

FOLK DANCE CAMP

UNIVERSITY of the PACIFIC

STOCKTON, CALIFORNIA



SYLLABUS of
Dance Descriptions

JULY 22 -
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1973



PREFACE

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Ruth Ruling has served as Editor of this syllabus, assisted by Virginia Wilder. Sue Lemmon has prepared the copy for final printing.

We are indebted to members of the Research Committee of the Folk Dance Federation of California (North) -- Dorothy Tamburini, Chairman, for assistance in preparing any errata.

June McKay, Ph.D., Linguistics, University of California, Berkeley, has served as our authority for most of the phonetic pronunciations in the syllabus.

The accented syllable is represented by capital letters, e.g., CAP-i-tal. The following pronunciation key may be helpful:

ah: a as in father
oh: o as in so

eh: e as in let
z: z as in azure

s always represents the s sound of cats, loose, and never the z sound of dogs, lose.

ABBREVIATIONS USED IN THE SYLLABUS

| | | | |
|-----------|------------------|------|---------------------------|
| bkwd | backward | LOD | line of direction |
| CCW | counterclockwise | M | man |
| COH | center of hall | meas | measure |
| cpl | couple | opp | opposite |
| ct or cts | count | pos | position |
| ctr | center | ptr | partner |
| CW | clockwise | R | right |
| diag | diagonal | RLOD | reverse line of direction |
| ft | foot | sdwd | sideward |
| fwd | forward | twd | toward |
| hd | hand | W | woman |
| L | left | wt | weight |

FOLK DANCE CAMP COMMITTEE

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Walter Grothe, Vera Holleuffer (on leave), Bruce Mitchell, John Pappas, Ruth Ruling, A. C. Smith, Bev Wilder, and Jan Wright.

FOLK DANCE CAMP - 1973

FOUNDER AND DIRECTOR OF FOLK DANCE CAMP 1948-1967 LAWTON HARRIS

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ERRATA FOR 1973 FOLK DANCE CAMP SYLLABUS

- | <u>Page</u> | <u>Correction</u> |
|-------------|---|
| 3 | <p><u>HORA OR</u> Formation: Delete <u>all join hands</u>. Insert <u>hands at sides</u>. Part I, cts 5-6: Change to read: Long, low leap, landing on R with both ft apart, looking over L shoulder and cross..... Part II, cts 1-4: Land with wt predominantly on R ft. cts 5-8: Land with wt predominantly on L ft. cts 9-16: Join hands in the circle. Raise joined hands while going into ctr and lower them coming out. Release hands on ct 16. cts 17-32: Keep hands joined at end. Part III: Hands are kept joined for cts 1-8 meas 1-4: As R ft is stamped, L leg is extended to side.</p> |
| 5 | <p><u>HORA MEDURA</u> Ct 1: Should read <u>Leap</u> R to R side. Cts 9-16: These are really running steps. Joined hands go fwd and up when going into ctr, down to orig pos when backing out. Cts 37-40: These runs are little stamps. Ct 45: Change to read: Stamp R heel diag fwd R. R shoulder moves fwd on the stamp. (Arms do not go up.)</p> |
| 6 | <p><u>SHIBOLETH BASADEH</u> Cts 53-60: Delete all. Insert: 4 slow walking steps bkwd, 2 cts for each.</p> |
| 7 | <p><u>KISSUFIM</u> Part II, Title: Delete <u>Release hands</u>. Cts 5-8: Release hands at beginning of turn. Hands are not rejoined until Part I is repeated.</p> |
| 8 | <p><u>HADARIM</u> Part IV, Cts 1-7: This is 6 complete side-steps and stamp R (ct 7).</p> |
| 9 | <p><u>MISHAL</u> Introduction: 16 cts. Part II, ct 3: Delete all. Insert: Small hop on L on the upbeat. Step fwd R.</p> |
| 10 | <p><u>BEIN NEHAR PRAT</u> Formation: When doing the cpl version, use Varsouvienne pos. Steps are oriented twd LOD instead of twd ctr. Part I, cts 1-3: Change to read: 1-<u>4</u>. Step fwd on R, L, step back on R. <u>Lift L leg, knee bent</u>. Ct 4: Delete all. Part II, cts 1-3, line 1: Delete <u>in place</u>. Insert <u>to left side</u>. Cts 5-7: The 1st step of the Yemenite step is <u>bkwd</u>, not sdwd. Cts 9-16: While turning CCW, clasp hands behind back. Look down over R shoulder on cts 9-12 and over L shoulder on cts 13-16. When doing the cpl version, look at ptr.</p> |

11

BAT YIFTACH

Part I, ct 8: Add touching R heel fwd.

ct 16: Delete close with R; hold. Insert jump on both ft;
hop on L, touching R heel fwd.Part II, cts 9-16: Delete Each freeing R hand. CCW turn with ptr
is done in Varsouvienne pos. Use 3 down-up steps rather
than 6 running steps.

12

HORA CHEMED

Introduction: 8 cts.

Part I, cts 3-4: Delete all. Insert: Leap onto L, step R fwd.cts 5-6: Delete all. Insert: Step L near R heel, step R fwd.cts 7-8: Add L shoulder leading.

Part II: Release hands.

13

DROR YIKRAFormation: Delete shoulders. Insert upper arms of neighbors.Part II, cts 1-2: Add: extending L hand, palm fwd, R hand
behind L with the R palm facing to L. Fingers are
separated.cts 13-15: Add: Bring arms down and slightly out to side
with palms parallel to floor.cts 23 through 30. Eyes follow the snapping fingers.

14

cts 39-42: Raise arms overhead during turn.

cts 43-46: Close R to L as heels come down.

15

HASHACHARPart III, cts 15-16: On last repetition, cross R over L and turn
once around CCW.

16

LEAN NOSHEVET HARUACHPart I, cts 1-6, line 2; 3rd word: change step to high leap R
to R side.Part II, cts 13-16: change LOD to place.

17

HORA CHEFFER

Part II, cts 11-14: Hora steps are done facing ctr.

18

TZADIK KATAMARFormation: Delete Line. Insert Closed circle. Only the neighbor's
finger tips are held, not the whole hand.

25

CLOGGINGRemove from syllabus page 25. Replace with pages 25-A through
25-D (Revised).

27

ALLY ALLY

Pronunciation: AH-lee AH-lee

Record: Express X 105 A "Ali Ali"

Introductory music: 29 cts.

Basic Step, meas 1, ct 2: Add pivoting L heel to turn L toes to L.

28

In Place Step, meas 1: Arms raised sharply.meas 1, line 5, Note: should read....Middle Eastern Step-
Hop-Step.meas 6: Delete in place

- 29 ZHORA BAR
 Pronunciation: ZHOR-uh Bar
 30 Fig I, Part III, meas 13: Should read.....leap R to R as L kicks....
 31 Fig II, meas 4, ct 2: Delete all. Insert: Touch ball of L next
to R.
 meas 6, ct 2: This is still a flexion and a lift on the R
 with L knee bent.
 meas 8, ct 2, line 1: Change raise to touch.
- 33 LORKE-LORKE
 Pronunciation: LOR-keh LOR-keh
 Introduction: 8 meas
- 34 ES GHARIB EM
 Change title to read: YES GHARIB EM.
 Pronunciation: YES gah-REE-bem
 Record: Express X 107-A "The Stranger"
- 36 KAROUN
 Pronunciation: kah-ROON
 Record: Express X 108-A "Springtime"
 Introduction: 3 notes
 Step I, meas 3-4: These 2 meas are done facing ctr. For ct 2
 of both meas 3 & 4 change raise to raise-kick.
 Dance Sequence: Part I - 2 times; Part II - 4 times; Part I -
 4 times, Part II - 4 times, Part I - continue to end of
 music.
- 37 TEITILI
 Title: Change title to read: ZHED^TILI
 Pronunciation: ZHED-dih-lee
 Record: Express E 262 "Teitili"
 Introduction - Cross Step, meas 1: Add Turning L toe to L (pivot
on L heel)
- 38 Fig III, meas 2, ct 1: Add turning to face ctr.
- 39 MUŞ BARI
 Pronunciation: MOOSH bar-uh ("oo" as in book)
 Formation: line 2: Should read leader at the L. Join hands at
shoulder height with a little finger hold, elbows down.
 Leader holds handkerchief.
 Throughout the body of the dance description, delete arms and
insert joined hands.
 Meas 4, cts 2, &: Take wt on R at end of 2nd bounce.
 Meas 5: Turn 1/4 CCW to face RLOD.
 Meas 6 & 7: Move in RLOD.
- 41 HORA DIN GOICEŞTI
 Pronunciation: HAW-rah dean goy-CHEST
 Source: Change spelling of dance name to Hora din Goiceşti

42

HORA TIGANILOR

Pronunciation: HAW-rah tsee-GAHN-ee-lor

Source: Change spelling of dance name to Hora Tiganilor.

Fig I, meas 1: On cts 3,4 curve in twd the ctr of the circle.

meas 2: Walk straight bkwd but on a R diag.

43

HORA SPOTTORILOR

Pronunciation: HAW-rah spoy-TOR-ee-lor

Formation: Open circle with hands joined and held shoulder height.

Introduction: None

Fig II, meas 3, ct 2: As L leg is lifted chug fwd on R ft.

44

TARINA DIN MARAMURES

Pronunciation: TSAH-ree-nah dean mah-rah-MOOR-esh

Source: Change spelling of dance name to Tarina din Maramures.

Fig I, meas 1: Add at end: Stamp L heel on ct & (of ct 4).

meas 2, ct 4: Add at end: lifting bent L leg.meas 3-4: Add: reversing ftwork and direction.Fig II, meas 1-2, line 1: Delete: on upbeat of. Change cts in

meas 1-2 thusly: (ct 1) on 2nd line to (&,2); (ct 2) on 3rd

line to (&,3). On line 5 delete upbeat. The rhythm danced in meas 1 and meas 2 is: Quick, Slow, Slow, Quick, Slow.

Variation of meas 4, Fig II, last line: Delete all after (ct 4).

45

DANSUL COJOCULUI

Pronunciation: DAHN-sool koh-ZHOH-koo-loo-ee

Introduction: None

46

Fig II, meas 5-8: Man: On meas 8 jump (bounce) only once.

47

DE DOI DIN BANATLine 1: Should read: De doi din Banat (deh DOY dean bah-NAHT)

means "For....."

Introduction: None

Part I, Fig I, meas 1, line 2: Add at end: Start to bend R knee (ct &)

Fig II, meas 2: The ftwork is correct as written but both M and W dip on L same as done in Fig I, meas 2.

48

Part II, meas 9-10: W uses same ftwork as M but travels around M.

M begins R and W L.

meas 11-12: Same ftwork as in meas 9-10 (Fig II) but starting

M R and W L. On line 3, delete ending with W facing M in low hand hold.meas 13-16: Add at end: Finish with W facing M in low hand hold.

Ending: On meas 15 and 16 dance 4 steps starting M R and W L

(no dip step). M turns W 1 1/2 turns CCW under joined L hands.

End facing ptr with 2 hands joined.

49

DANS DIN OASLine 1: Should read: Dans din Oas (Dans dean oh-AHSH) means.....Fig II, meas 1: Should read.....repeat bounce (ct 2).

51

CIMPOI

Pronunciation: cheem-POY

Music: Change 4/4 meter to 6/8 meter. This means that in the dance description all "&" cts have a value of an eighth (♫) note and all "whole" cts have a value of a quarter (♩) note. Each meas of the description should be written as 2 meas.

51 CIMPOI (cont)

Fig I, meas 2, ct 1: Add: and kick L leg.

Fig I, meas 1, ct 2: Delete bkwd. Insert in place.

last line: In the margin cts change 4 to 4, &. Delete in back. Insert in place.

meas 2, ct 2: In margin cts change 2 to 2, &. Change to read:
Hop on R twice, L leg kicking diag L; then circling to back.

52 Fig II, meas 3, cts 1-2: Move diag fwd R. Cts 3-4: Move diag fwd L.

meas 4 and meas 5: In the margin, change each ct 4 to 4, &.

Note: If a 10 meas introduction is used, the dance ends as written.
In many classes an 8 meas introduction was used and then the dance ends with Fig I, meas 1-2. Also on the final chord, the bent R leg is lifted.

53 CIULEANDRA

Pronunciation: choo-LAN-druh

54 Delete the last 2 lines of the dance description.

55 FLORICĂ OLTENEASCĂ

Pronunciation: floh-ree-CHEE-kuh ohl-teh-NAS-kuh

Part I, Fig 1, ct 3: Change Hop to Leap.

Part II, Fig 2, meas 1, ct 2: This is really cts &, 2 as 2 actions are described.

meas 2, cts in the margin: Reading down, the cts should be:
1, ah, &, 2, ah, &, 3, &, 4, &.

67 NONESUCH

Music: Express FR 3609 B 2/4 meter

Formation: Add at end: All cpls give R hands and face up the set.

Introduction, meas 1-8: Delete 1st sentence.

Fig III, Siding and 2nd figure, meas 1-8: Cpls are renumbered at this point. Old 4th cpl is now cpl 1. This new numbering is kept till the end of the dance.

Fig IV, Rights and Lefts, last line: Change L hand to R hand.

69 DUBLIN BAY

Music: Record FR 3608 4/4 meter

Meas 1-7: Two setting steps are done in 1 meas (cts 1, &, 2; 3, &, 4).

Traveling fwd, look at ptr on the first setting step, and the #2 person on the second one.

70 PRINCE WILLIAM

Music: Record - FR 3608.

Fig II, meas 1-8: Pass by R shoulders on the cross-over.

Fig II & IV: These are two-hand turns.

71 FANDANGO

Steps: As noted in the last sentence a skipping step may be used during the Figure Eight (Fig IV) and the Hey (Fig V). Each fig would have 16 skipping steps.

Fig III, meas 5-8: If a skipping step is to be used in Fig IV, it may be started during the last half of this turn. If so, it is possible to make 2 1/2 turns with your ptr.

Fig V, Description of the Hey, line 12: Change to read:.....by joined R hands to foot.....

73 PINS AND NEEDLES

Music: In class ED 110, side 1, band 1 was used. 6/8 meter

Fig I: All balances in this fig are fwd and back.

Fig II, line 1: In margin meas should be 1-4.

line 2: In margin write 5-8. All #2 cpls join nearest hands and move up 1 place on meas 7-8.

meas 9-16: When dancing around other cpl, circle CCW turning CW. At end, fall back into line.

75 MR. BEVERIDGES MAGGOT

Music: Record FR 3609 3/4 meter

Fig I, meas 3-4: On the last of meas 4 the turn single may be started.

87 TRIPÓTIS (TRIPÁTI)

Record: Folk Dancer 45 #4053B.

91 MITERÍ TSA

Record: Folk Dancer 45 #4052B.

92 Words to Miterítsa, last 2 lines: Change to read: To Theo.....

93 ARGÓS HASÁPIKO

Change title to read: ARGÓS HASAPIKÓS.

Pronunciation: Should read: ar-GOHS hah-SAH-pee-kohs

Record: Add: Folk Dancer #4052A.

99 POS TO TRÍVOUN TO PIPÉRI

Record: Folk Dancer 45 #4053A

103 BALLOS

Source, line 2: Change "vallize" to "vallizo".

line 4: Change liting to lilting.

114 SCOTTISH PATTERNS, TERMS, AND STYLING

"Polite" Turns, line 2: Change to read:of meas 4 or 8.....

122 THE SAILOR

Next to last paragraph: On the repeat of the dance, as cpl 1 moves to the foot of the set, cpl 4 moves up 1 place.

127 THE WILD GEESE

Next to last paragraph: On the repeat of the dance, as cpl 1 moves to the foot of the set, cpl 4 moves up 1 place.

ISRAELI GLOSSARY OF STEPS

- Yemenite Left. Yemenite step left: L ft steps to the L side (bend knees), R steps on toe behind L, L crosses in front of R -- on 4th ct; pause.
- Yemenite Right Reverse Yemenite L, starting with R ft to R side.
- Mayim Step Face ctr of circle; L ft crosses in front of R, step on R to the R side, L crosses behind R, step on R to R side.
- Debka Jump Jump with ft together, turn knees to L or R side. Jump again and turn knees to original pos.
- Hora Step To the L side: Little leap onto L, step on toes of R ft next to L. Step L in place and hold.
To the R side: Reverse.

PRONUNCIATION NOTE FOR FIVE ISRAELI DANCES

The following five dances all have the same pronunciation problem. CH is pronounced in a manner similar to the CH in the German word ACH. It will be shown by (k)h or (k)H (if accented).

- | | |
|-----------------------|-----------------------------------|
| Lean Noshevet Haruach | leh-AHN no-SHEH-vet hah-ROO-a(k)h |
| Bat Yiftach | BAHT yeef-TA(k)H |
| Hashachar | hah-SHAH-(k)har |
| Hora Cheffer | HO-rah (k)HEH-fehr |
| Hora Chemed | HO-rah (k)HEH-med |

HORA OR (Hora of Light)
(Israel)

Choreography by Danny Heiman

Music by O. Sofer

Pronunciation: HO-rah OR

Music: Hadarim III, Side B, Band 3. 4/4 meter.

Formation: Circle, all join hds.

Cts

2 meas

Pattern

Introduction.

PART I. Facing CCW.

- 1-4 Run on R, L, R, L.
- 5-6 Leap and land on both ft apart (facing ctr) and cross with L ft over R.
- 7-8 Repeat cts 5-6.
- 9-32 Repeat cts 1-8, so that you'll have a total of four sets.

PART II.

- 1-4 Turn CW (to your R side): R, L, R, and jump lightly in place on both ft in open pos with bent knees.
- 5-8 Turn CCW (to your L side): L, R, L, and jump lightly in place on both ft in open pos with bent knees.
- 9-16 Into the ctr of the circle: step-hop R, L and walk back on R, L, R and close with L.
- 17-32 Repeat cts 1-16, Part II.

PART III. Facing Ctr.

- 1-4 Stamp on R ft to the R side, cross with the L over the R ft, step-hop on R in place while kicking L leg in front of R ft to the R side.
- 5-8 Reverse cts 1-4 to the L side.
- 9-10 Jump on both ft in open pos with bent knees and lean to R.
- 11-12 Jump on both ft in open pos with bent knees and lean to L.
- 13-16 Turn CW (to your R side): R, L, R, and L.
- 17-32 Repeat cts 1-16, Part III.

Presented by Shlomo Bachar

SHAM HAREH GOLAN (Kenereth)
(There they are the Mountains of Golan)
(Israel)

Choreography by Jonathan Gabalt

Music by N. Shemer

Pronunciation: SHAHM hah-RAY go-LAHN

Music: Hadarim III, Side B, Band 2. 4/4 meter.

Formation: Line, facing CCW, all join hds.

Cts

Pattern

2 meas

Introduction.

PART I.

- 1-4 Fast walk on R, L, R, L.
- 5-6 Sway fwd on R and sway bkwd in place on L with bent knees.
- 7-8 Sway fwd on R and bring L heel fwd keeping it raised up.
- 9-12 Lightly touch L heel twice in front of R.
- 13-15 Step back on L, step back on R, fwd on L.
- 16 Hold.
- 17-32 Repeat cts 1-16.

PART II. Face ctr.

- 1-2 Sharply step-cross with a big R over the L.
- 3-4 Lightly place L heel in front of the R.
- 5-6 Step on L in place.
- 7-8 Bring R heel fwd down in front of L.
- 9-10 Step on R in place.
- 11-12 Bring L heel fwd down in front of R and step on L in place.
- 13-16 Step back fast on R, L, R, L.
- 17-32 Repeat cts 1-16, Part II.

Presented by Shlomo Bachar

HORA MEDURA (Hora around the Campfire)
(Israel)

Choreographed by Yoav Oshriel

Music by Alterman

Pronunciation: HO-rah meh-doo-RAH

Music: Hadarim I, Side I, Band 5. 4/4 meter.

Formation: Circle, face ctr, all join hds. Move CCW.

| <u>Cts</u> | <u>Pattern</u> |
|------------|----------------------------------|
| 2 meas | <u>Introduction.</u> |
| 1 | R to R side. |
| 2 | Close L to R. |
| 3-8 | Repeat cts 1-2 three more times. |
| 9-12 | Four steps fwd, start R. |
| 13-16 | Four steps bkwd, start R. |
| 17-32 | Repeat cts 1-16. |

Reverse direction, move CW.

| | |
|-------|---|
| 33-36 | Mayim to L beginning with R ft. |
| 37-40 | Face CW. Run 4 steps fwd, start R. Body bends down. |
| 41-44 | Face ctr. Mayim to L beginning with R crossing. |
| 45 | R heel touches the floor diag R fwd, arms up. |
| 46 | Hold. |
| 47-48 | Repeat cts 45-46. |
| 49-64 | Repeat cts 33-48. |

If the group knows this dance well enough two concentric circles can be formed. The inside reverses the dance, starting with the opp ft and moving into the opp direction.

Presented by Shlomo Bachar

SHIBOLETH BASADEH (Sheaves in the fields)
(Israel)

Choreographed by Leah Bergstein

Music by Shelem

Pronunciation: shee-BO-let bah-sah-DEH

Music: Hadarim I, Side II, Band 5. 4/4 meter.

Formation: Circle, all face ctr. Arms extended shoulder level, sdwd, palms touch each other. Move CCW.

| <u>Cts</u> | <u>Pattern</u> |
|------------|---|
| 3 meas | <u>Introduction.</u> |
| | <u>PART I.</u> |
| 1 | R to R side. |
| 2 | Close L to R and bend both knees. |
| 3-6 | Repeat cts 1-2 twice more. |
| 7 | R to R side. |
| 8 | Hop on R with 1/2 turn to R side. Keep arms in same pos. End up with back to ctr of circle. |
| 9-16 | Reverse cts 1-8, start with L. |
| 17-32 | Repeat cts 1-16. |
| | <u>PART II.</u> |
| | Arms down. All join hds, face CCW. |
| 33-34 | Step-hop fwd on R. |
| 35-36 | Step-hop fwd on L. On hop 1/2 turn to L side. |
| 37-38 | Step-hop on R bkwd (move CCW). |
| 39-40 | Step-hop on L bkwd. On hop 1/2 turn to R side. Face CCW. |
| 41-48 | Repeat cts 33-40. |
| | All face ctr. |
| 49-52 | 2 Step-hops fwd, R,L. |
| 53-56 | 2 Step-hops bkwd, R,L. |
| 57-58 | Stamp R in place. |
| 59-60 | Stamp L in place. On last 2 cts release arms and bring them into beginning pos. |

The arm pos in Part I can be interpreted as sheaves. The mood of Part II is the joy of harvesting.

Presented by Shlomo Bachar

KISSUFIM (Dance of Longing)
(Israel)

Choreography by Shlomo Bachar

Music: Traditional

Pronunciation: kee-shoo-FEEM

Music: Hadarim III, Side B, Band 6. 4/4 meter.

Formation: Circle, facing ctr, all join hds.

| <u>Cts</u> | <u>Pattern</u> |
|------------|--|
| 2 meas | <u>Introduction.</u> |
| | <u>PART I.</u> |
| 1 | Leap on to the R ft to the R side. |
| 2 | Touch with the L heel once next to the R ft. Leap on to the L ft to the L side. |
| 3-4 | Touch with the R heel twice next to L ft. |
| 5-8 | <u>Facing CW:</u> Sway in place with ft apart: on the R, L, R, L. |
| 9-12 | Step-bend fwd with R, step-bend fwd with L. |
| 13-16 | Four running steps bkwd: R, L, R, L. |
| 17-32 | Repeat cts 1-16. |
| | <u>PART II. Release Hds.</u> |
| 1-2 | <u>Facing CCW:</u> Walk on R, L. |
| 3-4 | <u>Facing Ctr:</u> Step on R to the R side, and cross-step with L in back of R. |
| 5-8 | <u>Moving CCW:</u> turn CW in 4 cts: R, L, R, and on the last ct cross with L over the R ft. |
| 9-15 | Repeat cts 1-7, Part II. |
| 16 | On the last ct of turn remain with ft apart and stamp on L heel in place, no wt. |
| 17-32 | Repeat cts 1-16, Part II in reverse starting on the L ft moving CW. |

Presented by Shlomo Bachar

HADARIM (Splendor)
(Israel)

Choreography by Shlomo Bachar

Music by Eldad Peery

Pronunciation: hah-dah-REEM

Music: Hadarim III, Side B, Band 1. 4/4 meter.

Formation: Circle, facing CW, all join hds.

Cts

Pattern

4 meas

Introduction.

PART I.

- 1-4 Start with Mayim step with R, moving to L side.
- 5-8 Run CW in circle with R, L, then jump on both ft, hop on L
facing ctr of circle.
- 9-10 Stamp with R ft to the R side.
- 11-16 Yemenite L and as you cross with L over R ft of the Yemenite
step, hop on it three times total (no click).
- 17-26 Repeat cts 1-10.
- 27-32 Yemenite L and as you cross with L over R ft of the Yemenite
step, hop on it, jump on both ft, hop L.

PART II. Facing Ctr of Circle.

- 1-4 Stamp fwd with R, L in place, back R, L in place.
- 5-6 Stamp fwd with R, step back L.
- 7 Step on R as you kick L ft back.
- 8 Step on L as you kick R ft back.

PART III.

- 1-4 Step R to R side, step L to L side.
- 5-8 Step on R as you kick L ft back, then kick R, L, R (total
of four kicks).

PART IV.

- 1-7 Moving to R side, stamp R and slide-close with L (don't
close with the L the last time).
- 8 Step on L to L side.

PART V.

Repeat Parts II, III, and IV.

Presented by Shlomo Bachar

FOLK DANCE CAMP - 1973

MISHAL (A Referendum)
(Israel)

Choreography by Moshe Halevy

Music: Traditional

Pronunciation: mee-SHAHL.

Music: Hadarim III, Side A, Band 6. 4/4 meter.

Formation: Line, facing CCW, all join hds.

Cts

Pattern

PART I.

- | | |
|-------|--|
| 1-4 | Stamp vigorously in place with the L ft next to the R two times, then stamp back with the L, and stamp-join-back with the R next to the L. |
| 5-7 | Walk fwd on R, L, R. |
| 8-28 | Repeat cts 1-7, so that you will have a total of four sets. |
| 29-30 | Stamp vigorously in place with the L ft next to the R two times. |

PART II.

- | | |
|------|---|
| 1-2 | Hop bkwd on L ft two times, while lifting R knee up. |
| 3 | Jump fwd landing with ft apart: L in back and R in front. |
| 4 | Step on L ft fwd in front of R. |
| 5-6 | Repeat cts 3-4, Part II. |
| 7 | A big leap fwd on to the R ft. |
| 8 | Stamp-close vigorously with the L next to the R, while pushing body down. |
| 9-32 | Repeat cts 1-8, Part II, so that you will have a total of four sets. |

Presented by Shlomo Bachar

BEIN NEHAR PRAT (lehar Chedekel)
(Between the River Prat and Mount Chedekel)
(Israel)

Choreography by Yaacov Levy

Music: Traditional

Pronunciation: BANE neh-HAR PRAHT

Music: Hadarim III, Side A, Band 5. 4/4 meter.

Formation: Circle facing ctr, all join hds, or cpl facing CCW, M inside circle.

| <u>Cts</u> | <u>Pattern</u> |
|------------|--|
| 3 meas | <u>Introduction.</u> |
| | <u>PART I.</u> |
| 1-3 | Step fwd on R, L, step back on R while lifting L leg off the floor. |
| 4 | Hold. |
| 5 | Step back on the L. |
| 6-8 | Yemenite step to the R side. |
| 9-12 | Sway on L, R, L, R with ft wide apart. |
| 13-16 | Cross with L over R, step back on R while slightly lifting L off floor, step fwd on L and raise the R in front of the L. |
| 17-32 | Repeat cts 1-16. |
| | <u>PART II.</u> |
| 1-3 | Step-cross with R over L, step on L ball of ft in place, and cross with R over L. |
| 4 | Hold. |
| 5-7 | Yemenite step to the L side. |
| 8 | Hold. |
| 9-12 | CCW turn (to L side): step on R, together with L, step R, hold. |
| 13-16 | Continue turning: step on L, together with R, step L, hold. |

Presented by ghlomo Bachar

BAT YIFTACH
(Israel)

Choreographed by Shalom Herman

Pronunciation: BAHT yeef-TA(k)H

Music: Hadarim I, Side II, band 3. 4/4 meter.

