



33d annual

# FOLK DANCE CAMP

1980

JULY  
27

AUGUST  
9



**UNIVERSITY of the PACIFIC**

STOCKTON, CALIFORNIA

Syllabus of Dance Descriptions



# ALPHABETICAL INDEX

All The Way To Galway	155	Hagashashim	48
Alunelul Batut	1	Hanter Dro	66
Arnold's Circle	163	Hora de la Buciu	9
Avrameanca	3	Hora de la Rișipiți	10
Baba Džurdža	89	I.O.C.A. Reel	157
Bal À Deux, À Quatre	59	Israeli Steps and Positions	43
Balta	2	Jabadao II	67
Bărbătesc Din Ieud	5	Jan Dzai Gau Gang Shang	25
Basic Steps for Bourrées	57	Kaladžoj	94
Belev Echad	45	Kalotaszegi Legényes	113
Bingsjö polska	144	Klayzmer	49
Bisabasi	44	Kleptes	117
Bourrée de la Brande		Kumanovsko Oro	95
D'Ardentes	61	Lads of Kildare, The	158
Bourrée des Jeunes du		Lady Walpole's Reel	157
Val de Loire	62	Lamba Lamba	119
Bourrée Mussée, La	63	Långdans	139
Branle du Quercy, Le	65	Laži, Vere	97
British Sorrow	159	Lebedushka	37
Buffalo Gap Contra	87	Levi Jackson Rag	164
Byte-schottis	133	Malden Reel, The	156
Byte-snurrbocken	147	Market Lass	160
Chastushky	35	Marsh Hadayagim	50
Chiao-Pi Chung-Tien-Jen	21	Mazurka de Scheneweale, La	70
Ching-Chun Wu-Chu	22	Mîndrele	11
Ching-Shan Ching-Ko	161	Moj Minire	98
Chu Ku Wu	162	Mong-Ku Mu-Ko	27
Ch'un Yu	23	My Heart's Desire	159
Cigansko Povrateno	93	Nafshi Homa	51
Criss Cross	158	Nigunim	52
Dandies Hornpipe	160	Niu Li Ko	29
Délalföldi Ugrós	109	Nova Scotian, The	156
Doubtful Shepherd	160	Pajduško	123
Drenica	91	Pletenica	99
Dud's Reel	155	Polka des Conscrits, La	71
Easy Does It	156	Polska med bakmes	155
Esquerrane	69	Russian Polka	39
Fiddle Hill Jig	155	Rustemul Sucit	13
Frunza	7	Sackett's Harbor	157
Gammal kulldans	145	St. Lawrence Jig	156
Gammal polska	143	Saturday Night Reel	158
Gammal schottis	137		
Gone A Rovin'	158		
Gvanim	47		

Schottis	133
Seattle Polka	134
Shou-Huo Chi-Chieh	31
Șirba în Șir de la Tismana	15
Skopsko Cigansko	101
Snoa (gânglăt)	136
Snoa (polka)	135
Snurrbocken	146
Sollerö långdans	141
Square Dance Basics (1-34)	73
Stara Vranjanka	103
Staro Erkečko Horo	124
Stegvals	149
Stig-schottis	151
Štipsko Oro	105
Štipsko Zapleteno	107
Swedish Dance:	
Introduction	127
Steps	129
Holds	131
Polska	142
Tai-Wan Hau	32
Tourist, The	155
Trava	148
Trei Pazeste de la Bistret	17
Trite Pŭti	125
Tropca	18
T'sai Cha Wu	33
Tsion Tamati	53
Under The Apple Tree	41
Ungurica	19
Västerdalsk bakmes	153
Vlaško Kolo	108
Yibaneh Hamikdash	55
Ying Bin Wu	34
Young Widow, The	159



# INDEX BY NATIONALITY

<u>ALBANIA</u>		<u>MACEDONIA</u>	
Drenica	91	Baba Džurdža	89
Kaladžoj	94	Cigansko Povrateno	93
Moj Minire	98	Kumanovsko Oro	95
		Laži, Vere	97
<u>BULGARIA</u>		Pletenica	99
Lamba Lamba	119	Skopsko Cigansko	101
Pajduško	123	Stara Vranjanka	103
Staro Erkečko Horo	124	Štipsko Oro	105
Trite Pūti	125	Štipsko Zaplateno	107
<u>ENGLAND</u>		<u>NORWAY</u>	
Arnold's Circle	163	Seattle Polka	134
Levi Jackson Rag	164		
<u>FRANCE</u>		<u>REPUBLIC OF CHINA</u>	
Bal À Deux, À Quatre	59	Ching-Chun Wu-Chu	22
Basic Steps for Bourrées	57	Ch'un Yu	23
Bourrée de la Brande		Mong-Ku Mu-Ko	27
D'Ardentes	61		
Bourrée des Jeunes du		<u>ROMANIA</u>	
Val de Loire	62	Alunelul Bătut	1
Bourrée Mussée, La	63	Avrameanca	3
Branle du Quercy, Le	65	Balta	2
Esquerrane	69	Bărbătesc Din Ieud	5
Hanter Dro	66	Frunza	7
Jabadao II	67	Hora de la Buciu	9
Mazurka de Scheneweile, La	70	Hora de la Rîșipiți	10
Polka des Conscrits, La	71	Mîndrele	11
		Rustemul Sucit	13
		Șirba în Șir de la Tismana	15
		Trei Pazește de la Bistret	17
		Tropca	18
		Ungurica	19
<u>GREECE</u>		<u>RUSSIA</u>	
Kleftes	117	Chastushky	35
		Lebedushka	37
<u>HUNGARY</u>		Russian Polka	39
Délalföldi Ugrós	109	Under The Apple Tree	41
Kalotaszegi Legényes	113		
<u>ISRAEL</u>		<u>SERBIA</u>	
Belev Echad	45	Vlaško Kolo	108
Bisabasi	44		
Gvanim	47	<u>SWEDEN</u>	
Hagashashim	48	Bingsjö polska	144
Israeli Steps and Positions	43	Byte-schottis	133
Kalyzmer	49	Byte-snurrbocken	147
Marsh Hadayagim	50	Gammal kulldans	145
Nafshi Homa	51	Gammal polska	143
Nigunim	52	Gammal schottis	137
Tsion Tamati	53	Långdans	139
Yibaneh Hamikdash	55	Polska med bakmes	155
		Schottis	133

SWEDEN (continued)

Snoa (gånglåt)	136
Snoa (polka)	135
Snurrbocken	146
Sollerö långdans	141
Stegvals	149
Stig-schottis	151
Swedish Dance-Introduction	127
-Steps	129
-Holds	131
-Polska	142
Trava	148
Västerdalsk bakmes	153

TAIWAN

Chiao-Pi Chung-Tien-Jen	21
Ching-Shan Ching-Ko	161
Chu Ku Wu	162
Jan Dzai Gau Gang Shang	25
Niu Li Ko	29
Shou-Huo Chi-Chieh	31
Tai-Wan Hau	32
T'sai Cha Wu	33
Ying Bin Wu	34

USAContras

All The Way To Galway	155
British Sorrow	159
Buffalo Gap	87
Criss Cross	158
Dandies Hornpipe	160
Doubtful Shepherd	160
Dud's Reel	155
Easy Does It	156
Fiddle Hill Jig	155
Gone A-Rovin'	158
I.O.C.A. Reel	157
Joys of Quebec	157
Lads of Kildare, The	158
Lady Walpole's Reel	157
Malden Reel, The	156
Market Lass	160
My Heart's Desire	159
Nova Scotian, The	156
Sackett's Harbor	157
St. Lawrence Jig	156
Saturday Night Reel	158
Tourist, The	155
Young Widow, The	159
Square Dance Basics	73



# INDEX BY TEACHER

## BLOLAND

Alunelul Bătut	1
Avrămeanca	3
Balta	2
Bărbătesc Din Ieud	5
Frunza	7
Hora de la Buciu	9
Hora de la Rîșipiți	10
Mîndrele	11
Rustemul Sucit	13
Sîrba în Sîr de la Tismana	15
Trei Păzește de la Bistret	17
Tropca	18
Ungurica	19

## CHANG

Chiao-Pi Chung-Tien-Jen	21
Ching-Chun Wu-Chu	22
Ching-Shan Ching-Ko	161
Chu Ku Wu	162
Ch'un Yu	23
Jan Dzai Gau Gang Shang	25
Mong-Ku Mu-Ko	27
Niu Li Ko	29
Shou-Huo Chi-Chieh	31
Tai-Wan Hau	32
T'sai Cha Wu	33
Ying Bin Wu	34

## DAVID

Chastushky	35
Lebedushka	37
Russian Polka	39
Under The Apple Tree	41

## EDEN

Belev Echad	45
Bisabasi	44
Gvanim	47
Hagashashim	48
Israeli Steps and Positions	43
Klayzmer	49
Marsh Hadayagim	50
Nafshi Homa	51
Nigunim	52
Tsion Tamati	53
Yibaneh Hamikdash	55

## HÉBERT

Bal A Deux, A Quatre	59
Basic Steps for Bourrées	57
Bourrée de la Brande D'Ardentes	61
Bourrée des Jeunes du Val de Loire	62
Bourrée Mussée, La	63
Branle du Quercy, Le	65
Esquerrane	69
Hanter Dro	66
Jabadao II	67
Mazurka de Scheneweale, La	70
Polka des Conscrits, La	71

## HELT

Buffalo Gap Contra	87
Square Dance Basics (1-34)	73

## KOLAROVSKI

Baba Džurdža	89
Cigansko Povrateno	93
Drenica	91
Kaladžoj	94
Kumanovsko Oro	95
Laži, Vere	97
Moj Minire	98
Pletenica	99
Skopsko Cigansko	101
Stara Vranjanka	103
Stipsko Oro	105
Stipsko Zapleteno	107
Vlaško Kolo	108

## KOTANSKY

Arnold's Circle	163
Délalföldi Ugrós	109
Kalotaszegi Legényes	113
Kleptes	117
Lamba Lamba	119
Levi Jackson Rag	164
Pajduško	123
Staro Erkečko Horo	124
Trite Püti	125

## PAGE

All The Way To Galway	155
British Sorrow	159
Criss Cross	158
Dandies Hornpipe	160
Doubtful Shepherd	160
Dud's Reel	155
Easy Does It	156
Fiddle Hill Jig	155
Gone A-Rovin'	158
I.O.C.A. Reel	157
Joys of Quebec	157

<u>PAGE (continued)</u>	
Lads of Kildare, The	158
Lady Walpole's Reel	157
Malden Reel, The	156
Market Lass	160
My Heart's Desire	159
Nova Scotian, The	156
Sackett's Harbor	157
St. Lawrence Jig	156
Saturday Night Reel	158
Tourist, The	155
Young Widow, The	159

<u>TRACIE</u>	
Bingsjö polska	144
Byte-schottis	133
Byte-snurrbocken	147
Gammal kulldans	145
Gammal polska	143
Gammal schottis	137
Långdans	139
Polska med bakmes	155
Schottis	133
Seattle Polka	134
Snoa (gånglåt)	136
Snoa (polka)	135
Snurrbocken	146
Sollerö långdans	141
Stegvals	149
Stig-schottis	151
Swedish Dance-	
Introduction	127
Steps	129
Holds	131
Polska	142
Trava	148
Västerdalsk bakmes	153

# ERRATA AND ADDENDA FOR 1980 FOLK DANCE CAMP SYLLABUS

- | <u>Page</u> | <u>Clarification</u>   |          |           |          |            |        |             |            |  |
|-------------|--|----------|-----------|----------|------------|--------|-------------|------------|--|
| 1           | <u>ALUNELUL BĂTUT</u><br>Was not taught. ah-loo-NEH-lool BUH-toot  |          |           |          |            |        |             |            |  |
| 2           | <u>BALTA</u><br>Was not taught. BAH- <u>L</u> -tah   |          |           |          |            |        |             |            |  |
| 3           | <u>AVRĂMEANCA</u><br>Add diacritical mark above 2nd A in title (Avră <u>Ț</u> meanca).<br>Also on line of heading (Avră <u>Ț</u> meni)<br>Pronunciation: ah-vrum-YAN-kah<br>Part B: Each dancer holds the front edges of his vest above chest level.<br>Meas 2: Add at end: <u>no wt, toe turned out</u> (ct 2).<br>Meas 3: Add at end: <u>step R on the same diag</u> (ct 2).<br>Meas 4: Should read: <u>Leap fwd onto L (same diag) (ct 1); leap diag bkwd onto R (ct 2)</u><br>Meas 5: Should read: <u>Step L (ct 1); hop L raising R leg, knee bent</u> (ct 2).<br>Meas 7: Delete <u>bending torso and torso bending</u> .<br>Meas 8: Step diag L onto L (ct 1); hop on L raising R leg, knee bent (ct 2).<br>Meas 16: The hop on ct 2 may be omitted.<br>4 Part C, meas 1, line 2: Insert <u>lift on L heel</u> (ct 2):<br>Rhythm: Q,Q,Q,Q.<br>Meas 2, line 2: Insert <u>Lift on R heel</u> (ct 2); Rhythm: Q,Q,Q,Q,Q.<br>Part D, meas 1-2, line 4: Delete <u>stamping</u> .<br>Part E, meas 1, line 1: Should read <u>Facing ctr, stamp R (ct 1); moving LOD, small.....</u><br><br>Counting 1 to 7 in Romanian dialect:<br><table border="0" style="margin-left: 40px;"> <tr> <td>1 OO-nah</td> <td>5 SHEENSH</td> </tr> <tr> <td>2 DOH-ah</td> <td>6 SHAH-say</td> </tr> <tr> <td>3 TREE</td> <td>7 SHAHP-tee</td> </tr> <tr> <td>4 PAH-troo</td> <td></td> </tr> </table><br>opt o fost (eight is enough) AWPT oh FAWST<br>nici una (not even one) NEECH OO-nah | 1 OO-nah | 5 SHEENSH | 2 DOH-ah | 6 SHAH-say | 3 TREE | 7 SHAHP-tee | 4 PAH-troo |  |
| 1 OO-nah    | 5 SHEENSH  |          |           |          |            |        |             |            |  |
| 2 DOH-ah    | 6 SHAH-say   |          |           |          |            |        |             |            |  |
| 3 TREE      | 7 SHAHP-tee  |          |           |          |            |        |             |            |  |
| 4 PAH-troo  |  |          |           |          |            |        |             |            |  |
| 5           | <u>BĂRBĂTESC DIN IEUD</u><br>Pronunciation: bur-buh- <u>TESK</u> deen ee-YOOD<br>Title: Put diacriticals over the letter A (Bărbă <u>Ț</u> esc)<br>Record: Noroc Vol I, Side A/11 (Bărbă <u>Ț</u> esc Din Ieud I)<br>Formation: Hands are down at sides.<br>Part A, meas 2, line 1: Add at end of line <u>lift on L diag fwd R....</u><br>Meas 7-8, line 1: Delete <u>In place</u> . Line 2 should read:<br><u>step L beside R</u> (ct 4). With these 7 steps dance a CCW arc, turning twd outside first and then curving to face ctr.<br>Part B, meas 9: Delete <u>Drop hands and with 1/4 turn CCW....</u><br>Meas 10: Should read <u>Step R twd ctr (ct 1); starting to curve CCW, step L,R (cts 2,&amp;)</u> .<br>Meas 12: Should read.....L,R,L <u>beside R</u> (cts 1,&,2).....  |          |           |          |            |        |             |            |  |



BĂRBĂTESC DIN IEUD (continued)

Part C, meas 2: Delete while twisting to face ctr. When stepping R (ct &); L (ct 2) dance in place.

