

Errata and Addenda for 2006 Folk Dance Camp Syllabus

Page	Clarification
1	Agh Anoush —not taught.
3	<p>Ani Mori Nuse</p> <p>CD: <i>Stockton Folk Dance Camp 2006</i>, Band 11.</p> <p>Add: <u>INTRODUCTION</u>: 8 meas. <u>Begin with singing.</u></p> <p>Fig I, meas 3: add: ... dip on standing R leg <u>so L toes just touch the floor</u> (ct 1); ... meas 4: change to: Step <u>back on L</u> (ct 1); ... behind L <u>knee</u> (ct 2).</p> <p>Fig II, meas 5-8: change to: ... hooking R ft behind L <u>knee and turning to face LOD.</u></p> <p>Fig III, meas 1: add: <u>Facing diag R of ctr</u>, touch R toe ... meas 4: change to: ... (ct 1); <u>low leap onto L</u> in place (ct 2); ... meas 9-12: change to: ... repeat meas 1-4, but turning ... <u>CW (R) circle rather than traveling to the R. Meas 4 is danced facing to ctr.</u> Throughout these ... overhead to the sides (<u>W's fingers slightly open, M's fingers together</u>), ... oneself). <u>Hand movements may also be done out of phase with each other.</u></p>
4	<p>meas 13-16: change to: Repeat meas <u>5-8 but turning in a CCW (L) circle.</u></p> <p>meas 33: change to: Begin a "<u>Čoček</u>" step ...</p>
5	<p>Arcanul Bătrînesc</p> <p>CD: <i>Stockton Folk Dance Camp 2006</i>, Band 4.</p> <p>Styling: Walks (Fig I, meas 6-8 and Fig II, meas 7-8) are danced with sliding, smooth steps. Heel clicks in Fig II should be delayed as long as possible and then done sharply.</p> <p>Fig I, meas 4: change to: <u>Light stamp of R without wt</u>, bending ...</p> <p>Fig II, meas 2 1/2 - 6: change to: Repeat meas 1 <u>and</u> the first 2 cts ...</p>
6	<p>Fig III, meas 8: change to: Repeat Fig I, meas 4 (<u>light stamp of R without wt</u> in front, ...</p> <p>Add: <u>Dance repeats twice more from the beginning (3 times total).</u></p>
7	<p>Batuta de la Mironu—not taught</p> <p>Coconeasca</p> <p>See page 7a at the end of the errata.</p>
8	Gajda Preshevari —not taught
9	Dar Gorani —not taught
11	<p>Gorarçe</p> <p>CD: <i>Stockton Folk Dance Camp 2006</i>, Band 12.</p> <p>Add: Gorarçe is a men's dance.</p> <p>Add: <u>INTRODUCTION</u>. 4 meas. <u>Leader calls changes in any sequence.</u></p> <p>Fig I, meas 1: add: <u>Facing ctr</u>, step on L heel twd ctr (ct 1); ... meas 2: change to: <u>Brush L ft fwd</u> (ct 1); ... keeping <u>ft close to floor and</u> wt on the ball of R ft ... after meas 4: add: <u>Note: meas 3 and 4 are danced strongly and without bounces or sways.</u> meas 5: add: <u>Turning to face LOD</u>, leap high onto R to R side, <u>bringing L ft up behind</u> (ct 1); ...</p> <p>Fig II, meas 1: change to: <u>Turning to face ctr, jump 3 times in place, kicking L out low to front</u> (cts 1-3).</p>

meas 2: Stamp R with wt to R side (ct 1); small stiff hop on R while lifting L up and across to R (ct 2); step on L tightly across

delete meas 3.

add: Repeat meas 1 and 2 until leader calls change, ending with meas 1.

Fig III, meas 3: change to: Leap onto R in place, lifting L up high (ct 1); ...

meas 4: add: ... onto R ft and face LOD (ct &).

meas 5: change to: Facing and moving LOD, take a big, ...

13 **Oromnia**

CD: *Stockton Folk Dance Camp 2006*, Band 3.

No introduction.

meas 1-2: Arms may pump slightly down-up 4 times.

meas 3: change to: ... displacing L ft bkwd and lifting it up, at the ... hands down and back (ct 1); ... bringing hands up to W-pos again (ct 2).

meas 4: add: ... (ct 2); lift on L heel and raise R knee (ct &).

meas 5: add: ... very quick tap with R heel to R (both ...

meas 6: change to: Step on L to L (ct 1); ...

meas 7: add: ... ending with L ft raised slightly in front, knee straight (ct &).