Formation: Cpls facing CCW, W to R of ptr. W L hd in M L, her R in his R at shoulder height (Varsouvienne pos).

| <u>Cts</u> | <u>Pattern</u> |
|------------|--|
| 4 meas | <u>Introduction,</u> |
| | <u>PART I.</u> |
| 1-4 | Step fwd R; bend; step fwd L; bend. |
| 5-8 | Brush R fwd, hop on L; jump on both ft; hop on L |
| 9-12 | Repeat cts 1-4. |
| 13-16 | Brush R fwd diag to L; hop on L; close with R; hold. |
| 17-32 | Repeat cts 1-16. |
| | <u>PART II.</u> |
| 1-4 | Run fwd R, L; jump on both ft, hop on L. |
| 5-8 | Repeat cts 1-4, Part II. |
| 9-16 | Each freeing R hd, run 6 steps CCW around ptr, start R ft; jump on both ft; hop on L. |
| 16-32 | Repeat cts 1-16, Part II, ending in double circle with M inside, all facing ctr. |
| | <u>PART III.</u> |
| | <u>W:</u> |
| 1-8 | Turn CW in place with 4 buzz steps, begin with R ft. |
| 9-12 | Turn 1/4 R and run fwd in LOD, R, L; jump on both ft; hop R making 1/2 turn L. |
| 13-16 | Run fwd in RLOD, L, R; jump on both ft; hop L making 1/4 turn R to face ctr. |
| 17-20 | Run fwd twd ctr, R, L (pass ptr L shoulder); jump on both ft, hop L making 1/2 turn R to face out of circle. |
| 21-24 | Run fwd twd ptr R side, R, L; jump on both ft; hop L. |
| | <u>M:</u> (cts 1-24) Take 6 step-bends twd ctr beginning with R ft, and 6 step-bends bkwd twd original place. Clap hds on each step. |
| 25-32 | <u>M & W:</u> R hd around ptr waist, buzz in place, with deep knee bend on ct 25. |
| 33-64 | Repeat cts 1-32, Part III. |

Presented by Shlomo Bachar

HORA CHEMED (Hora of Delight)
(Israel)

Choreographed by Moshe Halevy

Music by Moshe Halevy

Pronunciation: HO-rah (k)HEH-med

Music: Hadarim III, Side A, Band 2. 4/4 meter.

Formation: Circle, facing CCW, all join hds.

Cts

Pattern

PART I.

- 1-2 Debka Jump with ft together turning knees to L side, jump again bringing knees to original pos.
- 3-4 Debka Jump in place landing on the L ft, and touch vigorously with the R heel next to the L ft.
- 5-6 Hop on the L ft in place and step fwd with the R ft.
- 7-8 Follow step: L, together with R, L.
- 9-32 Repeat cts 1-8, so that you will have a total of four sets.

PART II.

- 1-3 Fast walk on R, L, R.
- 4 Lean to your R (outside circle) and hit the back of the R hd on the palm of the L hd.
- 5-8 Repeat cts 1-4, Part II, continuing with L ft and the last ct will be to your L (inside the circle).
- 9-15 Repeat cts 1-7, Part II.
- 16 Lean to your L (inside circle) and hit the back of the R hd on the palm of the L hd while closing the R next to the L ft.

PART III.

- 1-4 Yemenite step to the L side. While crossing step-hop on the L.
- 5-6 Small leap to the R side, cross with L in front of R.
- 7 Join with R next to the L ft, while going on toes-heels (bounce).
- 8 On toes-heels (bounce).
- 9-16 Repeat cts 1-8, Part III.

Presented by Shlomo Bachar

DROR YIKRA (Call for Freedom)
(Israel)

Choreographed by Eliyahu Gamliel

Music: Traditional

Pronunciation: DROR yeek-RAH

Music: Hadarim III, Side A, Band 3. 4/4 meter.

Formation: Circle, face ctr, all hold shoulders.

| <u>Cts</u> | <u>Pattern</u> |
|------------|---|
| 2 meas | <u>Introduction</u> |
| | <u>PART I.</u> |
| 1-4 | Step R to R side, cross with L (on ball of ft) behind R. |
| 5-6 | Step R to R side, cross with L in front of R. |
| 7-8 | Step R to R side, cross with L behind R. |
| 9-12 | Yemenite step to the R side. Hold (ct 12). |
| 13-24 | Reverse cts 1-12, starting to step L to the L side but close with R next to L, while going up on toes (ct 24). |
| 25 | Bring heels down. |
| 26 | Go up on toes. |
| 27 | Bring heels down. |
| 28 | Hold. |
| 29-56 | Repeat cts 1-28. Release hds. |
| | <u>PART II.</u> |
| 1-2 | Step-hop on R fwd. |
| 3 | Step on L in front of R and cross arms in front of body. |
| 4 | Hold. |
| 5-8 | Repeat cts 1-4, Part II. |
| 9-11 | Yemenite step to the R side. |
| 12 | Hold. |
| 13-15 | Yemenite step to the L side. |
| 16 | Hold. |
| 17-18 | Close with R next to L. |
| 19-20 | Step back on R, then on L (next to R ft). |
| 21-22 | Step-hop on R fwd. |
| 23 | Put L in front of R while bending both knees as far as you can and extending the arms up to the L side, snapping fingers. |
| 24 | Hold. |
| 25 | Sway arms to R side (up) and snap. |
| 26 | Hold. |
| 27-28 | Repeat cts 25-26, Part II, reversing to L side. |
| 29-30 | Repeat cts 25-26, Part II. |

DROR YIKRA (Call for Freedom) (continued)

- 31-33 Yemenite step to the R side.
- 34 Hold.
- 35-37 Yemenite step to the L side.
- 38 Hold.
- 39-42 Complete turn (CW) in place: start on R ft, snap fingers,
step on L, snap fingers.
- 43-46 Repeat cts 25-28 of Part I.
- 47-92 Repeat cts 1-46, Part II.

Presented by Shlomo Bachar

HASHACHAR (The Dawn)
(Israel)

Choreographed by Shlomo Bachar

Music by Aaron Axelrod

Pronunciation: hah-SHAH-(k)har

Music: Hadarim LP-1, Side 1, Band 1.

Formation: Circle, face ctr.

Cts

Pattern

PART I.

- | | |
|-------|--|
| 1-4 | Step with L to the L side, slide with R across L ft while crossing wrists and snapping fingers once. |
| 5-8 | Step back with L then R, and cross-hop with L over the R. |
| 9-12 | Step with R to the R side, slide with L across the R ft. |
| 13-16 | Repeat cts 9-12. |
| 17-19 | Step back with R, L, step front with R. |
| 20 | Lift your L knee. |
| 21 | Place your L heel fwd on the floor. |
| 22 | Hold. |
| 23-44 | Repeat cts 1-22. |

PART II.

- | | |
|-------|--|
| 1-4 | Step back on L, step back on R, step fwd on L, and hold. |
| 5-8 | Step back on R, step back on L, step fwd on R, and hold. |
| 9-10 | Sweep L ft in from the L side, raise this leg, and hop on R ft. |
| 11-13 | Step back on L, step back on R, and step fwd on L heel next to R ft. |
| 14 | Hold. |
| 15 | Turn your L toes to the R side (bend knees). |
| 16 | Hold. |
| 17-20 | Turn your L toes to the L side, then R side (bend knees). |
| 21-22 | Jump with both ft together and land on the L. |
| 23-28 | Step back on R and hold, L and hold, R and hold. |
| 29-32 | Yemenite step to the L side and hold. |

PART III.

- | | |
|-------|---|
| 1-4 | Place R heel by L ft, turn R toes to R side, then to L side. |
| 5-8 | Jump fwd on both ft, hop on L ft, step fwd on R ft, step in place on L. |
| 9-12 | Step back on R, then L. |
| 13-16 | Yemenite step to the R side and hold. |

Presented by Shlomo Bachar

FOLK DANCE CAMP -1973

LEAN NOSHEVET HARUACH
(Israel)

Choreographed by Rivka Sturman

Pronunciation: leh-AHN no-SHEH-vet hah-ROO-a(k)h

Music: Hadarim LP-1, Side 2, Band 2. 4/4 meter.

Formation: Circle with hds joined, facing CCW.

| <u>Cts</u> | <u>Pattern</u> |
|------------|--|
| 4 meas | <u>Introduction.</u> |
| | <u>PART I.</u> |
| 1-6 | Step-hop on R to R; take 4 grapevine steps in LOD: step L across R, step R to R side, step L behind R, step R to R side. |
| 7-8 | Step L across R; lift on L ft. |
| 9-12 | Do 4-step turn to R, moving in LOD: step R, L, R, L, ending with wt on L across R ft. |
| 13-16 | Step R in place; step on L to L, facing ctr; place R heel on floor to the R, body leaning to the L; hold. |
| | <u>PART II.</u> |
| | Facing ctr. |
| 1-4 | Leap lightly on R ft to R, lifting body up on R toe; step L across R; step on R to R, leaning to R; hold. |
| 5-8 | Repeat cts 1-4, Part II, opp. |
| 9-10 | Step sdwd to R on R, bending R knee, body bent slightly fwd; hold. |
| 11-12 | Repeat cts 9-10, Part II, opp. |
| 13-16 | Bending fwd, take 4 running steps in LOD, R, L, R, L. |

Presented by Shlomo Bachar

HORA CHEFFER (Hora of Excavation)
(Israel)

Choreography by Yonkele Dekkel

Music by S. Safra

Pronunciation: HO-rah (k)HEH-fehr

Music: Hadarim III, Side A, Band 4. 4/4 meter.

Formation: Line, face CW, join hds.

Cts

Pattern

2 meas

Introduction.

PART I. Facing CW

- 1-4 Run on L, R, L, R.
- 5-6 Cross-step-hop L over the R ft.
- 7-8 Cross-step-hop R over the L ft.
- 9-32 Repeat cts 1-8, so that you'll have a total of four sets.

PART II. Facing ctr

- 1-4 Step on L ft, cross-step-hop on R ft in front of L, while lifting L ft (big) over the R. Step L in front of R.
- 5-8 Reverse: step on R ft, cross-step-hop on L ft in front of the R, while lifting the R ft (big) over the L. Step R in front of L.
- 9-10 Run facing CW: on L, R.
- 11-12 Hora step to the L side .
- 13-14 Hora step to the R side.
- 15-16 Run facing CW: on L, R.
- 17-32 Repeat cts 1-16, Part II.

PART III. Facing ctr, hds on shoulders.

- 1-3 Leap on to L ft and hop in place two times, while lifting the R knee up (keeping knee motionless).
- 4 Leap on to R ft, while lifting the L knee up.
- 5-8 Repeat cts 1-4, Part III.
- 9-16 Repeat cts 9-16 of Part II.
- 17-32 Repeat cts 1-16, Part III.

Presented by Shlomo Bachar

TZADIK KATAMAR (Righteousness shall flourish)
(Israel)

Choreography by Jonathan Gabait

Music by A. Neeman

Pronunciation: sah-DEEK kah-tah-MAR

Music: Hadarim III, Side B, Band 4. 4/4 meter.

Formation: Line, face CCW, all join hands at shoulder level, heads slightly facing up.

Cts

Pattern

2 meas

Introduction.

PART I.

1-4 Walk on R, L, R, L.

5-8 Sway on R, L, R, L with ft wide apart, while facing ctr.

9-16 Repeat cts 1-8.

PART II.

1-4 Facing ctr: step on R to the R side, cross with L in front of R, step with R to R side, step with L behind R. Release hands.

5-8 CW turn while moving to the R side: step on R to R side, then cross-turn with L, step on R, and cross with L over R.

9-12 Step back on R, step with L to L side, cross with R over L, step back on the L. Rejoin hands.

13-16 Sway on R, L, R, L with ft wide apart, while facing ctr.

17-32 Repeat cts 1-16, Part II.

Presented by Shlomo Bachar

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION

Presented by Evelyn and Glenn Bannerman

Welcome to Big Circle Square Dancing! We have found Big Circle Square Dancing in many parts of the country. It is not necessary at this time to trace its background -- just to say that it has been danced for hundreds of years and is truly our own American dance. The important thing to remember is that it has come to us by way of folk who have enjoyed dancing and being together. The dance is simple enough for everyone to enjoy it, yet even in its simplicity, is beautiful to watch.

At the turn of the century, my father danced the Big Circle in the "flatlands" of North Carolina, around Ivanhoe and White Lake. In our youth, we danced the Big Circle in Hopewell, Virginia. Our most enjoyable times of dancing have been in the beautiful mountains of Western North Carolina. You can still find the dance at Maggie Valley, Hendersonville, Asheville, Lake Lure, Montreat, and other communities around the Great Smokey Mountains.

The past few years have been great years for the Big Circle Dance. The Stoney Creek Boys and the Bannermans have kept the dance alive in Montreat, North Carolina. Every Friday night during the summer you can hear the crisp tunes being played as the caller calls out "It's Square Dance time at the Barn. Take your partner and make one big circle." The Shindig on the Green in Asheville, North Carolina takes place on Saturday evenings all summer in front of the County Courthouse. The Stoney Creek Boys and Bannermans, along with many other musicians and dancers, keep the toes tapping, the hands clapping, and the feet flying around the big circle. Because of our love of the dance, we share the following hints to the caller and to the dancer.

TO THE CALLER

Enjoy the dance yourself.
Demonstrate the figures, early in the evening.
Call from the floor, if possible.
Call loud and clear. Keep it simple.
Call in rhythm with the music.
Keep one jump ahead of the dancers.

TO THE DANCER

Listen to the caller and the music.
Use a smooth walking shuffle. (Please, not hopping, skipping, or jumping steps).
Remember, it takes team work.
Enjoy the calling, the music, and especially the fellowship of your fellow dancers.

The Big Circle Dance consists of two basic formations -- BIG CIRCLE FIGURES and SMALL CIRCLE FIGURES. A dance is usually put together in the following manner:

1. OPENING -- Big Circle Figures
2. BODY -- Small Circle Figures
3. CLOSING -- Big Circle Figures

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

For the Big Circle Figures or opening and closing figures, eight or more couples form a single circle, hands joined, man with his partner on his right. The lady on the man's left is his corner lady. From this formation, any of the calls listed as Big Circle figures may be danced.

Small Circle Figures or the body of the dance, are figures done by two couples dancing together. These couples have been designated as odd and even couples before the dance begins, by counting off, beginning with the lead gent, counter-clockwise around the ring.

As you design your Big Circle Dance, keep in mind the following sample pattern:

OPENING or BIG CIRCLE FIGURES

| | |
|-------------------------------|-----------------|
| Circle Left | Promenade |
| Circle Right | Queen's Highway |
| Single File, Lady in the Lead | King's Highway |
| Grand Right and Left | Circle Left |
| Swing | Circle Right |

BODY or SMALL CIRCLE FIGURES

Odd Couple Out to the Even Couple
 Birdie in the Cage
 Odd Couple on to the Next
 Birdie in the Cage

CLOSING -- BIG CIRCLE FIGURES

| | |
|---------------|---------------|
| Promenade | Swing |
| Circle Left | Promenade |
| Circle Right | London Bridge |
| Make a Basket | Promenade |
| | Swing |

DESCRIPTION OF FIGURES

BIG CIRCLE FIGURES

a. Circle Left -- Dancers join hands, M with his ptr on his R and dance to the L.

b. Circle Right -- Dancers join hands, M with his ptr on his R and dance to the R.

c. Single File, Lady in the Lead -- Single circle with gent's ptr in front. Dance CCW around the circle.

d. Grand Right and Left -- Single circle of cpls, ptrs facing, M CCW, W CW. Ptrs join R hands, pull by passing R shoulders, then join L hands with the next person, pull by, passing L shoulders. Continue R and L around the circle until you meet your original ptr.

e. Swing -- Ptrs face. Assume ballroom pos. Each take one step to the L. Walk fwd around each other. This is known as a walk-around swing.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

f. Promenade, Over the Shoulder -- Cpls, facing CCW, W on M's R. M extends R arm across the back of ptr's shoulders to take her R hand in his R hand above her R shoulder. L hands are joined in front of M's L shoulder. In this pos, dance around the circle, CCW. This is known as a courting promenade.

g. London Bridge -- From a promenade, the lead cpl reverses direction, M holding W's R hand with his L hand, to form an arch over the heads of the other dancers. Each cpl in turn follows the cpl in front. When lead cpl reaches the end of the line, they turn and duck under archs, followed by the other cpls, until they are back to the head of the line and then promenade.

h. Queen's and King's Highway -- From a promenade, the lead W turns R, leaving her ptr, and dances in opp direction around circle followed by the other W in succession. When she meets her ptr, she promenades with him. King's Highway -- The lead M steps out behind his ptr, turning R, to follow the W immediately in front of him in opp direction around the circle. Each successive M follows him out, around and back to his ptr for a promenade. (M steps in behind his ptr from the promenade.)

i. Roll the Ladies In -- From an over-the-shoulder promenade pos, keeping hands joined, W do a L face turn ending up on the inside of the ring (to her ptr's L). Roll the Ladies Out -- W do a R face turn back to place, M assisting in the same manner.

i. Shoo Fly Swing -- Lead cpl out to the middle of the ring,
Turn your ptr R -- then L at the ring.
Back to the middle with a R hand swing,
Back with a L at the outside ring.

The lead cpl moves inside the circle and swing a ptr with a R hand around. The lead W leaves her ptr and turns her corner with a L hand around, returns to ptr with a R hand around and continues L to next M and R to ptr. When first cpl begins figure with the fourth couple, the #2 M takes his ptr and begins the R and L reel. Each cpl continues the figure until they are back at home. (NOTE: While in the middle of the circle, M turns no other W but his ptr.)

k. Basket -- Promenade
Ladies to the ctr and circle L,
Gents keep going, circle R,
The other way back.
Gents step to the L of ptr
Raise hands and make that basket
Ladies bow, gents know how,
Circle L and away you go.
Reverse the basket and away you go,
Break and swing your ptr.

W drop hands with M, move twd ctr of circle, join hands and circle to the L. M join hands and circle R. Reverse circles, M going L and W R. M step to ptr's L, raise joined hands over W heads and in front of W waists. Circle continues to move L. M raise hands over W heads and back to place while W raise joined hands over M heads and behind their backs. Circle continues to move L. Break and swing your ptr.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)SMALL CIRCLE FIGURESa. Odd Couple Out to the Even Couple --

Odd Couple out to the even couple,
Circle L, now the other way back.

Single circle of cpls, numbered off or having been designated odd or even before dance begins. Odd cpls move out to cpl on the R, join hands and circle to the L. Reverse circle, move back to pos.

b. Right Hands Across --

Right hands across and howdy do,
Back with the L and how are you?

M join R hands, W join R hands and walk fwd. Reverse direction, joining L hands.

c. Duck for the Oyster --

Duck for the oyster, dive for the clam,
Duck right through and roll it around,
Circle L, once around
Swing your opp lady
Swing your own.

Hands joined with even cpl, odd cpl ducks under arch formed by the even cpl and back to place. Even cpl dives under arch formed by odd cpl and back to place. Odd cpl ducks under arch again, odd M drops R hand (this is the only hand hold that is broken), odd M goes L, odd W goes R pulling even cpl through under their own arms. Circle L once around, swing the opp W, then swing ptr.

d. Take a Little Peek --

Circle to the L, circle to the R,
'Round that cpl and take a little peek,
Back to the ctr and swing your sweet,
'Round that cpl and peek once more,
Back to the ctr and swing all four.

Circle L, circle R. Odd cpl separate, peek at each other around the even cpl. Return to place and swing ptr. Separate and peek once more, back to place and both cpls swing ptrs.

e. Birdie in the Cage --

Circle to the L, and back to the R
Birdie in the cage, six hands around.
Birdie hop out, crow hop in,
Six hands up and you're gone again.
Crow hops out and hops on a limb,
Circle to the L,
You're gone again.

Circle L, circle R. Odd W moves into the middle of the circle, six hands joined around her, circling L. Odd W moves back into her pos in the circle while odd M (crow) moves to ctr of circle. M moves out to pos and all circle L.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

f. Four Leaf Clover -- Circle L and back to the R
 Odd, duck right under for a four leaf clover
 and turn on over
 Odd arch and even go under
 Circle L
 Swing your opp lady
 Now swing your own.

Circle L, circle R. Even cpl makes an arch. Odd cpl ducks under arch and turns away from each other passing their joined hands over their own heads, forming the clover leaf. Odd cpl arch and even cpl ducks under and all circle L. Swing the opp lady, then swing your ptr.

g. Chase that Rabbit --
 Circle to the L, now back to the R
 Chase that rabbit, chase that squirrel,
 Chase that pretty girl around the world,
 Chase that 'possum, chase that 'coon,
 Chase that big boy 'round the room.
 Circle to the L,
 Swing your opp, then swing your own.

Circle L, circle R. Odd W leads out, in between the even cpl, around and behind the even W, back between the even cpl, around and behind even M, odd M following all the way. Then the odd M leads out, following the same pattern with the odd W chasing behind. Circle L, swing the opp, swing your ptr.

h. Basket --
 Circle to the L and back to the R,
 Eight hands across,
 Ladies bow, gents know how,
 Circle L
 Break and swing your opp
 Now swing your own.

Circle L, circle R. M reach across joining hands. W join hands under gents. M raise hands over the W heads and W raise hands over the M heads, forming a basket with hands joined at waist level. Circle continues to move L throughout figure. Break and swing your opp, swing your ptr.

i. Ladies Chain --
 Circle L and back to place,
 Two ladies chain,
 Chain them over and chain right back,
 Swing your opp,
 Swing your own.

W move to the ctr, joining R hands and passing by. W joins L hands with the opp M, who places his R hand in the small of her back and moving fwd turns her around to place. W chain back, turning to place in the same manner with ptr. Swing the opp W, swing your ptr.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

j. Little Girl Step Through --

Circle to the L and back to the R,
 Little girl step through
 Little boy, too,
 Swing the lady on the right.
 Circle to the L and back to the R,
 Little girl step through
 Little boy, too,
 Swing your ptr.

Circle L and back to the R. Drop hands. M and opp W join R hands, W step through the circle passing L shoulders, continue walking as M step through circle passing L shoulders. All join hands and circle CW. M swings the W on his R, put her on his R and circle L, then circle R. Repeat entire figure, ending up swinging with original ptr.

k. Georgia Rang Tang -- this figure is called by different names in various parts of the country. This is as done in class.

Circle L, circle R.
 At home pos, turn opp with R hand all the way around
 Turn ptr with L hand
 Repeat turn with opp and turn with ptr
 Swing opp -- swing your ptr

BIBLIOGRAPHY

Each of the following books has an excellent section on Big Circle Dancing.

And Promenade All by Helen and Larry Eisenberg, Tennessee Book Co., Nashville, Tennessee, 1952.

Handy Square Dance Book by Lynn Rohbough, Cooperative Recreation Service, Delaware, Ohio, 1955.

World Of Fun by R. Harold Hipps and Wallace E. Chappell, Division of the Local Church, Board of Education, The United Methodist Church, Nashville, Tenn.

The following books deal specifically with Big Circle Dancing.

The Appalachian Square Dance by Frank H. Smith, Berea College, Berea, Ky., 1955.

Bascom Lamar Lunsford "Minstrel of the Appalachians" by Pete Gilpin and George Stephens, The Stephens Press, Asheville, North Carolina, 1966.

Music: Any good hoedown music. Big Circle Mountain Dance Music, Folkraft LP 36, is recommended.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

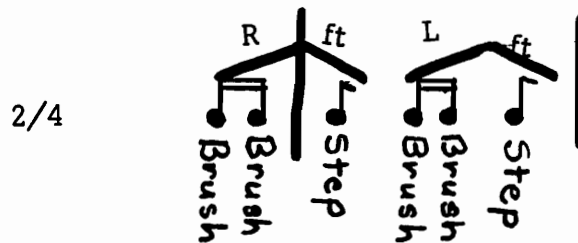
CLOGGING (Western North Carolina Style)

Clogging consists of a basic walk enhanced with embellishments according to the desire and skill of the dancer. Feet are kept under the body, knees slightly bent, toes turned out a little. Steps are done flat-footed, with one foot always on the floor (no leaps, jumps, etc.).

For basic walk R: step on R with slight pull (chug) bkwd, at same time straightening R knee sharply, and bringing L leg slightly fwd, knee bent, ft hanging naturally just above floor. Next basic walk would begin L. Continue, alternating ft, 1 ct for each step. The feeling in clogging should be of pulling ft bkwd on each step.

A quick step may be added thus: do 1 basic walk R (ct 1), step on L toe beside R, with L knee bent (ct &), 1 basic walk R (ct 2), pause (ct &). Repeat with opp ft.

A characteristic "shuffle" may be added: quickly brush toe fwd and back before each basic walk:



Do not clog all the time. Reserve it for the times when you are not working with ptr. For example, Circle L and R would be "smooth." Ladies (gents) to the ctr would be clogging. Queen's (King's) Highway would be "smooth" when moving with ptr, and clogging when moving individually. Use arms as you wish; there are no rules. Keep body "loose." It's your own style that counts, not having everyone doing the same thing at the same time. However, the rhythm should be the same.

These notes were prepared by Vera Jones.

Presented by Evelyn and Glenn Bannerman

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (cont)CLOGGING

(Western North Carolina)

As danced by the Glenn Bannerman Family

Clogging consists of a basic walk enhanced with embellishments according to the desire and skill of the dancer. The feet are kept under the body, knees slightly bent, toes and knees turned out a little. Steps are done flat-footed, with one foot always on the floor (no leaps, jumps, etc.)

Basic Step (Singles): For the R ft.

A "shuffle" is a short, quick movement of the foot, brushing the ball of the ft fwd and back prior to stepping on it, and is done prior to the beat of the music, that is on ct &,ah. The shuffle is always part of the basic step.

- (&,ah) Shuffle with R ft.
- (ct 1) Drop onto R ft, bending knee slightly
- (ct &) Straighten R knee sharply, letting ft slide bkwd (chug) slightly. (Note: the chug should not be emphasized as such, but occur naturally as an accompaniment to the straightening of the knee)
At the same time, the L ft does a shuffle on cts&,ah.
- (ct 2) Drop onto L ft, bending knee slightly
- (ct &) Straighten L knee sharply. If dancer wishes to continue with basic step the shuffle is done with the R ft while the L knee straightens.

The basic step is done on alternate ft moving fwd. The arms swing freely at the sides or may be raised as the dancer desires, unless they are joined with a neighbor.

Doubles

A quick step may be added to the basic step to produce the double.

- (ct &,ah,l) Basic step on R
- (ct &) Step on L toe behind the R ft
- (ct 2) Step onto R ft again (no shuffle) with slight knee bend.
- (ct &) Straighten R knee sharply.

The step may then be repeated with the opposite ft, or the dancer may continue with basic steps.

Basic steps and doubles may be intermixed throughout the dance, with additional variations or embellishments at the desire of the dancer. Some of the variations possible are noted below.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (cont)

Chug with both feet

This step may be used as a resting step or as preparation for the chug on one ft (described later). Some Southern Appalachian dancers also use it as a traveling step.

(ct 1) Chug fwd on both ft, ft apart, toes turned out

(ct &) Chug bkwd on both ft, closing ft together a little.

This step may be repeated until the dancer is ready to do another step.

Chug on one foot

After a basic step the dancer may continue to chug fwd and bkwd on that foot, keeping the other foot free.

(ct &, ah, 1) Basic ~~step~~

(ct &) Straighten knee sharply

(ct 2) Chug fwd on same ft, bending the knee slightly again

(ct &) Straighten knee sharply.

This step may be executed as often on that foot as desired; the dancer begins with a basic step onto the other foot.

The free foot may do anything the dancer desires (within reason). Characteristic positions are as follows:

- a) touching the toe in front or side
- b) lifted to ankle height
- c) lifted in back
- d) shuffle as in basic step

The dancer is free to do as he feels - there is no fixed way of moving the free foot.

Backing step

The backing step is a characteristic variation on the chug on one foot.

(ct 1) Step on one foot behind the other, bending knees

(ct &) Straighten the supporting leg sharply

(ct 2) Chug fwd on same foot

(ct &) Straighten the knee sharply

The step may now be repeated starting on the other ft. This step would normally be used when dancing in place although the dancer may also travel forward or backward while doing the step. The free foot is still free to be placed anywhere.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (cont)Lift Step

The lift step is also a characteristic variation of the chug on one foot.

(ct &,ah,1) Basic step

(ct &) Straighten knee sharply

(ct 2) Chug fwd on same ft, lifting the knee of the free foot sharply into bent position, foot held under the body ("lift" position)

(ct &) Straighten knee of supporting ft sharply.

This step (cts 1-2) may be executed on alternate feet but is more commonly done occasionally while doing the basic step. For example:

(Ct 1,&) Basic step on R foot

(ct 2,&) Basic step on L foot

(ct 3,&) Basic step on R foot

(ct 4,&) Chug and straighten on R, lifting L knee as in cts 2,& above.

The dancer may then execute the same sequence but starting on the other foot.

The "lift" position itself may be repeated for more than one count before beginning another step. For example:

(ct 1,&) Lift and straighten as in lift step, cts 2,& above.

(ct 2,&) Lift and straighten as in lift step, cts 2,& above.

Brush Step

This step is another characteristic variation on the chug on one ft described above.

(cts 1,2) Lift step as described above, cts 1,2

(ct 3) Brush free ft bkwd, ending in back

(ct &) Straighten knee as in basic step, ct &

(ct 4) Brush free ft fwd, ending in "lift" position

(ct &) Straighten knee sharply as in basic step

Again the free ft is free to move in any direction, not necessarily fwd and back.

Presented by Glenn Bannerman

We would like to thank John Fitz for writing the original draft of these notes.

Syllabus Editor, Ruth Ruling

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (cont)

In addition to the big circle figures described in the syllabus, the following were done in class: Wagon Wheel, and Ocean Wave.

