repeat 1-8 with 1s leading down and casting back.

B

1-4 1s lead down with near hands joined, change hands and continue bkwd down the set.

5-8 Repeat coming up the set, to home.

9-14 "*Turning poussette*"

9-10 Join 2 hands with ptr; men dance fwd, women back. Keep hands joined.

11 Man step to his L while lady pivot 1/4 R to stay facing him up and down the set.

12 Lady step to her L while man pivot 1/4 R to face her across the room.


13-14 Men dance fwd, women back, to progressed place.

15-16 Turn ptr 2 hands halfway and open into a circle with the next couple.


Repeat from new places.

Presented by Bruce Hamilton

Dances of Israel



75th
Stockton
FOLK DANCE CAMP



Erica Goldman



Bachalom

(Israel)

Bachalom means “In a Dream.” This dance was choreographed by Ami Ben-Shushan in 1989. The music was composed by Yaroslav Jakubowitz; the lyrics were written by Michal Vered. The singer on this recording is Anat Atzmon.

Pronunciation: [bah-khah-LOHM](#)

Music: 4/4 meter Erica’s 2022 SFDC Flash Drive

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

Steps & Styling: Two-Step: Step R fwd (ct 1); step L beside R (ct &); step R (ct 2). Can be done starting L.

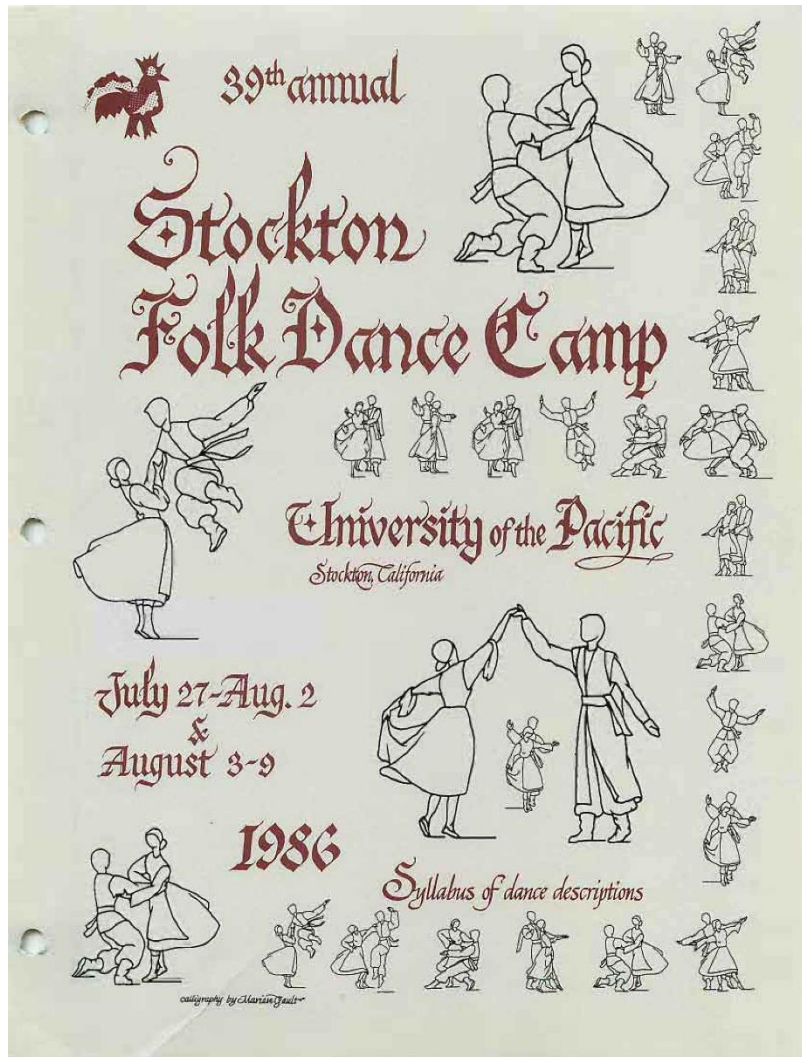
Tcherkessia: Step R fwd (ct 1); step L in place (ct 2); step R bkwd (ct 3); step L in place (ct 4). Can be done with opp ftwk or direction.

Mayim (Grapevine): Step L across R (ct 1); step R to R (ct 2); step L behind R (ct 3); step R to R (ct 4). Can be done with opp ftwk or direction.

Cts	4/4 Meter	PATTERN
		INTRODUCTION. No action. Begins on the syllable "lom" of “Bachalom.”
	I.	FIGURE I. Face ctr.
1-2		Step R to R, rising and leaning to R, L extended to L.
3-4		Cross L behind R step R to R, and face CCW.
5-6		Pivot on R (back to ctr) step L to L, step R in place, ending facing CW.
7-8		Two-Step fwd (CW): L-R-L.
9-10		Rock R fwd w/bent knee, step back on L in place, facing ctr.
11-12		Full turn to R with R-L.
13-16		Step R to R, step L across R, step back on R in place, step L to L.
17-18		Two steps fwd to ctr: R-L.
19-22		Tcherkessia step starting with R fwd.
23-24		Step fwd on R and rise on ball of R, raising arms.
25-28		Three steps bkwd out of circle, L-R-L, lowering arms, hold.
29-32		Step and sway to R with small knee bend, step L in place, touch R beside L, hold. “Bachalom Step.”
33-60		Repeat cts 1-28.
	II.	FIGURE II. Face ctr, hands joined.
1-2		Step R to R, rising and leaning to R, L extended to L.
3-6		Mayim step starting with L across R.
7-8		Step L across R and face ctr, hold.

- 9-10 Step R to R, touch L to R.
- 11-12 Step L to L rising and leaning to L, extend R. to R.
- 13-14 Cross R behind L, step L to L.
- 15-16 Rock fwd on R, rock back on L.
- 17-18 Step R fwd, touch L toes beside R, snap fingers, hands extended to R side.
- 19-20 Repeat cts 17-18 with opp ftwk, hands extended to L.
- 21-23 1/2 turn fwd to R moving twd ctr, R-L-R. End facing out of circle.
- 24 Touch L toes beside R. Snap fingers, hands raised to R side.
- 25-32 Repeat cts 17-24 with opp ftwk and direction, moving out of the circle, turn to L on cts 29-31, end facing ctr.
- 33-36 Repeat Fig I meas 29-32 (“Bachalom Step”).

Presented by Erica Goldman



BaḤalom

Baḥalom hayah ḥalom sh'tuf or,
 V'ani omedet m'nasah lizkor.
 Lo notenet l'atzmi la'atzom et ha'einayim.
 Shtey draḥim hovilu el ha'or,
 Mithameket m'nasah lizkor,
 Ki lo yadati eiḥ uḥal livḥor li bein ha'shtayim.

Refrain:

(Az) Bo n'tayeil b'maḥshavot,
 Im ha'milim lo nifgashot.
 Yesh od tikvah baḥalomot
 Shelo yadanu.

Ani nish'evet el toḥ gal kaḥol
 V'ani lo noshemet lo rotzah l'tzlol,
 Ein li ko'ah, v'ha'shemesh misanveret ba'einayim.
 Shtey yadeḥa oḥazot pit'om,
 V'eiḥa m'iroṭ b'ḥom,
 Haḥalom ulai matok, az beinatayim . . .
 (*refrain*)

(*second stanza repeats*)

בחלום

בחלום היה חלום שטוף אור,
 ואני עומדת מנסה לזכור.
 לא נותנת לעצמי לעצום את העיניים.
 שתי דרכים הובילו אל האור,
 מתחמקת מנסה לזכור,
 כי לא ידעתי איך אוכל לבחור לי בין השתיים.

פזמון:

(אז) בוא נטייל במחשבות,
 אם המילים לא נפגשות.
 יש עוד תקווה בחלומות
 שלא ידענו.

אני נשאבת אל תוך גל כחול
 ואני לא נושמת לא רוצה לצלול,
 אין לי כח, והשמש מסנוורת בעיניים.
 שתי ידיך אוחזות פתאום,
 ועיניך מאירות בחום,
 החלום אולי מתוק, אז בנתיים . . .
 (פזמון)

(בית שני חוזר)

In a Dream

It was a dream flooded with light,
 And I stood, trying to remember,
 I didn't permit myself to close my eyes.
 There were two paths leading to the light,
 And I held back, trying to remember,
 Not knowing how to choose between them.

Refrain:

Come, let us wander together in thought,
 If by words we cannot meet;
 Unknown hope remains in dreams.

I was drawn into a blue wave
 And I didn't breath, I didn't want to dive,
 My strength was gone, and my eyes were dazzled by the sun.
 Suddenly I was seized by your arms
 And your eyes lit up with warmth.
 The dream was sweet, but in the meantime . . .

Debka Chayim

(Israel)

Debka Chayim means, “Chayim’s Debka.” This dance has been done to three different pieces of music, which is unusual for Israeli dances. The music played most often for this dance is the song “Oz V’Hadar” (Strength and Dignity), a traditional Breslov tune whose words are from Eshet Chayil in Proverbs 31, arranged and performed by Soulfarm.

This dance was choreographed by Moshe Eskayo, in memory of Chayim Gazuli, a childhood folk dance friend. In Fig VI of the dance, clapping is omitted for two of the counts. Moshe indicated this was to represent “the silence of death”.

Pronunciation: [DEHB-kah khah-YEEM](#)

Music: 4/4 meter Erica’s 2022 SFDC Flash Drive

Formation: Medium length lines around a circle, hands joined in V-pos.

Steps & Styling: Strong, sharp movements.

Meas	4/4 Meter	PATTERN
12		INTRODUCTION. No action.
	I.	FIGURE I. Face and Move R (CCW)
1		Three steps fwd, R-L-R (cts 1, 2, 3); touch L fwd (full ft) (ct 4).
2		Step L bkwd; step R bkwd with emphasis (“fall onto R”), step, lifting L knee (cts 1, 2) Step L fwd (ct 3); step R beside L (ct &); step L fwd (ct 4).
	Chorus	CHORUS. Face ctr.
1		Pivoting to face ctr, stamp R beside L (ct 1); raise R knee (ct 2); step R-L-R in place (cts 3, &, 4), hold (ct &).
2		Moving to L, step L (ct 1), step R beside L (ct &); repeat action of cts 1, & twice more (cts 2, &, 3, &); Step L to L (ct 4).
	II	FIGURE II. – Face ctr
1		Step R sdwd (ct 1); step L beside R (ct &); repeat action of cts 1, &, three more times (cts 2-4).
2		Jump with ft slightly apart (ct 1); jump to face diag R, with L sldr twd ctr (ct 2). Pivot on R to face ctr, lifting L (ct 3); small leap onto L in place, raising R (ct &); stamp R (ct 4).
3-4		Repeat action of Meas 1-2
	III	FIGURE III – Face R (CCW)
1		Turn to face R (CCW), two steps R-L fwd (cts 1-2); jump on both ft (ct 3); hop R twice (cts 4, &)
2		Jump on both ft (ct 1); hop bkwd R (ct 2); step bkwd L (ct &). Jump on both ft (ct 3); hop in place on R (ct 4); step fwd L (ct &).
		FIGURE IV: “Resting Step”, Face Ctr.

- 1 Step R to R (ct 1), Step L beside R (ct &); step R to R (ct 2); step L beside R (ct &); jump fwd on both ft, bending knees (ct 3); jump bkwd on both ft, bending knees (“bounce”) (ct 4); bounce (ct &).
- 2 Jump on both ft, turning L so R shldr is twd ctr (ct 1); jump bkwd on both ft, turning to face ctr, bending knees (“bounce”) (ct 2); bounce (ct &); jump on both ft, turning R so L shldr twd ctr (ct 3); jump bkwd on both ft, turning to face ctr bending knees (“bounce”) (ct 4); bounce (ct &).
- 3-4 Repeat action of Meas 1-2
- V FIGURE V: Face R (CCW)
- 1 Three steps fwd R-L-R (cts 1-3); jump on both ft (ct 4).
- 2 Hop on R (ct 1); step bkwd L (ct &); step bkwd R (ct 2); step fwd L (ct 3); step R beside L (ct &); step fwd L (ct 4).
- VI FIGURE VI: Face Ctr (CCW)
- 1 Two steps R-L making a full turn to R, clapping hands on each st (cts 1, 2); two steps in place R-L (cts 3, 4).
- 2 Hop on L (ct 1), stamp R (clap hands) (ct &); repeat action of cts 1, & (cts 2, &); two steps in place R-L (cts 3, &), stamp R (ct 4).
- 3-4 Repeat action of Meas 1-2, omit hand claps on cts 1, 2.
Continue dance following sequence shown below

Sequence: (Fig I, Chorus) twice
Fig II
(Fig III, Chorus) twice
Fig IV
(Fig V, Chorus) twice
Fig VI
(Fig I, Chorus) twice
Fig II
(Fig III, Chorus) twice
(Fig IV) twice
Fig VI
Fig I until music ends.

Presented by Erica Goldman

Eshebo

(Israel)

Eshebo was choreographed by Beber Shushan in 1991. The music is Algerian Folk.

Pronunciation: [eh-SHAY-boh](#)

Music: 2/4 meter Erica's 2022 SFDC Flash Drive

Format: Circle, hands joined in V-pos, facing R (CCW).

Steps & Styling: Yemenite: Step R to R, bending R knee (ct 1); step L in place (ct &); step R across R (ct 2). Can be done to L, back, or forward.

Debka: Heel step R (ct 1); step R fwd (ct &). Can be done with L.

Meas 4/4 Meter

PATTERN

INTRODUCTION. No action. Start just before the word "Eshebo."

I. FIGURE I. Face ctr, hands joined in V-pos (optional).

1 Kick R twd ctr (ct 1); step R back in place, (ct &); step L across R (ct 2). (Kick-ball change)

2 Repeat meas 1.

3 Facing R (CCW), step R fwd (ct 1); kick L fwd (ct 2).

4 Back Yemenite L (cts 1, &, 2).

5-8 Repeat meas 1-4.

II. FIGURE II. Face ctr, hands joined in W-pos (optional).

1-2 2 Two-Steps twd ctr, R-L-R; L- R- L (cts 1-4).

3 Yemenite R (cts 1, &, 2).

4 Step L in place (ct 1); stamp R beside L (ct 2).

5-6 Repeat meas 1-2 bkwd out of circle.

7-8 Repeat meas 3-4.

IIIA. FIGURE IIIA. (Done 1st time only; thereafter, do Fig IIIB.) Face ctr.

1-2 Yemenite R (cts 1, &, 2); Yemenite L (cts 3, &, 4).

3 Step R twd ctr (ct 1); drag and touch L toes beside R (ct 2).

4 Repeat meas 3 with opp ftwk.

5 Step R bwd (ct 1); drag and touch L toes beside R, clap hands to R (ct 2).

6 2 steps, L-R, to turn bkwd to L, ending facing ctr (cts 1-2).

7 Yemenite L.

IIIB. FIGURE IIIB. Face ctr.

1-5 Repeat meas Fig IIIA meas 1-5.

6 Step L bwd (ct 1); clap hands to L (ct 2).

- 7 2 steps, R-L, turning to R (cts 1-2).
- 8 Step R in place (ct 1); step L in place (ct 2).
- IV. FIGURE IV. Face ctr.
- 1 Hop on L, lifting R fwd w/bent knee (ct 1); fall onto R, lifting L fwd w/bent knee (ct 2).
- 2 Yemenite L.
- 3 Step R (ct 1); hop on R, raising L in arc to L and behind R (ct 2).
- 4 Step L behind R (ct 1); step R to R (ct &); step L across R (ct 2).
- 5-8 Repeat meas 1-4.
- 9-10 Facing R (CCW), 4 quick Debka steps moving fwd, R-L-R-L (cts 1, &, 2, &, 1, &, 2, &).
- 11 Chug fwd on both w/knees bent and R in front of L (ct 1); facing ctr, bounce twice with ft together (ct 2).
- 12 Repeat meas 11 to face ctr, bending knees to L.
- 13-14 Repeat meas 9-10 twd ctr.
- 15-16 Repeat meas 11-12.
- 17 Rock back on R (ct 1); step L beside R (ct &); stamp R beside L (ct 2).
- 18 Repeat meas 17.
- 19-20 4 steps bkwd out of circle, R-L-R-L (cts 1-2, 1-2).
- 21-40 Repeat meas 1-20.

Sequence: Fig I, Fig II, Fig IIIA, Fig I, Fig II, Fig IIIB, Fig IV, Fig IV, Fig IIIB, Fig II, Fig I, Fig II, Fig IIIB. End with quick Yemenite R, point L.

Presented by Erica Goldman

Hora Agadati

(Israel)

Hora Agadati (also sometimes written Hora Aggadati) is a vigorous dance combining the stamping of Romanian folk dance, the "Debka" jumps of Arabic dance, and movements inspired by classical ballet. It is considered the first choreographed Israeli dance, and what is now Fig II was the original dance, as choreographed in 1924 by Baruch Agadati, to a song from his native Bessarabia. Gurit Kadmon added Fig I and put the dance to new music with specially-written lyrics in time for the first Dalia Festival in 1944, to create the version we dance today.

Pronunciation: [HOH-rah ah-gah-DAH-tee](#)

Music: 2/4 Meter Erica's 2022 SFDC Flash Drive

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

Steps & Styling Debka-jump: jump onto both ft, with ft together, sometimes twisting hips to R or L.

Meas 2/4 meter

PATTERN

INTRODUCTION. No action.

I. FIGURE I. Run and Debka-Jumps.

1-2 Face R (CCW), hands held, V-pos; four running steps R-L-R-L.

3-4 Do 4 Debka-jumps, twisting L-R-L-R.

5-16 Repeat action of Meas 1-4, three times.

II. FIGURE II. Leap, Heel Touch. Debka-Jumps.

1 Face ctr, hands on shldr; Leap onto R in place (ct 1); touch L heel diag L, leaning slightly bkwd R (ct 2).

2 Four running steps in place L-R-L with emphasis, bending slightly fwd (cts 1, &, 2),.

3-4 Repeat meas 1-2.

5 Do 2 Debka-jumps, twisting L-R.

6 Step L to L (ct 1); step R across L with emphasis, bending slightly fwd and diag L, (ct 2).

7 Step bkwd L (ct 1); Step R to R, straightening and turning to face R (CCW).
Note: This is frequently done in place.

8 Three running steps fwd (CCW) L-R-L along LOD, with emphasis (cts 1, &, 2), bending slightly fwd.

9-16 Repeat meas 1-8.

Sequence: Fig I. and Fig II. repeat until the end of the music.

Presented by Erica Goldman

Hora Agadati

HORA AGADATI

Hasimchah balev yokedet
Veragleinu gil shof'ot
Kach nid'roch admat moledet
Venashirah: tov lichyot!

Hashirah beron zoremet
Al harim vege'ayot
Bechazeinu od po'emmet
Hak'riyah ki tov lichyot.

Lo nech'dal ki yesh
Od dei oz vameretz
Kol gufeinu lahat - esh
Vehalev go'esh.

Hal'ah kol mac'ov,
Negaresh kol peg'a
Venasov haloch vasov
Horah ad bli sof -

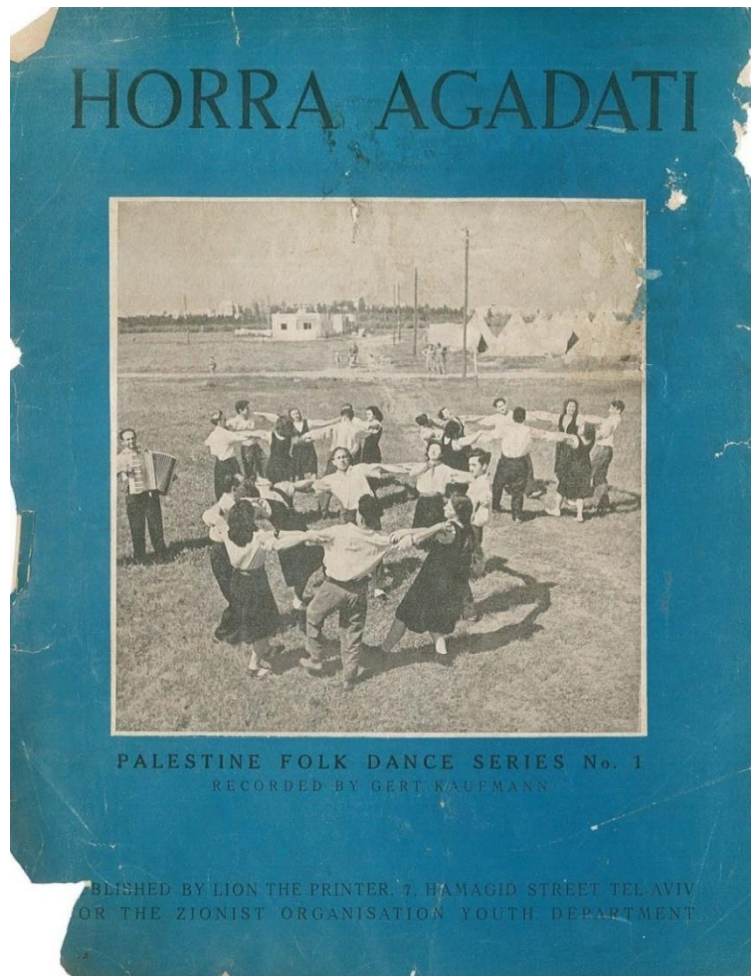
“LEGENDARY HORA”

The joy within our hearts is dancing
And our feet are keeping time,
Thus in Eretz we'll be stepping -
And we'll sing: 'tis good to be alive!

Our sing is ringing round the world,
Over hills and over valleys,
The echo of our song is hurled
Eretz Israel it hails!

We shall not cease, for still
Our strength is rising higher,
For dauntless is our will,
And our heart's on fire!

Away with grief and pain,
For hope does sorrow mend -
Around and round again,
For hora has no end!



THE DANCE HORRA AGADATI

THE HISTORY

AT the top of a sand dune in Tel-Aviv, in a large wooden hut, the young players of the new workers' theatre, "Ohel", are dancing. A tall, good-looking fellow, lithe and graceful, is teaching them a new dance which he has created himself. It is a new Horra, and all the players are working hard and making every effort to perfect the series of jumps and skips, the bows and stampings. Gradually arms are linked and a chain is formed. The circle closes in. The stamping and springing feet are united by the rhythm, and the individuals merge together into a single dancing unit. Their teacher joins in, and inspires the dancers to ever increasing beauty of movement, a quickening, and a mounting excitement and exaltation.

He is such Agadati, the dancer, born in Rumania. He had studied ballet in Russia, and is now portraying Jewish and Arab Palestinian types in his solo dances. His newly created dance, a group dance, is influenced by the Rumanian rustic dances as well as by certain features of the Russian Horra. The melody is a Moldavian folk tune.

That was in the year 1924. And that was how the Horra Agadati found its way into Palestine. The "Ohel" players introduced it into the Plain of Esdraelon and in Galilee and it spread throughout all the villages and settlements. In the course of the years the melody and form changed and developed.

The summer of 1944. In the hills of Ephraim, in the kibbutz of Dalia, on a hill overlooking the land as far as Mount Carmel and the foothills of Galilee, thousands of spectators who have come from all over the country are seated in an amphitheatre built up of bales of straw. They are facing a pergola of white columns outlined against the darkening evening sky. On an open wooden stage they see groups of dancers, men and girls, members of kibbutzim from all parts of Palestine. It is the first Palestinian folk dance festival. Now a young group from a kibbutz in the Emek is performing the Horra

Agadati in its present Palestinian form. Agadati himself, sitting in the audience, hardly recognizes his creation, though he says with deep pleasure: "Now it has become a real folk dance, with a life of its own!"

The tune given here is not the original one, but a new and more Palestinian melody, recently composed by the Palestinian composer Uri Boskovitz.

ON THE MUSICAL ACCOMPANIMENT

It is good to dance to the accompaniment of musical instruments. If the dancers sing themselves, the beauty of both dance and song suffer, especially with increasing speed and vigour. Instruments especially suitable for accompaniment are flutes, violins and drums. If you cannot manage these, you may use a piano or a harmonica, but do not accompany oriental tunes with European full accords.

HOW TO LEARN IT

- 1) Learn the tune and words by heart. Know them exactly and freely! Pay attention from the beginning to the metronomical figure (M.M.) which is to be found printed on the top of the tune and which indicates the tempo of tune and dance.
- 2) Read slowly and carefully the whole description of the dance. Then concentrate on the first part only, (i.e. steps 1 to 4). Read it again until you comprehend it perfectly, try to perform it, slowly first, then in the above mentioned tempo (see M.M.) After that start to learn the second part. Thus study and work through each part until you master it.
- 3) Compare carefully the numbered drawings with the corresponding descriptive notes, and the numbers above the music.
- 4) Start the work with patience and concentration, never in a hurry.
- 5) Study the dance in the company of 2, 3 or more friends. Help one another and try it together.

DESCRIPTION OF THE DANCE

Round for any number of persons, moving in a closed circle counter-clockwise; hands on shoulders of nearest partners. The dance starts slowly, tempo and vigour gradually increasing. The choreographical form is the same throughout the dance.

THE ORIGINAL VERSION:

PART A.

1. Jump backwards, to the right, landing on the right foot, with body extending obliquely. see cover page 4.
2. Drop left foot with heel touching floor.
- 3-4. 3 steps left-right-left—and pause—on the spot, body bent slightly forward.
- 5-8. Repeat 1-4.
9. 1 "Debka" jump ("Debka" step of the Arab dance). Jump with feet together on the spot, turning to the left, body erect.
10. The same to the right.
11. Jump on left foot.
12. Stamp with right foot forward towards middle of the circle. Body bent forwards.

13. Step on left foot on the spot, body erect.
14. Turn body to your right and step counter-clockwise with right foot.
- 15-16 Step left-right-left—3 quick stamping steps and pause, body bent slightly forward.

PART B.

- 1-16 Repetition of Part A.

VARIATION:

PART A. All the dancers join hands.

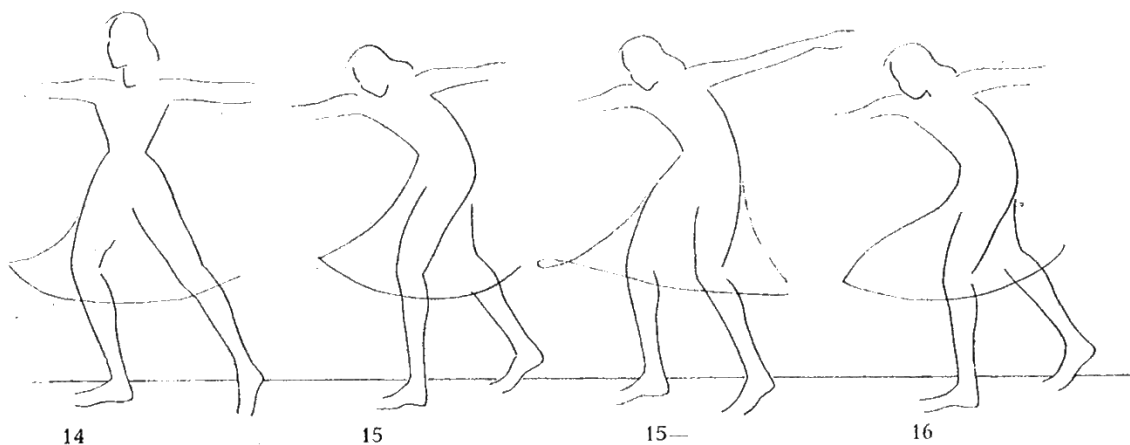
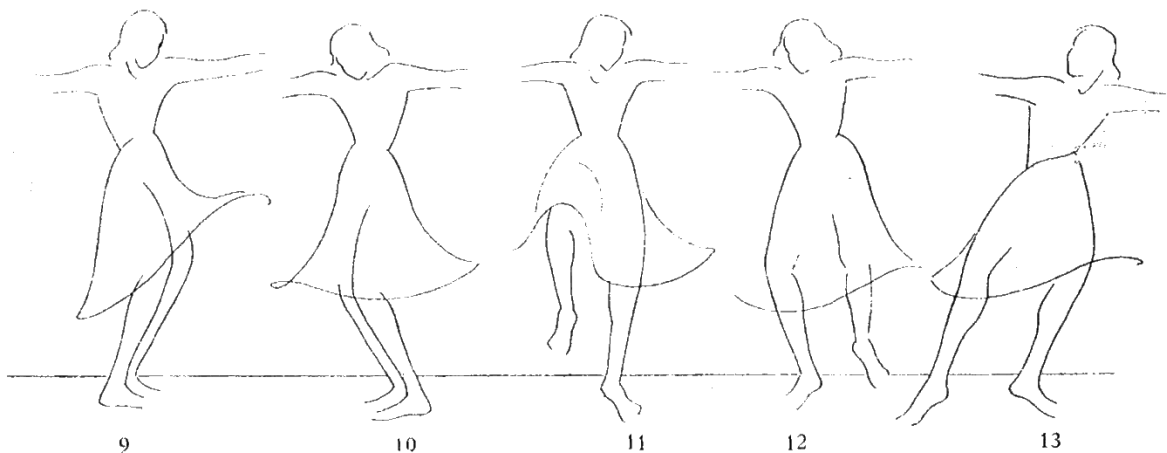
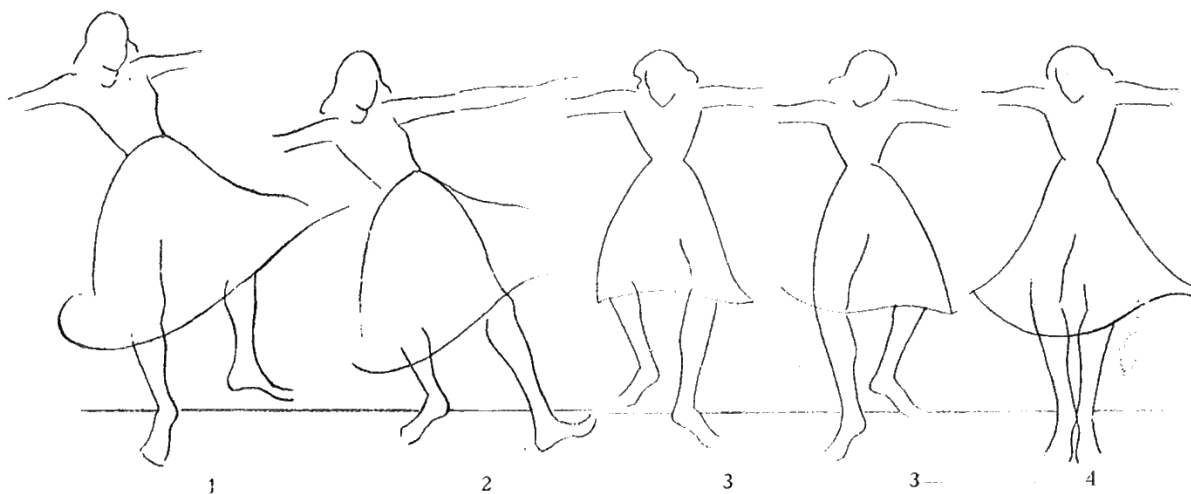
- 1-4. 4 running steps counter-clockwise, beginning with right foot (see part A of the tune).
- 5-8. 4 "Debka" jumps.
- 9-12 4 running steps.
- 13-16 4 "Debka" jumps.

PART B. Hands on shoulders.

- 1-16 Repetition of the steps in The Original Version.

DESIGNS OF THE STEPS

THE FIGURES REFER TO THE CORRESPONDING FIGURES OF THE DESCRIPTION



PALESTINE FOLK DANCE SERIES № 1. HORRA AGADATI / № 2. SHERELE / № 3. MAYIM,
MAYIM / № 4. HORRA / № 5. BO DODI / № 6. GOREN • COPYRIGHT 1946 BY THE PUBLISHER
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Linshom K'tzat

(Israel)

Linshom K'tzat means "Breathe a Little." It was choreographed by Dudu Barzilay in 2017. The music is Or Gai; the lyrics were written by Alon Peretz. The singer on this recording is Niv Mantzur.

Pronunciation: [LEEN-shohm KTZAH](#)

Music: 4/4 meter Erica's 2022 SFDC Flash Drive

Formation: Circle, facing ctr.

Steps & Styling: Yemenite: Step R to R, bending R knee (ct 1); step L in place (ct &); step R across R (ct 2). Can be done to L, back, or forward.

Two-Step: Step R to R (ct 1); step L beside R (ct &); step R to R (ct 2). Can be done starting L.

Cts	4/4 Meter	PATTERN
		INTRODUCTION. No action.
	I.	FIGURE I.
1-2		Two-Step to R.
3-4		Step L behind R; step R to R; step L across R.
5-6		Step R to R; two sways L-R.
7-8		Yemenite step L.
9-12		½ turn to R to face out, R-L; step R behind L; step L to L; step R across L.
13-16		Full turn to L with L-R; L-together-L making ½ turn to L to face ctr.
17-32		Repeat Fig I.
	II.	FIGURE II.
1-4		Two sways R-L; step R behind L; step L to L; step R across L facing CW.
5-6		Step L fwd bending knees and extending arms fwd; step back on R.
7-8		Yemenite step L bkwd; step L across R on last step.
9-10		Step R to R; step L behind R; step R in place.
11-12		Repeat meas 9-10 with opp ftwk.
13-14		Step R to R; turn to L with L; step R out of circle, face ctr.
15-16		Yemenite step L bkwd.
	III.	FIGURE III.
1-2		Face CW, step R to R, twd ctr, raise R hand, step L behind R, step R to R, facing ctr.
3-4		Face CCW, repeat meas 1-2 with opp ftwk, continue twd ctr, facing ctr.
5-6		Step R fwd; step L back; turn to R, facing out of circle; step L fwd.
7-8		Three steps L-R-L turning to L out of circle, facing out.
9-16		Repeat meas 1-8 with opp. ftwk, moving out of circle, facing ctr.

IV. FIGURE IV. With hands clasped at chest.

- 1-2 Face CW: step R to R[step L behind R step R to R and pivot ½ turn.
- 3-4 Face CCW: Repeat meas 1&2 with opp ftwk continuing twd ctr.
- 5-6 Step R across L angling to R step back on L facing ctr; step R to R.
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-10 Jump with R fwd hop on L turning to R to face out; step R out of circle.
- 11-12 Step L fwd and face CW; hop on L turning to R ¾ to face out; step R fwd.
- 13-14 Pivot on R to R to face ctr; step bkwd L-R.
- 15-16 Yemenite step L bkwd.

V. FIGURE V.

- 1-4 Step R to R; step L across R; Yemenite step R.
- 5-6 Turn to L on line of circle with L-R and face ctr.
- 7-8 Three sways L-R-L to L; step R across L.
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

ENDING

- 1-24 Step R to R raising R arm and hold.

Presented by Erica Goldman

Livavtini

(Israel)

Livavtini means “Thou Hast Ravished my Heart.” This dance was choreographed by Moshe Eskayo (1931-2022) in 1970. The music was composed by Moni Amarillo. The lyrics are Biblical: Shir Hashirim (Song of Songs) 4: 9-11.

Pronunciation: [lih-vah-TEE-nee](#)

Music: 3/4 meter Erica’s 2022 SFDC Flash Drive

Formation: Circle of couples, side by side, facing and moving CCW. W is on M's R. L hands are joined fwd, M's R hand is on W's waist. W’s right hand is free.

Steps & Styling: Styling: When dance calls for 3 steps, 1st is down, knees bent, and 2nd & 3rd are up on toes (like English waltz).
Step are described for W; M does opp.

Cts	3/4 Meter	PATTERN
		INTRODUCTION. No action.
	I.	FIGURE I.
1-3		Three steps fwd: R-L-R.
4		Step L fwd.
5		Step R fwd pivoting to face ptr, maintain L handhold.
6		Step L in place.
7		Cross R in front of L.
8		Step L fwd, turn to R to orig pos.
9		Step R bwd.
10-12		Step L bwd, rock R fwd, rock L bwd.
13-24		Repeat cts 1-12.
	II.	FIGURE II.
1-3		Three steps fwd: R-L-R.
4-6		Three-step turn L-R-L moving R (CCW).
7-9		Three steps fwd: R-L-R.
10-12		Three steps: L fwd, R in place, L fwd.
13-15		Two sways R-L; touch R across L moving in front of M to inside of circle.
16-18		Five steps (double time) moving to L, starting w/R across L: R-L-R-L-R,
19		Step L in place.
20		Step R to R (twd outside of circle, just passing ptr).
21		Step L in front of R.
22		Step R fwd.

23	Step L in place.		
24	Touch R beside L (end in orig pos).		
	III. FIGURE III.		
1-3	Three steps fwd: R-L-R.		
4-6	Three steps fwd: L-R-L.		
7-9	Three-step turn to R away from ptr, R-L-R.		
10-12	Three-step turn to L back to ptr, L-R-L.		
13-15	Three steps fwd: R-L-R.		
	Women	Men	
16	Step L fwd.	16-18	Three steps fwd: R-L-R.
17	Step R, turning to L to face ptr.		
18	Step L to R.		
19-21	Step R bwd, step L to R, hold.	19-21	Step L fwd, step R to L, hold.
22	Step R fwd.		
23	Step L, turning to R, returning to ptr.		
24	Touch R beside L.	22-24	Step R bkwd, step L to R, hold.
25-48	Repeat cts 1-24.		

Presented by Erica Goldman

Livavtini Lyrics

LIBAVTINI

Libavtini achoti kala
 Libavtini ba'achat me'ainayich
 Ma yafu dodayich
 Achoti kala
 Verei'ach salmotayich kerei'ach Levanon

THOU HAST RAVISHED MY HEART

You captured my heart, my sister, my bride
 You captured my heart with one of your eyes
 How beautiful is your love(making),
 My sister, my bride
 And the aroma of your dresses is like the aroma of
 Lebanon

Note: It is pronounced Livavtini, but grammatically it is correctly Libvavtini. In Hebrew the “b” and “v” sounds are the same character.

Olam Hafuch

(Israel)

Olam Hafuch means “Upside Down World.” This dance was choreographed by J. Ochayon in 2000. The music was composed by Jeroslav Jakubovich, the lyricist was Ehud Manor, and the singer is Shlomit Aharon.

Pronunciation: [oh-LAHM hah-FOOKH](#)

Music: 4/4 meter

Erica’s 2022 SFDC Flash Drive

Formation: Circle

Meas 4/4 Meter

PATTERN

INTRODUCTION. No action.

I. FIGURE I.

- 1 Step R (ct 1); step L across R (ct 2); step R (ct 3); step L behind R (ct 4).
- 2 Step R (ct 1); brush L (ct 2); step L (ct 3); brush R (ct 4).
- 3 Step R (ct 1); step L behind R (ct 2); step R (ct 3); step L across (ct 4).
- 4 ½ turn to R in two steps, R-L (ct 1-2); ending with R shoulder to ctr; rock bkwd on R (ct 3); step L in place (ct 4).
- 5 Moving to ctr, step R (ct 1); step L behind R (ct 2); 3 steps, R-L-R, to make ½ turn to R (cts 3, &, 4).
- 6 Step L (ct 1); step R behind L (ct 2); 3 steps, L-R-L, making 1/2 turn to L (cts 3, &, 4).
- 7 Sway R (ct 1); sway L (ct 2); step R across L (ct 3); step L to L (ct 4).
- 8 Step R behind L (ct 1); step L to L (ct 2); step R across L (ct 3); step back on L to face LOD (ct 4).
- 9-16 Repeat meas 1-8.

II. FIGURE II.

- 1 Rock bkwd on R (ct 1); step L in place (ct 2); 3 steps, R-L-R, to ctr (cts 3, &, 4).
- 2 ½ turn to L in two steps, L-R, ending facing out (cts 1-2); rock bwd on L (ct 3); step R in place (ct 4).
- 3 Step L (ct 1); touch R (ct 2); ½ turn to R in 2 steps, R-L, ending facing ctr (cts 3, 4).
- 4 Rock bwd on R (ct 1); step L in place (ct 2); repeat (cts 3, 4).
- 5 Facing R, take 3 steps, R-L-R fwd (cts 1, &, 2); step L across R (ct 3); step R in place (ct 4).
- 6 Three steps, L-R-L twd ctr (cts 1, &, 2); three steps R-L (cts 3, 4).
- 7 Step R (ct 1); make 1/2 pivot on R to face out (ct 2); moving out of ctr, two steps, L-R (cts 3, 4).