14 **Katerino Mome**

CD: *Stockton Folk Dance Camp 2006*, Band 10.

line 1: add: ... Ventsi Sotirov learned ...

Basic, meas 1: change to: Facing diag R of ctr and moving in LOD, raise R knee (ct 1); reach step on R (ct &); raise L knee (ct 2); reach step on L (ct &).

meas 2: change to: Raise R knee (ct 1); ... raise whole L leg straight (about 45° angle) in LOD, dipping ...

meas 3: delete: and beg to swing arms up and fwd.

meas 4: change to: Step on R across in front of L, letting arms respond by slowly coming out and then down in a fwd arc (ct 1); step back on L in place, continuing arm motion (ct &); turning to face more in LOD, step on R to R side, letting arms begin to rise (ct 2); step fwd on L and finish bringing hands back to W-pos (ct &). Note: throughout meas 4, hands describe a "D."

Variation, meas 2: change to: Raise straight R leg in LOD, dipping ...

meas 3: delete: lowering hands in ct 1 and lifting hands in ct &; so L sole shows to the R side in ct 2 and so R sole shows to the L side in ct &.

Sequence: add at end: At the end of meas 3, pivot on L to face LOD and begin Basic step.

16 **Tamzara Arabkir**

CD: *Stockton Folk Dance Camp 2006*, Band 6.

Add: INTRODUCTION. 4 meas. No action.

Fig II, meas 2: change to: Combine cts 3 and 4 as written and make it ct 3. Add: drop R heel to floor (ct 4).

17 Fig IV, meas 1: change to: Combine cts 3 and 4 as written and make it ct 3. Add: drop R heel to floor (ct 4).

meas 3: change to: ... step fwd on a bent R leg with torso still erect ...

Fig V (second IV), meas 3: add at end: Arms swing on cts 1-3 as if marching—alternate, starting with L high, R low.

Add at end: Dance repeats from beg 3 more times completely. Music faces as Fig III begins on the 4th repetition.

19 **Tsakh Bar**

CD: *Stockton Folk Dance Camp 2006*, Band 7.

Formation: add to end: Leader's free L hand hangs down at side. Last person's free R hand is on own torso.

Add: INTRODUCTION: 8 meas. No action. Dance begins with melody.

Fig I, meas 4: add: Looking L, step down on flexed ... (ct 1);

meas 8: add: During this meas, slowly bring hands back down.

20 Fig IV, meas 1: change to: ... jump lightly in place ... (ct 1); take a slight leap onto R ...

meas 2: change to: ... take a slight leap onto R ... L ft fwd, heel close to floor but not touching (ct 2); ...

21 **Zamruknało Maloj Momiće**

CD: *Stockton Folk Dance Camp 2006*, Band 9.

Add: INTRODUCTION. 8 meas of "fast" music, no action. Begin with singing.

Fig I, meas 1: add: Facing ctr, lift ... standing L leg, pivoting slightly to L (ct 1); ... (ct 2); pivoting to face LOD, step on R (ct 3).

meas 3-8: add: ... use the last 2 cts to step back on R, swinging arms down and looking down (ct 4); then step fwd on L twd ctr, swinging arms back up and looking gradually back up (ct 5).

meas 9: change to: Raising arms back to W-pos, raise and gently pump ... (ct 1); raise R ft ...

meas 10: change to: Raise and gently pump ... (ct 1); raise L ft (ct 2); step on L tightly behind R (ct 3); raise R ft (ct 4); step on R tightly behind L (ct 5).

meas 24: add: Hands lower to V-pos on cts 4,5 of meas 24.

Fig II, meas 8: add: ... flex both knees and raise hands back to W-pos (ct 3).

22 Sequence: change to: Fig I, ...

Fig II twice (the first time ... like meas 4. On the repeat, begin with a step on L ...)

Fig I, then repeat Fig I, meas 9-12 only to end of music. Bring arms down at end.

23 **Amarine**

Note: As taught recreationally in Albuquerque, NM—this is not necessarily the way the dance is done in the ethnic communities.

CD: *Workshop, Stockton 2006*, Band 1.

Part A, meas 6: change to: ... and turning 1/2 CW to face out, ...

25 **Balkan Rumba**—not taught.27 **Bhangra**

Note: As taught recreationally in Albuquerque, NM.