Additional small circle figure was Ocean Wave (sometimes called Ox Bow Loop).

In addition to the records listed on page 24, there are two 45's which are very good:

RCA 447-0569 "Down Yonder".

Jewel J153B "It's Going to Take a Little Longer"

ALLY ALLY
(Lebanon)

Pronunciation:

SOURCE: Steps compiled and dance choreographed by Tewfig Waadi for stage presentation at Los Angeles National Lebanese Convention.

RECORD: Express E 2/4 meter.

FORMATION: Mixed line dance utilizing Kurdish hold with fingers interlocked, arms nested and elbows bent, dancers closely knit side by side, and leader twirling handkerchief, knotted. Dancers facing slightly diag LOD throughout unless otherwise noted.

Note: Dance is described in sequence from beginning to end.

Meas

PATTERN

INTRODUCTION

- 1-8 Moving LOD, step stamp with slight plié L over R (ct 1); step R to R (ct 2). Step L behind R (meas 2, ct 1); step R to R (meas 2, ct 2). Repeat action three more times (four in all).

BASIC STEP

- 1 Moving LOD, Step L over R (ct 1); step R to R (ct 2).
 - 2 Repeat meas 1.
 - 3 Turning slightly more LOD, stamp L beside R, no wt (ct 1); turning RLOD, step L in place (ct 2).
 - 4 Stamp R beside L, no wt (ct 1), turning LOD again, step R in place (ct 2).
- 5-16 Do Basic Step three more times (four in all).

CENTER STEP

- 1 Facing and moving ctr, leap slightly on L with plié as R raises behind and across L (ct 1); leap R in place as L heel touches fwd (ct 2); step L where heel touched as R raises behind (ct &).
 - 2 Continuing fwd, step R ahead of L (ct 1); touch L heel ahead of R (ct 2); stamp sharply on L where heel touched with plié as R raises sharply behind (ct &).
 - 3 Moving bkwd now, step R (ct 1); step L (ct 2).
 - 4 Continuing bkwd, step R (ct 1); stamp L beside R, no wt (ct 2).
- 5-16 Do Center Step three more times (four in all).
- 1-8 Repeat Basic Step two times.

ALLY ALLY (continued)IN PLACE STEP

- 1 As hds continue grasped and arms raised, leap slightly fwd on L with stamp and plié as R raises behind (ct 1); hop slightly bkwd on L as R heel touches fwd (ct 2); leap slightly R beside L as L heel touches fwd (ct &).
- Note: With slight variation, this is a typical Middle Eastern Hop-Step-Step in place.
- 2-4 Repeat meas 1 three more times.
- 5 As arms are lowered, step-stamp on both ft with plié (ct 1); hop on L in place as R raises behind (ct 2); touch R toe behind and across L (ct &).
- 6 Leap on R in place as L heel extends, and touches fwd (ct 1); hop on R in place as L knee raises (ct 2); stamp L beside R, no wt (ct &).
- 7 Turning RLOD, step-stamp L beside R (ct 1); hop on L as R knee raises up (ct 2); step-stamp R across L (ct &).
- 8 Turning to face ctr, step-stamp L in place (ct 1); hop on L as R knee raises up (ct 2); step-stamp R beside L (ct &).

Do In Place Step only one time at this segment.

Note: To continue and finish dance in sequence:

4 Center Steps

2 Basic Steps

1 In Place Step

4 Center Steps

End with 3 Basic Steps adding extra stamps in this manner ---
step-stamp R in place (ct 1); stamp L beside R (ct &):

Presented by Tom Bozigian

ZHORA BAR
(Armenia)

PRONUNCIATION:

SOURCE: Armenian Folklore Ensemble of Los Angeles under the direction of Jora Makarian.

MUSIC: Express X 103-A. 2/4 meter.

FORMATION: Lines of no more than 15 dancers utilizing shoulder hold with leader holding handkerchief in free hand which moves freely throughout dance. At change of music dancers release shoulder holds and interlock little fingers but return to shoulder holds as original music starts again. Dance described in sequence to the end.

RHYTHM: Each meas described in 2 cts. In the middle of the song, music changes to slower 2/4 time and again changes to original tempo.

Meas

PATTERN

INTRODUCTION -- 8 meas (16 cts)

FIGURE I, PART I

1-6 Facing ctr, do 6 sharp, high, leg lifting Pas de Basque steps starting to R first. (The first step of each Pas de Basque is distinguished by a higher leap).

7 Execute nice, healthy fwd leap twd ctr on R with L lifting sharply behind R calf as torso bends slightly fwd (ct 1); leap L to L as R lifts sharply behind L calf with torso still slightly bent (ct 2).

8 Leap R to R as L swings sharply in front and across R shin (ct 1); leap L to L as R swings sharply in front and across L shin (ct 2); torso straight.

FIGURE I, PART II

9-12 Execute 4 more Pas de Basque steps described in Fig. I, Part I, and starting with R to R.

ZHORA BAR (continued)FIGURE I, PART III

- 13 Kick R slightly in front with straight leg (ct &); leap R to R as kicks fwd with straight leg (ct 1); leap L across R as R lifts behind L (ct 2).
- 14 Moving with each hop in LOD, hop on L as R kicks fwd, then whips back from the knee down across L shin (ct 1); hop again on L as R kicks fwd then whips back from knee down to straight back pos (ct 2); (ft bent from ankle).
- 15 Repeat meas 14.
- 16-24 Repeat Fig. I, Part III, meas 13-15 three more times.

Note: The introduction part of the music begins again, and at this time steps are executed to it. However, on stage the dancers could make their entrance with this step from the beginning introduction.

INTRODUCTION STEP

- 1 With shoulder-hold, and facing diag RLOD, but moving LOD, hop on L as R steps behind L (ct 1); repeat meas 1, ct 1, but with opp ftwork (ct 2).
- 2 Repeat meas 1.
- 3 Turning to face diag LOD and moving same direction, hop on L as R steps in front of L (ct 1); repeat meas 3, ct 1, but with opp ftwork (ct 2).
- 4 Turning sharply to face diag RLOD, hop on L as R leg kicks straight out in same direction (ct 1); turning again to face LOD, leap R to R as L comes up (ct &); step L over R (ct 2).
- 5-8 Dance Introduction Step one more time.
- 1-24 Repeat now one more time all of Fig. I, Parts I-III, meas 1-24.

FIGURE II (SLOW PART)

- 1 Changing to little fingers, shoulder height and interlocked, moving LOD, execute Armenian step-together-step starting with R as arms bend from elbows to R. Dancers face diag LOD (cts 1, &, 2).

ZHORA BAR (continued)

- 2 Repeat meas 1, cts 1, & 2 with opp ftwork, and arm movement.
- 3 Turning to face ctr, step R to R as arms begin going down and torso bends slightly fwd (ct 1); step L behind R as arms are completely down and torso still slightly fwd (ct 2).
- 4 Step R to R as arms come up and torso to original pos (ct 1). Raise L knee in front, slightly to cross R, ft pointed down as R makes slight flexion and lift (ct 2).
- 5 Step fwd on L as arms again go down with R raising and pointing down behind L calf, R knee pointed in diag LOD (ct 1); L executes slight flexion and lift, arms remaining down (ct 2).
- 6 Step back on R to orig pos as arms begin to come up (ct 1); repeat action of meas 4, ct 2 as arms come to up pos (ct 2).
- 7 Moving RLOD, but facing ctr, slight leap with L to L (slight pli ) as R heel whips sharply behind L ankle and head turns down to look at this action (ct 1); step R behind L (ct 2).
- 8 Step L to L as body turns slightly RLOD (ct 1); raise R in front of and slightly across L with the toe pointed as L takes flexion (ct 2).

Note: Fig. II, (Slow Part) is done four times in all. However, on the third time, 4 step-together-steps will be executed instead of 2. In other words Fig. II, meas 1-2 will be done twice on the third time it is repeated.

Note: Now, continuing in sequence to the end of the dance, the following takes place:

Changing back to shoulder hold quickly, repeat Fig. I, Parts I-III one time.

Then, repeat Introduction Step, meas 1-4 two times in all, followed by another repeat of Fig. I, Parts I-III, meas 1-24.

Finally, repeat Introduction Step four times in all, but with slight alteration: Do not do Introduction Step, Meas 2.

Ending: On last meas, last ct place L heel fwd on floor.

Presented to Tom Bozigian

LORKE-LORKE
(Armenia - Turkey)

PRONUNCIATION:

SOURCE: This dance is from the area of Harpoot in S.E. Turkey and was learned by Tom Bozigian from Nishon Hagopyan of Harputkiugh, Turkey.

MUSIC: TOBO 101 B, Side 2, Band 2. 2/4 meter.

FORMATION: Line dance. At beginning hds are held down with little fingers interlocked. Leader is on R.

Meas

PATTERN

- 1 Hop on L ft facing LOD, at same time place R heel fwd (ct 1). Leap slightly on R in place (ct &). Leap on L across R with slight dip (ct 2).
- 2 Repeat meas 1.
- 3 Turning to face ctr, leap onto both ft with R back of L (ct 1). Bounce twice on both ft (cts 2, &).
- 4 Repeat meas 3.
- 5 Repeat ct 1, meas 3 (ct 1). Hop on L in place as R ft raises behind. Arms come to shoulder height (ct 2).
- 6 Facing RLOD, point R in front of L (ct 1). Step slightly bkwd on R facing ctr (ct 2).
- 7 Point L out to L (ct 1). Cross L over R to face LOD as arms come down (ct 2).

Presented by Tom Bozigian

ES GHARIB EM (THE STRANGER)
(Armenia)

PRONUNCIATION:

SOURCE: Armenian Youth Organizations of Los Angeles.

MUSIC: Express X 107-A. 2/4 meter.

FORMATION: Open mixed circle with little finger hold at shoulder height.

Meas. PATTERN

STEP I.

- 1-2 Facing slightly and moving in LOD, 2 two-steps beginning R. Arms bend R from elbow on first two-step and L on second two-step.
- 3 Step R to R as hds go down (ct 1); raise L in front of R (ct 2).
- 4 Step L beside R as hds come up (ct 1); point R beside L as arms bend L (ct 2).
- 5-52 Repeat Step I, 12 more times (13 in all).

TRANSITION STEP

- 1-2 Repeat Step I, meas 1-2, but change arms to back baskethold.

STEP II.

- 1 Facing ctr but moving LOD, step R to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); touch L beside R (ct 2); kick L fwd (ct &).
- 3 Dip fwd on L (ct 1); step back on R (ct 2); kick L fwd (ct &).
- 4 Dip fwd on L (ct 1); hop slightly back on L as R lifts slightly behind (ct 2).
- 5-32 Repeat Step II 7 more times (8 in all).

STEP III.

- 1-36 Returning to little finger hold repeat Step I, 9 times.

ENDING.

- 1-2 Repeat Step I, meas 1-2.
- 3 Stamp R beside L as hds go sharply down (ct 1). Hold (ct 2).

Presented by Tom Bozigian

SIRDES - MY HEART
(Armenia)

PRONUNCIATION: SEER-duhs

SOURCE: Armenian Youth Organizations in Los Angeles. This dance, under the name "Armenian Misirlou" was taught at University of Pacific Folk Dance Camp, 1961, by John Filcich who learned it from Frances Ajoian.

MUSIC: X106-A Express. 4/4 meter.

FORMATION: Open, mixed circle with little finger hold at shoulder height.

Meas

PATTERN

- 1 Facing ctr, touch L across R (cts 1,2); touch L to L (cts 3,4).
- 2 Repeat meas 1.
- 3 Step L over R (cts 1-2); cross R over L (cts 3-4).
- 4 Cross L over R (ct 1); step R to R (ct 2); step L behind R (ct 3); step R to R (ct 4).

Note: Dance begins where musical phrase begins.

Presented by Tom Bozigian

KAROUN - SPRINGTIME
(Armenia)

PRONUNCIATION:

SOURCE: Armenian Youth Organizations of Los Angeles.

MUSIC: Express X108-A. 2/4 meter.

FORMATION: Open, mixed circle with little finger hold at shoulder height.

Meas. PATTERN

STEP I.

- 1-2 Facing slightly and moving LOD, 2 two-steps to R starting with R (arms bend R from elbow on 1st two-step and L on 2nd).
- 3 Step R to R (ct 1); raise L in front of R (ct 2).
- 4 Step L in place (ct 1); raise R in front of L (ct 2).
- 5 Releasing finger hold, walk 2 steps in LOD (R, L) as hands clap twice at chest level (cts 1,2).
- 6 Cross R over L turning to face ctr and holding fingers again (ct 1); hop back on R as L lifts behind (ct 2).
- 7 Continuing bkwd, step on L as R toe pivots outward and arms bend L (ct 1); repeat ct 1 with opp hd and ftwork (ct 2).
- 8 Repeat meas 7, ct 1 (ct 1); stamp R beside L (ct 2).

STEP II.

- 1 Facing slightly and moving LOD, step on R as arms go down (ct 1); hop on R as L lifts behind (ct 2).
- 2 Step L, R, L as arms raise again (cts 1, &, 2).
- 3-4 Repeat Step II meas 1-2.
- 5-6 Releasing finger hold, make complete revolution to R with R, L, R touching L to R on ct 2, meas 6 as hands clap.
- 7-8 Repeat Step II, meas 5-6 with opp ftwork and direction.

Note: Step I is done to chorus -- "Karoun Karoun" and Step II done to verses.

Presented by Tom Bozigian

JEITILI
(Lebanon)

PRONUNCIATION:

SOURCE: Lebanese Community, Los Angeles, California.

MUSIC: Express E262 (45 rpm). 2/4 meter.

FORMATION: Line dance with Kurdish arm-lock hold, and leader with knotted handkerchief. Fingers interlocked, arms bent at elbow, shoulders touching, dancers facing slightly diag LOD throughout dance.

Meas. PATTERN

4 INTRODUCTORY MUSIC - No action

INTRODUCTION - CROSS STEP

1 Moving LOD, step L over R with slight plié on L (ct 1); step R to R (ct 2).

2-17 Do Cross Step 16 more times (17 times in all).

FIGURE I. CROSS STEPS WITH HEEL TOUCHES

1-2 Repeat Cross Step twice.

3 Touch L heel across and in front of R (ct 1); touch L heel to L (ct 2).

4-60 Dance Figure I 19 more times (20 times in all).

FIGURE II. CROSS-HOP-STEP STEP-STAMPS

1 Repeat Cross Step ct 1 (ct 1). Hop on L in place as R extends fwd in air (ct 2); leap on R across and in front of L as L raises sharply and slightly behind R (ct &).

2 Leap back on L as R extends sharply and slightly fwd (ct 1). Leap on R beside L as L raises sharply with knee in front and ft beside R ankle (ct 2).

3 Stamp L beside R, no wt (ct 1); repeat stamp (ct 2).

4-33 Dance Fig. II 10 more times (11 times in all).

Note: In changing from Fig. II to Fig. III and only at that time, take wt on final stamp L.

JEITILI (continued)FIGURE III. TRADITIONAL DEBKI STEP

- 1 Moving LOD, step R (ct 1); step L over R (ct 2).
- 2 Repeat ct 1 (ct 1). Stamp L in front of R, no wt (ct 2).
- 3 Step back on L (ct 1); hop on L as R leg raises straight up in front (ct 2).
- 4-24 Do Fig. III 7 more times (8 times in all).

FIGURE IV. TRADITIONAL WITH SCISSORS

- 1-2 Repeat Fig. III, meas 1-2.
- 3 Scissors: Leap L in place as R kicks fwd (ct 1); leap R in place as L kicks fwd (ct &); leap L in place as R kicks fwd (ct 2).

Do Fig. IV to end of music.

Presented by Tom Bozigian

MUS BARI
(Mush, East Central Turkey)

SOURCE: Armenian Community, Fresno

MUSIC: ToBo 101-A, Band 2. 2/4 meter.

FORMATION: One of the unique dances of Eastern Turkey, with the leader at the L, arms shoulder high with finger hold and leader holds handkerchief.

Meas.

- 1 Turn slightly RLOD, cross R over L, slight bend, as arms come up (ct 1). Step bkwd on L, (bring arms down) turn to face ctr as arms come down (ct 2).
- 2 Step R to R (as arms swing back) (ct 1). Close L to R as arms swing fwd (ct 2).
- 3 Step R to R, as arms swing back (ct 1); touch L to R as arms swing up to shoulder height (ct 2), wt remaining on R.
- 4 Dip on both ft in place with L fwd (ct 1). Bounce twice on both ft in place (ct 2, &).
- 5 Two-step in place (LRL) turning CCW as arms go down and up (cts 1, &, 2).
- 6 Two-step (RLR) as arms go R (cts 1, &, 2).
- 7 Repeat meas 6 with opp ftwork and arm motion (cts 1, &, 2).

Presented by Tom Bozigian

HORA DIN GOICESTI
(Romania)

Pronunciation:

Source: Hora Din Goicesti is a circle dance from southern Romania, the region Bucharest. This dance was learned by Mihai David while performing with the Romanian State Folk Dance Ensemble.

Music: "The Lark" FLDR side one, band one. 4/4 meter.

Formation: Closed circle.

Style: There is a light, bouncy quality throughout the dance in the feet and legs, as well as the arms when raised.

| <u>Meas</u> | <u>PATTERN</u> |
|-------------|----------------|
|-------------|----------------|

| | |
|-----|----------------------------|
| 1-8 | <u>Introduction.</u> Hold. |
|-----|----------------------------|

PART I. Travel in and out of circle, hands at shoulder level, elbows bent.

| | |
|-----|--|
| 1 | Run into ctr stepping R (ct 1), L (ct 2), continue fwd with R, L, R (cts 3, &, 4). |
| 2 | Back out of circle with L, R, L (cts 1, &, 2), step fwd with R, L, R (cts 3, &, 4). |
| 3 | Backing out of circle stepping L (ct 1), R (ct 2), continue bkwd with L, R, L (cts 3, &, 4). |
| 4 | Step fwd with R, L, R (cts 1, &, 2), step bkwd L, R, L (cts 3, &, 4). |
| 5-8 | Repeat action of meas 1-4. |

PART II. Travel around circle in LOD arms coming down to handhold.

| | |
|-----|--|
| 1 | Run R, L, R (cts 1, &, 2), run L, R, L (cts 3, &, 4). |
| 2 | Run R, L, R (cts 1, &, 2), run L (cts 3), R (ct 4). |
| 3-4 | Repeat meas 1-2, Part II, using opp ftwork, continuing in LOD. |
| 5-8 | Repeat meas 1-4, Part II. |

To finish dance continue to alternate Parts I and II.

Presented by Mihai David

HORA TIGĂNILOR
(Romania)

Pronunciation:

Source: Hora Tigănilor is a Romanian gypsy hora.

Music: Lark MD 3706. 4/4 meter.

Formation: Line dance, arms held up with bent elbows.

Style: While walking bend knees slightly and move arms up and down.

Meas

PATTERN

1-2 Introduction.

FIGURE I. TRAVEL.

- 1 Walk LOD R,L,R,L (cts 1,2,3,4).
- 2 Walk back out of circle R,L,R,L (cts 1,2,3,4), stepping on ball of ft first.
- 3-8 Repeat action of meas 1-2 three times, close L to R on last ct without taking wt.

FIGURE II. SIDE TO SIDE WITH STAMPS.

- 1 Walk RLOD, L,R,L (cts 1,2,3), extend R heel to R (ct 4), face slightly R.
- 2 Reverse action of meas 1, Fig. II.
- 3 Repeat action of meas 1, Fig. II.
- 4 Step R (ct 1), stamp L, no wt (ct &).
Step L (ct 2), stamp R, no wt (ct &).
Step R,L (cts 3,&). Stamp R, no wt (ct 4).
- 5-8 Reverse action of meas 1-4, Fig. II.

To finish dance repeat action of Figures I and II but reversing ftwork and direction.

Presented by Mihai David

HORA SPOTTORILOR
(Romania)

Pronunciation:

Music: Lark MD 3705. 4/4 meter.

Formation:

Meas

PATTERN

FIGURE I. WALK IN SQUARE FORMATION.

- 1 Walk R,L,R,L to R (cts 1-4).
- 2 Walk R,L,R,L to ctr (cts 1-4).
- 3 Walk R,L,R,L to L (cts 1-4).
- 4 Walk R,L,R,L back out of circle (cts 1-4), crossing L in front of R on last ct.
- 5-8 Repeat action of meas 1-4, close L to R on last ct of last meas.

FIGURE II. GRAPEVINE.

- 1 Walk to R with R (ct 1), L in front of R (ct 2), R (ct 3), L behind R (ct &), R (ct 4).
- 2 Continue to R with L in front of R (ct 1), R (ct 2), L behind R (ct 3), R (ct &), L in front of R (ct 4).
- 3 Step R to R (ct 1), lift L in front with bent knee (ct 2), step L to L (ct 3), lift R in front with bent knee (ct 4).
- 4 Close R to L and swivel heels to R bending knees (ct 1), swivel heels to L, straight knees (ct 2), swivel heels R with bent knees (ct &), hold (ct 3), swivel heels L straight knees (ct &), swivel heels R, bent knees (ct 4).
- 5-8 Reverse action of meas 1-4, Fig. II.

FIGURE III. TO CENTER AND BACK.

- 1 Walk into ctr R,L,R,L,R (cts 1,2,3,&,4).
- 2 Step L (ct 1), brush R toe fwd (ct &), lift L heel (ct 2), brush R to R diag (ct &), lift L heel (ct 3), stamp R twice taking wt on 2nd stamp (cts &,4).
- 3 Travel out of ctr -- step L (ct 1), brush R toe fwd (ct &), hop L (ct 2), step R back (ct &), step L (ct 3), brush R toe fwd (ct &), hop L (ct 4), step back (ct &).
- 4 Step L (ct 1), brush R toe fwd (ct &), hop L (ct 2), step R back (ct &), step L (ct 3), stamp R twice, no wt (cts &,4).
- 5-8 Repeat action of meas 1-4, Fig. III.

Repeat Figures I, II, III, I to finish dance.

Presented by Mihai David

TARINA DIN MARAMUREȘ
(Romania)

Pronunciation:

Source: Tarina Din Maramureș is from the region of Maramureș. This dance was learned by Mihai David while dancing with the Romanian State Folk Dance Ensemble.

Music: Lark MD 3705 4/4 meter.

Formation: Line dance, shoulder hold.

Meas

PATTERN

1-8 Introduction.

FIGURE I.

- 1 In place leap R,L,R,L (cts 1,2,3,4), lifting free leg fwd with slightly bent knee and turned out.
- 2 Move to R, R heel (ct 1), fall on L with bent knee behind R (ct &), repeat cts 1,& for cts 2,&,3,&. Land on R (ct 4).
- 3-4 Repeat action of meas 1-2.
- 5-8 Repeat action of meas 1-4.

FIGURE II. TRAVEL FWD, BACK.

- 1-2 Travel in to ctr. Hop on L on upbeat of ct 1, lifting R knee fwd, stepping fwd, stamp R with bent knee (ct 1). Step L stamp with bent knee (ct 2), step R stamp with bent knee (ct & of 3), step L stamp with bent knee (ct 4). Repeat meas 1 (Fig. II) travelling out of ctr, R leg extending fwd on upbeat hop before travelling bkwd.
- 3 Repeat action of meas 1, Fig. II, into ctr.
- 4 Jumps in place landing on cts 1,&, &,3,4.
- 5-8 Repeat action of meas 1-4, Fig. II, travelling out, in, out, and jumps in place.

Repeat Figures I and II to end of music.

Variation of meas 4, Fig. II:

Jumps landing ft together (ct 1), apart (ct &), click heels (ct 2). Land together (ct &), apart (ct 3), click heels (ct &), land apart (ct 4), click heels (ct &). Land on L as the upbeat to start travel.

Presented by Mihai David

DANSUL COJOCULUI
(Romania)

Pronunciation:

Source: Dansul Cojocului is a couple dance from Transylvania. It was learned by Mihai David during the years 1963-65 while dancing with the Romanian State Folk Dance Ensemble.

Music: Lark MD 3704 4/4 meter

Formation: Couples in a circle, facing LOD, M on inside, W on outside, inside hands joined. Notes written for M, except when indicated M and W on opp ft.

Style: Similar to Hungarian Csardas with the knee bounce, free hands at waist for M and W.

Meas

PATTERN

FIGURE I. TRAVEL LOD.

- 1 M stepping L (ct 1), hop L (ct 2), step R (ct 3), hop R (ct 4).
- 2 Walk L,R,L (cts 1,2,3) close R to L (no wt) (ct 4), end facing ptr.
- 3 M: Step R to R (ct 1), close L to R (ct 2), step R to R (ct 3), close L to R (no wt) (ct 4), M turning W under his R arm.
W: Steps L,R,L, close R (no wt) (cts 1,2,3,4) doing a three-step turn to L.
- 4-6 Repeat action of meas 1-3; on last 2 cts M steps R and close out of circle to end on L side of W, both facing ctr of circle.

FIGURE II. INDIVIDUAL STEPS.

- | | <u>ct</u> | <u>W, hands at waist</u> | <u>M, hands free</u> |
|---|-----------|---------------------------------|---|
| 1 | 1 | Moving R diag into ctr, step R. | Leap L to L. |
| | 2 | Close L to R. | Leap R crossing in front of L. |
| | 3 | Step R to R. | Jump landing ft apart. |
| | 4 | Close L to R (no wt). | Jump ft together. |
| 2 | 1 | Moving L diag to ctr, step L. | |
| | 2 | Close R to L. | Reverse action of meas 1, Fig. II. |
| | 3 | Step L to L. | |
| | 4 | Close R to L (no wt). | |
| 3 | 1 | Step R to R. | Jump landing on both ft, R in front of L. |
| | 2 | Close L to R (no wt). | Hold. |
| | 3 | Step L to L. | Turning one turn to L, leap R. |
| | 4 | Close R to L (no wt). | Leap L. |

DANSUL COTOCULUI (continued)

- | | | |
|-----|--|--|
| 4 | Three-step turn to R, R,L,R (cts 1,2,3). Close L to R (no wt) (ct 4). | Jump together (ct 1). Hold (ct 2). Jump twice (cts 3,4). |
| 5-8 | Reverse action of meas 1-4, Fig. II, moving side to side (meas 1-3). On last meas, three-step turn to L travel- ling out of circle to end up in original pos for beginning of dance. | Repeat meas 1-4, Fig. II. On last meas, M positions himself to end on inside of circle to repeat whole dance. |

To finish dance, repeat Figures I and II two times.

Presented by Mihai David

DE DOI DIN BANAT
(Romania)

De Doi Din Banat (Deh Doy Dean Bah-naht) means "For Two from Banat."

Source: This is a couple dance from Banat which is close to the Yugoslav border. This dance was learned by Mihai David while performing with the Romanian State Folk Dance Ensemble in 1966.

Music: Lark MD 3704 4/4 meter.

Formation: Part I - Cpls in Varsouvienne pos facing ctr of circle.
Part II - M and W facing in low hand hold.

Meas PATTERN

PART I.

FIGURE 1. TRAVEL

- 1 On first step, make 1/4 turn to face L (RLOD) and with small running steps, run L,R,L (cts 1, &, 2), R,L,R (cts 3, &, 4).
- 2 Step down on bended L leg (ct 1), sharp rise on L (ct &), small leap onto R -- make 1/2 turn CW to face R (LOD)(ct 2), step L,R,L in place (cts 3, &, 4).
- 3-4 Repeat action of meas 1-2 to R (LOD), with opp ftwork and turning CCW to face RLOD.
- 5-8 Repeat action of meas 1-4.

FIGURE 2. M IN PLACE, W TURNING.

- 1 In place, facing ctr, W in front of M, repeat ftwork of meas 1, Fig. 1. M turns W 1/8 to L (cts 1, &, 2), then to R (cts 3, &, 4). M dances meas in place.
- 2 Releasing R hands M turn W one turn to L (CCW) stepping L,R (cts 1, 2); rejoining hands step in place L,R,L (cts 3, &, 4). M dances meas in place.
- 3-4 Repeat action of meas 1-2, Fig. 2 but reversing ftwork and turn.
- 5-8 Repeat action of meas 1-4, Fig. 2.
- 32 meas Repeat Part I two more times. On last meas W does extra 1/2 turn to end facing M (W back to ctr) in low hand hold (R to L, L to R).

DE DOI BIN BANAT (continued)PART II. SIDE TO SIDE AND COUPLE TURN.

Ftwork for M unless otherwise noted; W opposite.

- 1 Moving RLOD, walk L,R,L, close R to L (cts 1-4).
- 2 Repeat action of meas 1, Part II in LOD, with opp ftwork.
- 3-8 Repeat action of meas 1-2, Part II, three more times.
- 9-10 M repeats ftwork of meas 1-2, Part I, Fig. 2. Releasing M L and W R hand, W travels once CCW completely around M. W repeat ftwork of meas 1-2, Part I, Fig. 1. M starts L, W R. Free hands on hips, fingers fwd.
- 11-12 Both continue ftwork of meas 1-2, Part I, Fig. 1. On first ct resume Varsouvienne pos and both travel in a tight circle CCW, ending with W facing M in low hand hold. M starts R, W L.
- 13-16 Repeat action of meas 9-12, Part II. On meas 13 and 14 release R hands.