Meas 5-6, line 1: Delete ctr. Insert out. To clap: extend arms fwd at shldr level. Clapping movement comes only from the shldr.

Meas 9-16: End on meas 16 facing ctr with arms still extended

Part D, meas 1: The claps here are done the way cymbals are struck. The R hand comes down to strike against the L hand which moves upward.

Meas 2, ct 2: Change to read step R beside L (no wt).

Meas 9-10: Delete Rhythm same as in Phrase A, meas 1-2.

Insert: Rhythm and claps are the same as in Part C.

7 FRUNZA

Pronunciation: FROON-zah

9 HORA DE LA BUCIU

Pronunciation: HOH-rah day lah BOO-choo

INTRODUCTION: none

Part B, meas 2, line 3: Should read step on L (ct 3); step on R behind L (ct &)....

Insert in margin meas 5-8 : Repeat meas 1-2 three more times.

10 HORA DE LA RIȘIȚI

Pronunciation: HOH-rah day lah ree-she-PEET-see

Part C, meas 1: Hands start their movement on ct 1.

Meas 5-8: After these meas add in the margin 9-16. In the body of the description add: Repeat action of meas 1-8.

11 MÎNDRELE

Pronunciation: MUHN-dreh-lay

Part B, meas 7, line 1: Should read....step R (ct S); step L near R (ct Q);.....

Part C, meas 6: Should read Step bkwd R (ct S); step L (ct Q); step R (ct S); slight lift on R (vîrf-toc) (ct Q).

Meas 7: Delete slight lift on R (vîrf-toc) (ct Q). Change the last (ct S) to (ct S.).

13 RUSTEMUL SUCIT

Pronunciation: roo-STEM ool soo-CHEET

Music: Delete all of 1st line. Although this music is 6/8 meter, it is written in 2/4 meter for convenience.

Part A, meas 1: Change (ct and) to (ct ah).

Part B, meas 7, line 1: Should read Step L, twisting the lower body sharply to the L and raising R knee (ct 1);

15 SÎRBA ÎN ȘIR DE LA TISMANA

Add diacritical mark to Șir in title and in line 1 of text.

Pronunciation: SEER-bah (i)n SHEER day lah tees-MAH-nah.

Part A, meas 5-6: Change second ct 1 to ct 2.

Meas 13-24: Change to read...same ftwk but moving bkwd in RLOD.

Part B, meas 3-4, line 2: Should read step R across L (ct 1); hop R as L leg swings in an arc to the front (ct 2).

Meas 9-10: Same as meas 3-4.

Meas 17-32: Done with opp ftwk and direction but turn is still 180° CW. Add at end: On meas 32 turn 1/4 CW to finish facing RLOD.

Part C, meas 1-2: Add at end Feet remain parallel.

# SÎRBA ÎN ȘIR DE LA TISMANA (continued)

Meas 7-8:....move fwd in RLOD. Last line should read:  
(ct 1); hop R, turning to face slightly L of LOD (ct 2)...  
Meas 9-16: Should read ....with opp ftwk and direction.

## SHOUTING SEQUENCE:

			<u>Pronunciation</u>
ct 2 of previous meas	<u>i-auzi</u>		
Meas 1	u (ct 1); na (ct 2).	i-auzi una	ee-YAUZ OO-nah
Meas 2	i-auzi (ct 2)	i-auzi două	ee-YAUZ DOH-ah
Meas 3	dou (ct 1); ă (ct 2)	i-auzi trei	ee-YAUZ TRAY
Meas 4	i-auzi (ct 2)	și-schimba	SHEE SKEEM BAHT
Meas 5	trei (ct 1)		
Meas 7	și-i (ct 1); schim- (ct 2)		
Meas 8	-ba (ct 1); i-auzi (ct 2)		
Meas 9	u- (ct 1); -na (ct 2), etc		

- 16 Part D, meas 1-2: Face ctr. The leaps are done sdwd.  
Meas 6: Delete diag bkwd. Insert ctr.  
Meas 8 should read: Step L (ct 1); hold (ct 2).  
Meas 9-10 should read: Facing ctr, leap sdwd R (ct 1);  
stamp L (ct 2); leap sdwd L (ct 1); stamp R (ct 2).  
Meas 15: Add Step on ball of R to R (ct 2)

## 17 TREI PĂZEȘTE DE LA BISTRET

Title: Add diacritical marks to A and S in Păzește; make the  
same correction in heading (2 places).  
Pronunciation: TRAY puh-ZESH-tay day lah bee-STRET  
Parts B and C: All front crossing steps are taken on the heel.  
Part C, meas 1, line 3: step L in place (ct &).  
Meas 6, ct 1, line 1: Change slightly back to next to L.  
Last ct &: step L slightly back.  
Second to last line of description: in the margin add D  
opposite the meas 1-8.

## 18 TROPICA

Was not taught. TROHP-kah

## 19 UNGURICA (CA LA BREAZA)

Title: Delete (CA LA BREAZA)  
Pronunciation: oon-goo-REE-kah  
Formation: Add at end W arm over M arm.  
Movement Motifs: Change virf toc to virf-toc. This applies  
each time the word appears. (Also appears in Mîndrele.)  
(b), line 5: Delete stamping.  
Part A, meas 15-16: Change pivoting to moving.  
Meas 31-32: Change pivoting to moving.

## 21 CHIAO-PI CHUNG-TIEN-JEN

Nationality: Change (Republic of China) to (Taiwan)  
Pronunciation: CHAO PEE CHONG TIN JEN  
Record: Side A/1  
Styling: Steps are light and bouncy; knees are loose. Free  
hands are usually in loose fists. M watch ptr during dance.  
Introduction: 4 meas-no action. (This is before the dancing  
introduction.)  
Part I, meas 1-2: Knees flex on each ct. Arms move in opposi-  
tion to stepping ft.  
Meas 1-2: Should read....M step fwd, W step R bkwd, leaving  
L ft in place...Clap hands lightly with fingers pointing up.



CHIAO-PI CHUNG-TIEN-JEN (continued)

Part II, meas 1-2: Hands (for the M) are held palm down, parallel to floor with thumbs adj, at about waist level. Rock body to shift wt to R ft (cts 1,2); then back to L ft (cts 3,4).

Part III, meas 9-12: W hands sway gently from L to R to match ftwk.

At end of dance ptrs bow: M place R fist, back of hand up, touching L palm, L fingers pointing up. Bend twd ptr from the waist. W place R hand on L, palm to palm, close to body and in front of R hip. Step R to R side, place ball of L ft behind R and bend both knees. If W is carrying a handkerchief, she curls fingers around each other

22

CHING-CHUN WU-CHU

Pronunciation: CHING TRUN WOO TREE

Record: Side B/1

Introduction: 2 meas.

Part I, meas 1: R arm is at shldr level and L arm is curved overhead. On each snap of the fingers the wrists turn out.

Meas 5-6: Sin-Chiang shldr movement: Meas 5: Clap hands together at chest level; open hands, palms up; turn hands in twd body, keeping backs of fingers close together. Continue turning until palms are facing down and then extend hands fwd to end with straight arms, shldr level, palms down, fingers pointing fwd. Meas 6: Move R shldr bkwd slightly and L shldr fwd slightly (at the same time) so that L hand is fwd of R hand (ct 1); repeat ct 1 with opp movement (ct 2); repeat movement of cts 1,2 (cts 3,&); repeat ct 1 (ct 4).

Meas 7-8: Should read...step on L with L instep at R heel (ct 2); repeat this action two times and finish by stepping on R.

Part II, meas 11-13, line 2: then return to original place...

Meas 7-10 have narrowed the circle which must be expanded back to original size.

Meas 14, line 2: swing hands: refers to the clap and turn of hands as described in Part I, meas 5. End as in meas 14.

Line 4 should read: (ct 2); head swaying R,L,R,L,R (cts 3,&,4,ah,&). Head moves sdwd.

Meas 15-18: Missing in margin. Place them opp these instructions: Beginning with L, repeat meas 11-14 with opp ftwk, hand pos, and direction.

Repeat dance from beginning 5 times. Dance Part I, meas 1 to end of music.

23

CH'UN YU

Was not taught.

25

JAN DZAI GAU GANG SHANG

Change nationality to Taiwan

Remove diacritical mark over the "N" in Jan.

Pronunciation: JAHN DZIGH GAW GAHNG SHANG

Record: Side B/5

Introduction: In class we stood in place which is also correct.

JAN DZAI GAU GANG SHANG (continued)

Part I, meas 1, line 4: "shake wrists" = bend wrists and then extend hands, fingers separated. Look down when R ft is extended, bending slightly from waist; look up, body erect, when L ft is extended.

Meas 5-6: Add at end hands circling inward before extending.

Part II, meas 1-4...and face RLOD, bend fwd from waist, take 3 steps bkwd R,L,R (cts 1,2,3); hop and turn 1/2 CW on R to face LOD and lift L fwd (ct 4); reverse ftwk and direction for meas 2. Repeat meas 1-2 for meas 3-4

Part III: Clap hands at knee level, arms rounded and flowing.

Part IV, meas 1-4: Join hands in "V" pos; look at brushing ft

26 Part V, meas 1, line 2: bounce on heels four times.....

Meas 2: Do same ft movements as hands circle gradually to cross in front of knees, shaking wrists on each ct.

Meas 5, line 2: bend knee 2 times.

Part VI, meas 1: brush both hands across L thigh (ct 1); brush hands to the L-across R thigh (ct 2); repeat ct 1 for ct 3; snap wrists to R and shout "hey" (ct 4). Rock on ft with thigh slaps; hips move with hands, W more pronounced than M.

Ending: Delete both hands at R side. R arm is straight and diag back at R side, L arm bent at elbow and parallel to R. Make two or more CCW turns. Shout "hey" on final ct.

27 MONG-KU MU-KO

Pronunciation: MAWNG KOO MOO GUH

Record: Side B/6

Introduction: 2 meas - no action. Beg with vocal.

Unless otherwise described, hands are loosely fisted.

Meas 1,2: Lift leading shldr and look up.

Meas 4, line 2....whip strikes ground on L side.

Meas 7:....bkwd twd wall, raise R arm high on a R diag. R arm remains in same pos until final ct when hand circles and snaps to R.

Meas 9: Hands may also swing in opposition to ftwk.

Meas 11: Hand movements: clap hands in front of chest (ct 1); open hands, palms facing up (ct &); turn hands in twd body, R arm moving slightly to R (ct 2); L forearm rotates so palm faces down and slightly in twd body; R arm continues circling up, limp wrist leading, to end with R hand over head, palm facing to R (ct 3); snap wrists so L palm faces down and slightly fwd and R palm faces up (ct 4). Arm and hand movements should be continuous and fluid until the final snap w is abrupt.

Meas 13: Step R to R with knee bent, leaving L ft in place; look to R; straight arms move to L (cts 1,2); shift wt to L, arms move to R; look to L (cts 3,4).

Meas 14: Hands are fisted and move to R and L alternately on cts 1,2,3,4. The number of step-closes varies with the musical phrase - done 3 times after 1st completion of dance; 2 times after 2nd repeat; 4 times after 3rd repeat, and 3 times after 4th repeat.

Ending: 1 meas: Step back on R, L pointed fwd; swing whip down to R side; then across body to the L; then again down to R side and up over head (cts 1,2,3); hold in pose (ct 4).



29

NIU LI KOChange nationality to Taiwan

Pronunciation: NYOO LEE KUH

Record: Side A/2

Formation: Free hands on hips in loose fists. Inside hands joined in "W" pos

Introduction: 16 meas (dance starts with vocal)

Part I, meas 7-12: Loose fists are on hips.

30

Interlude, meas 37-44: Rhythm for steps is Q,Q,S (cts 1,&2), but there is no pause on ct 2 as the heel hits the floor first and full wt on ft is taken on the & ct. Ptrs R shldr are twd each other.

31

SHOU-HUO CHI-CHIEH

Pronunciation: SHOH FWOH JEE JAY

Record: Side A/5

Formation: Hands slightly fwd of R shldr, R hand on top.

All "points" are touches alongside supporting ft.

Introduction: May take a 2 meas intro and do only 10 step-touches. Slight sway of torso twd side of stepping ft which leads with the heel.

Part I, meas 1, cts 2,&amp;: Bend body fwd a little and pount twice.

Meas 5-7:...beginning with L....