CD: *Workshop, Stockton 2006*, Band 3.

Styling: add at end: Step-together means bring feet close but not actually together.

Fig I: add: Starts with singing.

meas 1: add: ... arms out to sides, R arm tilted up, L arm tilted down, step ...

meas 6: add: ... with opp ftwk, arm tilt, and direction.

Fig II: change: 2+2+2+1 to 1.

meas 2: change to: ... bounce 3 times (cts 3.&.4).

28 Fig IV, meas 1-2: change to: ... clap and chug fwd (ct 1); then chug bkwd seven ...

Fig V, meas 1-4: add: ... Step together (R-L) eight times.

meas 5-6: change: "OH-HO" to "OOOH" (long O) both times and "AH-HA" to "AAAH" (long AH).

Fig VI, meas 1-4: change to: ... stepping R-L, L arm extended high with palm turned facing upward, R arm extended down ...

Fig VIII, meas 1: delete: instead of to the side.

meas 5-8: add at end: ... to kick outward to R.

Fig X: change: 1-8+4+2+2 to 1-8.

29 meas 13-14: change to: ... 1/2 turn on each pivot (R-L-R-L) (cts 1,2,3,4). Repeat with same ftwk in opp direction (mirror image) ...

30 **Bordeiasul**

Note: As taught recreationally in Albuquerque, NM—this is not necessarily the way the dance is done in the ethnic communities.

CD: *Workshop, Stockton 2006*, Band 3.

Pronunciation: bohr-digh-ah-SHOOL

Part I, meas 4: delete: (QQQQ) and (SS). Change to: ... step sdwd on L (ct 2) (QQQ); step on R to R (ct &); step on L next to R (ct 3); ... (ct 4) (QQS).

Interlude, meas 2: change to: ... repeat cts 1, &, 2 with opp ftwk in the same direction ...

31 **Boyash**—not taught.

33 **Cigany Csardas**

CD: *Workshop, Stockton 2006*, Band 6.

Pronunciation: TSEE-gahn-ih CHAHR-dahsh

Throughout, change: Gypsy to Rom.

Parts 1A and 1B not officially taught, only shown in final dance.

34 Part 2A, meas 1-5: add: In Hungarian Ballroom pos: M: L arm extended near shldr level, R hand on W's L shldr-blade. W: R hand on M's L shldr, L arm on M's R arm with hand on shldr.
meas 6: change to: M: ... (ct 1); fall onto L, ending with legs apart, knees bent, and R heel up (ct 2).

meas 7: change to: M: ... side) hop on L, clicking heels together (ct 1); step on R to R (ct &); step on L across in front of R (ct 2). W: Step L-R, moving in front of M to end at his L side (cts 1,2).

add meas 8: M: Close R next to L, no wt (ct 1); fall on R (ct 2).

W: Step L-R-L in place on M's L side (cts 1,&,2).

Part 2B, meas 1-2: add: ... tap L beside R, taking wt on both ft (ct &).

meas 9: change to: M: f onto L, extending ...

36 **Kocanska Gijde**—not taught

37 **Hora de Joc de la Budesti**

Pronunciation: HOH-rah duh ZHAAHK duh lah BOO-dehsht

CD: *Workshop, Stockton 2006*, Band 7,8,9,10.

Fig 1, meas 1: change R, L, R, L to R, L, R, touch.

meas 3: change R, LR, L, RL to R, touch, L, touch.

delete note at the end of the figure.

Fig 2, meas 1: add before description: M's footwork:

at end of description add: W's footwork: Same as M but omitting slaps. Hands move gracefully from side to side.

meas 2: add before description: M's footwork:

at end of description add: W's footwork: Same as M but omitting slaps. Hands move gracefully from side to side.

38 Fig 3, meas 2-3: add at end: for a total of 3.

meas 5-8: delete last sentence.

Fig 4, meas 2-6: change to: 2-12. Repeat meas 1 eleven more times.

meas 7: change to: meas 13.

meas 8: change to: meas 14.

39 **Kuku**—not taught

41 **Magic Mamaliga**—not taught

43 **Neshika Turkit (Turkish Kiss)**

Pronunciation: neh-SHEE-kah tur-KEET

CD: *Workshop, Stockton 2006*, Band 14.

line 1: change to: It was choreographed by Meir Shom Tov. This version is done in Albuquerque, NM, as learned from Lee Lefton. It is not identical to the original choreography. It varies from the dance done by the Israeli dance community, especially in Fig IV.