To finish Part II, repeat action of meas 1-16, Part II, two more times.

Presented by Mihai David

DANS DIN OAS
(Romania)

Dans Din Oaş (Dahns Dean Oh-AHSH) means "Dance from Oaş." It is a couple dance from the area of Oaş in the north of Romania, next to the Russian border. This dance was learned by Mihai David while performing with the Romanian State Folk Dance Ensemble in 1965.

Music: Lark MD 3705. 4/4 meter.

Formation: Cpls facing ctr of circle or anywhere on the floor. The W is on the M L side, with the W R hand on the M L shoulder, free arms hang down.

Rhythm: S-Q-S-Q-S

Basic Step: Bounce (ct 1&), bounce (ct 2), bounce (ct &3), bounce (ct &), bounce (ct 4&).

Meas

PATTERN

1-5 Introduction.

FIGURE I. BASIC STEP IN PLACE.

- 1 Do five bounces in place -- accent is on the down beat. On first bounce make about 1/8 turn L. On remaining bounces make about 1/4 turn R.
- 2-9 Repeat meas 1 eight more times. On first bounce of each meas make about 1/4 turn L and on remaining bounces make about 1/4 turn R.

FIGURE II. TURNING.

- 1 In place bounce on both ft (ct 1&), repeat ct (ct 2), bounce on R lifting L (ct &3), bounce on both ft (ct &), bounce on L lifting R (ct 4&).
- 2 W turning in place, M moving CCW around W, do seven side-to-side waddle steps beginning R ft (cts 1, &, 2, &, 3, &, 4).
- 3-9 Repeat action of meas 1-2, Fig. II, three and a half more times. The Fig. ends with meas 1.

FIGURE III. JUMPS AND CLAPS.

- 1 Repeat action of meas 1, Fig. I, except with jumps rather than bounces and larger body turns.
- 2 Repeat meas 1, Fig. III, except both M and W clap with each jump on down beat.
- 3-9 Repeat action of meas 1-2, Fig. III three and a half more times. Fig. ends with meas 1. W R hand returns to M L shoulder on each odd meas.

DANS DIN OAS (continued)FIGURE IV. CLAPS FWD AND BKWD.

- 1 Repeat action of meas 2, Fig. III with claps in place and no turning of body.
- 2 Repeat action of meas 1, Fig. III, travelling fwd on first jump, bkwd on second jump, in place on third jump, in place but twisting ft and knees to L for fourth jump, and twisting to the R for fifth jump.
- 3-9 Alternate meas 1-2, Fig. IV three and a half times more. Fig. ends with meas 1. W R hand returns to M L shoulder on each even meas.

Presented by Mihai David

CIMPOI
(Romania)

Pronunciation:

Source: Cimpoi is from southern Romania, the region of Oltenia. This dance was learned by Milhai David, between 1963-1965, while with the Romanian State Folk Dance Ensemble.

Music: "The Lark," FLDR, side one, band two. 4/4 meter.

Formation: Open circle.

Style: When down, arms swing with the movement. When hands are held at shoulder level with elbows bent, arms move up and down slightly.

| <u>Meas</u> | <u>ct</u> | <u>PATTERN</u> |
|-------------|-----------|--|
| 1-10 | | <u>Introduction.</u> Hold, facing ctr of circle, arms raised. |
| | | <u>FIGURE I. Travelling left and right.</u> |
| | & | On the upbeat hop on L with R knee raised in front; arms start swinging down. |
| 1 | 1 | Step R to R with arms swinging back. |
| | & | Step L flat crossing in front of R. |
| | 2 | Step R bkwd, arms swing fwd. |
| | & | Hop R with L knee raised in front. |
| | 3 | Step L, bending knee, to L, arms swing back. |
| | & | Step R flat crossing in front of L. |
| | 4 | Step L in back, arms swing fwd, come up and hold. |
| 2 | 1 | Leap onto R with L knee raised in front. |
| | 2 | Hop on R, L leg circling to back, the knee straightening on each landing. |
| | 3 | Step L behind R. |
| | & | Step R to R. |
| | 4 | Cross L in front of R. |
| | & | Lift R leg to circle to front. |
| 3-4 | 1 | Grapevine to L, crossing R in front of L. |
| | & | L to L. |
| | 2 | R behind |
| | & | L to L, continuing to end with R crossing front and back, to finish with R closing in place on last ct 4. Hold (ct &). |
| 5-8 | | Repeat action of meas 1-4 reversing ftwork. |

CIMPOI (continued)FIGURE II. Travelling in and out of circle.

- 1-2 Repeat action of meas 1-2, Fig. I ending with a hop on L (ct &), lifting R knee fwd, arms coming up and hold.
- 3 1 Step R crossing in front of L.
 & Close L behind R.
 2 Step R crossing in front of L.
 & Hop on R, lifting L knee fwd.
 3 Step L crossing in front of R.
 & Close R behind L.
 4 Step L crossing in front of R.
 & Hop on L bending R knee.
- 4 1 Step R crossing in front of L.
 & Hop on R.
 2 Step L crossing in front of R.
 & Hop on L.
 3 Step R crossing in front of L.
 & Hop on R.
 4 Step L crossing in front of R.
- 5 1) Hop on L three times with R knee raised, straightening
 2) on each land.
 &)
 3 Step R to R bending knee, arms swinging back.
 & Step L flat crossing in front of R.
 4 Step R behind, start arms swinging back up.
- 6 Reverse action of meas 5, Fig. II.
- 7-8 Repeat action of meas 1-2, Fig. I.
- 9-10 Repeat action of meas 3-4, Fig. I straight out of circle facing RLOD, ending with R stamp (no wt) on last ct 4.

Repeat Figures I, II.

Presented by Mihai David

CIULEANDRA
(Romania)

Pronunciation:

Source: Ciuleandra is from southern Romania, the region of Oltenia. It was learned by Mihai David during the years 1963-65 while dancing with the Romanian State Folk Dance Ensemble.

Music: "The Lark," side one, band 4. 4/4 meter, will gradually increase temp.

Formation: Open circle, leader on R, shoulder hold. Face ctr.

Meas

PATTERN

1-8 Introduction. Hold.

PART I.

Figure 1.

- 1 Step R to R leaving L on floor (ct 1), slight bounce in R knee (ct 2), step L to L leaving R on floor (ct 3), slight bounce in L knee (ct 4).
- 2 Repeat action of meas 1.
- 3 Step R heel fwd (ct 1), close L to R (no wt) coming flat on R ft (ct 2), step L heel fwd (ct 3), close R to L (no wt) coming flat on L ft (ct 4).
- 4 Step R to R (ct 1), raise bent L knee fwd (ct 2). Step L to L (ct 3), close R to L to stamping (no wt) (ct 4).

Figure 2. Grapevine to L, facing ctr.

- 1-4 Cross R in front of L (ct 1), etc. ending R closing to L (ct 3) of fourth measure, hold (ct 4).

To finish Part I repeat Figures 1 and 2 six more times.

PART II.

Figure 1. Facing ctr, long travel R and L.

- 1 Step R to R (ct 1), L behind R (ct 2), R to R (ct 3), L behind R (ct 4).
- 2 R to R (ct 1), L behind (ct 2), R to R (ct 3). Stamp L (no wt) (ct 4).
- 3-4 Reverse action of meas 1-2, Part II, Fig. 1.
- 5-8 Repeat action of meas 1-4, Part II, Fig. 1.

CIULEANDRA (continued)Figure 2. Short travel R and L.

- 1 Step R to R (ct 1), stamp L (no wt)(ct 2), step L to L (ct 3), stamp R (no wt) (ct 4).
- 2 Step R to R (ct 1), L behind (ct 2), R to R (ct 3). Stamp L (no wt) (ct 4).
- 3-4 Reverse action of meas 1-2, Part II, Fig. 2.
- 5-8 Repeat action of meas 1-4, Part II., Fig. 2.

To finish dance repeat Figures 1, 2, 1 of Part II.

On last meas, step L to L (ct 1), R behind L (ct 2), stamp L next to R (ct 3), hold (ct 4).

Presented by Mihai David

FLORICICĂ OLTENEASCĂ
(Romania)

Pronunciation:

Source: Floricica Oltenearca is from the region of Oltenia. It was learned by Mihai David during the years 1963-1965 while dancing with the Romanian State Folk Dance Ensemble.

Music: "The Lark," FLDR, side two, band one. 4/4 meter.
The instrument is a "Jew's Harp."

Formation: Open Circle.

Style: Shoulder hold, easy flexing of knees when walking.

| <u>Meas</u> | <u>ct</u> | <u>PATTERN</u> |
|-------------|-----------|----------------|
|-------------|-----------|----------------|

PART I.

Introduction -- walk R and L facing slightly in direction of travel.

- 1 Walk R,L,R (cts 1,2,3) travel LOD, close L to R (ct 4).
- 2 Reverse action of meas 1.
- 3-4 Repeat action of meas 1-2.

Figure 1. Face ctr.

- 1 Step R to R.
& Hop R, with L knee raised slightly.
- 2 Step L to L.
& Hop L, with R knee raised slightly.
- 3 Hop R to R.
& Step L behind R.
- 4 Step R to R.
& Hop R, with L knee raised.
- 2 Reverse action of meas 1, Fig. 1.
- 3-4 Repeat action of meas 1-2, Fig. 1.

Figure 2.

1 1 Step R to R.
 & Hop R, with L knee raised.
 2 Step L to L.
 & Stamp R (no wt).
 Repeat cts 1, &, 2, & for cts 3, &, 4, &.
2 Repeat action of meas 1, Fig. 2.

FLORICICĂ OLTENEASCĂ (continued)Figure 3. Travel in and out of ctr.

- 1 Walk into ctr R,L,R,L (cts 1,2,3,4) stamp R, no wt (ct &), bending L knee.
- 2 Walk back out of ctr R,L,R (cts 1,&,2), stamp L, no wt (ct &) bending R knee. Walk back L,R,L (cts 3,&,4), stamp R, no wt (ct &) bending L knee.

Figure 4. Travel and face LOD.

- 1 1 Step R.
 & Hop R.
 2 Step L.
 & Hop L.
 3 Step R.
 & Close L to R.
 4 Step R.
 & Hop R.
- 2 Reverse action of meas 1, Fig. 4, continuing LOD.
- 3-4 Repeat action of meas 1-2, Fig. 4.

To finish Part I repeat Figures 1-4 then Fig. 1-3.

PART II.Introduction -- face ctr, walk.

- 1-4 Repeat action of meas 1-4 of Introduction, Part I.

Figure 1. Travel LOD.

- 1-4 Repeat action of Fig. 4, Part I.

Figure 2. Face ctr, in place.

- 1 1 Leap landing both ft apart.
 2 Jump touch ankles in air, land on L.
 & Touch ball of R ft behind L.
 3 Fall on whole R ft with bent knee.
 & Slap L straight knee across R.
 4 Hop R bent knee.
 & Slap L straight knee L diag.
- 2 1 Step L to L.
 & Cross R on ball of ft in front of L.
 ah Step in back.
 2 Step R to R.
 & Cross L on ball of ft.
 ah Step R in back.
 3 Leap landing on both ft apart.
 & Jump touch ankles in air.
 4 Land on L.
 & Slap R straight knee fwd.

FLORICICĂ OLTENEASCĂ (continued)Figure 3. Into ctr.

- 1 1)
 &) Hop L three times , travel fwd , touching R across , side , across .
 2)
 & Leap R fwd .
 3)
 &) Hop R three times , travel fwd , touching L across , side , across .
 4)
 & Leap L fwd .
 2 1 Hop L touch R fwd .
 & Leap R fwd .
 2 Hop R touch L fwd .
 & Leap L fwd .
 3 Lift R knee fwd .
 4 Step R in place .
 & Step L in place lifting R knee fwd .
 3 1 Step R .
 & Slap L fwd , straight knee .
 2 Step L .
 & Slap R fwd , straight knee .
 3)
 ah) Step R , L , R , L in place
 &)
 4)
 & Stamp R (no wt) .
 4 1 Jump , landing with both ft apart .
 (1/2 & Jump , touch ankles in air .
 meas) 2 Land L .
 & Slap R straight knee .

Figure 4. Travel back out of circle.

- 1-2 Backing up , repeat action of meas 2 , Fig. 3 twice .

Figure 5. In place.

- 1 1 Stamp R (no wt) across L , twisting body L .
 & Stamp R (no wt) fwd , turning body to face ctr .
 2 Hop L .
 & Touch R behind L on ball of ft .
 3 Hop L .
 & Slap R fwd , straight knee .
 4 Hop L .
 & Slap R to R diag , straight knee .
 2 1) Repeat action of cts 3 , ah , & , 4 , & of meas 3 , Fig. 3 , Part II
 2) and cts 1 , & , 2 , & of meas 4 , Fig. 3 , Part II .
 3)
 4)

To finish dance repeat Figures 1-5 , Part II .

Presented by Mihai David

AMERICAN SQUARE DANCES"YOU ARE"

| | |
|--------------|-------------------------------|
| Composed by: | Jerry Helt |
| Called by: | Jerry Helt and Johnnie Wykoff |
| Music by: | The Blue Star Rhythmaires |
| Record: | Blue Star # |

Intro: Break: Ending:

Join hands circle left around the hall
 Walk around the corner, see saw your Taw
 Men right hand star once around I sing
 Find the corner, Left allemande and weave the ring
 Think about the good times, we've never been blue
 Turn your partner right and promenade her too
 'Cause you are what I am
 I'm lovin' you forever if I can

Figure:

Heads Flutter Wheel across the floor
 Sides Square Thru and you count to four
 Do si do the outside back to back and then
 Spin Chain Thru across my friend
 Think about the good times, Boys Trade
 Swing the corner lady, then Promenade
 'Cause you are what I am
 I'm lovin' you forever if I can.

LIME FLOWER CONTRA

By Jerry Helt

(1, 3, 5, 7 cross over)
 8 Two hand star with the one below
 8 Back by the left
 8 Ladies Chain across
 8 Ladies Chain back
 8 Right and left thru
 8 Right and left back
 8 Four hand star across
 8 Back by the left

EASY CONTRA

By Jerry Helt

8 Everybody forward up to the
 middle and back
 8 With the left hand lady swing
 8 Circle four across (Left)
 8 Circle right, the other way back
 8 Ladies Chain across
 8 Ladies Chain back
 8 Right and left thru
 8 Right and left back

AMERICAN SQUARE DANCES (continued)

Heads forward, Spin the Top
 Curlique, Boys Run right
 (Eqv. to Heads Flutter Wheel)

Heads lead right, Circle to a line
 Lines Pass Thru, Ends Fold, Curlique
 Boys Run right (Eqv. to Lines Pass
 Thru, Bend the line)
 Star Thru, Pass Thru, Left allemande

Heads lead right, Circle to a line
 Lines Pass Thru, Girls Fold, Star Thru
 All eight Circulate, Wheel and Deal
 Swing Thru, Boys Run right, Bend the
 line
 Star Thru, Pass Thru, Left allemande

Heads lead right, Circle to a line
 Lines Pass Thru, Boys Fold, Star Thru
 All eight Circulate, Wheel and Deal
 Swing Thru, Boys Run right, Bend the
 line (Zero lines with partner)

Heads lead right, Circle to a line
 Lines Pass Thru, Boys Fold, Curlique
 Boys Run right, Bend the line
 Star Thru, Pass Thru, Left allemande

Heads lead right, Circle to a line
 Lines Pass Thru, Girls "U" Turn
 Right hand swing 3/4 round
 Boys Run right, Bend the line
 Cross trail Thru, Left allemande

Heads lead right, Circle to a line
 Lines Pass Thru, Girls "U" Turn
 Right hand swing 3/4 round
 Boys Run right, Tag the line Right
 Wheel and Deal, Star Thru, Calif.
 Twirl
 Lines Pass Thru, Girls "U" Turn
 Right hand swing 3/4 round
 Boys Run right, Tag the line Right
 Wheel and Deal, Star Thru, Calif.
 Twirl (Zero lines with partner)

Heads Square Thru four hands
 Split the sides around one, Line up four
 Lines Pass Thru, Boys "U" Turn
 Right hand swing 3/4 round
 Boys Run right, Boys Trade
 Wheel and Deal, Left allemande

Heads Square Thru four hands
 Split the sides around one, Line up four
 Lines Pass Thru, Boys "U" Turn
 Right hand swing 3/4 round
 Boys Run right, Cast off 3/4 round
 Slide Thru, Left allemande

Heads Square Thru four hands
 Swing Thru with the outside two
 Boys Run right, Calif. Twirl
 All eight Circulate, Boys Trade
 Wheel and Deal
 Swing Thru, Boys Run right, Calif. Twirl
 All eight Circulate, Boys Trade
 Wheel and Deal, Dive Thru, Pass Thru
 Left allemande

Heads Square Thru four hands
 Swing Thru with the outside two
 Boys Run right, All eight Circulate
 Girls Trade, Wheel and Deal
 Swing Thru, Boys Run right
 All eight Circulate, Girls Trade
 Wheel and Deal, Dive Thru
 Pass Thru, Left allemande

Heads Square Thru four hands
 Spin Chain Thru with the outside two
 Boys Run right, All eight Circulate
 Girls Trade, Wheel and Deal
 Spin Chain Thru like you always do
 Boys Run right, All eight Circulate
 Girls Trade, Wheel and Deal
 Left allemande

Heads lead right, Circle to a line
 Lines Pass Thru, Girls "U" Turn back
 Swing Thru, Centers Run right
 Wheel and Deal, Star Thru
 All eight Circulate, Bend the Line
 Cross trail Thru, Left allemande

Heads lead right, Circle to a line
Lines Pass Thru, Tag the line, Face in
Lines Pass Thru, Join hands ends Turn in
Square Thru 3/4 round, Do si do once
around, Star Thru
(Zero lines of four with partner)

Heads Square Thru four hands around
With the outside two, Swing Thru
Boys Run right, Tag the line, Face in
Lines Pass Thru, Wheel and Deal
Double Pass Thru, Face in
Square Thru 3/4, Left allemande

Four ladies Chain across
Heads Star Thru, Pass Thru
Swing Thru, Boys Run right, Tag the
line
Girls "U" Turn, Do si do all the way
Boys Run right, Lines Pass Thru
Wheel and Deal, Centers Pass Thru
Left allemande

Head ladies to the right Chain
Head couples Square Thru four hands
Swing Thru the outside two
Boys Run right, Tag the line
Face in, Turn Thru, Left allemande

Heads Square Thru four hands round
Swing Thru with the outside two
Boys Run right, Tag the line
Girls "U" Turn, Star Thru
Boys Run right, Boys Circulate
Boys Run right, Wheel and Deal
Star Thru, Cross trail Thru
Left allemande

Head men face your corner Box the Gnat
Four men forward Square Thru four hands
With the girls Curlique, Boys Run right
All eight Circulate as couples
Boys Run right, Swing Thru
Boys Run right, Wheel and Deal
Left allemande

Heads lead right, Circle to a line
Lines Pass Thru, Girls "U" Turn back
Boys Run right, Lines Cross trail Thru
Left allemande

Heads lead right, Circle to a line
Lines Pass Thru, Girls "U" Turn back
All eight Circulate, Centers Trade
Swing Thru, All eight Circulate
Boys Run right (Zero line with partner)

Heads Square Thru four hands
Split the sides around one to a line
Lines Pass Thru, Boys "U" Turn back
All eight Circulate, Centers Trade
Swing Thru, All eight Circulate
Girls Run right, Lines Forward Turn Thru
Left allemande

Heads Square Thru four hands
Split the sides around one to a line
Lines Pass Thru, Boys "U" Turn back
Girls Run right, Lines Pass Thru
Boys "U" Turn back, Girls Run right
Left allemande

Heads forward Swing Thru
Girls Fold, Boys Fold (Eqv. to Heads
Flutter Wheel)
Star Thru (Eqv. to Heads Circle four 3/4)
Calif. Twirl (Eqv. to Heads lead to
the right)

Heads Square Thru four hands
Swing Thru with the outside two
Everybody Fold, Slide Thru
Swing Thru, Everybody Fold
Star Thru, Dive Thru, Square Thru 3/4
Left allemande

Heads forward, Spin the Top
Everybody Fold, Slide Thru
(Eqv. to Heads Flutter Wheel)

AMERICAN SQUARE DANCES (continued)BOX CIRCULATE FIGURES

Heads Square Thru four hands
 Right and left Thru the outside two
 Dive Thru, Curlique, Box Scoot back
 Boys Run, Heads Cross trail Thru
 Left allemande

Heads Square Thru four hands
 Curlique the outside two
 Box Scoot back, Boys Run
 Star Thru, Dive Thru
 Square Thru 3/4 round
 Left allemande

Head ladies Chain
 Heads Square Thru four hands
 Curlique, Box Circulate
 Boys Run right
 Cross trail Thru, Left allemande

Heads forward, Spin the Top
 Curlique and Box Circulate
 Boys Run right (Eqv. to Pass Thru)

Heads Roll away a half sashay
 Heads forward Curlique
 Box Circulate, Boys Run
 (Eqv. to Heads lead right)

Heads Square Thru four hands
 Spin Chain Thru
 Everybody Fold, Star Thru
 Pass Thru, Bend the line
 Slide Thru, Spin Chain Thru
 Everybody Fold, Star Thru
 Pass Thru, Bend the line
 Star Thru, Dive Thru, Pass Thru
 Left allemande

Heads forward, Do si do to an
 Ocean Wave
 Everybody Fold, Slide Thru
 (Eqv. to Heads Square Thru)
 Left allemande

Heads Flutter Wheel
 Heads Swing Thru
 Girls Fold, Boys Fold (zero)

Heads lead right, Circle to a line
 Lines Pass Thru, Wheel and Deal
 Centers Pass Thru, Swing Thru (same sex)
 Boys Run, Bend the line (zero line)

Heads lead right, Circle to a line
 Lines Pass Thru, Wheel and Deal
 Centers Pass Thru, Swing Thru (same sex)
 Boys Run, Wheel and Deal, Sweep 1/4
 Cross trail Thru, Left allemande

Heads lead right, Circle to a line
 Lines Pass Thru, Wheel and Deal
 Double Pass Thru, Centers in, Cast off 3/4
 Lines Pass Thru, Tag the line
 Lead people "U" Turn, Do si do (same sex)
 Swing Thru, Boys Run right
 Lines forward, Star Thru, Pass Thru
 Left allemande

Heads lead right, Circle to a line
 Lines Pass Thru, Wheel and Deal
 Double Pass Thru, Lead people "U" Turn
 Do si do (same sex), Swing Thru
 Boys Run right (zero lines with partner)

Head ladies to the left Chain
 Number one couple promenade half way round
 Group of four forward, Peel and Trade
 Sides along the line Right and left Thru
 Sides forward Star Thru, Bend the line in
 the middle
 All circle eight, Boys Pass Thru and
 Cloverleaf
 Double Pass Thru, Girls Peel, Boys Trade
 Lines Pass Thru, Wheel and Deal
 Double Pass Thru, Centers in
 Cast off 3/4 (zero lines of four with partner)

Number one forward, Split number three,
 Line up four
 Single line forward, Wheel and Deal
 Peel and Trade, Bend the line
 Calif. Twirl (Eqv. to Heads lead right)

Number one Promenade half way round
Group of four forward "U" Turn, Peel
and Trade
Bend the line, Slide Thru
Left allemande

PEEL AND TRADE

From a Double or completed Double Pass
Thru pos: The lead dancers Peel off to
become ends as trailing couple Trade and
end as centers in lines of four facing in
or out.

Heads lead right, Circle to a line
Lines Pass Thru, Wheel and Deal
Double Pass Thru, Peel and Trade
Lines forward, Star Thru, Trade by
(or Cloverflo)

Swing Thru, Boys Run right, Bend the line
Lines Pass Thru, Wheel and Deal
Double Pass Thru, Peel and Trade
Lines forward Star Thru, Trade By
(or Cloverflo)
Swing Thru, Boys Run right, Bend the line
(Zero lines with partner)

Side ladies Chain across
Heads lead right, Circle to a line
Lines Pass Thru, Tag the line, Face in
Lines Pass Thru, Wheel and Deal
Double Pass Thru, Peel and Trade
Slide Thru, Left allemande

Heads lead right, Circle to a line
Lines Pass Thru, Tag the line
Face position #4, Wheel and Deal
First couple Peel, Next couple Trade
Next couple Peel, Last couple Trade
Wheel and Deal
First couple Peel, Next couple Trade
Next couple Peel, Last couple Trade
Wheel and Deal, Face the one beside you
Star Thru, First couple go left
Next couple go right, Cross trail Thru
Left allemande

Heads Square Thru four hands round
Swing Thru with the outside two, Girls Fold
Boys Peel, Girls Trade, Swing Thru
Boys Run right, Wheel and Deal
Dive Thru, Square Thru 3/4
Left allemande

CLOVER FLO by Bill Davis

From a Trade By position, those facing
out Cloverleaf and then Pass Thru while
those facing in the center will Pass Thru
and then Clover. Ends in 8-Chain Thru
set up.

(Calls by Jerry Helt)

Heads Star Thru, Pass Thru
Right and Left Thru with the outside two
Pass Thru and Cloverflo
Left allemande

Heads Star Thru, Pass Thru
Split the outside two around one, Line
up four
Lines forward Star Thru, Cloverflo
Left allemande

Four ladies Chain across
Heads Square Thru four hands
Centers in, Cast off 3/4 round
Cloverflo, Left allemande

Heads Square Thru four hands
Do si do the outside two and Star Thru
Pass Thru, Partner Trade
Star Thru, Pass Thru, Cloverflo
Right and left Thru, Pass Thru, Cloverflo
Star Thru, Flutter Wheel, Sweep 1/4
Pass Thru, Cloverflo
Split the outside two, Line up four
Lines forward, Star Thru, Cloverflo
Left allemande

Four ladies Chain across
Head men face your corner, Box the Gnat
Four girls Square Thru four hands
Centers in, Cast off 3/4 round
Cloverflo
Boys Do si do the girls all the way round
Boys Run right, Lines forward, Slide Thru
Left allemande

GLOSSARY OF TERMS USED IN ENGLISH DANCES

Wherever possible the steps and terms used are defined in the dance descriptions. The following additional definitions may be of help.

STEPS

1. Skip Change of Step. This is similar to the Scottish Skip Change of Step but is flatter in style. It is often referred to as a "flat threesome step."
2. Rant Step: This is the step of the North of England, mainly Northumberland and County Durham. It is similar to a polka step but is more vibrant and is danced to 4/4 reel tunes.
 Hop L (ct ah), touch R toe, heel close to floor (ct 1), hop L (ct &), change to R ft (ct 2). Repeat starts with hop on R ft.

PATTERNS

1. Balance or Set: Step on the R ft, then L and R, small and rhythmical (cts 1, &, 2). There is no exaggeration of the second two steps. Repeat starts with L.
2. Arming: Ptrs crook R arms at the elbow and turn once around (8 cts). Repeat with L arms (8 cts). This is done in "Playford Dances" such as Nonesuch.
3. Siding: Exchange places with ptr, face-to-face moving in a CCW arc. (4 cts). Retrace steps on return to place (CW arc). This is a courtesy movement so keep eye contact with your ptr.
4. Hey: A dance figure in which three people are active and describe on the floor the pattern of a Fig. of 8 consisting of two loops, one loop made CW and the other CCW. All three dancers go around the Fig. of 8 in the same direction as in "follow the leader." The Hey may begin by passing either R or L shoulders depending upon the dance.
5. Cast: This is a movement usually used for progression. Ptrs turn away from each other -- usually M L and W R.
6. Turn Single: Turn in place with four steps, usually CW unless otherwise specified.
7. A Double: Four steps in a specified direction, as in forward a double.
8. Back-to-Back: As in American square do-sa-do, pass ptr by R shoulder and L shoulder back to place.

NONESUCH
(England)

A dance from The Playford Dancing Master.

Music: Nonesuch (a popular tune). Record #

Formation: Four cpl longways set

Meas. I. INTRODUCTION

- 1-8 All cpls give ptrs R hds and face up the set. Fwd and back a double (4 steps fwd and 4 back) twice.
9-16 Set to your ptr and turn single and set and turn again.

II. PROGRESSIVE PART

This section is danced as though it were a progressive longways. The 1st cpl starts the figure with the 2nd cpl. The 1st cpl then continues the figure down the set and a new 1st cpl begins the figure at the top as soon as there is a 2nd cpl to dance with. This continues until the original bottom cpl just reaches the top. This 4th cpl, thus, is the only cpl not to dance the 1's part in this section.

- 1 1st cpl leap twd each other taking 2 hds and make 2 slipping
2 steps sideways down below the 2's.
3-4 1st cpl turn down and away from ptr (a 3/4 turn, M R and W L) to face the 2's and take 2 hds, M with M and W with W.
5-8 Pousette with this person diagonally fwd a double and back, falling back into line at the end, 1st cpl still below the 2nd cpl.
1-4 1st and 2nd men and women fall back a double away from ptr and come fwd a double.
5-8 Turn ptr 2 hds.
Continue until original 4th cpl reaches top.