Part II, meas 15-16, line 1...bend R knee, L leg extended in RLOD...

Shake hands by bending wrists and then flicking hands open, fingers extended.

Turn 1/2 on ct 2 of each meas.

Meas 17-18: Half turn to L, repeating action of meas 15-16.

Meas 19-20: Delete all: Insert Turn 1/2 CCW to face ctr and step on R to R (ct 1); stamp L beside R and form fists at R side (ct 2). Step L to L side (ct 1); stamp R beside L (ct 2).

Meas 21-22: While hopping, L leg is raised to L side, knee bent.

Arms make small circle in front of body, R arm CCW, L arm CW, and gradually extend out to sides to finish with R up, L down and twisted so elbow is up. Hands are fisted loosely, wrists bent, R palm twd body, L palm away from body.

Meas 27-29: Bend fwd from waist and take 5 steps...,raising hands and body gradually, flicking fingers. Touch L beside R at end.

Meas 30-31: Change four to two. Clap to L, then to R, as the as the ft touches.

Meas 32-33: Same changes as in meas 30-31.

32

TAI-WAN HAUChange nationality to Taiwan.

Pronunciation: TIE WAHN HOW

Record: Side A/7

Formation: ...hands joined in "V" pos.

Introduction and Interlude: 2 meas intro before dance beg. Movements of Intro and Interlude are always done to instrumental music. Arm movements are strong, head movements sharp. Look to R as step is taken on R and look to L when stepping on L. On cts 1,2 arms swing back.

Part I, meas 1-6: Hands in loose fists. Change arm swings to bkwd pos on ct 1; fwd to cross at chest (cts 2,3); beg to swing back down (ct 4); W movements softer than M.

TAI-WAN HAU (continued)

Meas 7-8: Three running steps to R (LOD).

Meas 9-10: Turn well to R of ctr on meas 9, and to L of ctr on meas 10.

Part II, meas 15-16: 3 light running steps and a touch, in each meas.

Meas 17-18: Loose fists on hips. Action described is for M. W step R in place, keeping L toe on floor and twist L heel to R (ct 1); take wt on L, keeping R in place (ct 2); twist hips as ftwk is done.

Part III, meas 23: Join hands in "V" pos. Schottische is 3 steps moving bkwd in LOD, turning to face LOD on ct 4 and swinging L leg fwd.

Meas 24: 3 steps and a touch, no wt, backing up

Dance repeats from Introduction and Interlude: 16 meas on 1st repeat; 8 meas on 2nd repeat; 3 meas on 3rd repeat. Final meas of dance: step R to R, L in place, wt equal on both ft, bend over from waist (cts 1,2); straighten body, raise arms up above head, look up, yell "hey" (cts 3,4).

33 T'SAI CHA WU

Was not taught. Change nationality to Taiwan.

34 YING BIN WU

Change nationality to Taiwan.

Pronunciation: YING BIN WU

Record: Side A/7

Introduction and Interlude: There are 11 meas so 22 stamps may be made. Dance starts with vocal.

Part I, meas 1-22, line 2: Hands swing up to about waist level.

Part II, meas 5-6: On last step make 1/2 turn CW.

Meas 7-8: Delete Making 1/2 turn to R on first step.

Meas 9-10: Add On last step make 1/2 turn CW.

Meas 11-12: Delete Making 1/2 turn to R on first step.

Part III, meas 1, line 2: Should read L toe beside R, hands clap fwd and above head at R side (ct 2).

Meas 3-28: Change meas in margin to 3-14. Action is repeated 6 more times.

Part IV, meas 1-2: Change meas in margin to 1. On line 2, change step on ball to touch ball. Add Hands sweep from L to R at about chest level.

Meas 3-4: Change meas in margin to 2. Change text to Repeat action of meas 1 with opp ftwk and movement.

Meas 5-8: Change meas in margin to 3-8. Add Repeat meas 1-2 three more times.

Dance is repeated from Interlude which now has only 8 meas (16 steps).

The leader stands in place stamping R ft as other members of the line move sdwd R to reform the basket hold. To move sdwd, stamp R (ct 1); close L to R (ct &); repeat for cts 2,&.

35 CHASTUSHKY

Pronunciation: chahs-TOOSH-kee

Record: Side B/1 of the 2nd pressing of Barinya. Both pressings are the same except for Side B/1. It must say "Chastushky"

Introduction: 6 meas. Beg with vocal.

Fig 1, meas 4-6: Delete and direction.

Meas 7-36: Add at end 5 times.

Fig 2: Arms continue sdwd motion, R,L.

Meas 2: Beg CW turn on ct 1; complete it on ct 2.



CHASTUSHKY (continued)

Meas 3:....touch L toe to L side (ct &); hop on R, lifting L leg, knee bent, to side, ft turned out (ct 2).

Meas 7-24 in margin change to 7-12. Delete three times.

Fig 3: Move twd ctr to beg.

Meas 3: ...(ct 1); lift L fwd (ct &); pivot on R 1/2 CW, rotating rotating L leg, knee bent, to end in back (ct 2).

Meas 7-24 in margin change to 7-12. Delete three times.

Fig 4, meas 2: Bring fists to waist by ct 2.

Meas 3: Delete brush R (ct &).

Fig 5, meas 2: Both actions occur on ct 1 - no action on ct &.

Meas 4: Bring fists to waist and step on R to R (ct 1); step L behind and to R of R (ct 2).

Meas 5: Brush R ft out to R (ct 1); brush R back behind L (ct 2).

36 Fig 6: All brush steps in Fig 6 are done with the heel striking the floor first before the follow through.

Meas 2-3: Turn to face ctr on cts 2,& of meas 3.

Meas 4,5,6: Hit heel involves rising on ball of ft and snapping heel onto floor (cts ah,1). Final cts should be (&,2).

Fig 7, meas 1-2: Delete all. Insert Step on R behind L (ct 1); hop on R (ct &); step on L behind R (ct 2); hop on L (ct &). Repeat for meas 2.

37 LEBEDUSHKA

Pronunciation: leh-beh-DOOSH-kah

Fig 1, meas 1: Arms beg to open on ct 1 and are fully extended before the brush on the & ct.

Meas 1: Fists return to waist by bending elbows.

Meas 8: Fists return to waist.

Fig 2, meas 1: Arms beg to open and are fully extended at the end of meas 3.

Meas 2: Delete open arms gradually...to end of sentence.

Meas 5-8: Because the tempo has increased the steps become push-steps: fall on L to L, step on R behind L (cts 1,&) etc.

Fig 3: Stamps with R ft are slightly fwd, not beside L ft.

Meas 2: cts &, 2 are both stamping steps, taking wt each time.

Meas 3: Delete Hop on L as. At end of line 2 add lift on R (ct &).

Meas 4: Delete and direction.

Fig 4 is done in LOD.

Meas 3-4: Body tilts fwd from hips with back straight and face turns twd ctr while kicking. Bend knees when kicking.

38 Fig 5 is done facing ctr.

In margin change meas 1 to meas 1-2; meas 2 to meas 3-4; meas 3-8 to 5-8.

In meas 1-2: change first (ct &) to (ct 2); change (ct 2) to (ct 1 of meas 2); second (ct &) to (ct 2 of meas 2).

New meas 3-4 should read Repeat action of meas 1-2 with.....

-- New meas 5-8 should read Repeat meas 1-4, but stamp R beside L, no wt, on final ct. Delete all reference to grapevine.

Fig 7, meas 3, line 2: Should read Step on L in front of R as R heel swings to L (ct 2).

Meas 4: Change toe to L to heel swing to L (ct 1).

Fig 8, meas 2: Should read Leap bkwd onto R (ct 1); line 2: Change R up, L front to sdwd.

39 RUSSIAN POLKA

The brush step used throughout is a strong heel brush with sound. There is no musical introduction.

Fig 2 is done in closed social dance pos and on meas 3-4 R hips are adjacent.

Meas 1: Delete In place. Sdwd movement is very small.

Meas 3-4: Ct 1 of each meas should be a small leap onto the ft.

Fig 3 begins in open social dance pos and meas 1 moves in LOD.

Meas 2: The heel is extended in RLOD.

Meas 3-4: Change step to leap in the 2 places it occurs.

The toe touches are sharp taps.

40 Fig 4, meas 7-8: bend knee of kicking ft sharply.

Fig 5, meas 1-2: Lead with heel on the two-steps.

Meas 4: Delete and direction.

Repeat dance from Fig 2... Change push off of R heel up to roll back on R heel, toes up, knee straight (ct & of 1)....  
Pose at end with R hand low, L hand high, arms outstretched (opp for W).

41 UNDER THE APPLE TREE

Line 1: Change (Cascasis) to (Caucasus).

Record: There is another record with the same music, but it is phrased differently and will not fit the dance.

Formation: Joined hands are extended fwd.

Ftwk is same for M and W except in Fig II.

Introduction- none. In class we began with brush of L ft on the & ct.

Fig 1, meas 9-16: In text change 9-16 to 1-8. W does not stamp on meas 16, ct &, but continues same step into Fig 2

Fig 2: Release ptr immediately.

Meas 1-4: Add at end shout "hey".

Meas 5-8: M take wt on final stamp. No shout at end.

Fig 3, meas 1: Brush L diag fwd L (ct 1); brush L bkwd across R (ct &); bend R knee on last & ct.

Meas 2: ....step on ball of L....step R to R, bending knee.

Delete Presented by Alexandru David at bottom of page

42 Fig 4, meas 4: M steps a little behind ptr on ct 1.

Meas 5-16: Change to 5-8 in margin. Repeat action of meas 1-4 once more

Fig 5, meas 3-4: Lean fwd from waist to reach around ptr as far as possible.

Fig 6, meas 1: ....cross L behind R (ct &)....

Meas 2, line 2: touch L heel to L (ct &).

Meas 5-6: There should be no bkwd movement: move a little fwd on cts 2, & of meas 5 and stay close to ptr on meas 6.

Meas 7-8: Do not take wt on final R ft (ct 2).

At end of dance hold pose in social dance pos.

44 BISABASI

Pronunciation: bee-SAH-bah-see

Record: Y 113 Side A/1

Formation: Circle in "W" pos facing ctr. Keep hands joined except on actual snaps and turns. On snaps (Part A) wrists are crossed.

Introduction: 2 meas and 4 cts. Dance starts with vocal.

BISABASI (continued)

Part B, meas 5-6: Delete and direction. On meas 5, step bkwd on R and turn 1/2 CW.

Part C, meas 1, cts 3-4: This can be a deep knee bend. Ct 5:

Add R ft is extended fwd and low; hold (ct 6).

Meas 2, cts 3-6: Same as for meas 1, cts 3-6.

45 BELEV ECHAD

Pronunciation: beh-LEHV ay-HAHD

Record: Y 114 Side B/1

Formation: Lines with hands in "V" pos.

Introduction: 16 meas.

Part A, meas 3, ct 2: Should read Stamp on L near R heel and raising bent R knee.

Part B, meas 3-6: Stamps mentioned are more like steps.

Meas 5, ct 2: Bend fwd from waist....

46 Part C, meas 9-10: Not really straight fwd as R shldr leads.

Meas 11, (ct 1): Hop on R, turning 1/4 CW so L shldr leads. ct 2 Step L next to R.

Meas 12, ct 1: Step R next to L  
ct 2: Hold.

Part D, meas 1, ct 1: Turn to face LOD.

Meas 6, ct 1: Turn to face ctr.

47 GVANIM

Pronunciation: guh-vah-NEEM

Record: Y 114 Side A/7

Formation: Circle facing ctr with hands in "V" pos.

Part A, meas 1, ct 1: Step R in place.

Meas 6, ct 1: Hands, palms up, are raised fwd.

Ct 3: Hands are lowered.

Meas 7: Rejoin hands.

Part B, meas 3, cts 1-3: Add End facing ctr.

Meas 3, ct 3: (2nd line): Change to meas 4.

Meas 4, ct 3: Delete into a lunge.

48 HAGASHASHIM

Pronunciation: hah-gah-shah-SHEEM

Record: Y 113 Side B/2

Formation: Delete no hand hold. Hands are clasped behind back

Introduction: 4 meas

Part A, meas 2: Delete and direction.

Part B, meas 3: Done facing ctr. Leap sdwd onto R; step on L behind.

Meas 12, ct 2: Stop abruptly.

Slow Interlude, meas 2, ct 1: Snap fingers about shldr level, hands close together or wrists crossed.

Part C, meas 1: ....arms are raised fwd....

Meas 3, ct 1: M step R twd ctr; W step R twd wall.

Ct 2: Both step on L and turn 1/2 CW to face ptr.

Meas 4, ct 1: Arms are lowered to sides.

Meas 5: Arms start to raise again.

Meas 12: Buzz hold: R shldrs opp, R arm around ptr waist, L arms curved high.

Meas 13-15: M end buzz facing ctr.

Interlude, meas 1, ct 1: Just before stepping R, W make a 1/2 turn CW to face ctr.

Dance is done 3 times through and buzz until end of music.