59 **Dorozhka**

CD: *Russian Dances Selected by Hennie Konings*, Band 8.

Introduction, meas 5-6: add: ... beg R, third step is a step scuff, fourth step is a stamp with wt.

Fig I, meas 9: change to: Step on L in place with knee slightly bent (ct 1); heavy step on R slightly ...

60 Fig II, meas 4: change to: ... (ct &); touch R heel in front keeping ft on the floor ...

Closing, meas 1-18: change to: Repeat Introduction twice, but end facing ctr, taking hands in V-pos.
meas 19-26: add at end: ... and end with step to R and light stamp on L (meas 26).

61 **Dubravushka**—not taught

63 **Ikhali kozachen'ky**

CD: *Russian Dances Selected by Hennie Konings*, Band 3.

line 1: change to: Although the dance song is in Ukrainian, ... of the Russian Kuban Cossacks.

65 **Kak povadilas Paranya**

CD: *Russian Dances Selected by Hennie Konings*, Band 9.

line 1: change to: The dance song comes from the Belgorad region ...

Formation: add: ... partners facing, M on outside, no hand hold.

meas 1-4: add at end: On meas 3-4, M turn to R to face RLOD; W turn to L to face LOD.

meas 17-20: delete: fwd. add: (W) after outer circle and (M) after inner circle.

meas 29-30: add: ... away from each other, step L, R, L, stamp R, no wt.

add at end: Repeat entire dance (meas 1-64) one more time.

Krakovyak

See page 65a at the end of the errata.

66 **Lugovon'ka** (note spelling change)

CD: *Russian Dances Selected by Hennie Konings*, Band 1.

Pronunciation: change to: loo-goh-VOHN-kah

67 **Mamunyushka branila**—not taught

68 **Na Yegorya**

CD: *Russian Dances Selected by Hennie Konings*, Band 5.

line 1: add: ... Vladimir region: This progressive dance is an example ...

Steps: change to: ... (ct 1); scuff L heel ... (ct 2); scuff R heel ...

meas 17-18: change to: M: ... and turning abruptly to L on meas 18, ct 1, ending facing ptr with slight bow (nod).

W: ... on each ct: step up on ball of L ft (ct 1); come down on stamp with R ft (ct 2).

meas 21-24: add: Arms are held gracefully fwd low, palms back, and circle slowly to the L, slightly fwd, to R, and back to place.

meas 25-28: add: Arms move to L and fwd as in meas 21-22, and then are joined in V-pos to form a circle (meas 27-28).

69 **U rekee**

CD: *Russian Dances Selected by Hennie Konings*, Band 4.

70 **Zimushka**

CD: *Russian Dances Selected by Hennie Konings*, Band 6.

line 1: change to: This dance is choreographed by Hennie Konings based ...

add: Steps: Walk: lead with ball of ft, toes fwd, and with slight "shooshing."

meas 10-11: add: ... Lower arms slowly to V-pos.

meas 16-17: delete: small 3/4. change: facing to with R shldr twd.

meas 18: add: Facing ctr, dance 3 ...

add at end of figure: Dance repeats 2 more times.

Closing: add at beg: (music begins to fade).

71 **Adana**

CD: *Dances from Macedonia, Vol. 2*, Band 9

Formation: add at beginning: Men:

add at end: Women may dance in a separate line, hands joined in W-pos.

Fig I: add: (4/4 meter)

meas 1: add: "...bringing L thigh fwd in horizontal..."

meas 2: delete dangling 1 after the 2.

meas 9-10: add: During repeat(s), leader may call for deep knee bends, with trailing knee close to floor.

Fig II: add: (4/8 and 4/4 meters)

meas 1: add: (4/8 meter)

meas 7-14: delete and replace with: Repeat meas 1, ct 1; leap onto R, raising L fwd as music stops, then continue in 4/4 meter as dancers complete Fig I, meas 1-8.

meas 15-28: delete and replace with: Repeat meas 1-14.

Fig III: add: (4/8 meter)

meas 1-end: add at end: to end of music followed by: During the traveling (meas 1, 6, 11, etc.), leader may call a complete CW turn. M release T-pos by placing R hand behind back. W release W-pos with hands on hips.

add: Sequence: Fig I (meas 5-24), Fig I, Fig I, Fig I (meas 1-4)

Fig II three times

Fig III three times

73 **Bufčansko Oro**

Pronunciation: BOOF-tschahn-skoh OHR-roh

CD: *Dances from Macedonia, Vol. 2, Band 10.*

Steps and styling: change to: Bounce: raise heel on up-beat; lower heel on beat.