III. SIDING AND 2ND FIGURE

- 1-8 Side halfway with ptr, turn single and finish the siding back to own place and turn single.
Everyone in turn leaps into the ctr to form a single line, M facing down and W up facing ptr.
1-8 At the beginning of each measure each person jumps in, 1st M, 1st W, 2nd M, 2nd W, etc.
1-8 Everyone arm R and L.
1-8 Everyone slip L 4 cts, slip R 8 cts, and back into the line in the ctr with slip L 4 cts.
1-8 As before, each person in turn will leap out of the ctr back to his own place, beginning with the 1st M. You should begin your jump so as to land in place on the 1st ct of the meas.

NONESUCH (continued)IV. RIGHTS AND LEFTS

- 1st cpl initiate this figure which resembles a grand R and L, but begins and ends at a different time for each cpl.
- 1-8 1st cpl pass each other with a R hand and go on to the 2's with a L hand. Pass them by and on to the next with the R and so on. Each cpl, as they are reached continue on in the direction in which you have started, giving alternating hands. Each person will go around the circle back to their own place and the dance ends. Thus the dance trails off and finally the 4th cpl finish with a L hand turn to place.

Presented by Tom Kruskal

DUBLIN BAY (WE'LL WED AND WE'LL BED)
(England)

An 18th century dance from Playford collection.

MUSIC: Dublin Bay. Record:

FORMATION: Longways.

Meas.

- 1-7 1st cpl cross as they set to the 2nd cpl (1st W in front). 1st M and 2nd W turn with the R hd, as the 1st W and 2nd M do the same. 1st cpl cross L shoulder, continue round the 2nd cpl and come up between the 2nd cpl to finish in line facing their neighbors. Arm R with neighbors and finish with line of 4 facing down, 1st cpl in the middle.
- 8-12 In line all fall back a double (4 steps), come fwd 8 steps turning after the first 4 so as to continue in the same direction but walking bkwd on the next 4, and then come fwd a double. 1st cpl cast, helped around by 2nd cpl.

Presented by Tom Kruskal

PRINCE WILLIAM
(England)

From Walshe's "Compleat Country Dancing Master," 1731.

Music: Prince William, Record #

Formation: Three couple longways

- I.
- 1-8 The 1st cpl cross over and hey on the opp side, the 1st W passing in front of her ptr and going between the 2nd and 3rd M starts the hey passing L shoulder with the 3rd M, while the 1st M going between the 2nd and 3rd W starts the hey passing the 3rd W with the R shoulder.
- 9-16 The 1st cpl crossing back, continue the hey on their own sides, the 1st M passing the 3rd M L shoulder and the 1st W passing the 3rd W R shoulder.
- II.
- 1-8 The 1st cpl cross over, move down the outside into 2's place (2's moving up) and **turn** 1-1/2 times ending on their own sides.
- 9-16 Second cpls do the same, with 1's moving up.
- III.
- 1-8 The 1st M turn 3rd W by the R and 1st W turn the 2nd M by the R. Then each turn their ptr in the middle by the L and then turn their other corner by the R (2nd W and 3rd M) and each other with the L, ending with the 1st W on her ptr's R and facing the W's line.
- 9-16
- IV.
- 1-8 The 1st cpl lead through between the two other W, the 1st M going around the 2nd W and his ptr around the 3rd. Then 1st cpl meet in the middle, and turn once and a half around to face between the M.
- 9-16 1st cpl go between the M similarly, 1st M around the 3rd M and his ptr around the 2nd. 1st cpl in the ctr and turn once and a half down to the bottom, 3rd cpl moving up.

Presented by Tom Kruskal

THE FANDANGO
(England)

The Fandango is an English country dance popular in 1774. It is described in the Thompson issues as found in the Apted collection. It was introduced at the 1965 Folk Dance Camp, University of the Pacific, Stockton, California, by Nibs Matthews, Director of Dance for the English Folk Dance and Song Society, London, England.

MUSIC: Records: HMV 7EG 8665, Side 1, Band 1 (45 rpm) Chord intro. 4/4 meter.

FORMATION: Longways, for 3 cpls. A line of M facing a line of W, ptrs opp, M L shoulder twd music. Cpls numbered 1 to 3 with 1st cpl nearest music. A new 1st cpl begins on every repetition. Hds hang freely at sides.

STEPS: Skip Change of Step: Small hop (skip) on L (upbeat of preceeding meas). Step fwd R (ct 1). Close L behind R, L instep close to R heel (ct &). Step fwd R (ct 2). Next step starts with hop on R. Skip Change of Step or Skipping Step may be used during the Figure 8 and the Hey.

Dance is gay and sprightly. Be sure to dance with the phrase of the music. Starting ft does not matter except when Slipping L (L ft) or R (R ft).

Meas.

PATTERN

INTRODUCTION. Acknowledge ptr.

I. TURN PARTNER AND CAST OFF

- A 1-4 1st cpl advance twd each other, join R hds (shaking-hand hold) and turn once around CW with 8 walking steps. Hds are about shoulder high.
- 5-8 1st cpl cast off (M to L, W to R) into 2nd place (going behind dancers in 2nd place). 2nd cpl move into 1st place.
- A 1-4 1st cpl join L hds and turn once around CCW.
- (repeated)
- 5-8 1st cpl cast off into 3rd place. 3rd cpl move into 2nd place.

II. SLIP LEFT AND RIGHT

- B 1-4 All join hds in a circle, hds about shoulder height, elbows bent slightly. Circle L with 8 Slip Steps (Sliding steps).
- 5-8 Circle R with 8 Slip Steps.
- B 1-6 Cpls 2 and 3 drop hds and reform set. With inside hds joined, (repeated) 1st cpl lead up the middle to top of the set, separate and cast off into 2nd place. 3rd cpl move down.
- 7-8 1st cpl turn single, W to L, M to R.

THE FANDANGO (continued)III. TWO HAND TURNS

- A 1-4 1st M go to 3rd W. 1st W go to 2nd M. Join 2 hands straight across and turn CW 3/4 around (not quite a full turn).
 5-8 1st cpl join hands in ctr of set and turn CW 1-1/4 around.
 A 1-4 1st M go to 2nd W, 1st W go to 3rd M. Join 2 hands and turn (repeated) CW 3/4 around.
 5-8 1st cpl join hands in ctr of set and turn 1-1/2 around. M end on his side of set, facing the top, W end on her side of set facing bottom.

IV. FIGURE EIGHT

- B 1-8 1st M dance Figure 8 around 2nd cpl. 1st W dance Figure 8 around 3rd cpl. Dance figure using 8 Skip Change of Steps. Figure 8: Inactive cpls remain in place. 1st M pass 2nd W by R shoulder, go around her moving CW. Dance between 2nd cpl. Pass 2nd M by L shoulder, go around him moving CCW and finish in 2nd place. 1st W pass 3rd M by R shoulder, go around him moving CW. Dance between 3rd cpl. Pass 3rd W by L shoulder, go around her moving CCW and finish in 2nd place.

V. HEY FOR THREE

- B 1-8 1st M dance a Hey with 3rd cpl. 1st W dance a Hey with 2nd cpl. A Hey is actually a Figure of 8 with all persons moving. Use 8 Skip Change of Steps.

Hey: All dancers active and action moves across the set as each dancer describes a Figure 8. 1st M and 3rd W pass L shoulders (3rd M is momentarily inactive). 1st M loop CCW to face other two while 3rd W and 3rd M pass R shoulders. 3rd W loop CW to face other two while 1st M and 3rd M pass L shoulders. 3rd M loop CCW while 1st M and 3rd W pass R shoulders. 1st M loop CW to finish in 2nd place while 3rd W and 3rd M pass L shoulders. 1st M lead ptr to foot of set (3rd place) while 3rd W finish CCW loop to finish in 2nd place and 3rd M (after moving to own side of dance) finish CW loop to finish in 2nd place. 1st W begin by passing L shoulders with 2nd M. 1st W finish Hey by moving to 2nd place so 1st M may lead her by joined inside hands to foot of set. 2nd cpl finish Hey in 1st place. At this point, 2nd cpl now becomes 1st cpl, 3rd cpl becomes 2nd cpl, and 1st cpl becomes 3rd cpl.

Repeat dance twice more, each cpl in turn becoming 1st cpl.

Presented by Tom Kruskal

PINS AND NEEDLES
(England)

Traditional English dance collected in Northumberland.

Music: Any jig such as "Hexam Races." Record: 7EG 8654 or ED 110.

Formation: Longways

Meas.

I. BALANCE FOUR IN LINE

- 1-2 1st cpls give R hds and turn half round to stand between 2nd cpls ,
to whom they give L hds.
- 3-4 Keeping hds , balance twice in line of four.
- 5-6 Turn corner ptr half around with L hand.
- 7-8 Balance twice four in line.
- 9-10 Turn corner half around again so that 1st cples are **again** in center.
- 11-12 Balance in line.
- 13-14 1st cpl turn half around and balance to each other in the ctr
- 15-16 of the set.

II. DOWN THE CENTER AND DANCE AROUND

- 1- 1st cpls lead down the ctr of the set.
Change direction and return up the ctr into 2nd cpls place
(2's moving up).
- 9-16 Both cpls dance once around each other , ballroom dance pos ,
with a balance step.

Presented by Tom Kruskal

TRIP TO TUNBRIDGE.
(England)

Music: Trip to Tunbridge. "Kentish Hops," record #PR 315.

Formation: Three cpl longways set.

Meas.

I.

- A 1-4 1st cpl cast and go down the outside of the set past the 3rd cpl.
 5-8 At the bottom, 1st cpl again cast and move up the outside of the set back to the top.
 9-16 1st cpl lead down the middle of the set, turn and lead up the set, cast into the 2nd's place (2nd's moving up).

II.

- B 1-8 1st cpl (now in the middle place) pass ptr by R shoulder and turn R hd person in the opp line with the R hd around.
 1st cpl hook around ptr in the middle again with the R shoulder and turn the other person in the opp line with the R hd around.
 Again pass ptr by the R shoulder to end up back on your own side in the middle place facing away from the set. (At the very end of this part, the other cpls also turn away from the set.)
 1-2 Lines lead out 4 steps.
 3-4 Lines fall back 4 steps, turning to face ptr on last 2 cts.
 5-8 Everyone turn ptr two hds once around. 1st cpl cast to the bottom and 3rd cpl move up into second place.

The dance is then repeated two more times with each cpl dancing in turn the #1 part.

Presented by Tom Kruskal

MR. BEVERIDGES MAGGOT
(England)

A dance from the Playford Dancing Master (new interpretation).

Music: Mr. Beveridges Maggot

Formation: Longways

Meas.

I.

- 1-2 The 1st cpl cross over and face the 2nd cpl.
- 3-4 The 1st man goes back-to-back with the 2nd lady while the 1st lady does so with the 2nd man.
- 5-8 1st cpl turn single, the first man turns the 2nd lady once round with the R hd while the 1st lady does the same with the 2nd man. 1st cpl pass back to places at the top giving L hds.

II.

- 1-4 The 1st couple cross over and move down the outside into the second place and go back-to-back with each other finishing facing up, while the second cpl meet, lead up to the top and cast out in a big arc to the ends of a line of 4 facing up with the 1st cpl in the middle, man on the R.
- 5-8 The line moves fwd (three counts, two steps and ft together) and falls back (three counts). The 1st man handing his ptr across in front of him, the 1st cpl move up the middle and cast into the 2nd place, while the 2nd cpl meet behind the first cpl and lead up into the 1st place (progression).

Presented by Tom Kruskal

A TRIP TO PARIS
(England)

A Trip to Paris is a 17th century English dance from the Playford collection. It was first presented by Grace West Newman at the University of the Pacific Folk Dance Camp in 1958.

MUSIC: Record - CDS #1. 2/4 meter

FORMATION: Longways, M in one line, W in the other, facing ptr, M L shoulder to music, cpls numbered 1 and 2 down the set.

Meas

4 INTRODUCTION

I. SET AND CHANGE

- 1-4 All dancers set to ptr and exchange places with ptr, passing R shoulders, with 4 steps. Turn single while crossing and turn 1/2 CW at end to face ptr (1-1/2 turns in all).
- 5-8 Repeat action of Fig. I, meas 1-4, returning to original place.

II. SKIPPING, TURN SINGLE, CHANGE, CIRCLE AND CAST OFF

- 1-8 Beginning R cpl 1 skip across the set, passing R shoulders, out around cpl 2 and back across the set below cpl 2, again passing R shoulders, coming back to place with 16 skipping steps.
- 9-10 Cpl 1 turn single,
- 11-12 With 4 walking steps M of cpl 1 exchange places with W of cpl 2, passing R shoulders.
- 13-14 With 4 walking steps W of cpl 1 exchange places with M of cpl 2, passing R shoulders.
- 15-16 Join hds and circle CW, with 4 walking steps, half way around to place.
- 17-18 With 4 walking steps, cpl 1 cast off to next place below, while cpl 2 move up the set one place

NOTE: Cpls become neutral and wait one round when they reach the head or foot of the set.

Presented by Tom Kruskal

RING O' BELLS

(England)

A Morris dance from the town of Lichfield as reconstructed by W. Everett and F. C. Phillips as told by Alex Helm. Traditionally done by men only.

Music: Live music best, or can be danced to Fools Jig, Record # 7EG8846.

Formation: Set of 8: 2 4 6 8
 1 3 5 7

Danced throughout with a single step (step hop) and with two sticks.

Meas.

1st Figure

- A 1-8 Odd line and even line dance around in a big circle led by #1 and #2 M. Odd line CW and even line CCW. Odd line pass outside of even line at the top and bottom. At the end of this figure, as in all the figures, you face your ptr and make two capers (leaps) in place and clash your stick in front of you on cts 13, 14, 15. On ct 16 pause, ft together.

Chorus -- Stick Clashing

- B 1-4 Sticks are clashed for each ct of the music.
Everyone clashes R stick with the person diag to the R, L stick with your ptr, R stick diag to the L and L stick with your ptr and repeat. Those at the ends pretend you have someone there to clash with.
- 5-6 Everyone make four capers turning out in a circle to your R once around.
- 7-8 With your sticks at your side, strike the stick of the person on your R (at the ends of the set strike as though in a circle) three times on cts 13, 14, 15. Pause on ct 16.

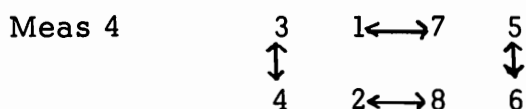
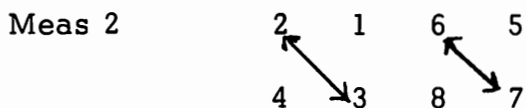
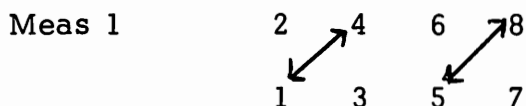
2nd Figure. Back to back and into line both ways.

- A 1-2 In 2 cts come fwd side by side with your ptr by the R shoulder and dance in place 2 cts.
- 3-4 Four swagger back steps to place (step hops bkwd with the leading ft going behind the other and the free leg swing up twd the posterior.)
- 5-6 In 2 cts come side by side with L shoulder, dance in place 2 cts.
- 7-8 Going bkwd to place, do one swagger back, one caper and land ft together with a clash of your own sticks on ct 15, pause for ct 16.
- B 1-8 Repeat Chorus

RING O' BELLS (continued)3rd Figure. Hey.

The hey pattern is repeated over four times until everyone is back in place.

- A 1 1 and 4, 5 and 8 change places with 2 step hops.
 2 2 and 3, 6 and 7 change places with 2 step hops.
 3 Two step hops in place turning to face the one you will next cross with.
 4 People at the ends cross (#4 and #3, and #5 and #6) and people in the middle cross over with the people by your side (#1 and 7, #2 and 8).



- 5-16 Repeat three times the same pattern from your new places (as though you had new numbers).

The fourth time instead of pausing on the 3rd meas, cross right away with two capers and land ft together and clash on the 15th ct, to end like the other figures.

- B 1-8 Repeat Chorus

4th Figure. Heading Out

- A 1-2 On first 2 cts, #3 and 4, and #7 and 8 dance up two steps to stand with #1, 2 and #5, 6 in two lines of four facing up with #3, 4 and #7, 8 on the outside.
 3-4 Dance in lines.
 5-6 Four swagger back steps to place.
 7-8 Caper, Caper, and clash on cts 13, 14, 15. Hold ct 16.
- B 1-8 Repeat Chorus

RING O' BELLS (continued)5th Figure.

- A 1-4 Make one long line facing up, this time everyone moves with their ptr. #5, 6 go out to the far L of the line, #1, 2 are next in line, moving slightly L, #3, 4 are next moving fwd and slightly R, and #7, 8 end up on the far R of the line.
- 5-8 Dance in line with no caper and clash.

Finale

- B 1-8 Keeping dancing in line on the chorus music and end with a caper, caper, clash on cts 13, 14, 15, ending the dance facing fwd in a long line, with ft together and sticks crossed in front of each M.

RING O' BELLS

Play AB AB AAB AB AB



Presented by Tom Kruskal

CHILDGROVE
(England)

A dance from The Playford Dancing Master.

Music: ED 104

Formation: Longways - active cpls (1, 3, 5, 7, etc.) cross over.

Meas

Pattern

Chord

Introduction - no action.

A₁ 1-4
5-8

Everyone side with ptr.
Everyone back to back with ptr.

A₂ 1-4
5-8

1st cpl side with 2nd cpl
1st cpl back to back with 2nd cpl.

B₁ 1-4

1st M with 2nd W, and 1st W with 2nd M, join both hands and skip 1 1/2 times around to change places, opening up to face their ptrs. This is the progression.

5-8

Two hand turn with ptr once around.

B₂ 1-8

1st M and 1st W using skipping steps dance a Figure 8 up through the 2nd cpl: 1st W crossing over and going CW around the 2nd W and CCW around the 2nd M, while the 1st M crosses over and goes CCW around the 2nd M and CW around the 2nd W, and finish in progressed pos.

Presented by Tom Kruskal

ETHNIC DANCES OF GREECE

Dancing has always been important to the Greeks. Dance and music were an integral part of ancient Hellenic drama. The Greek word, "XOPOS" (HOROS), referred to both dance and song. In English the words choir, chorus, and chorale all come from this same Greek word.

Traditionally, each area of Greece has been very proud of its own customs and institutions. It has been said that in ancient times, a Greek would usually say he was first a member of his city-state and second a Greek. This is true today. Rather than saying, "I'm a Greek," the Greek will probably say, "I'm a Kritan," or an Epirote, or an Arkadian, or a Macedonian, or whatever. Because of this strong local pride, and also because of the comparative isolation caused by the harsh, mountainous terrain, the customs and folkways of each area are usually somewhat different from each other.

The dances of the Greek people are many and varied. The great majority of these dances are done in a broken circle moving counterclockwise. Some dances are for men only, some are for women only. There are a few dances which are done in couples, such as Ballos, or Karsilamas; there are some dances which are for a solo dancer such as Zeibekikos.

Each area of Greece, often each village, has its own dances. Often two areas will do the same dance, but with different variations or styling. We can even find the same footwork or dance step done to many different types of music so that it appears to be a completely different dance; an example of this is the step which is known as Hasapikos, Sta Triá, Sousta, 'Kariotikos, Gaída, Hiótikos, To Trió, Tsirigótikos, Pilalitós, Mermingas, Tráta, Spervefi, Zervós Karpáthou, Lefkadítikos, Karagóuna, and the dance from Thásos.

Some dances are common to all Greeks. Examples of the pan-Hellenic dances are: Syrtós-Kalamatianós, Tsámikos, and Hasapikos. These dances, as well as many others, are done to an infinite number of tunes. They are not done to only one melody, but to any song with the correct rhythm for the dance. Some Greek dances are done to only one melody.

Greek folk music is different from the music of the west. Whereas the average American is used to rhythms in 2's, 3's, and 4's, the Greek sings and dances to rhythms such as 2/4, 5/4, 6/4, 7/8, 9/8, 8/8, and 12/8. It has been determined that these so-called "mixed meters" came from the rhythm schemes of ancient Greek poetry and music. (A common pattern was one in which the first of three beats was one and one half times as long as each of the short beats: i.e., 3-2-2, or 7/8.) Furthermore, Greek music uses more than the major and minor scales of western music. The modal system of many scales has been in use in Greece since Classical and Byzantine times. The Greek musician uses intervals such as the quarter tone, and techniques in

ETHNIC DANCES OF GREECE (continued)

playing which a trained musician of western music could not duplicate. There are many different types of musical instruments used in Greece. Some of these instruments are: floyefa, karamoundza, gaída, Klaríno (wind instruments); lyra, violi, tamboura, lavouto, bouzoúki, baglama, santouri (stringed instruments); týmpano, daóuli, défi, daire, toumbeléki (percussion instruments). Most Greek musicians are self-taught and don't know how to read music. Often the art of music is passed down in the family from father to son. Just as the dances vary from area to area, the music and instrumentation in each area tend to be different.

On a very simple level, we can divide Greece into two main folkloric areas; the mainland and the islands. Each of these areas is further subdivided: the styling of dance and music within each of these subdivisions is similar. A third main area is sometimes mentioned; this is the coastal, or seaport area which includes the tavern dances such as Argó Hasápiko and the Zeibékiko.

Islands

Aegean
Dodecanese
Ionian
Kriti
Kypros

Mainland

Epiros
Macedonia
Peloponisos and Roumeli
Thessaly
Thrace
Pontos (Black Sea area)

Some notes on styling

In general all dancers stand straight and proud. Whereas men often have high leaps and large motions in the dance, women usually dance more sedately. They do not swing their legs very far; their feet do not usually lift very far from the ground. Some of the reasons for the "feminine" styling are: culturally, the women are expected to be lady-like and dance in a lady-like manner; another point is their costume; the women's costumes are usually multi-layered and quite heavy, and their skirts are quite long. When dressed in such clothes, it is not easy to kick your feet far or to make any large movements of the legs; because of the length of the costumes, these movements wouldn't be seen anyway.

What does one do when leading?

If you are dancing to the right end of the line or semi-circle (leading), your right arm never just hangs free. The right arm is either held straight out to the side at shoulder height, or it is placed on the right hip or behind the back. If you are at the left end of the line (the last dancer), you do the same thing with your free hand.

ETHNIC DANCES OF GREECE (continued)

There are some dances where only the leader can improvise turns, leaps, or slaps of the feet. Such dances are: Syrtós-Kalamatianos, or Tsámikos. Other dances, such as Hasápihos and Sta Triá allow all dancers to do simple variations such as turning, or step variations. Find out whether you are supposed to follow the leader before you attempt to do his variations. And when leading, remember that the variations you do in Syrtó or Tsámiko need not be extremely fancy. The leader is not trying to impress anyone. This is a mistake the novice Greek dancer often makes. A leader's variations are an expression of his feelings in the dance. They are, therefore, an expression of personality and not intended to dazzle anyone watching (even if they are dazzling in effect). They should not be planned and mechanical. A simple turn or two is often more beautiful than 220 slaps of the feet and standing on one's nose to impress the people watching.

Some of the common handholds:



hands up



hands down



shoulder



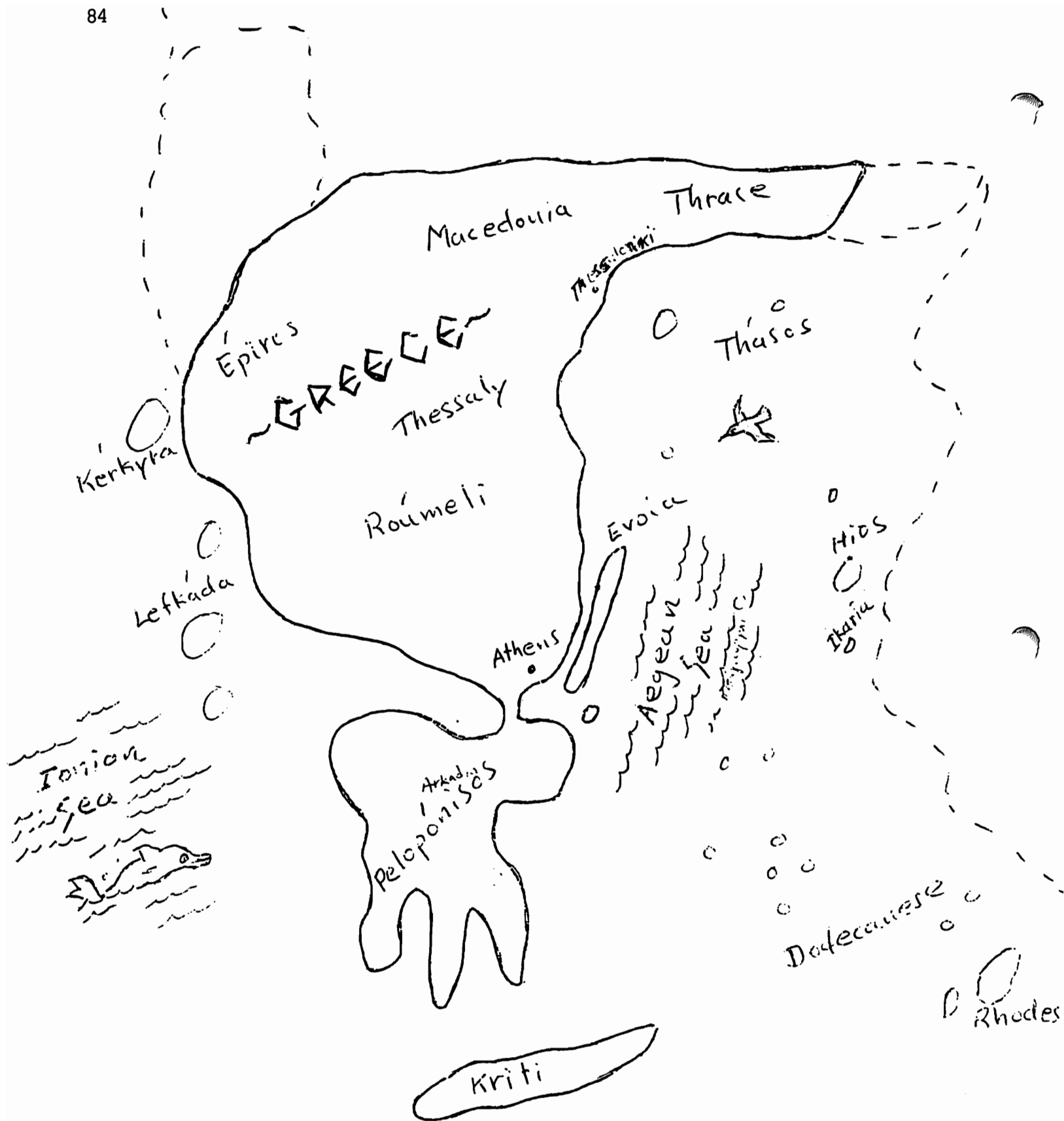
front chain



"Tsakonikos"

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Presented by John Pappas









~ a rough sketch showing
the areas of
Greece ~

'KARIOTIKOS
(Ikaria, Greece)







- Source:** 'Kariotikos (kahr-ee-OH-tee-kohs) is a line dance from the island of Ikaria which is in the Aegean Sea, near Samos and Hios. The technical name IKARIOTIKOS means the dance of Ikaria, but the people always drop the first "I" and call it simply 'KARIOTIKO. This version of the dance is the way it is done in the southern part of the island, particularly in the village of HRISOSTOMOS and the other towns of that area. Mrs. Eleni Tsambi Karles of Stockton, who is from Ikaria, very kindly demonstrated the dance and helped us complete our research on the 'Kariotikos.
- Bibliography:** Elliniki Hori, V. Papahristos (Athens, 1960).
Elliniki Hori, A. Bikos (Athens, 1969).
Folk Dances of the Greeks, T. Petrides (New York, 1961).
Greek Folk Dances, M. Vouras & R. Holden (New Jersey, 1965).
- Music:** Folk Dancer #4050-A. 2/4 meter.
- Formation:** The dance is done in an open circle with arms on shoulders.
- Characteristics:** The dance is peppy and vigorous. The steps are small, and for the most part danced upon the balls of the ft. The 'Kariotikos is very similar to the hasapiko and the Sousta Rodou in step, but the style is very different.

Meas ctPatternINTRODUCTORY STEP (VARIATION I)

- | | | | |
|-----|---|---------------------------------------|------------|
| I |  | Step to R on R ft. | |
| |  | Step across in front of R ft on L ft. | |
| II |  | Step to R on R ft. |) |
| |  | Swing L ft across in front of R ft. |) Face ctr |
| III |  | Step to L on L ft. |) |
| |  | Swing R ft across in front of L ft. |) |

The Variation I is done as an introduction several times, and then the Second Variation is done to the end of the dance.

VARIATION II

- | | | |
|----|---|--|
| I |  | With wt on L ft, step to R on ball of R ft. |
| |  | Hop on R ft and swing L ft from place around and behind R ft (swing ends close to R ft). |
| |  | Step on ball of L ft behind R ft. |
| II |  | Step R on ball of R ft, swinging L ft behind R ankle. |
| |  | Step diag fwd and to L on ball of L ft. |
| |  | Step in front of L ft on ball of R ft. |

'KARIOTIKOS (continued)

- III ♪ Step in front of (and very slightly to R) of R ft on the L ft (whole ft).
 ♪ Bring R ft around in a swing to front of L ft (swing ends close to L ft).