- 49 KLAYZMER  
 Pronunciation: KLAYZ-mer  
 Record: Y 114 Side A/3  
 Part A, meas 8, ct 3: Change across to a little fwd of L ft.
- 50 MARSH HADAYAGIM  
 Pronunciation: MARSH hah-dah-yah-GEEM  
 Record: Y 113 Side A/2  
 Formation: Delete a simple hold.  
 Introduction: 16 meas. Starts with actual singing of words.  
 Part A, meas 3,4 is an 8 ct grapevine done facing ptr.  
 Meas 4: Should read Repeat meas 3.....  
 Meas 12: Step bkwd, M R, W L (ct 1); step fwd on M L, W R (ct 2);  
 step R beside L (W opp) (ct 3); hold (ct 4). Done facing ptr.  
 Part B, meas 1, cts 1-2: Move CW in an arc to ptr place. Both  
 hands are still joined.  
 Meas 7: Buzz hold - R shldrs opp, R arm around ptr waist,  
 L arms curved high. At end of turn M should be facing  
 LOD. On her 4th step W turn 1/2 CW to face LOD.  
 Meas 16, ct 3: Do not turn to face ptr but remain facing  
 LOD with inside hands joined.
- 51 NAFSHI HOMA  
 Pronunciation: nahf-SHEE hoh-MAH  
 Record: Y 113 Side B/3  
 Introduction: 4 meas  
 Part A, meas 2: Fast Backward Yemenite: Step bkwd on L (ct 1);  
 step R next to L (ct &); step fwd L (ct 2); hold (ct &). In  
 this dance the Yemenite step does not have the usual  
 "up-down" quality.  
 Part C, meas 3: Debka Jump: Starts facing LOD. Jump to face  
 ctr landing on both ft with toes pointing twd ctr (ct 1);  
 hop on L turning to face LOD, R knee is bent and ft lifted  
 up behind (ct 2).  
 Dance is done 4 times and ends with Part A till end of music.
- 52 NIGUNIM  
 Pronunciation: nee-goo-NEEM  
 Record: Y 114 Side B/6  
 Introduction: 8 meas  
 Part A, meas 1-2: On second waltz, turn in twd ptr to face in RLOD.  
 Meas 5-6: Joined hands are raised on meas 5 and lowered on meas 6.  
 Meas 7-8: As W starts to turn, release L hands and lift joined  
 R hands high as W turns CW 1 1/2 times. M at same time turns  
 1/2 CCW in place to face LOD. Rejoin hands in promenade pos  
 Meas 9-16: On meas 16 release hands ready to do Part B.  
 Part C, meas 3: To make a wrap-around, M brings his L hand  
 (holding W R) between his ptr and himself and then over the  
 W head.  
 Meas 7: To undo the wrap, just retrace the steps.
- 53 TSION TAMATI  
 Pronunciation: tsee-YOHN tah-mah-TEE  
 Record: Y 114 Side B/4

TSION TAMATI (continued)

Part B, meas 1-2: Hands move fwd easily. On meas 2, ct 2, rise on balls of ft.

Meas 3-4: Hands still go fwd.

Part C, meas 2, ct 1: Bend knees. ct 2: Rise on balls of ft.

Order of dance: A, B, C, Interlude, A, B, C, B, C.

Note: Hands are always joined unless turning or reaching (Part A, meas 7-8) etc.

55 YIBANEH HAMIKDASH

Pronunciation: yee-bah-NAY hah-meek-DAHSH

Was not taught.

57 BASIC STEPS FOR BOURRÉES

BOURREE: This describes a bourrée in 3/8 meter. For 2/4 meter the cts would be: 1, &, 2, hold ct &.

AVANT-DEUX du HAUT BERRY:

Meas 1: The heel contacts the floor first on ct 1.

Meas 4: Substitute the following: Drop bkwd onto R ft bending R knee while reaching fwd with L ft, close to floor and in front of R ft (ct 1); step further fwd on L ft (ct 2); step on R ft near L heel (ct 3).

59 BAL À DEUX, À QUATRE

Pronunciation: bal ah DOO ah KAT-truh

Shottis step: 3 light steps and a hop in indicated direction.

Part II, meas 1: Join M L and W R hands extended in front.

Part IV, meas 3-4:....meas 1-2, Part IV

60 Part V: M walks fwd as cpl #1 turns to face #2.

Part VI, meas 1:....hands with opp person and move fwd,  
passing R shldr.

61 BOURREE DE LA BRANLE D'ARDENTES

Title: Change to read BOURREE DE LA BRANDE D'ARDENTES.

Label on Rythme 4001 is misspelled.

Pronunciation: boo-RAY duh lah BRAHN-duh dahr-DAHNT

Formation: Hands are free at sides.

Part I, meas 1-8 (repeat): At end, add At end turn L shldr  
twd ctr in preparation for Part II.

Part II, meas 1-4 should read: Meas 1-2 Beg R, move diag R twd ctr with 2 bourrée steps. Turn 1/2 CCW to finish with R shldr twd ctr. Meas 3-4 With 2 more bourrée steps, turn 1/2 CCW to move to next corner.

62 BOURREE DES JEUNES DU VAL DE LOIRE

Pronunciation: boo-RAY day ZHUHN doo VAL duh LWAHR

Part I: On final meas get close to ptr.

Part II, meas 1-4: Pass ptr on meas 2. On meas 4 get ready to dance with opp.

63 LA BOURRÉE MUSÉE

Fig I, meas 1-8 (repeated): At the end of this fig cpl #1 is in original place; cpl #2 has finished 2 meas of avant-deux and is in the ctr of quadrette.

64 Fig II, meas 1-2: Cpl #1 beg L ft; on meas 2 R ft passing face to face with ptr. Cpl #2 moves bkwd to orig place finishing avant deux.

LA BOURRÉE MUSÉE (continued)

Meas 3: Cpl #1 may beg 1/2 CCW turn into ptrs pos on cts 2,3.

Meas 4: Cpl #1 finishes turn and does bourrée in place.

Meas 1-4 (repeated): Cpl #1 now in opp place.

Each cpl crosses 3 times and ends in opp place and then does  
avant-deux du haut-berry before beg to repeat dance.

Important to keep quadrette small.

65 LE BRANLE DU QUERCY

Pronunciation: luh BRAHN-luh doo KEHR-see

Formation: Change on M elbow to hooked onto M R lower arm.

Part II: Hands in "V" pos. 32 steps are 16 side-close steps,  
beg with L ft to L side.

Part III: Arms swing fwd on meas 1-2; back to place on meas 3-4.

Part IV: ....their ptr slightly in front of them, both still  
facing ctr; W hand may be on top of M (preferred by Louise).

Part V, meas 1-8, line 2: At end add for M; W hold skirt.

Pick up heels in back during running steps.

Note: Part I is never repeated on either record.

66 HANTER DRO

Pronunciation: AHN-ter DROH

Additional records: Dances from Brittany DB-3A (45);

Celtic Songs 91053; Velia 2230025 A/1 "Dans Klemm".

Meas 1, line 2: Change ct 2 to ct &; ct 3 to ct 2.

Meas 2: Delete the 2 in margin and change ct 1 to ct &; ct 2  
to ct 3; ct 3 to ct &. It is a one meas dance.

There is some slight movement of hands up and down at chest level  
throughout the dance. The free ft, knee bent, is raised in  
front of supporting ft on the "holds".

On the Velia record there are pauses in the music during which  
the dancers bend knees sharply into squat pos and quickly  
recover to continue the dance.

67 JABADAO II

Pronunciation: zhah-bah-dah-OH

Steps: Pas de Quatre = 3 flat footed steps in indicated direc-  
tion ending with a low hop, ft parallel to floor.

Gavotte Step: Moves in RLOD except for hop on L and step  
on R ft behind L when you face ctr.

Introduction: difficult to ct, but heavy drum beat is on ct 4  
and the dance beg with the melody immediately following.

Part I: Circle can move as much as is comfortable.

Part II: Beg L ft. Arms swing fwd on odd cts and back on  
even cts throughout. Elbows are straight and movements  
are sharp.

Meas 1-2: Can be danced in a stronger fashion by doing a  
stamping jump on both ft, L ft leading (ct 1).

Part IV, meas 1: Delete W dance on the spot. Insert W turn  
1/4 to L on the spot, stepping L,R,L,hop.

69 L'ESQUERRANE

Change title to ESQUERRANE - drop the L'

Pronunciation: ehs-keh-RAHN

Formation: W L forearm resting on M R forearm.



ESQUERRANE (continued)

Part I, meas 1: Bouncing two-step = hop on L ft twice, touching R toe to floor fwd (cts 1,&); step fwd on R (ct 2). Step alternates.

Meas 3: ...pointing R toe fwd on floor (ct 1); same correction for ct 2 with L ft.

Part II: M back to ctr, ptr facing; ftwk same for both  
Points are done by touching toe of ft (Catalan flavor).

Part III, meas 1: ....walk two very short steps....

Meas 2: Points are done with toe close to supporting ft and with knee bent.

Meas 5-8: 7 walking steps and a hold.

Meas 5-8 (repeated): W progress on last meas.

71 LA POLKA DES CONSCRITS

Pronunciation: lah POHL-kah day KOHN-skree

Formation: No more than 4 cpls in a set; 3 is better.

Fig 5: "Cpls" taking walking steps do 2 per meas.

72 Meas 3-4: M walk in a 1/2 CW arc around W. M free hand slides around W waist as she turns under joined hands.  
End in closed social dance pos.

89 BABA DŽURDŽA

Correct spelling of last word in text "Džurdža".

Additional record: OL 6156 Side B/2

When lifting or hopping on designated ft, the other is raised in front, knee bent.

Hands are raised to "W" pos on all Part B's.

Fig I, A: Face ctr on cts 2,3 of the grapevine. The rest is done facing R of ctr. Ct 3 is a light leap.

Meas 4, line 2: Change in place to bkwd.

90 Fig I, B, meas 1: Add (ct 4) at end of 3rd line.

Fig II, B, meas 1, cts 3-4: The bounce comes from flexing the knee, wt supported on ball of ft.

Fig IV was not taught.

Fig V, B, meas 1: Change RLOD to LOD. Change cts to (2,&,3,4).  
The little steps are done on the balls of the ft and the L always crosses in front.

Add in margin meas 5-8: Repeat meas 1-4.

91 DRENICA

Introduction: 2 meas.

Part II, meas 1-2 add at end: bend knee, toes turned to L (ct 5).

Meas 3, ct 1: Delete Swing R fwd. Stamp R to R....

Meas 4, ct 2: Delete heel.

92 Part III, meas 1: Facing and moving....Change while placing R heel on floor to raising R in preparation for next step.

Meas 2: Repeat action of meas 1, Part I....

Part IV, meas 1-3, ct 3 of meas 3: turn to face LOD as step on R is taken.

Meas 4, cts 1-2: Delete all. Should read Step on L in LOD.

Ct 3: Delete all. Should read Step on R in LOD.

Cts 4-5: Step L in LOD.

93 CIGANSKO POVRATENO

Frequently Atanas touches with the ball of a stepping ft before

CIGANSKO POVRATENO (continued)

putting full wt on it. That, and the frequent flex of knee and ankle gives a bouncy quality to his ftwk.

All lifts of a free ft bring that ft near the other ankle.

Introduction: 4 meas.

The music is 4/4 meter and each meas in the margin needs to be expanded to 2 meas, i.e., change ct 1 to cts 1-2.

Fig I, meas 1: ct 1 becomes cts 1-2; ct 2 becomes cts 3-4; ct 3 becomes cts 1-2 of meas 2 and ct 4 becomes cts 3-4 of meas 2. This needs to be done thruout the description.

Fig I, new meas 5 (old 3); step L across R with ft pointing to the ctr, knees bent (cts 1-2).

New meas 7-8, line 2: Delete diag.

Fig II, new meas 8: step L slightly fwd of R but with ft and knees close together (cts 1-2); with knees bent, shift wt R,L (cts 3,&); step L in place (ct 4).

In class we danced Fig I many times, then went to Fig II and never went back to Fig I, but the two patterns can be alternated at the discretion of the leader.

94 KALADZOJ

Was not taught.

95 KUMANOVSKO ORO

Was not taught.

97 LAŽI, VERE

Introduction: 8 meas of instrumental

Meas 3: Step L fwd (S).

Variation: Meas 1: a 2-step CW turn may be done in place of described movement. Atanas usually danced it during the instrumental music.

98 MOJ MINIRE

Change nationality to Albania.

Introduction: One Phrase= 8 meas.

Fig I beg facing R of ctr.

Meas 2: turn to face ctr as step on R is taken

Meas 4: in place means where it was.

Fig II: Delete all and renumber Fig III to II, and IV to III.

New Fig II, meas 1: Change (ct 1) to (cts 1-2); lift on R, bringing L, knee bent, fwd (ct 3); step L across R (ct 4).

Meas 2: Change Lift on L to plie on L (cts 1-2).

Meas 3: Raise L leg in front (cts 3-4).

Meas 4: Raise R leg alongside calf (cts 3-4).

New Fig III, meas 3-4 are done facing ctr.

In class we did not go back to repeat any Fig.

99 PLETENICA

Introduction: 16 meas.

Fig I, meas 3: Change step to low reaching leap onto R.

Delete swinging L ft fwd. Insert lifting L ft up in back (ct 2).

Meas 9: Ct 2 is a step to R.

Meas 10: L leg describes a slight circular motion to L before stepping. R ft comes up behind L calf on ct 2.

PLETENICA (continued)

Meas 12: On ct 2, R knee is raised in front.

Fig II, meas 2: Delete all. Should read: Bending both knees take a small skip fwd on L, ending with wt on R, L ft still on floor (ct 1); čukče on R, bringing L ft up beside R calf (ct 2).

Meas 3: Face LOD with L shldr.....

Meas 4: On ct 2, swing lower R leg across L.

Meas 5: Delete slightly and in LOD.

Meas 7: ...hop on R, kicking L a bit fwd (ct 2).

Meas 8, line 1: Change fwd to bkwd. The three steps (L,R,L) are done almost in place in preparation for repeat of Fig II.

In class we did not alternate between Fig I and Fig II but Atanas said that it would be all right to do so.

101 SKOPSKO CIGANSKO

Introduction: Reed instrument solo followed by 9 meas of full orchestra.

Step I, meas 2: step L,R in LOD (cts 3,4)

Meas 3:...step R to R (ct 3); step L across R (ct 4).

Variation was not taught

Step II, meas 2, ct 4: step R fwd, turning to face ctr.

102 Meas 3: Lift on R, raising L (ct 1);....behind L, with plie (ct 3); straighten knee (ct 4).

Meas 4: Step L to L (ct 1);....on R in front of L (ct 3); step L back in place (ct 4).

Variation 1: Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); ct 3 is OK; step R to R (ct &); step L across in front of R (ct 4).

Meas 2, ct 2: step on R to R.

Meas 3-4: Same as in Step II.

Variation 2, meas 1-2: Same as Variation 1.

Meas 3, ct 3: in place means where it was.