Fig II, meas 1-6: change to: “.... every step changes into a running step.”

74 Fig III: add: (=lower music)

Change to: “Exiting the stage” with arms in W-pos. Toward the end..... touch L slightly fwd.

75 **Ela mi Veliče**

CD: *Dances from Macedonia, Vol. 2, Band 5.*

add: Styling: All claps are in front at chest level.

Fig I, meas 1: add: Facing R of ctr and moving in LOD, step on R (ct1); ... (ct 3); facing ctr, touch L

meas 2: add at beg: Facing L of ctr, repeat

meas 5: change to: Facing LOD, step fwd on R (ct 1);..... step fwd on L (ct 3);

Fig II, meas 1: add: Facing and moving in LOD, step on R

meas 2: change to: Run fwd in LOD on R..... turning to face RLOD (ct 4).

meas 3-4: add at end: ... and direction, moving RLOD.

77 **Gugutkino**

Pronunciation: goo-GOOT-kee-noh OHR-roh

CD: *Dances from Macedonia, Vol. 2, Band 8.*

Formation: add:joined in high W-pos (i.e., joined hands are even with the eyes of shortest neighbor).

Fig I, meas 1: add: Facing R of ctr and

meas 3: add: ... step on R to R...

meas 4: add: Step on L diag fwd L (ct 1)

meas 5: change to: ... (ct 1); turning to face R of ctr, step back on R (ct 2-3).

meas 6: change to: Step back on L (ct 1); ...

Fig II, meas 4: add: Step on R to R (ct 1); ...

Fig III, meas 7-12: delete and replace with: Repeat meas 1-6 with opp ftwk and direction (turn CCW).

meas 13: delete.

Ending of dance: Facing ctr, step on R in LOD (ct 1); close L next to R (cts 2-3).

79 **Kočovo oro**

line 4: add: ... part of Serbia and western Bulgaria.

CD: *Dances from Macedonia, Vol. 2, Band 7.*

meas 1: add: Facing ctr, step on R in LOD

meas 7: add:turning to face diag L of ctr (ct 2).

meas 10: add: Step bkwd on L (ct 1);

81 **Oj devojko dušo moja**

line 1: change to: ... the song is Serbian, meaning “Oh girl, my soul.”

CD: *Dances from Macedonia, Vol. 2, Band 6.*

Fig I, meas 5-8: add: ... opp ftwk and direction.

Fig II, meas 1-2: add: ... making a slow full turn CW,

meas 3, add: Continuing in LOD, step on R (ct 1);

meas 5-6: change to: Repeat Part I, meas 1-2, with opp

meas 8: change to: Repeat meas 4 with opp ftwk.

add: Sequence: Fig I, Fig II, Fig I, Fig II, Fig III

Ovčepolsko Oro

See p. 82a rev at the end of the errata.

83 **Što mi omilelo**

Pronunciation: SHTOH mee oh-mee-LAY-loh

CD: *Dances from Macedonia, Vol. 2, Band 1.*

Topansko oro

See p. 83a rev at the end of the errata.

89 **Ballaristos**

line 1: add: ... island of Mykonos. “Sta tria” means three parts noted as | A | B | B | (A, B, B symmetric.

Pronunciation: ball-ah-ree-STOH

CD: *Balkan and Beyond, Greek Dances, Band 1.*

Formation: change to: Arms joined in T-pos. add: Leader holds R hand high.

Fig I, meas 1: add: Facing diag R of ctr and moving to R: ...

Fig II, meas 1: change to: ... (ct 2); step on L across in front of R (ct &)

meas 3: change to: ... jump onto both ft, knees bent, R slightly fwd of L (ct 1); low leap onto L, lifting R knee

End comment: add: ... with a hearty “opa!” at the end of the dance phrase.

90 **Gruchkoto**

CD: *Balkan and Beyond, Greek Dances, Band 3.*

Variation: add: ... simply brush the R ft bkwd twd L side of L ft (ct 3); ...

add: Leader calls when to do variations with “opa!” or does variations at will. At will, leader can quickly raise L leg and slap L ft with R hand on meas 4, ct 4.