Note: There is a slight side-to-side movement in this step. The swing in meas I, ct 2, and Meas III, ct 2, are fairly large for Greek dances. The ft which swings might be approximately 12 inches from the ft holding wt.

VARIATION III

- I Same as done in Variation II
 II Same as done in Variation II.
 III ♪ Same as done in Variation II.
 ♪ Person on R swing R ft to L of L ft and hits inside of R ft against L neighbor's outside of R ft.

OR, Person on L swings R ft to R and hits outside of R ft against R neighbor's inside of R ft.

In other words, people in the line become ptrs (M and W, or 2 W or 2 M) and click free ft together with their ptr. The leader works with the 2nd dancer, 3rd dancer with the 4th, etc. This is very loosely done -- there is no counting out ahead of time to see who are ptrs. It is done on the spur of the moment during the dance. Some dancers may be left with no one with whom to do this variation, but it makes no difference. This variation can be done any time during the dance as a part of Variation II. Dancers do not drop arm handhold during this Variation.

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TRIPOTIS (TRIPATI)
(Makedonia - Greece)

Pronunciation: tree-POH-tees

Source: This dance is from Makedonia in northern Greece. The name comes from two words: "treis" meaning three, and "pátima" (peripatetic) meaning step. According to T. Sofios there is a version of the dance in Greek Thrace with different styling.





Bibliography: Greek Folk Dances, M. Vouras and R. Holden (N.J., 1965)

Music: 2/4
Folk Dancer 45 #



Formation: Men and women are in a broken circle with hands held at shoulder height, elbows bent and down.

Characteristics: The feeling of the dance is bright and cheerful. Steps should be on the full ft. The stamps should be light.








Meas cts Part I (first melody)

- | | | |
|-----|---|--|
| I |  | Starting with the R ft, run to the R taking five small steps (facing LOD). |
| II |  | Lightly stamp the L ft twice in place next to R ft. Pause. |
| III |  | Facing LOD and starting with the L ft, run bkwd five small steps in RLOD (on fifth step turn to face ctr). |
| IV |  | Lightly stamp the R ft twice in place next to L ft. Pause |

Repeat this sequence one more time.

- | <u>Meas</u> | <u>cts</u> | <u>Part II (second melody)</u> |
|-------------|---|--|
| I |  | Step sdwd to the R on R ft. Lightly stamp L ft next to R. Step sdwd to the L on L ft. Lightly stamp R ft next to L. |
| II |  | Step sdwd to the R on R ft. Lightly stamp L ft twice next to R ft. Pause. |

TRIPÓTIS (TRIPÁTI) (continued)

- | | | |
|-----|---|-------------------------------------|
| III |  | Step sdwd to L on L. |
| |  | Lightly stamp R ft next to L. |
| |  | Step sdwd to R on R. |
| |  | Lightly stamp R ft next to L. |
| IV |  | Step sdwd to L on L. |
| |  | Lightly stamp R ft twice next to L. |
| |  | Pause. |

Repeat this sequence one more time and go back to first variation. Each is done twice.

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LEN IRTHI MAÍS
(Thrace, Greece)





Source: Len Irthi Maís (len eer-THEE(th as in thin) mah-EES) is from Thrace in northern Greece. In particular it is from the town of Soufli. The title comes from the song which is usually used for the dance, "They say May is coming." The dance has other titles: Aradiastíte Sto Horó: Thrakikos Horos: Soufliótikos.

Bibliography: Greek Folk Dances; M. Vouras and R. Holden (New Jersey, 1965); Elliniki Hori, V. Papahristos (Athens, 1960).



Music: Folk Dancer 4051-A. 2/4 meter.

Formation: A broken circle with hands joined at shoulder height, (or the hands may be down).



Characteristics: The style is fast, light, and happy -- exuberant.

| <u>Meas</u> | <u>cts</u> | <u>Pattern</u> |
|-------------|---|---|
| I |  | Step to R on R (facing LOD). Hop on R ft (facing LOD). |
| II |  | Step to R on L ft (facing LOD). Hop on L ft (facing LOD). |
| III |  | Facing ctr, step sdwd to R on R ft (raise arms) Hop on R ft lifting L ft in place to height of R calf. |
| IV |  | Step slightly back and to L on L ft (lower arms). Hop on L ft lifting R ft to height of L calf. |


Variation.

| | | |
|--------|---|--|
| I |  | Step to R of R ft (facing LOD). Step on L ft behind and close to R ft (facing LOD). Step fwd on R ft (facing LOD). |
| II |  | Step fwd on L ft (facing LOD). Step on R ft behind and close to L ft (facing LOD). Step fwd on L ft (facing LOD). |
| III-IV | | Same as meas III-IV above. |

Variation.

| | | |
|------|---|---|
| I-II |  | Same as Meas I-II in either variation above. |
| III |  | Facing ctr, step sdwd to R on R (raise arms). Step behind R ft on L. Step in place on R ft. |

LEN IRTHI MAIS (continued)

- IV  Step slightly back and to L on L ft (lower arms).
Step behind L ft on R.
Step in place on L ft.
(Meas III-IV are like behind pas de bas.)

Note: Do each variation as you wish, or as many times as the leader chooses.

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MITERÍ TSA
(Póntos - Greece)

Source: The name of this dance, Miterítsa, (Mee-teh-REET-sah) comes from the words of the song to which it is done. It is a diminutive form of the word mother. According to Papahristos, the dance is both a dance and a game. It is for both adults and children. The Greeks of Póntos are from the Black Sea area. They were evicted by the Turks after over two thousand years of living in this area. The Miterítsa is for couples.

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).

Greek Folk Dances, M. Vouras & R. Holden (New Jersey, 1965).

Music: 4/4 meter
Folk Dancer 45 #




Formation: For greatest enjoyment, the Miterítsa should be done in small groups. Dancers should be in an open circle with hands joined and down. Approximately eight to ten men should be together at the R end of the circle; approximately eight to ten women should be joined to this line of men; the last man is holding the R hand of the first woman with his L hand. It is not necessary for each man and women to have a ptr. There may be more men than women, or vice versa. This dance is a mixer.

Characteristics: This is a dance game. The feeling is lively and happy. The dancers should have lots of fun. There is much clapping of hands.

Meas cts

FIRST VARIATION (vocal melody)

(During this variation there should be slight flexes of the knees).





| | | |
|--------|---|---|
| I |  | Facing LOD, step fwd on the R ft (there may be a slight stamp). |
| |  | Step next to the R on the L ft. |
| |  | Repeat cts 1, 2. |
| II-IV | | Repeat action of meas I to a total of 16 steps in LOD. |
| V-VIII | | Repeat 16 steps of meas I-IV in RLOD. |

Note: Throughout this variation there should be slightly more emphasis on the steps of the R ft, while there may be more flex of the L knee when stepping on the L.

MITERITSA (continued)

SECOND VARIATION (instrumental melody)

(All of the dancers drop hands and clap while the lead man dancer does the following step with his ptrs.)

- I  A small hop on the L ft.) This is a skip step
 Step on the R ft.)
 A small hop on the R ft.
 Step on the L ft.
 Repeat cts 1 and 2.
- II-VIII Repeat meas I to a total of 32 hop-steps (skips).

The lead M does the skipping step over to the W and choosing a ptr, hooks R elbows with her and then turn together in a CW direction doing the skipping step for one meas. They then hook L elbows and do the skipping step turning together in the other direction for one meas. The M leaves the W and repeats the action with another W. The first W returns to place. The lead M may do this with several ptrs if he has time. There are eight meas of instrumental music before the vocal begins again and the leader returns to place and the first variation is repeated. After eight meas of the first variation, the second variation is repeated, but this time the W who first danced with the leader leaves the line and chooses a M to dance with her. This M will be the person to begin the second variation when it is later repeated for the third time.

The words to Miterítsa.

| | |
|---|--------------------------------|
| Miterítsa mou glikia, thelo mia 'gapitikia. | Sweet mother, I want a loved |
| Miterítsa mou glikia, thelo mia 'gapitikia. | one, with eyes dark and large |
| Mavramatia ke megala, zimomena me to gala. | and beautiful light skin. (The |
| Mavramatia ke megala, zimomena me to gala. | idiom says, "Dark eyes kneaded |
| | with milk.") |

| | |
|--|--------------------------------|
| Ithela na'rtho to vradi, m'epiase psili vrohi. | I wanted to come to you last |
| Ithela na'rtho to vradi, m'epiasa psili vrohi. | night, a light rain caught me. |
| To Thee parakalousa, yia na se vro monahi. | I asked God to let you be |
| To Thee parakalousa, yia na se vro monahi. | alone when I found you. |

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ARGÓS HASÁPIKO
(Greece - Panhellenic)

Pronunciation: ar-GOHS hah-SAH-pee-koh

Source: The HasápiKO was originally danced by the butchers of Constantinópoli in Byzantine times. At that time it was called Makellarikós, or dance of the Butchers' guild. After the Turkish nomads invaded and conquered Asia Minor and the Byzantine Empire, this dance came to be known by the Turkish word for butcher, or "hasapis." Argó HasápiKO means a "slow hasápiKO." The dance is also known as Varí HasápiKO (heavy hasápiKO), Peiraiótiko HasápiKO (hasápiKO from Peiraios, the seaport of Athens), Naftiko HasápiKO (sailor's hasápiKO), or just HasápiKO. It is danced mainly in the taverns of the seaport towns and cities. The Argó HasápiKO is a slow form of the hasápiKO or hasaposérviko (fast tempo hasápiKO). Often musicians will move from an Argó HasápiKO directly into a fast hasápiKO.

Bibliography: Greek Folk Dances, M. Vouras and R. Holden (N.J., 1965).
Folk Dances of the Greeks, T. Petrides (N.Y., 1961).

Music: 2/4 or 4/4 time in a slow tempo.
Folk Dancer -A; Fëz 702; Fez 704;
Nina 4510-A

Formation: The dancers are in a short line, three to five men. Usually the dance is done by men only, but women dance it sometimes. The hands are on the shoulders of the person on either side in a shoulder hold pos. The leader is at the right end of the line; the free hand of the leader should be out at shoulder height, arm fairly straight.

Characteristics: This dance is a very personal one. That is, it is very individualistic. It is not social in nature. One does not go to a taverna, see someone doing Argó HasápiKO, and then joyfully join the line. It is done only by friends in a small group. It is completely alien to the dance to have a large circle of people. You do this dance with one or two close friends -- you would be highly insulted if some "stranger" intruded by trying to join your line. In recreational folk dancing, however, we have a different situation. In order to keep the feeling of the dance, we will have many lines instead of having one short line on the small dance floor of a taverna. Therefore it is up to each

ARGÓS HASÁPIKO (continued)

individual to refrain from joining a line which is already large enough (3 - 5 people). Do not join a line if there are already enough people. Because this dance is improvisational, it does not lend itself well to a large line. There are more or less "basic" steps, but there is no set pattern. The leader makes up his own pattern as he dances; often he creates his own new steps. Some steps are common to all dancers, but often individuals have their own special steps and styles. You can see, then, that where it is easy for three or four people to follow the leader (especially if they are old, close friends and dance together often), it would be impossible to coordinate a line of 25 or 30 dancers. If you don't feel competent to lead, form a new, short line behind the line you wanted to join and follow that leader.

The steps as described here, then, should not be followed as a pattern, but should be danced according to the mood of the leader. In order to create your own steps, however, you must be familiar with the musical and dance idioms. Until one has acquired a feel for this type of dancing, it would be difficult to dance with the correct style and feeling as well as to create within this idiom.

Please note that while W now do this dance, it is not a ballroom dance or couple dance. There is no such thing as a "couple hasápiko." Skaters' position should not be used at any time. It is not unusual for a man and woman to do this dance in a line of their own (2 dancers), but it is still Argó Hasápiko with the shoulder hold position. This is a beautiful, living dance of the Greeks; why water it down and lose that which makes it beautiful?

There are different styles for this dance. Some dance standing straight with a slight flex of the knees. Others dance slightly bent over with more flex in the knees. This is one of few Greek dances where the dancers look down at the floor.

The most basic variation for the Argó Hasápiko is the following:

ARGÓS HASÁPIKO (continued)VARIATION "A"

| <u>Meas</u> | <u>cts</u> | <u>2/4 or 4/4 time</u> | <u>Wt on R ft</u> |
|-------------|------------|--|-------------------|
| I | 1 | Lunge fwd on L ft. | |
| | & | Bring R ft around to the front of L (keeping it close to the L leg as you move it). | |
| | 2 | Touch R ft in front of L (no wt). | |
| | & | Bring R ft around to the back of L (keeping it close to L leg as you move it). | |
| II | 1 | Step on R ft (behind L). | |
| | & | Bring L ft around behind R. | |
| | 2 | Step on L ft behind R. | |
| | & | Bring R ft sdwd to the R. | |
| III | (Quick)1 | Step on R ft. | |
| | (Quick)& | Step fwd on L ft | |
| | (Slow) 2 | Step bkwd on R ft and draw L ft back in front of R ft (outside of L ankle is across R instep). | |
| | | Optional: | |
| IV | 1 | Pause | |
| | 2 | Pause | |

The above variation may be done as a six ct step (3 meas), or as an eight ct step (4 meas). The eight ct step usually fits the phrasing of the music better, but both are correct. You may use one once and the other the second time, or whatever you wish.

VARIATION "B"

| | | | |
|-----|------|---|--|
| I | 1, & |) | |
| | 2, & |) | |
| II | 1, & |) | Repeat VARIATION "A" |
| | 2, & |) | |
| III | 1, & |) | |
| | 2 |) | |
| | & | | Bring L ft around behind the R ft. |
| IV | 1 | | Step on L ft (directly behind R ft). |
| | & | | Bring R ft around behind the L. |
| | 2 | | Step on R ft (behind L). |
| | & | | Slightly lift L ft from ground across in front of R ankle. |

ARGÓS HASÁPIKO (continued)VARIATION "C"

- I 1 Step on L ft across to the R and in front of R.
 & Step on R ft sdwd to the R.
 2 Step on L across to the R and in front of R.
 & Bring R ft all the way around to the front and across L (keeping R ft close to L leg).
- II 1 Step on R ft across to the L and in front of L.
 & Step on L ft sdwd to the L.
 2 Step on R ft across to the L and in front of L.
 & Pause slightly lifting L ft (which is close behind R).
- Optional:
- III 1 Step on L ft (behind R).
 & Bring R ft around and behind L.
 2 Step on R ft behind L.
 &)
- IV 1, &) Repeat same cts from VARIATION "A."
 2, &)

VARIATION "D"

- I 1 Step sdwd to the L on L.
 & Draw R ft to L.
 2 Touch R ft next to L (no wt).
 & Move R ft sdwd to the R.
- II 1 Step on R ft.
 & Draw L ft to R.
 2 Touch L ft next to R (no wt).
 & Pause.

VARIATION "E"

- I 1 Step across in front of R ft on the L.
 & Step sdwd to the R on the R.
 2 Step behind the R ft on the L.
 & Step sdwd to the R on the R.
- II 1 Step across in front of R ft on the L.
 & Bring R ft all the way around to the front and across L.
 2 Step on R ft across to the L and in front of L.
 & Step sdwd to the L on the L.
- III 1 Step behind the L ft on the R.
 & Step sdwd to the L on the L.
 2 Step across in front of L on the R.
 & Move L ft to L.
- IV 1 Step on L ft.
 & Bring R ft to L.
 2 Step on L ft.
 & Pause.

ARGÓS HASÁPIKO (continued)

VARIATION "F"

- | | | | |
|-----|------|---|--|
| I | 1, & |) | |
| | 2, & |) | Repeat VARIATION "A." |
| II | 1, & |) | |
| | 2 |) | |
| | & | | Pause. |
| III | 1 | | Step across in front of L ft on R. |
| | & | | Step sdwd to L on the L. |
| | 2 | | Step across in front of L ft on R. |
| | & | | Turning to face fwd, bring the L ft around in front of R. |
| IV | 1, & | | Step on L ft in front of the R; bend at the waist lifting the straight R leg behind you. |
| | 2 | | Straighten body and step on R ft behind and to L of L. |
| | & | | Pause. |

VARIATION "G"

With ft together.

- | | | | |
|----|---|--|---|
| I | 1 | | Move toes apart (heels pivot, remaining together). |
| | 2 | | Move heels apart so that ft are parallel (toes pivot in place). |
| II | 1 | | Move heels together (toes pivot in place). |
| | 2 | | Move toes together so that ft are once more together (heels pivot, remaining together). |

VARIATION "H"

- | | | | |
|----------|---|--|--|
| I(Quick) | 1 | | Lunge fwd on L ft. |
| (Quick) | & | | Step fwd on R ft (behind and to L of L). |
| (Slow) | 2 | | Step fwd on L ft bending body slightly at waist. |
| | & | | Slight pause. |
| II-IV |) | | Repeat from VARIATION "A" or "B." |
| |) | | |

VARIATIONS FOR MEN (W may do them without the squats, but with only a slight dip.)

1. In Variation "A."

In meas I, pause and fall fwd onto the L ft (L knee slightly bent) (ct 1); touch the R toe behind and to the L of the L ft (ct &).

2. Before Variation "A."

- | | | | |
|---|---|--|--|
| I | 1 | | Fall fwd onto L ft (L knee slightly bent). |
| | & | | Touch R toe behind and to the L of the L ft. |
| | 2 | | Fall fwd onto R ft (R knee slightly bent). |
| | & | | Touch L toe behind and to the R of the R ft. |
- Go immediately into #1 above.

ARGOS HASAPIKO (continued)

3. Before Variation "A."

- I 1 With wt on L ft, extend R leg diag fwd to R and then go
 down into a squat, crossing R ft in front of L ankle.
 & Straighten up.
 2 Extend R leg diag fwd to R and then go down into a squat
 crossing R ft in back of L.
 & Straighten up.
- II 1, & Repeat Meas I, cts 1, &.
 2 Step on R ft behind L.
 & Bring L ft around behind R.
- III 1 Step on L ft behind R.
 & Bring R ft sdwd to the R.
- (Quick) 2 Step on R ft.
(Quick) & Step fwd on L ft.
- IV(Slow) 1 Step bkwd on R ft and draw L ft bkwd in front of R (outside
 of L ankle across R instep).
(Slow) 2 Touch L ft in front of R.

4. In Variation "E."

In Meas III, ct 2, bend R leg until L knee touches floor;
straighten and do meas III and IV of Variation "C."

5. In Variation "H."

In meas I, ct 2, bend L leg until R knee touches floor.
Straighten and complete as written.

I have described several variations. They should not follow any particular order. You will probably notice that parts of particular steps are similar to other variations. This is how the dance works: certain step sequences are interchangeable, and it is the leader who molds the dance from the variations he knows. In this way, the dance may never be the same, no matter how many times it is done. These variations may be cut in the middle and spliced onto all or part of any other variation. There are obviously many more variations than those I have described; these are some of the most common, and they include some of my favorites. When you have mastered these variations, try some new ones that you have created.

Presented by John S. Pappas

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POS TO TRIVOUN TO PIPÉRI
(Greece - Panhellenic)







Pronunciation: pohs toh TREE-voon toh pee-PEH-ree




Source: This dance is popular in many forms throughout Greece. It can even be found in other countries. The dance might be called a dance-game. The title refers to the words of the song: "How do they grind the pepper?" There are different melodies and different styles or types of steps, depending on where in Greece the dance is being done. The dance has many comic movements to represent the grinding of the pepper.

Music: 2/4 
Folk Dancer 45 #

Formation: The dance is done in an open circle with hands joined at shoulder height; elbows are down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.

Characteristics: This dance is like a party game. It is danced by children, but is also done by adults at festive occasions. It is humorous and joyful. It is characteristic for one or two men to hold a belt or switch (once I saw a broom used) and act as enforcers. That is, if anyone refuses to do a step, or is slow about performing, the enforcer threatens that person with menacing motions of the belt. This "pretended" whipping forces the dancer to perform the call as given by the singer. Often the lead dancer sings the song, giving the commands for the different variations. There are any number of possible variations. Among those I have seen are: foot, knee, elbow, hand, nose, forehead, ear, tongue, shoulder, back, back of head, and "rear." In between these variations, the line of dancers performs the basic step. In some areas, Sta Triá is done, in others, the Syrtós.

| <u>meas</u> | <u>cts</u> | <u>Syrtós Sta Triá Variation</u> |
|-------------|---|--|
| I |  | Facing LOD, step to R on R ft. |
| |  | Step across in front of R on L ft. |
| II |  | Step sdwd to R on R ft (facing ctr). |
| |  | Touch ball of L ft next to R ft (or raise L ft in front of R). |
| III |  | Step sdwd to L on L ft. |
| |  | Touch ball of R ft next to L ft (or raise R ft in front of L). |

| <u>Alternate step in meas. II</u> | | |
|-----------------------------------|---|---------------------------------------|
| II |  | Step sdwd to R on R ft (facing ctr). |
| |  | Step across in front of R ft on L ft. |
| |  | Step back in place on R ft. |

POS TO TRIVOUN TO PIPÉRI (continued)

Repeat this Syrtós Sta Tríá until the singer gives a command for one of the movements that represent the grinding of the pepper. With the recording listed you would do this step five times plus the first two steps of meas 1.

First Command -- ME TO PÓDI (with the foot)

I-XVI 1-32 Standing on the L ft, lightly stamp the R ft in place next to the L 32 times.

Second Command -- ME TO GÓNA (with the knee)

I-XVI 1-32 Go down on R knee with the L ft holding wt; lightly touch R knee to floor 32 times.

Third Command -- ME TO HÉRI (with the hand)

I-XVI 1-32 Go down on both knees (or on one knee) and hit the floor 32 times with the R hand doubled into a fist.

Fourth Command -- ME TI MITI (with the nose)

I-XVI 1-32 Go down on hands and knees and touch the nose to the floor 32 times.





Fifth Command -- ME TO KOLO (with the "rear")

I-XVI 1-32 Sit on the floor, and with hands and feet holding weight, touch the seat to the floor 32 times.



At the completion of each of these "pepper grinding" variations do the basic step until the next command is given. The Greeks usually leave plenty of time for these variations, as there is usually lotsof horseplay between the man or men with the belts and the dancers who are slow about doing the steps. However, you may do the basic Sta Tríá step eight times and then do the "pepper grinding" variations only 16 times.

An alternate form of the dance uses the basic Syrtós instead of the Syrtós Sta Tríá. In this case, the "pepper grinding" variations would alternate with the Syrtós. These two variations of the basic step shouldn't be mixed at the same time.

POS TO TRÍVOUN TO PIPÉRI (continued)

| <u>meas</u> | <u>cts</u> | <u>Syrtós Variation</u> |
|-------------|---|--|
| I |  | Step sdwd to the R on R ft. Step behind (or in front) of R ft on L ft. Step sdwd to the R on R ft. |
| II |  | Step across in front of R on L ft (facing LOD) Step to R on R ft. Step across in front of R on L ft. |
| III |  | Step sdwd to R on R ft (facing ctr). Step slightly fwd on L ft. Step back in place on R ft. |
| IV |  | Step sdwd to L on L ft. Step slightly fwd on R ft. Step back to place on L ft. |

Alternate step in meas III and IV

| | | |
|-----|--|--|
| III |  | Step sdwd to R on R ft (facing ctr). Touch the L ft in place next to R (or raise L ft in front of R). |
| IV |  | Step sdwd to L on L ft. Touch the R ft in place next to L (or raise R ft in front of L). |

Do this step four times and then do the pepper grinding variation. If you wish to do the pepper grinding variation only 16 times, then six of these basic Syrtós steps should be done.

Sometimes only Syrtós or only Sta Tría are done to this song.


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BÁLLOS
(Aegean Islands - Greece)




Source: The Bálos (BAH-lohs) is a cpl dance from the islands of Greece. The name of the dance is supposed to derive from the word "vallíze," to dance alone. The style of the dance varies depending on the location. Some Bálos are very smooth and litigin style, while others are quick, almost bouncy with small steps. The variations are similar however. The dance is completely improvisational. The step variations I am presenting are from the islands of the Aegean.

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Folk Dances of the Greeks, T. Petrides (New York, 1961).
Greek Folk Dances, M. Vouras & R. Holden (New Jersey, 1965).










Music: 2/4 meter 
Any Bálos can be used if it is of the right tempo and style of the Aegean. Some available recordings are:
Songs and Dances of Aegean Sea, Lyra LP 3216
Folkraft LP-3
Concerto for Bouzouki Vol. II (Alecter)
Picnic in Greece LP OL-24-13

Formation: The Bálos usually begins with a Nisiótiko Syrtó (Syllivrianós); the formation would be an open circle with hands joined at shoulder height with elbows down. Later, the line breaks into cpls facing each other. The M and the W should not be too far from one another (approximately four feet). It is really artificial to have cpls in a large circle. A more ethnic formation would be for each cpl to be located anywhere they please on the dance floor. Some cpls may dance in the ctr of the floor; others in the corners, etc.

Characteristics: The Bálos is a happy and flirtatious dance. There should be lots of communication between the partners, especially since the steps are improvisational. The styling should be very smooth, and the steps should not be too large.

| | | |
|-------------|---|---|
| <u>Meas</u> | <u>cts</u> | The very free-style Nisiótikos Syrtós (Syllivrianós) is usually done as an introduction to the Bálos. M is to the R of his ptr in the line. |
| I |  | Facing R, step fwd on the R ft (LOD). |
| |  | Take a small step fwd on the L ft. |
| |  | Take a small step fwd on the R ft. |

BÁLLOS (continued)



- | | | |
|-----|---|------------------------------------|
| II |  | Step fwd on the L ft. |
| |  | Take a small step fwd on the R ft. |
| |  | Take a small step fwd on the L ft. |
| III |  | Step fwd on the R ft. |
| |  | Take a small step fwd on the L ft. |
| |  | Take a small step fwd on the R ft. |
| IV |  | Step bkwd (RLOD) on the L ft. |
| |  | Step in place next to L on R ft. |
| |  | Step in place on L ft. |

NOTE: The first, or slow, step on each meas may have a slight, gliding dip of the leg holding wt as you step fwd. The steps used in meas I-IV are used when the line breaks up into cpls.

The cpl steps of the Báλλos may be described as being of three different types, according to Papahristos: the "Promenade," the crossing steps, and the sdwd steps. Usually the dancers use opp ftwork; thus, if the M begins with the L ft, the W will begin with the R ft. Although the Greeks don't always do this, I will describe the dance steps as done by the M; the W would do the opp ftwork.

In order to get from the Syrtós variation, it is necessary for the M to change wt so that he may do the dance with opp ftwork. One way of doing this is:

Dropping hands, the M does the Syrtós step in a small circle (LOD) so that he will end either facing his ptr, or standing next to her on her L. In meas IV, he should take two steps in place:

- | | | |
|----|---|----------------------------|
| IV |  | Step in place on the L ft. |
| |  | Step in place on the R ft. |

I. PROMENADE VARIATION

The M holds the W's L hand in his R. Their free hands are on their hips. As a cpl, the basic syrtós step is done. If desired, all or part of meas I-III may be repeated before doing meas IV of the syrtós.

II. PROMENADE (Woman backwards)

The M does the basic syrtó step with his R extended straight out to his side. The W, facing the M's arm (she is slightly to his R), does the basic syrtó step bkwd (away from him).

III. PROMENADE (Woman turns)







The M and W do the promenade with the W moving bkwd. On meas IV of the syrtós step, the W does a three-step turn to her L beginning with her L ft; she ends facing the M's arm again.

BALLOS (continued)IV. PROMENADE (Man alternates with woman moving backward)

The cpl does the promenade with the W moving bkwd for two measures. At this point, the M pivot turns 1/2 to his R so that he is moving bkwd in the same direction he had been facing; he extends his L arm. At the same time, the W pivot turns 1/2 to her R so that she is moving fwd twd the M in the same direction she had been travelling. The cpl travels two meas and again turns to end in the beginning pos. (M turns 1/2 to his L, W 1/2 to her L.)

V. COUPLE FACE TO FACE

(Woman opp ftwork)

- | | | |
|----|---|--|
| I |  | Facing ptr, M steps sdwd to L on L ft. |
| |  | Step across in front of L on R ft. |
| |  | Step back in place on L ft. |
| II |  | Step sdwd to R on R ft. |
| |  | Step across in front of R on L ft. |
| |  | Step back in place on R ft. |

If the M and W are doing the variation with opp ftwork, they will be moving in the same direction simultaneously. They may both do the step with the same ftwork in which case they will be moving in opp directions.










Note: In meas II either ptr may do a three-step turn, ending to face ptr again.

VI. COUPLE FACE TO FACE (Man crosses over and back)

The W does variation V. The M does meas I and II of the syrto twd her, passing her on his R shoulder. He then does two meas of the syrto bkwd to return to place. If the M wishes, he may make a "do-si-do" of this step and return passing the W on his L.

VII. COUPLE FACE TO FACE (Sidewards step)

(W with opp ftwork, but moving in same direction as M.)