- 8 Step L (ct 1); touch R (ct 2); two steps making 1/2 turn to R, R-L (cts 3, 4).
- 9-16 Repeat meas 1-8.
- III **FIGURE III.**
- 1 Rock R bkwd (ct 1); step L in place (ct 2); step R (ct 3); touch L (ct 4).
- 2 Step L across R (ct 1); step R to R (ct 2); step L behind R (ct 2); step R to R (ct &); step L across R (ct 4).
- 3 Three steps, R-L-R (cts 1, 2, 3); touch L making 1/2 turn to R (ct 4).
- 4 Three steps L-R-L moving bkwd (cts 1, 2, 3); touch R making 1/2 turn to R (ct 4).
- 5 Step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); step L behind R (ct 4).
- 6 Two steps R-L to make a full turn to R (cts 1, 2); step R (ct 3); step L (ct 4).
- TRANSITION.**
- 1 – 4 Full turn to R in three steps R-L-R (cts 1, 2, 3); step L beside R (ct 4).
- 5 – 8 Full turn to L in three steps L-R-L (cts 1, 2, 3); step R to L (ct 4).
- Sequence: Fig I, Fig II, Fig III, Fig I, Transition, Fig II, Fig III, meas 1-5, Fig III, meas 6 cts 1, 2; end with Rock R bkwd; step L fwd; step R fwd.

Presented by Erica Goldman



Olam Hafuch – Lyrics

Hamabat shelcha kol kach kashuach
Hatmimut avra min haolam
Et hachalomot nas'a haruach
Veito gam kol haregesh ne'elam

Az ma yiheh?
Mitachtit habor haze
efshar la'a lot rak lemala
Yoter namuch kvar e efshar
Az ma kvar nishar
Ma sheyiheh ze besof hamachazeh
Tzarich rak la'avor et halayla
Ki besofo od yesh machar

Lo yachol lihyot yoter garua
En bichlal makom yoter namuch
Yesh tchusha shehaolam kol kach garua
Veshebe'etzem ze bichlal olam hafuch, olam
hafuch.

Az ma yiheh..

Your look is so hard-hearted,
There is no more innocence in the world.
The wind has taken all the dreams
And with them the feelings disappeared

So what will happen?
From the bottom of this hole
you can only go up
You can't go any lower.
At the end of this play
All just need to pass this night
At the end of the night
there is still tomorrow.

It can't be worse,
There is no lower place,
There is a feeling the world is a bad place,
And that maybe at its core, it is an upside down
world.

So what will happen...

Re'ach Vatzeva

(Israel)

Re'ach Vatzeva means "Scent and Color." It was choreographed by Avi Peretz in 1993. The music was composed by Doron Mazor.

Pronunciation: [RAY-ahch vah-TSEH-vah](#)

Music: 4/4 meter

Erica's 2022 SFDC Flash Drive

Formation: Circle

Steps & Styling: Mayim (Grapevine): Step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); step L behind R (ct 4). Can be done with opp ftwk or direction.

Two-Step: Step R fwd (ct 1); step L beside R (ct &); step R (ct 2). Can be done starting L.

Yemenite: Step R to R, bending R knee (ct 1); step L in place (ct &); step R across R (ct 2). Can be done to L, bkwd, or fwd.

Meas 4/4 Meter

PATTERN

INTRODUCTION. No action.

I. FIGURE I. Face ctr with hands joined.

- 1 Mayim step (cts 1-4).
2 Two-Step to R (CCW), R-L-R (cts 1, &, 2); step L to L, twd ctr (ct 3); step R behind L (ct 4).
3 Two-Step, L-R-L, to L (cts 1, &, 2); step fwd on R twd ctr (ct 3); step L bkwd (ct 4).
4 Two steps, R-L, turning to move out from ctr, ending facing ctr (cts 1, 2); step R bkwd (ct 3); step L fwd (ct 4).
5-8 Repeat meas 1-4.

II. CHORUS. Face ctr.

- 1 Two-Step twd ctr, R (cts 1, &, 2); repeat with opp ftwk (cts 3, &, 4).
2 Small jump on both ft with R across L (ct 1); pivot on both to L to face out (ct 2); Yemenite L (cts 3, &, 4).
3 Two-Step to R (cts 1, &, 2); step L behind R (ct 3); step R in place (ct 4).
4 Repeat meas 3 with opp ftwk and direction.
5-8 Repeat meas 1-4 to return to facing ctr.

III. FIGURE III. Face ctr.

- 1 Three steps to ctr, R-L-R (cts 1, 2, 3); pivoting on R, 1/2 turn on R to face out (ct 4).
2 Step L across R (ct 1); pivoting on L, 1/2 turn on L face ctr (ct 2); step R fwd (ct 3); step L in place (ct 4).
3 Two steps, R,-L, 1 1/4 turns to R, moving out, end facing R (CCW) (cts 1, 2); 2 sways R,-L (cts 3, 4).
4 Two steps, R-L, turning 3/4 to R to face ctr (cts 1, 2); step R to R (ct 3); step L across

- R (ct 4).
- 5 Two-Step R to R (cts 1, &, 2); step L behind R (ct 3); step R in place (ct 4).
- 6 Step L to L, pivoting to R (ct 1); step R to R, pivoting on R, moving L (CW) to complete turn, end facing ctr (ct 2); 2 sways, L-R (cts 3, 4).
- 7 Mayim step to R, starting with L across R (cts 1-4).
- 8 Two-Step, L-R-L, fwd (cts 1, &, 2); two steps, R-L, to turn R, end facing ctr (cts 3, 4).

Sequence: (Fig I, Fig II) twice, (Fig III, Fig II) twice.

Presented by Erica Goldman

Re'ach Vatzeva - Lyrics

RE'ACH VATZEVA	FRAGRANCE AND COLOUR	ריח וצבע
Sira shel etz kshura lamezach al hagada shtey chasidot Alim tzafim leyad hamezach tziyur mitoch ha'agadot	A wooden boat is tied up to the tree two storks on the edge of the river Leaves float next to the pier like a picture from a story tale	סירה של עץ קשורה לגבע על הגדה שתי חסידות עלים צפים ליד המזח ציור מתוך האגדות
Re'ach vatzeva zo at o hateva shekamu et toch halev Dofek lo nach sheli o shelach al hasheket metofef	Fragrance and color is it you or nature that penetrated my heart Your and my heart beats are not stilled and play like drums in the silence	ריח וצבע זו את או הטבע שגם הוא אל תוך הלב דופק לא נח, שלי או שלך על השקט מתופף
Chema valechem of veyayin kosit shel brendi meshubach Arsal betzel ha'etz matuach ve'at nir'et yafa kol kach	Bread and butter chicken and wine a glass of good brandy A hammock is stretched between the trees and you look so beautiful	חמאה ולחם, עוף ויין כוסית של ברנדי משובח ערסל בצל העץ מתוח ואת נראית יפה כל כך
Re'ach vatzeva...	Fragrance and color...	ריח וצבע זו את או הטבע
Ha'ahava al hanachal el sfat hachalomot oti lokachat Uchshehasheket bole'a otanu haboker halayla namog	Love on the river takes me to the place of dreams When the silence swallows us the night and morning disappear	האהבה על הנחל אל שפת החלומות אותי לוקחת וכשהשקט בולע אותנו עמוק אל הלילה נבוא
Re'ach vatzeva...	Fragrance and color...	ריח וצבע זו את או הטבע

Smachot

(Israel)

Smachot means “Happy Occasions.” It was choreographed by Michael Barzilay in 2018. The music was composed by Ya’akov Schwekey.

Pronunciation: [smah-CHOHT](#)

Music: 4/4 meter

Erica’s 2022 SFDC Flash Drive

Format: Circle facing ctr.

Steps & Styling: Tcherkessia: Step R fwd (ct 1); step L in place (ct 2); step R bkwd (ct 3); step L in place (ct 4). Can be done with opp ftwk or direction.

Mayim: Step L across R (ct 1); step R to R (ct 2); step L behind R (ct 3); step R to R (ct 4). Can be done with opp ftwk or direction.

Two-Step: Step R fwd (ct 1); step L beside R (ct &); step R (ct 2). Can be done starting L.

Box-Step: Leap onto R (ct 1); step L across R (ct 2); step R back (ct 3); step L in place (ct 4).

Yemenite: Step R to R, bending R knee (ct 1); step L in place (ct &); step R across R (ct 2). Can be done to L, bkwd, or fwd.

Meas 4/4 Meter

PATTERN

INTRODUCTION. No action.

I. FIGURE I.

1 Touch R toes fwd (ct 1); step R fwd (ct 2); repeat with L (cts 3, 4).

2 Tcherkessia R (cts 1-4).

3 Repeat meas 1.

4 Step R fwd, pivot to L to face out (ct 1); step L (ct 2); repeat to complete turn (cts 3-4).

5 Step R across L (ct 1); step L in place (ct 2); 2 steps, R-L, turning R (cts 3-4).

6 Mayim step R (CCW) on line of circle (cts 1-4).

7 Two-Step diagonally R (R-L-R) to face out, hands on hips (cts 1, &, 2); repeat with opp ftwk, ending facing ctr (cts 3, &, 4).

8 Step R (ct 1); hop on R, full turn R (ct 2); step L behind R (ct 3); step R to R (ct &); step L across R (ct 4).

9-16 Repeat meas 1-8.

TRANSITION. Face ctr.

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

2 Repeat meas 1 with opp ftwk.

3 Step R to R (ct 1); 3 steps turning to L: L-R-L (cts 2, 3, 4).

II. FIGURE II. Face R (CCW).

- 1 Two-Step fwd: R-L-R (cts 1, &, 2); two steps to make full turn to L: L-R (cts 3-4).
- 2 Repeat meas 1 with opp ftwk continuing to R (CCW).
- 3 Deep knee bend ("sit"), legs slightly apart (ct 1); hop on R (ct 2); step L to L (ct 3); step R in place (ct &); step L across R (ct 4).
- 4 Repeat meas 3 cts 1-2 (cts 1-2); step L behind R (ct 3); step R to R (ct &); step L across R (ct 4).
- 5-8 Repeat meas 1-4.

III FIGURE III. Face ctr.

- 1 Box Step.
- 2 Two-Step twd ctr, R-L-R (cts 1, &, 2); jump on both ft, turning L shldr to ctr (ct 3); hop on R to face out of circle (ct 4).
- 3 Two steps, L-R, to turn L out of circle, ending facing out (cts 1-2); Two-Step, L-R-L, out of circle (cts 3, &, 4).
- 4 R heel-step fwd (ct 1); step L fwd (ct 2); 2 steps, R-L, to turn R to face ctr (cts 3-4).
- 5-8 Repeat meas 1-4.

Sequence: Repeat dance, stamp R fwd and hold, pushing arms down and looking up.

Presented by Erica Goldman



♩=126

BHNV

DANCE

Smachot

Yitzy Waldner

As Performed By Yaakov Shwekey

INTRO

Db Eb Fmi Db Eb Fmi

Fmi Fmi Bbmi Eb

(Vox)

Ab Bbmi Fmi 1. Eb

2. Eb Db Bbmi Eb sus 4-3

Ab Eb Fmi Eb

Ab Eb Fmi Eb

Db Ab Eb Fmi Db Ab Eb

Roma and Other Dances



75th
Stockton
FOLK DANCE CAMP



Maurits van Geel



Avar

(Dagestan)

Avar means, “Dance of the Avar.” It is a women’s dance learned by Maurits van Geel during research in Moscow and in the Caucasian Mountain range in co-operation with ethnomusicologist Professor Slava Shurov.

There are about 1.6 million Avar. About 800,000 live in Russia, 750,000 in Dagestan, and 60,000 in Azerbaijan. They populate several regions in Dagestan and speak Avar and Russian. After losing the Caucasian War (1817–64) with the Russian Empire, some Avar migrated to Turkey, where, up to recent times, their descendants still lived. In the Soviet Union, the Avar were the dominant ethnic group in the south of Dagestan.

Pronunciation: [ah-VAHR](#)

Music: 6/8 meter, increasing in tempo. Counted as 1 Maurits’s 2022 SFDC Flash Drive
(cts 1-3), 2 (cts 4-6).

Formation: Circle facing ctr; no handhold.

Steps & Styling: The Avar are Sunni Muslims. One would expect this women’s dance to be modest and restrained, but the opposite is true. The movements are very clear and powerful, with a full and expressive temperament.

Meas	6/8 Meter	PATTERN
4		INTRODUCTION. The dance starts after the break in musical introduction.
	I.	MOVE TO THE R. Knees in bent pos.
1		Step R heel fwd (ct 1); cross L behind R, raising arms 45° twd ctr, palms facing up, fingers together and thumbs out (ct 2).
2		Step R slightly bkwd and to R on ball of the ft (ct 1); step L across R, arms swaying down through V-pos with hands in fists (thumbs stick out) and then rising slightly behind back, elbows slightly bent (ct 2).
3-6		Repeat meas 1-2 twice.
	II	MOVE TO THE L. Knees in bent pos.
1		Step R heel across L, with torso leaning fwd, arms moving around to front of body hands still in fists and thumbs leading (ct 1); step L to L continuing the arm motion to point thumbs away from body (ct 2)
2		Cross R behind L on ball of foot (ct 1); step L to L, arms moving around and down through V position and slightly behind back, elbows slightly bent, hand still in fists (ct 2) The whole arm movement of these two measures is like a figure 8.
3-6		Repeat meas 1-2 twice.
	III.	MOVE TO CTR.
1		Bounce on L and touch ball of R in front of L while L arm sways slightly fwd in front of body while R arm sways slightly bkwd (ct 1); step on R, both arms coming down

(ct 2).

2 Repeat meas 1 with opp ftwk and arms.

3-6 Repeat meas 1-2 twice.

IV. TURN. During this fig, make a semi-circle R (CCW) moving back (out) to the original place in the circle; finish facing ctr.

1 Step on R, clapping hands at chest level (ct 1); hold (ct 2).

2 Step on L, clapping hands at chest level (ct 1); hold (ct 2).

3 Repeat meas 1.

4 Step on L, clapping hands (ct 1); step on R, clapping hands (ct 2).

5 Repeat meas 4.

6 Step on L, clapping hands at chest level (ct 1); hold (ct 2).

VARIATIONS:

IA. MOVE TO R.

1 Fall on R to R, R knee turned out, turn L on ball with heel pointing L, turn L knee in, both knees are bent (ct 1); step L behind R (3rd pos, L toes pointing L), knees remaining bent (ct 2). Fists on waist (thumbs out), shoulders move up and down on 1st ct of each step.

2-6 Repeat meas 1 five times.

IIIA. MOVE TO CTR.

1 Bouncing on L, touch ball of R in front of L, bend upper body fwd, bring L arm horizontal fwd (palm facing R), bring R arm horizontal bkwd (palm facing L), face R (ct 1); step on R (ct 2).

2 Repeat meas 1 with opp ftwk and arms.

3-6 Repeat meas 1-2 twice.

Sequence: Fig I + II + III + IV

Leader can change sequence to Fig Ia + II + IIIa + IV

Presented by Maurits van Geel

Denisa

(Romania, Roma)

Denisa is a woman's name. The singers of the song used for the dance are Denisa Sarboaica and Remus Valungan. The steps and style for this dance found their origin in the research executed by Maurits van Geel for the production of the Roma dance program Travelers from Rajasthan, performed by Het Internationaal Danstheater in the Netherlands in 1994 and 2003.

Pronunciation: [deh-NEE-zah](#)

Music: 2/4 meter Maurits's 2022 SFDC Flash Drive

Formation: Circle, no handhold, facing R (CCW), forearms in horizontal pos or in freestyle movements.

Steps & Styling: The style and formation is based on improvisation. Turns can be executed on many steps as long as the basic pattern is maintained.

Meas	2/4 Meter	PATTERN
4		INTRODUCTION. No action.
1		Touch R toe fwd (ct 1); step R fwd (ct 2).
2		Repeat meas 1 with opp ftwk.
3		Repeat meas 1.
4		Step L fwd (ct 1); step R fwd (ct 2).
5-7		Repeat meas 1-3 with opp ftwk.
8		Step R beside L (ct 1); step L beside R (ct 2). While doing these steps in place, turn to face ctr.
9		Touch R toe twd ctr (ct 1); small step R fwd (ct 2).
10		Touch L toe twd ctr (ct 1); small step L fwd (ct 2).
11		Touch R toe fwd (ct 1); step R in place (ct 2).
12		Step L beside R (ct 1); small step R in place (ct 2).
13		Touch L toe fwd (ct 1); small step L twd ctr (ct 2).
14		Touch R toe fwd (ct 1); small step R twd ctr (ct 2).
15		Step L across R (ct 1); step R bkwd (ct 2).
16		Step L bkwd (ct 1); turning to face L (CW), step R across L (ct 2).
17-32		Repeat meas 1-16 with opp ftwrk and direction.
		VARIATION:
3		Touch R toe fwd (ct 1); turning to face ctr, step R to R (ct 2).
4		Step L behind R (ct 1); turning to face R (CCW), step R fwd (ct 2).

Presented by Maurits van Geel

Gilansko

(Kosovo, Roma)

Gilansko means, “from the village of Gjilane (ГЃИЛАНЕ),” in southeast Kosovo, near the border of Macedonia. The dance is based on research (1989-2010) for Het Internationaal Danstheater, a professional dance company based in the Netherlands, for a dance production on the Roma trail called The Travellers from Rajasthan. It was also observed in Šutka, the Roma quarter in Skopje, Macedonia. The music is from the album Kosovsko Gilanska Gajda by the Gagoza Band from Šutka.

Pronunciation: [GEE-lahn-skoh](#)

Music: 12/8 meter – Q, Q, Q, S, S (2, 2, 2, 3, 3). Counted as 1, 2, 3, 4, 5. In the music provided, midway through there is a meter change to: S, Q, Q, Q, S (3, 2, 2, 2, 3). Maurits’s 2022 SFDC Flash Drive

Formation: Mixed circle, hands joined in W-pos, facing diag ctr.

Meas 12/8 Meter

PATTERN

INTRODUCTION. No action. After singing, dance starts with wind instruments.

- 1 Two bounces on L (cts 1, 2); small step R to R (ct 3); step L across R (ct 4); step R back (ct 5).
- 2 Repeat meas 1 with opp ftwk.
- 3 Bouncing on L, lift R slightly off floor (ct 1); bounce on L turning to R (ct 2); 3 steps fwd in LOD, R-L-R (cts 3, 4, 5).
- 4 Step L fwd (ct 1); bounce on L, turning ¼ CCW to face ctr, lifting R slightly off floor and bringing R knee towards other knee (ct 2); step R next to L (ct 3); step L across R (ct 4); step R back (ct 5).
- 5 Repeat meas 2.

Note: When meter change occurs (at melody change), it is in measure 2 of the pattern, and ct 3 is shortened.

Presented by Maurits van Geel

Iwushki

(Russia, Roma)

Iwushki means “little willow tree.” The steps and style for this dance came from the research executed by Maurits van Geel for the production of the Roma dance program Travelers from Rajasthan, performed in 1994 and 2003 by Het Internationaal Danstheater, a professional dance company in the Netherlands. Thanks are due to Boris Sankin, former dancer of Moissejev Dance Company, who was born in Saint Petersburg to a Roma family. The music is by a band called Bratsch (1975–2015), which used influences from diverse folk traditions, including Roma.

Pronunciation: [EE-woosh-kee](#)

Music: 4/4 meter Maurits’s 2022 SFDC Flash Drive

Formation: Circle of couples, man on woman’s left. No handhold; arms raise sdwd to move freely. Face ctr.

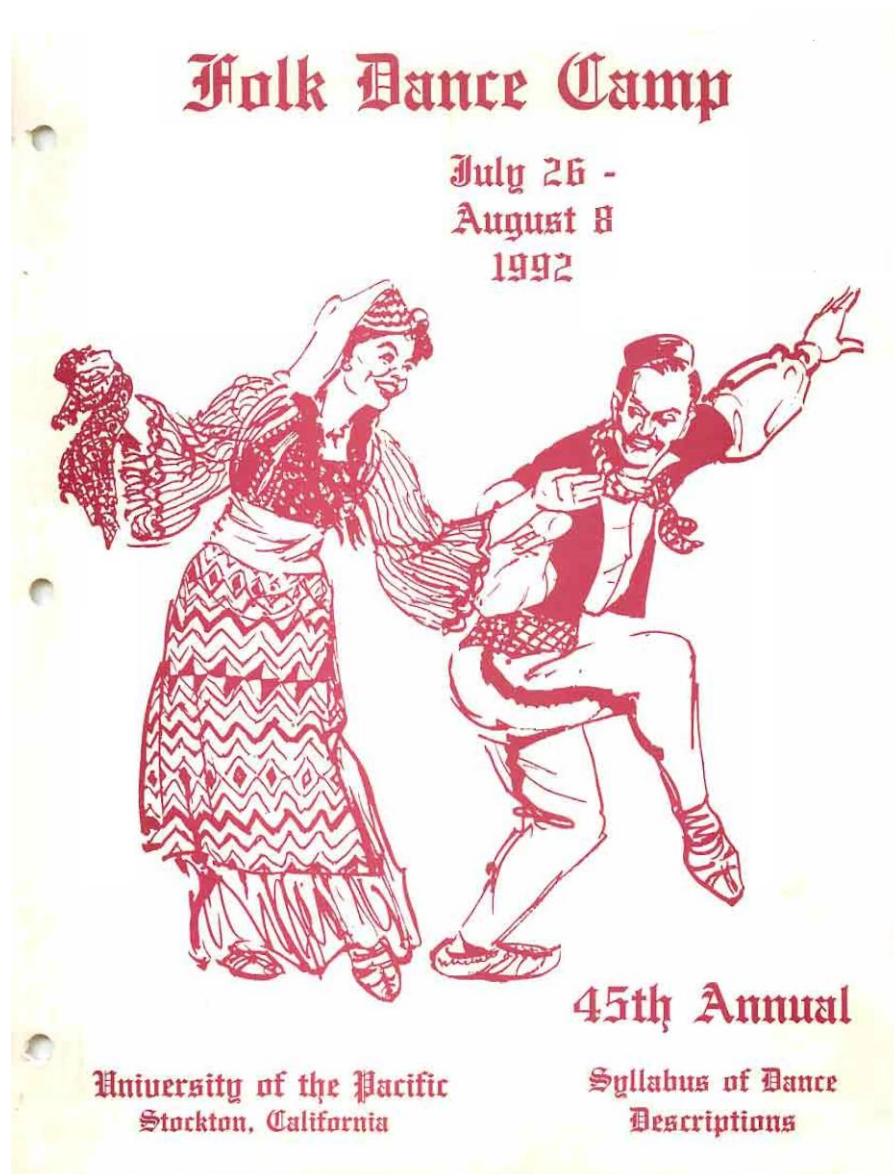
Meas	4/4 Meter	PATTERN
		INTRODUCTION. No action.
	I.	FIGURE I.
1		Step R twd ctr, turning to face L (CW) (ct 1); touch L beside R (ct 2); step L bkwd, turning to face ctr (ct 3); touch R beside L, ending facing R (CCW) (ct 4).
2		Step R fwd (ct 1); step L fwd (ct 2); step R to R with bent knee, ending facing ctr (ct 3); small step L to R (ct 4); step R across L (ct &).
3-4		Repeat meas 1-2 with opp ftwk and direction.
	II.	FIGURE II.
1		Step R to R (ct 1); raise L slightly sdwd with straight knee (ct &); bring L around (ct 2); step L behind R (ct &); step on ball of R to R (ct 3); step L across R (ct &); step on ball of R to R (ct 4); step L across R (ct &). L shldr leans back slightly on cts 1-3, then L shldr leans fwd slightly on cts 4-6.
2		Step R to R, turning diag L, R knee slightly bent (ct 1); touch L beside R, stretching R knee (ct 2); step L to L, turning diag R, L knee slightly bent (ct 3); touch R beside L, stretching L knee (ct 4).
3-4		Repeat meas 1-2.
5-8		Facing ptr, repeat meas 1-4, ptrs stay face-to-face as they inscribe a small circle turning around each other.
	III.	FIGURE III.
1-2		Ptrs walk around each other with eight steps, making a full turn while continuing to face ptr adjusting the tempo as the music slows down on the last steps.
Sequence:		Meas 1-14 twice; meas 1-12; meas 1-14.

Presented by Maurits van Geel

Iwushki – Lyrics

Iwushki wi iwushki,
derevtsa zeljonie,
Shto zhe wi nadelali-i-i dewlale
wsju semju razwejali
Shto zhe wi nadelali-i-i dewlale
wsju semju razwejali
Oe vysokova kriltsa
Powstrachala sokola
Wstratila powerila dewlale
Na ljubov otvetila-a-a

Little willow, you little willow
green trees
what have you done
my whole family expelled
what have you done
my whole family expelled
near a high stoop
you met your young fellow
met and believed
and answered love



Mare Nunta

(Romania, Roma)

Mare Nunta means “Great wedding.” This dance is based on research for Het Internationaal Danstheater of the Netherlands by Maurits van Geel for a dance performance on the Roma called The Travelers of Rajasthan. The singer is Nicolae Guta.

Pronunciation: [MAH-reh NOON-tah](#)

Music: 4/4 meter Maurits’s 2022 SFDC Flash Drive

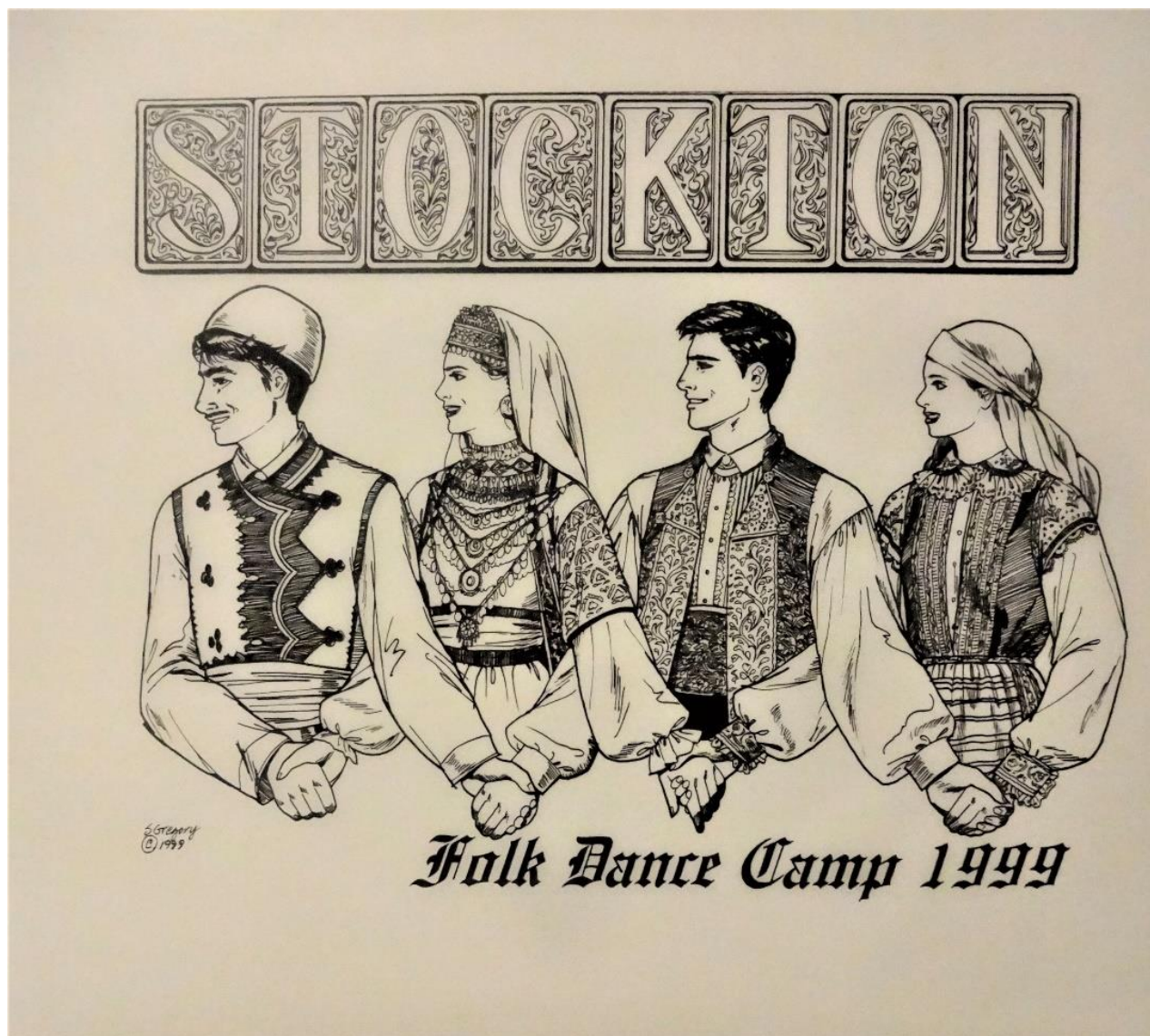
Formation: Mixed circle, no handhold; forearms are raised horizontally fwd. Face ctr. Dance is done in “free style” format, dancers move freely around the floor.

Meas	2/4 Meter	PATTERN
8		INTRODUCTION. No action.
	I.	FIGURE I.
1		Step L across R (ct 1); step R to R (ct 2); step L across R (ct 3); bounce on L swinging R leg in front of L (ct 4).
2		Repeat meas 1 with opp ftwk and direction.
3		Touch L heel fwd (ct 1); step L bkwd (ct 2); touch R heel fwd (ct 3); step R bkwd (ct 4).
4		Repeat meas 3. Note: During meas 3-4 you can also make a full turn CCW in place, executing the steps of meas 3-4.
5-8		Repeat meas 1-4.
	II.	FIGURE II.
1		Step L (ct 1); swing R leg sdwd (ct 2); step R across L (ct 3); step L to L (ct 4).
2		Repeat meas 1 with opp ftwk and direction.
3		Step L heel across R (ct 1); step R to R, turning L toes to L (“turning out”) by pivoting on the L heel (ct 2); repeat cts 1-2 (cts 3-4).
4		Repeat meas 3.
5-8		Repeat meas 1-4.
	IIA.	VARIATION.
1-2		Repeat Fig II meas 1-2
3		Facing R (CCW), step L heel fwd (ct 1); step R behind L (ct &); step L fwd (ct 2); repeat cts 1-2 with opp ftwk (cts 3, &, 4).
4		Repeat Fig IIA meas 3. (Note: The basic and variation patterns in meas 3 can be freely mixed as the second half of Fig II.).
	III.	FIGURE III.
1		Step L (ct 1); raise R leg sdwd (ct 2); step R across L (ct 3); step L to L (ct 4).
2		Repeat meas 1 with opp ftwk and direction.
3		Facing R (CCW), step L (ct 1); bounce on L, raising R leg fwd (ct 2); step on R in place (ct 3); bounce on R, raising L leg fwd (ct 4).
4		Repeat meas 3.

5-8 Repeat meas 1-4.

Sequence: Dance repeats to end of music.

Presented by Maurits van Geel



Novi Čoček

(Roma)

Novi Čoček means “New čoček.” Čoček (Albanian *çyçek*/*qyqek*, Bosnian/Croatian/Serbian *чочек*/*čoček*, pronounced “CHO-chek”; compare Macedonian *чочек*, Bulgarian *кючек* [*kyuchek* or *kyutchech*]) is a musical genre and dance that emerged in the Balkans during the early 19th century. It features prominently in the repertoire of many Roma brass bands.

Čoček originated from Ottoman military bands, which at that time were scattered across the region, mostly throughout Serbia, Bulgaria, Macedonia and Romania. That led to the eventual segmentation and wide range of ethnic sub-styles in čoček. Čoček was handed down through the generations, preserved mostly by Roma minorities, and was largely practiced at village weddings and banquets.

This čoček is based on Maurits’ research for the Roma program Travelers from Rajasthan, which he choreographed for Het Internationaal Danstheater in the Netherlands.

Pronunciation: [NOH-vee CHOH-chehk](#)

Music: 4/4 meter

Maurits’s 2022 SFDC Flash Drive

Formation: Open circle, hands in W-pos, facing diag R.

Meas	4/4 Meter	PATTERN
4		INTRODUCTION. No action.
	I.	FIGURE I. Moving R (CCW).
1		Step L across R (ct 1); step R (ct 2); step L across R (ct &); facing diag L, hop on L (ct 3); step R bkwd (ct &); hop on R (ct 4); step L bkwd (ct &).
2		Facing slightly diag R, step R to R, knee slightly bent (ct 1); step L behind R (ct 2); step R across L (ct &); small step L, knee slightly bent (ct 3); step R behind L (ct 4); step L across R (ct &).
3		Facing ctr, step R in place pointing toes to R (ct 1); step L in place (ct &); step R in place pointing toes fwd (ct 2); step L in place turning to face L (CW) (ct &); hop on L (ct 3); step R fwd (ct &); hop on R (ct 4); step L fwd (ct &).
4		Stamp R beside L twice (cts 1, 2); pivot on R heel (R toes turn to R), while pivoting on L toes (L heel turns to L) (ct 3); pivot to orig pos (ct &); repeat pivot in ct 3 (ct 4); step R in place, turning foot and body to R (CCW) (ct &). Note: End facing fwd.
	II.	FIGURE II.
1		Facing ctr, repeat Fig I, meas 1, but moving into ctr.
2		Four steps in place, R pointing toes to R, L, R pointing toes fwd, L, end facing fwd (cts 1, &, 2, &); hop on L (ct 3); step R bkwd (ct &); hop on R (ct 4); step L bkwd.end facing fwd (ct &).
3		Hop on L (ct 1); step R bkwd (ct &); hop on R (ct 2); step L bkwd (ct &); repeat meas 2 cts 1, &, 2 (cts 3, &, 4); step L in place turning to face L (CW) (ct &).
4		Repeat Fig I, meas 4.

Presented by Maurits van Geel

Pharo Mališevsko Oro

(Roma, Kosovo)

Pharo Mališevsko Oro means “Heavy dance from Mališevo.” Mališevo is a town in Kosovo. Maurits van Geel learned this dance in the Roma quarter of Šutka in Skopje, Macedonia, in 2017. In the music, the *na trapeza* (clarinet solo) is followed by tapan (percussion) picking up the rhythm.

Pronunciation: [FAH-roh mah-lee-SHEHV-skoh OH-roh](#)

Music: 5/8 meter: 2, 3 (Q, S), counted as 1, 2. Maurits’s 2022 SFDC Flash Drive

Formation: Mixed open circle, arms in W-pos, facing diag R (CCW).

Steps & Styling: Small steps.

Meas	5/8 Meter	PATTERN
8		INTRODUCTION. No action.
1		Small bounce on L, lift R (ct 1); step R fwd (ct 2).
2		Step L behind R (ct 1); step R fwd (ct 2).
3		Small bounce on R, lift L (ct 1); step L fwd (ct 2).
4		Step R fwd (ct 1); step L fwd (ct 2).
5		Bounce on L (ct 1); step R fwd (ct 2).
6		Repeat meas 5 with opp ftwk.
7		Repeat meas 5.
8		Facing ctr, step L in front of R (ct 1); step R back (ct 2).
9		Bounce on R (ct 1); step L to L (ct 2).
10		Step R in front of L (ct 1); step L to L (ct 2).
11		Bounce on L (ct 1); step R behind L (ct 2).
12-14		Repeat meas 9-11.
15-16		Repeat meas 9-10.
17		Repeat meas 10.

Sequence: Repeat to end of music.

Presented by Maurits van Geel

Valle Romake

(Albania, Roma)

Valle Romake means “Roma Dance.” The music for this dance is from The Balkan Folk Clarinet band. Qyq Behari plays a tune from Laver Bariu, an Albanian folk clarinetist and singer. He led his band for over 40 years and had an immense influence in teaching new generations the saze (melancholic) music from Përmet. The music is related to the typical Epirus sound from Greece.

The dance was choreographed by Maurits van Geel.

Pronunciation: [VAH-yeh ROH-mah-keh](#)

Music: 4/4 meter Maurits’s 2022 SFDC Flash Drive

Formation: Mixed open circle or line, hands joined in W pos, facing ctr.


Steps & Styling Bounces are done by women with a smaller lift of other leg. Men can lift higher without bounce.

Meas	12/8 Meter	PATTERN
4		INTRODUCTION. No action.
1		Bounce on L (ct 1); step R to R (ct 2); step L across R (ct 3); step R bkwd (ct 4).
2		Bounce on R (ct 1), step L to L (ct 2), step R behind L (ct 3), step L across R, ending facing R (ct 4).
3		Bouncing on L, lift R with knee bent (ct 1); touch R fwd, knee straight (ct 2); touch R diag R with straight knee (ct 3); step R fwd in LOD (ct 4).
4		Repeat meas 3 with opp ftwk.
5		Bounce on L (ct 1); step R (ct 2); bounce on R (ct 3); step L (ct 4). During this meas, start a $\frac{3}{4}$ turn CW moving in LOD. Arms M: open at shldr ht; W: open with R arm low, L arm high. Hands turn inwards on cts 1 & 3.
6		Bounce L, finishing turn to face ctr (ct 1); step R to R (ct 2); touch L fwd (ct 3); hold (ct 4).
7		Bounce on R (ct 1); step L to L (ct 2); step R across L (ct 3); step L to L (ct 4).
8		Step R across L (ct 1); step L to L (ct 2); small step R to R (ct 3); step L across R (ct 4).


Sequence:

Presented by Maurits van Geel

Vintage Partner Dances



75th
Stockton
FOLK DANCE CAMP



Richard Powers



Bachelor's Waltz (Ungkaa'els Dans)

(Denmark)

As taught at the 1948 first Stockton Camp by Lawton Harris.

Pronunciation: [BA-cheh-lohrs WAHLTZ](#)

Music: 3/4 meter Recording available free at <https://youtu.be/5Oc5xaeImKQ>

Formation: Cpls in a circle, W at the R of M, facing ptr.

Steps & Description for M. W steps opp.

Styling: Smooth and gliding.

Tyrolean Waltz: Step fwd diag/L, step fwd R slightly passing L, step L beside R, while swinging held hands fwd. Repeat opp, swinging hands back.

Meas 3/4 Meter

PATTERN

INTRODUCTION. No action.

1-4 Turn ptr by R arm ("Allemande") 1 full turn with 4 smoothly running waltz steps.

5-8 Turn corner (the person at one's other side) by L arm, in the same manner.

9-12 Repeat the R arm Allemande with ptr.

13-16 Repeat the L arm Allemande with corner, ending facing LOD as a cpl, holding inside hands with new ptr (former corner).

17-24 Tyrolean Waltz traveling LOD.

25-32 CW turning waltz with new ptr in Shoulder-Waist Pos. Finish with the W at R side of M.

Sequence: Repeat from the beginning. The provided music plays through the dance 5 times.

In 1952, Lawton Harris's notes changed the final 16 bars to:

17-20 Tyrolean Waltz

21-24 CW turning waltz

25-28 Tyrolean Waltz

29-32 CW turning waltz

An interesting aspect of this dance is that it shows that in the early years, dances underwent significant modifications while keeping the original name. Later, significant modifications to a dance taught at Stockton Camp were discouraged.

In the 1952 revision, the second Danish name of the dance was dropped, leaving just "Bachelor's Waltz".

Presented by Richard Powers

From the 1948 Stockton syllabus

BACHELOR'S WALTZ (Ungtærs Dans)
Danish

Music: Columbia #35659, DB 1655, Ling Assoc. Booklet
FORMATION: Single circle partners facing.

1-4 Holding R arms partners do R allemande 4 waltz steps.
5-8 Same with corner lady
1-4 Repeat Measures 1-4.
5-8 Repeat 5-8 above but M keeps this lady for new partner and takes position holding inside hands, double circle facing counterclockwise.
9-16 Tyrolean Waltz forward with new partner.
17-24 Eight measures closed dance position walking with new partner, keeping in circle formation moving counterclockwise, but couples turning clockwise
Repeat.

1952, notes by Lawton Harris

BACHELOR'S WALTZ
(Danish)

Record: Calvin 5001
Formation: Single circle, partners facing.

PATTERN

Measures
1-4 Holding R arms, partners do R allemande (4 waltz steps)
5-8 L allemande with corner lady (4 waltz steps)
1-4 Repeat meas. 1-4.
5-8 Repeat meas. 5-8 above, but M keeps this lady for new partner and takes position holding inside hands, double circle facing CCW.
9-12 4 Tyrolean waltz steps fwd with new partners.
13-16 4 meas. closed dance position walking with new partner, keeping in circle formation moving CCW, but couples turning CW. *waltzing*
Repeat meas. 9-16.
Repeat all.

Note that parts 2 and 3 were shortened to 4 bars each, then parts 2 and 3 were repeated.

Note the correction of "walking" to "waltzing" in part 3.

46. *Tyrolian Waltz Step* (3/4 time)

Glide L foot diagonally fwd (ct. 1); glide R foot fwd, passing or slightly brushing L heel (ct. 2); close L to R (ct. 3).