91 **Horon**

Pronunciation: hoh-ROHN AHL-tah ehss lah LOO-nah

line 2: add: “Alta es la Luna” is the name of the song.

CD: *Balkan and Beyond, Greek Dances, Band 5.*

Formation: add: ... hands joined in W-pos, changing to V-pos.

Introduction: 4 meas. No action.

Fig II, meas 3-4: add: Bring hands down and ft together on last beat of music.

First time: change to: Hands joined. Also in last line change together to joined.

Koftó syrto

See page 91a rev at the end of the errata.

92 **Koritsa**

Pronunciation: KOHR-ee-tsah

CD: *Balkan and Beyond, Greek Dances, Band 24.*

meas 1: change to: Facing ctr, step on R to R (ct 1); touch ball of L ft fwd crossed in front of R ft with heel turned slightly R.

add: During each musical interlude, swing hands fwd and down during meas 2 ...

add at end: Arm swings are done slowly and to full extent so that the movement is continuous.

93 **Mavromata**

CD: *Balkan and Beyond, Greek Dances, Band 2.*

Styling: add at the end: Bounce twice on every count, that is, on the count and on the “&” except for cts 9 and 10.

add: Dance begins on any musical phrase.

94 **Triandafilía**

line 2: add: Triandafilía is the name of a flower.

CD: *Balkan and Beyond, Greek Dances*, Band 4.

add: Styling: Small steps. Show rhythm in body by bending knees on every ct.

Introduction: 4 meas. Begin with singing.

Sequence: add: 1 more Fig I and 1 more Fig II before “+ ending.”

add at the end: There is no stamp on ct 4.

95 **Syrtaki**

Pronunciation: seer-TAH-kee

CD: *Balkan and Beyond, Greek Dances*, Bands 9, 10, 11, 12.

Basic Figure, meas 1: add: ... (ct 3); very small kick R ft fwd (ct 4).

meas 2: add: ... (ct 1); very small kick L ft fwd (ct 2); ...

meas 3+: change to: ... (ct 2); step back on R [delete in place] (ct 3); bring L ft [delete begin to] twd R ft (ct 4); touch or small scuff L heed fwd (ct 5); ...

Variations, meas 1: change to: ... bringing the L ft to R side of R on cts 4, 5, and 6...

96 Tip: add: The warning should not be a visual or audio signal, but should be felt in the body when the leader does something different.

add in the Note: would be the same, i.e. repeat the “Back” step (meas 2 of Basic).

Heel and Toe: Not taught.

96a **Syrtos Pyleas**

See page 96a rev at end of errata.

99 **Glossary of Israeli Steps**

R and L Cherkassiya: add: On the first step fwd, the arms come fwd and up, palms up, elbows bent, until the hands are at approximately eye level and return to sides on bkwd step.

Double Cherkassiya: add: Optional hand movement when hands are free: hands follow the feet—when the R ft crosses the L, the R hand crosses the body, palm down. Movement is reversed for the L ft.

Yemenite Step and Back Yemenite Step: add: Hands are joined either in W-pos or V-pos depending on the dance.

101 **Ahava Pshuta**

Translation: change to: A Simple Love.

add: INTRODUCTION: 4 meas. Start with singing (Band 2).

Fig III, meas 1-2: add: In Ballroom pos or with hands joined palm-to-palm, moving with ft, rock ...

add Variations:

Fig II, cts 15-16: Pivot and Turnout: M can take 2 steps L-R while turning W to R with his L hand, placing her on his R to begin the dance or repeat the fig.

102 Fig III, cts 11-16: While W is turning, M can walk 3 steps to the L and 3 steps to the R, guiding W with L hand.

Fig III, ct 13: Ptrs can press M R and W L palm together to stop the turn and anticipate the turn in the opp direction.

add Unofficial ending: (depends on music) either on the end of the first crossing cha-cha-cha (Fig I, ct 8) or the second crossing cha-cha-cha (Fig I, ct 16), the M puts his trailing hand around W's waist and both lean away from ptr and make eye contact.

Sequence presented is for the music on Band 2. Band 1, all the patterns are the same (I, II, I, II, III).

103 **Atzay Hatsaftsafot**

Pronunciation: aht-SAY haht-sahf-tsah-FOHT

add: INTRODUCTION: 4 meas. Start with singing.