- | | | |
|-----|---|--|
| I |  | M steps sdwd to L on L ft. |
| |  | Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the L). |
| |  | Step sdwd to L on L ft. |
| II |  | Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the L). |
| |  | Step sdwd to L on L ft. |
| |  | Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the L). |
| III | | Repeat meas I. |
| IV |  | Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the L) leaving some wt on the L ft, slightly bend both knees. |
| |  | Pushing off with the R ft, leap sdwd to the L on the L ft. |
| |  | Leap across in front of L ft on the R ft. |

BÁLLOS (continued)

During this variation (and the others) the M may put his free hands on his hips, behind his back, or he may do the following: Part of the M's costume is a kerchief that is often worn around the neck. The M may hold the kerchief by the two corners with his hands near his shoulders (the kerchief passes behind his neck). The M also may hold his arms out to the side at shoulder height.

As I mentioned above, the dance is improvisational. These steps are very typical of the types of variations that are done. They are not done in any particular order. Often only one cpl breaks off and does variations. You may do any or all of the variations in any order you wish. For learning purposes we might do the basic Nisiótikos Syrtós step four or eight times through. Then we might do each of the above variations four times each. Remember that this is a happy, flirtatious, and improvisational dance. If you tend to emphasis PATTERN over creativity, you will lose the joyous spontaneity of the dance.

Presented by John Pappas

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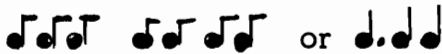





ARKADIKÓS HORÓS (DIPLOS)
(Arkadia, Greece)

Source: The Arkadikoś Horós (ar-kah-thee-KOHS ho-ROHS) is a dance which is from the area of Arkadia in Peloponnesos, Greece. It is sometimes called a "Diplos Horós: which means a double dance, or two dances put together to make one. This particular version is from the village of Botiá (Palaíopirgos) in Mantineía, Arkadia. The song and the steps were learned from my great-uncle, Thodorís Pappáyiorgas, and my grandfather, Yánnis Pappáyiorgas, as they did it in their village of Botiá. There are other possible tunes for this dance, but the one they used was always "Yiorgis O Marathianós." Basically, this is a kalamatianós and a tsámiko joined together. In Thessalia there is a diplos horós with the Stá Triá joined to a tsámiko.

Music: Folk Dancer 4051-B. 7/8 plus 6/4 (3/4 meter).

Formation: A broken circle with hands joined at shoulder height, elbows down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.









Characteristics: This dance is for both M and W. The M can be more energetic in their styling than the W. It is basically a Pidichtós or leaping dance and the style should have an up and down feeling.

| <u>Meas</u> | <u>Ct</u> | <u>PATTERN</u> |
|-------------|---|--|
| 7/8 | | (KALAMATIANÓS)  or  |
| I |  | Wt on L ft, lift L heel. Step sdwd to R on R ft. Step behind R ft on L ft. Step sdwd to R on R ft. |
| II |  | Step across in front of R ft on L ft. Step to R on R ft. |
| III |  | Step across in front of R ft on L ft. Step sdwd to R on R ft. Step next to R ft on L ft. |
| IV |  | Step in place on R ft. Step in place on L ft. Step in place on R ft. Step in place on L ft. |
| V-XVI | | Repeat action of above meas I-IV three more times (four in all). |

ARKADIKÓS HORÓS (DIPLOŚ) (continued)

3/4

(TSAMIKOS) 3 cts per meas: 

- | | | |
|--------|---|--|
| I |  | Step sdwd to R on R ft. |
| |  | Step across in front of R ft on L ft. |
| II-III | | Repeat meas I. |
| IV |  | Step sdwd to R on R ft. |
| |  | Hop on R ft, swinging L ft behind the R leg. |
| V |  | Step sdwd to L on L ft. |
| |  | Step across in front of L ft on R ft. |
| VI |  | Step sdwd to L on L ft. |
| |  | Hop on L ft, swinging R ft in front of and close to L leg. |

VII-XXIV Repeat action of above meas I-VI three more times
(four in all).

Dance repeats from beginning (Kalamatianós).

Presented by John Pappas

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NISIÓTIKOS SYRTÓS (SYLIVRIANÓS)
(Greece)

Source: Nisiótikos Syrtós (Nee-see-OH-ti-kohs Seer-TOHS) means the island syrtós. More particularly, this syrtós is from the islands of the Aegean Sea. It is sometimes called Syrtós Sylivrianós (See-lee-vree-ah-NOHS) because of the very popular melody, "Sylivrianós," which is often used for the dance. This melody is named for the Greek town of Sylivría which is not too far from Konstantinóupoli and now part of Turkish Asia Minor. Sometimes this dance is also known as Polítikos Syrtós, or syrtós of the City (Konstantinóupolis). You can see this dance wherever there are Greeks from Asia Minor or the Aegean Islands. It is often used as an introduction to the Báλλos.

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Folk Dances of the Greeks, T. Petrides (New York, 1961).
Greek Folk Dances, M. Vouras & R. Holden (New Jersey, 1965).













Music: 2/4 meter.
Any Nisiotiko Syrtós may be used; any Sylivrianó or Polítiko Syrtós recording may be used. Some available recordings are:
Picnic In Greece LP OL-24-13
His Master's Voice "45" #3349
"Concerto for Bouzouki" LP Vol. II (Alector)
"Aegean Echoes" LP (Nina)

Formation: The dance is done in an open circle with hands joined at shoulder height; elbows are down. The hands should not be pushed forward into the circle, but should be comfortably back near the shoulders.

Characteristics: This syrtós is really an improvisational dance. Some people, in trying to follow this dance, might come to the conclusion that the leader does not know the basic step to the syrtó. Actually, it is the leader's right to do the step in any way he chooses. The basic Syrtós is usually a four measure step. The Nisiótikos or Sylivrianós, however, may use three, four, five, or more measures. The leader, especially, does variations in ftwork and turns: the rest of the dancers follow the leader with respect to beginning and end of the syrtó sequence. Many dancers in the bouzouki taverns of Athens and other cities do the same type of dance to the more modern "syrtó-tsifte-telli" tunes.

NISIÓTIKOS SYRTÓS (SYLVIRIANÓS) (continued)





Meas cts

| | | |
|-----|--|--------------------------------------|
| I |  | Facing R, step fwd on the R ft (LOD) |
| |  | Take a small step fwd on the L ft. |
| |  | Take a small step fwd on the R ft. |
| II |  | Step fwd on the L ft. |
| |  | Take a small step fwd on the R ft. |
| |  | Take a small step fwd on the L ft. |
| III |  | Step fwd on the R ft. |
| |  | Take a small step fwd on the L ft. |
| |  | Take a small step fwd on the R ft. |
| IV |  | Step bkwd (RLOD) on the L ft. |
| |  | Step in place next to L on R ft. |
| |  | Step in place on L ft. |

NOTE: The first, or slow, step on each meas may have a slight, gliding dip of the leg holding wt as you step fwd.

Often the above sequence is only three measures long, or sometimes five or more measures long. In other words, the dancers may repeat measures I-III if they desire, before doing meas IV (the bkwd or RLOD) movement.

Variation (Step Touch)

| | | |
|-------|---|---|
| I--II | | Same as above. |
| III |  | Take a small step fwd on the R ft. |
| |  | Touch the L ft next to the R and then lift the L ft, bending the L knee slightly. |
| IV |  | Step in place on the L ft. |
| |  | Touch the R ft next to the L and then lift the R ft, bending the R knee slightly. |

NOTE: Measures III-IV of the above variation may be done more than once if the leader desires; thus you might have a six-measure sequence or perhaps longer.

The variations I have described may also be done facing and moving to the ctr, or facing and moving to the L (the dance shouldn't move too much to the L, however). The dance may sometimes be done with an odd number of measures which would make the ftwork opposite from what I have described. Like many Greek dances, this improvisation may make for momentary confusion, but that is part of the fun of the dancing.

Presented by John Pappas

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FOLK DANCE CAMP - 1973

HIÓTIKOS
(Hios - Greece)

- Source:** This is a dance from the island of Híos, which is an island not too far from the coast of Asia Minor, thus the name Hiótikos (hee-OH-tee-kohs).
- Music:** The music is in 2/4 time and often the syrtós is danced to the melody. Any recording of the tune can be used: "Ena Karavi Apo Ti Hío" Folk Dancer, 4050B "Hiótikos." Demotika, Discphon LPM 5. Island Songs, Capitol T 10219.
- Formation:** A broken circle with arms on shoulders.
- Characteristics:** Like many island dances, the feeling is a happy and bouncy one. There should be a spring in the legs. There are no large movements. W are less energetic than the M in their movements.

| <u>Meas</u> | <u>cts</u> | <u>BASIC STEP</u> |
|-------------|------------|--|
| I | 1 | Step to R on R. |
| | 2 | Step across in front of R on L. |
| II | 1,2,& | Step sdwd to R on R, slightly swinging L ft in front of R and bouncing twice on the R heel. |
| III | 1,2,& | Step sdwd to L on L, slightly swinging R ft in front of L and bouncing twice on L heel. |
| | | The Basic Step is done six times, then the Second Step is done. |
| | | <u>SECOND STEP</u> |
| I | 1 | Step to R on R. |
| | 2 | Step across in front of R on L. |
| II | 1 | Leap onto R, facing ctr, slightly bending body fwd with L ft behind R ankle. |
| | 2,& | Two quick steps to the L: sdwd to the L on L, and across in front of L on R. |
| III | 1 | Step sdwd to L on L. |
| | 2 | Slightly swing the R ft in front of L. |
| | | This step is done twice. On the third time, begin with meas I, but at meas II there is a change: |
| II | 1 | Leap onto R, facing ctr, slightly bending body fwd with L ft behind R ankle. |
| | 2 | Leap back onto L, leaving R free to begin the Basic Step. (Omit meas III). |
| | | Repeat dance from beginning. |
| | | <u>VARIATION (TURNING)</u> |
| | | The variation is done during the Basic Step. Do the Basic Step four times. On the fifth and sixth times, do a slow turn during the three steps to the R. |

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

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FOLK DANCE CAMP - 1973

SCOTTISH PATTERNS, TERMS, AND STYLING

General Styling: The body is held erect but not stiff, chest high, arms naturally at sides. W may hold skirt with thumb and first two fingers. All dancing is done on the toes with knees turned out. Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the handshake hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended.

Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos), but be alert and ready to assist active cpl.

Bow and Curtsey: Used at the beginning and end of each dance.

M bow from the waist, back straight, hands hanging easily at his sides as he looks at his ptr.

W takes a tiny step sdwd (or fwd) with R, bring the toe of L close to heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to easy standing pos taking wt on L to prepare for dance movement. Skirt may be held between thumb and middle finger, elbows kept almost straight and wrist bent fwd a little.

Cast Off (or down): An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

Cast Up: The same movement (as Cast off) back to place, except M turn CW and W CCW to dance up behind own line.

Double Triangle Formation: A formation where cpl 1 stands back to back in the ctr facing out. Cpl 2 has moved up. If cpl 1 is facing own side, M 1 joins R hd with M 2 and L hd with M 3, while W 1 joins R hd with W 3 and L hd with W 2. If cpl 1 is facing opp sides, M 1 joins R hd with W 3 and L hd with W 2, while W 1 joins R hd with M 2 and L hd with M 3.

Figure of 8 (8 meas): Formed by 3 persons basically, only one of whom is active, the other two standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas) and then in the other direction around the other inactive person (4 meas).

In many Scottish dances one cpl dances the Figure of 8 around another cpl. Then there are really two separate Figures of 8 being formed -- one by the active W and another by the active M. The two separate Figures of 8 always go in the same direction, the W dancing one of the loops while the M dances the other (4 meas), and then they exchange loops (4 meas). The active W always crosses in front of her ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses over behind her.

SCOTTISH PATTERNS, TERMS, AND STYLING (continued)

Hands Across (Wheel or Star): Join indicated hd with opp person at shoulder height, elbows slightly bent, and move as directed.

Ladies Chain (8 meas): A pattern for 2 cpls facing each other with W on M's R.

Meas 1-2: W cross over, giving R hds in passing. M loop 1/2 CCW dancing into ptr place.

3-4 M turn opp W with L hd 1/2 CCW.

5-8 Repeat action of meas 1-4 back to place.

Longways Formation: Cpls in two lines, a line of M facing a line of W, ptrs facing, M L shoulder twd music or head of line. The two lines usually have 4 cpls, and then cpls are numbered from 1 to 4 with cpl 1 at top or head of line. Sometimes the two lines have a different number of cpls, such as 3 or 5 (Pol-harrow Burn, for example).

"Polite" turns: The long turns made in a rights and lefts pattern by the dancers moving CW. These turns are at the end of meas 4 and 8 after the dancers have changed places on the sides giving L hds in passing. Those pssing on the inside of the set must turn CCW into their own L arm to face the ctr.

Reel of Four (8 meas): A pattern danced by 4 persons, 2 standing back to back in ctr facing out twd other 2 who face in.

| <u>Meas</u> | <u>Dancers facing out</u> | <u>Dancers facing in</u> |
|-------------|---|---|
| 1 | Pass R shoulders with facing dancer. | Pass R shoulders with facing dancer. |
| 2 | Curve to turn 1/2 CW and face in opp direction. | Pass L shoulders in ctr. |
| 3 | Pass R shoulders with next dancer. | Pass R shoulders with next dancer. |
| 4 | Pass L shoulders in ctr. | Curve to turn 1/2 CW and face in opp direction. |
| 5-8 | Repeat action of meas 1-4 back to original place. | Repeat action of meas 1-4 back to original place. |

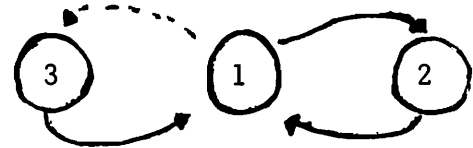
Glens of Angus Reels of 4 (8 meas): "Mirror-image" reels of 4 up and down both sides of the dance. On M side dance the usual reel of 4 beginning R shoulders and L in the ctr, but on W side begin passing L shoulders and R in the ctr. When reaching the bottom of the set, cpl 1 cross to opp side passing L shoulders with ptr (meas 4) and continue the reel on opp side.

SCOTTISH PATTERNS, TERMS, AND STYLING (continued)

Reel of Three (8 meas): A dance Fig. for 3 people in a line, ctr dancer facing out and outside dancers facing in. All 3 people are active and describe on the floor the pattern of a Fig. of 8 consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go around the Fig. of 8 in the same direction as in "follow the leader."

In an ordinary R shoulder reel of 3 the ctr dancer (#1) always begins curving CW to pass R shoulders with the dancer he is facing (#2) who also curves CW, while the remaining dancer (#3) curves CCW.

(See diagram.) Dancer 2 cuts through the ctr before dancer 3. Each half loop takes approximately 2 meas. At the end of meas 4 dancers should be halfway through the Fig. Dancers 2 and 3 will have changed places, and dancer 1 will have returned to the middle. At the end of meas 8 dancers will be back in original places.



Rights and Lefts (8 meas): A pattern danced as a small Grand R and L for 4 people and done in a floor pattern similar to a square, 2 meas for each side. 2 dancers move CW around the square, and the other 2 move CCW.

- Meas 1-2 Giving R hds in passing, change places with opp person across the dance. (Often this person will be ptr, but not always.)
- 3-4 Turning 1/4 (CW or CCW) to face next person who was beside you to start the figure, change places giving L hds in passing.
- 5-8 Turn to face opp again (2 dancers moving CW make "polite" turns) and repeat action of meas 1-4 back to place.

Spurtle Progression (12 meas): A figure whereby cpl 1 progress to the bottom from a starting pos of back-to-back in the ctr facing cpl 2. The following description is written for the dance "Glens of Angus" where M 1 starts facing W 2 and W 1 faces M 2:

- Meas 1-4 Cpls 1 and 2 dance a half reel of 4 across the dance (passing R shoulders to begin). After passing L in the ctr, cpl 2 dance up to 1st place finishing on the wrong side. As cpl 1 meet in the ctr, give R hds with a wide hold and turn each other 1/2 CW while moving down to finish facing cpl 3 across the dance (M 1 facing W 3, W 1 facing M 3).
- 5-8 Cpls 1 and 3 repeat action of meas 1-4, cpl 3 finishing in 2nd place on wrong side and cpl 1 facing cpl 4 across the dance.
- 9-12 Cpls 1 and 4 repeat action of meas 1-4 except that cpl 1 do not turn with R hds but dance directly into 4th place on wrong side while cpl 4 finish in 3rd place on wrong side.

SCOTTISH PATTERNS, TERMS, AND STYLING (continued)

Turns: Joined hds are held at shoulder height. The correct hold for leading and turning (one hd) is the HANDSHAKE hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended. If a two-hand turn is done, M hds are on the bottom supporting W hds on top.

Wrong Side: M on W side of the dance, W on M side.

SCOTTISH STEPS

| <u>STEP</u> | <u>METER AND CT FOR ACTION</u> | | <u>STEP DESCRIPTION</u> |
|------------------------|------------------------------------|-----|---|
| Skip Change of Step | 2/4 | 6/8 | |
| | & | 6 | Hop L lifting R fwd with toe pointing down, knee turned out; |
| | 1 | 1 | step fwd R; |
| | & | 3 | closing step L behind R, L instep close to R heel; |
| | 2 | 4 | step fwd R. |
| | & | 6 | Hop on R, bringing L leg fwd passing through with a straight knee. This is the start of the next Skip Change of Step. |
| Pas de Basque | 2/4 | 6/8 | |
| | 1 | 1 | Leap onto R, knee and toe turned out; |
| | & | 3 | step ball of L beside R with L heel to R instep and L toe turned out; |
| | 2 | 4 | step R extending L diag fwd L, toe point- ing down an inch or two off floor, knee straight and turned out. |
| | | | Next step begins with leap onto L. |

Set (2 meas)

Pas de Basque R and L. Whenever someone
sets to you, you always set also.

SCOTTISH STEPS (continued)

| <u>STEP</u> | <u>METER AND CT FOR ACTION</u> | | | <u>STEP DESCRIPTION</u> |
|-------------------------|------------------------------------|-----|-----|--|
| Move Up: (Side Step) | 4/4 | 2/4 | 6/8 | Described for M; W dances counterpart. |
| 2 meas: | 1 | 1 | 1 | M step L diag fwd L; |
| | 3 | 2 | 4 | M step R across in front of L; |
| | 1 | 1 | 1 | step L diag bkwd L; |
| | 3 | 2 | 4 | Close R to L. |

| | | | | |
|----------------------------------|-----|--|--|---|
| Strathspey Travelling Step | 4/4 | | | |
| | 1 | | | Keeping ft close to floor, step fwd on ball of R; |
| | 2 | | | closing step L behind R, L instep to R heel; |
| | 3 | | | keeping ft close to floor, step fwd R bending R knee slightly; |
| | 4 | | | hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out. |
| | | | | Next step begins L. |

Each step always starts R unless otherwise stated.

TRIP TO BAVARIA
(Scotland)

This reel is a modern Scottish country dance, only about five years old. It was devised by a Scottish country dance exhibition team while touring Bavaria.

MUSIC: Record: Robin Hood RH 001-A (33-1/3 RPM), Band 1.
"Scottish Dances" (Jimmy Blair) Side 1, Band 6 "Military Two Step." Pasadena Recorders "Teachers Choice" 1A, Band 6.
2/4 meter.

FORMATION: 4 cpls in longways formation.

PATTERNS & STEPS: Skip Change of Step, Set. Use skip change of step throughout the dance unless otherwise stated.

MEAS

PATTERN

Upbeat &
4 meas

INTRODUCTION, M bow, W curtesy to ptr.

I. CROSS OVER AND HANDS ACROSS

- 1-2 Cpls 1 and 4, giving R hds in passing, cross over to opp side. Simultaneously cpls 2 and 3 dance 4 hds across halfway around in a R hd wheel.
- 3-4 All give L hds in passing on the corners of the set as cpls 1 and 4 move twd the ctr to prepare for R hds across and cpls 2 and 3 move out of the ctr to finish in 4th and 1st place respectively on the wrong side facing ptr across the set. (See diagram A for beginning of meas 5.)
- 5-8 Repeat the action of meas 1-4 with cpls 2 and 3 dancing action of cpls 1 and 4, and cpls 1 and 4 dancing action of cpls 2 and 3. (See diagram B for beginning of meas 9.)
- 9-16 Repeat action of meas 1-8 to finish back in original place. At the end of meas 16, M 1 and 3 and W 2 and 4 make "polite" turns.

II. SET AND CROSS OVER; FWD AND BACK

- 17-18 Cpls 1 and 2 face each other diag across and set to opp (M 1 to W 2 and W 1 to M 2).
- 19-20 Cpl 1 cross over (W in front of M) and dance down to 2nd place finishing on wrong side. Cpl 2 face up the set and dance into 1st place.
- 21-24 Cpls 1 and 3 repeat action of meas 17-20 (Fig. II) with M 1 setting to M 3 and W 1 to W 3. Finish with cpl 1 in 3rd place and cpl 3 in 2nd place.

TRIP TO BAVARIA (continued)

- 25-28 Cpls 1 and 4 repeat action of meas 17-20 (Fig. II) to finish with cpl 1 in 4th place on the wrong side, and cpl 4 in 3rd place.
- 29-30 All join hds on the sides to form lines of 4 facing across and dance fwd twd opp line. Cpl 1 join both hands with ptr to turn 1/2 CW in the ctr (meas 30).
- 31-32 Cpls 2, 3, 4 and 1 with hds joined on the sides dance bkwd to place.

Repeat dance from beginning with new top cpl. Dance goes through a total of 4 times.

Chord M bow, W curtsey to ptr.

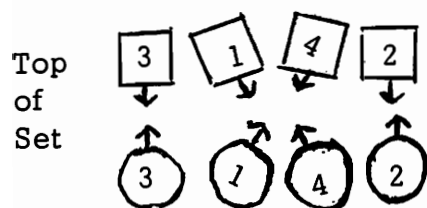


Diagram A

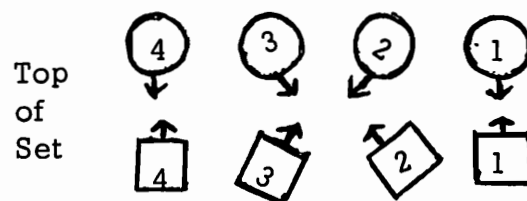


Diagram B

Presented by C. Stewart Smith
Notes by Larry and Ruth Miller

THE SAILOR
(Scotland)

This hornpipe is an old traditional Scottish country dance.

MUSIC: There are many recordings for the dance. Suggested:
Robin Hood RH 001-A (33-1/3 RPM), Band 2.
Clansmen Record "Scottish Dance Time" (Stan Hamilton),
SMT 70-2 Side 1, Band 1
"Music for Scottish Country Dancing" BBC 94, Side 2, Band 4.
Piano: Book 24, No. 4 of the Royal Scottish Country Dance
Society.
4/4 meter (Count like 2/4 -- one skip change of step per meas.)

FORMATION: 4 cpls in longways formation.

PATTERNS & STEPS: Cast Up, Cast Down, Double Triangle Formation, Reel of 3,
Rights and Lefts.
Skip Change of Step, Move up, Set. Use skip change of step
throughout unless otherwise stated.

MEAS
Chord &
Upbeat

PATTERN

INTRODUCTION. M bow, W curtsey to ptr.

I. CROSS AND DOUBLE TRIANGLES: CAST AND SET

- 1-2 As cpl 2 move up, cpl 1, giving R hds in passing, cross over
to finish in double triangle formation with M 1 facing W 2 and
W 3 and with W 1 facing M 2 and M 3, nearer hds joined throughout.
- 3-4 All set in 3's on the sides of the dance.
- 5-6 W 1 cast up around M 2 to finish between cpl 2, all facing down,
while M 1 cast down around W 3 to finish between cpl 3, all
facing up.
- 7-8 Join nearer hds in each line of 3 and all set.

II. REELS OF 3 ACROSS

- 9-16 Release hds. Cpl 1 dance reels of 3 across the dance. M 1
and W 1 each turn 1/4 CW to begin the reels passing R shoulders
(M 1 with W 3 and W 1 with M 2). Cpl 1 finish in 2nd place
on wrong side of the dance.

III. DOWN THE CTR AND UP; CROSS AND CAST

- 17-24 Cpl 1 join R hds, dance down the ctr (2 meas), turn twd ptr
and dance back up (2 meas), cross at the top (W in front of
M) to cast into 2nd place on own sides (4 meas).

THE SAILOR (continued)IV. RIGHTS AND LEFTS

25-32

Cpls 1 and 2 dance right and left across and back.

Cpl 1 repeat dance in 2nd place and finish by dancing to the bottom of the set, M 1 on the outside behind M 4 and W 1 on the inside in front of W 4. Cpls 2, 3 and 4 then repeat the dance twice each in turn.

Chord

M bow, W curtsy to ptr.

Presented by C. Stewart Smith
Notes by Larry and Ruth Miller

THE GLENS OF ANGUS
(Scotland)

This reel is a relatively new dance, only about four years old, devised by Douglas Henderson of the Dundee Branch of the Royal Scottish Country Society.

MUSIC: Record: Robin Hood RH 001-B (33-1/3 RPM), Band 1.
Emerald Gem "Jimmy Shand Jr. Invites You to the Dance."
GEM or GES 1018, Side , Band .
Piano: Book 25, No. 3 of the Royal Scottish Country Dance Society
4/4 meter (Count like 2/4 -- one skip change of step per meas.)

FORMATION: 4 cpls in longways formation.

PATTERNS & STEPS: Glens of Angus Reels of 4, Spurtle Progression.
Skip Change of Step, Set. Use skip change of step throughout unless otherwise stated.

MEAS

PATTERN

Chord &

Upbeat

INTRODUCTION. M bow, W curtsey to ptr.

I. CHANGE AND SET

- 1-2 Cpls 1 and 3 face down in own lines. Cpls 2 and 4 face up. All change places with person facing, W giving L hds and M giving R hds. Retaining these hds, M 1 and 4 join L hds, W 1 and 4 join R hds to form 2 lines on the sides. (See diagram.)
- 3-4 All set.
- 5-6 W retaining L hds and M retaining R hds, all dance back to original places.
- 7-8 M join L, W join R hds to form lines on the sides again and all set.

II. GLENS OF ANGUS REELS OF 4 ON THE SIDES

- 9-16 All dance Glens of Angus Reels of 4 on the sides. Cpl 1 finish back to back in the ctr facing cpl 2 across the dance. (M 1 facing W 2, W 1 facing M 2.)

III. THE SPURTLE PROGRESSION: SET AND CROSS OVER

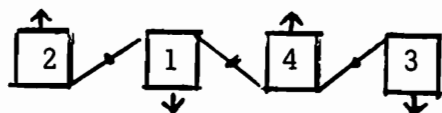
- 17-28 Cpl 1 dance the spurtle progression.
- 29-32 Join hds in lines of 4 on the sides and set to ptr across the dance. Cross over, giving R hds in passing.

Repeat dance from beginning with a new top cpl. Dance goes through a total of 4 times.

THE GLENS OF ANGUS (continued)

Chord M bow, W curtsey to ptr.

Note: A spurtle is a long, slim piece of wood (often cylindrical) used for stirring.



Presented by C. Stewart Smith
Notes by Larry and Ruth Miller

THE BRAES OF MELLINISH
(Scotland)

This strathspey is an old traditional Scottish country dance.

MUSIC: Record: "Music for Scottish Country Dancing," BBC 94,
 Side 1, Band 2.
 Piano: Book 25, No. 12 of the Royal Scottish Country Dance
 Society. 4/4 meter.

FORMATION: 4 cpls in longways formation in a wide set.