Tyrolean waltz: Partners inside hands joined, a balance step away from each other and toward each other as they swing joined arms forward and backward. Repeat. Four waltz steps around, social dance or shoulder hip position.

Family Waltz

(Denmark - Sweden)

As taught at the 1948 first Stockton Camp by Lawton Harris.

This is an interesting study of the evolution of a dance over a decade. The 1948 Stockton description, described second below, was problematical. Six years later, Jane Farwell described the functional version, which is described first here. Lawton's description specified it as a Danish dance, but it's also very popular in Sweden.

In Lawton's Stockton description, and again in the Folk Dance Federation of California description the following year, the W was at the right side of the M. The first balance was to ptr, M beginning L and W beginning R. That only works with special ftwk (explained in the second description below).

Then in the 1950s, the order of balancing was reversed. As described by Jane Farwell at a 1954 workshop in Dayton, OH (3rd scan below), the first balance is done to corners, with a step-swing balance, then to ptrs. This is a far more natural motion. It also works better if one continues to face corner on the 4th meas, before waltzing with them.

Pronunciation: [FA-mih-lee WAHLTZ](#)

Music: 3/4 meter Recording available free at https://youtu.be/r8k8w-fU_F4

Formation: Cpls holding hands in a circle, W at R side of M.

Steps & Description for M. W steps opp.

Styling: Corner: Person on opposite side from ptr.

Meas 3/4 Meter

PATTERN

INTRODUCTION. No action.

- 1 Balance to corner with Step-Swing (M step L then swing R across). M's L hand slightly swings to L, as R hand slightly swings into ctr of circle.
- 2 Balance to ptr with Step-Swing on the opp ftwk and direction, swinging hands opp.
- 3 Repeat meas 1.
- 4 Continuing to face corner, Step-Swing or waltz steps in place adjusting ftwk as needed to take a closed pos with corner.
- 5-8 CW turning waltz with new ptr (former corner) moving LOD. M beg L, W beg R. On meas 8, face ctr, W on R, join hands in a circle.

Sequence: Repeat from the beginning. The provided music plays through the dance 12 times.

Jane Farwell didn't mention this, but if the formation begins with the W at the L side of the M, as in La Bastringue, then the dancers can begin by waltzing with their ptr, before losing them.

Even though this was described as a Danish dance, none of the descriptions mentioned the traditional Danish shoulder-waist hold. That makes sense, since in the Single Circle, one is already holding the hand that is held in normal closed pos. "Regular dance pos" is indeed specified in the 4th description below.

Here is the 1948 Stockton version:

Music: 3/4 Meter

Formation: Cpls holding hands in a circle, W at R side of M.

Steps & Description for M. W steps opp.

styling: Waltz Balance Step: Small step L slightly crossing R, swinging R hand (ptr's L hand) slightly back, opp hand fwd. (ct 1); replace wt onto R. (ct 2); step L beside R, bringing arms to neutral pos (ct 3). W beg by stepping R across L. Can be done with opp ftwk.

Meas 3/4 Meter

Pattern

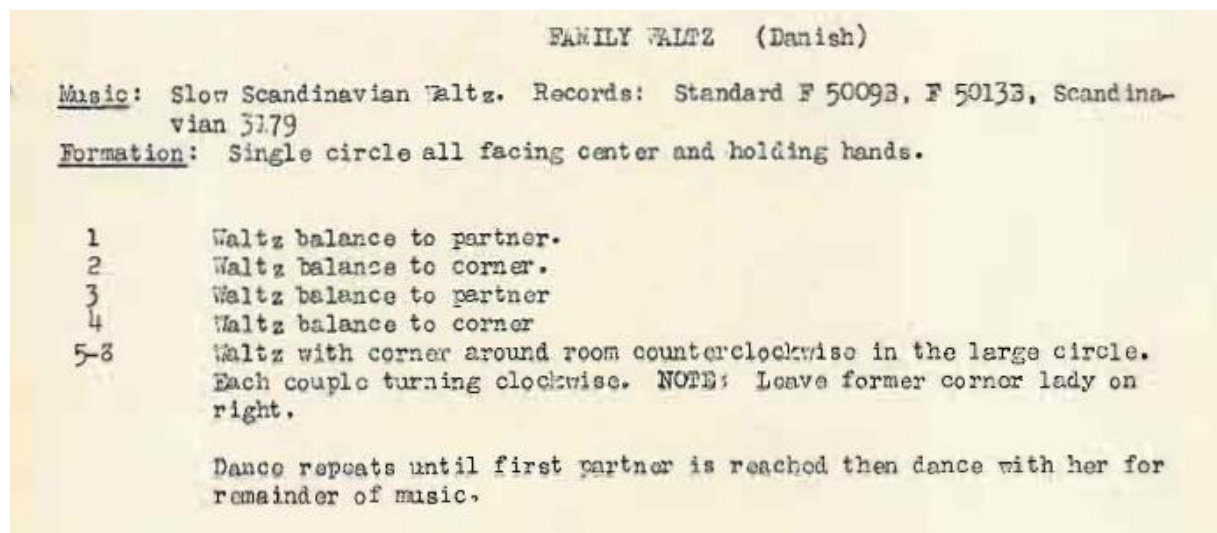
-
- 4 INTRODUCTION. No action.
- 1 Balance to ptr with Waltz Balance Step (cts 1-3).
- 2 Balance to corner with Waltz Balance Step on the opp ftwk and direction (cts 1-3).
- 3 Repeat meas 1.
- 4 Repeat meas 2, adjusting ftwk as needed on cts 2-3 to take a closed pos with corner.
- 5-8 CW turning waltz with new ptr (former corner) moving LOD. M beg L, W beg R. On meas 8, face ctr, W on R, join hands in a circle.

Sequence: Repeat from the beginning. The provided music plays through the dance 12 times.

A standard waltz balance step doesn't function in this choreography. After much exploration and discussion, the above interpretation is Richard's best guess for the waltz balance step in this dance. If anyone happens to know a different way that it was done in California in 1948 and 1949, please let Richard know. He finds this version to be a bit awkward.

Presented by Richard Powers

From the 1948 Stockton syllabus:



A description of the same version from 1949, which specified it as Danish-Swedish:

FAMILY WALTZ

(Danish-Swedish)

This dance is claimed by both Denmark and Sweden. It was danced by a member of the Research Committee with two different Swedish groups in different sections of Sweden in 1939. The same dance and version is danced in Denmark and by Danish groups in California. This dance was taught by Lawton Harris at the Folk Dance Camp at Stockton, summer of 1948.

MUSIC Record: A slow Danish or Swedish waltz.
Piano: Familie Vals-Logestuen-Kobenhavn, 1942.

FORMATION Couples join hands in a circle facing the center with W on R of her partner.

STEPS Waltz balance* waltz*

Music (3/4)	PATTERN
MEASURE	I. <i>Waltz Balance to Partner and Corner</i>
1	The M starting on L ft., the W on R ft. take one waltz balance toward each other, arms swinging backward. (The swing of the arms and the turn are lessened because the hands are joined in the circle.)
2	Starting M R and W L take one waltz balance step away from partner or toward corner W. Partners' joined hands swing fwd.
3 - 4	Repeat action of meas. 1-2.
	II. <i>Waltz with Corner Woman</i>
5 - 8	In closed dance position, with four waltz steps turning R, waltz with corner W. Finish in the single circle with the new W on M's S. NOTE: In these four waltz steps the corner W has been turned once and a half and has a new partner, having traveled one place to her R in the circle. This is a progressive dance in which the M stays about in the same place, while the W moves counterclockwise around the circle. When the group is not too large, the dance is repeated until original partners have reached each other, whereupon they waltz freely around the circle in a closed dance position for the remaining part of the music.

Jane Farwell's description for a March 1954 workshop in Dayton, OH.

DANISH FAMILY WALTZ

Record: *RCA Victor 26-1046-B

Min Skäl Din Skäl

Formation: Single circle of partners, hands joined, facing center, ladies on right.

Action:

On first measure step on foot closest to your corner (the person next to you who is not your partner), swing free foot across and acknowledge your corner. On next measure repeat action toward partner. Repeat all of above during measures 3 and 4.

Waltz to measures 5-8 with your corner, place her on your right, reforming the circle to repeat the dance. Try singing along with the record.

From Jane Farwell's undated book, *Folk Dances for Fun*, Dodgeville, WI, circa 1958.

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○ DANISH FAMILY WALTZ
Familie Vals

The Danes reveal their sociability in their numerous easymixers which they so fittingly call "family" dances. This one is such a favorite that it has been borrowed by everyone. Swedish neighbors include it several times during any evening's party - danced to several different waltz tunes during which the orchestra is liable to switch into a polka now and then, much to the delight of the dancers. This same dance turns up in Switzerland to their lovely "Snow Waltz" and here at home, those who must rely on records use the Swedish tune, "Min Skäl". Though this makes a nice mixer anytime during the evening, it is especially nice as a "closer".

FORMATION: All join hands, shoulder high, in a single circle, ladies on the right of their partners.

ACTION:

MEASURES 1-2: Perhaps the face is more important to the success of this dance than the feet. Everyone looks at his corner (ladies look right, men left) and at the same time steps with the foot closest to that corner, and swings the other foot over it. Then everyone turns to look at his partner, stepping on the other foot and swinging once in that direction.

MEASURES 3-4: Repeat once more toward corner, once more toward partner.

MEASURES 5-8: Take the corner in regular dance position and waltz 4 measures, turning once clockwise, keeping the circle so everyone ends with all hands joined, the new partner on the right side of the man.

To help the group feel closer together, try putting at least one circle within the other.

Fireman's Dance

(USA)

Taught at the first Stockton Camp (1948) by Sanford "Sandy" Tepfer.

The Fireman's Dance was the final dance on an 1865 ball card in Richard Powers's collection, and was described in an 1878 dance manual published in Cincinnati. Benjamin Lovett further popularized it in *Good Morning: Old Fashioned Dancing Revived*, published by Mr. & Mrs. Henry Ford in 1926.

Pronunciation: [FIYR-mans DANSS](#)

Music: 2/4 meter Recording available free at <https://youtu.be/BdHZV0H-CR4>

Formation: Double Sicilian Circle: 2 cpls standing side by side, facing 2 cpls standing side by side, radiating like spokes of a wheel from the ctr of the room. Couples closest to the outside of the circle are "Here" and inner couples are "There." W is at the right side of M.

Meas	2/4 Meter	PATTERN
	I.	Fig I.
1-2	"There" cpls offer opp cpl both hands and take 4 sliding steps away from ctr. "There" cpls pass between (in front of) "Here" cpls.	"Here" cpls hold ptr's inside hand and take 4 sliding steps twd ctr. "There" cpls pass between (in front of) "Here" cpls.
3-4	All balance (step side twd orig place, step closed, step closed). Balance opp ft.	
5-6	All take 4 sliding steps back to places.	
7-8	All Balance, with "Here" cpls advancing to take 2 hands, as "There" cpls travel bkwd.	
9-16	Repeat meas 1-8 with "Here" cpls and "There" cpls each doing as the other did in meas 1-8.	
	II.	FIG II.
1-8	"Here" cpls do Ladies Chain over and back.	"There" cpls do R and L Through.
9-16	"Here" cpls do R and L Through.	"There" cpls do Ladies Chain.
	III.	FIG III.
1-2	All take hands in line and walk fwd 4 steps, shouting, "Fire! Fire! Fire! Fire!"	
3-4	All walk bkwd 4 steps.	
5-8	Drop hands and pass opp person by R shldr to advance to next line of 2 cpls.	

Sequence: Repeat from the beginning. The provided music plays through the dance 6 times.

Note: Fig 1: The 4 slides and balance is Richard's preferred way. Taking 8 slides travels too far.

Fig 2: Richard reversed "Ladies Chain" and "R and L Through" from the written description in order to match the provided recording ("Inside Chain"). It works just as well either way.

Presented by Richard Powers

1948 Stockton Camp description

FIREMAN'S DANCE - Music: Fireman's Dance (form in lines of 2 couples abreast, facing other lines, and sets of this sort lined up the length of the room or arranged in a circle))If in a circle, outside couples are called "here", inside "there" - if in a line, "here" are the heads, "there" are the feet. "Here" or head calls come first)
Down the outside, and sachay (down center) (and back)
Sachay, and down the outside.
Ladies chain, and right and left.
Right and left and ladies chain,
Forward and back (shout, Fire! Fire! Water! Water!)
Pass through to next.

The 1954 Stockton Camp description is much clearer.

FIREMAN'S DANCE

American

Music: World of Fun M107

Formation: Large circle, two couples in line facing a line of two couples in sets of 8. One line faces CW, one CCW.

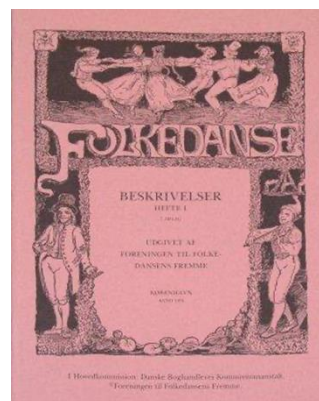
1. Sliding: The persons closest to the center of circle and those farthest from center in each line are active. The two closest to the center are designated as "HERE" and the other two "THERE." The HERE persons step bkwd a step and slide sideways down the outside of the set, 8 slides, and back to place. Simultaneously, the THERE players slide up the inside of the set of 8 people, 8 slides up and 8 slides back to place. Now reverse, and those who slid inside the set slide outside, and vice versa.
2. Right and Left Through & Ladies Chain
Done by pairs of couples, facing each other. The 2 couples in the HERE position do ladies' chain, while the two THERE couples are doing R and L through; the ct is 16. Reverse and do the other figure. Return to place with similar action. EACH COUPLE DOES BOTH FIGURES. WHETHER YOU DO LADIES' CHAIN FIRST DEPENDS WHETHER YOU ARE IN THE "HERE" POSITION OR NOT.
3. "Fire, fire, fire, fire." Join hands in lines, walk fwd toward opposite line, shouting in time to music, "Fire, fire, fire, fire," then walk bkwd to places, counting 4 each way. Drop hands, walk fwd, right through the opposite line, passing R shoulders with opposite person, and, without turning around, meet a new line of four advancing from the other direction.

Firetur

(Varde, Jutland, Denmark)

As taught at the 1948 first Stockton Camp by Lawton Harris, who learned it in Solvang, CA.

"Fire" (pronounced *feer*) means "four" in Danish, for the four dancers in the set. Firetur was described in the first pamphlet published by the Danish folk dance organization Foreningen til Folkedansens Fremme in 1901 (at right). In Elizabeth Burchinal's 1915 book of Danish folk dances, she entitled it "Four-Dance."



Pronunciation: [FEER-toor](#)

Music: 4/4 meter Recording available free at: https://youtu.be/_OUdaIaI8HE

Formation: 2 Cpls facing each other, W at the R of M.

Steps & Styling: Two-Step: Step side, step closed, step side (like a smooth polka step).

Reel Step: Step crossing behind; hop on that ft. Step crossing behind with other ft; hop.

Hop Step: Actually a Step-Hop. Style is more horizontal than up and down.

Meas	4/4 Meter	PATTERN
2		INTRODUCTION. No action.
	I.	FIGURE I. Join hands in "hands-four."
1-4		All stamp L, hop L, continue 6 more Hop Steps circling to the L (CW).
5-8		Repeat 8 Hop Steps, beg L, returning to orig place. Drop hands at the end.
	Chorus	CHORUS. Face ptr.
1		A single Two-Step (cts 1 & 2) to M's L, W's R, W passing face-to-face, M passing behind both W, all traveling into opp. cpl's side of the set, facing ptr. None of the early syllabi specified arms, then the 1962 Stockton syllabus said, "Hands on hips fingers fwd." A video of today's version in Denmark shows 6 dancers with hands hanging down, one with hands on hips, and one with hands held behind the back.
2-4		6 Reel Steps in place, M beg crossing R behind L.
5-8		Repeat meas 1-4 with opp ftwk and direction, ending in orig places.
9-10		"Arm Hook:" Facing opp. cpl, turn opp person 3/4 of a turn by R elbow with 3 walking steps, M beg L, W beg R. Catch opp's R elbow exactly on ct 1. M should always send ptr twd other M when releasing arms. When M pass each other when crossing over to other W, stay on own side of the set. Note: Lawton's 1948 description of the "Arm Hook" is not exactly correct but references Burchinal's description, which is correct. Both are scanned below.
11-13		M cross back to ptr with 1 step R, then turn ptr by L elbow once and 3/4 (it feels like twice) with 6 walking steps. Catch R elbows on musical ct 5.
14-15		M cross back to ptr with 2 steps L-R, then turn opp. person 3/4 of a turn by R elbow with 2 walking steps.

- 16 Walk to ptr with 2 walking steps.
 Note: Burchinal's 1915 description below can possibly be interpreted as turning each person by 3/4 of a turn, if you prefer that easier version.
 Note: Lawton's 1948 description of the "Arm Hook" is not correct, but other descriptions are correct.
- 17-24 In Shoulder-Waist pos, dance smooth turning Two-Steps, rotating CW, traveling CCW (small LOD) around each other. Note: It is not important to return to original places. Reference is each other. Simply stop after 8 meas, and face each other.
 Note: This is often done with pivot steps today, but was a Two-Step in 1901, 1915 and at 1948 Stockton, where Lawton called it a polka but no doubt meant the smooth Danish two-step style.
- II FIGURE II.
- 1-4 Right Hand Star (Mill) using a lightly undulating Hop Step. The exact handhold of R hands in the ctr of the star wasn't specified. Taking R hand of opp person is recommended.
- 5-8 Left Hand Star (Mill) returning back to place. Drop hands at the end.
- III. FIGURE III.
- 1-4 Two Hand Mill using a lightly undulating Hop Step. None of earliest five sources described the Two Hand Mill, then the 1962 Stockton syllabus clarified. All give 2 hands open (i.e., not crossed) to the person on the opp side of the set, R hand over and L hand under, in "weaving hold." To face to the L, push R hand fwd and pull L hand back.
- 5-8 Without releasing hands, Two Hand Mill returning to place (push L hand fwd and pull R hand back). Drop hands at the end.
 Note: None of earliest five sources described the Two Hand Mill. Then the 1962 Stockton syllabus clarified: "M join both hands. W join hands across them, R over and L under, in weaving hold." If M raise their R elbow slightly higher than L elbow, it makes it a bit easier for W to join their hands this way. Hands are offered open, not crossed.
- IV. FIGURE IV (formerly FIGURE V).
Note: The original Fig IV was a "Goose Walk" and there was considerable disagreement about this over the various Stockton syllabi. One said that the Prussian (and later Nazi Germany) military Goose Walk was done in Denmark in some areas, while others said the Goose Walk was waddling. The video of today's version in Denmark shows the dancers clapping while simply walking, but the original 1901 Danish description said, "ingen klap" (don't clap). Some versions of Firetur eliminated one or two of the figures, (the dancers in that video skipped two figures), so Richard chose to skip this controversial figure.
- 1-8 Yoke (Åget in Danish): This is essentially a Shoulder Hold. From Shoulder-Waist pos, W release R hand and place it on opp M's R shoulder. M may take waist hold with opposite or form a 4-person Shoulder Hold. This is quickly formed while traveling twd the L. The 1948 syllabus called for the Hop Step, circling CW for 8 steps then CCW, but other Stockton syllabi soon changed to 16 buzz steps, only circling CW. This

description adopts that later tradition.

V. FIGURE V. Repeat Fig I. Join hands, “hands-four.”

1-4 All circle L (CW) with 8 Hop Steps.

5-8 Repeat 8 Hop Steps, beg L, returning to orig place.

Ending with Fig 1 again was mentioned both in 1915 Burchinal and in later Stockton syllabi, but not mentioned by Lawton Harris in his 1948 description.

Historical notes. The structure of Firetur is identical to the old Cotillion, which was very popular in England, France and the United States in the late 18th century, but then completely disappeared in those countries in the early 19th century, replaced by the quadrille. It remained alive in Denmark, in this dance.

To minimize confusion, the terms Fig and Chorus in this description are switched from historical convention. In the old Cotillion, what is termed "Chorus" here was actually called the "Fig." And what are called "Fig" here were termed "Changes."

This is the structure of a typical 18th century Cotillion:

Change No.1 (Typically all take hands and circle to the L and R)

The Figure

Change No.2 (For instance, R Hand Star, L Star Back)

Same Figure

Change No.3 (For instance, turn ptr by R arm, then same ptr by L arm)

Same Figure

Change No.4 (For instance, balance and turn ptr)

Same Figure

Change No.5 (Often a repeat of Change No. 1)

Several different Cotillions were danced at a ball, each of which had a different Figure, but each Cotillion had the same set of five to ten Changes, which were already known by dancers in that region.

Going back farther in history, it's notable that England had borrowed this Cotillion structure from the French Cotillon, whose original 1705 version was for 2 couples, as Firetur is. Going back even further, the French had borrowed that structure from English Rounds, like Sellenger's Round, which appeared in the 1670 edition of John Playford's *The English Dancing Master*, and had the exact repeat pattern described above. Rounds disappeared from 17th c. English country dancing but were revived by the French Cotillon. Thus, Firetur continues an old tradition which disappeared *twice* in England—once at the beginning of the 18th century, and again at the beginning of the 19th century.

With thanks to Alix Cordray for supplemental information.

Presented by Richard Powers

From the 1948 Stockton syllabus

FIRETUR (Danish)

Music: Burchinal, Folk Dances of Denmark, (Four Dances from vicinity of Vardo, Jutland). Cut record available, accordion duo.

Position: Groups of two couples facing, holding hands in circle.

- I. Stamp L foot and circle left 7 hop steps, keeping toes pointed close to the floor. The hop is horizontal rather than up and down.
Repeat to place. Drop hand positions.

CHORUS

- a. Partners face, and with the ladies passing between partners but facing partners with a chasso step, all moving to Left.
b. Six reel steps starting on inside foot.
c. Repeat a and b back to place.
d. "Arm Hook" Hook R elbows with opposite and turn once with 4 steps.
Hook L elbows with partner and turn twice around 6 steps.
Hook R elbows with partner and turn twice around 6 steps.
e. In hip-shoulder position, 8 polka (16 step hops or 16 pivot steps around in a circle (just the two couples).

II. Right hand Mill - hop step
Chorus

III. Two hand mill - hop step
Chorus

IV. "Goose walk" - walk and kick heels high with the knee stiff

v. "Yoke" or basket (women bow under) - hop step

This is as danced by the Danish community at Solvang. It follows closely the description in Burchinal.

Lawton Harris referenced this 1915 description by Elizabeth Burchinal:

FOUR-DANCE

FOUR-DANCE

(Vicinity of Varde, Jutland)

Music | 1-8 | 9-16 |. The whole music is played twice through for each figure.

Starting Position. Two couples opposite each other.

Steps. Walking Step, Two Step, Chassé to the side, Reel, and (when nothing else is specified) Hop Step.

Appel at the beginning and middle of part A.

First Figure

A. (1-4) Circle with the sun and (5-8) against the sun.

B. (9-12) Chassé once to the side and dance six reel steps.

In the chassé partners are facing each other, and each lady moves in the same direction as her own man, keeping face to face with him.

The first time, the ladies chassé to the right and the men to the left (the lady passing in front of the strange man as they exchange places).

The reel is danced with partners facing each other, and is begun by putting down the inside foot behind the other.

(13-16) Chassé and reel again to the other side. This time the ladies chassé to the left and the men to the right (the lady again passing in front of the strange man).

C. (1-8) "Arm Hook Chain." First, with right arm hook, each man makes a half-turn around with strange lady, then with left arm hook a whole turn around with own lady, and then with right arm hook a half-turn around with strange lady.

D. (9-16) With waist grasp, partners two step once around the circle.

Second Figure

A. One hand mill with the sun and against the sun.

Third Figure

A. Two hand mill with the sun and against the sun.

Fourth Figure

A. "Goose Walk." Walk around in a circle after each other, first with the sun and then against the sun.

Fifth Figure

A. "Yoke." Men take each other's hands and raise arms, ladies bend and go under inside the ring, and put their hands on the men's shoulders. They dance thus, first around with the sun, then against the sun.

Parts B, C and D are the same in all figures.

The dance finishes with big circle with the sun and against the sun.

Below is the earliest Danish description, from 1901.

Firetur

Vardeegnen

Musikhefte I, nr. 11.

Hele musikken spilles 2 gange for hver tur.

Opstilling: 2 par overfor hinanden.

Trin: Hoptrin, chassétrin, reeltrin, gangtrin og tottrin.

Appel ved begyndelsen af og midt i afdeling a).

- | | | |
|-------|-----------|---|
| 1-4 | 1. tur a) | Kreds modsols. 8 hoptrin. |
| 5-8 | | Kreds modsols. 8 hoptrin. |
| 9 | b) | Herre og dame danser vendt mod hinanden, hver for sig, med 1 chassé sidelæns forbi modstående danser over til modsat plads (damerne imellem herrerne). Damerne begynder med højre fod, herrerne med venstre fod. |
| 10-12 | | 6 reeltrin overfor egen danser; d. beg. med v., h. med h. fod. |
| 13-16 | | Chassé og reeltrin gentages, men til modsat side og med modsat fod. |
| 1-2 | c) | Armkrogskæde. Højre armkrog med fremmed danser og 3/4 gang rundt med 4 gangtrin. |
| 3-6 | | Venstre armkrog med egen danser og 1 3/4 gang rundt. 8 gangtrin. |
| 7-8 | | Højre armkrog med fremmed danser, rundt med 4 gangtrin og alle slutter på egen plads. Hver gang herrerne skifter damer, skal herrerne stå ryg mod ryg. |
| 9-16 | d) | 16 tottrin med egen danser kredsen 2 gange rundt. Livfatning. |
| 1-8 | 2. tur a) | Enhåndsmølle med- og modsols. 16 hoptrin. |
| | 3. tur a) | Tohåndsmølle med- og modsols. 16 hoptrin. |
| | 4. tur a) | »Gaasegang« : Gang rundt efter hinanden først med-, derefter modsols. 16 gangtrin – ingen klap. |
| | 5. tur a) | »Åget«, : Herrerne tager tohåndsfatning og løfter armene, damerne bøjer sig ind under herrerne arme, tager tohåndsfatning og løfter, uden at slippe, armene og lægger dem over herrerne skuldre, samtidig med at herrerne sænker armene og lægger dem om livet på damerne. Således danses der rundt først med-, så modsols. 16 hoptr. |

Afdelingerne b), c) og d) er ens i alle turene.

1-8 Dansen slutter med: Stor kreds med- og modsols. 16 hoptrin.

* kreds m. Livfatning

Hot Pretzels

(USA)

As taught at the 1948 first Stockton Camp, picked up by Carl Myles.

Like the folk dance Salty Dog Rag, this was an adaptation of a previous dance to new music. Hot Pretzels is an American version of the 1938 popular English fad dance The Palais Glide. Hot Pretzels was a polka played by the Will Glahé Musette Orchestra in Germany that became popular with its 1939 release, and even more so with its 1948 RCA Victor release. An unknown dancer adapted the five-year-old Palais Glide to the faster music around 1943, and it caught on. Like the Salty Dog Rag, the name of the song became the name of the dance.



Pronunciation: [HAHT PREHT-zehls](#)

Music: 2/4 meter Hot Pretzels Polka. Recording available free at <https://youtu.be/r8SHZQ4MCbo>

Formation: Cpls in a circle, facing LOD, W at the R of M, in Varsouvienne Pos.

Steps & Styling: All dance the same ftwk, beg tap L heel.

Meas 2/4 Meter

PATTERN

-
- | | |
|------|---|
| 41/2 | INTRODUCTION. No action. |
| 1 | Tap L heel fwd diag L (ct 1); step L behind R (ct 2); step R to R (ct &). |
| 2 | Step L across R (ct 1); tap R heel fwd diag R (ct 2). |
| 3 | Step R behind L (ct 1); step L to L (ct &); step R across L (ct 2). |
| 4 | Tap L heel fwd diag L (ct 1); step L behind R (ct 2); step R to R (ct &). |
| 5-6 | 4 walking steps fwd, L-R-L-R (cts 1-4). |
| 7 | Walk L fwd (ct 1); brush R fwd into air (or tap R across L, as often done later) (ct 2). |
| 8 | Small step R bkwd (ct 1); step L beside R (originally described as side L, which soon disappeared) (ct &); step R fwd (ct 2). |

Sequence Repeat from the beginning. The provided music plays through the dance 10 times.

Presented by Richard Powers

From the 1948 Stockton syllabus

HOT PRETZELS

This is a dance picked up by Carl Myles from a group around Corona, California about five years ago first done by the Hollywood Peasants. It has lately been revived and is currently being done in Southern California.

RECORD: "Hot Pretzels", Victor 25-1009

FORMATION: Couples in Varsouvienne position, facing counterclockwise.

DANCE: Introduction on record.

Both point with left heel to left. Pause.

Step behind with left foot, to side with right, in front with the left foot, place right heel to right. Pause.

Step behind with right foot, to side with left, in front with right, place left heel to left. Pause.

Step behind with left foot, to side with right, in front with left.

WALK, right, left, right, left.

Keep weight on left foot, brush right foot forward, brush right foot backward.

Step back on right foot, to side with left, in front with right.

Start dance anew.

PLEASE NOTE: Grapevine step is done in syncopated rhythm.

WHILE NOT PARTICULARLY RECOMMENDED: This dance may be made progressive by the man going to the woman ahead on the four walking steps. Progress every other time.

Nights of Gladness

(USA)

As taught at the 1948 first Stockton Camp by Mildred Buhler.

Pronunciation: [NIGHTS uhv GLAD-nehss](#)

Music: 3/4 meter Recording available free at <https://youtu.be/qGFtyYk8UXY>
Original faster tempo: <https://youtu.be/HeauRJJWkh4>

Formation: Cpls in a circle, facing LOD. W on R of M, join inside hands, held back.

Steps & Styling: Description for M. W steps opp.

Meas	3/4 Meter	PATTERN
8		INTRODUCTION. No action.
	I.	FIGURE I.
1		Step fwd L, swinging R fwd and swinging held hands fwd, back-to-back with ptr.
2		Step fwd R, swinging L fwd and swinging held hands back, face-to-face with ptr.
3		Repeat meas 1.
4		Taking both hands behind back, step side R and touch L to R.
5		In this 2-hand back-to-back pos, step side L (cts 1-2); step R closed (ct 3).
6		Repeat meas 5 (traveling RLOD).
7		Release fwd hand and step side L, turning CCW to face ptr.
8		Step side R toward RLOD, taking both hands with ptr.
	II.	FIGURE II. Facing ptr with open 2-hand hold.
9		Step side L and swing R into air crossed in front.
10		Step side R and swing L crossed in front.
11		Step side L (cts 1-2); step R crossed behind L (ct 3).
12		Step side L and swing R crossed in front.
13-16		Repeat opp.
1-8		Repeat Fig I.
	III.	FIGURE III.
9		In Ballroom pos, M step back L (W fwd) hesitating.
10		CW turning waltz beginning fwd R, starting to rotate CW.
11-15		CW turning waltz traveling LOD.
16		“M twirls W to her R.” Note: Richard recommends M simply releasing W into beg pos, not an outside underarm turn.

Sequence: Repeat from the beginning. The provided music plays through the dance 5 times.

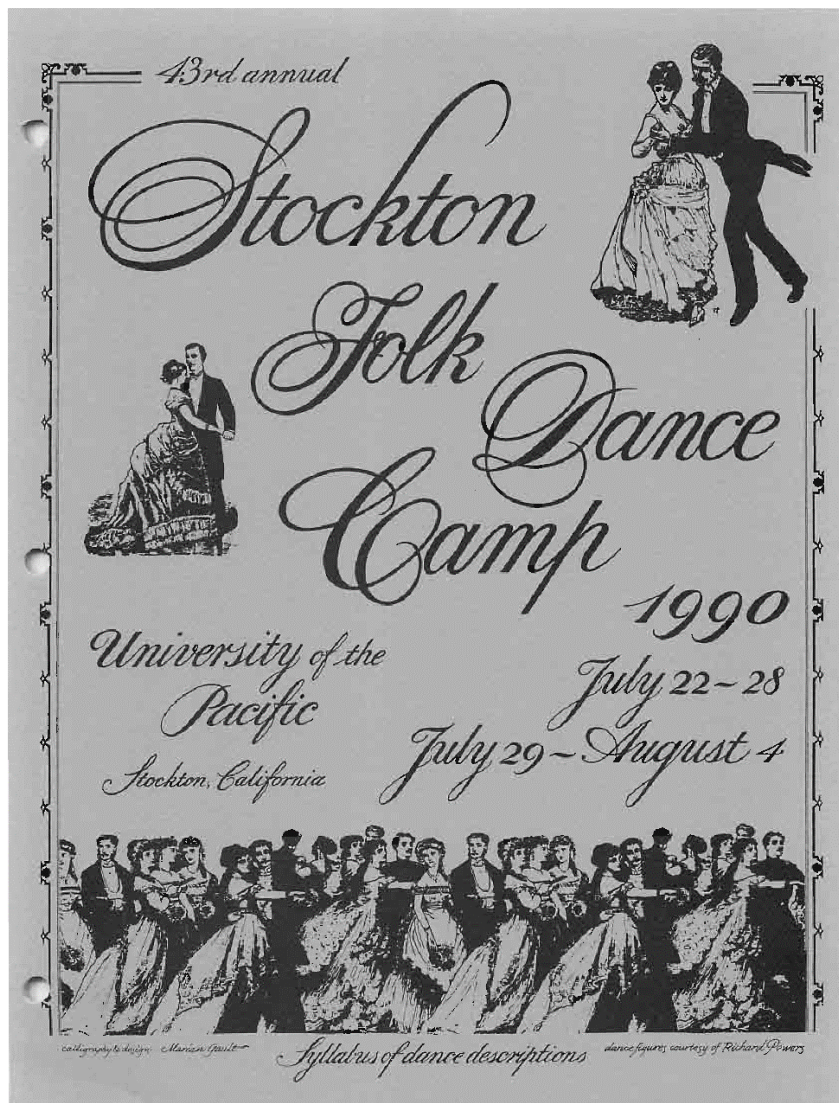
Richard's version: The young folk dancers at the 1948 camp were apparently expert waltzers, because the tempo of the original record for this dance was very fast. For those who don't comfortably waltz at 190 beats/min, Richard recommends this version of Fig III:

III. FIGURE III.

- 9 In Ballroom pos, step side L (ct 1, 2); step R beside L (ct 3).
- 10 Half of a CW turning waltz, turning halfway around.
- 11 Step side R (ct 1, 2); step L beside R (ct 3).
- 12 Half of a CW turning waltz, turning halfway around.
- 13-16 Repeat action of meas 9-12.

Note: This is the "New Five Step Waltz" that was known in 1912 when Nights of Gladness was composed.

Presented by Richard Powers



From the 1948 Stockton syllabus

NIGHTS OF GLADNESS (American)

Music: Record, Skating Rhythms S R 150-A, Peerless 2128
Formation: Couples in open position form a circle facing counterclockwise, with inside hands joined and extended backward.

- A. 1. Stop-Back to Back
Couples stop forward on the outside ft. (M--L and W--R) ct. 1, swing inside foot forward (M--R and W--L), at same time swinging joined inside hands forward, and turning back to back, cts. 2, 3.
2. Stop-Face to Face
Stop on inside foot (M--R and W--L) ct. 1, swing outside foot forward, at the same time swinging joined hands backward and turning face to face, cts. 2, 3.
3. Stop and Close
Stop on outside foot, swinging inside foot and joined hands slightly forward, and at the same time turning back to back, cts. 1, 2, 3. Stop on the inside foot (M--R and W--L) ct. 1, joining both outstretched hands with partner (back to back), close the outside ft. to the inside ft. (M L to R, W R to L) cts. 2, 3.
4. Stop and Draw
Still back to back and with outstretched hands joined, stop on outside ft. (M L and W R) ct. 1, draw the R to L (M's part, W opposite) cts. 2, 3.
Repeat all of step 4, cts. 1, 2, 3.
5. Stop and Close
Stop on M L and W R, dropping forward hands (M R and W L) and turn away from each other (M to L, W to R), to face each other cts. 1, 2, 3. Rejoin M R and W L hands as you stop on M R, ct. 1, closing L to R, cts. 2, 3. (W opposite).
- B. 1. Stop-Swing, Stop-Swing
Both hands still joined and facing each other, man steps to L on L, ct. 1, he swings R across L, cts. 2, 3. He steps to R on R, ct. 1, swings L across R cts. 2, 3. (W opposite.)
2. Stop Side and Stop Swing
M steps to L on L, ct. 1, 2. He steps on R in back of L ct. 3, he steps on L, ct. 1 swings R across L, cts. 2, 3.
(W opposite)
Repeat all of B starting on M R and W L.
- A. Repeat all of A -- 24 cts.
- C. 1. Waltz
In closed position (M's back to center of circle), take a preparation dip back on M L (W forward on R) cts. 1, 2, 3. Take 6 waltz steps (M starts forward on the R) circling to R and progressing counterclockwise. 18 cts. M twirls W to her R, 3 cts.

Continue, repeating dance in this order -- A, B, A, C--A, B, A, C, etc.

The Palais Glide

(England)

Taught at the 1967 Stockton Camp by C. Stewart Smith.

This was a very popular dance in England in 1938, the same year that the Lambeth Walk became a hit. “Palais” refers to the large “Palais de Danse” dance halls that proliferated in London between the world wars, most notably the Hammersmith Palais.



Pronunciation: [thuh pah-LAYZ GLID](#)

Music: 4/4 meter Recording available free at <https://youtu.be/8LwfVFZ6CRw>

Formation: Several dancers form a line, all facing the same direction toward the R (CCW), with arms linked behind the others’ backs (see photo). Some linked elbows instead, or clasped hands with bent elbows (elbows straight down, clasped hands aimed fwd).

Steps & Styling: All dance the same ftwk, beg with tap L heel.

Meas	4/4 Meter	PATTERN
4		INTRODUCTION. No action.
1		Tap L heel fwd diag L (ct 1); step L behind R (ct 2); step R to R (ct &); step L across R (ct 3); tap R heel fwd diag R (ct 4).
2		Step R behind L (ct 1); step L to L (ct &); step R across L (ct 2); tap L heel fwd diag L (ct 3); step L behind R (ct 4); step R to R (ct &).
3		Swing L fwd, stepping across R (ct 1); 3 steps fwd in same manner, R-L-R (cts 2-4).
4		Walk L fwd, leaning fwd (ct 1); brush R fwd into air, leaning bkwd (ct 2); 3 running steps fwd, R-L-R (cts 3, &, 4).

Sequence: Repeat dance to end of music.

Presented by Richard Powers

Progressive Waltz

(USA)

As taught at the 1948 first Stockton Camp by Terry McDonald.

Pronunciation: [proh-GREH-sihv WAHLTZ](#)

Music: 3/4 meter Alice Blue Gown; recording free at <https://youtu.be/ltFEJZpSoCE>

Formation: Cpls in a circle, facing LOD. W on the R of M, holding inside hands.

Steps & Description for M. W steps opp.

Styling: Running Waltz: Three small steps per meas. One step per count. Can begin with either ft.

Meas	3/4 Meter	PATTERN
1	Smooth Running Waltz traveling LOD, M beg L, W beg R, slightly swinging hands held fwd (cts 1-3).	
2	Running Waltz, swinging held hands bkwd, briefly taking both hands at the end (cts 1-3).	
3	Releasing the rear hand, keeping fwd hand, continue smooth Running Waltz traveling bkwd LOD, swinging held hands forward (from dancer's perspective), toward RLOD (cts 1-3).	
4	Running Waltz, M always backing, swinging hands twd LOD, taking Closed Pos by the end of this meas (cts 1-3).	
5-6	CW turning waltz, releasing Closed Pos at the end of one full turn (cts 1-6).	
7	M does solo waltz step, backing into the ctr (cts 1-3).	W begins solo waltz turning CW traveling in LOD (cts 1-3).
8	M advance to next ptr with 1 waltz step, all taking inside hands to repeat the pattern (cts 1-3).	W completes 2nd half of the waltz (cts 1-3).

Sequence: Repeat from the beginning. The provided music plays through the dance 8 times.

Note: The Stockton description also gave another option for meas 7-8: W to triple pivots traveling solo along LOD. Fwd R, back L, fwd R, back L, fwd R, back L. Lloyd Shaw also described the W's triple pivots in 1948, "to make it more to the satisfaction of my young dancers." The Stockton description also described the "two waltz turns" on meas 7-8, as done in this version, so either option is fine, at the W's discretion.