Fig II, ct 8: add: hands palm-to-palm at shldr level. Can be a forceful clapping to bring palms together.

add Variations:

Fig I, cts 7-8: Pivot and Turnout: M can take 2 steps L-R while turning W to R with his L hand, placing her on his R to begin the dance or continue to the next fig.

cts 13-16: If cpl is using Ballroom pos, face ptr and sway from side to side rather than rocking fwd and back.

cts 15-16: M continues the pivot rotation, lifting the W, both hands on her waist; W jumps slightly to assist. M make sure to anticipate the move by over-rotating slightly on the first full revolution.

Fig II, ct 4: Can be a double clap.

Fig III, cts 2-4: While the W is turning, M can walk 3 steps R-L-R and assist her turns with his L hand.

105 **Chalomot**

add: INTRODUCTION: 8 meas. Start with singing.

add: STYLING: Hand movements are optional. Hand movement can be as large as the dancer feels comfortable doing.

Fig II, cts 13-16: add at end: On the first step fwd (ct 13), the arms come fwd and up, palms up, elbows bent, until the hands are at approximately eye level and return to sides on bkwd step (ct 14).

106 Fig IV, cts 5-8: add at end: ... (R-L-R-L) along the circle in LOD.

107 **El Haderech**

add: INTRODUCTION: 8 meas. Start with singing.

Fig II, cts 1-2: add: On ct 1, pull sharply with arms to bring ptrs together; on ct 2, relax arms to finish the rotation.

cts 11-12: change to: ... step on L next to R.

109 **Hagva'ot Hakulot**

add: INTRODUCTION: 8 meas. Start with singing.

Fig II, meas 5-8: add: Make eye contact, breaking it at the last moment before turning away.

Fig III, meas 7-8: add: Optional variation: Dance 1 waltz step together, then M waltzes in place while turning W to her R (CW) under his L arm, leaving her on his R, facing LOD.

Fig III: add: meas 17-32: Repeat meas 1-16.

111 **Hineh Ma Tov**—done as a class warm-up

line 2: change to: ... Miami Boys Choir (offices quartered on Miami St., Brooklyn, NY)

Pronunciation: as written is the Israeli Hebrew pronunciation. In the song used for this dance, the pronunciation is Ashkenazi Hebrew as used in the U.S.: EE-nay mah tohv.

add: INTRODUCTION: 6 meas. Start with singing.

Fig I, cts 17-18: add: Touch R heel fwd ...
 cts 19-20: add: Touch L heel fwd ...
 cts 21-22: add: Push R heel fwd ... 1/4 to L (like a buzz step using heel instead of toe).
 Fig II, cts 1-2: add: Variation: Hop on L, kicking R ft slightly fwd to R before first step.
 cts 13-14: change to: Jump on both ft so ft are about shldr-width apart. Open arms wide ...
 cts 15-16: change to: Jump bringing ft together. ...
 Sequence: Fig I, Fig II, Fig III, Fig II, Fig III
 Fig I, Fig II, Fig III, Fig II, Fig III
 Fig III (cts 1-8 only)

113 **Kan Badarom**

add: INTRODUCTION: 4 meas. Start with singing.
 Fig II, cts 24: add at end: resume inside handhold (V-pos).

115 **Metziut Acheret**

Pronunciation: change to: meh-tzee-OOT ah-HEHR-ehT
 add: INTRODUCTION: 4 meas. Start with singing.
 Fig II, cts 5-6: Make eye contact on meas 6 (through the window).

116 cts 7-8: add: W pulls gently with R hand to assist M in starting turn.
 cts 21-22: add: ... while joining L hands on top. Both hands are now joined.

118 **Mueve Mueve**—done as a class warm-up

add: INTRODUCTION: 8 meas. Start with rapping.
 cts 13-14: add at end: ... (L-R-L) L crossing to start.
 cts 15-16: change to: Step sdwd on R; step sdwd on L while turning 1/4 L (CCW).
 cts 28-30: add: ... 1/4 R (CW) in place with three ...

119 **Shakarim**

add: INTRODUCTION: 8 meas. Start with third time through musical phrase, before the singing.
 Formation: add: Open circle of dancers ...

120 Fig Three, cts 13-14: change to: Step fwd on R, bringing arms up twd W-pos (ct 13); bend R knee sharply with L ft coming up in back with bent knee, bringing arms fwd and down (ct 14).
 Ending, last beat: change to: Slap R slightly fwd.

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

Joyce Lissant Uggla – Editor
 Loui Tucker – Assistant Editor