PATTERNS Cast Off, Figure of 8, Ladies Chain.
& STEPS: Strathspey travelling step throughout.

| | |
|---------------------------|--|
| MEAS Chord & Upbeat | <u>PATTERN</u> |
| | <u>INTRODUCTION.</u> M bow, W curtsy to ptr. |

| | |
|-----|---|
| | <u>I. CROSS OVER, DOWN THE OUTSIDE, UP AND TURN</u> |
| 1-4 | Cpl 1 cross over, giving R hds in passing, and dance down the outside behind opp line. On meas 3 cpl 2 cast behind own line to follow cpl 1 (M 2 following W 1, W 2 following M 1). |
| 5-6 | All turn outwards and dance up with cpl 2 leading. On last ct cpl 2 turn inwards to face cpl 1 down the set. |
| 7-8 | M 1 and W 2 turn with L hds, while W 1 and M 2 turn with R hds to finish in line of 4 facing down the set with nearer hds joined, cpl 1 in the middle. (See diagram.) |

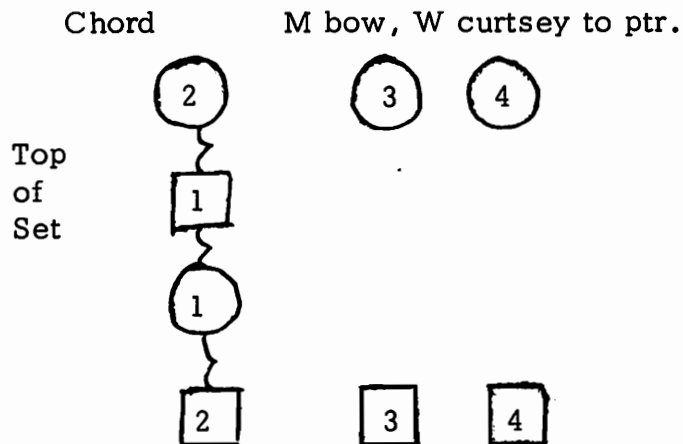
| | |
|-------|---|
| | <u>II. DOWN THE CTR, UP AND CAST</u> |
| 9-12 | Line of 4 dance down the ctr. On last meas bend the line so that cpl 2 dance into ctr to meet ptr, joining nearer hds to face up the set. Meanwhile cpl 1 release hds, turn inwards twd ptr, joining nearer hds to face up. |
| 13-16 | Cpls 1 and 2 dance up the set with cpl 1 leading and then casting off around cpl 2 to 2nd place on wrong side. Cpl 2 finish in 1st place. |

| | |
|-------|--|
| | <u>III. LADIES CHAIN</u> |
| 17-24 | Cpls 2 and 1 dance ladies chain across and back. |

| | |
|-------|---|
| | <u>IV. HALF FIGURE OF 8 AND TURN</u> |
| 25-28 | Cpl 1 dance half figure of 8 around cpl 2. |
| 29-32 | Cpls 2 and 1 join R hds with ptr and turn slowly once around. |

THE BRAES OF MELLINISH (continued)

Cpl 1 repeat dance two more times. On the third time through cpl 2 begin also at the top, dancing through three times total. On the third time through for cpl 2, cpl 3 begin and dance three times total, and then cpl 4 in turn three times.



Presented by C. Stewart Smith
Notes by Larry and Ruth Miller

THE WILD GEESE
(Scotland)

This jig is an old traditional Scottish country dance.

MUSIC: There are many recordings for the dance. Suggested:
Robin Hood RH 001-B (33-1/3 RPM), Band 2.
"Music for Scottish Country Dancing," BBC 94, Side 2, Band 3.
Clansmen Records "Scottish Dance Time" (Stan Hamilton),
SMT 70-2, Side 2, Band 1.
Piano: Book 24, No. 3 of the Royal Scottish Country Dance
Society. 6/8 meter.

FORMATION: 4 cpls in longways formation.

PATTERNS & STEPS: Cast Off, Rights and Lefts
Pas de Basque, Set, Skip Change of Step, Move up.
Use skip change of step throughout unless otherwise stated.

| | |
|--------------------|--|
| MEAS | <u>PATTERN</u> |
| Chord & | |
| Upbeat | <u>INTRODUCTION</u> , M bow, W curtsey to ptr. |

| | |
|------|---|
| | <u>I. FWD AND SET; TURN, CAST OR LEAD UP</u> |
| 1-2 | With 2 pas de basque steps cpls 1 and 3 dance into the ctr to make a line of 4, W on M R (R shoulders adjacent) with M facing out twd W side and W facing out twd M side of the dance. |
| 3-4 | Join nearer hds in line of 4 and set. |
| 5-8 | Cpl 1 turn 1/2 CW with R hds joined to cast off around 2nd cpl to 3rd place on own side. Simultaneously cpl 3 turn with R hds joined to finish facing up the set, W on M R, and lead up to top place. |
| 9-16 | Repeat action of meas 1-8, cpl 1 dancing the action of cpl 3 and cpl 3 dancing the action of cpl 1 to finish back in original places. |

| | |
|-------|--|
| | <u>II. DOWN THE CTR AND UP</u> |
| 17-24 | Cpl 1 with R hds joined lead down the ctr and up to finish in 2nd place. Cpl 2 move up (meas 19-20). |

| | |
|-------|---|
| | <u>III. RIGHTS AND LEFTS</u> |
| 25-32 | Cpl 1 and 2 dance right and left across and back. |

Cpl 1 repeat dance in 2nd place and finish by dancing to the bottom of the set, M on the outside behind M 4 and W 1 on the inside in front of W 4. Cpls 2, 3, and 4 then repeat the dance twice each in turn.

| | |
|--------------|--------------------------|
| Chord | M bow, W curtsey to ptr. |
|--------------|--------------------------|

Presented by C. Stewart Smith
Notes by Larry and Ruth Miller

NORWEGIAN DANCE NOTATION

The driving spirit within the Norwegian folkdance movement, Klara Semb, did a tremendous job in the years 1915-1950. She was an indefatigable leader and instructor, and wrote down some 60 figure dances. She was not a theoretician, however, and her descriptions in more or less everyday Norwegian leave a number of questions unanswered. In addition she did not concern herself with gamaldans: these dances were too modern, they were considered a threat to folkdancing.

The situation has changed. Egil Bakka is the first person in Norway to choose folkdance as his field of academic competence. His book, Danse, danse lett ut på foten- (Noregs Boklag, Oslo, 1970) presents a number of gamaldansar. It is based on a new method of describing the less obvious motions which give dances of Norway their distinctive soft and smooth style. Each basic step and rhythm is carefully analyzed and presented in a standard format. This format makes it possible to recall two different steps with quite different rhythms, even though they have the same weightfoot and foot placement.


STEPTYPES:


To understand his system we must realize that bending and straightening of the ankle, knee and hip give sinking and rising of the body.


Schematically: sinking \ rising /

One sinking followed by one rising give a flex:

The action of placing the foot on the floor with full body weight is called a steptype. Three different steptypes are predominant in Norwegian folkdances.

Steptype F  This steptype has one flex and has the symbol F.
This is the steptype used in walking.

Steptype Ff  This steptype has two flexes and gets the symbol Ff.
When the free foot takes weight there is first a bending, then a straightening, then a bending again, and finally a straightening.

Steptype T  The symbol T stands for transfer of weight. A T-steptype has only rising, never sinking. It steals some rising from an F-steptype which must always come before it. When we have sunk in an F-steptype with the L foot and are in the process of rising, we close the R foot and during the rising we transfer all weight over to the R foot so that the L foot is free and can be used for the next step. Now comes a new steptype with the L foot even though we didn't sink with the R. The steptype with the R foot is thus a T-steptype.

HOW TO RECALL A STEP:

Here is how to recall a step with the help of the drawing.

1) Begin with the foot which is bearing weight, the weightfoot, and foot placement. For example bytomfot step II is read: "set L foot forward
close R foot
set L foot forward"

Learn this foot placement without thinking about counts or steptypes.

- 2) Read about "several steps" just under the drawing. This tells if you use alternate feet, or continue with the same feet. Dance several steps with the proper foot placement.
- 3) Now use the proper steptype and practice until you can dance without thinking about your feet.
- 4) Decide how many counts belong with each rising and sinking and dance the steps with the proper duration for each sinking and rising.
- 5) If there is a line showing the free foot, incorporate the free foot into the step now.

NEVER USE THIS METHOD WHEN YOU ARE INSTRUCTING OTHERS:

You should teach your pupils the proper steptype and duration first, and simplify foot placement as much as possible until they really understand the rhythm.

Presented by Bruce Taylor

NORWEGIAN STEPS

Bytomfot step I: (BIT-tohm-FOOT)

Music 2/4
 Steptype
 Flex
 Count*
 Weightfoot
 Ft placement

| | | | | | | | |
|-----|---|-------|---|-----|---|---|---|
| | | | | | | | |
| F | | F | | F | | f | |
| | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| L | | R | | L | | | |
| fwd | | close | | fwd | | | |

Several steps: (L R L), (R L R), (L R L), etc.

L ft fwd (ct 1). Close with R ft (ct &). L ft fwd (ct 2). Lift L heel (ct &)

Bytomfot step II:

Music 2/4
 Steptype
 Flex
 Count*
 Weightfoot
 Ft placement

| | | | | | | | |
|-----|---|-------|---|-----|---|---|---|
| | | | | | | | |
| F | | F | | F | | | |
| | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| L | | R | | L | | | |
| fwd | | close | | fwd | | | |

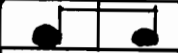
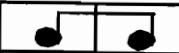




Several steps: (L R L), (R L R), (L R L), etc.

L ft fwd (ct 1). Close with R ft (ct &). L ft fwd (ct 2, &).

*The counts indicated on this line in each diagram reflect the Norwegian system of indicating a count for each expanded beat in a measure and does not correspond with our method of indicating counts within a measure. Our measure counts for each diagram are given below the diagram.

Bytomfot step IV:

Music 3/4
 Steptype
 Flex
 count *
 Weightfoot
 Ft placement










| | | | | | |
|---|---|--|---|---|---|
|  |  |  | | | |
| F | F | F | | | |
|  |  |  | | | |
| 1 | 2 | 3 | 4 | 5 | 6 |
| L | R | L | | | |
| fwd | close | fwd | | | |

Several steps: (L R L), (R L R), (L R L), etc.

L ft fwd (ct 1). Close with R ft (ct 2). L ft fwd (ct 3).

Polkamasurka step A: (POHL-kah-mah-SOOR-kah)

Music 3/4
 Steptype
 Flex
 Count*
 Weightfoot
 Ft placement

| | | | | | |
|---|---|---|---|--|---|
|  |  |  |  |  |  |
| F | | F | | f | |
|  | |  | |  | |
| 1 | 2 | 3 | 4 | 5 | 6 |
| L | | R (or both) | | | |
| side | | close | | | |

Several steps: (L R), (L R), (L R), etc.

L ft sdwd L (ct 1). Close with R ft (ct 2). Flex on R (ct 3).

*The counts indicated on this line in each diagram reflect the Norwegian system of indicating a count for each expanded beat in a measure and does not correspond with our method of indicating counts within a measure. Our measure counts for each diagram are given below the diagram.

Reinlender turn I and Hopp step I:

Music 2/4

Steptype

Flex

Count*

Weightft

Ft placement

| | |
|---------|---------|
| | |
| F f | F f |
| | |
| 1 2 3 4 | 5 6 7 8 |
| L | R |
| fwd | fwd |

Several steps: (L), (R), (L), (R), etc.

L ft fwd (ct 1). Hop L (ct &). R ft fwd (ct 2). Hop R (ct &).

One measure of reinlender turn II:

Music 2/4

Steptype for W

Steptype for M

Flex

Counts *

Weightft-W

Ft placement-W

Weightft-M

Ft placement-M

| | |
|-----------------|---------|
| | |
| F T F f | F f F f |
| | |
| 1 2 3 4 | 5 6 7 8 |
| R L R L | L |
| side close side | side |
| L | R |
| side | fwd |

Several measures - M: (L R), (L R), (L R), etc.

Several measures - W: (R L R L), (R L R L), (R L R L), etc.

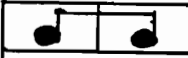



For M: as reinlender turn I.

For W: R ft to side, close L ft (cts 1 & h). Step R (ct &). Step L (ct 2, &).

*The counts indicated on this line in each diagram reflect the Norwegian system of indicating a count for each expanded beat in a measure and does not correspond with our method of indicating counts within a measure. Our measure counts for each diagram are given below the diagram.

Stegvals:

Music $\frac{3}{4}$
 Steptype
 Flex
 Count*
 Weightfoot
 Ft placement



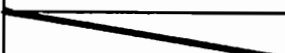

| | | | | | |
|---|---|---|---|---|---|
|  | | | |  | |
| F | | | | F | |
|  | | | |  | |
| 1 | 2 | 3 | 4 | 5 | 6 |
| R | | | | L | |
| fwd (bkwd) | | | | close | |

Several steps: (R L), (R L), (R L), etc.

R ft fwd (cts 1,2). Close with L ft (ct 3).

Sviktegong step: (SFIK-teh-gong)

Music $\frac{2}{4}$
 Steptype
 Flex
 Count
 Weightfoot
 Ft placement

| | | | | | | | | |
|---|---|---|---|--|---|---|---|---|
|  | | | |  | | | | |
| F | | | | F | | | | |
|  | | | |  | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| L | | | | R | | | | |
| fwd | | | | fwd | | | | |

Several steps: (L), (R), (L), (R), etc.

L ft fwd (ct 1). R ft fwd (ct 2).

*The counts indicated on this line in each diagram reflect the Norwegian system of indicating a count for each expanded beat in a measure and does not correspond with our method of indicating counts within a measure. Our measure counts for each diagram are given below the diagram.

REINLENDER
(Norway)

The schottisch and Reinlender-polka, similar dances with slightly different rhythms, both spread across Europe about the same time in the 1800's. The two forms were soon merged in the villages and today Norwegians most often dance to a schottisch tune, but call the dance reinlender. This description contains a number of common variants which can be combined freely.

Source: Egil Bakka: Danse, danse lett ut på foten, Oslo 1970.

Pronunciation: RINE-lend-er

Music: No. 54, 55, or 56 in Klara Semb, Norske Folkedansar III, Oslo 1952. 2/4 meter: count 1 & 2 &. ♩ = 84.
Record: Triola TNLP 38, side A, band 2 "reinlender" or side A, band 5 "Olas reinlender".

Formation: Cpls facing CCW in a circle. Outside hands hang freely at sides, or may be placed on hip. Placement of inside hand will depend on figure danced.

Steps: Bytomfot step I. Reinlender turn I or Reinlender turn II.

NOTE: THE FOLLOWING FIGURES SHOULD NOT BE DANCED OVER AND OVER AGAIN IN THE ORDER GIVEN. THEY SHOULD BE SELECTED AND VARIED TO SUIT INDIVIDUAL TASTE.

Meas

PATTERN

I. OPEN

- 1-2 Cpl join inside hands between waist and shoulder height. Dance 2 bytomfot step I in LOD beginning with outside ft.
- 3-4 In shoulder-waist or ballroom pos dance reinlender turn I while turning CW twice and progressing in LOD. W may dance reinlender turn II if she chooses. Whichever turn she selects she should use it throughout the dance. It is uncommon for a dancer to change between reinlender turn I and reinlender turn II during the dance. The M always dances reinlender turn I.

II. CLOSED

- 1-2 M place R arm around W waist, W place L hand on M R shoulder. Ftworke same as meas 1-2, fig OPEN.
- 3-4 As meas 3-4, fig OPEN.

III. CONTINUE FORWARD

- Use handhold as in fig OPEN or CLOSED.
- 1-2 As meas 1-2, fig OPEN
- 3-4 As meas 3-4, fig OPEN, but do not turn. Move straight ahead in LOD.

REINLENDER (cont)IV. TURN AWAY

- 1-2 No handhold. Progressing in LOD, M turns CCW, W CW, 1 turn using 1 bytomfot step I. Dance fwd in LOD using 1 bytomfot step I.
- 3-4 As meas 3-4, fig OPEN.

V. TURN TWICE

- 1-2 No handhold. Progressing in LOD, M turn CCW, W CW, 2 turns using 2 bytomfot step I.
- 3-4 As meas 3-4, fig OPEN.

VI. CLAP

- 1-2 As meas 1-2, fig OPEN or TURN AWAY, except M clap hands on last beat (ct &) of meas 2.
- 3-4 As meas 3-4, fig OPEN.

VII. SLAP

- 1-2 As meas 1-2 in figs OPEN or TURN AWAY, except M slaps outside of L heel with L hand on last beat (ct &) of meas 2.
- 3-4 As meas 3-4, fig OPEN.

VIII. CLAP SLAP

- 1 As meas 1, fig OPEN.
- 2 While dancing 1 bytomfot step I beginning with R ft, M claps hands (ct 2) and slaps outside of L heel with L hand on last beat (ct &).
- 3-4 As meas 3-4, fig OPEN.

IX. TURN LEFT

- 1-2 As meas 1-2, fig CLOSED.
- 3-4 As meas 3-4, fig OPEN, except cpl turn CCW twice while progressing in LOD.

X. STAMP

- 1-2 As meas 1-2 of any variation, except M stamps on first ct of any meas.
- 3-4 As meas 3-4, fig OPEN.

XI. CONTINUOUS TURN

- 1-4 As meas 3-4, Fig OPEN, twice.

Presented by Bruce Taylor

SEIERSTAD-HOPSA
(Norway)

Johannes Moe, born 1854 in Overhalla, Namdalen in North Trondelag county, taught this contra dance to Klara Semb. Seierstad-hopsa is a lively example of the Norwegian contra or rekkedans. Rekkedansar appear to have been spread by dancing masters and rural officials, and to have had somewhat less connection with the local farmers.

Pronunciation: SY-er-stah HOHP-sah

Source: Klara Semb, Norske Folkedansar II, Oslo 1956.

Music: No. 36, 37, or 38 in Klara Semb, Norske Folkedansar III, Oslo 1952.
Record: Harmoni TD-4 "Seierstad-hopsa". 2/4 meter ♩=110.

Steps: Bytomfot step II.
Deep Greeting: (one meas).
M: Ft together, wt on L ft, L hand low on L hip, fingers fwd. Bow deeply from waist while sweeping R hand to heart. Straighten up, returning R hand to R side while shifting wt to R ft.
W: Place R toe directly behind L heel, hold skirt with both hands. Sink straight down while bowing head and shoulders. Shift wt to R ft and rise, describing an arc with derriere. (The rise can be accomplished on part of the next meas).

Meas

PATTERN

4 Introduction - no action

I. INVITATION TO DANCE

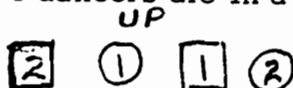
1 M #1 step L fwd twd ptr (ct 1), close R ft to L (ct 2).
2 M #1 and W #1 perform deep greeting.
3 M #1 step L ft to R, crossing in front of R (ct 1), close R ft to L (ct 2).
4 M #1 and W #2 perform deep greeting.
5 M #1 execute 1/2 turn CCW and step L twd M #2, (ct 1), close R to L (ct 2).
6 M #1 and M #2 execute deep greeting.
7-8 Beginning L, M #1 returns to starting place with 4 walking steps, ending with 1/2 turn CW to finish facing ptr.

II. DOWN AND UP THE SET

1 M #1 and M #2, using bytomfot step II, beginning L ft dance directly twd ptrs. First step is a stamp. On last ct (ct &), W turn 1/4 L, M 1/4 R, so all are facing down the set. The 4 dancers join hands thusly: M #2 takes ptrs L hand in his R hand, W #1's L hand in his L hand. M #1 takes ptrs R hand in his L hand, reaches above and takes W #2's R hand in his R hand.
2-4 Cpls #1 and #2 dance down the set with 3 bytomfot step II, all dancers beginning with R ft. M flirt with ptr. On meas 4, ct 2, without releasing hands M #1 raises R arm and turns 1/2 CW.

SEIERSTAD-HOPSA (cont)

He pulls W #1 under his R arm. She turns 1/2 CW and ends at his L side. W #2 turns 1/2 CW and moves to R side of M #1. M #2 turns 1/2 CCW and moves to L side of W #2. Now all 4 dancers are in a line facing up the set. (See diagram)



- 5-8 Hands still as in original joining, but are held at shoulder level. Beginning with L ft dance 4 bytomfot step II up the set stopping opp original pos. M #1 flirt with W #2, and vice-versa.

III. RIGHT AND LEFT

- 1-6 Ptrs face each other, give R hands and dance Grand R and L for a total of 6 hands (6 bytomfot step II).
- 7-8 With 2 bytomfot step II all dance back into the contra lines thusly: cpl #2 dance into places originally occupied by cpl #1. Cpl #1 join R hands and turn ~~1/2 turn~~ CW around each other before stepping into places originally occupied by cpl #2. M puts L hand on ptrs back to give support in this quick turn.

SEQUENCE

M #1 dance fig I.

Cpl #1 dance fig II and III with cpl 2, then with cpl 3, then with cpl 4, and so on down the set until reaching the foot of the set. As each cpl reaches the top of the set they become the active cpl and wait one full sequence and part of another before starting. The M initiates the dance by dancing fig I while the active cpl working down the set is dancing fig III (Grand R and L) with the original cpl #4.

This sequence, where no one dances until the first cpl reaches them, illustrates the sedate atmosphere of traditional rekkedansar.

As a concession to modern impatience, the cpls can be numbered: 1, 2, inactive; 1, 2, inactive, etc. In this case all #1 M begin fig I simultaneously. This is the way it is done in class.

Presented by Bruce Taylor

POLKA MED STØYT
(Norway)

Polka with shock or stop was common over most of Norway except in the east where the masurka gained greater popularity. This description is based on dancers from Bergen.

Pronunciation: POHL-kah me~~h~~ STØYT

Source: Egil Bakka, Danse, danse lett ut på foten, Oslo 1970
Bondeungdomslaget "Ervingen", Bondeungdomslaget i Bergen.

Music: Triola TNLP 38, side A, band 6 "Hanguren". 3/4 meter.

Formation: Ptrs facing each other in a ring, M with back to ctr. M R hand on W waist. W L hand on M shoulder. W R hand in M L hand. M places his L hand on his hip.

Steps: Polkamasurka step A. Bytomfot step IV.

Meas

Pattern

- | | |
|------------|---|
| | <u>I. LEFT SIDE</u> |
| 1, 2, or 3 | Dance 1, 2, or 3 polkamasurka step A in LOD. M begin with L ft, W with R. |
| | <u>II. 1/2 TURN CCW</u> |
| 1 | Turn 1/2 CCW using bytomfot step IV. W now has back to ctr. |
| | <u>III. RIGHT SIDE</u> |
| 1, 2 or 3 | Dance 1, 2, or 3 polkamasurka step A in LOD. M begin with R ft, W with L. |
| | <u>IV. 1/2 TURN CW</u> |
| 1 | Turn 1/2 CW using bytomfotstep IV. M now has back to ctr. |
| | <u>V. TURN CW</u> |
| Any number | Cpl turns CW using bytomfot step IV. Use 2 meas (that is, 2 steps) to turn 360 . Progress in LOD. |
| | <u>VI. TURN CCW</u> |
| Any number | As fig V except cpl turns CCW. |

SEQUENCE:

The elements above can be combined in many ways. Some ground rules and suggestions: People usually begin I II III IV. You can continue with V or with I II III. Dance fig V or VI as long as you like, but always go from fig V to Fig I and from fig VI to fig I. Preferably begin fig I on the first meas of a phrase. If you like, you can dance the sequence I through IV several times before going to fig V or fig VI.

Presented by Bruce Taylor

WIENERKRYSS FRÅ HARDANGER
(Norway)

A member of the gamaldans family, Wienerkryss frå Hardanger, is closely related to the more recent Pariserpolka. The name Wienerkryss (Viennese cross) is best known in southern Norway, but this variant comes from western Norway.

Pronunciation: VEEN-er-KRIS fro har-DAHNG-er

Source: Egil Bakka, Danse, danse lett ut på foten, Oslo 1970.

Formation: Cpls facing CCW in a circle, inside hands joined.

Music: Triola TNLP 38, side A, band 3 "Ellens polka". 2/4 meter.

Steps: Bytomfot step II.

Meas

PATTERN

I. FORWARD AND BACK

- | | |
|-----|---|
| 1 | Begin with outside ft and dance 1 bytomfot step II in LOD. |
| 2 | Continue in LOD with 2 walking steps. Turn twd ptr to face RLOD on last step. |
| 3-4 | Repeat action of meas 1-2 in opp direction. |

II. AROUND

- | | |
|-----|---|
| 5-8 | M R arm on W waist, W L hand on his R shoulder. W R hand in M L hand. While progressing in LOD, dance 2 full turns CW with 4 bytomfot step II. |
|-----|---|

Presented by Bruce Taylor

PARISERPOLKA
(Norway)

Pariserpolka (Parisian polka) moved into regions where wienerkryss was popular and often replaced it. The original form of pariserpolka was quite free with couples choosing which figures, and which sequence, they desired to dance. This description is based on the normalized form supported by the Norwegian Youth League, and it is preferred that the dance be done in this standardized sequence.

Pronunciation: pah-REE-suh-POHL-kah.

Source: Klara Semb, Norske Folkedansar II, Oslo 1956

Music: No. 79, 80, or 81 in Klara Semb, Norske Folkedansar III, Oslo 1952
Triola TNLP 38, side B, band 2 "Ola Bakar" 2/4 meter
Harmoni TD-2, side B, band 2 "Pariserpolka" "
Viking V 301a, "Parisarpolka" "

Formation: Cpls facing CCW in a circle, inside hands joined.

Steps: Bytomfot step I. Pivot. Walk.

Meas

PATTERN

No introduction on the TNLP record. The others have 4 meas of introduction.

I. FORWARD AND BACK

- 1-2 Begin with outside ft and dance 3 walking steps LOD: outside ft (ct 1), inside ft (ct 2), outside ft (ct 1), close inside ft, turning to face ptr (ct 2).
- 3-4 Without releasing hands, turn to face RLOD and dance 3 walking steps RLOD: outside ft (M R, W L) (ct 1), inside ft (ct 2), outside ft (ct 1), close, turning to face LOD (ct 2).
- 5-6 Dance 2 bytomfot step I, beginning outside ft, in LOD.
- 7-8 Ptrs face each other, place R arm under ptrs L arm with R hand on back at about lower rib cage height. W places L hand on back of ptrs shoulder. M reaches around ptrs L shoulder and places his L hand on her back about shoulder blade height. Cpl dances 4 pivot steps while executing 2 CW turns, moving LOD.
- 9-16 Repeat action of meas 1-8.

II. TURN AWAY

- 1-2 Release hands, arms swing freely. While moving in LOD, ptrs turn once with 3 walking steps (M CCW, W CW), and touch toe of inside ft next to outside ft on last ct. Snap fingers, clap hands, or just raise arms high on last ct.
- 3-4 Repeat action of meas 1-2, Fig II, with opp ftwork and moving in RLOD. (M CW, W CCW).
- 5-8 Repeat action of meas 5-8, Fig I.
- 9-16 Repeat action of meas 1-8, Fig II.

III. DISHRAG

- 1-2 Face ptr, join both hands. Lift M L and W R arm and do a dishrag turn using ftwork of meas 1-2, Fig II. Be close together at start, and progress in LOD.
- 3-4 Turn back with dishrag, using opp ftwork.

PARISERPOLKA (cont)

- 5-8 Repeat action of meas 5-8, Fig I, keeping joined hands close together and chest high during meas 5-6.
- 9-16 Repeat action of meas 1-8, Fig III.

IV. GIRL BACKWARDS

- Ptrs stand R side to R side, join both hands and each hold R arm straight out to R side. M facing LOD, W facing RLOD.
- 1-2 Repeat action of meas 1-2, Fig I, except W walks bkwd.
- 3-4 Without releasing hands, M raises R hand high, turns 1/2 CW while W makes 1/2 turn CCW and cpl dances walking steps in RLOD. M moves fwd, W bkwd.
- 5-6 M releases his L hand. W turns CW twice with pivot steps while M dances 2 bytomfot step I in LOD.
- 7-8 Repeat action of meas 7-8, Fig I.
- 9-16 Repeat action of meas 1-8, Fig IV.

V. UNDER ARM

- 1-2 Join inside hands. M dance 3 walking steps and a touch in LOD while W turns CW once under his arm.
- 3-4 W turns CCW once under M arm.
M Variant A: M dances bkwd in RLOD.
M Variant B: M turns 1/2 CW and dances fwd in RLOD, turning to face LOD on last ct.
- 5-6 W turns twice CW under M arm while M dances 2 bytomfot step I in LOD.
- 7-8 Repeat action of meas 7-8, Fig I.
- 9-16 Repeat action of meas 1-8, Fig V.

Repeat dance from beginning.

NOTE: Cpls may enter into the dance at the beginning of any 8 meas phrase and when they enter they begin with Fig I and dance the sequence as written. Thus not all cpls are doing the same figure at the same time.

Presented by Bruce Taylor

STEGVALS
(Norway)

The stepwaltz was known many places in Norway, but was not really popular just the same. The dance varies in style and rhythm from region to region: this description is based on a film made in 1967 with Brita Tra and Lars S. Velken from Granvin in Hardanger.

Pronunciation: STAYG-vahls

Source: Egil Bakka, Danse, danse lett ut på foten, Oslo 1970.

Formation: Circle of cpls, M facing LOD, W facing RLOD. Ptrs stand with R sides together. M R hand on W waist, holding her R upper arm with L hand. W R hand holds ptrs upper L arm, her L hand comfortably on his R upper arm or shoulder.

Music: Triola TNLP 38, side A, band 1 "Vossavalsen". 3/4 meter.

Steps: Stegvals step used throughout the dance.

Meas

Pattern

I. REST

Cpl progresses in LOD around hall, M dances directly fwd, W dances directly bkwd.

Transition into turn

Instead of directly fwd with R ft, M steps diag R with R ft and begins to turn CW. W notices this and places R ft somewhat across behind her L ft, instead of directly bkwd. On the next step the M steps behind and the W fwd and the cpl has begun the turning figure.

II. TURN

Using the stegvals step each cpl executes a full turn CW each 2 measures, progressing in LOD. Both M and W take one step fwd, one step bkwd, one step fwd, and one step bkwd, but when M steps fwd, W steps bkwd. In order to come around both M and W must place R ft diagonally R when they step fwd, and across behind L ft when they step bkwd.

SEQUENCE: Vary fig I and fig II as desired, but the dance should begin with fig I and fig I should not be used too long each time.

Presented by Bruce Taylor