Meas 4: Step on L across R to beg turn (ct 1); continue pivot on L (ct 2); step on R finishing turn (ct 3); step on L across R (ct 4).

103 STARA VRANJANKA

Was not taught.

105 STIPSKO ORO

The musical structure as outlined below determines the sequence of the dance:

7 meas phrase played 4 times = Fig I

8 meas phrase played 2 times = Fig II

7 meas phrase played 4 times = Fig I

8 meas phrase played 14 times = any combination of Fig III, IV, V that the leader desires

7 meas phrase played 4 times = Fig I

8 meas phrase played 2 times = Any of the 8 meas phrase patterns, but we always did Fig V.

Fig I, meas 1-3: Move fwd in LOD

Meas 4: Delete all. Should read Step L in LOD (ct 1); hop on L, raising R slightly out to side in preparation for next step (ct 2).

Meas 5, ct 1: Change Bend L knee to Bend knees, and lift to dip.



# ŠTIPSKO ORO (continued)

Ct 2: Delete hold. Insert repeat ct 2, meas 4, with opp ftwk and direction.

Meas 6, ct 2: Change step to leap onto R....change lift to dip.  
Fig II, meas 5, ct 1: Bend knees on ct 1 and take a large step on R to R

Ct. 2: leap onto L....

Meas 6: Same as ct 1, meas 5, Fig II.

Ct 2: Delete all. Insert Hop on R, raising L in preparation for next step.

In margin add meas 9-16: Repeat meas 1-8.

In margin add meas 1-28: Repeat Fig I completely.

Fig III: Delete all of first sentence.

Meas 1,2: Change close to behind on each ct 2.

106 Meas 5, ct 2: Delete lift. May just pause, but Atanas frequently flicks L ft behind R leg. This is a typical movement in his styling and may be used when you feel comfortable with it.

Meas 8: Step L in place (where it was) (ct 1); add (ct 2) at end.

Fig IV, meas 1-4: Delete with L closing to arch of R.

Fig V, meas 3: Delete lift on L (ct &); step R beside L (ct 2).

Meas 4: Delete (ct 1). Change (ct 2) to (ct 1). Insert hold (ct 2).

Meas 5, line 1: ...small CCW circle...

Meas 6: Delete (scissors).

Meas 7, line 1: ... small CCW circle....

Meas 8: Make same changes as in meas 4.

# 107 ŠTIPSKO ZAPLATENO

Change to ZAPLETENO and change pronunciation to zah-PLEH-teh-noh.

Introduction: Can beg any time, but Atanas took an 8 meas intro.

Meas 7: Delete and turned twd R. Also delete and turned L (ct 3).

The raised leg swings across the supporting leg naturally.

# 108 VLAŠKO KOLO

Beg with first meas of a musical phrase.

Fig I, meas 5: .....step on R to R, bending knees (ct &).

Meas 6: Small lift on L just before step on R to R (ct 1).

Meas 7-8: On ct 2 of meas 8, swing R leg in a CW arc to beg repeat of Fig.

Fig II: Ftwk is small and space covered is minimal

Meas 5-8: Delete all. Insert:

Meas 5: Hop on L, step R,L beg to turn to face ctr (cts 1,&,2).


Meas 6: Step R,L,R beg to face RLOD (cts 1,&,2).

Meas 7-8: Repeat meas 5-6 with opp ftwk and direction.

# 109 DELALFÖLDI UGRÓS

Pronunciation: DAY-law-fol-dee OO-grohsh

Meas 1, ct 1: Lead with heel before taking wt on full ft.

Meas 2: Notes in margin should be  (Q,Q,S).

Delete all from ct 2 of meas 8 thru meas 14. For those meas repeat meas 2 thru ct 1 of meas 8

110 Meas 17-22: Snap fingers on all steps.

Meas 40: Change ct 1 to ct 2; and ct 2 to ct 1.

Meas 39-40: Reverse these in the margin.

DÉLALFÖLDI UGRÓS (continued)

Meas 41: Delete from also step fwd....). Insert bring R knee up to the side, arc to R and kneel on it (cts 1-2).

Meas 44: There is no clap.

111 Meas 48: The clap is done cymbal fashion (R hand down, L up).

Clapping variation for meas 33-40: Add in margin:

37: ♫ ♫ Slap R thigh and clap own hands.

38-40: Repeat meas 35-37.

113 KALOTASZEGI LEGÉNYES

In class SLPX 18033 was used: Side A/1 - the 3rd section.

Pronunciation: change to KAW-loh.....

114 Motif A1, meas 2, final ct &: Finish chug with wt on L.

Motif B1, meas 4: End with wt on both ft.

115 Motif C1, meas 1, ct 1: In margin change & to ee and ah to &.

ee and ah = 1/8 note split into 2 16th notes.

In class the following combinations were used:

I: A1,B1,C4. II: A1,B1,C2. III: A1,B1,C1. IV: A1,B3,C3

Additional Variations taught at workshop:

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>MOTIF B5</u>		
1	1	Lift on L and lift R up and out to R, knees together; slap L outer thigh with L palm.
	&	Slap R outer heel with R palm.
	2	Step R on R, lift L leg up, knee bent.
	&	Slap L upper thigh with L palm.
2	1	Turn L ft slightly in to R, slap L inside lower calf with R palm.
	&	Turn L ft slightly out to L, slap L outside lower calf with L palm.
	2	Slap R upper thigh with R palm.
	&	Click-close L ft to R.
3-4		Repeat meas 1-2 with opp ftwk.
<u>MOTIF B6 (This Motif moves slightly to R and back to L)</u>		
1	1	Bend L knee slightly, touch R heel slightly diag fwd R
	&	Touch R toe beside L toe (still in plie)
	2	Hop on L, kick R fwd.
	&	Repeat ct 1.
2	1,&	Repeat cts 2,& of meas 1
	2	Repeat ct 2 of meas 1.
	&	Step R beside L
3-4		Repeat meas 1-2 with opp ftwk.
<u>MOTIF C4</u>		
1	1	Leap-cross R in front and to L of L ft, kick L ft up high behind, twist body to face L.
	&	Step on L in place.
	2	Leap on R in place.
	&	Repeat ct &
2	1	Leap on R in place, slap R upper thigh with R palm.
	&	Bring L leg up to L side, slap L outer upper thigh with L palm
	2	Click-close L to R.
	&	Hold.

KALOTASZEGI LEGENYES (continued)

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>MOTIF C5</u>
1	1	Turn 1/4 to face R, step onto R and kneel L knee on floor
	&, 2	Pivot 1/2 CCW on balls of ft to face L, reverse kneel of ct 1.
	&	Twisting to R, rise on R ft.
2	1	Raise L leg up beside R, knee bent, slap R upper outer thigh with R palm.
	&	Slap L upper outer thigh with L palm.
	2	Click-close L ft to R.
	&	Hold.

117

KLEFTES

Record: DEG 8008-A

Meas 1, ct 1: bend and straighten L knee while pumping R ft.

Cts 3,4,&amp;,5 are done in LOD.

Ct 6: Bring R around in front to face ctr.

At the end of Kleftes there is music to which Pogonisios is done as follows: 4/4 meter

Meas 1: Step on R to R side (cts 1-2); step on L behind R (ct 3); step on R to R (ct 4).

Meas 2: Step on L across in front of R (cts 1-2); step on R to R (ct 3); step on L across in front of R (ct 4).

119

LAMBA LAMBA

Record: XOPO LP 4, B/2 was used in class.

Dance should be done mainly in place - do not move very far. It is typical for W leaders to twirl a knotted kerchief all the time. M leader's R hand can be on belt or raised up and outl

Introduction: 2 meas.

120

VAR I, meas 2, ct 4: Hop on R, turning to face ctr, kick L leg, (knee bent) across in front of R leg and beg a CCW arc.

VAR IV (Women's variation) M can also do this, but would be more vigorous.

(Men's variation) W do not do this

Meas 2, ct 2: Change to read Rise for Cadence.

Sequence of dance as done in class:

Each Variation 4 times; Introduction 3 times, moving to L first; each Variation 3 times.

123

PAJDUSKO

Pronunciation: Change to PIE-doosh-koh

Record: Folklorist 103 B (45); Xopo IV.

Meas 1: Facing ctr.....

Meas 2, ct 2: Step on R beside L.

124

STARO ERKECHKO HORO

Record: XOPO LP 4 B/1 was used in class

Leader's R hand should not hang at side, but be raised and moving.

Introduction: 16 meas, or leader can start immediately.

There is a break in the music after the 2nd clarinet solo. When music beg again, do Fig I.

Fig II, meas 3: Bloop-bloop comes on ct ah-1.



125 TRITE PUTI

Pronunciation: TREE-tay PUH-tee

Record: Xopo 332-B used in class. Should be speeded up a bit.

Formation: Short lines in modified "W" pos: elbows at shldr level, hands high.

Part I, meas 1: Facing L diag and moving bkwd.

Arms move down and up quickly at shldr level with each step during meas 1, 2.

Meas 3, ct 2: Arms move fwd.

Meas 4, ct 1: Add Arms swing back to low pos.

Ct 2: Delete all. Insert Slap L on floor a bit fwd of R, facing R of ctr. Arms come up to "W" pos to repeat meas 1-4 with opp ftwk and direction.

Part II: At end add in margin meas 9-16: Repeat meas 1-8.

127 The following dance names, used thruout, contain one or more of  
thru the 3 extra vowels in the Swedish alphabet, and should be spelled  
155 consistently as follows: Bingsjö polska, Långdans; Snoa (gånglåt);  
Sollerö långdans; Västerdalsk bakmes.

130 4th line from bottom of page: followed by a forward-moving hop  
(as in a skip)....

131 3rd line from bottom of page: stand more to the L of each other,...

133 BYTE-SCHOTTIS, line 1: Jarvso. Line 2: Halsingland.

136 SNOA : 1st paragraph, last 2 lines: Change to read It was  
researched there by Gordon E. Tracie.

138 Presenter's name: Change to Gordon E. Tracie.

140 LANGDANS:....dating back to the Middle Ages and the.....

143 GAMMAL POLSKA : In 2 places change försteg to read försteg.

144 BINGSJO POLSKA: Change pronunciation to BING-shoo (as in look)

145 GAMMAL KULLDANS: Additional information for introductory paragraph:  
"Kull" is short for the Dalarna dialect word "kulla" which means  
"girl", specifically a girl from Dalarna. A little mixer dance  
called "Kulldansen" (The Kulla Dance") has a tune in major mode,  
with the same slengpolska step as that used in "Fyrmannadans".  
The following variant in minor mode is quite different and ap-  
parently considerably older, even though the words, when sung,  
are similar.

Additional Records: Ficko Kolo-KF EP108B Side B/2  
Swedish-Finn Mixer - Express E236A

We wish to thank the teachers for their invaluable help  
and patience in the preparation of these Errata. We are  
indebted to members of the Research Committee of the Folk  
Dance Federation who have helped with the clarifications.  
If you use these notes, along with your own, they will  
help to maintain the dances as presented.

Ruth Ruling, Editor  
Ginny Wilder, Assistant

## TRADITIONAL SWEDISH COUPLE-DANCE HOLDS

FOR DANCES TAUGHT AT CLASSES AND WORKSHOPS AT 1980 STOCKTON FOLK DANCE CAMP

Gordon E. Tracie, Instructor

<u>Dance</u>	<u>Non-turning positions</u>	<u>Turning positions</u>
BINGSJÖ POLSKA	Semi-closed hold(*)	Basic polska hold
GAMMAL KULLDANS	Light handhold, low	---
GAMMAL POLSKA	Open shldr-waist hold	Basic polska hold
GAMMAL SCHOTTIS	Firmgrip handhold(*)	Basic polska hold or modified polska hold(*)
HAMBO + BYTE-HAMBO	Light handhold, mod.hi	Closed shldr-waist hold or basic polska hold
HAMBOPOLSKA	Light handhold, mod.hi	Basic polska hold
LÅNGDANS + SOLLERÖ LÅNGDANS	Firmgrip handhold(*)	---
POLSKA MED BAKMES	(1) Open shldr-waist hold; (2) Open shldr-waist hold or reverse sidecar polska hold	(1) Basic polska hold; (2) Reverse sidecar polska hold
SCHOTTIS + BYTE-SCHOTTIS	Open shldr-waist hold	Closed shldr-waist hold
"SEATTLE POLKA"	Light handhold (inside)	Closed shldr-waist hold
SNOA (GÅNGLÅT)	Open shldr-waist hold	Basic polska hold
SNOA (POLKA)	Open shldr-waist hold	Closed shldr-waist hold
SNURRBOCKEN + BYTE-SNURRBOCKEN	Open shldr-waist hold(*)	Closed shldr-waist hold
STEGVALS	(1) Sidecar polska hold; (2) Reverse sidecar polska hold	(1) CW: sidecar polska hold; (2) CCW: reverse sidecar polska hold
STIG-SCHOTTIS	/precisely as in Stegvals/	/precisely as in Stegvals/
TRAVA	Open shldr-waist hold	Basic polska hold
VÅSTERDALSK BAKMES	Open shldr-waist hold or reverse sidecar polska hold	Reverse sidecar polska hold

(\*) = Check specific dance description for details.

ADDITIONAL RECORD LISTINGS FOR GORDON TRACIE'S MATERIAL

In order to understand the essence of traditional couple dances of this sort, they should be danced to a variety of tunes played in the correct idiom, and never limited to but a single rendition of a given melody. The following recordings offer a reasonable number of alternative selections for the dances taught at this camp.