Presented by Richard Powers

From the 1948 Stockton syllabus

PROGRESSIVE WALTZ (American)

Music: Alice Blue Gown
Formation: Couples in double circle, M on the inside, move counter-clockwise.

Meas.
1 Inside hands joined. Start with outside ft. (M L, W R)
Running waltz fwd.
2 Running waltz fwd - pivoting on 3rd step, turning toward
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PROGRESSIVE WALTZ (Continued)

Meas.
partner and ending with back to line of direction.
3 Running waltz bwd, still moving in the line of direction.
4 Running waltz bwd, pivoting on 3rd step to face line of
direction.
5-6 Closed dance pos. 2 waltz steps turning clockwise (while
progressing counterclockwise.)
7-8 M's part - release partner and take one waltz step bwd toward
center of circle and one waltz step fwd to meet a new partner.
W's part - 3 two step turns or 2 waltz turns moving ahead to
meet a new partner.
1-8 Repeat above as long as desired.

Sellenger's Round

(England)

Taught at the 1948 first Stockton Camp by Elma McFarland.

This is a 1670 Playford English Country Dance. The figure-chorus structure of English Rounds set the prototype of the later French and English Cotillon (Cotillion). This reconstruction keeps most of Elma's version and occasionally substitutes the easy original 1670 footwork of Doubles.

Pronunciation: [SHE-lehn-jers ROWND](#)

Music: 4/4 meter Recording available free at <https://youtu.be/MdaFMFAecIc>

Formation: Cpls in a circle, holding hands facing ctr. W at the R of M.

Steps & Styling: Double: Step-close-step, like a Two-Step, in any direction. Each Double takes 2 meas.

Meas 4/4 Meter PATTERN

INTRODUCTION. No action.

I. FIGURE I.

1-4 Circle around to the left with 2 Doubles, beg R.

5-8 Circle around to the right with 2 Doubles, beg R.

Chorus CHORUS.

1-2 Step fwd R; step fwd L.

3-4 Walk bkwd 4 steps, beg R, dropping hands at the end.

5-6 Facing ptr, step side R, touch L to R, step side L, touch R to L ("Set").

7-8 Full CW turn in place with 4 walking steps, beg R ("Turn Single").

9-16 Repeat meas 1-8.

II. FIGURE II.

1-2 Taking hands in a circle, all advance with 1 Double, beg R.

3-4 All do 1 Double bkwd, beg L.

5-8 Repeat meas 1-4.

III. FIGURE III.

1-2 Facing ptr, do 1 Double fwd diag/L, to R shldr ("Siding").

3-4 Do 1 Double bkwd, beg L.

5-8 Repeat meas 1-4.

Note: Richard changed this from diag/R to diag/L to match all other descriptions of Sellenger's Round.

IV. FIGURE IV.

1-4 Turn ptr by R elbow with 2 Doubles, beg R ("Arming").

5-8 Turn ptr by L elbow with 2 Doubles, beg R.

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

Note: The additional repeat of Fig 1 and Chorus are usually optional in this dance.

1948 syllabus

SELLENGER'S ROUND

Music: Victor "Sellenger's Round" H. M. V.

1. Danced in a circle. Each man's partner is on his right. All take hands and go 8 slip steps to the L (clockwise) and back again counterclockwise to places. All move fwd a "single" to the R and one to the L toward the center. All walk backward 4 steps to places. Partners face each other and each "sets" to the R then to the L and each "turns single" in position clockwise on 4 steps. The "setting" R and L toward the center and to partners is then repeated.

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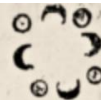
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SELLENGER'S ROUND (Continued)

2. Begin with all taking hands in a circle, moving forward toward the center 4 steps, back 4 steps, and repeat. This is followed by two singles toward the center and to partners, repeated as in first part.
3. Begin with partners facing each other, changing places passing by L shoulders and back facing each other all the while. This is called "siding". This is repeated once and is followed by same figures as above. The introduction to the 4th figure is partners swing once around with R arms linked at elbows; then with the L likewise. This is again followed with the singles to the center and to partners as above. The 5th and last figure is a repetition of the first.

Original 1670 description

Sellengers Round, or The begining of the World. Round for as many as will.



Take Hands and go round twice, Back again

All fet. and turn S. that again.

Lead all in a D. forward
and back . That again .

Two singles and a D. back .
Set and turn single . That again .

Sides all . That again .
Arms all . That again .

As before .
As before .

B

Ski Lodge Waltz

(USA)

Taught at the 1948 first Stockton Camp by Morry Gelman.

Pronunciation: [SKEE LAHDJ WAHLTZ](#)

Music: 3/4 meter Recording available free at: <https://youtu.be/1KCMLEJsfHk>

Formation: Cpls in a double circle, all facing ptr, M facing outward, W inward, with hands free.
Description for M. W steps opp.

Meas	3/4 Meter	PATTERN
4		INTRODUCTION. No action.
1-2		M dances solo CCW waltz step toward LOD, beg L fwd, traveling LOD, as W does solo CW waltz step, traveling LOD, beg R (i.e., they roll away from each other).
3-4		Facing ptr, step L to L (ct 1); touch R beside L (ct 2); clap twice (cts 3, 4); hold (cts 5-6).
5-8		Repeat meas 1-4 opp, traveling RLOD.
9-10		Repeat meas 1-4 exactly, quickly taking ptr in Closed pos at the end.
11		Side step L (balance), slightly rotating CW to become M stepping back L, W stepping fwd (cts 1-3).
12		Fwd step R (balance), slightly rotating CW (cts 1-3).
13-16		CW turning waltz, M beg back L, W beg fwd R, releasing to orig pos at the end. It's a smoother transition if the M lets the W continue her smooth rotation from the end of the CW turning waltz into the solo waltz at the beginning. This version doesn't do the optional "Whirl" of the W on meas 16.

Sequence: Repeat from the beginning. The provided music plays through the dance 6 times.

Notes: In the 1948 syllabus description, someone wrote "Incomplete" over the description. This was probably because the description of meas 11-12 was wrong, ending the dance on the wrong ft, thus requiring a ft-fudge. Richard found a description from four years later, with the correct meas 11-12. It also specified the music, as "Clarinet Polka in Waltz Tempo," which Richard found. The "Whirl" at the end is optional because it was described in 1952 but not in the 1948 syllabus.

Presented by Richard Powers

From the 1948 Stockton syllabus

SKI LODGE WALTZ (American)

Music: Clarinet Waltz or any evenly phrased German or Scandinavian waltz. Victor 25-1013

Formation: Partners facing.

1. Facing partner, both move in the same direction to M's L turning away from each other in two waltz steps. Step sideward (M--L-----W same with opposite feet) Draw R up to L and clap hands twice. Repeat in reverse direction waltz steps and draw step (to M's R).
2. Repeat two waltz steps turning away from partner. Step L (M) draw R foot up to L, step back on the L foot into a waltz dip and turn in 4 waltz patterns in a clockwise direction moving counterclockwise.

*Incomplete
see own notes*

FDC-48-15

From Puget Sound Squares and Rounds, 1952

SKI LODGE WALTZ

Music: "Clarinet Polka in Waltz Tempo", Victor 25-1013, 4 meas intro.

Formation: Side-by-side, facing LOD, inside hands joined, W does counterpart.

Measure

1-2 WALTZ OUT; WALTZ AROUND;

Starting with outside foot (M's L and W's R) waltz fwd and around, dropping hands and making individual 3/4 turns (M L face, W R face) and end facing partner.

3-4 STEP, TOUCH, CLAP; CLAP;

Step L to side (ct 1), touch R toe by L heel leaning to L (ct 2), clap hands (ct 3); clap hands (ct 1), hold (ct 2-3);

5-8 Repeat meas 1-4 in opp direction, starting M's R foot.

9-10 Repeat meas 1-2.

11-12 BAL; BAL;

Taking partner in closed waltz pos, bal back on M's L foot; bal fwd on M's R foot; pivot slightly during bal so M can start next meas stepping back on L.

13-16 WALTZ; 2; 3; WHIRL

Waltz 3 meas turning CW and progressing LOD. Twirl W R face under M's L hand to starting pos.

Spanish Circle

(USA)

From a description by Lloyd Shaw in The Round Dance Book - A Century of Waltzing, 1948, the same year at the first Stockton Camp.

This happens to the same version of the Spanish Waltz (also called Spanish Dance) as first described in the United States in 1841, 13 years after the 1828 Guaracha, then continued throughout that century. Shaw changed the name to Spanish Circle because another Round Dance in his book was already called Spanish Waltz. Shaw said that the underarm turn in Part A (later called Star Through) was the style that was done in Southern California at that time.

Pronunciation: [SPA-nihsh SUHR-kuhl](#)

Music: 3/4 meter Recording available free at https://youtu.be/OOyPliL_vE

Formation: Sicilian Circle: A double circle of cpls facing LOD, W at the R of M, holding inside hands, facing a double circle of cpls who are facing RLOD.

Steps & Styling: Waltz-balance: M step L fwd, step R beside L, step L beside R. Step R bkwd, step L beside R, step R beside L. W dances opp. Smooth running waltz steps are used to travel.

Meas	3/4 Meter	Pattern
		INTRODUCTION. No action.
1-2		Honor ptr, holding inside hands (M R, W L).
3-4		Honor opp.
	A	
1-2		Waltz-balance to opp, swinging held hands fwd and back.
3-4		M takes opp W's L hand in his R hand, raises R arm, travels fwd into opp W's place as opp W travels under arm into M's place. M 1/4 turn to R, M 1/4 turn to L, to face ptr.
5-8		Waltz-balance to ptr and change places as above.
9-16		Repeat action of meas 1-8, to original places.
	B	
		All place R hands into ctr of set.
1-4		Right Hand Star (Moulinet), taking R hands with person on opp side of Star.
5-8		Left Hand Star, taking L hands with person on opp side of Star.
	C	
		All take ptr in Closed pos.
1-5		All CW turning waltz around that set, to original places. The 1952 version (below) has M balance back L on meas 1. Or promenade ptr in this path.
6-8		Continue CW turning waltz or promenade around that set, to progress on to the next cpl. Release Closed pos at the end to face next cpl in beginning formation.

Sequence: Repeat from beginning. The provided music plays through the dance 7 times, ending with a free waltz around the room.

Presented by Richard Powers

Puget Sound Squares and Rounds, 1952, used the Spanish Circle name and had the Star Through version

SPANISH CIRCLE

Music: "Spanish Circle", Imperial 1043, 4 meas intro.

Formation: Couples in large circle, alternately facing CW and CCW, forming sets of four, inside hands joined. W does counter-part.

Measure

1-4 BAL; BAL; CHANGE, 2, 3; BAL;
Bal fwd on L and swing joined hands fwd; bal back on R swinging joined hands back: In 2 waltz meas—swing joined hands fwd, release partner's hand and take opp W's raised hand; W makes 1/4 L face turn passing in front of opp M, both bal back into new pos (each dancer has now moved one position in the set, M to L, W to R).

5-16 Repeat 1-4 three more times until each dancer is in original position.

17-24 STAR R; 2; 3; 4; STAR L; 2; 3; 4;
Form 4-hand R-hand star and turn star CW with 4 waltz steps: form L-hand star and turn CCW with 4 waltz steps;

25-32 BAL: WALTZ
In closed waltz pos—Bal back on M's L; waltz, turning CW and circling CCW one and one-half times around other couple in set to meet next couple in the large circle. Progression is in the direction you were facing at the beginning.

The description in *The Dance of Society* by William B. De Garmo, 1875, was especially clear.

SPANISH DANCE.
DANCED TO SLOW WALTZ MUSIC.

Form in Circle all around the room thus : or in lines, thus :

N. B.—The couples nearest each other, in diagrams, have their backs to each other, and dance in opposite directions ; half the couples face one way and half the other.

If there are too many couples to form one circle, two circles may be formed, one within the other. The couples are not numbered in this dance.

At the commencement of 2d strain—

ALL FORWARD.*—They all forward towards <i>vis-à-vis</i> (1 measure) ; back (1 measure) ; forward again and change partners (2 measures), which causes a quarter turn to the left,	Measures. 4
---	----------------

* The gentleman takes lady's left hand in his right. They forward toward *vis-à-vis*—the gentleman advances one step with left foot (counting *one*) ; then brings right foot to and behind left (counting *two*) ; and then rises slightly on the toes (counting *three*)—taking one measure of music ; he then steps back with right foot (*one*) ; and draws left foot to and in front of right foot (*two*) ; rises (*three*)—taking another measure of music.

The lady does the same step at the same time, but advances with the right foot and steps back with left. After which exchange partners, etc.

As the couples advance toward each other, the hands which are joined should be slightly move toward *vis-à-vis* ; and, as they retire, the hands are brought back again. This movement of the hands and arms, when gently and gracefully executed, harmonizes prettily with the step, the movement of the body, and the measure of the music.

Repeat, to regain partners (which causes another quarter turn to the left),	Measures. 4
Repeat the whole (ending by facing as at first),	8
CROSS RIGHT HANDS AND GO HALF ROUND (the two gentlemen give right hands to each other, and two ladies the same—crossing hands—the gentlemen's hands above the ladies'),	4
CROSS LEFT HANDS AND RETURN,	4
WALTZ OR PROMENADE, once and a half round, to next couple,	8

(The next couple is the one facing the same as your late *vis-à-vis*.) Recommence the figure with next couple and repeat it round the circle or down and up the line until the music ceases.

Stack of Barley

(Ireland)

As taught at the 1948 first Stockton Camp by Una Kennedy O'Farrell, from Dublin, Ireland.

Fig III has a progression of couples, with Couple #1 progressing forward and Couple #2 progressing back to the place behind them. Experience has found the progression to be a little confusing for some dancers, so it's not surprising that this progression was dropped in all later descriptions of Stack of Barley, replaced Two-Steps turning on one spot.

Pronunciation: [STAK uhv BAHR-lee](#)

Music: 4/4 meter Recording available free at <https://youtu.be/WBMGKuyMQD0>

Formation: Cpls in a single circle, M facing LOD, ptrs hands joined in a crossed clasp, R in R, L in L, grasping thumbs. Count off even and odd cpls around the circle of cpls.

Steps & Description for M. W steps opp.

Styling: Style is a light downward bounce on every weight change. This next video appears to be Una herself. Her ftwk is different from 1948 (below) and slower, but the light bounciness is correct: https://www.youtube.com/watch?v=ldVYoD-k_8&t=194s
Two-Step: Step-close-step-low lift.

Meas	4/4 Meter	PATTERN
2 cts		INTRODUCTION. No action.
	I	FIGURE I.
1		Step L to L, step R beside L, step L to L, step R beside L. Traveling to ctr.
2		Step L to L, step R beside L, step L to L, hop on L slightly lifting R beside L.
3-4		Repeat action of meas 1-2 with opp ftwk and direction.
5-6		Repeat meas 1-2.
7-8		Repeat meas 3-4.
		*Note: Later versions crossed behind, after the side steps, instead of closing, as demonstrated by Una in the above video. See the earlier style that closes instead of crossing behind here: https://www.youtube.com/watch?v=r5s_eB1i3Mw
	II.	FIGURE II.
1-2		W travels bkwd, M fwd, with 2 Two-Steps (M steps L-R-L and R-L-R), traveling LOD.
3-4		M travels bkwd, W fwd, with 2 Two-Steps, traveling RLOD.
		Note: Later versions had fancier ftwk on meas 10 and 12.
	III.	FIGURE III.
1-4		Every 2 cpls change places, with Couple #1 progressing forward and Couple #2 progressing back to the place behind them.
		Couple #1 turns CW with 4 turning Two-Steps, with W traveling bkwd
		Couple #2 turns CW with 4 turning Two-Steps, M beg side L traveling into ctr of room on

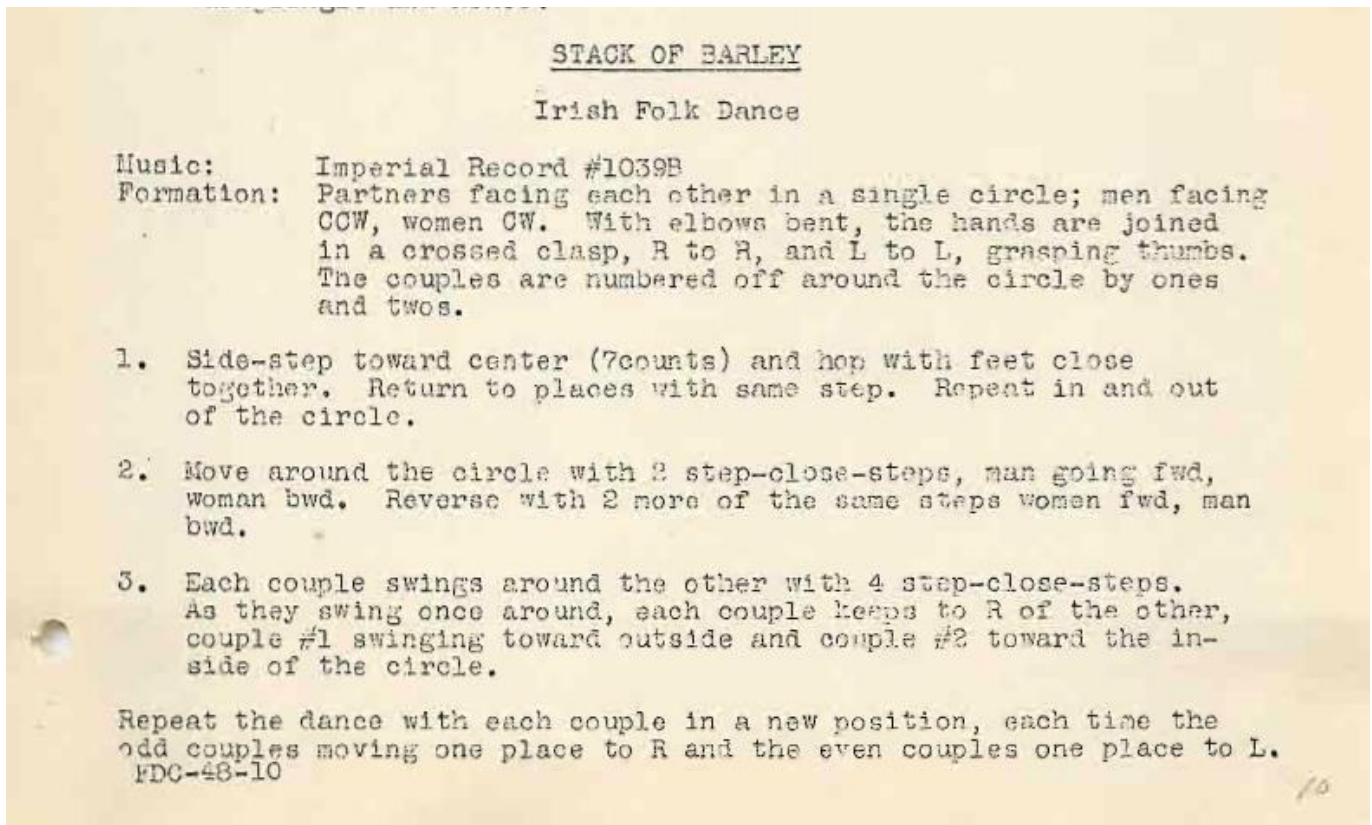
on meas 13 without turning, then M swinging W toward outside on meas 14, continuing to turn CW until progressed into the place of Couple #2 ahead of them.

meas 13, to progress turning CW into the place of the Couple #1 behind them.

Sequence: Repeat from the beginning. The provided music plays through the dance 8 times.
Note: The 1948 description didn't describe the Fig III progression in detail. After much exploration, the above interpretation is our best guess for the progression in this dance. If anyone happens to know a different way that it was done in 1948, please let Richard know.

Presented by Richard Powers

From the 1948 Stockton syllabus



Tuljak

(Estonia)

As taught at the 1948 first Stockton Camp by Vyts Beliajus.

Tuljak is Estonia's national folk dance and is danced by 10,000 dancers at a huge festival in Estonia every five years. See <https://www.youtube.com/watch?v=vAiQpnqHGr8> for the 2019 festival.

To quote Vyts Beliajus, Tuljak is "the most beloved national dance of Estonia."

Tuljak dates back to the early 20th century, perhaps earlier, and combines elements from earlier Estonian polkas. This version was finally codified and described by Anna Raudkats, in *Estonian Folk Dances*, 1926. The music was composed by Miina Härma.

Tuljak had six figures in 1948, when Vyts taught it. Four more figures were added later. The ending with men lifting women was new in 1948, but we choose not to add that ending.

Pronunciation: [TOOL-yahk](#) - With a short clipped "yahk."

Music: 2/4 meter Recording available free at <https://youtu.be/WmGVyvPjCQo>

Formation: Cpls in a single circle, W in front of M, all facing LOD. W have both hands on hips, M have arms folded in front at chest level, unless otherwise noted.

Steps & Styling: Polka: Ftwk is low and not very bouncy. From the early Stockton syllabus, "A delicate polka," and "On all polka steps, the ft remain close to the floor."

Balance: Step outside ft (M L, W R) fwd, leaning fwd, raising rear ft bkwd. Balance back on inside ft, raising outside ft fwd. In akimbo pos (hands on hips), knuckles of fists are to waist, not thumb-forefinger grasp. Description for M, always beg L. W steps opp, beg R.

Meas	2/4 Meter	PATTERN
6		INTRODUCTION. No action for 4 meas, bounce downward 4 times with erect body for 2 meas. Begin with singing.
	I.	POLKA / KNOCK ELBOWS.
1-8		Polka LOD. On odd meas, W twists to the L, looks back over L shldr at ptr, as M slightly leans to L, looking at ptr. On even meas, look and lean oppositely. W turns 1/2 CW at end. For the transition from Polka to Knock Elbows, W look over R shoulder at ptr on meas 8 and continue to look back at ptr on meas 9.
9-16		M drop hands to hips as W polkas bkwd, facing ptr. On odd meas, L elbows almost touch (they don't actually knock) on even meas, R elbows approach. For the transition from Polka to Knock Elbows, W turn halfway CW, turning over R shldr.
	II.	W TURNS/KNOCK ELBOWS.
1-8		M repeat Fig I meas 1-8. W does a solo CW turning polka
9-16		Repeat Fig I meas 9-16.
	III.	KNOCK ELBOWS.
1-4		W cast off in a small CW circular path to the R of LOD, around to place, with M following.
5-8		W travel in a small CCW circular path to the L of LOD, around to place, with M

following. For the transition to Knock Elbows, W polka side L toward LOD, looking at ptr, starting to turn CW.

9-16 Repeat action of meas 9-16 of Part 1. Finish on meas 16 with W turning to face fwd LOD with 3 polka steps in place, L-R-L, and M coming beside and to L of M.

IV. BALANCE/CROSS AND POINT.

1-4 Taking a low Varsouvienne Pos with M's R arm behind W's neck, L hands in front of M, Balance fwd, balance back, balance fwd, balance back. Look at ptr admiringly.

5-6 W pass in front of M to opp side with: Step R across L, step L to L, step R behind L, point L to L side; as M steps L-R-L in place and points R to R side. Look at ptr from this side.

7-8 W pass in front of M to opp side with: Step L across R, step R to R, step L behind R, point R to L side; as M steps R-L-R in place and points L to L side.

9-12 Repeat meas 1-4.

13-14 Walk fwd LOD 4 steps, still in Varsouvienne pos.

15-16 Putting hands on hips, cast off with 4 steps, M CCW (to L) and W CW (to R) ending in single circle, M facing LOD and W facing back twd ptr.

Note: Today's version of Part 4 has slightly different ftwk from this early version, but Tuljak has changed surprisingly little over 75 years.

V. CHANGE PLACES/AROUND EACH OTHER.

1-2 Taking R-to-R hands at chest level, L hand on hips, W polkas bkwd LOD.

3-4 Turn as a cpl CW halfway to change places. Today, they raise hands higher and look at ptr under the arched arms.

5-6 Changing to L-to-L hands, R hand on hips, M polkas bkwd LOD.

7-8 Turn as a cpl CCW halfway to change places.

9-12 Taking R-to-R hands, L hand on hips, turn around each other one full CW turn raising arms as in meas 3-4.

13-16 Taking L-to-L hands, R hand on hips, turn around each other one full CCW turn.

VI. PUSH-PULL/POLKA.

1-8 Giving ptr both hands, open, W traveling bkwd with 8 polka steps, do the same twisting motion of Knock Elbows above, but pushing and pulling hands to achieve the twisting. Turn 1/4 CW on the final bar so that M has back to ctr.

9-16 In Shoulder-Waist pos, do 8 meas of turning polka.

With thanks to Heidi Vorst for additional information.

Presented by Richard Powers

From the 1948 Stockton Syllabus

TULJAK

Estonian Dance

The most beloved national dance of Estonia.

Formation: Single circle of couples, facing counterclockwise, with the girl in front of her partner. The girl has hands on hips, unless otherwise stated; the boy, arms folded upon his chest (called Napoleon position in Estonian!)

Steps: A delicate polka, (short steps hopping only slightly and not raising feet far from ground), marching, and balance step, (one to a measure); girl always begins right, boy, left.

FIGURE I. (a) All move forward in circle, counterclockwise, with 8 simple polka steps, turning from side to side. The girl, when taking a step to the right, looks over her left shoulder; the boy at the same time, taking the step with the left, tries to catch a look into her eyes. (Meas. 1-8).

(b) The girl turns about to face partner, and boy drops his hands to his hips; and both continue to polka for 8 measures. This time, girl is moving backwards. At each step they turn and knock elbows together, first their left, then their right. (Meas. 1-8 repeated).

FIGURE II. (a) Continuing forward in the circle, the boy dances 8 polka steps, while the girl, in front of him, is turning around to her right with the polka steps (i.e., making a circle) and progressing forward. (Meas. 9-16).

(b) Same as (b) in Fig. 1. (Meas. 17-24).

FIGURE III. (a) "The Figure 8." The girl begins, to her right, and with 4 polka steps describes a small circle, following with a similar circle to the left. The boy follows her, forming the same Figure 8. This step is danced without turning of body or looking at each other. (Meas. 25-32.)

(b) Same refrain--(b) of Fig. I. Finish with boy coming up beside and to left of girl, facing forward. (Meas. 33-40).

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TULJAK (Continued)

FIGURE IV. "Balance Step."

Boy's right arm is around the neck of the girl; she takes his right hand in her right hand, left hands joined in front. Both balance forward on outside foot, extending the other backward; step back on inside foot, extending outside foot forward. Repeat. (Meas. 41-44).

The girl takes 4 steps, crossing over, in front of boy, to opposite side, and then 4 steps back to place.

The boy dances 4 quiet polka steps in place, during this.

(Meas. 45-48).

Balance forward and backward again, twice. (Meas. 49-52).

Together they march 4 steps forward in the circle; separate, putting hands on hips and turning away from each other in a four-step turn. (Meas. 53-56).

(This is repeated, repeating same music 16 measures).

FIGURE V. (a) Partners stand face to face, the girl going backward in the circle. Join right hands, hold high, left hands on hips. Dance forward 2 polka steps; change places with 2 polka steps, passing clockwise.

Change hands, joining left hands, progress 2 polkas, the boy going backward, and change places, circling counter-clockwise to own places. (Meas. 57-64).

(b) Join right hands; dance around each other with 4 polka steps. Repeat, joining left hands and turning opposite direction. (Meas. 65-72).

FIGURE VI. (a) Face to face, join both hands with arms outstretched; dance forward with 8 polka steps, girl going backward. On each step they pull and push their arms, turning a bit from side to side; i.e., on the first step, both pull back with their right hands and push forward with their left. (Meas. 1-8).

(b) The boy puts his hands on the girl's waist; the girl puts her hands on the boy's shoulders; arms outstretched, body erect. They dance the usual polka, turning (clockwise) and progressing in the circle. On the last step, the boy lifts the girl up into the air; she assists by jumping with feet together, at the right moment. (Meas. 1-8, using coda.)

The 1951 Stockton Syllabus is clearer.

Folk Dance Federation of California		Dance Descriptions Vol. VII.
TULJAK (Tulj-ynk) (Estonian)		
Music:	Record - Imperial 1807 - Tuljak Piano - Old Folk Dances from New Nations, Clayton F. Summy Co.	
Formations:	Couples in single circle facing CCW, W in front of M. Throughout dance W has <u>hands on hips</u> and M has <u>arms folded</u> at chest level, unless otherwise stated.	
Steps:	Polka*, walk*, balance*. On each step W begins R, M L. At all times they are on opp. ft. On all polka steps the ft. remain close to the floor.	
<hr/>		
	MUSIC 4/4	Pattern
<hr/>		
Measures	INTRODUCTION	
4	I. <u>POLKA & KNOCK ELBOWS</u>	
1-8	a. With 8 polka steps, all move fwd. CCW in circle. As W takes the step with her R she looks back at the M over her L shoulder; as she steps with L she looks back over her R shoulder. With each step M leans fwd. slightly as he tries to look into her eyes.	
1-8 (repeat)	b. W turns CW to face partner and M drops his hands to his hips. With 8 polka steps they move CCW in the circle, M going fwd, W fwd. On each step they turn slightly to knock elbows together - first the L and then the R.	
	II. <u>W TURNS & KNOCK ELBOWS</u>	
9-16	a. Continuing in LCD, M moves fwd. with 8 polka steps. W, who is in front of M, turns continuously to her R (CW) with 8 polka steps (2 to each turn).	
17-24	b. Repeat action of Fig. I, b.	
	III. <u>FIGURE EIGHT & KNOCK ELBOWS</u>	
25-32	a. W turns R to face CW and with M following her she describes a "Figure Eight" with 8 polka steps. Since this imaginary eight lies on the circle W travels in a CW direction in describing the first half of the Figure Eight and CCW for the second half.	
33-40	b. Repeat action of Fig. I, b.	
	IV. <u>BALANCE, CROSS & POINT</u>	
41	Facing fwd (CCW) in valsevienne position, balance fwd. ML, WR.	
42	Bal. fwd., MR, WL.	
43-44	Repeat action of meas. 41-42	
45-46	M takes 3 steps (L, R, L) in place as he leads W across from his R to his L side and then points his R toe fwd. on floor. Simultaneously W walks across in front of M (R,L,R), turns to face diagonally R of LCD and points L toe fwd. on floor. Note: As M & W point toe on floor they look at each other.	
47-48	Repeat action of meas. 45-46, M beginning R & pointing L; W beginning L & returning to M R side as she turns slightly CCW to point R toe.	
49-52	Repeat action of meas. 41-44.	
53-54	Still in valsevienne position, M & W walk 4 steps fwd (CCW) in circle.	
55-56	M & W put hands on hips & turn away from each other (M to L, W to R) with a 4 step turn to finish facing each other in a single circle, W in front of M with her back to LCD.	

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TULJAK (Continued)

Music 4/4	Pattern
	V. <u>CHANGE PLACES & AROUND EACH OTHER</u>
Measures 57-58	a. With L hands on hips and extended R hands joined at chest level, W travels fwd, (M fwd.) as couple progresses CCW on rim of circle with 2 polka steps.
59-60	Moving CW around each other M & W exchange places with 2 polka steps.
61-62	With L hands joined and R H on hips, M travel fwd, (W fwd.), repeating action of meas. 57-58.
63-64	Repeat action of meas. 59-60, circling CCW to own place.
65-68	With L hands on hips, R hands joined with forearms upright, circle CW around each other with 4 polka steps.
69-72	With R hands on hips and L hands joined, circle CCW with 4 polka steps to finish in own place.
	VI. <u>PUSH-PULL POLKA</u>
1-8	a. Partners face to face in single circle (M facing CCW, W CW) with both hands joined and arms extended, move fwd. in circle (CCW) with 8 polka steps. On first step they both push L arms fwd. and pull R arms back; on second step they both push R arms fwd. and pull L arms back, turning slightly from side to side with each step and continuing alternating push-pull.
1-8 (repeat)	b. Assuming waist-shoulder position* partners take 8 polka steps turning CW as they progress in LOD. Repeat entire dance. On final polka step M lifts W high into the air. W assists M by jumping at the proper moment.

Vandra Polska

(Estonia)

As taught at the 1948 first Stockton Camp by Walter Grothe.

This is an Estonian mazurka, with both mazurka steps and the mazurka tour sur places (turns in place). The opening step is very similar to the Yorke, which was the most popular variation of the Polka Mazurka taught by 1880s dancing masters in Europe and the U.S.

The title means polska from the town of Vändra, so technically it's Vändra Polska, with the umlaut.

Pronunciation: [VAHN-drah POHL-skah](#) (soft P, almost BOL-ska).

Music: 3/4 meter Recording available free at <https://youtu.be/wHokAsf5p2k>
Original faster tempo: <https://youtu.be/CYJjNvYNO6I>

Formation: Cpls in a circle, facing CCW, both hands clasping ptr's upper arms, M facing outward.
Description for M. W steps opp.

Meas	3/4 Meter	PATTERN
4		INTRODUCTION. No action.
	I.	FIGURE I.
1		Step L to L, step R beside L, step L to L, step R across L (cts 1, &, 2, 3).
2		Slight leap onto L to L, hop on L, hop on L, leaning slightly to the L (cts 1-3).
3-4		Repeat meas 1-2 with opp ftwk, returning to place.
5-6		Repeat meas 1-2.
7-8		Smoothly run 5 steps fwd around ptr CW, beg R, then hop R on ct 6. One turn, to place. (The description says 6 running steps, but that finishes on the wrong ft for the repeat. Running 5 steps then a hop is done in Fig II, and finishes on the correct ft.)
	II.	FIGURE II. Facing LOD releasing M's L, W's R arm, placing other hand on ptr's shoulder.
1		Mazurka Step: Gliding step L fwd, step R beside L displacing L into air in front, hop on R, bringing L back twd R ankle, bending L knee (ct 1-3).
2		Repeat Mazurka Step.
3-4		Smoothly run 5 steps fwd LOD, then hop L on ct 6.
5-6		Repeat meas 1-2 with opp ftwk.
7-8		Smoothly run 5 steps, W fwd and M bkwd, turning CCW as a cpl one full turn, ending by closing into original pos, clasping ptr's upper arms.

Sequence: Fig I, Fig I, Fig II
Repeat from the beginning. The provided music plays through the dance 6 times.

Presented by Richard Powers

From the 1948 Stockton syllabus

VANDRA POLSKA
(Estonian)

First presented at the State Festival of the Folk Dance Federation of California, Fresno, in May 1947, by Paul Erfer.

Music Record: Vandra "Polka", Imperial (BALTIC Album PD-4,) record 1035-B.

Formation Couples, both hands clasping partners' upper arms.

<u>Music 3/4)</u>	<u>Step Pattern</u>
Measure	
	I. M starting with L foot, W with R foot.
1	M step L to side L (ct. 1), close R foot to L (ct. and),
	Step sdwd L (ct.2), step R across in front of L (ct.3);
2	Slight leap sdwd L (ct. 1), hop L, leaning slightly to
	the L (ct. 2), hop L (ct. 3).
3-4	Repeat action of meas. 1-2, starting R.
5-6	Repeat action of meas. 1-2, starting L.
7-8	Six running steps clockwise once around to place.
9-16	Repeat all of meas. 1-8.
	II. Open dance position, free hand on hip.
	Starting with outside foot:
1-2	Two mazurka steps fwd (M: slide, out, hop, bending L knee);
3-4	Five running steps fwd and hop on the outside foot.
	Starting with inside foot:
5-6	Two mazurka steps fwd;
7-8	Six running steps, turning in place, counterclockwise (M moving bwd, W fwd).

Waltz Country Dance

(Scotland)

As taught at the 1948 first Stockton Camp by Walter Grothe.

This happens to be an exact reconstruction of The Spanish Dance (Guaracha) as danced in England in the early 19th century, which then became immensely popular in the United States in that century.

Pronunciation: [WALTZ KUHN-tree DANSS](#)

Music: 3/4 meter Recording available free at <https://youtu.be/FeJaTISCn6Q>

Formation: Sicilian Circle: A double circle of cpls facing LOD, W at the R of M, holding inside hands, facing a double circle of cpls who are facing RLOD.

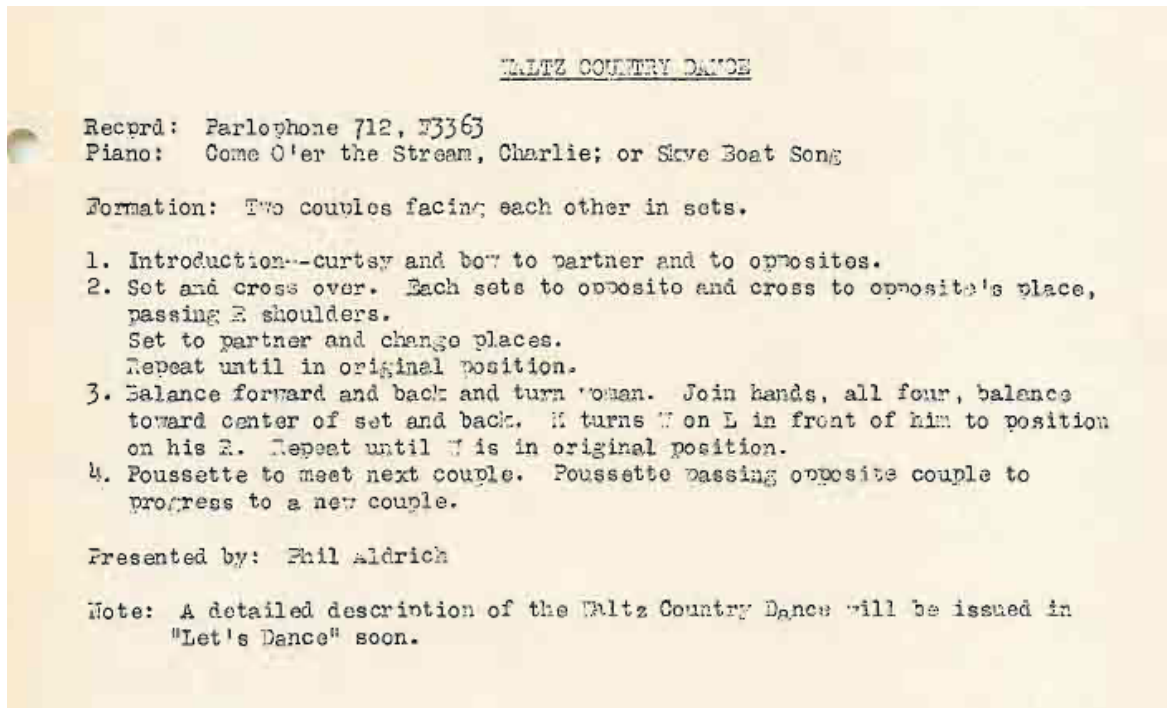
Steps: Waltz-balance: Step R fwd, step L beside R, step R beside L. Step L bkwd, step R beside L, step L beside R. Smoothly running waltz steps are used to travel. All beg R throughout.

Meas	3/4 Meter	PATTERN
4		INTRODUCTION. No action.
1-2		Honor ptr.
3-4		Honor opp.
	I	FIGURE I.
1-2		Waltz-balance to opp.
3-4		Pass opp by R shoulders into their place. Continually face opp as places are exchanged.
5-8		Waltz-balance to ptr and change places as above.
9-16		Repeat meas 1-8, to original places.
	II.	FIGURE II. All 4 join hands.
1-2		Waltz-balance to ctr of set.
3-4		With both hands, M brings W at L side into place at R side. M keeps same pos in set.
5-16		Repeat meas 1-4 three more times, to places.
	III.	FIGURE III. Poussette to meet new couple. Give ptr both hands, open:
1		W backs a few feet.
2		Turn 1/4 CW in place as a cpl.
3		M backs a few feet.
4		Turn 1/4 CW in place as a cpl.
5		W backs a few feet.
6		Turn 1/4 CW in place as a cpl.
7		Turn 1/4 CW in place as a cpl.
8		Release a hand to face next cpl in beginning formation. (See drawings on p. 4.)

Sequence: Repeat from beginning. The provided music plays through the dance 5 times.

Presented by Richard Powers

From the 1948 Stockton syllabus

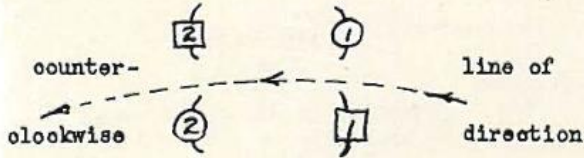


Folk Dance Federation of California description, with diagrams, on the next pages.