SCHOTTIS	Odeon E-34262 (A4, B5)
"SEATTLE POLKA"	Odeon E-34262 (A2)
SNOA (POLKA)	Viking SMF-201 (A4)
SNOA (GÅNGLÅT)	Rounder 6004 (A 1,6,8,11; B 5.7.10); Sonet SLP-2038 (A 1,8; B 1,10)
GAMMAL SCHOTTIS	Viking SMF-200 (A3,6; B5); Viking SMF-201 (A2,7; B2,6); Odeon E-34262 (B1)
LÅNGDANS	Hurv 2 (Omit B4; use B 2,6,7 only)
GAMMAL POLSKA	RCA INTS-1242 (A 2,4); Odeon E-34262 (A1, B4); Telestar TRS-11189 (A4. Note: This track mislabeled No.5!)
BINGSJÖ POLSKA	Sonet SLP-2060 (B 1,2); Sonet SLP 2066 (A2)
TRAVA	Odeon E-34262 (A6)
STEGVALS	Odeon E-34262 (B6); Sonet SLP-2060 (B 8,9);
STIG-SCHOTTIS	Odeon E-34262 (A4, B5)
VÅSTERDALSK BAKMES	Hurv 2 (A 8,10; B 8); Sonet SLP-2066 (B1); Viking SMF-200 (A4)
POLSKA MED BAKMES	Hurv 2 (A 6,9,11,12; B 1,3,5,9);
 HAMBO	 Viking V-820a; Viking 802a; Rounder 6004 (A 2,5,9,12; B 4,6,9,11)
BYTE-HAMBO	Viking 802a (with intro!)
HAMBOPOLSKA	Viking V-800a; Odeon E-34262 (A5)

## FACULTY BIOGRAPHIES

### SUNNI BLOLAND

Sunni received her B.S. in Physical Education from Sargent College of Boston University, and her M.A. in Dance from the University of Wisconsin, where she was most interested in Modern Dance. When she came to California she was a student of Ann Halprin, and a member of the original Dancers' Workshop.

When she joined the faculty at the University of California in 1960, Sunni began folk dancing in earnest. In 1967 she had a Fulbright to study dance folklore in Romania. In 1977 Sunni taught in Japan. In 1979 she led her 2nd tour to Romania. In 1979 also Sunni taught in Quebec, and at the 1st Thanksgiving Weekend led by Morley Leyton in Philadelphia.

At U.C. Berkeley, Sunni teaches Elementary and Advanced Folk Dance, Intermediate Couple Dance, Balkan Dance and Dance of the British Isles.

At Camp she will be teaching from the Romanian Folk Dance Record which she produced.

### CHING-SHAN CHANG

Ching-Shan Chang is an authority on Chinese dance. He is director and instructor of music and dance for the China Youth Corps of the Republic of China. His repertoire includes both line and couple dances.

### ALEXANDRU DAVID

Born in Kishinev, Russia, Alexandru David moved with his family to Bucharest, Romania, when he was five years old. When he was ten, he began studying Romanian and Russian dance and music in the Pioneers Palace in Bucharest. A year later he entered the ballet school, The Lark, where he studied Romanian and Russian folk dancing. At fourteen, he joined the Romanian Folk Ensemble, Perinitza, and danced with them for ten years. After spending two years in the army, Alexandru joined the Grand Music Hall of Bucharest as a soloist where he performed modern, jazz and tap dance. In 1972 he left Romania and came to the United States to stay. He joined his brother, Mihai David, in dancing and teaching folk dance.

Alexandru has taught in many Folk Dance Camps in the United States and Canada, and has toured several times in

### ALEXANDRU DAVID (Continued)

Europe teaching Romanian and Russian Folk Dance. He has choreographed dances for performing groups, and gives master character classes in Universities and Ballet Studios.

### YA'AKOV EDEN

Ya'akov started dancing at the age of eleven with the "Youth Movement" in Israel. He danced with the national Lahakat Kibutz Troupe, "Hachativa" and then joined the "Students of Haifa" dancers. He has been a professional dancer and choreographer in the United States and in Israel. Currently he is on the staff at Ball State University in Muncie, Indiana, and is the director of the Blue Star Israeli Dance Camp.

### NED AND MARIAN GAULT

Ned and Marian have been on Camp Staff since 1963. They offer a class in Teacher Training, and also teach a class of easy Folk Dances, based on their books, "100 and 1 Easy Folk Dances", and "100 and 1 MORE Easy Folk Dances". Ned has great knowledge in sound, video and public address equipment, and is generous in using that know-how to keep Camp equipment running. Marian has designed the delightful covers for our Syllabus since 1966 (that's 15 years of covers!)

The Gaults taught folk dancing for San Jose Adult Education Department for years; they have taught in institutes and teacher training programs, and they are the directors of Ensemble International, a performing group sponsored by the city of Sunnyvale, California. They have just returned from a summer in Austria and Bavaria, again doing dance research, as they did in 1977.

Marian teaches in Junior High School, and Ned, formerly an electronics engineer, now teaches High School chemistry.

### GERMAIN AND LOUISE HEBERT

Germain and Louise, from St. Jean, Quebec, Canada, have been teaching Folk Dancing since 1956. In 1960 they came to Stockton Folk Dance Camp on a scholarship. In 1964 they were invited by a Basque group to teach at a Folk Dance Camp in France, where they learned the French Bourree, and subsequently brought it to Stockton where they taught their delightful French dances for several years. The Heberts have done further research in France, and teach in Institutes in Quebec and in the United States.

Germain is a school administrator. Louise, after an absence of 19 years from the teaching field, is now teaching French to immigrant children.



### JERRY HELT

1980 is the 25th year that Jerry Helt has brought Square Dancing to Stockton Folk Dance Camp. Jerry was one of the first callers to go into Square Dance Calling as a full time vocation. He has conducted classes, workshops, callers' clinics, and called for the enjoyment of large groups of square dancers from coast to coast, in Canada and in Europe. He has written many singing calls, patter calls, contras and rounds, and has recorded on several labels.

This year Jerry was inducted into the Square Dance Hall of Fame, an honor richly deserved by this gifted caller, who has always emphasized the pure enjoyment of dancing. There are hundreds of Stockton Folk Dancers who love square dancing because Jerry brought them the best. If we had a Hall of Fame he would be in it!

Jerry lives in Cincinnati with his wife Kathy and three daughters.

### LAMBERT KNOX

Lambert Knox, of San Francisco, returning for his sixth year at Stockton, is an expert teacher of Round Dancing. He comes from a Square Dance family (his father Ken Knox is a well-known Caller) and started square dancing early in life. He became serious about Round Dancing in 1969, and since then has taught classes each year. He is a member of ROUNDALAB (National Association of R/D Teachers) and has taught at many Square Dance Conventions, State and National, as well as at the first Round Dance National Convention in Kansas City.

### ATANAS KOLAROVSKI

Atanas, born in Skopje, Macedonia, was brought up in a family of dancers and musicians. He became a member of the Yugoslav Army Folk Dance Ensemble, and there learned regional dances and styling. Later he became leading solo dancer with the Macedonian State Folk Dance Ensemble, 'Tanec', and with them went on world tours.

Atanas made his first teaching tour in the United States in 1964, and has made many subsequent tours here and in Europe. This is the seventh appearance at Stockton of Atanas and his accordion.

Atanas and his family have now settled in the United States. They have a restaurant, the Yugoslavian Restaurant, in Seattle, which the family runs, and where Atanas can be found when he is not on tour.

### STEVE KOTANSKY

Steve Kotansky grew up in California, in the area around Palo Alto. He moved to Southern California, and danced for some time with Aman. About eight years ago he went to Germany, and located there, while he studied dance in many parts of Europe. Since then he has given dance concerts, and taught in Workshops and Camps in several European countries. This last winter was his first visit to the United States in a long time. While here he did several Workshops, one in Palo Alto, and taught at the Camp in Mexico directed by Alura De Angeles.

### JEFF O'CONNOR

Jeff, who has taught Appalachian Clog Dancing at Camp for several years, this year is teaching a class in folk singing. Music has always been a part of Jeff's family life and he has studied and led folk singing with Westwind and other singing and dance groups.

Jeff is well known as a specialist in Appalachian Clog Dancing and has taught in many folk dance camps throughout the country. This past year he taught a class in clog dancing at Stanford University. He lives in Palo Alto and is employed as house manager for the President of Stanford University.

### RALPH PAGE

Ralph Page, from Keene, New Hampshire, has been a professional Square Dance Caller since 1938, and in that capacity, has taught squares and contras in Camps all over the United States as well as in Nova Scotia, Ontario and Quebec. Every year since 1950 he has conducted square and folk dance Camps in New Hampshire. The U.S. Department of State sent him to Japan in 1956 to teach Contras to the Japanese, and in 1966 he was sent to England "to bring New England contras back to that country."

He has recorded for Disc and Folk Dancer labels.

He has written:   The Country Dance Book  
                    Ralph Page Book of Contras  
                    Heritage Dances of Early America  
                    An Elegant Collection of Traditional New  
                            England Dances (1980)  
                    A History of Square Dancing for Sets in Order

## RALPH PAGE (Continued)

He has published Northern Junket from 1949 to the present.

He has been awarded:

State of New Hampshire Granite State Award  
Yankee Clipper Award from New England square  
dance convention  
Milestone Award from CALLERLAB

He is a member of the Callers Hall of Fame.

We know Ralph particularly for the rare quality of his Contra calling, and welcome him back to Stockton after an absence of too many years.

## GORDON TRACIE

Gordon Tracie, acknowledged leader of Scandinavian Dance and Folklore in the United States, was born in Seattle, Washington, with a Swedish heritage on his mother's side. It was after he spent a summer at the University of Oslo and followed that with a year at the University of Stockholm, that he began to research Scandinavian dance, tradition and music, particularly Swedish Fiddle Music. When he returned to the University of Washington he taught Scandinavian dances to groups of students, and in 1949 founded the Skandia Folk-dance Society, a group dedicated to the preservation of the traditional music and dance of the Scandinavian Lands. In 1955 he founded the Folklore Center, specialty folk music shop, and since 1961 has been President of the Folklore Center Inc., dealing in Folklore Imports, Viking Record Sales, folk music record import and production.

The organizational activities Gordon Tracie has been involved in are many. To name a few:

Founder, Nordiska Folkdancers, Scandinavian exhibition dance team.

Organizer Skandia Folklore Tours to Scandinavia

Organizer, Skandia Kapell, oldtime dance orchestra.

Folklore Consultant, Smithsonian Folklife Festival  
1974, 1975, 1976

Organizer, Skandia Fiddlers Guild, Seattle

He has produced several long play records of Nordic Folklore Music, and is producer of "Viking" folk dance record series.

He is the recipient of the Order of Vasa, and the Gold Medal of Merit, from Sweden.

## PREFACE

Many of the dance descriptions in the syllabus have been, or are being copyrighted. They cannot be reproduced in any form without permission. Specific permission of the instructors involved should be secured. Camp is normally satisfied if a suitable by-line such as "Learned at Folk Dance Camp, University of the Pacific" is included.

Ruth Ruling has served as Editor of this syllabus, assisted by Virginia Wilder. Sue Lemmon has prepared the copy for final printing. Marian Gault designed the art work for the cover.

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

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

## ABBREVIATIONS USED IN THE SYLLABUS

beg	beginning, begin	LOD	line of direction
bkwd	backward	M	man, men
CCW	counterclockwise	meas	measure
COH	center of hall	opp	opposite
cpl, cpls	couple(s)	orig	original
ct, cts	count(s)	pos	position
ctr	center	ptr, ptrs	partner(s)
CW	clockwise	R	right
diag	diagonal	RLOD	reverse line of direction
Fig	Figure	sdwd	sideward
ft	foot, feet	shldr	shoulder
ftwk	footwork	twd	toward
fwd	forward	W	woman, women
L	left	wt	weight

## FOLK DANCE CAMP COMMITTEE

Jack McKay, Chairman

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

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

# ALPHABETICAL INDEX (Provisional)

Alunelul Batut	1	Marsh Hadayagim	50
Avrameanca	3	Mazurka de ScheneweLe, La	70
Baba, Džurdža,	89	Mîndrele	11
Bal A Deux, A Quatre	59	Moj Minire	98
Balta	2	Mong-Ku Mu-Ko	27
Barbatesc Din Ieud	5	Nafshi Homa	51
Basic Steps for Bourrées	57	Nigunim	52
Belev Echad	45	Niu Li Ko	29
Bingsjö polska		Pajduško	123
Bisabasi	44	Pletenica	99
Bourrée de la Branle		Polka des Conscrits, La	71
D'Ardentes	61	Polska med bakmes	
Bourrée des Jeunes du		Russian Polka	39
Val de Loire	62	Rustemul Sucit	13
Bourrée Mussée, La	63	Schottis	133
Branle du Quercy, Le	65	Seattle Polka	134
Buffalo Gap Contra	87	Shou-Huo Chi-Chieh	31
Byte-schottis	133	Sîrba în Sir de la Tismana	15
Byte-snurrbocken		Skopsko Cigansko	101
Chastushky	35	Snoa (gânglât)	136
Chiao-Pi Chung-Tien-Jen	21	Snoa (polka)	135
Ching-Chun Wu-Chu	22	Snurrbocken	
Ch'un Yu	23	Sollero langdans	
Cigansko Povrateno	93	Square Dance Basics (1-34)	73
Délalföldi Ugrós	109	Staro Erkečko Horo	124
Drenica	91	Stara Vranjanka	103
Frunza	7	Stegvals	
Gammal kulldans		Štig-schottis	
Gammal polska		Štipsko Oro	105
Gammal schottis	137	Štipsko Zaplateno	107
Gvanim	47	Swedish Dance-Introduction	127
Hagashashim	48	-Steps	129
Hanter Dro	66	-Holds	131
Hora de la Buciu	9	Tai-Wan Hau	32
Hora de la Rişipiţi	10	Trava	
Israeli Steps and Positions	43	Trei Pazeste de la Bistret	17
Jabadao II	67	Trite Pûti	125
Jan Dzai Gau Gang Shang	25	Tropca	18
Kaladžoj	94	T'sai Cha Wu	33
Kalotaszegi Legényes	113	Tsion Tamati	53
Klayzmer	49	Under The Apple Tree	41
Kleftes	117	Ungurica (Ca La Breaza)	19
Kumanovsko Oro	95	Vasterdalsk bakmes	
Lamba Lamba	119	Vlaško Kolo	108
Langdans	139	Yibaneh Hamikdash	55
Laži, Vere	97	Ying Bin Wu	34
Lebedushka	37		
L'Esquerrane	69		



ALUNELUL BATUT  
(Romania)

This dance is from Dolj, Oltenia, Romania. The name means "Hazelnut Stamping."

Pronunciation: Ah-loo-NELL-ool Buh-TOOT

Record: Hai La Joc, Noroc Vol. I, Side A/2. 2/4 meter.

Formation: Short mixed lines facing ctr -- hands joined in "V" pos.

Meas

Pattern

16 meas INTRODUCTION.

- 1-3 Moving fwd leading with heel, three two-steps, beg R (cts 1&2, 2&2, 3&2).
- 4 Small step with L diag fwd to R (ct 1); large step with R diag fwd to L, twisting body to L, bringing L foot up behind R knee (ct 2).
- 5 Moving diag L out of ctr, step L on ball of ft (ct 1); close R to L with clicking step (ct &); repeat action of cts 1,& (cts 2,&).
- 6 Repeat action of cts 1,&,2 of meas 5 (cts 1,&,2); stamp R beside L, no wt (ct &).
- 7-8 Repeat action of meas 5-6 with opp ftwk, moving diag back R.
- 9 Facing ctr, step L to L (ct 1); step R behind L (ct &); step L to L (ct 2); stamp R beside L, no wt (ct &).
- 10 Repeat action of meas 9 with opp ftwk and direction.
- 11 Small leap to L on L (ct 1); stamp R beside L (ct &); repeat action of cts 1,& with opp ftwk and direction (cts 2,&).
- 12 Leap onto L in place as R leg swings fwd (ct 1); slap R ft fwd (ct 2).
- 13 Repeat action of meas 10.
- 14 Repeat action of meas 9.
- 15 Repeat action of meas 11 with opp ftwk and direction.
- 16 Jump to ft apart pos (ct 1); click ft together in air (ct &); land on L ft with R leg extended fwd low (ct 2).

Dance repeats from beginning.

Presented by Sunni Bloland

BALTA  
(Romania)

Balta means "Swamp," and is a dance found in Muntenia, Romania. The alternation of motifs in six counts with those in eight counts makes the dance non-concordant with the music at the level of the measure and phrase, but becomes concordant at the beginning of each repetition of the melody! This organization of motifs gives rise to syncopation calling for attention in performance, and is common to dances from the Calusari repertoire.

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, Side A/1. 2/4 meter.

Formation: Closed or open circle. "W" pos.

Meas

Pattern

32 meas

INTRODUCTION.

- 1 Facing slightly to R, step R (ct 1); hands move down to "V"; step L (ct 2), hands move up to "W."
- 2 One two-step R,L,R (cts 1,&2), hands held in "W."
- 3 Facing slightly to L, step L (ct 1), hands move down to "V"; step R (ct 2), hands move up to "W."
- 4 In place facing ctr, step L (ct 1); step R (ct &); step L (ct 2); stamp R (ct &), hands held in "W."
- 5 Step R (ct 1); stamp L (ct &); step sideways L with L (ct 2); step R across in front (ct &).
- 6 Step L in place (ct 1); step R diag bkwd (ct &); step L in place (ct 2); step R across in front (ct &).
- 7 Step L in place (ct 1); step R across in front (ct &); moving fwd, step L across in front (cts 2,&).
- 8 Step R across in front (cts 1&); step L across in front (cts 2&).
- 9 With R shldr leading moving bkwd, step R (ct 1); close L (ct &); step R (ct 2); stamp L (ct &).
- 10 In place facing ctr, step L (ct 1); stamp R (ct &). (1st ct only).
- 10½-15 Repeat action of meas 5½-10 reversing ftwk. (1st ct only of 15).
- 15½-16 In place, step L (ct 2); step R across in front (ct &); step L in place (ct 1); step R diag bkwd (ct &); step L across in front (cts 2&).

Presented by Sunni Bloland

AVRAMEANCA  
(Romania)

This dance comes from the village Avrameni in Moldavia. Sunni Bloland learned the dance from Puiu Vasilescu in 1978.

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, Side B/5. 2/4 meter.

Formation: Closed circle of M and W. Shldr hold, "T" pos.

Meas

Pattern

16 meas INTRODUCTION.

- A In a unison shout, the dancers count in Moldavian dialect on the first beat of every meas.
- 1 Facing slightly L and moving in RLOD accented step R across in front "UNA" (ct 1); step L (ct 2).
  - 2-7 Continue as in meas 1 counting "DOUA," "TRII," "PATRU," "SINSI," "SASE," "SAPTI."
  - 8 Facing ctr, in place stamping step R "OPT" (ct 1); stamping step L "O" (ct &); stamping step R lifting L leg in front "FOST" (ct 2). (OPT O FOST = eight it was.)
  - 9 Facing slightly to R and moving in LOD, step L across in front "SAPTI (ct 1); step R (ct 2).
  - 10-15 Continue as in meas 9, counting "SASE," "SINSI," "PATRU," "TRII," "DOUA," "UNA."
  - 16 Facing ctr, in place stamping step L "NICI" (ct 1); stamping step R "UN" (ct &); stamping step L lift R leg in front "A" (ct 2). (NICI UNA! = not even one!)
- B Drop connection -- each dancer places his thumbs in his own arm pits.
- 1 Facing ctr, in place step R across in front (ct 1); step L (ct &); step to R with R (ct 2); step L (ct &).
  - 2 Step R across in front (ct 1); step L (ct &); stamp R to R (ct 2).
  - 3 Facing slightly to R step R on heel (ct 1); closing step L (ct &); step R to face ctr (ct 2).
  - 4 Twisting 45° to R, stamping step L across in front (ct 1); twist to face ctr, step L diag bkwd (ct 2).
  - 5 Bending torso to L, step L (ct 1); hop L (ct 2).
  - 6 Repeat action of meas 5 with opp ftwk and direction.
  - 7 Moving RLOD, bending torso step L (ct 1); step R across in back, torso bending to R (ct 2).
  - 8 Facing ctr bending torso to L, stamping step L (ct 1); hop L (ct 2).
  - 9-16 Repeat action of meas 1-8.

AVRAMEANCA (continued)

- C 1 Facing ctr twist 220° to R stamping step R (ct 1);  
scuffing stamps L across in front (cts &2); stamp  
L (ct &). (QSQ).
- 2 Twisting 45° to L stamping step L (ct 1); scuffing  
stamp R (cts &2); stamp R (ct &). (QSQ).
- 3 Facing ctr moving LOD torso bends sideways alternating  
R, L etc. throughout meas 3 and 4, small stamping step  
R (ct 1); small stamping step L (ct &); repeat action  
of cts 1 & (cts 2 &).
- 4 Repeat action of cts 1 & of meas 3 (cts 1 &); step  
R (ct 2).
- 5-8 Repeat action of meas 1-4 of Phrase C, opp ftwk and  
direction.
- 9-16 Repeat action of meas 1-8.
- D 1-2 Facing ctr, pump-kick R leg (ct 1); hop L as R circles  
around in back moving slightly to L (ct 2); step R  
across in back (cts &1); click L to R in air (ct &);  
stamping step L (ct 2). (SQSQS).
- 3-8 Repeat action of meas 1-2 of Phrase D three times  
(four times in all).
- E 1 Facing ctr and moving LOD, stamp R (ct 1); small  
stamping step R (ct 2); small stamping step L (ct &).
- 2 Small stamping step R (ct 1); small stamping step L  
(ct &); turning 45° to R to face LOD, step R (ct 2).
- 3 Turning 45° to R to face out of circle, stamp L (ct 1);  
continuing in LOD with back to ctr, small stamping step  
L (ct 2); small stamping step R (ct &).
- 4 Still with back to ctr and moving LOD, small stamping  
step L (ct 1); small stamping step R (ct &); turning  
45° CCW to face LOD, stamping step L (ct 2).
- 5-8 Repeat action of meas 1-4.

Presented by Sunni Bloland

BARBATESC DIN IEUD  
(Romania)

This is a men's dance from the village Ieud in Maramures famous for its strong folklore traditions and beautiful ancient wooden churches.

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, Side B/4. 2/4 meter.

Formation: Circle of M facing LOD. Hands free or held down in "V" pos.

<u>Meas</u>	<u>Pattern</u>
12 meas	<u>INTRODUCTION.</u>
A 1-2	Facing and moving LOD, step L (ct S); lift on L (ct Q); step R (ct S); step L (ct Q); step R (ct S). ♩ ♪ ♩ ♪ ♩
3-6	Repeat action of meas 1-2 twice (three times in all).
7-8	In place turning CCW to face ctr, take six small steps starting L (cts 1,&2,&3,&); step L (ct 4).
B 1	With ft slightly apart, jump (ct 1); click ft together in air (ct &); repeat (cts 2,&).
2	Three stamping steps in place, starting L (cts 1,&2).
3	One jump-click (ct 1&); then two stamping steps L, R (cts 2,&).
4	Three stamping steps L,R,L (cts 1,&2).
5-8	Repeat action of meas 1-4.
9	Drop hands and with 1/4 turn CCW, take two steps to ctr R,L (cts 1,2).
10	Begin to curve around CCW to finish a small circle facing LOD with step R (ct 1); step L,R (cts 2,&).
11	Continuing the curve, step L,R,L,R (cts 1,&2,&).
12	Finish the curve with step L,R,L (cts 1,&2) ending on edge of orig circle facing LOD.
C 1	Moving in LOD using accented steps, step R (ct 1); step L (ct &); step R (ct 2); step L (ct &).
2	Stamp R while twisting to face ctr (ct 1); continue facing LOD step R (ct &); step L (ct 2).
3-4	Repeat action of meas 1-2.
5-6	With five small jumps (cts S,Q,S,Q,S) turn to face ctr, clapping in rhythm throughout. Rhythm same as A, meas 1-2.
7-8	Repeat action of meas 5-6 turning to face LOD.
9-16	Repeat action of meas 1-8.



BARBATESC DIN IEUD (continued)

- D 1 Facing ctr standing still, clap hands (ct 1); moving sideways in LOD with accented steps, step R (ct 2); step L (ct &).
- 2 Continue moving sideways, step R (ct 1); step L (ct &); step R (ct 2).
- 3-4 Repeat action of meas 1-2.
- 5 Standing still, clap hands (ct 1); clap hands (ct 2).
- 6 Moving sideways in LOD, step R (ct 1); step L (ct &); step R (ct 2).
- 7-8 Repeat action of meas 5-6.
- 9-10 Still facing ctr, jump in place clapping in rhythm (cts S,Q,S,Q,S). Rhythm same as in Phrase A, meas 1-2.
- 11 Moving to R, step R (ct 1); step L (ct &); step R (ct 2); step L (ct &).
- 12 Turning to face LOD, step R (ct 1); step L (ct &); step R (ct 2).

Presented by Sunni Bloland

FRUNZA  
(Romania)

This dance is from Oltenia, Romania. Frunza means "the leaf."

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, Side B/8. 2/4 meter.

Formation: Mixed lines or open circle -- hands on shldr in "T" pos.

Meas

Pattern

32 meas

INTRODUCTION.

A

Sideways

- 1 Facing ctr, step R to R (ct 1); step L behind R to R (ct 2).
- 2-7 Repeat action of meas 1 six times.
- 8 Three steps in place, R,L,R (cts 1,&,2).
- 9-16 Repeat action of meas 1-8 with opp ftwk and direction.

B

Single Crosses

- 1 Step R across in front of L (ct 1); step L in place (ct 2).
- 2 Step R diag bkwd R (ct 1); step L in place (ct 2).
- 3 Repeat action of meas 1.
- 4 Step R diag bkwd R (ct 1); hop on R (ct 2).
- 5-8 Repeat action of meas 1-4 with opp ftwk.
- 9-16 Repeat action of meas 1-8.

Presented by Sunni Bloland

HORA DE LA BUCIU  
(Romania)

This dance comes from the village of Buciú in Moldavia.

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, Side A/4. 4/4 meter.

Formation: Mixed circle, hands in "W" pos.

Meas

Pattern

8 meas INTRODUCTION.

A Step-close; Travel

- 1 Facing ctr and moving to R, step R (ct 1);  
close L to R (ct 2); step R (ct 3);  
swing L leg across R in front (ct 4).
- 2 Repeat action of meas 1 with opp ftwk and direction.
- 3-4 Repeat action of meas 1, cts 1-2 three times (cts 1,2,3,4,  
1,2); three steps in place, R,L,R (cts 3,&,4).
- 5-8 Repeat action of meas 1-4 with opp ftwk and direction.

B Stamping Chorus

- 1 In place, make bkwd bicycle movement with R leg as L  
heel lifts and drops (ct 1); stamp R beside L (ct &);  
step R in place (ct 2); stamp L beside R (ct &);  
moving sideways to L, step L (ct 3); step R behind  
L (ct &); step L (ct 4); stamp R beside L (ct &).
- 2 Repeat action of meas 1, cts 3,&,4,& with opp ftwk  
and direction (cts 1,&,2,&); moving sideways to L,  
step L (ct 3); close R to L (ct &); step L (ct 4).

C Grapevine Travel

- 1-2 Repeat action of Phrase A, meas 1-2.
- 3 Facing ctr, moving L, step R across in front of L (ct 1);  
step L (ct 2); step R behind L (ct 3); step L (ct 4).
- 4 Repeat action of meas 3, cts 1,2 (cts 1,2); three  
steps in place, ft together, R,L,R (cts 3,&,4).
- 5-8 Repeat action of meas 1-4 with opp ftwk and direction.

The sequence of the dance is A B C B.

Presented by Sunni Bloland

HORA DE LA RIȘIPITI  
(Romania)

Rișipiti means "scattered," but it is also the name of a village in Olténia, Romania.

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, Side A/8. 2/4 meter.

Formation: Closed circle of M and W. Hands held in "W."