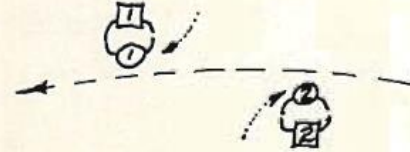
WALTZ COUNTRY DANCE -- Continued

-- Pousette Figure --

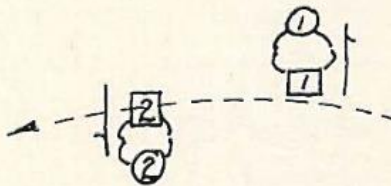
Starting position



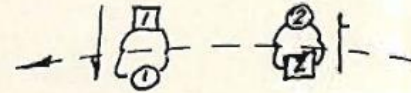
Meas. 4 Two-step-waltz step to position indicated:



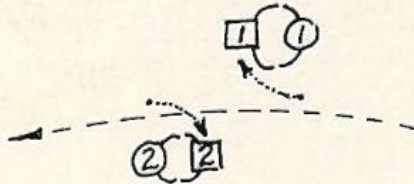
Meas. 1 Two-step-waltz step to position indicated:



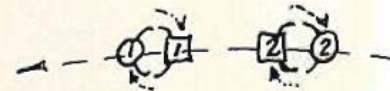
Meas. 5 Two-step-waltz step to position indicated:



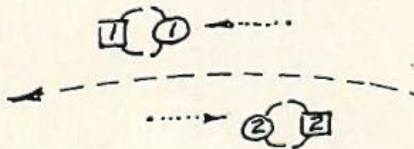
Meas. 2 Two-step-waltz step to position indicated:



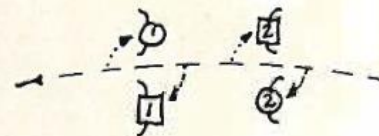
Meas. 6 Two-step-waltz step to position indicated:



Meas. 3 Two-step-waltz step to position indicated:



Meas. 7-8 Two two-step-waltz steps to position indicated:



This is a progressive dance so it is repeated with changing opposite couple as long as desired. The dance is completed with a bow to one's partner.

As mentioned in the above syllabus description, this is the early 19th century Guaracha, later called the Spanish Dance. The 1948 Stockton version is quite true to the 19th century description, including using the old Pousette to progress, instead of a waltz. This version below was in longways sets, but it was also danced in a large Sicilian Circle.

CONTRE DANCES.
THE GUARACHA.

Previous to commencing, the couples stand up, facing each other, in two lines, the ladies on one side, and gentlemen on the other. The first and every fourth couple change sides before commencing the figure, and all begin together.

Bars

1. All four advance and retire, and change places at the sides; advance and retire, and change places with partners. Repeat the last two movements,	16
2. All four join hands, <i>balances</i> , and each gentleman passes the lady at his left into his place. All four join hands, <i>balances</i> , and each gentleman passes his partner into his place. Repeat the same with lady on left, and again with partners,	16
3. Waltz pousette,	16

1828 J.S. Pollock, London, had 5 8-bar parts of music, just as the 1948 Stockton version did:

SPANISH DANCES. 20

~~~~~

**NO. 10. (5 parts.)**

First lady set to second gent. and cross—first gent. set to second lady and cross at the same time, then all four set to partners and cross—the same repeated to places—all four join hands in a circle—set, and each gent. turn the lady on his left with both hands half round—the same figure repeated—pousette.

*This may be reduced to four parts by omitting the repetition of the second figure.*

And indeed, it was soon reduced to 4 parts. The 5-part version mostly disappeared, except in Scotland.

# Dances of Romania



**75<sup>th</sup>**  
**Stockton**  
**FOLK DANCE CAMP**



**Sonia Dion**  
**Cristian Florescu**



# Băuta de pe vișina

(Maramureș, Romania)

The old region of Maramureș is in the northwest of Romania. To the west and the south, ranges of volcanic mountains separate it from Transylvania. To the east rises one of the most beautiful mountain masses in the Carpathians: the Rodna Mountains, which extend toward the north and then taper off into the Tisa plains, today bordering on the Ukraine.

Being isolated, Maramureș kept up its original, vibrant civilization for centuries and today it boasts a flourishing culture and enduring traditions.

Central to the life and culture of Maramureș is wood. From religious art to the smallest details of daily life, the creative genius of the inhabitants combines spirituality, delicacy and mastery of the medium. The talent of master carpenters is seen in the many wooden houses roofed with pine shingles and often protected from intruders by a massive sculpted door. Their extraordinary skill is also evident in the wooden churches with their tall, slim bell towers (always built on the west side of the building). Among the hundreds of these Gothic-style churches in the area, eight have been named a World Heritage site by UNESCO.

Pronunciation: [buh-OO-tah deh peh VEE-shee-nah](#)

Music: 2/4 meter *Sonia Dion & Cristian Florescu Vol. 11, Band 8*

Formation: Closed mixed circle, hands in W-pos, facing ctr.

Steps & Styling: Grapevine: Step L across R (ct 1); step R to R (ct 2); step L behind R (ct 1); step R to R (ct 2). Can be done with opp ftwk.

| Meas | 2/4 Meter | PATTERN                                                                                                                                                            |
|------|-----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| None |           | INTRODUCTION. The first two meas may be used as an introduction.                                                                                                   |
|      | I.        | GRAPEVINE. Moving R (CCW).                                                                                                                                         |
| 1-2  |           | Four-step Grapevine, starting L across R (cts 1-2, 1-2). Arms move up and down from knee motion.                                                                   |
| 3-12 |           | Repeat meas 1-2 five more times (6 times total).                                                                                                                   |
|      | II.       | STAMPING. Stamping flat-footed in place.                                                                                                                           |
| 1    |           | Step L beside R (ct 1); step R (ct &); step L (ct 2); stamp R (no wt) (ct &).                                                                                      |
| 2    |           | Repeat meas 1 with opp ftwk.                                                                                                                                       |
| 3    |           | Step L in place (ct 1); touch R heel, R leg extended in front (ct 2).                                                                                              |
| 4    |           | Repeat meas 3 with opp ftwk.                                                                                                                                       |
| 5-16 |           | Repeat meas 1-4 three more times (4 times total).                                                                                                                  |
|      | III.      | GRAPEVINE AND STAMPING. Moving R (CCW).                                                                                                                            |
| 1-2  |           | Four-step Grapevine, starting L across R (cts 1-2, 1-2); scuff L (flat-footed) beside R, facing slightly R (ct &).                                                 |
| 3    |           | Small step L fwd (ct 1); step R beside L (ct &); small step L fwd (ct 2); scuff R (flat-footed) beside L (ct &). Note: This whole meas should be done flat-footed. |
| 4    |           | Small step R fwd (ct 1); step L beside R (ct &); small step R fwd (ct 2).                                                                                          |

Note: This whole meas should be done flat-footed.

5-16 Repeat meas 1-4 three more times (4 times total)

IV. TOES AND HEEL. Facing ctr, hands free.

- 1 Lift R heel (ct 1); touch L toes behind R (ct &); lift R heel (ct 2); touch L toes, still in back, away from R (ct &).
- 2 Lift R heel (ct 1); touch L heel beside R (ct &); touch ball of L slightly L (ct 2); touch L beside R (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk, starting with a fall onto L.
- 5 Fall onto R (ct 1); touch L heel fwd (ct &); touch L ball of slightly L (ct 2); touch L beside R (ct &).
- 6 Repeat meas 5 with opp ftwk.
- 7 Repeat meas 5.
- 8 Hold (ct 1); clap hands twice at chest level (cts 2, &).
- 9-16 Repeat meas 1-8.

Sequence: Dance repeats three times.

Presented by Sonia Dion & Cristian Florescu, © 2020



# Brâulețul sucit

(Oltenia, Romania)

The word-for-word translation of Brâulețul sucit is “the little twisted belt.” However, the more accurate meaning is “the dance (Brâulețul) that has twisted steps” (movements). The word Brâul (pl. Brâuri) comes from the Daco-Illyrian language group and means “belt.” Formations where the dancers hold their neighbors’ belts are common throughout Bulgaria (known as Na Pojas) and east Serbia. Belt holds cause the dancers to be connected more rigidly than handholds; thus, the dance formations are restricted to short lines and semicircles. The belthold rarely exists in Romania except in the name of the dance and has seemingly been replaced by shoulder hold, front or back cross handhold (basket handhold), or now when women dance, as simple down handhold.

Danubian Brâul (a category that includes our dance) has two main families of dances: the *Brâulețul* from Oltenia (other names are Galaonul, Poloxia, and Trei păzește) and the Alunelul, found across the whole of southern Romania (other names are Balta or Ca la baltă). The Danubian Brâul is danced to a fast 2/4 music.

It is one of the oldest dances on the southern territory of Romania, once danced only by men but today the whole community takes part, or it is danced only by women.

Pronunciation: [brew-ee-oo-LEH-tsool soo-CHEET](#)

Music: 2/4 meter *Sonia Dion & Cristian Florescu Vol. 11, Band 2*

Formation: Short mixed lines facing diag R using belt hold (L over R), or hands joined in front basket hold (L over R).

Meas 2/4 Meter

PATTERN

---

INTRODUCTION. No action.

- 1 Step R heel fwd (ct 1); step L beside R (ct &); step R fwd (ct 2).
- 2 Step L heel fwd (ct 1); step R beside L (ct &); step L fwd (ct 2).
- 3 Step R across L, facing slightly L (ct 1); step L in place (ct 2).
- 4 Step R, body returning to orig pos (ct 1); step L in place (ct 2).
- 5 Repeat meas 3.
- 6 Step R beside L (ct 1); stamp L slightly in front (ct 2).
- 7 Step L beside R (ct 1); stamp R slightly in front (ct 2).
- 8 Step bkwd R (ct 1); step L in place (ct 2).

FINAL SEQUENCE.

- 1-2 Repeat meas 1-2 (two two-steps, starting with R heel).
- 3 Stamp R beside L with loud noise.

Sequence: Repeat dance according to the music (17 times) + final sequence.

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# Chindia veche

(Muntenia, Romania)

Pronunciation: [keen-DEE-yah VEH-kah](#)

Music: 2/4 meter *Sonia Dion & Cristian Florescu Vol. 11, Band 5*

Formation: Closed mixed circle, hands joined in W-pos, facing ctr.

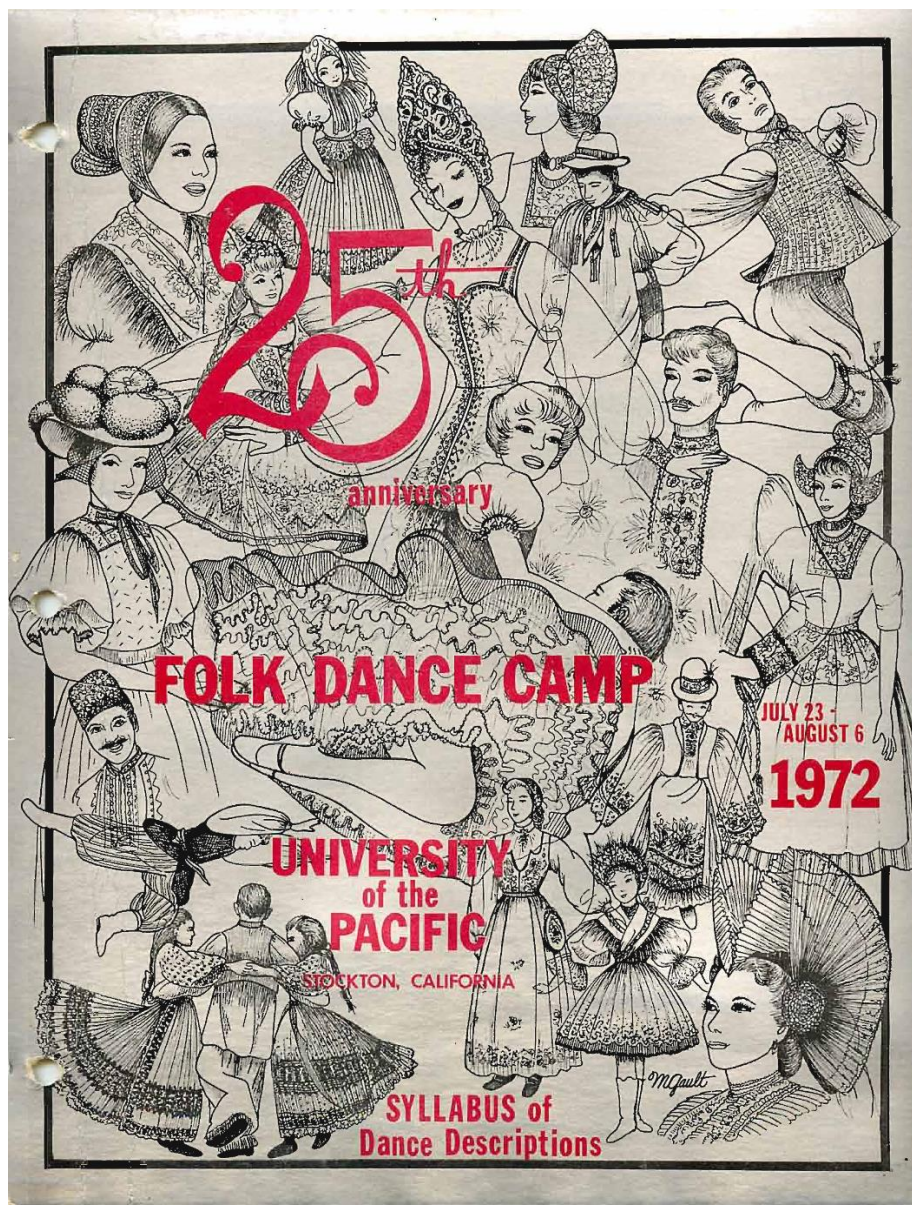
Steps & Styling Two-Step: Step R fwd (ct 1); step L beside R (ct &); step R fwd (ct 2). Can be done with opp ftwk.

| Meas | 2/4 Meter | PATTERN                                                                                                                                                                               |
|------|-----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 16   |           | INTRODUCTION. No action.                                                                                                                                                              |
|      | I.        | FIGURE I. Face slightly R, moving R (CCW).                                                                                                                                            |
| 1    |           | Two-Step, R-L-R (cts 1, &, 2).                                                                                                                                                        |
| 2    |           | Two-Step, L-R-L (cts 1, &, 2).                                                                                                                                                        |
| 3    |           | Leap onto R facing ctr, swinging arms down (ct 1); step L behind R, arms moving slightly back (ct 2).                                                                                 |
| 4    |           | Step R, swinging arms up and facing slightly diag R (ct 1); step L across R, moving arms to W-pos (ct 2).                                                                             |
| 5-16 |           | Repeat meas 1-4 three times (4 times total).                                                                                                                                          |
|      | II.       | FIGURE II. Facing ctr, moving in and out.                                                                                                                                             |
| 1-2  |           | Repeat Fig I meas 1-2.                                                                                                                                                                |
| 3    |           | Fall onto both ft (apart) slightly fwd (ct 1); leap onto R, raising L in front, knee bent 45° (ct 2).                                                                                 |
| 4    |           | Jump onto both ft, crossing L behind R (ct 1); jump onto both ft, crossing R behind L (ct 2).                                                                                         |
| 5    |           | Step L bkwd, swinging arms to V-pos (ct 1); step R across L, arms moving slightly back (ct &); small step L bkwd, swinging arms slightly forward (ct 2).                              |
| 6    |           | Repeat meas 5 with opp ftwk.                                                                                                                                                          |
| 7    |           | Repeat meas 5.                                                                                                                                                                        |
| 8    |           | Stamp R fwd, extending L leg with bent knee, swinging arms up to W-pos (ct 1); stamp R (ct 2).                                                                                        |
| 9-16 |           | Repeat meas 1-8.                                                                                                                                                                      |
|      | III.      | FIGURE III. Moving R (CCW), facing slightly R.                                                                                                                                        |
| 1    |           | Step R fwd (ct 1); step L fwd (ct 2).                                                                                                                                                 |
| 2    |           | Step R to R facing ctr and swinging arms to V-pos (ct 1); step L across R, arms moving slightly back (ct &); step R, swinging arms fwd (ct 2). End with arms in W-pos, facing L (CW). |
| 3-4  |           | Repeat meas 1-2 with opp ftwk and direction.                                                                                                                                          |

- 5 Step R beside L, swinging arms to V-pos (ct 1); step L across R, moving arms slightly back (ct &); step R, swinging arms slightly fwd (ct 2).
- 6 Repeat meas 5 with opp ftwk.
- 7 Repeat meas 5.
- 8 Stamp L (flat-footed) fwd with leg extended and knee bent, arms swinging to W-pos (ct 1); stamp L (flat-footed) (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

Sequence: Fig I, Fig II, Fig III four times; Fig I, Fig II; Fig III, meas 1-14.

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# Hora plăieșilor

(Moldova, Romania)

Pronunciation: [HOH-rah pluh-EH-shee lohr](#)

Music: 2/4 meter *Sonia Dion & Cristian Florescu Vol. 11, Band 1*

Formation: Closed mixed circle, hands joined in W pos, facing ctr.

Steps & Styling: Grapevine: Step L across R (ct 1); step R to R (ct 2). Step L behind R (ct 1); step R to R (ct 2). Can be done with opp ftwk.

| Meas  | 2/4 Meter | PATTERN                                                                                                                   |
|-------|-----------|---------------------------------------------------------------------------------------------------------------------------|
| 16    |           | INTRODUCTION. No action.                                                                                                  |
|       | I.        | FIGURE I. Moving R (CCW).                                                                                                 |
| 1-2   |           | Four-step Grapevine, L-R-L-R, swinging arms up and down.                                                                  |
| 3-10  |           | Repeat meas 1-2 four more times (5 times total).                                                                          |
| 11    |           | Step L fwd, turning diag R (ct 1); step R beside L (ct &); step L fwd (ct 2).                                             |
| 12    |           | Repeat meas 11 with opp ftwk.                                                                                             |
| 13    |           | Step L fwd (ct 1); scuff R (flat-footed) near L (ct &); step R fwd (ct 2); scuff L (flat-footed) near R (ct &).           |
| 14    |           | Step L fwd (ct 1); scuff R (flat-footed) near L; step R fwd (ct 2).                                                       |
| 15-18 |           | Repeat meas 11-14.                                                                                                        |
| 19-36 |           | Repeat meas 1-18.                                                                                                         |
| 1-36  |           | Repeat meas 1-36 with opp ftwk and direction.                                                                             |
|       | II.       | FIGURE II. Toward ctr and back.                                                                                           |
| 1     |           | Step L fwd (ct 1); step R fwd (ct 2).                                                                                     |
| 2     |           | Step L fwd (ct 1); touch ball of R beside L (ct 2).                                                                       |
| 3     |           | Step R sdwd, starting to swing arms R (ct 1); touch ball of L beside R, moving arms R, slightly higher than W-pos (ct 2). |
| 4     |           | Repeat meas 3 with opp ftwk and direction.                                                                                |
| 5     |           | Step R in place (ct 1); step L in place (ct &); step R in place (ct 2); stamp L (flat-footed) in place (ct &).            |
| 6     |           | Step L in place (ct 1); step R in place (ct &); step L in place (ct 2).                                                   |
| 7     |           | Step R bkwd (ct 1); step L bkwd (ct 2).                                                                                   |
| 8     |           | Repeat meas 7.                                                                                                            |
| 9-16  |           | Repeat meas 1-8 with opp ftwk.                                                                                            |

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## Hora plăieșilor

De trei zile, de trei zile beau la *Marcu*,  
Beau la *Marcu*,  
De nu mă știe nici dracu,  
De nu mă știe nici dracu.  
//Hai li li li la la la la, hei la la lai la//

//For three days, // I've been drinking *Chez Marcu*,  
I've been drinking *Chez Marcu* (a tavern),  
Not even the devil knows that,  
Not even the devil knows that.  
//Hey, la la la... Hey la la la la//

De trei zile, de trei zile beau la bere,  
Beau la bere,  
Și nu-mi treburi nici avere,  
Și nu-mi treburi nici avere.  
//Hai li li li la la la la, hei la la lai la//

For three days, for three days I've been drinking beer,  
I've been drinking beer,  
And I don't need anything else,  
And I don't need anything else.  
//Hey, la la la... Hey la la la la//

De trei zile, de trei zile beau rachie,  
Beau rachie,  
Și nici naiba nu mă știe,  
Și nici naiba nu mă știe  
//Hai li li li la la la la, hei la la lai la//

//For three days, // I've been drinking *rachie* (brandy),  
I've been drinking *rachie*,  
And no one knows,  
And no one knows.  
//Hey, la la la... Hey la la la la//

//Poate mândra, // dar nu-mi pasă,  
Dar nu-mi pasă,  
De nu m-o primit acasă,  
De nu m-o primit acasă.  
//Hai li li li la la la la, hei la la lai la//

//Maybe my sweetie, // but I don't care,  
But I don't care,  
If she doesn't let me come home,  
If she doesn't let me come home.  
//Hey, la la la... Hey la la la la//

Eu de scârbă, eu de ciudă și necaz mă,  
Și necaz băi,  
O să mă petrec și azi,  
O să mă petrec și azi.  
//Hai li li li la la la la, hei la la lai la//

Because of my problems and disappointments,  
And disappointments,  
Today I'll party again,  
Today I'll party again.  
//Hey, la la la... Hey la la la la//

//Vre-o trei zile, // poate patru,  
Poate patru,  
Să-și prețuiască bărbatu,  
Să-și prețuiască bărbatu  
//Hai li li li la la la la, hei la la lai la//  
//Hai li li li la la la la, hei la la lai la//

//For three days, // or maybe four,  
Or maybe four,  
That way she'll cherish her man,  
That way she'll cherish her man.  
//Hey, la la la... Hey la la la la//  
//Hey, la la la... Hey la la la la//

# Iedera

(Dobrogea, Romania)

Pronunciation: [YEH-deh-rah](#)

Music: 2/4 meter

*Sonia Dion & Cristian Florescu Vol. 11, Band 13*

Formation: Women's open circle facing diag R, L hand on L hip, R hand (palm down) on L wrist of neighbor.

| Meas  | 2/4 Meter | PATTERN                                                                           |
|-------|-----------|-----------------------------------------------------------------------------------|
| 4     |           | INTRODUCTION. No action.                                                          |
|       | I.        | FIGURE I. Moving R (CCW).                                                         |
| 1     |           | Step R fwd (ct 1); step L in place (ct 2).                                        |
| 2     |           | Very small step R fwd (ct 1); lift on R, raising L slightly, L near R leg (ct 2). |
| 3-4   |           | Repeat meas 1-2 with opp ftwk.                                                    |
| 5-12  |           | Repeat meas 1-4 twice more (3 times total).                                       |
| 13-14 |           | Repeat meas 1-2.                                                                  |
| 15    |           | Step L fwd (ct 1); step R fwd (ct 2).                                             |
| 16    |           | Step L fwd (ct 1); touch R beside L (ct 2).                                       |
| 17-22 |           | Repeat meas 1-6.                                                                  |
| 23-24 |           | Repeat meas 15-16.                                                                |
|       | II.       | FIGURE II.                                                                        |
| 1-4   |           | Repeat Fig I meas 1-4.                                                            |
| 5     |           | Touch all of R across L (ct 1); touch ball of R to R (ct 2).                      |
| 6     |           | Touch all of R across L (ct 1); touch ball of R beside L (ct 2).                  |
| 7     |           | Step R fwd (ct 1); step L fwd (ct 2).                                             |
| 8     |           | Step R fwd (ct 1); touch L beside R (ct 2).                                       |
| 9-16  |           | Repeat meas 1-8 with opp ftwk.                                                    |
| 17-24 |           | Repeat Fig I meas 17-24.                                                          |

Sequence: Repeat dance four times.

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# Jiana bătută

(Transylvania, Romania)

Jiana bătută belongs to a category of dances called Jiana or Jieneasca, with variations and different names; for example, Râureana, Momârlănește and Țonțoroii. These dances are done by the shepherds living in areas around Sibiu (Mărginimea Sibiului), Petroșani and northern Oltenia.

The main occupations of the region's inhabitants are raising sheep and cattle, forestry, working small farms, orchards and growing other fruits.

Jiana is danced in small circles of six to 10 people, and also in couples or trios. The music is typically in binary (regular) rhythm (2/4 or 4/4), with a number of melodic variations. The movements are elegant, the dancers changing direction and occasionally stamping in syncopated time. The dance is enhanced by many cries or strigături. Traditionally, the circle of dancers held hands in a back basket hold. Nowadays, people also dance with arms in a horizontal pos holding shoulders, or held down in a V-pos, as in Jiana bătută.

The typical costumes of the area are white and black. They are worn proudly to events related to the life cycle (birth, marriage, death) or to traditional festivities such as Ceata de juni, Hodăițatul, Prinsul vâruțelor, Udatul Ionilor, and Maialul.

Pronunciation: [zhee-AH-nah buh-TOO-tuh](#)

Music: 2/4 meter *Sonia Dion & Cristian Florescu Vol. 11, Band 16*

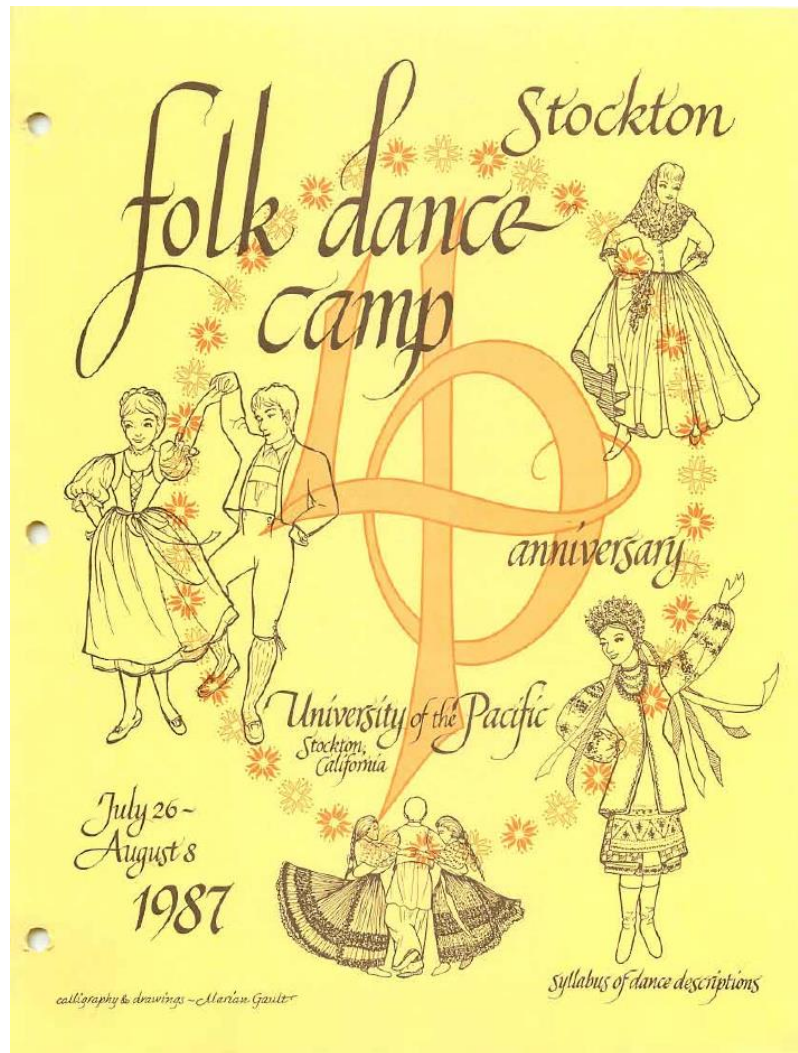
Formation: Small, mixed, closed circles of eight to 10 people facing ctr, hands joined in V-pos.

| Meas | 2/4 Meter | PATTERN                                                                                                                                   |
|------|-----------|-------------------------------------------------------------------------------------------------------------------------------------------|
| 16   |           | INTRODUCTION. No action.                                                                                                                  |
|      | I.        | FIGURE I.                                                                                                                                 |
| 1    |           | Step R to R (ct 1); step L beside R (ct 2).                                                                                               |
| 2    |           | Step R to R (ct 1); touch L beside R (ct 2).                                                                                              |
| 3-4  |           | Repeat meas 1-2 with opp ftwk and direction.                                                                                              |
| 5-16 |           | Repeat meas 1-4 three more times (4 times total); on last ct, step R to R.                                                                |
|      | II.       | FIGURE II. Moving R (CCW), facing slightly diag R.                                                                                        |
| 1    |           | Small step L across R, bending L knee (ct 1); small step R to R (ct &); small step L across R (ct 2); small step R to R (ct &).           |
| 2    |           | Repeat meas 1.                                                                                                                            |
| 3    |           | Small step L across R (ct 1); small step R to R (ct &); small step L across R (ct 2).                                                     |
| 4    |           | Facing ctr, step R to R (ct 1); step L (ct 2).                                                                                            |
| 5-8  |           | Repeat meas 1-4 with opp ftwk and direction (starting R); on last ct, touch R beside L.                                                   |
|      | III.      | FIGURE III.                                                                                                                               |
| 1-2  |           | Four steps twd ctr, R-L-R-L (cts 1-4).                                                                                                    |
| 3    |           | Lift on L, raising R in front, knee bent 45° (ct 1); stamp R slightly fwd (ct &); raise R in front, knee bent 45° (ct 2); stamp R (ct &). |

- 4                    Raise R in front, knee bent 45° (ct 1); two stamps with R (ct &, 2).
- 5-6                Four steps bkwd, R-L-R-L (cts 1-4).
- 7-8                Repeat meas 3-4.
- 9-12              Repeat Fig I meas 1-4 (starting R).
- 13-14            Four steps twd ctr, R-L-R-L (cts 1-4).
- 15-16            Stamp R slightly in front (ct 1); three stamps with R (cts 2-4).
- 17-18            Four steps bkwd, R-L-R-L (cts 1-4).
- 19-20            Repeat meas 15-16.
- 21-28            Repeat meas 1-8.

Sequence:        Repeat four times.

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## Shouts (*Strigături*) for Jiana bătută

|                               |                                           |
|-------------------------------|-------------------------------------------|
| Tot pe loc, pe loc, pe loc    | Everything in place, in place, in place   |
| Să răsară busuioc             | So that the basil grows                   |
| Busuioc și vioarele           | Basil and violets                         |
| Să dau cerul tot pe ele       | I would give the whole sky for that       |
| Ia mai na și iară na          | Do it like that and again like that       |
| Ia mai zi Jieneasca           | Do it, play the <i>Jieneasca</i> *        |
| Numa', numa', numa-șa         | Only, only only that                      |
| Nu te da nu te lăsa           | Don't stop and don't give up              |
| Măi bădiță de la oi           | Listen, my shepherd                       |
| Hai desară pe la noi          | Come to our house tonight                 |
| S-a dus lele pătimaș          | As you are passionate                     |
| Că nu ești de la oraș         | Because you're not from the city          |
| Mândruliță mărgineană         | My dear <i>mărgineană</i> **              |
| Țucu-ți ochii și-o sprânceană | A little kiss for your eyes and your brow |
| Și gurița de trei ori         | And three times on your mouth             |
| Că ești dragă la feciori      | As you are attractive to the young men    |
| Ia mai na și iară na          | Do it like that and again like that       |
| Ia mai zi Jieneasca           | Do it, play the <i>Jieneasca</i> *        |
| Numa', numa', numa-șa         | Only, only, only that                     |
| Nu te da nu te lăsa           | Don't stop and don't give up              |
| Hai bade să ne iubim          | Come my dear, let's love each other       |
| Că-amândoi ne potrivim        | As the two of us make a pair              |
| Și la ochi și la sprâncene    | And to the eyes and the eyebrows          |
| Ca doi porumbei la pene       | Like the plumage of two doves             |

\* Name of a dance

\*\* Name of a region in southern Transylvania



# Rața din Galați

(Moldova, Romania)

Pronunciation: [RAH-tсах deen gah-LAH-tsh\(ee\)](#)

Music: 2/4 meter

*Sonia Dion & Cristian Florescu Vol. 11, Band 4*

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

| Meas      | 2/4 Meter | PATTERN                                                                                                                                 |
|-----------|-----------|-----------------------------------------------------------------------------------------------------------------------------------------|
| 2         |           | INTRODUCTION. No action.                                                                                                                |
|           | I.        | FIGURE I. Facing ctr, moving to R.                                                                                                      |
| 1         |           | Step R to R (ct 1); step L beside R (ct &); step R to R (ct 2).                                                                         |
| 2         |           | Step L across R (ct 1); step R to R (ct 2); step L beside R (ct &).                                                                     |
| 3         |           | Step R to R (ct 1); step L across R (ct 2).                                                                                             |
| 4-6       |           | Repeat meas 1-3.                                                                                                                        |
| 7         |           | Repeat meas 1.                                                                                                                          |
| 8         |           | Step L across R (ct 1); stamp R beside (and slightly fwd of) L (no wt) ct 2).                                                           |
|           | II.       | FIGURE II.                                                                                                                              |
| 1         |           | Step R to R (ct 1); step L beside R (ct &); step R to R (ct 2); small bounce on R, raising L slightly fwd, knee bent 45° (ct &).        |
| 2         |           | Step L to L (ct 1); step R beside L (ct &); step L to L (ct 2); stamp R beside (and slightly fwd of) L (no wt) (ct &).                  |
| 3         |           | Step R beside L (ct 1); stamp L slightly fwd (ct &); step L beside R (ct 2); stamp R slightly fwd, toes pointing diag L (no wt) (ct &). |
| 4         |           | Stamp R, toes pointing diag R (ct 1); stamp R, toes pointing to ctr (no wt) (ct 2).                                                     |
| 5-8       |           | Repeat meas 1-4.                                                                                                                        |
|           | III.      | FIGURE III. Moving twd ctr and back.                                                                                                    |
| 1         |           | Step R fwd (ct 1); step L fwd diag L (ct &); step R fwd diag R (ct 2); small bounce on R, raising L slightly fwd, knee bent 45° (ct &). |
| 2         |           | Step L bkwd (ct 1); step R bkwd (ct &); step L bkwd (ct 2); stamp R beside L (ct &).                                                    |
| 3-4       |           | Repeat Fig II meas 3-4.                                                                                                                 |
| 5-8       |           | Repeat meas 1-4.                                                                                                                        |
| Sequence: |           | (Fig I, Fig II, Fig I, Fig III) four times; Fig I, Fig II.                                                                              |

Presented by Sonia Dion & Cristian Florescu, © 2020

# Roata de la Runcu

(Transylvania, Romania)

Pronunciation: [roh-AH-tah deh lah ROON-kuh](#)

Music: 4/4 meter *Sonia Dion & Cristian Florescu Vol. 11, Band 11*

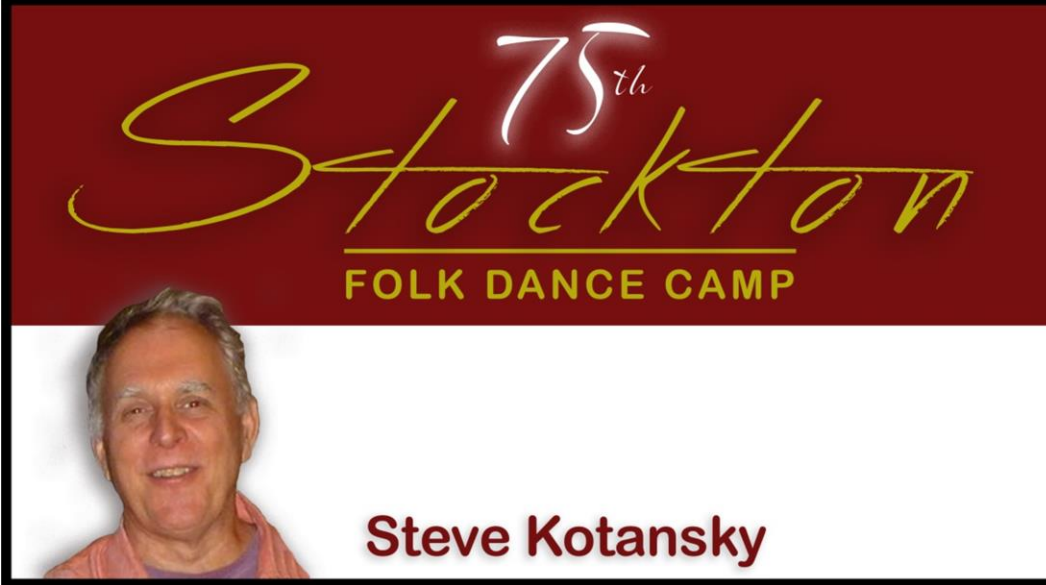
Formation: Small mixed circles spread around the dance floor with dancers facing in, hands joined in back basket hold. Note: This dance could be done in threesome sets, hands on neighbors' shoulders or in couples, facing each other, hands on ptr's shoulders; M's arms are outside of W's arms.

Steps & Styling: Stamps: All stamps are with noise.

| Meas      | 4/4 Meter | PATTERN                                                                                                                                     |
|-----------|-----------|---------------------------------------------------------------------------------------------------------------------------------------------|
| 8         |           | INTRODUCTION. No action.                                                                                                                    |
|           | I.        | FIGURE I.                                                                                                                                   |
| 1         |           | Step R to R (ct 1); step L beside R (ct 2); step R to R (ct 3); small bounce R, swaying slightly R (ct 4).                                  |
| 2         |           | Very small step L to L (ct 1); step R beside L (ct 2); step L to L (ct 3); small bounce on L, swaying slightly L (ct 4).                    |
| 3         |           | Step R in place (ct 1); small bounce on R, swaying slightly R (ct 2); step L in place (ct 3); small bounce on L, swaying slightly L (ct 4). |
| 4         |           | Very small step R to R (ct 1); step L beside R (ct 2); step R to R (ct 3); small bounce on R, swaying slightly R (ct 4).                    |
| 5-8       |           | Repeat meas 1-4 with opp ftwk and direction. On ct 1 of meas. 5, take a very small step L to L.                                             |
|           | II.       | FIGURE II. STAMPING                                                                                                                         |
| 1         |           | Take a very small step R to R (ct 1); step L beside R (ct 2); step R to R (ct 3); stamp L fwd (ct 4).                                       |
| 2         |           | Repeat meas 1 with opp ftwk and direction.                                                                                                  |
| 3         |           | Step R beside L (ct 1); stamp L fwd (no wt) (ct 2); step L beside R (ct 3); stamp R fwd (no wt) (ct 4).                                     |
| 4         |           | Step R beside L (ct 1); stamp L fwd (no wt) (ct 2); stamp L in place (no wt) (ct 3); stamp L in place (no wt) (ct 3), hold (ct 4).          |
| 5-8       |           | Repeat meas 1-4 with opp ftwk and direction.                                                                                                |
| Sequence: |           | (Fig I, Fig II) four times.                                                                                                                 |

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# Balkan Dances



75<sup>th</sup>  
*Stockton*  
FOLK DANCE CAMP

**Steve Kotansky**



# Arkan

Аркан

(Hutsulshchyna, Ukraine)

Arkan is an important, popular Hutsul dance from Western Ukraine. Although originally a men's dance, it is enjoyed today by all genders. The Hutsuls are an ethno-cultural group of Ukrainians who live in the Carpathian Mountains of Western Ukraine and Northern Romania (Bukovina). They consider themselves part of the greater Rusyn (Ruthenian) group and/or mountain Ukrainians. Dick Crum introduced an elaborate form of Arkan in 1960 as learned from Michael Herman, and it became a popular dance in many folk dance circles. Steve Kotansky learned a version from Vincent Evanchuk in the early 1970s. Also, dances such as the Arcanul and Csángó Regi Hejsza belong to this family of dance.

Below are variations done today at Hutsul weddings and dance occasions. Many of the variations described come from the village of Vipche in the Verkhovnya district of the Ivano-Frankivsk region. This Arkan is played at a slower, reasonable tempo which most international folk dancers should be able to enjoy. For more information (a Ukrainian explanation), check out the following website:

<https://www.ukrainsdanceworld.com/articles/arkan>

Pronunciation [ahr-KAHN](#)

Music: 2/4 meter Steve's 2022 SFDC Downloads

Formation: Closed circle (may be men only or mixed) with a T-pos (shoulder hold) or V-pos.

Steps & Styling Basic Arkan Step (Sprava) (3 meas): Facing ctr. Meas 1: Step R to R (ct 1); step L behind R (ct 2). Body leans fwd and arms swing back. Meas 2: Step R to R (ct 1); lift/hop R and swing L across R (ct 2). Body straightens and arms swing fwd. Meas 3: Reverse direction and ftwk of meas 2 (cts 1-2). Arms swing back. Variation for Meas 1: On ct 2, step L across R.  
Arms: Use back and front mvmt on first 2 meas; arms remain at sides during the variations, stamps, squats, etc. (This does not apply in Uva, arms behind back and "father sleeps")

Meas 2/4 Meter

PATTERN

- 
- INTRODUCTION. Sway.
- 1 Weight on both ft about shoulder width apart, lean onto R (ct 1); bend R knee slightly (ct 2).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-8 Repeat meas 1-2 five times (6 times total)..
- I. FIGURE I. *Sliva*, accented walk to the L. Facing L of ctr, moving L (CW).
- 1 Fall onto R (with accent/stamp) (ct 1); step L fwd (ct 2).
- 2-12 Repeat meas 1 eleven times (12 times total).
- II. FIGURE II. *Sprava*, Basic Arkan Step.
- 1-3 Basic Arkan Step (*Sprava*).
- III. FIGURE III. *Raz Pribiv*, one scuff or stamp R.
- 1-2 Repeat Fig II (*Sprava*), meas 1-2.

- 3 Step L to L (ct 1); bounce (raise and lower L heel) and lift R slightly up and back (knee bent) (ct 2).
- 4 Scuff R heel fwd and up to front (ct 1); hold (ct 2). Variation: Stamp R slightly in front of L (ct 1); hold (ct 2).
- IV-A. FIGURE IV-A. *Dva Pribiv*, two R scuffs.
- 1-4 Repeat Fig III (*Raz Pribiv*) meas 1-4.
- 5 Repeat FIG III meas 4 with Scuff or Stamp.
- IV-B. FIGURE IVB: *Dva Pribiv*: Two Stamps (Variation).
- 1-3 Repeat Fig III (*Raz Pribiv*) meas 1-3.
- 4 Stamp R beside or slightly in front of L (ct 1); step R in place (ct 2).
- 5 Stamp L beside R or slightly in front of R (ct 1); stamp L in place (ct 2).
- V. FIGURE V. *Dva Veliki I Tri Mali*, two large and three smalls.
- 1-5 Repeat Fig IV-A (*Dva Pribiv*) meas 1-5.
- 6 Step R (slight accent) in place (ct 1); step L (slight accent) in place (ct 2).
- 7 Scuff or stamp R as in previous steps
- \*Note 1: Variation: release handhold meas 6-7 and clap hands to the rhythm of the steps (qqS).
- \*Note 2: This fig can be varied with meas 6-7 (R-L-R scuff/stamp) danced during meas 4-5, and meas 4-5 (two R scuffs or stamp R-L) is danced during meas 6-7.
- VI. FIGURE VI. *Raz Siv*, one squat.
- 1-2 Repeat meas 1-2 of Basic Arkan Step.
- 3 Step L in place (ct 1); lift/hop on L bringing R fwd and up, preparing to squat (ct 2).
- 4 Jump into full knee squat with knees together and turned slightly L (cts 1-2).
- 5 Jump up onto both ft together, with accented stamp R slightly fwd (ct 1); bounce or lift up from squat on L (ct 2).
- VII. FIGURE VII. *Dva Siv*, two squats.
- 1-4 Repeat Fig VI (*Raz Siv*) meas 1-4.
- 5 Squat as in Fig VI (*Raz Siv*) meas 4, twisting knees to R (cts 1-2).
- 6-7 Repeat Fig VI (*Raz Siv*) meas 5 twice.
- VIII. FIGURE VIII. *Tri Siv Dva Veliki Tri Mali*, three squats, 2 large, 3 small.
- 1-5 Repeat Fig VII (*Dva Siv*, meas 1-5).
- 6 Repeat Fig VI (*Raz Siv*) meas 4.
- 7-10 Repeat Fig V (*Dva Veliki I Tri Mali*) meas 5-7.
- IX, FIGURE IX. *Batko Spit*, Father sleeps.
- 1-3 Dance a smaller, toned-down version of Basic Arkan Step (*Sprava*) moving fwd, twd ctr, shldr to shldr.

- X. FIGURE X. *Batko Vstav*, Father gets up.  
1-3 Step R back with accent (ct 1), hop on R (ct 2), step L behind R (ct 1), bounce on L (ct 2); Basic Arkan Step (*Sprava*) accenting initial step R; circle opens to orig size.
- XI. FIGURE XI. *Uvazhaj*, Attention. Still in a closed circle.  
1-3 Standing solo, hands behind back, “standing at attention,” repeat Basic Arkan Step (*Sprava*).
- XII. FIGURE XII. *Po Pidoshvakh*, slap soles of boots.  
1-3 Repeat Basic Arkan Step (*Sprava*). “Cuff-slap” sole or boot top of swinging ft in meas 2 ct 2 (L) and meas 3 ct 2 (R).
- XIII. FIGURE XIII. *Raz Popid Nogu*, one clap under the leg.  
1-3 Repeat Basic Arkan Step (*Sprava*), clapping hands under the swinging L during meas 2 ct 2 (L) and meas 3 ct 2 (R).
- XIV. FIGURE XIV. *Dva Popid Nogu*, two claps (one above, one under) the leg.  
1-3 Repeat Fig XIII (*Raz Popid Nogu*), clapping hands in front of chest on ct 1 of meas 2 and meas 3.
- XV. FIGURE XV. *Pidkivka*, calf/horseshoe scuff.  
1-3 Repeat Basic Arkan Step (*Sprava*), “scuff-kick” R fwd on meas 3 ct 2.

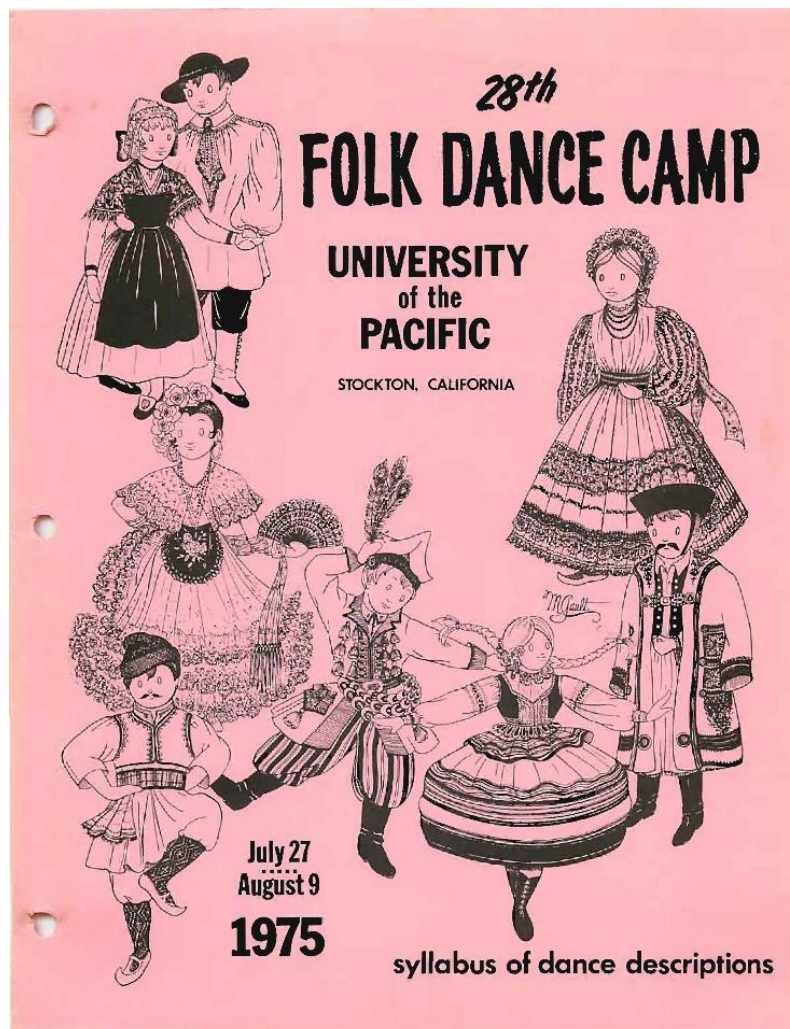
Sequence: This dance is Leader called. Dancers in Vipche often do a “called” step variation followed by three basics.

#### ARKAN – Optional sequence

| Fig # | Step name                                                            | # of times done | # meas in 1 repetition | total meas in section |
|-------|----------------------------------------------------------------------|-----------------|------------------------|-----------------------|
| 0     | Sway                                                                 | 12              | 1                      | 12                    |
| I     | <i>Sliva</i> , accented walk                                         | 12              | 1                      | 12                    |
| II    | <i>Sprava</i> , Basic Arkan Step                                     | 4               | 3                      | 12                    |
| III   | <i>Raz Pribiv</i> , one scuff or stamp R                             | 4               | 4                      | 16                    |
| IV    | <i>Dva Pribiv</i> , two R scuffs                                     | 4               | 5                      | 20                    |
| V     | <i>Dva Veliki I Tri Mali</i> , two large and three smalls            | 4               | 7                      | 28                    |
| II    | <i>Sprava</i> , Basic Arkan Step                                     | 4               | 3                      | 12                    |
| VI    | <i>Raz Siv</i> , one squat                                           | 1               | 5                      | 5                     |
| II    | <i>Sprava</i> , Basic Arkan Step                                     | 3               | 3                      | 12                    |
| VII   | <i>Dva Siv</i> , two squats                                          | 1               | 7                      | 7                     |
| II    | <i>Sprava</i> , Basic Arkan Step                                     | 3               | 3                      | 9                     |
| VIII  | <i>Tri Siv Dva Veliki Tri Mali</i> , three squats, 2 large, 3 small. | 1               | 7                      | 7                     |

|      |                                                                   |   |   |    |
|------|-------------------------------------------------------------------|---|---|----|
| II   | <i>Sprava</i> , Basic Arkan Step                                  | 4 | 3 | 12 |
| IX   | <i>Batko Spit</i> , Father sleeps                                 | 8 | 3 | 24 |
| X    | <i>Batko Vstav</i> , Father gets up.                              | 1 | 2 | 2  |
| II   | <i>Sprava</i> , Basic Arkan Step                                  | 4 | 3 | 12 |
| XI   | <i>Uvazhaj</i> , Attention                                        | 4 | 3 | 12 |
| XII  | <i>Po Pidoshvakh</i> , slap soles of boots.                       | 4 | 3 | 12 |
| XIII | <i>Raz Popid Nogu</i> , one clap under the leg.                   | 4 | 3 | 12 |
| XIV  | <i>Dva Popid Nogu</i> , two claps (one above, one under) the leg. | 4 | 3 | 12 |
| II   | <i>Sprava</i> , Basic Arkan Step                                  | 4 | 3 | 12 |
| XV   | <i>Pidkivka</i> , calf/horseshoe scuff.                           | 6 | 3 | 18 |
|      | End with stamp                                                    |   |   |    |

Presented by Stephen Kotansky



# Bukite Razvivat

Буките Развиват / Μπούκιτε ρασιβιτ  
(Macedonia)

Bukite Razvivat, which means “the beeches are turning green,” is a popular Macedonian song often used for the dance type, Molayevo (cf. Joe Graziosi description for Marina, SFDC 1989). Other names for this dance include Stankina and Anastasia. It follows a common pattern from central Macedonia around Edessa (Voden) in Greece, and travelled with Macedonian refugees who settled in Skopje. This version was observed in the 1970s as performed by Kud Makedonija, an ensemble of refugees and their descendants from central Macedonia. It follows a simple three-measure pattern in 11/16.

Pronunciation: [boo-KEE-the rahz-VEE-vaht](#)

Music: 11/16 meter, S,Q,S (1234, 123, 1234), counted as 1, 2, 3  
Streve’s 2022 SFDC Downloads

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

| Meas | 11/16 Meter | PATTERN                                                                                                                                                                                                                                                           |
|------|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|      |             | INTRODUCTION. No action.                                                                                                                                                                                                                                          |
|      | I.          | BASIC. Slow. Facing slightly R of ctr.                                                                                                                                                                                                                            |
| 1    |             | Step R fwd (ct 1); lifting on R slightly, L “glides” fwd and through (ct 2); step L fwd (ct 3).                                                                                                                                                                   |
| 2    |             | Facing ctr, step R to R (ct 1); touch ball of L slightly in front of R (ct 2); hold or dip R slightly (ct 3).                                                                                                                                                     |
| 3    |             | Step L back, facing slightly R of ctr (ct 1); touch R beside L heel (ct 2); hold or dip L slightly (ct 3).                                                                                                                                                        |
|      | II.         | CROSSING. Facing slightly R of ctr.                                                                                                                                                                                                                               |
| 1    |             | Step R fwd (ct 1); with small bounce on R, bring L fwd and through (ct 2); step L fwd (ct 3).                                                                                                                                                                     |
| 2    |             | Facing slightly twd ctr, step R to R (ct 1); step L across R, facing slightly R of ctr (ct 2); step R bkwd, facing slightly twd ctr (ct 3). Note: there is a slight “twisting-shift” during meas 2 which brings the fwd motion to the R slightly and back to ctr. |
| 3    |             | Step L bkwd and slightly L (ct 1); step R fwd to R (ct 2); step L across R (ct 3).                                                                                                                                                                                |
|      | III.        | LIVELY and SYNCOPATED. Danced with more energy, with an (ct “uh” or &) before ct 1. Lower hands to V hold when the dance gets faster.                                                                                                                             |
| 1    |             | Small lift L (hitch-hop) (ct &); step R to R (ct 1); hop on R, lifting L through (ct 2); step R fwd (ct 3).                                                                                                                                                       |
| 2    |             | Hitch-hop (ct &); step R to R, facing ctr (ct 1); step L fwd (ct 2); step R bkwd (ct 3).                                                                                                                                                                          |
| 3    |             | Step on ball of L (kerpluhnk) (ct &); step R in place (ct 1); step L in place (ct 2); hop/lift L, bringing R slightly behind or next to L ankle (ct 3).                                                                                                           |

Sequence: Repeat dance until the end of the music.  
Note: Leader can add turns, and turn in to join R hands with 2nd dancer and dance parallel in front of 2nd dancer.

Presented by Stephen Kotansky



# Karatzova

(Macedonia)

This version of Karatzova is from Goumenissa in central Macedonia (northern Greece). It is done traditionally by women. Steve Kotansky learned it from Yiannis Konstantinou.

Pronunciation [kah-raht-ZOH-vuh](#)

Music: 2/4 meter

Streve's 2022 SFDC Downloads

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

Meas 2/4 Meter

PATTERN

---

INTRODUCTION. No action.

I. SLOW PART. Facing R of ctr.

1 Step R fwd (ct 1); step L fwd (slight pli  ) (ct 2); step on ball of R and rise up slightly while lowering onto L in place (ct &).

2-3 Repeat meas 1 twice, continuing to R Ending facing ctr.

4 Step R to R bringing arms up to "W" pos (ct 1); bounce on R lifting L up in front (ct 2); begin to lead L around and in back (Ronde de Jamb) (ct &).

5 Step L behind R (ct 1); rock fwd onto R (option: Step to R side); (ct 2).

6 Step L back turning to face slightly L of ctr (ct 1); bring R across L shin (ct 2); bring R fwd low (ct &). Ending facing slightly twd ctr.

7 Step R fwd L (ct 1); touch L beside R (option: Step ball of L beside R) (ct 2); lower wt onto R (ct &).

8 Step L fwd turning to face ctr, lowering arms to "V" pos (ct 1); facing R of ctr, step R fwd (ct &); step L slightly fwd (ct 2); step ball of R beside L (ct "ee"); lower onto L (ct &).

II. FAST PART. Facing L of ctr. (The transition into the fast music happens after meas 6 of the Slow Part (i.e. Meas 7-8). Here, it is written as meas 1 and 2. \*Note: This section takes 11 meas to complete.)

1 Step R fwd lowering arms to "V" pos (ct 1); step L beside R (ct &); step R slightly fwd (ct 2).

2 Face R of ctr, step L in place (ct 1); step R beside L (ct &); step L in place (ct 2); \*Note: These steps have a "down-up-down" feeling.

3 Step R fwd (ct 1); step L fwd (ct 2);

4 Step R fwd (ct 1); step L beside R (ct &); step R fwd (ct 2).

5 Step L fwd (ct 1); step R beside L (ct &); step L fwd (ct 2).

6-8 Repeat action of meas 3-5.

9 Face ctr, step R to R bringing arms up to "W" pos (ct 1); lift on R bringing L up fwd (ct 2).

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

- 11 Step L behind R turning to face L of ctr (ct 1); lift on L (ct 2);  
 III. VARIATION. Optional.  
 1-9 Repeat Fig II meas 3-11  
 10 Repeat Fig II meas 10.  
 11 Repeat Fig II meas 11, but turning to face R of ctr.

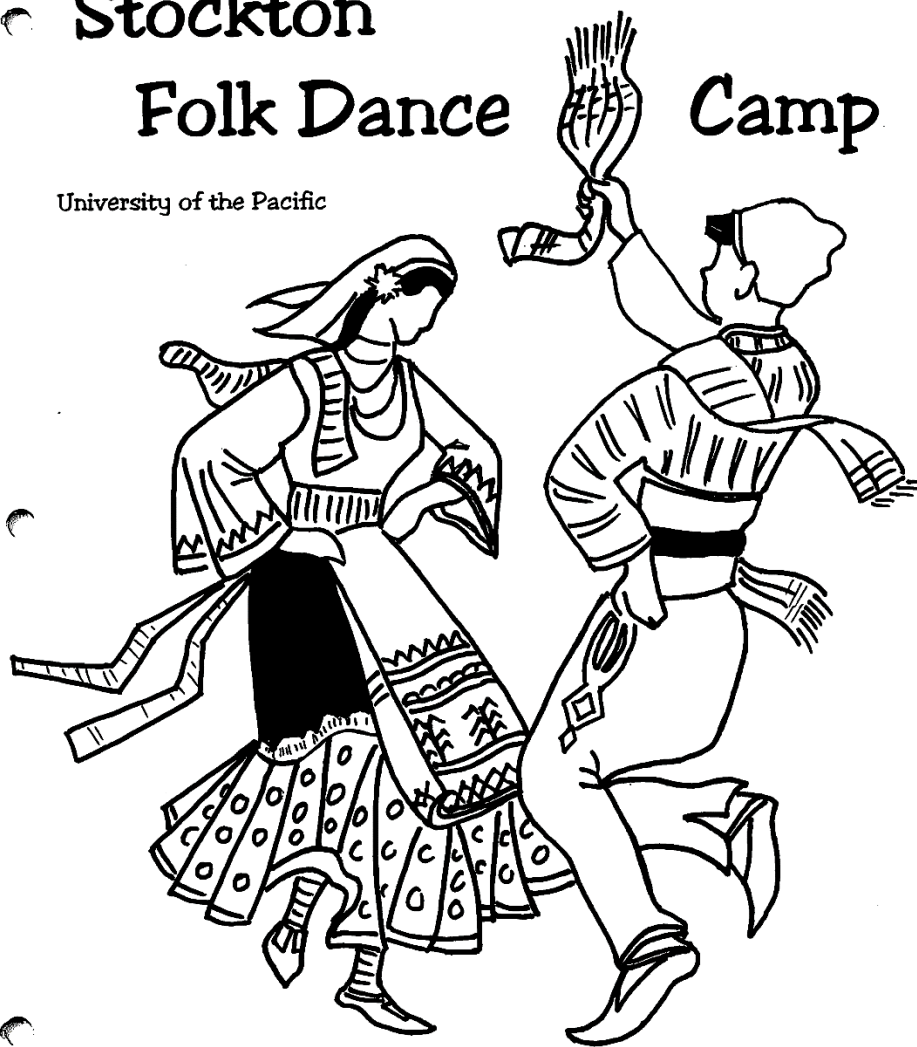
Note: This fig picks up Fig II with meas 3. The dance remains an 11 measure dance, but omits the original meas 1-2 and continues to travel to the right by adding the back-crossing steps (new meas 10-11).

Presented by Stephen Kotansky

**48th ANNUAL**

# Stockton Folk Dance Camp

University of the Pacific



**July 23 – August 5**

**1995**

**Syllabus of Dance Descriptions**

# Kulskoto

Кулското  
(Pirin, Bulgaria)

Kulskoto means, “Dance from Kula or Kulata,” near Petrich-Sandanski in the Pirin region of southwest Bulgaria. It is also referred to as Kulsko Makedonsko Horo. Steve Kotansky learned the basic sequence from Mariana Paunova, and a variation from dancers in Bulgaria. Although this is an Arap-type dance, Steve suspects it is one of the “newer” dances from the popular folk dance movement in Bulgaria in the last 20-or-so years.

Pronunciation: [KOOL-skoh-toh](#)

Music: 2/4 meter

Streve’s 2022 SFDC Downloads

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

Meas 2/4 Meter

PATTERN.

---

INTRODUCTION. No action.

I. FIGURE I. Facing R of ctr.

- 1 Step R fwd (ct 1); step L fwd (ct 2).
- 2 Step R fwd (ct 1); touch L to L side or slightly fwd (ct 2).
- 3 Step L fwd (ct 1); touch R fwd (ct 2).
- 4 Step R bkwd (CW) (ct 1); step L bkwd (ct 2).
- 5 Step R bkwd (ct 1); touch L to L side (ct 2).
- 6 Step L fwd (CCW) (ct 1); turning to face ctr, lift R in front, bending knee (ct 2).
- 7 Plié (bend) on L leg, touching ball of R slightly in front (ct 1); relevé (rise up) on L leg and begin to circle R to R (CW) (rond de jambe)(ct 2).
- 8 Finish R rond de jambe (cts 1-2). Note: Steve usually does two ronds de jambe, with the second one smaller and leading back into the beginning of the step.

II. FIGURE II. Turn.

- 1-5 Repeat Fig I meas 1-5.
- 6 Step L fwd (CCW) (ct 1); bring R around in front (low), initiating a CCW turn L by bringing R ball of ft to a pos across L (ct 2).
- 7 With weight on balls of both ft, complete CCW turn L, ending facing R of ctr (cts 1-2).
- 8 Plié (bend) both knees, L fwd (ct 1); lifting on L, lift R up and behind (ct 2).

III. FIGURE III. Facing R of ctr.

- 1 Step R fwd (ct 1); bounce slightly on R, kicking L fwd low (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step R bkwd (CCW) (ct 1); turning to face ctr, step L to L (ct 2).
- 4 Jump onto both ft slightly apart (ct 1); hop on R, raising L up, around to front close to L leg (ct 2).

- 5 Fall diag fwd onto L bringing R back low (ct 1); bounce on L starting R to front (ct 2).
- 6 Bounce on L, continuing R fwd (low) (ct 1); leap onto R in front of L, bringing L up sharply behind R, with L knee turned out (ct 2).
- 7 Leap onto L in place, bringing R up sharply in front of L (ct 1); turning to face R of ctr, step R back and to R (ct 2).
- 8 Step L fwd CCW (ct 1); bounce on L, kicking R fwd low (ct 2).

III-A. FIGURE III-A. Variation.

- 1-4 Repeat Fig III meas 1-4.
- 5 Facing slightly R of ctr, bounce on R and touch L toe fwd, leg extended (ct 1); step L back to place (ct 2).
- 6 Facing slightly L of ctr, bounce on L and touch R toe fwd, leg extended (ct 1); leap onto R in front and bring L up sharply behind R, knee turned out (ct 2).
- 7-8 Repeat Fig III meas 7-8.

Sequence: Suggested sequence: Fig I twice, Fig II twice, Fig III four times, Fig III-A three times, Fig III four times.

Presented by Stephen Kotansky



# Kumanovka

(Macedonia)

Kumanovka means, “Little Dance (or woman) from Kumanovo. It also refers to the town of Kumanovo and is popular amongst Macedonian Turks living in Istanbul. It is a 10-meas Maleševsko-type dance.

Pronunciation: [koo-mahn-OHV-kah](#)

Music: 7/16 meter S,q,q or Q,S, 123, 4567, counted as Streve’s 2022 SFDC Downloads  
1, 2

Formation: Open circle, hands joined in W-pos or T-pos (shoulder hold).

Meas. 7/16 Meter

PATTERN

---

INTRODUCTION. No action.

I. FIGURE I. Facing R of ctr.

- 1 Step R fwd (ct 1); step L fwd (ct 2).
- 2 Step R fwd (ct 1); touch L to L, or slightly fwd (ct 2).
- 3 Step L fwd (ct 1); touch R fwd (ct 2).
- 4 Step R bkwd (CW) (ct 1); step L bkwd (ct 2).
- 5 Step R bkwd (ct 1); touch L to L (ct 2).
- 6 Step L fwd (CCW) (ct 1); facing ctr, lift R knee up and in front (ct 2).
- 7 Plié (bend) on L leg and touch ball of R slightly in front (ct 1); relevé (rise up) on L leg and begin to circle R CW (rond de jambe) (ct 2).
- 8 Finish R rond de jambe (cts 1-2). Note: Steve usually does two ronds de jambe, with the second one smaller and leading back into the beginning of the step.

II. VARIATION I.

- 1-6 Repeat Fig I, meas 1-6.
- 7 Step R to R (ct 1); lift on R, hooking L across R (ct 2).
- 8 Touch L heel in front of R (ct 1); step L beside R (ct 2).
- 9-10 Repeat meas 7-8.

III. VARIATION II.

- 1-6 Repeat Fig I, meas 1-6.
- 7 Step R to R (ct 1); bounce on R, swinging L across R shin (ct 2).
- 8 “Ker-pluhnk” step quickly onto ball of L to L (ct &); step R in place (ct 1); lift on R in place, bringing L across R shin (ct 2).

Presented by Stephen Kotansky

# Makamliisko Horo

(Thrace, Bulgaria)

*Makamliisko Horo* most likely takes its name from the Turkish *Makam* (Arabic Maqam); a system of melody types used in Turkish, Arabic, and Balkan classical and folk music. (cf.

[https://en.wikipedia.org/wiki/Turkish\\_makam](https://en.wikipedia.org/wiki/Turkish_makam)). According to Dr. Timothy Rice, makam is a "general term for Turkish mode". Although this dance is most likely a newer choreography, the name may come from the 1970 recording (Balkanton BHM 610111 Макамлийско Хоро) by the Trakiiska Troika made up of Stoyan Velichkov (Kaval), Mihail Marinov (Gadulka), and Rumen Shirakov (Tambura). It is a tricky, 4 measure dance which is very popular in the newer folk dance movement in Bulgaria.

Pronunciation: [mah-kahm-LEES-koh hoh-ROH](#)

Music: 4/4 meter

Streve's 2022 SFDC Downloads

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

Meas: 4/4 Meter

PATTERN

---

INTRODUCTION. No action. Facing R of ctr.

- 1 Two running steps fwd (cts 1, &); step on ball of R fwd (ct "uh"); step on L fwd (ct 2); step R fwd (ct &); step on ball of L (ct "uh"); step on R fwd (ct 3); step L fwd (ct &); turning to face ctr, step R beside L (ct 4); step R in place (ct &); Note: The movements during cts "uh"-2-&, and "uh"-3-& are "ker-Pluhnk step" steps.
- 2 Facing ctr, bounce on R touching L heel fwd (leg extended) (ct 1); leap onto L slightly fwd, bring R behind L calf (ct &); step R bkwd (ct 2); step L bkwd (ct &); leap onto R in place, bring L in front of R shin/knee (ct 3); leap onto L in place, bringing R in front of L shin/knee (ct &); leap onto R in place, bring L in front of R shin/knee (ct 4); leap onto L in place, bring R behind L knee and look over L shldr (ct &). Note: Leaps and lifts during cts 3, &, 4, & have a sharp, scissor like, motion.
- 3 Moving twd ctr, step R fwd (ct 1); step L fwd (ct &); bounce on L, touch ball of R across L (ct 2); jump onto both ft, about shldr width apart (ct &); jump on both ft, coming sharply together (ct 3); jump onto both ft (closed together) fwd with accent and knees slightly bent (ct &); step R blwd (ct 4); step L bkwd (ct &).
- 4 Slide R back sharply, extend L heel fwd (leg extended) (ct 1); fall onto L slightly fwd (ct &); bounce on L, step R heel fwd (leg extended) (ct 2); step R fwd (ct &); step L fwd in front of R (ct 3); step R in place (ct &); lift on R, bring L up and around to back (ct 4); step L behind R (ct &).

Sequence: When using the Trakiiska Troika recording, dance 8 basic *Pravo Trakiisko* at start (Q, Q, S, S, on a sawtooth pattern fwd diagonally to R and backwards diagonally to R).

Presented by Steve Kotansky

# Oj Ti Momche Ohrigjanche

(Macedonia)

Steve Kotansky learned this dance from Filip Arilon, a musician and dance teacher from Macedonia. The song Oj Ti Momche Ohrigjanche (Hey, You Ohrid Lad) has been recorded by many recording artists (see <https://pesna.org/song.php?id=1128> for the text). It is an arranged dance.

Pronunciation: [OY tee MOHM-cheh OH-reeg-DGAHN-cheh](#)

Music: 11/16 meter, Q,Q,S,Q,Q, (12, 12, 123, 12, 12), Streve's 2022 SFDC Downloads counted as 1, 2, 3, 4, 5

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

Steps & Styling: Ker-pluhnk: One quick step on a ct, plus the preceding or following ct &.

| Meas      | 11/16 Meter | PATTERN                                                                                                                                                                                                                                                                               |
|-----------|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|           |             | INTRODUCTION. No action.                                                                                                                                                                                                                                                              |
|           |             | I. FIGURE I. Facing slightly R of ctr, moving R (CCW).                                                                                                                                                                                                                                |
| 1         |             | Three steps fwd, R-L-R (cts 1, 2, 3); bounce on R, bringing L knee fwd and up (ct 4); step L fwd (ct 5).                                                                                                                                                                              |
| 2         |             | Bounce on L, bringing R knee fwd and up (ct 1); step R fwd (ct 2); small bounce on R, immediately stepping L across R ("hitch-hop") (ct 3); facing ctr, step R to R (ct 4); facing slightly L of ctr, step L to L and slightly back (ct 5).                                           |
| 3         |             | Facing slightly L of ctr and moving L, lift on L, bringing R across L (ct 1); step R across L (ct 2); facing ctr, step L to L (ct 3); step R behind L (ct 4); step L to L (ct 5).                                                                                                     |
| 4         |             | Repeat meas 3, facing R of ctr on ct 5.                                                                                                                                                                                                                                               |
|           |             | II. FIGURE II.                                                                                                                                                                                                                                                                        |
| 1         |             | Repeat Fig I meas 1.                                                                                                                                                                                                                                                                  |
| 2         |             | Facing R of ctr, bounce on L, bringing R knee fwd and up (ct 1); step R fwd (ct 2); step L beside R, bending both knees slightly (ct 3); bounce twice on both ft (together), bending knees slightly (cts 4-5).                                                                        |
| 3         |             | Facing R of ctr, bounce on R, bringing L knee up (ct 1); step L back (moving bkwd, still facing R of ctr) (ct 2); step R back on ball of ft (ct 3); step L back (ct &); moving bkwd, lift on L, bringing R knee up (ct 4); step R slightly bkwd (ct 5). Note: Ker-pluhnk on cts 3, &. |
| 4         |             | Step ball of L slightly back (ct &); step R in place (Ker-pluhnk step) (ct 1); lift on R, bringing L knee up (ct 2); step L back (ct 3); step R back and to R (ct 4); step L fwd twd R (ct 5). Note: Meas 3-4 are done backing up while facing R of ctr.                              |
| Sequence: |             | Filip Arilon generally danced Fig I to the first melody and Fig II to the second melody. This works out to two of each, depending on the recording used.                                                                                                                              |

Presented by Stephen Kotansky

# Prošeta se Jovka Kumanovka

Прошета се Јовка Кумановка  
(Macedonia)

This dance is a simple 10-measure Krsteno-type (crossing), which is also known as Kumanovka and Prošetala Jovka Kumanovka.

Pronunciation: [PROH-sheh-tah YOHV-kah koo-mah-NOHV-kah](#)

Music: 7/8 meter ♩. ♩♩, S,s,s or Q,S (123, 4567), counted as 1, 2. Streve's 2022 SFDC Downloads

Formation: Open circle, hands joined in W-pos or T-hold (shoulders).

Meas 7/8 Meter

PATTERN

---

INTRODUCTION. No action. Facing slightly R of ctr, moving R (CCW).

- 1 Step R fwd (ct 1); step L fwd (ct 2).
- 2 Step R fwd (ct 1); with small bounce on R, lift L up and fwd (ct 2).
- 3 Step L fwd and begin facing ctr (ct 1); with small bounce on L, lift R up and fwd (ct 2).
- 4 Facing ctr, step R to R (ct 1); with small bounce on R, lift L up and fwd (ct 2).
- 5 Step L slightly to L (ct 1); step R across L (ct 2).
- 6 Step L in place or slightly L (ct 1); with small bounce on L, lift R up and in front (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-10 Repeat meas 5-6.

Note: During bounce/lifts the free knee is bent and raised up in front as high as parallel to the ground (depending on gender and energy level). Also, the “crossing” motif may be done in place or moving slightly side to side. During some versions of this song, there is a “suspension” (ritardando) at the end of the first verse (meas 10 above) during which Steve slowly brings the R around and behind the L knee/ankle.

Sequence:

Presented by Stephen Kotansky



# Tinka - Kostursko Oro za Dit

ТИНКА - ОРА ЗА ДИТ  
(Macedonia)

This is a dance that I created for Dit Olshan for her birthday and to honor her tireless and wonderful contribution to international folk dancing. It is inspired by the song Tinka, which is sung by the Macedonian group Kosturčanki and arranged by Pece Atanasovski and his Ensemble. It has some very interesting rhythmical changes.

Pronunciation: [TING-kah – kohs-TOOR-skoh OH-roh zah DEET](#)

Music: 11/16 meter, (2-2-3-2-2), Q,Q,S,Q,Q, counted as 1, 2, 3, 4, 5 Steve's 2022 SFDC  
and 7/16 meter, (2-2-3), Q,Q,S, counted as 1, 2, 3. Downloads  
Note: One meas is 6/16.

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

| Meas | 11/16 Meter | PATTERN                                                                                                                                                                                                                                     |
|------|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|      |             | INTRODUCTION. No action.                                                                                                                                                                                                                    |
|      | I.          | FIGURE I. Instrumental; rhythm is 11/16 (cts 1, 2, 3, 4, 5). Facing ctr.                                                                                                                                                                    |
| 1    |             | Lift on L, bringing R knee up and fwd (ct 1); bounce on L, bringing R knee up and fwd (ct 2); step R to R side (ct 3); step L behind R (ct 4); step R to R (ct 5).                                                                          |
| 2    |             | Facing slightly R of ctr, step L across R (ct 1); step R to R (ct 2); step L across R (ct 3) (these 3 steps have a slight “push” and down-up-down feeling); bounce on L, bringing R fwd and through (ct 4); facing ctr, step R to R (ct 5). |
| 3    |             | Step L twd ctr (ct 1); step R in place (ct 2); hop on R, raising L knee up in front (ct 3); bounce on R (ct 4); step L beside R, raising R up (ct 5).                                                                                       |
| 4    |             | Lift on L, bringing R up and behind L (ct 1); step R behind L (ct 2); step L to L (ct 3); step R twd ctr (ct 4); step L in place (ct 5).                                                                                                    |
| 5-8  |             | Repeat meas 1-4 above.                                                                                                                                                                                                                      |
|      | II.         | FIGURE II. Song rhythm is 7/16, (cts 1, 2, 3). Facing ctr.                                                                                                                                                                                  |
| 1    |             | Lift on L, bringing R knee up in front (ct 1); bounce on L (ct 2); step R to R (ct 3).                                                                                                                                                      |
| 2    |             | For this meas only, rhythm changes to 6/16 (cts 1, 2, 3). Step L behind R (ct 1); step R to R (ct 2); step L across R (ct 3).                                                                                                               |
| 3    |             | Rhythm returns to 7/16. Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3).                                                                                                                                                     |
| 4    |             | Bounce on R (ct 1); step L twd ctr (ct 2); step R in place (ct 3).                                                                                                                                                                          |
| 5    |             | Repeat meas 1 with opp ftwk and direction.                                                                                                                                                                                                  |
| 6    |             | Step R behind L (ct 1); step L to L (ct 2); step R across L (ct 3).                                                                                                                                                                         |
| 7-8  |             | Repeat meas 3-4 with opp ftwk and direction.                                                                                                                                                                                                |
| 9-24 |             | Repeat meas 1-8 two times (3 times total).                                                                                                                                                                                                  |

Presented by Steve Kotansky

## Tinka - Song Text

„Дека ти е, Тинке, дека ти е,  
дека ти е, Тинке, мори, твојто  
момче.“

„Мојто момче, бегу, мојто  
момче,  
мојто момче, бегу, море,  
гурбетчија.“

„Пукни, тресни, Тинке, не ме  
мами,  
твојто момче, Тинке, мори,  
баш војвода.

Тој помина, Тинке, преку  
Вардар,  
и со него, Тинке, мори,  
тристамина.

Први беа, Тинке, Костурчани,  
втори, беа, Тинке, мори,  
Леринчани.

Заминаа, Тинке, за костурско,  
го убија, Тинке, мори, Ахмет  
бегот.

Ајде, Тинке, мори, да те  
земам,  
да те земам, Тинке, мори, на  
чифлигот,  
да ми седиш, Тинке, на  
колено,  
на колено, Тинке, мори, до  
срцето.“

„Жива, бегу, море, не се  
давам,  
јунак Митре, бегу, море, не  
оставам.“

“Deka ti e, Tinke, deka ti e,  
deka ti e, Tinke, mori, tvoјto  
momče.”

“Moјto momče, begu, moјto momče,  
moјto momče, begu, more,  
gurbetčija.”

“Pukni, tresni, Tinke, ne me mami,  
tvoјto momče, Tinke, mori, baš  
vojvoda.

Toј pomina, Tinke, preku Vardar,  
i so nego, Tinke, mori, tristamina.  
Prvi bea, Tinke, Kosturčani,  
vtori bea, Tinke, mori, Lerinčani.  
Zaminaa, Tinke, za kostursko,  
go ubija, Tinke, mori, Ahmet begot.

Ajde, Tinke, mori, da te zeam,  
da te zeam, Tinke, mori, na  
čifligot,  
da mi sediš, Tinke, na koleno,  
na koleno, Tinke, mori, do srceto.”  
“Živa, begu, more, ne se davam,  
junak Mitre, begu, more, ne  
ostavam.”

“Where is, Tinka, where is,  
where is, Tinka, your beloved?”

“My beloved, Bey, my beloved,  
my beloved, Bey, works abroad.”

“Drop dead on the ground, Tinka,  
do not deceive me,  
Your beloved, Tinka, is a leader  
of leaders.

He went across, Tinka, the river  
Vardar

and with him, Tinka, 300 men.

The first ones, Tinka, were from  
Kostur,

the second ones, Tinka, were  
from Lerin.

They took off, Tinka, to the  
Kostur area,

they killed, Tinka, Ahmet Bey.

Come on, Tinka, let me take you,  
let me take you, Tinka, to my  
estate,

you can sit, Tinka, on my knee,  
on my knee, Tinka, close to my  
heart.”

“Alive, Bey, I won’t give myself,  
the fighter Mitre, Bey, I will not  
leave.”

# Valle Beratche Korchare

(Korçë, Albania)

Valle Beratche Korchare (Beratche dance from Korçë) is a 2-meas dance from southeastern Albania in an interesting rhythm which approximates 25/16 but is more easily understood as seven dancer's beats. Steve Kotansky learned this version in Korçë from Bardhi Pojani. The other variations were added later as learned from village performance groups, from Genci Kastrati, and as observed at a wedding.

Pronunciation: [VAH-leh beh-RAHT-cheh kohr-CHAH-reh](#)

Music: 25/16 meter ♩. ♩ ♩ ♩. ♩ ♩ ♩. ♩ ♩ ♩ ♩, Streve's 2022 SFDC Downloads  
Q,S,Q,S,Q,S,S, counted 1, 2, 3, 4, 5, 6, 7.

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

Steps & Styling: Twizzle: Twist L heel to R-L knee to L, with wt on ball of L. Done with either ft.  
Čukče: Lift the heel slightly before the beat, bringing it down on the beat.

Meas 25/16 Meter

PATTERN

---

INTRODUCTION. No action.

I. BASIC. Facing ctr.

1 Rock L (ct 1); rock R (ct 2); touch L across R (almost gliding) (ct 3); step L across R (ct 4); step R to R with slight accent (ct 5); bounce R, bringing L knee up slightly in front (ct 6); step L across R (ct 7).

2 Facing L of ctr, three steps backing up, R-L-R (cts 1, 2, 3); hold (ct 4); step L behind R, bending knees (plié) (ct 5); bounce on L and face ctr (ct 6); step R to R (ct 7).

I-A. VARIATION I. Crossing on meas 2. Facing ctr.

1 Repeat Fig I meas 1.

2 Step R across L (ct 1); step L to L (ct 2); step R across L (ct 3); lift on R, bring L slightly up and behind R calf (ct 4); repeat meas 1, cts 5-7 (cts 5-7). Dancers may turn CCW to L in place during the last 3 cts of the meas.

I-B. VARIATION II. Twizzle on meas 2. Facing ctr.

1 Repeat Fig I meas 1.

2 Step on ball of R behind L, Twizzle L (ct 1); step L slightly in front of R, L knee returning to slightly R (ct 2); repeat ct 1, bringing L fwd and around to back (ct 3); bring L around in back of R and Čukče on R (ct 4); step L behind R (ct 5); bounce on L (ct 6); step R to R (ct 7).

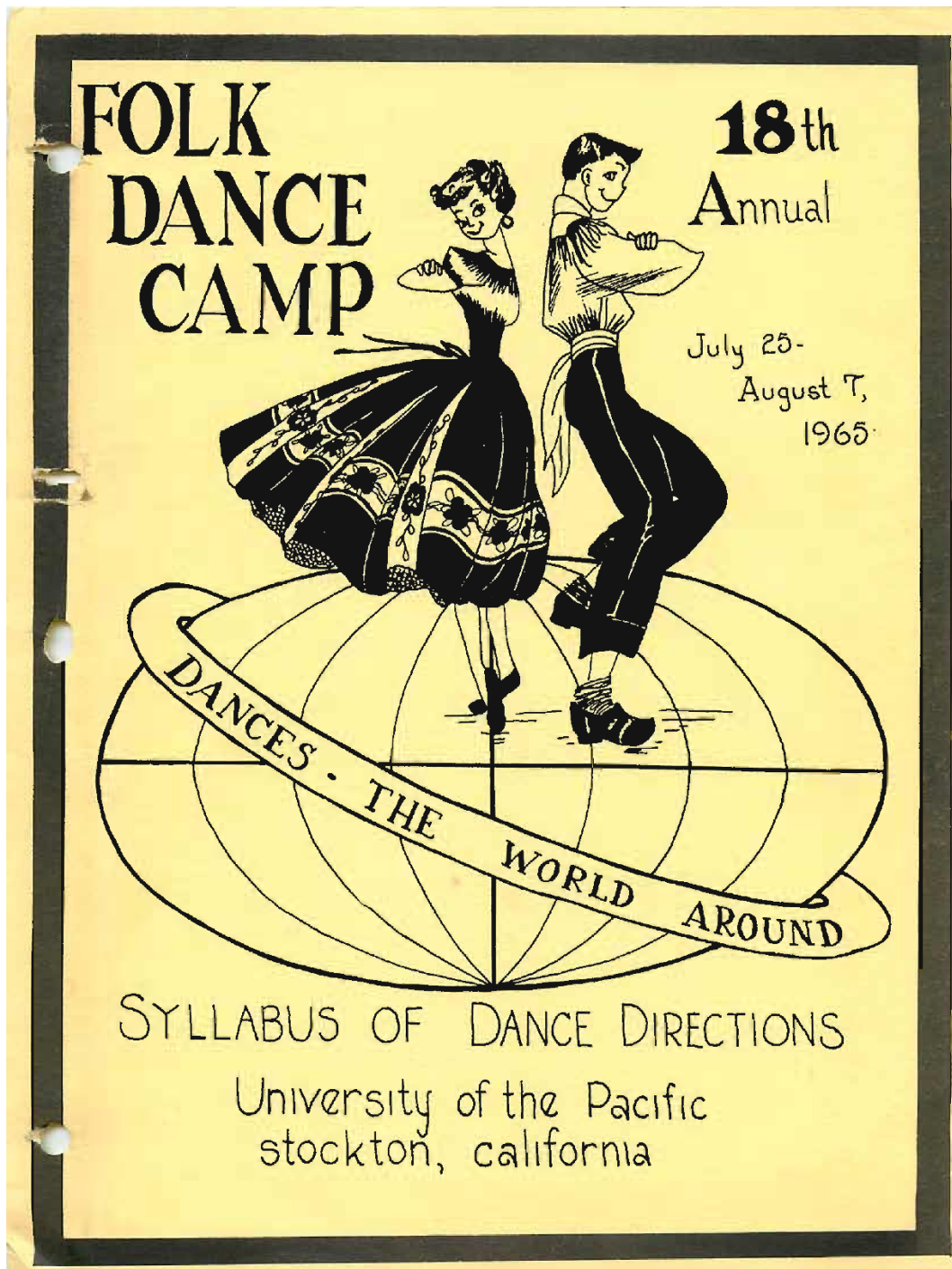
II. MEN'S STEP. Facing ctr.

1 Touch L to L (ct 1); hold (ct 2); step L across R (ct 3); bounce on L, lead R fwd and through (ct 4); step R to R (ct 5); Čukče on R and "bicycle" kick L fwd, up, and around (ct 6); step L fwd CCW (ct 7).

2 Repeat Fig I meas 2 (Note: Genci added a "Hitch-hop" on L before stepping R bkwd on ct 3).

- 3 Facing ctr, touch L to L (ct 1); hold (ct 2); step L twd ctr (accented) (ct 3); lift on L, bringing R up behind L calf/knee (ct 4); step R behind L and begin bringing L around and behind (ct 5); bounce slightly on R, continuing to bring L around and behind R (ct 6); step L behind R (ct 7).
- 4 Repeat meas 3 with opp ftwk and direction.

Presented by Stephen Kotansky



# Valle e Iusuf Arapit

(Albania)

Steve Kotansky first introduced Valle e Iusuf Arapit (Dance of Jusuf Arap) as Valle Grash e Devollit (Woman's dance from the Devolli region in southern Albania). It is essentially a Tsamiko-type dance in an 11/16 (3-2-2-2-2) or 6/8 meter and is similar in structure to Tsamikos Konitsas (Tsamiko from Konitsa) in Epirus, Greece, just across the border. In Albania, it is often used as a "woman's" dance in choreographies although it is danced by both men and women.

Pronunciation: [VAH-leh ee YOO-suhf AH-rah-peet](#)

Music: 11/16 meter, S,Q,Q,Q,Q or Q,S,S (123-1234,1234), counted at 1, 2, 3. Streve's 2022 SFDC Downloads

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

Meas 11/16 Meter

PATTERN

---

INTRODUCTION. No action.

I. BASIC STEP. Facing ctr.

- 1 Step L fwd (ct 1); hold (ct 2); step R back, slightly L of L (ct 3).
- 2 Step L to L (ct 1); hold (ct 2); lift on L, bring R up low in front of L (ct 3).
- 3 Step R to R (ct 1); starting L across R (ct 2); step L across R (ct 3).
- 4 Facing slightly R of ctr, small leap onto R to R (ct 1); step L across R (ct 2); facing slightly L of ctr, step R bkwd R (ct 3).
- 5 Step L to R behind R (ct 1); facing slightly R of ctr, step R to fwd R (ct 2); step L across R (ct 3).
- 6 Facing ctr, step R to R (ct 1); hold (ct 2); lift on R, bringing L up low, under the body (ct 3). Note: Meas 5-6 have a "gliding" feel to the running grapevine step.

VARIATIONS.

- A. Turn CW to R on cts 2-3 of meas 5.
- B. Turn CCW to L during meas 1-2 by stepping to L instead of ctr and turning (meas 1, ct 1). Note: This is usually only danced by the leader.
- C. "Hitch-hop," a slight preparatory lift (ct "uh or &" before ct 1) can be inserted before meas 1, 2, 3 and/or 6.
- D. During ct 3 of meas 2 and 6, the free "lifted" ft can be lifted beside or slightly behind supporting leg.

Presented by Stephen Kotansky

# Vallja e Pllanës

(Albania)

Vallja e Pllanës (The Dance from Pllana) is based on motifs from the village of Pllanë in Lezhë district in northwestern Albania. Steve Kotansky learned these motifs from Aldo Nika and dancers from his group in Shkodër, Albania in September 2018. Although the dance was originally learned to Lodër/Tupan accompaniment alone, Aldo gave Steve the music he is using, which fits the dance nicely. The dance arrangement is by Aldo Nika and Steve.

Pronunciation: [VAH-jah ee P LAH-nehs](#)

Music : 4/4 meter

Streve's 2022 SFDC Downloads

Formation: Dancers solo in a circle facing R (CCW). This dance can be done with scarves.

Steps & Styling: Flicking Wrists: This movement is like shaking off water in one gesture.

Meas 4/4 Meter

PATTERN

INTRODUCTION. No action.

I. WALK AND HAND-FLICK. Facing R of ctr and moving to R (CCW).

1 Step R fwd, Flicking Wrists to R side at waist level (ct 1); step L fwd (may cross over R slightly), Flicking Wrists to L side at waist level (ct 2); repeat (cts 3-4).

2-4 Walking CCW and Flicking Wrists, repeat meas 1 three times (4 times total).  
Note: This walking step has a slight bounce, and the upper body sways slightly R and L as dancers Flick Wrists on R and L sides with each step.

II. DOUBLE EAGLE. Facing ctr.

1 Touch R to R, arms outstretched at shldr level on both sides (ct 1); touch R twd ctr, bringing R hand in front of face with palm facing twd face while L hand goes to the small of the back with palm facing out (ct 2); touch R heel diag fwd to R, L hand over and in front of R hand to form a "Double Eagle" (ct 3); step R beside L, lowering arms to sides (ct 4).

2 Repeat meas 1 with opp ftwk and arms.

3-4 Repeat meas 1-2.

III. TURNS. Facing ctr.

1 Raising R hand above head and with L hand down to L side, step R to R, beginning a CW turn (ct 1); step L fwd to R, still turning (ct 2); step R to R, bending knee slightly, finishing turn facing R of ctr (ct 3); step on ball of L beside R (ct &); step R in place, bending knee slightly, facing R of ctr, and bringing R hand down to R side (ct 4).

2 Step L slightly to L, bending knee slightly, beginning a CCW turn, bringing L hand up over head (ct 1); step on ball of R beside L, continuing turn (ct &); step L in place bending knee slightly, continuing turn (ct 2); step R to R, finishing turn facing ctr (ct 3); step L in place (ct 4).

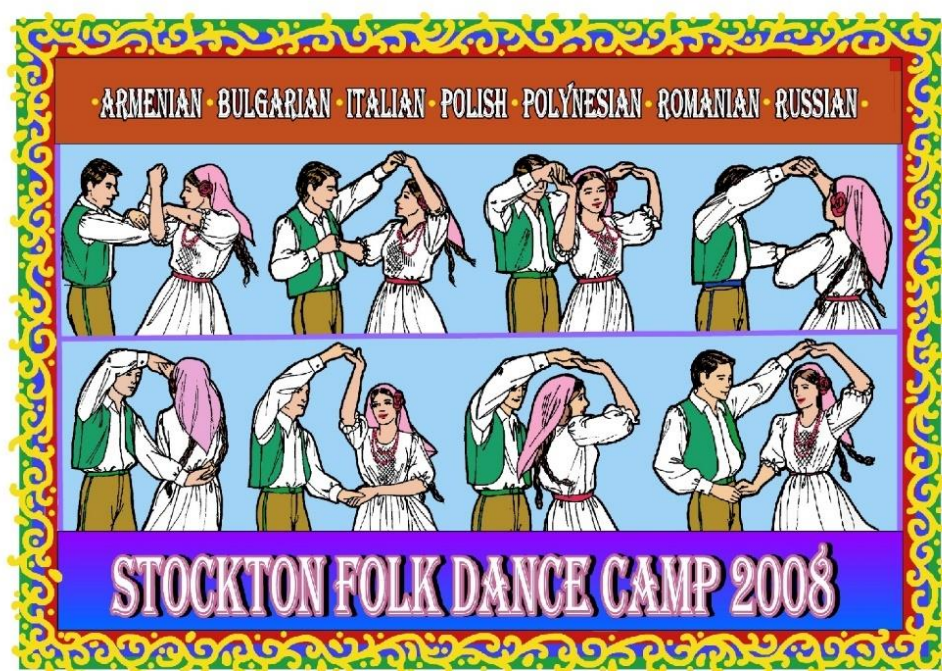
3-4 Repeat meas 1-2.

IV. DRUM SOLO. Facing ctr.

- 1 Touch R to R, swinging both arms extended about 45 degrees to R (ct 1); lift R beside L inner calf, arms extended straight down in front of thighs (ct &); repeat cts 1, & (cts 2, &); repeat ftwk of cts 1-2 with arms held fwd above head, waving forearms (windshield-wiper-like) to R and L (cts 3, &, 4, &). Note: Elbows are slightly bent during the windshield-wiper wave.
- 2 Repeat meas 1.
- 3 Step R to R, turning CW (ct 1); step L across R, continuing turn (ct 2); step R to R, continuing turn (ct 3); touch L slightly L, finishing turn (ct 4). Arms are in W-pos.
- 4 Step L in place, bending L knee, beginning a CCW turn in place, L hand above head, R hand at R side (ct 1); step ball of R slightly to R of L, continuing turn (ct &); repeat cts 1, & twice, continuing turn (cts 2, &, 3, &); step L in place with slight knee bend, finishing “buzz”/Rida turn (ct 4). Note: This is a 4-count, solo “buzz”/Rida turn.
- 5-7 Repeat meas 1-3.
- 8-9 Repeat meas 4, but continue for 7 cts (2 meas) with a step L, with knee slightly bent.  
\*Note: The first time, meas 4 is a 4-ct CCW turn L (two complete turns).  
The second time (meas 8-9), it is an 8-ct CCW turn, with four complete turns.

Sequence: Walk and Hand-flick, (Fig I) Double Eagle (Fig II), Turns (2 times in all) (Fig III); Drum Solo (Fig IV), Walk and Hand-flick (Fig I)F, Double Eagle (Fig II), Turns (2 times total) (Fig III).

Presented by Stephen Kotansky



# Dances of Armenia and International Dances





# Arkanul

Арканул

(Severnjaško, Bulgaria)

Originally the name “Arkanul” comes from Romania and refers to a family of dances. The word “Arkan” means “custom.” This dance was learned from Julian Stanev.

Pronunciation: [ahr-kah-NOOL](#)

Music: 4/4 meter

Tineke’s 2022 SFDC Flash Drive

Formation: Mixed line, arms down in V-pos, facing R (CCW).

Steps & Active knee lifts.

Styling: Grapevine: Step R across L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4). Can be done with opp ftwk.

| Meas | 2/4 Meter | PATTERN                                                                                                                                 |
|------|-----------|-----------------------------------------------------------------------------------------------------------------------------------------|
| 8    |           | INTRODUCTION. No action.                                                                                                                |
|      | I.        | FIGURE I.                                                                                                                               |
| 1    |           | Step R fwd (ct 1); hop on R, sway L lower leg slightly sdwd (ct 2); step L fwd (ct 3); hop on L, sway R lower leg slightly sdwd (ct 4). |
| 2    |           | Four small running steps fwd, R-L-R-L (cts 1-4).                                                                                        |
| 3-8  |           | Repeat meas 1-2 three times; finish facing ctr.                                                                                         |
|      | II.       | FIGURE II.                                                                                                                              |
| 1    |           | Four-step Grapevine to L, starting with R across L (cts 1-4).                                                                           |
| 2-3  |           | Repeat meas 1 twice.                                                                                                                    |
| 4    |           | Three-step Grapevine to L, starting with R across L (cts 1-3); hop on R (ct 4).                                                         |
| 5-7  |           | Repeat meas 1-3 with opp ftwk and direction.                                                                                            |
| 8    |           | Three-step Grapevine to R, starting with L across R (cts 1-3); raise R knee (ct 4).                                                     |
|      | III.      | FIGURE III. Face ctr, in place.                                                                                                         |
| 1    |           | Touch R heel fwd (ct 1); step R beside L, raising L knee (ct 2); touch L heel fwd (ct 3); step L beside R, raising R knee (ct 4).       |
| 2    |           | Touch R heel fwd (ct 1); touch ball of R beside L (ct 2); touch R heel fwd (ct 3); touch ball of R beside L (ct 4).                     |
| 3-6  |           | Repeat meas 1-2 twice.                                                                                                                  |
| 7    |           | Repeat meas 1, finishing with R leg raised behind (in preparation for a brush fwd).                                                     |
| 8    |           | Brush R fwd beside L and bring R back with bicycle movement (cts 1-2); stamp R beside L (no wt) (ct 3); stamp R beside L (ct 4).        |

Presented by Tineke van Geel

# Erzeroumi Shoror

(Kars, Turkey)

Erzeroumi Shoror means, “Shoror from Erzeroum.”“ Shoror means a to-and-fro movement of the torso. Another name for this dance is Gharsi Shoror, meaning a shoror from Kars (a city in east Turkey, formerly West Armenia). Choreographer Azad Charibian adapted a traditional dance (Figs I and II) from Erzeroum (also a city in east Turkey). The music is an adaptation of composer Gevork Menassian. It is a dance for women.

Pronunciation: [EHR-zeh-ROO-mee shoh-ROHR](#)

Music: 6/8 meter – S, S, counted as 1, 2. Tineke’s 2022 SFDC Flash Drive

Formation: Closed circle, little fingers interlocked, arms in W-pos at chest level, facing ctr.

Steps & Styling: Bounce: Bounce on every step, knees bent (down, up, down, up: four movements of equal length to a 6-ct meas). When arms move to R, lean upper body to L and look at R hand. There is a reverse tilt of upper body when arms move to L. The arm movements come more from the movement of the body than a separate effort.

| Meas | 6/8 Meter | PATTERN                                                                                                                                                                             |
|------|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 16   |           | INTRODUCTION. No action.                                                                                                                                                            |
|      | I.        | FIGURE I.                                                                                                                                                                           |
| 1    |           | Step R to R, arms moving slightly R (ct 1); step L beside R, arms coming back to orig pos (ct 2).                                                                                   |
| 2    |           | Step R to R, arms moving slightly R (ct 1); touch ball of L beside R, arms coming back to orig pos (ct 2).                                                                          |
| 3    |           | Touch ball of L in front of R, L knee turned inwards, arms moving slightly to L (ct 1); touch ball of L in front of R, L knee turned outwards, arms coming back to orig pos (ct 2). |
| 4    |           | Step L to L, <u>Bounce</u> (cts 1-2).                                                                                                                                               |
|      | II.       | FIGURE II.                                                                                                                                                                          |
| 1-2  |           | Repeat Fig I meas 1-2.                                                                                                                                                              |
| 3    |           | Step L to L, arms moving slightly L (ct 1); touch ball of R beside L, arms coming back to orig pos (ct 2).                                                                          |
| 4    |           | Repeat Fig I meas 3 with opp ftwk.                                                                                                                                                  |
|      | III.      | FIGURE III.                                                                                                                                                                         |
| 1    |           | Step fwd on R (ct 1); touch ball of L beside R (ct 2).                                                                                                                              |
| 2    |           | Repeat Fig I meas 3.                                                                                                                                                                |
| 3    |           | Step L bkwd, arms moving slowly to V-pos (ct 1); touch R beside L (ct 2).                                                                                                           |
| 4    |           | Step R to R (ct 1); step L beside R (ct 2).                                                                                                                                         |
| 5-8  |           | Repeat meas 1-4 with arms in W-pos.                                                                                                                                                 |

- IV. FIGURE IV. The person at L end of line can make hand mvmts with free L hand.
- 1 Step R fwd, bringing arms to chest level W-pos (ct 1); touch ball of L beside R (ct 2).
  - 2 Step L bkwd, ball of R off the floor, heel on the floor, torso leaning 45° fwd, arms swaying down (ct 1); shift wt to R, turning ¼ turn CCW, arms moving fwd, R arm coming over the head, R hand ending on L shldr, torso coming to erect pos (ct 2).
  - 3-4 Repeat Fig II meas 3-4 with R hand staying on L shldr. In meas 4, L arm is extended high, and with palm leading, sways from L to R, then from R to L.
  - 5 Step R bkwd, slightly to R (ct 1); step L bkwd, slightly to L (ct 2).
  - 6 Repeat meas 5. In meas 5-6 L arm is extended at chest level and repeats pattern of meas 4.
  - 7 Step R, turning 1/4 CCW (facing out), arms fwd crossed low (ct 1); touch ball of L behind R (ct 2).
  - 8 Turn on both ft 1/2 CW (relevé), closed pos, arms turning out, to W-pos at chest level, ending facing ctr (ct 1); bounce twice on both ft (ct 2).
  - 9-16 Repeat meas 1-8.

Sequence: Figs (I, II) twice; Figs (III, IV) twice; repeat sequence and end sinking onto both ft and lower arms to V-pos while stretching knees..

Presented by Tineke van Geel



# Komitasi Shoror

Կոմիտասի շորոր  
(Armenia)

Komitasi Shoror means, “Shoror from Komitas,” it is also a man’s nickname.

In some Armenian dances the steps are accompanied by back-and-forth movements of the upper body called *shoror*. This is derived from the verb *shororal*, which means to shake/wiggle/move back and forth. It is believed that this can be related to dances in ancient times in which animal movements, in this case the movements of a partridge, were imitated.

The dance was choreographed by Gagik Kinosyan and adapted by Tineke van Geel. Because there are many dances called Shoror, this version is named after its researcher, Soghomon Soghomonian, who is known as Komitas (26 September 1869–22 October 1935). Komitas is recognized as one of the most important researchers of ethnomusicology; he also did some research on dances. He was an Armenian priest, musicologist, composer, arranger, singer, and choirmaster who is considered the founder of the Armenian national school of music. Orphaned at a young age, Komitas was taken to Etchmiadzin, Armenia’s religious center, and he studied at the seminary. Following his ordination as a priest in 1895, he studied music in Berlin. He thereafter used his Western training to build a national tradition. He collected and transcribed over 3,000 pieces of Armenian folk music, more than half of which were subsequently lost; only around 1,200 now exist. Besides Armenian folk songs, he also published the first ever collection of Kurdish folk songs. Komitas settled in Constantinople in 1910 to escape mistreatment by ultra-conservative clergymen at Etchmiadzin and to introduce Armenian folk music to wider audiences.

During the Armenian Genocide—along with hundreds of other Armenian intellectuals—Komitas was arrested and deported to a prison camp in April 1915 by the Ottoman government. He was soon released under unclear circumstances, and experienced a mental breakdown. The widespread hostile environment in Constantinople and reports of mass-scale Armenian death marches and massacres that reached him further worsened his fragile mental state. Eventually he was transferred to psychiatric hospitals in Paris, where he spent the last years of his life in agony. Komitas is widely seen as a martyr of the genocide and has been depicted as one of the main symbols of the Armenian Genocide in art.

Pronunciation: [KOH-mee-TAH-see shoh-ROHR](#)

Music: 4/4 meter Tineke’s 2022 SFDC Flash Drive

Formation: Mixed line, hands joined in W-pos, facing ctr.

Steps &

Styling:

Meas 4/4 Meter

PATTERN

INTRODUCTION. No action. The dance starts after the flute (kaval) solo.

I. FIGURE I: Facing ctr

- 1 Two steps R-L fwd, arms swinging down (cts 1, 2); stamp R twice next to L, arms swinging to W-pos (cts 3, 4).
- 2 Step R diag L bkwd behind R, moving R shldr slightly bkwd, arms making windshield-wiper movement to L (ct 1); step L diag L bkwd, moving L shldr slightly bkwd, arms making windshield-wiper movement to R (ct 2); repeat cts 1-2 (cts 3, 4).

3 Bounce on L (ct 1); step R fwd (ct &); step L fwd (ct 2); stamp R beside L (ct 3); hold (ct 4). Note: Arms swing down (cts 1-3) and back to W-pos (ct 4).

4 Repeat meas 2.

5-8 Repeat meas 1-4.

## II. FIGURE II

1 Facing diag R, step R to R, arms making windshield-wiper movement R (ct 1); step L across R, arms making windshield-wiper movement L (ct 2); step R to R, arms making windshield-wiper movement R (ct 3); facing L and touch L beside R, arms remaining R (ct 4).

2 Repeat meas 1 with opp ftwk and direction.

3 Repeat meas 1, ending facing ctr with arms in W-pos.

4 Sway L, arms making windshield-wiper movement L (ct 1); sway R, arms making windshield-wiper movement R (ct 2); sway to L, arms making windshield-wiper movement L (ct 3); step R beside L, arms remaining L (ct 4). Arms move naturally as the body moves, but not separately.

5-7 Repeat meas 1-3.

8 Bend knees (ct 1); straighten knees (ct 2), arms in W-pos making full circle starting R then down on a vertical plane (CW), finishing in W-pos; repeat (cts 3, 4). The circle goes from the starting W-pos towards the right, down and around to the left and back up to the W-pos. It's CW from the dancer's perspective.

Presented by Tineke van Geel

# Lusniak

(Armenia)

Lusniak means, “Moonlight.” *Lusin* means “moon.” This dance is choreographed by Tineke van Geel in the style of a Shoror type of dance. The general features of a Shoror include a 6-count measure and many steps with a double knee bounce.

In some regions the movements are traditionally associated with the waggling walk of birds. Therefore, synonyms were *gakavel* (from *gakav*, “partridge”) and *ghaz ghazi* (goose) in the village of Alashkert. In Karin, *tavouk* (a kind of chicken) was used. During the 20th century, Shoror became the general term in most regions, both in former West Armenia and present Armenia. Nowadays Shorors are mostly simple, and often women’s, dances.

Pronunciation: [loos-NYAHK](#)

Music: 6/8 meter Tineke’s 2022 SFDC Flash Drive

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

Steps & Styling: The arms move naturally because of the slight lean of the body away from the direction of the step and what the knees are doing.

Meas 2/4 Meter

PATTERN

---

INTRODUCTION. No action. Start on vocal part.

I. FIGURE I.

- 1 Step sdwd R, knees doing double bounce (cts 1-3); close L beside R with double knee bounce (cts 4-6).
- 2 Repeat meas 1 cts 1-3; touch ball of L beside R with double knee bounce, arms returning to W-pos (cts 4-6).
- 3 Repeat meas 2 with opp ftwk and direction.
- 4 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L across R (cts 4-6). Note: Arms make a full circle R, ending slightly L of orig W-pos.
- 5-8 Repeat meas 1-4.

II. FIGURE II.

- 1 Step R fwd, arms swinging down (cts 1-3); touch ball of L beside R, knees doing double bounce (cts 4-6).
- 2 Small step L bkwd with double knee bounce (cts 1-3); small step R bkwd with double knee bounce (cts 4-6). Note: Arms return slowly to W-pos.
- 3 Step L across R with fwd hand movement of dipping down at wrist (cts 1-2); step R to R on ball of ft, hands coming back to orig pos (ct 3); repeat cts 1-3 (cts 4-6).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.

Sequence: Repeat dance from beginning. Dance Fig I meas 1 twice for ending extra musical meas.

Presented by Tineke van Geel

## Lusniak Lyrics

|                                                                                                                      |                                                                                                                                                |
|----------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| Lusniak gisher yes ekel em<br>vor irar het zrucenq<br>amboxch mi or hamberel em<br>vor gam sirts qez bacem           | [On] a moonlight night I came<br>to talk to one another<br>I waited a whole day<br>to come and open my heart to you.                           |
| garnan or er kesgisherin<br>luis ashxar eka yes hiur<br>tsnvats orn I'm mets lusin er<br>voruh Indz darstel e tun    | It was springtime, midnight<br>I came as a guest<br>The day I was born there was a big moon<br>which became as home to me                      |
| Ax angin e qo haginuh<br>lusniak metsn im hayeli<br>chermak shoguhd harsi qogh e<br>Tur vor yarn im vayeli           | Ah, it's precious what you are wearing<br>my big shining moon<br>Your bright light is like a bride's veil<br>given to my beloved to enjoy.     |
| lusniak gisher mitq em anum<br>vorn e chishtuh vorn e tsur<br>lusniak gisher inch es anum<br>sirts du sarqum mi bour | Moonlight night, I am thinking:<br>What is right and what is wrong?<br>Moonlight night, what are you doing?<br>You make my heart very small.   |
| Inchu e tsnvum u noren<br>sern e misht krak u hour<br>mi togh mari seruh yaris<br>ou darna moxir u mout              | Why are you getting born again and again?<br>Love is always fire and flames.<br>Don't let my beloved's love perish<br>and become ash and dark. |
| sirous koghqah artsat shoguhd<br>mout gisheruh louys togh ta<br>achquhd pahi lusniak qouiruhs<br>im ou im siro era   | Next to my love is your blessed shadow.<br>Let it glow in the dark night.<br>Keep your eye, my sister,<br>on me and on my love.                |
| ashxar gandz e im gtatsuh<br>yaris nmanuhchka<br>ashxar baxti douruh bace<br>te ouzos qez el kuhta                   | It's a worldwide treasure to discover<br>no one is like my beloved.<br>The world opens doors of luck;<br>if you would like, you will get it.   |
| Ax angin e qo haginuh<br>lusniak metsn im hayeli<br>chermak shoguhd harsi qogh e<br>Tur vor yarn im vayeli           | Ah, it is precious what you are wearing<br>my big shining moon.<br>Your bright light is like a bride's veil<br>given to my beloved to enjoy.   |

# Vaarwel Bruidje Schoon

(Netherlands)

Vaarwel Bruidje Schoon means, “Goodbye, beautiful little bride” (schoon means “clean” but, in Old Dutch, “beautiful”). This dance, choreographed by Tineke and Maurits van Geel, is based on traditional steps. The music for this dance is by Fungus, a Dutch band from the 1970s known for using old folk songs researched by ethnomusicologist Ate Doornbosch. Fungus’s music was characterized by its fusion of traditional folk music and pop music. For many decades, Ate Doornbosch broadcast his radio program “Onder de groene linde, drawing attention to the Dutch legacy of traditional old folk songs. This particular song was published in the book Volendam, leven en lied by B.W.E. Veurman (Gijssbers & Van Loon, 1968).

Pronunciation: [VAHR-vehl BROW-yeh shohn](#)

Music: 3/4 meter Tineke’s 2022 SFDC Flash Drive

Formation: Couples in a circle, man on woman’s L, facing R (CCW), inside hands joined.

Steps & Styling: Steps are described for men. Women use opp ftwk and direction.

Meas 3/4 Meter

PATTERN

---

12 INTRODUCTION. No action.

I. FIGURE I.

1 Waltz step fwd (L-R-L), M turning his back to ptr, swinging inside arm fwd (cts 1-3).

2 Waltz step fwd (R-L-R), turning to face ptr, swinging inside arms bkwd (cts 1-3).

3 Waltz step fwd (L-R-L), couple face fwd, arms swinging down (cts 1-3).

4 Drop hands. Step side-close-side (R-L-R), changing places with ptr while moving diag fwd. Woman passes in front of man, with her back to him (cts 1-3).

5 Join inside hands and sway to the L (ct 1); sway to the R (ct 2); sway to the L (ct 3).

6 Drop inside hands, join outside hands and raise arms to make an arch. Change place with ptr with one waltz step (R-L-R). Woman passes diag fwd, passing under arch to finish in starting pos (cts 1-3) (“Lace up”).

7 Step L, making ½ turn CCW in place to face RLOD (ct 1). Keep outside hands joined at shldr level, joining inside hands with ptr (ct 1); step R bkwd (ct 2); step L bkwd (ct 3). Note: Cts 1-3 are a waltz step bkwd (L-R-L).

8 Waltz step bkwd (R-L-R) (cts 1-3).

II. FIGURE II.

1-2 Repeat Fig I meas 1-2.

3 Dropping hands, do one waltz step (L-R-L), making ¾ turn L (away from ptr) and end facing ptr (cts 1-3).

4 Joining both hands, step R to R (ct 1); step L beside R (ct 2); step R to R (ct 3).

5 Sway L (ct 1); sway R (ct 2); sway L (ct 3).



- 6 Raising (joined) L hand to make an arch, step R across L (ct 1); step L to L (ct 2); step R across L (ct 3).
- 7 Dropping (joined) R hand, change places with ptr with one waltz step fwd (L-R-L). Woman turns CW under man's L arm ("Lace up").
- 8 Repeat meas 7 with opp ftwk and arms.
- 9 Facing R (CCW) and joining inside hands, step L fwd (ct 1); brush R beside L (ct 2); step fwd on R (ct 3).

Sequence: (Fig I, Fig II) six times. At end of meas 8 on the sixth repeat of Fig II, take ballroom pos and waltz with ptr until music ends.

Presented by Tineke van Geel



## Lyrics to Vaarwel Bruidje Schoon

Vaarwel bruidje schoon, je bent de vreugd van  
mijn leven

Uw deugden staan op uwe wangen geschreven  
Wij moeten gaan zeile—ons sloopje ligt ree  
Vaarwel lieve zusje, wij gaan naar de zee

Daar gaat hij nu heen vol moed met zijn  
vrienden

De zeilen staan klaar, men gaat het anker  
opwinden

Waai op dan oostwindje maar toch niet zo fel  
Hij zwaait met zijn hoed voor het laatste vaarwel

Daar gaat hij nu heen, God moge hem bewaren  
Voor stormen en klippen en bruisende baren  
Kon ik hem geleiden, ik deed het gewis  
Maar ik moet mij nu troosten terwijl ik hem mis

Nu leeft zij verdrietig bij dagen en nachten  
En riet zij een Zeeman, dan hoort men haar  
klachten  
Zeg vriendje wat dunkt je—komt mijn Kloris  
haast weer

En zegt hij dan nee, dan vraagt zij niet meer

Nu leeft zij verdrietig door het lang achterblijven  
Totdat er een boodschap haar smart doet  
verdrijven  
Kom zusje kom rep je kom haast je naar het  
strand

Want uw lieve Kloris is al nabij het land

Nu loopt zij langs het strand, haar armen die  
sling'ren

Nu telt ze zo zachies al op bare ving'ren  
De maanden, de dagen, de reis is volbracht  
Wees welkom mijn Kloris, ik had je nog niet  
verwacht.

Goodbye, beautiful little bride, you are the joy of  
my life

Your virtues are written on your cheeks  
We have to go sailing—our boat lies on the  
quayside

Goodbye, dear little sister, we are going to the sea  
There he goes, full of courage in company of his  
friends

Sails are ready, one is bound to wind the anchor  
Blow east wind, but not that fierce

He waves his hat for the final farewell

There he goes; God may guard him  
For storms and cliffs and rough waves  
When I could guide him, I certainly would  
But I have to seek comfort now while I miss him

Now she lives sadly for days and nights  
And if she can lend an ear to a sailor, one can  
hear her complaints:  
“Hear, friend, what do you think—will my Kloris  
soon return?”

And if he says no, she doesn't ask anymore  
Now she lives sadly because of the long absence  
Until a message expels her sorrow:  
“Come, sister, hurry—come to the beach,  
“because your dear Kloris is already close to  
shore.”

Now she walks along the beach, her arms  
swaying

Now she already counts on her bare fingers  
The months, the days, the voyage has been  
completed:

“Be welcome, my Kloris, I had not expected you  
yet.”

# Yerdijanik Par

(Armenia)

Yerdijanik Par means, “Happy Dance.” This is a dance choreographed by Tineke and Maurits van Geel. The music is an edited version of the Armenian Navy Band’s “Ocean.”

Pronunciation: [djehr-djah-NEEK PAHR](#)

Music: 7/8 meter, counted as 1, 2, 3 (S,Q,Q) Tineke’s 2022 SFDC Flash Drive

Formation: Mixed lines, standing close together, hands in W-pos

| Meas | 7/8 Meter | PATTERN                                                                                                                                                                      |
|------|-----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4    |           | INTRODUCTION. No action.                                                                                                                                                     |
| 1    |           | Step R to R, arms making windshield-wiper movement to R (ct 1); step L behind R, arms making windshield-wiper movement to L (ct 2); repeat ct 1 (ct 3).                      |
| 2    |           | Step L fwd (R stays in place), arms swinging down (ct 1); shift weight to R, swinging arms to W-pos (ct 2); shift weight to L (R stays in place), arms swinging down (ct 3). |
| 3    |           | Step R to R with bent knee (ct 1), touch L beside R (ct 2); bounce twice (cts 3, &).                                                                                         |
| 4    |           | Repeat meas 3 with opp ftwk and direction.                                                                                                                                   |
| 5    |           | Touch R heel fwd and bounce on L (ct 1); lift R knee (ct &); step R to R (ct 2); step L behind R (ct 3).                                                                     |
| 6    |           | Repeat meas 5.                                                                                                                                                               |
| 7    |           | Turning R to face CCW, step R fwd with bent knee, bringing L arm behind back (ct 1); touch L beside R, bending knees slightly (ct 2); bounce twice (ct 3, &).                |
| 8    |           | Face ctr and step L to L with bent knee moving arms down to V-pos (ct 1); touch R beside L, bending knees slightly (ct 2); bounce twice (cts 3, &).                          |
|      |           | Repeat dance, moving arms to W-pos on meas 1 ct 1.                                                                                                                           |

Sequence: Repeat dance to end of music.

Presented by Tineke van Geel

# Zabolela Dunina Golovka

Заболела Дунина Головка  
(Russia)

Zabolela Dunina Golovka means, “Dunya’s head hurts,” which is the first line of the accompanying song. This mixer is set to a humorous folk song from central Russia (the Moscow area). It was arranged by Hennie Konings based on a choreography by Tatyana Ustinova, former choreographer of the Pyatnitskiy Folk Ensemble from Moscow. It was first presented in 1997 at a seminar in Mauloff, Germany. Tineke van Geel adapted this notation from one by Radboud Koop for Stockton Folk Dance Camp.

Pronunciation: [zah-bah-YEH-lah DOO-nee-nah goh-LOHV-kah](#)

Music: 4/4 meter

Music: Tineke’s 2022 SFDC Flash Drive

Video: [https://www.youtube.com/watch?v=pU70\\_MPS9dw](https://www.youtube.com/watch?v=pU70_MPS9dw)

Formation: Couples in a circle, M on the L. Couples hold hands in V-pos, facing ctr.

Steps & Styling: Corner: The person on the M’s L of the couple beside him.

| Meas | 4/4 Meter | PATTERN                                                                                                                                                                                                                                                                                  |
|------|-----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 8    |           | INTRODUCTION. No action.                                                                                                                                                                                                                                                                 |
|      | I.        | FIGURE I. Face ctr.                                                                                                                                                                                                                                                                      |
| 1    |           | Step R-L-R-L fwd twd ctr (cts 1-4).                                                                                                                                                                                                                                                      |
| 2    |           | Heavy steps R-L-R (QQS) in place (cts 1, &, 2), Heavy steps L-R-L (QQS) in place (cts 3, &, 4).                                                                                                                                                                                          |
| 3    |           | Step R-L-R-L bkwd away from ctr (cts 1-4).                                                                                                                                                                                                                                               |
| 4    |           | Repeat meas 2.                                                                                                                                                                                                                                                                           |
| 5    |           | Turning 1/4 to face ptr (M turn to R, W to L), extend arm of the hand held with ptr high twd outside of circle and other arm low twd inside of circle to create a star formation. Moving CCW (LOD), M travel fwd and W bkwd, step R-L-R (cts 1, 2, 3); stamp L (ct 4).                   |
| 6    |           | Continuing CCW (LOD), M traveling fwd and W bkwd, step L-R-L (cts 1, 2, 3); stamp R (ct 4).                                                                                                                                                                                              |
| 7    |           | Turning 1/2 to end back-to-back with ptr (M turn to L, W to R), facing <u>corner</u> , change arms to form new star, outside hands and arms always high and inside arms low. Moving CCW (LOD), M traveling bkwd and W fwd, step R-L-R (cts 1, 2, 3); stamp L (ct 4).                     |
| 8    |           | Continuing CCW (LOD), M traveling bkwd and W fwd, step L-R-L (cts 1, 2, 3); stamp R (ct 4).                                                                                                                                                                                              |
| 9    |           | Turn 1/2 to face ptr (M turn to R, W to L) and release hands. Step R-L-R, M moving diag R outwd, W moving diag R inwd (cts 1-3); two stamps L (cts &, 4). (Note: Rhythm is SSQQS.) Arms move natural direction (i.e. L fwd with R step) with sharp mvmts; palms of hands face the floor. |
| 10   |           | Step L-R-L, M moving diag L inward, W moving diag L outward (cts 1, 2, 3); two                                                                                                                                                                                                           |

stamps R (cts &, 4), arms the same as meas 9. End in circle, back-to-back with orig ptr and facing new ptr. (Note: Rhythm is SSQQS.)

- 11 Repeat meas 9 in place, M turning 1/2 to the R (CW) to face former ptr, arms relaxed and swinging naturally.
- 12 Repeat meas 10 in place, M turning 1/2 to the L to face new ptr.  
Repeat dance from the beginning with new ptr.

Presented by Tineke van Geel



# Zifkiro

(Kurdistan)

Zifkiro is a Kurdish dance in Halay style. The dance source is Mustafa Ergün. This music is an example of şeşbendi ('long music'), which actually means 'telling long stories'. It is sung in Kurmançe, a dialect from the regions Kars and Ağrı. This music is often played on Zambır, a wind instrument made of the bones of the wings of an eagle.

The song tells about a wedding, a wedding during which a great amount of wet snow was falling.

Summary, "What did you do to our life. With big difficulties they had to get the bride from her home. The father was an important man and fully dressed but with this weather he was poor. The bride had 7 colours on her head. The groom was poor, but became more poor because of the weather."

Pronunciation: [TSEEF-kee-roh](#)

Music: 2/4 meter

Tineke's 2022 SFDC Flash Drive

Formation: Lines, arms in W-pos, standing close together, shoulders touching.

Meas 2/4 Meter

PATTERN

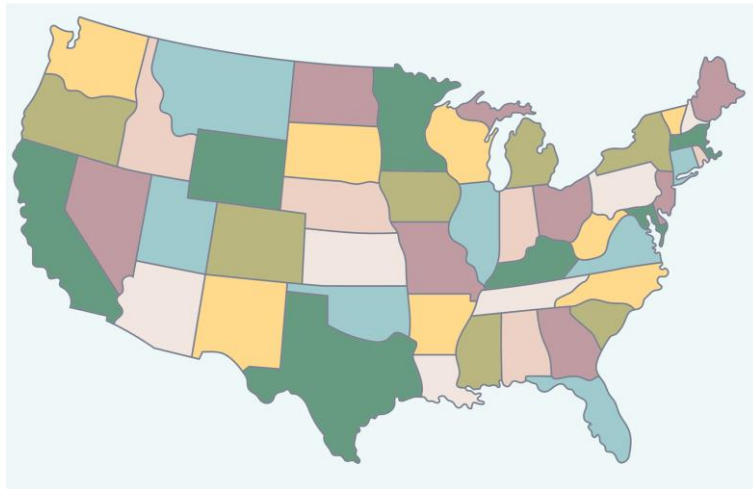
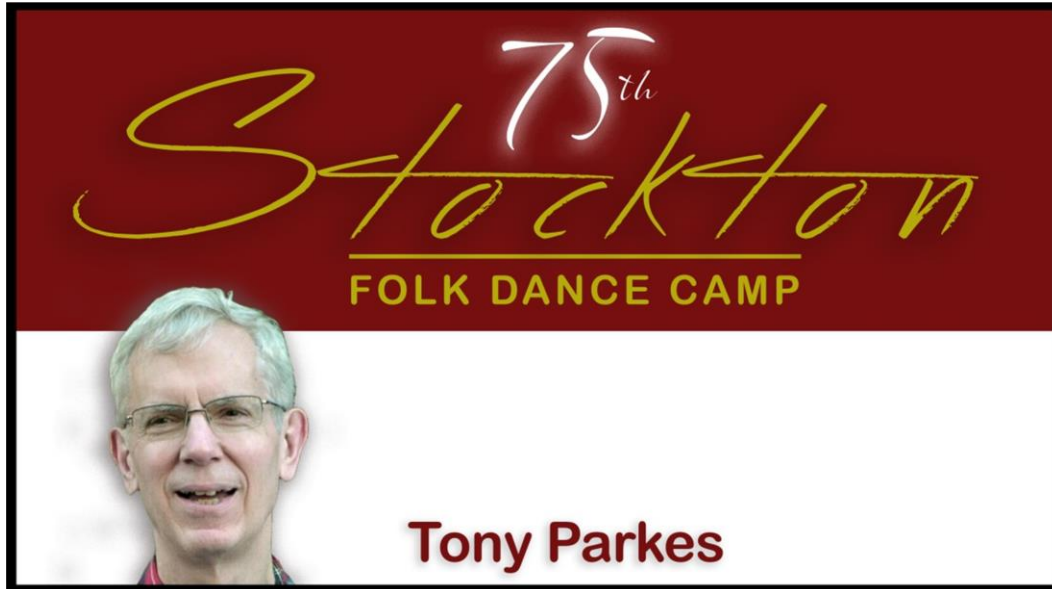
- 
- 8 INTRODUCTION. No action.
- 1 Step R to R, arms swinging down and bkwd (ct 1); step L beside R, arms swinging fwd (ct 2).
- 2 Step R to R, arms swinging down and bkwd (ct 1); touch L beside R, arms swinging fwd, forearms horizontal to the ground (ct 2).
- 3 Step L fwd, forearms and shoulders making a small up-and-down movement (small shrug) (ct 1); touch R beside L, with bounce (ct 2).
- 4 Step R bkwd, forearms and shoulders making a small up-and-down movement (small shrug) (ct 1); step L beside R, with bounce (ct 2).
- 5 Step R to diag R, torso leaning fwd, bent arms circling CW "on the table" (ct 1); step L back, arms finishing in orig pos (ct 2).
- 6 Repeat meas 5.
- 7 Step R across L, arms moving slightly fwd (ct 1); step L to L, arms moving back to orig pos (ct 2).
- 8 Step R across L, arms swinging bkwd (ct 1); step L beside R, arms swinging fwd to W-pos (ct 2).

Sequence: Repeat dance to end of music.

Presented by Tineke van Geel



# American Squares and Contras



## Square and Contra Dance Basics

In many regional styles of American and Canadian group dancing, the dance figures are made up wholly or partially of basic movements or “building blocks” that appear in many figures. Within each region, these basics tend to be standardized; that is, callers in a region tend to use the same name for a given basic and the dancers execute it in pretty much the same way. Names and styling can vary considerably from one region to the next.

The definitions given here are my own, polished over several decades. They relate to my style of calling and dancing, which for lack of a better name I term “neo-traditional” (abbreviated “NT” below). This is an eclectic style, drawing from northeastern, southeastern, traditional western, and modern “western” forms. It is the square dance style you are likely to encounter at events held within the present-day contra dance network. Obviously other callers, in and out of my network, will interpret things a bit differently.

The following basics are the ones I plan to use at Camp. There are many others; my book *Square Dance Calling* (available at [www.hands4.com](http://www.hands4.com)) contains a glossary with over 600 entries. The book also gives additional information about each basic, including historical notes and styling variations.

**Allemande or hand turn:** Two dancers join right (or left) hands, give weight, and move forward around each other. NT style: join hands chest-high as if for arm wrestling. Wrap your fingers around the other person’s hand, but don’t grab with the thumb. Wrists are kept straight, and bent elbows point toward the floor.

**Balance:** Dance forward or to the (usually right) side for 2 beats, then return to place in 2 beats. Footwork is either “step forward, touch, back, touch” or “step to side, swing other foot across while optionally hopping, repeat to other side.” In most regions, starts on right foot.

**Basket:** A circle of dancers with arms interlaced, in front or in back of their bodies. Each dancer holds the hands of the next-but-one on both sides. Typically, dancers in a basket move left (clockwise) using a walking step or a buzz step.

**Bend the line:** The centermost dancers in a line release hands, and each half of the line pivots to face the other half.

**Box the gnat:** Two facing dancers join right hands and exchange places and facing directions, the lady going under the gent’s arm. The same move with left hands joined is **box the flea** or **swat the flea**.

**Buzz step:** The usual footwork for a swing. On the downbeat, each dancer steps forward solidly on the right foot; on (or just after) the upbeat, each dancer steps lightly on the left foot just behind (and to the left of) the right foot. The action is akin to limping.

**California twirl:** A lady and a gent, side by side with the lady on the right, join near hands, raise them, and move into each other’s place, the lady going under the gent’s arm. They end side by side, lady on right, facing opposite their starting direction.

**Cast off:** To separate from an adjacent active dancer and move around one or more inactive dancers to a new position.

**Circle:** Three or more dancers join hands in a ring and travel to the left or right. Circles traditionally move to the left (clockwise) if not otherwise specified.



**Circle to a line:** Two active couples lead to their right and circle with their right-hand couple; the active gents break with their left hand and lead their circle into a straight line in the inactive couple's position.

**Courtesy turn:** A couple, side by side, assumes New England promenade position and turns as a unit (the gent moving backward, the lady forward) until the couple is facing into the set or facing an opposite couple.

**Cross trail:** Two people, side by side, cross paths and follow the next call. Usually the gent, on the left, lets the lady cross in front of him. At some times and places, the call was understood to include a pass through before the crossing; for clarity, I specify a pass through when I want one.

**Dive through:** From two facing couples, the one closer to the center of the set makes an arch with near hands. The one on the outside ducks under the arch, moving toward the center. The arching couple moves away from the center and does a California twirl to face the center.

**Do-si-do:** Two facing dancers move forward, passing right shoulders; move sideways to their right, passing back to back; and move backward to place, passing left shoulders. For historical reasons, this move is spelled "do-sa-do" in the modern "western" square dance network.

**Forward and back:** In contras and NT squares, almost always a full 8 counts: 3 steps forward and touch the free foot, then 3 steps backward and touch. Occasionally refers to a 4-count forward-and-back balance.

**Give weight:** To offer resistance to another dancer, usually by pulling slightly with the arm during a handhold (as in a circle or a hand turn).

**Grand right and left:** Partners face, join right hands as if for a handshake, then pass by each other to join left hands with the one they meet. They continue moving forward, taking right and left hands alternately with the people they meet, until the next call is given or the default is reached. The default in a square is all the way around in the Northeast, halfway elsewhere.

**Ladies chain:** Two ladies in facing couples move forward, give right hands as if for a handshake, and pass by. They join left hands with their opposite gent and execute a courtesy turn, usually until the same couples are facing again. Originally the default was for the same ladies to chain back to their partner; now a one-way trip is generally understood. A "four ladies chain" or "ladies grand chain" has the ladies make a right-hand star instead of shaking hands.

**Pass through:** Two facing couples or lines exchange places, each dancer passing the opposite person by the right shoulder. They end back to back with the other couple or line; another call is required if they are to turn around or travel in any direction.

**Promenade:** To travel as a couple, lady on gent's right, either (1) around a square or big circle, (2) along a line or longways set, or (3) across a square or longways set to change places with another couple (a "half promenade"). Direction is to the right (counterclockwise) unless otherwise specified. Handholds vary. New England style (common in contras and NT squares) has left hands joined in front of gent's chest, right hands at lady's right hip with gent's right arm around lady's waist. Modern "western" style has right hands joined in front of lady's waist, above left hands which are joined in front of gent's waist.

**Right and left through:** Two facing couples exchange places by doing a pass through (or a right-hand pull by) and a courtesy turn to face the other couple again.

**Rollaway:** Partners, side by side, change places as follows: One dancer, normally the lady, moves from right to left by doing a complete left-face turn as her partner moves sideways to the right to take her place. Developed from the “half sashay,” in which partners slid past each other without turning.

**Sashay:** To use a side-close step in traveling sideways.

**Seesaw:** A do-si-do (back to back) starting with a left shoulder pass.

**Star:** Three or more dancers move around a hub formed by their extended right (or left) hands. In a wrist star (common in contras and NT squares) each dancer holds the wrist of the one ahead (don't grab with the thumb). In a hands-across star (common in the South and in English country dancing; requires an even number of dancers) each dancer joins hands with the person directly opposite across the hub.

**Star promenade:** Three or more couples promenade while the innermost people form a star. Usually the gent's near arm is around the lady's waist, and the lady's hand is on the gent's shoulder.

**Swing:** Two dancers hold each other relatively close and revolve clockwise as a unit. The most common hold is a waltz position, modified so that each dancer is slightly to the other one's right side. A walking step or a buzz step may be used; the two dancers may use different steps without mishap. Most swings end with the dancers side by side, lady on the gent's right.

**Weave the ring:** A grand right and left with shoulder passes instead of handholds.

**Wheel around:** To pivot as a couple, 180 degrees or until a specified facing direction is reached. Similar to a courtesy turn, but done with whatever handhold the couple is already using.

Presented by Tony Parkes

## Modern (post-1970) Contra Dances

presented by Tony Parkes

Most of the contras being done at present-day urban dance series have been written since around 1970, in a style that keeps most people moving most of the time. I will be calling some of these at the evening parties. (There are several good older contras, which are more suitable for workshops than for general dancing; I have presented them in other years.)

The formation for these dances is “duple improper”: Couples line up facing the music, lady on the gent’s right, then the first and every other couple change sides with their partner so that ladies alternate with gents in each line. Many such dances begin with the “ones” (those who crossed over) facing down the hall and the “twos” up the hall, to produce a formation of two facing couples, each with the lady on the right. During each round of the dance, the couples progress one place – “ones” down, “twos” up – to meet and dance with a new neighbor couple; there is no home position, as there would be in a square dance. At both ends of the line, when a couple finds no one to dance with, they cross over, wait one turn, and get ready to progress in the other direction.

Some dances have a “double progression” in which couples move up or down two places and there is little or no waiting at the ends. (In a few more complicated dances, couples dance with the people both above and below them in each round. This can lead to “end effects” that dictate the exact moment for an end couple to cross over. We will not be doing any of these.)

Contra music is 32 measures or 64 beats in length, usually written in AABB form (two musical strains of 8 measures or 16 beats, each repeated). Tunes are in 2/4 meter (reels) or 6/8 meter (jigs), played at 112 to 124 beats per minute (my internal metronome runs at about 116). A typical present-day contra lasts about 8–10 minutes or 15–18 times through the tune. Bands often play medleys of two or three tunes, switching after 5 or 6 times through each tune. Unlike in the early 19th century, tunes and dances are interchangeable, although callers sometimes find that a particular tune fits a dance well and ask for it on subsequent occasions.

General note: Unless otherwise indicated, all swings end side by side, lady on gent’s right, facing the specified direction.

EQUAL DANCES (everyone gets an equal amount of dancing; most such dances are symmetrical)

**Casino Polka** (Tony Parkes, 1989; based on Herbie Gaudreau’s **On to Pittsfield**, c. 1960)

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

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

Pass through to a new neighbor (4)

**CDS Reel** (Ted Sannella, 1984)

Music used: Liza Constable's Reel, Old New England, ONE:TWO  
(available from CDSS or Great Meadow Music)

- A.1 Swing neighbor (8 beats); end facing across  
In long lines, all forward and back (8)  
(keep hands joined; end couples take partner's free hand to form a giant oval)
  - A.2 All "oval" to the left (8) and right (8)
  - B.1 Original foursome left-hand star, three-quarters around (8)  
Gents turn out (right-face), swing partner (who was behind them) (8)
  - B.2 Gents turn by the left hand, once and a half (8)  
Swing same neighbor again (8); end facing across
- NOTE: Ladies can have fun rolling from the last swing into the swing with new neighbor.

**The Forgotten Treasure** (Beth Parkes, 1980s)

Music used: Cadeau's Jig, Calvin Vollrath, Square Dance Tunes ([calvinvollrath.com](http://calvinvollrath.com))

- A.1 Balance and swing neighbor (4 + 12 or 8 + 8 beats); end facing down
- A.2 Down the hall four in line (4), turn as a couple with neighbor (4)  
(can use a wheel around or a California twirl)  
Up the hall four in line (4), ends close in to make a ring (4)
- B.1 Circle four to the left, three-quarters around (8)  
Swing partner (8); end facing across
- B.2 In long lines, all forward and back (8)  
Ladies chain across (8)

**Shadrack's Delight** (Tony Parkes, 1972)

Music used: March of St. Timothy (available from Lloyd Shaw Foundation, [lloydshaw.org](http://lloydshaw.org))

- A.1 Do-si-do neighbor, once and a quarter, taking hands in a wave (8 beats)  
(right hand to neighbor, ladies' left hands joined in center)  
Balance forward and back (4), turn by right hand halfway to a new wave (4)  
(gents' left hands joined in center; neighbors are still holding right hands)
- A.2 Balance forward and back again (4), gents turn by left hand halfway (4)  
All swing partner (8); end facing down (lady is on her partner's right)
- B.1 Down the hall four in line (4), wheel halfway around as couples (4)  
(gents backward, ladies forward) to face up (lady is still on gent's right)  
Up the hall four in line (4), cast as couples three-quarters around (4) to face across  
(each end person backs around and helps partner to go forward)
- B.2 With the couple across, right and left through (8)  
Same two ladies chain across (8)

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

UNEQUAL DANCES (first couple dances more than others; short lines recommended unless dance has a double progression)

**Scout House Reel** (Ted Sannella, 1979)

Music used: Reel de Montreal, Bill Spence, The Hammered Dulcimer Returns (andysfronthall.com)

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

**Weave the Line** (Kathy Anderson) Double progression

Music used: Combination Rag (available from Lloyd Shaw Foundation, lloydshaw.org)

- A.1 Left-hand star, once around (8 beats)  
Circle four to the left, once around (8); retain partner's hand
- A.2 Weave the line: Veer left past original neighbor couple,  
veer right past 2nd neighbor couple, stop when facing 3rd neighbor (8)  
Do-si-do 3rd neighbor (8); turn around alone
- B.1 Balance and swing 2nd neighbor (4 + 12 or 8 + 8); end facing across
- B.2 In long lines, all forward and back (8)  
Couple #1 swing partner in center (8); end facing down

**Yankee Reel** (Ted Sannella, around 1955)

Music used: Reel à Joe, Raz-de-Marée, Marche du St-Laurent

- A.1 Right-hand star, once around (8 beats)  
Left-hand star, once around (8)
- A.2 Couple #1 down the center past two couples, cross over,  
up outside to place (16)
- B.1 Couple #1 swing partner in center (8); end facing down  
All swing neighbor (8); end facing across
- B.2 Half promenade across (8)  
Right and left through across (8)

# New England Squares of the 1950s

Presented by Tony Parkes

In this 75th year of Stockton Camp, I have chosen to present some of the square dances that were called during the first few years of Camp. Some of the earliest syllabus pages dealing with squares have not survived, but there are enough pages from the 1949 through 1951 syllabi to give a good idea of the sort of material that was used.

Ralph Page of Keene, New Hampshire was a frequent staff teacher beginning in 1950. Ralph started calling in the 1930s; his lilting musical style and his gruff humor, evident in his calling and his writing, propelled him to the forefront of dance leaders in the Northeast. His repertoire included contras as well as squares using numerous formations; anyone thinking that eastern squares consisted entirely of “swap and swing” visiting-couple figures was in for a surprise when dancing to Ralph.

Ralph Page was a major influence on my early repertoire as well as my dance philosophy. Some of his most-used squares are still among my favorites.

## **Monadnock Mixer**

(a “mini-square,” you might say: couple facing couple, CW and CCW around a big circle)  
Music: Soldier’s Joy or similar tune, played without too-sharp phrasing (as the sequences may not always start and end with the tune)

Ralph treated this dance as total “hash,” never calling the same sequence twice in a row. Each sequence went like this:

Four hands around (i.e., circle left in your foursome)  
Do a few moves with your partner and the opposite couple  
Forward and back, pass through to the next couple

The possible moves included do-si-do, swing, star, right and left through, and ladies chain. Depending on the crowd, Ralph might keep partners together or have the dancers swing their opposites and keep them as partners for the next 32 measures or so. He would also vary the last line by calling “Pass through two (three, four, etc.) couples.”

**Double Scotch Reel** is similar to the above, but for groups of three people (traditionally a gent between two ladies). Each sequence begins with “six hands around.”

## **Crooked Stovepipe**

(based on a figure well-known in Quebec and the Maritime Provinces of Canada)  
Music: Tony Parkes’ Camp album, Track 1 (with calls) or 10 (without calls)

*Ralph’s introduction:*

Honor partner and corner  
Swing partner and promenade  
Wheel around and promenade CW to place

*Figure:*

Head two ladies forward and back  
Forward again and the ladies swing  
Six hands round them while they swing  
Break the ring, go home and swing your partners round and round  
Now allemande left your corner and a right hand round your own

You allemande left your corner again\* and do-si-do your own  
Swing your partners there at home

\*Ralph called a do-si-do with the corner; I changed it for smoother flow.

Repeat figure for side ladies, head gents, side gents. Ralph specified a right elbow swing for the gents. Another version, closer to the Canadian original, has each lady and her opposite gent lead the figure in turn.

*Ralph's ending:*

Ladies to the right, swing your corner

Ladies go home, swing your partner

Ladies cross the set, swing your opposite gent

Ladies go home, swing your partner

### **Odd Couple Promenade**

(found in many 20th-century collections)

Music: On the Road to Boston or similar march-y tune in 2/4 or 4/4 meter;

Tony Parkes' Camp album, Track 2 (with calls) or 11 (without calls)

*Ralph's introduction:*

Honor partner and corner

Allemande left corner, grand right and left all the way around

Promenade partner once around

*Figure:*

Couple 1 lead out to the right and balance there (*Couple 2 also balances*)

With that couple, do a right and left through (over and back)

Both couples on to the next and circle six hands around

Now you six people allemande left and a right and left grand

(*while*) Couple 4 promenade the outside land, go all the way around

Now in the middle you pass your own, keep on going till you get back home

And everybody swing your own

Repeat figure for each couple.

### **Swing Two Ladies**

(known in New Hampshire & Massachusetts, according to Ralph in 1951 syllabus)

Music: Haste to the Wedding or similar tune in jig (6/8) meter, not too hard-driving;

Tony Parkes' Camp album, Track 3 (with calls) or 12 (without calls)

*Figure (modified by Ted Sannella, as called by Tony Parkes):*

Join your hands and forward all

(4 beats silent)

Forward again and the head two gents

You bring two ladies home

Turn the right-hand lady a right hand round

Left-hand lady a left hand round

Right-hand lady a do-si-do

Put your arms around their waists

And swing two ladies around in place (*i.e., a basket of three*)

(12 beats silent)

Now break it up and circle three  
(4 beats silent)

Pop the corner lady home (*the head couple making an arch*)  
And everybody swing your own

Repeat for side gents, head ladies, side ladies.

### **Hey Down the Middle**

(adapted from “Page’s Nightmare #4” in 1951 Stockton syllabus and a version presented by Chip Hendrickson at the first Ralph Page Dance Legacy Weekend in 1988)

Music: Smooth flowing reels; Tony Parkes’ Camp album, Track 4 (with calls) or 13 (without calls)

*Figure:*

- A.1 Heads forward and back, ending with ladies in center back to back  
Heads do-si-do partner
- A.2 Heads hey down the middle, passing R shoulder to start, L shoulder in center
- B.1 Finish the hey; all swing partner at home
- B.2 All promenade partner once around

Repeat for sides; repeat for all four couples at once. To teach the four-couple version, you can have the dancers form a left-hand star to get through the center. The figure can also be started with the gents going into the center back to back.

### **The Rout(e)**

(presented at Camp in 1949, probably by Vera Holleuffer, but also a favorite of Ralph’s)

Music: Glise à Sherbrooke or similar unobtrusive tune(s) in 2/4 meter;  
Tony Parkes’ Camp album, Track 5 (with calls) or 14 (without calls)

*Figure:*

Heads lead to the right and circle four  
Head gents break to lines of four at the sides  
Forward eight and back

From here the caller will vary things, depending on how experienced the dancers are and how well they respond to the calls.

*For relative beginners, insert the following:*

Ladies chain across the track  
Turn around and chain on back  
Ladies chain right down the line (*i.e., with the other couple in your line*)  
Chain right back and keep in time

*For average dancers, omit the above and go right into the standard figure:*

Ladies chain across the set  
Turn and chain right down the line  
Turn and chain across the set  
Turn and chain right down the line (*partners are reunited*)  
Everyone swing and/or promenade partner

Figure can be repeated using right and left through instead of ladies chain.



For dancers who enjoy a challenge, you can “hash” the calls as Ralph Page often did, interspersing right and left throughs with chains in seemingly random order. To keep from losing your place, you can pair “across” moves with “down” moves, and chains with right and lefts.



## Transitional Western Squares of the 1950s

The “transitional” era is the period, roughly 1945 to 1960, when western squares were evolving from mostly traditional figures to the “modern” practice of precisely defining basic moves and assembling sequences from them. Transitional dances appeal to contra dancers and casual square dancers because they use a limited number of basic terms that must be known in advance. During this era, most choreographers were looking for new ways to combine existing moves rather than devising new “basics.”

Music: In the absence of a live band, I like to use either classic hoedown records from the 1950s or recent recordings of southern string band music, either bluegrass or “old time” (the precursor to bluegrass). If you want relatively slow tempos, I recommend the CD *Join Up Hands* ([www.suehulsether.com](http://www.suehulsether.com)). For something faster, try *Bluegrass Hoedown*, soon to be available from Smithsonian Folkways ([folkways.si.edu](http://folkways.si.edu)). Both albums have several good dance-length tracks.

### Ends Turn In

(Ed Gilmore, 1952)

Optional partner change

With calls: Tony Parkes’ Camp album, Track 6

Without calls: Yellow Rose of Texas, *Join Up Hands* CD, Track 1

*Figure:*

Head two couples forward and back

Forward again, but split your corners through the big side door

Around just one to a line of four

Forward eight and back you do, forward again and pass through

Arch in the middle and the ends turn in (*sides do an automatic California twirl*)

Come into the middle and circle four, once around in the middle of the floor

Pass through, split the sides, around just one to a line of four

Forward eight and back you do, forward again and pass through

Arch in the middle and the ends turn in (*sides California twirl*)

Come into the middle and circle four, once around as you did before

Pass through, allemande left, etc. (or, for a partner change, swing corner and promenade)

*If no partner change is used, call alternately for heads and sides. With a partner change, call twice for heads and twice for sides (otherwise the same two ladies will be active every time).*

### Fiddle Fiddle

(Jim York, 1950s; adapted from *Dallas Route* by Buck Benny, which in turn is a blend of *The Rout(e)* and *Quarter Sashay*)

No partner change

With calls: Tony Parkes’ Camp album, Track 7

Without calls: Arkansas Traveler, *Join Up Hands* CD, Track 8

*Figure:*

Couples 3 & 4 do a right and left through; square your set

Couple 1 split the ring, around just one to a line of four

Forward four and back tonight, the line of four slide to the right

*(stop behind the couple standing in #4’s place, join outside hands in a “clump” of six)*

Forward six and back you do, Couple 2 walk on through  
Split one couple and separate, round one to a line of four (in front of the other four)  
Forward four and then back down, center couples wheel around  
Once and a half in the middle of town  
Gents star left and the ladies right, once around in the middle of the night  
Pick up your lady with an arm around, star promenade around the town  
Gents back out and the ladies in, star promenade around again  
Swing your own when you get home; promenade

*Repeat for each couple. Couples doing the diagonal right and left through must be the two couples "before" the active couple in numerical order – 3 & 4 for Couple 1; 4 & 1 for Couple 2; 1 & 2 for Couple 3; 2 & 3 for Couple 4.*

### **Indiana**

(Ed Gilmore, 1954)

Originally a singing call (Ed used several different songs), but works well to fiddle tunes  
Partner change

With calls: Tony Parkes' Camp album, Track 8

Without calls: Red Wing, *Join Up Hands* CD, Track 3

*Figure:*

Head two couples right and left through  
Heads lead right and circle four, head gents break to lines of four at the sides  
Forward eight and back you do, forward again and pass through  
Everyone face a quarter left, go single file around the set  
Halfway round the big old ring, ladies turn around and swing  
Keep this one and promenade (*gent's place*)

*Call twice for heads, twice for sides. Progression is to right-hand lady or "next-door neighbor"; i.e., ladies move one place to the left each time.*

### **Lazy H**

(Ed Gilmore, 1950s; based on *Four in a Center Line* aka *The H*)

No partner change

With calls: Tony Parkes' Camp album, Track 9

Without calls: Texas Gals, *Join Up Hands* CD, Track 12

(Note: Texas Gals is a 48-measure tune, played AABBCC. It's good for squares of that length, but not for contras or 32-measure squares.)

*Figure:*

Couple #1 down the center, split #3, around one to a line of four (facing the #1 position)  
Forward four and back, forward again and stand pat (in center of set)  
Sides right and left through and back (traveling on both sides of the center line)\*  
The line of four, you fall back  
Arch in the middle and the ends duck through  
Separate around just two, between the sides you stand (two facing lines of three)  
Forward six and back with you, lonesome couple (#3) walk on through  
Separate around just one, and four in line you stand (two facing lines of four)  
Forward eight and back with you, center four right and left through  
Same four pass through

*Shorter ending:* Allemande left your corner (can swing partner or start a grand right and left)

*Longer ending:* Split the ring, around just one, into the middle with a right-hand star  
Look for the corner, allemande left (etc.)

*\*Variation:* Instead of right and left along the line, you can have the center two people in the line make an arch and the inactive ladies chain (over and back) through the arch. Each lady starts each chain on the right side of the line, from her point of view.

SEVENTH ANNUAL  
COLLEGE OF THE PACIFIC

# FOLK DANCE CAMP '54

| OUTLINE OF SCHEDULE -- FOLK DANCE CAMP |             |                        |           |
|----------------------------------------|-------------|------------------------|-----------|
| Breakfast                              | 7:15-8:00   | Workshops as scheduled | 4:15      |
| Classes                                | 8:05-9:00   | Swim                   | 5:00-5:45 |
| (See schedule)                         | 9:10-10:05  | Dinner                 | 5:30-6:15 |
|                                        | 10:15-11:10 | Lawn Party             | 7:15-8:15 |
|                                        | 11:20-12:15 | Class Session          | 8:30-9:30 |
| Lunch                                  | 11:45-1:00  | All Camp Party         | 9:45      |
| Crafts and Workshops                   | 1:30-3:00   |                        |           |
| Assembly daily                         | 3:00-4:00   |                        |           |

FOLK DANCE CAMP SONG

Waltzes and kolos, kontras and polkas  
Dancers find  
New inspirations from all the nations  
Ev'ry kind,  
If they are squaring, smiles they are wearing  
At the calls,  
Folk dancers' notions, merry commotions  
Crowd the halls.

Min Skoal, Din Skoal  
All you dancers, a jolly Skoal  
Dance and song and laughter  
Friends forever after,  
Min Skoal, Din Skoal  
All you dancers, a jolly Skoal  
Days we remember at Folk Dance Camp  
It's Skoal, Skoal, Skoal.

LIST OF ABBREVIATIONS

Dance descriptions:  
L left(side or direction)  
R right  
ft foot, feet  
M man, man's, men  
W woman, woman's, women  
ct count or beat (of meas of music)  
cts counts  
meas measure (of music)  
fwd forward  
sdwd sideward  
bkwd backward

Class schedule chart:  
B - classes suggested for beginners  
T - classes suggested for teachers

# Ukulele Music



**75<sup>th</sup>**  
**Stockton**  
**FOLK DANCE CAMP**



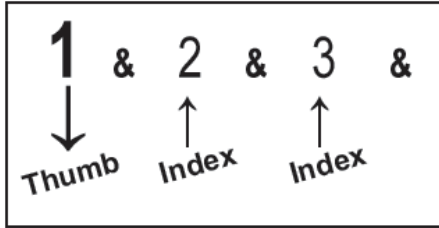
**Melanie Lawson**



# Down In The Valley Traditional/ Folk

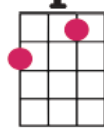
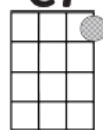
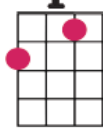
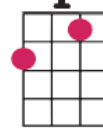
version 6-29-22

**Waltz Strum:**  
One bar  
of "3/4 time"



Play one bar  
the number of  
times indicated  
for each chord.

## Intro

|                                                                                               |      |                                                                                                |      |                                                                                               |      |                                                                                                 |                    |
|-----------------------------------------------------------------------------------------------|------|------------------------------------------------------------------------------------------------|------|-----------------------------------------------------------------------------------------------|------|-------------------------------------------------------------------------------------------------|--------------------|
| <b>F</b><br> | 2x's | <b>C7</b><br> | 2x's | <b>F</b><br> | 2x's | <b>F</b><br> | single<br>arpeggio |
|-----------------------------------------------------------------------------------------------|------|------------------------------------------------------------------------------------------------|------|-----------------------------------------------------------------------------------------------|------|-------------------------------------------------------------------------------------------------|--------------------|

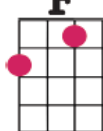
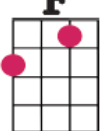
## Verse 1

(Tacet) **F**  
 4x's  
Down in the val-ley . . . . the val-ley so

**C7**  
 8x's  
low . . . . Hang your head o-ver . . . . hear the wind

**F**  
 8x's  
blow . . . . Hear the wind blow, Dear, hear the wind

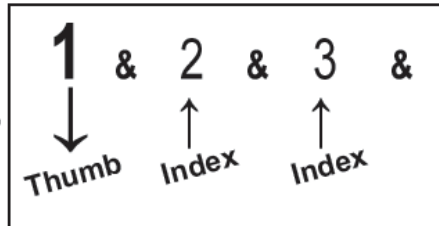
**C7**  
 8x's  
blow . . . . Hang your head o-ver . . . . hear the wind

**F**  
 2x's  
blow . . . . **F**  
 single  
arpeggio (Tacet, next verse)  
Ro-ses love

# Down In The Valley Cont.

version 6-29-22

**Waltz Strum:**  
One bar  
of "3/4 time"



Play one bar  
the number of  
times indicated  
for each chord.

## Verse 2

(Tacet) **F** 4x's  
 sun-shine . . . . . Vio-lets love

**C7** 8x's  
 dew . . . . . An-gels in hea-ven . . . . . know I love

**F** 8x's  
 you . . . . . Know I love you, Dear, know I love

**C7** 8x's  
 you . . . . . Angels in hea-ven . . . . . know I love

**F** 2x's **F** single arpeggio (Tacet, next verse)  
 you . . . . .  . . . . . ???

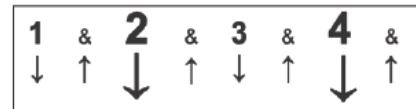
Optional Verse 3 *Tacet:* Writing this **F** letter containing three **C7** lines...Answer my question, "Will you be **F** mine?" .... Will you be mine, Love, will you be **C7** mine?" .... Answer my question, "Will you be **F** mine?"... **F**

# King Of The Road

by Roger Miller 1964

To find the first 2 notes of melody:  
Pluck the E string on 3rd fret,  
then the C string on 2nd fret.

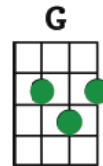
Play one bar of  
"2/4 Strum" per  
chord, unless  
otherwise indicated.



**INTRO:** 7 snaps (on ct. 2 and ct. 4)

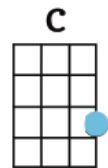
**VERSE 1:**

**G** ..... Trailers for **C** sale or rent .....



**D7** ..... Rooms to let **G** fifty cents ..... **G** ..... No phone, no

**C** pool, no pets ..... **D7** (1 strike, then tacet for 7 cts.) .... I ain't got no cig-a-rettes. Ah, but



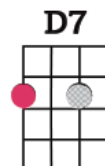
**G** ..... two hours of **C** pushin' broom, buys a

**D7** ..... eight-by-twelve **G** four-bit room. I'm a **G** ..... *maaannn* of

**C** means, by no means **D7** (2 strikes) ..... King of the Road! **G** .....

**VERSE 2:**

**G** ..... Third box-car **C** mid-night train .....



**D7** dessss-tin-a-tion **G** Ban-gor, Maine ..... **G** ..... Old worn out

**C** suit and shoes ..... **D7** (1 strike, then tacet for 7 cts.) .... I don't pay no un-ion dues. I smoke

**G** ..... old sto-gies **C** I have found .....

**D7** ..... short, but not too **G** big around. I'm a **G** ..... *maaannn* of

**C** means, by no means **D7** (2 strikes) ..... King of the Road! **G** ..... I know



## King Of The Road (cont.)

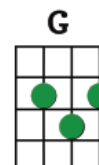
Page 2 of 2

### BRIDGE:

I know **G** ev-er-y en-gi-neer on **C** ev-er-y train .....

**D7** All of the children and **G** all of their names .... and

**G** Ev-er-y handout in **C** ev-er-y town, and



*(1 strike, then tacet)* **D7/** ev - 'ry lock that *(1 strike, then tacet)* / ain't locked when *(1 strike, then tacet)* **D7/** no one's a-round. I sing

### Repeat VERSE 1:

**G** ..... Trailers for **C** sale or rent .....

**D7** ..... Rooms to let **G** fifty cents ..... **G** ..... No phone, no

**C** pool, no pets ..... **D7** *(1 strike, then tacet for 7 cts.)* .... I ain't got no cig-a-rettes. Ah, but

**G** ..... two hours of **C** pushin' broom, buys a

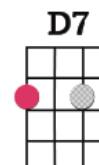
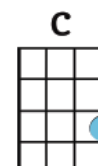
**D7** ..... eight-by-twelve **G** four-bit room. I'm a **G** ..... *maannn* of

**C** means, by no means **D7** *(2 strikes)* ..... King of the Road! **G** .....

### OUTRO:

**D7** *(2 strikes)* ..... King of the Road! **G** .....

**D7** *(2 strikes)* ..... King of the Road! **G** *(single strum let ring)* .....



**This Land Is Your Land** (Intro version) by Woody Guthrie 1940

Strum: Brush strum

**INTRO:** **C** 1 2 3 4 **C** 1 2 3 4 **C** 1 2 3 4 **C**<sub>(strike mute)</sub> 1 . . . . .  
 B ↓ B ↓ B ↓ B ↓ B ↓ B ↓ B ↓ X This Land is

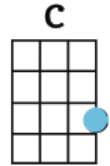
**CHORUS:**

**F** your land, **C** This land is my land

**G7** From Cali- **C** fornia to the New York island;

**F** From the redwood **C** forest to the Gulf Stream wa- **C** ters . . . . .

**G7** This land was made for you and **C** me . . . . .



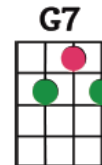
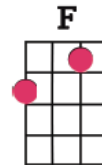
**VERSE 1:**

(tacet) **F** . . . . As I was walking that ribbon of **C** highway,

**G7** I saw a- **C** bove me that endless skyway

**F** I saw be- **C** low me that golden val-ley . . . . .

**G7** This land was made for you and **C** me . . . . .



**REPEAT CHORUS**

**VERSE 2:**

(tacet) **F** . . . . I've roamed and **C** rambled and I followed my footsteps

**G7** to the sparkling **C** sands of her diamond deserts . . . .

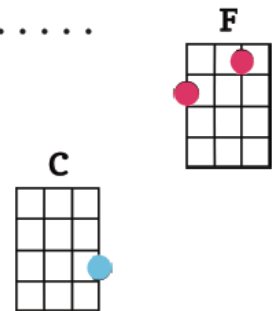
**F** And all a- **C** round me a voice was sound-ing . . . . .

**G7** This land was made for you and **C** me . . . . . **REPEAT CHORUS**

This Land Is Your Land (cont.)

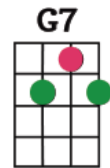
**VERSE 3:**

(tacet) . . . . When the sun came shining, and I was strolling,  
 And the wheat fields waving and the dust clouds rolling . . . . .  
 As the fog was lifting a voice was chant-ing . . . . .  
 This land was made for you and me . . . . .



**FINAL CHORUS:**

(tacet) . . . . This land is your land This land is my land  
 From Cali- fornia to the New York island;  
 From the redwood forest to the Gulf Stream wa-ters . . . . .



$\left. \begin{array}{l} 2/4 \\ \text{strum} \end{array} \right\} \begin{array}{l} \text{G7} \\ \text{This land was made for you and me . . . . .} \\ \text{G7} \\ \text{This land was made for you and me . . . . .} \end{array}$

**G7** (single strum)    **G7** (single strum)    **C** (single strum)  
 This land was    made for you and    me . . . . .

# Pata Pata

- released in South Africa 1956 by Miriam Makeba

Released 1967 in USA with co-writer Jerry Ragovoy. "Pata Pata" means "touch touch" in the Xhosa language

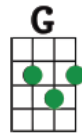
4/4 Time

"Basic Strum"  
(This strum is 4 counts)

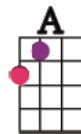
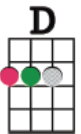


Play this strum  
one time for  
each chord picture.

## Part A (2 x's)

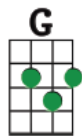
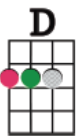


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &  
Sa - gu qu - ka sat - hee beh - ka Nant-seeeeeeeeeeee Pa - ta

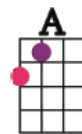
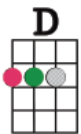


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &  
pa Sa - gu qu - ka sat - hee beh - ka Nant-seeeeeeeeeeee Pa - ta

## Part B (2 x's)



1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &  
-- He he - a Ma - ma he - a ma -- Nant-see -- Pa -- ta



1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &  
Pa - ta he - a Ma - ma he - a ma -- Nant-see -- Pa



*July 17 - 24, 2022 & July 24 - 31, 2022*