Meas

Pattern

- INTRODUCTION. Begin dance with the pan-pipe.
- A    1    Moving to ctr, step L (ct 1); step R (ct 2).  
       2    Step L (ct 1); touch R toe (ct 2).  
       3-4   Repeat action of meas 1-2 reversing ftwk and direction.  
       5-8   Repeat action of meas 1-4.
- B       Facing slightly L and moving in RLOD.  
       1    Step L (ct 1), hands come down to "V"; step R (ct 2),  
           hands come up to "W."  
       2    One two-step in RLOD, beg. L (cts 1,&,2), hands stay  
           in "W."  
       3-4   Repeat action of meas 1-2 reversing ftwk and direction.  
       5-8   Repeat action of meas 1-4.
- C    1    In place, step sideways L with L (ct 1); touch R close  
           to L (ct 2) as hands move laterally to L.  
       2    Repeat action of meas 1 with opp ftwk and direction;  
           hands to R.  
       3-4   Facing ctr and moving sideways L, step L (ct 1); step  
           R across in front in plié (ct 2); step L (ct 1); touch  
           R toe (ct 2) hands working windshield wiper action  
           beg to L (cts 1,2,1); hold (ct 2).  
       5-8   Repeat action of meas 1-4 with opp ftwk and direction,  
           except L cross in back on the plié.
- D    1    Facing slightly to L, move in RLOD step L (ct 1);  
           step R (ct 2). Hands move down to "V" (ct 1); up  
           to "W" (ct 2).  
       2    With hands kept in "W," one two-step beg L (cts 1,&,2).  
       3    Step R across in front (ct 1); step sideways L (ct 2).  
       4    Step R across in back to face LOD (ct 1);  
           step L across in front (ct 2).  
       5-8   Repeat action of meas 1-4 with opp ftwk and direction.


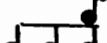

Presented by Sunni Bloland

MINDRELE  
(Romania)

Mindrele is a Hora type which means pretty girls. It comes from the village Obirsia (Oh-bur-she-uh) Dolj, Oltenia. It is a dance for "older" women and originally had a ceremonial function.

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, side B/9.

Music: 6/8 counted  = slow (ct S)  
 = quick (ct Q)  
 = slower (ct S.)

Formation: Open or closed circle of women. Hands are held in "W" pos.

Meas

Pattern

- A 1 Facing slightly to R and moving R, step R (ct S); close L (ct Q); step R (ct S.).  
 2 Repeat action of meas 1 with opp ftwk.  
 3 Step R, while turning CCW approx 180° to face RLOD (ct S.); step bkwd L (ct S); step R (ct Q).  
 4 Step L (ct S); step R (ct Q); step L, turning CW 90° to face ctr (ct S.).  
 5 In place sway to R, stepping R (ct S.); sway to L, stepping L (ct S); step R across in front (ct Q).  
 6 Step sdwd L (ct S); step R across in back (ct Q); step sdwd L (ct S.).  
 7-12 Repeat action of meas 1-6.
- B 1 Plié on weighted L ft, while raising R leg across in front of L (ct S.); with R hip leading bkwd in LOD step R (ct S); step L (ct Q).  
 2 Continuing to move LOD, step R,L,R (cts S,Q,S.).  
 3-4 Repeat action of meas 1-2, with opp ftwk and direction.  
 5-6 Grapevine in RLOD, step R across in front (ct S.); step sdwd L (ct S.); step R across in back (ct S.); step sdwd L (ct S.).  
 7 Swaying to R, step R (ct S); step L (ct Q); step R across in front, beginning to move RLOD (ct S); step L (ct Q).  
 8 Continue grapevine stepping R across in back (ct S); step L (ct Q); step R across in front (ct S.).  
 9-16 Repeat action of meas 1-8 with opp ftwk and direction.
- C 1-2 Moving twd ctr, walk in an elegant manner stepping R (ct S.); L (ct S.); R (ct S); L (ct Q); R (ct S.).  
 3 Standing in place touch L across in front (ct S.); touch L sdwd L (ct S.)



MINDRELE (continued)

- 4 Touch L across in front (ct S.); moving bkwd step L (ct S); step R (ct Q).
- 5 Step bkwd L (ct S.) and touch R across in front (ct S.)
- 6 Step bkwd R (ct S); step L (ct Q); step R (ct S.)
- 7 With slight lift on R (virf-toc) (ct Q); step sdwd L (ct S); step R across in front (ct Q); step L (ct S).
- 8 Repeat action of meas 7 with opp ftwk.
- 9-16 Repeat action of meas 1-8 with opp ftwk.

Repeat dance from beginning.



Presented by Sunni Bloland

RUSTEMUL SUCIT  
(Romania)

Rustemul Sucit means "The Twisting Rustem," and is a Romanian chain-dance form. It comes from Oltenia.

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, Side B/1. 2/4 meter.

Music: (count ah-one, and two)   
( " ah-one, ah two) 

Formation: Short mixed lines, hands in "W" pos.

Meas

Pattern

- 8 meas INTRODUCTION.
- A
- 1 Facing ctr, preparatory L heel lift (ct ah).
  - 1 Step R to R (ct 1); step L across in front of R (ct and); step R in place (ct 2); R heel lift (ct ah).
  - 2 Repeat action of meas 1 with opp ftwk.
  - 3 Repeat action of meas 1.
  - 4 Moving fwd, step L to L (ct 1); step R across in front of L (ct ah); step L fwd almost closing to R (ct 2); step R diag fwd R (ct ah).
  - 5 Step L fwd (ct 1); step R across in front of L (ct ah); step L fwd almost closing to R (ct 2); hop on L (ct ah).  
Note: In meas 1-5, arms swing bkwd and fwd rhythmically.
  - 6 Moving bkwd, step R (ct 1); hop on R (ct ah); step L (ct 2); hop on L (ct ah). Arms swing up to "W" pos on ct 1.
  - 7-8 Moving sdwd R, three gallops (step-leap) (ct 1, ah, 2, ah, 1, ah); step R to R (ct 2); hop on R (ct ah).  
In "W" pos hands make small fwd circles.
  - 9-16 Repeat action of meas 1-8 with opp ftwk and direction. Omit hop on final ct ah of meas 16.
- B
- 1 Sway R (ct 1); sway L (ct 2).
  - 2 Pas de Basque R (cts 1, ah, 2).
  - 3-4 Repeat action of meas 1-2 with opp ftwk and direction.
  - 5 Facing diag R, step diag fwd R (ct 1); continue diag fwd, step L (ct 2); arms swing down and up.
  - 6 Step diag bkwd to R on R (ct 1); close L to R (ct ah); step diag bkwd R (ct 2).
  - 7 Step L behind R, twisting body to L (ct 1); hop on L as body turns to face ctr, R leg with lifted knee swinging to R (ct ah); facing ctr, moving to R step R (ct 2); leap-close L to R (ct ah).
  - 8 Repeat action of meas 7 cts 2-ah (cts 1, ah); step R to R (ct 2); hold (ct ah).
  - 9-16 Repeat action of Music B, meas 1-8 with opp ftwk and direction. Add preparatory heel-lift at end of meas 16.

Dance repeats from beginning.

Presented by Sunni Bloland

SÎRBA ÎN SIR DE LA TISMANA  
(Romania)

Sîrba is a basic dance type; however, this Sîrba in Sir (sîrba in a line) is not typical because of its directional flow and unique formation. The dance comes from Tismana, a village in Gorj, Oltenia famous for beautiful embroidered blouses.

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, Side B/3. 2/4 meter.

Formation: M and W in an open or closed circle facing LOD. Hands held in "W" pos.

Meas

Pattern

19 meas

INTRODUCTION.

- A With hds held in "W" pos face and move in LOD.
- 1-2 Step R (ct 1) hands down to "V" pos; hop R (ct 2);  
step L (ct 1) hands rise to "W" pos; hop L (ct 2).
  - 3-4 Step R,L,R, hop R (cts 1,2,1,2).
  - 5-6 Moving L twd ctr of circle step L (ct 1); close R (ct 2);  
step L (ct 1); hop L (ct 1).
  - 7-8 Repeat action of meas 5-6, opp ftwk and direction.
  - 9-12 Moving fwd in LOD repeat action of meas 1-4 with opp ftwk.
  - 13-24 Repeat action of meas 1-12 same ftwk but beg. by moving  
bkwd.
- B 1-2 Facing ctr in place, step R across in front (ct 1); step  
L in place (ct 2); step R slightly bkwd (ct 1); step L  
in place (ct 2).
- 3-4 Moving RLOD step R across in front (ct 1); step L (ct 2);  
step R (ct 1); hop R (ct 2).
  - 5-8 Repeat action of meas 1-4 with opp ftwk and direction.
  - 9-10 Step R across in front (ct 1); step L (ct 2); step R  
(ct 1); hop R (ct 2).
  - 11-12 Repeat action of meas 9-10 with opp ftwk.
  - 13-14 Stamp R two times (cts 1,2); stamp R (ct 1); hold (ct 2).
  - 15-16 Turning CW 180° to face outside, step R (ct 1); step L  
(ct 2); step R (ct 1); hold (ct 2).
  - 17-32 Repeat action of meas 1-16 with opp ftwk and direction  
while facing outside of circle.
- C 1-2 Shouting "i-auzi una" (facing slightly to the L, step diag  
fwd R (ct 1); step L in place (ct 2); close R to L (ct 1);  
step L (ct 2).
- 3-4 "i-auzi doua," repeat action of meas 1-2
  - 5-6 "i-auzi trei," repeat action of meas 1-2.
  - 7-8 Shouting "si schimba," move sdwd in RLOD, step R across in  
front (ct 1); close L (ct 2); step R across in front  
(ct 1); facing ctr hop R (ct 2) lifting L leg in front.
  - 9-16 Repeat action of meas 1-8 with opp ftwk.

^SIRBA ^IN SIR DE LA TISMANA (continued)

- D 1-2 Facing slightly to the L, leap slightly fwd R (ct 1);  
stamp L (ct 2); leap slightly bkwd L (ct 1); stamp R  
(ct 2).  
3-4 Repeat action of meas 1-2.  
5 Repeat action of meas 1.  
6 Moving diag bkwd to L, step L (ct 1); click R to L (ct 2).  
7 Repeat action of meas 6.  
8 Accented step L raising R knee in front (ct 1); hold  
(ct 2).  
9-10 Facing slightly to the R, leap R (ct 1); stamp L (ct 2);  
leap L (ct 1); stamp R (ct 2).  
11-12 Repeat action of meas 9-10.  
13-14 Moving in LOD, step R (ct 1); close L (ct 2); accented  
step R lifting L knee in front (ct 1); hold (ct 2).  
15 Moving to the R, step on L across in front (ct 1); "UNA."  
16-18 Continue repeating action of meas 15 three times, shouting  
"DOUA," "TREI," "PATRU."  
19 Step L across in front "CINCI" (ct 1); hold (ct 2).

Presented by Sunni Bloland

TREI PAZESTE DE LA BISTRET  
(Romania)

Trei Pazeste means "three times be careful"; it is a common dance type with many variants. This Trei Pazeste comes from the village Bistret in Oltenia.

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, Side A/3. 2/4 meter.

Formation: Short lines of men and women. Hands on shldr, "T" pos.

Meas

Pattern

16 meas INTRODUCTION.

- |   |     |  |
|---|-----|--|
| A | 1   | Step bkwd R (ct 1); step bkwd L (ct &);<br>step fwd R (ct 2); scuff L fwd (ct &).  |
|   | 2   | Stamping step L fwd (ct 1); stamp R (ct 2).  |
|   | 3-8 | Repeat action of meas 1-2 three times (four times in all).   |
|   |     |  |
| B | 1   | Facing ctr, Grapevine RLOD stepping R across in front (ct 1);<br>step L (ct &); step R across in back (ct 2); step L (ct &). |
|   | 2   | Continue Grapevine by repeating action of meas 1.  |
|   | 3   | Continuing RLOD, step R across in front (ct 1);<br>step L (ct &); step R across in front (ct 2); step L<br>(ct &).           |
|   | 4   | Step R across in front (ct 1); step L (ct &);<br>step R in place (ct 2).   |
|   | 5-6 | Repeat action of meas 3-4 with opp ftwk and direction.   |
|   | 7-8 | Repeat action of meas 3-4.   |
|   |     |  |
| C | 1   | Facing ctr, leap L in place as R leg circles from back<br>to front (ct 1); step R across in front (ct 2);<br>step L (ct &).  |
|   | 2   | Step R next to L (ct 1); step L across in front (ct &);<br>step R in place (ct 2).   |
|   | 3-4 | Repeat action of meas 1-2.   |
|   | 5   | Repeat action of meas 1.   |
|   | 6   | Step R slightly back (ct 1); cross L in front (ct &);<br>step R in place (ct 2); step L next to R (ct &).                    |
|   | 7-8 | Repeat action of meas 3-4, Phrase B (seven crossing<br>steps to L).  |
|   | 1-8 | Repeat action of meas 1-8, Phrase B, with opp ftwk and<br>direction.   |

Presented by Sunni Bloland

TROPICA  
(Romania)

Tropica is a Bulgarian word for stamping. This dance comes from Dobrogea, Romania.

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, Side A/5. 2/4 meter.

Formation: Closed circle of cpls, W on M's R with a designated leader. "W" pos.

Meas

Pattern

8 meas

INTRODUCTION.

- |   |     |   |
|---|-----|---|
| A | 1   | Moving in LOD, step R (ct 1); step L (ct 2).          |
|   | 2   | Leap R (ct ah); step L (ct 1); step R (ct 2).         |
|   | 3-4 | Repeat action of meas 1-2 with opp ftwk.              |
|   | 5-8 | Repeat action of meas 1-4.                            |
| B | 1   | Facing ctr, in place, step R (ct 1); stamp L (ct &);  |
|   |     | step L (ct 2); stamp R (ct &).                        |
|   | 2   | Step R (ct 1); stamp L (ct &); stamp L (ct 2).        |
|   | 3-4 | Repeat action of meas 1-2 with opp ftwk.              |
|   | 5-8 | Repeat action of meas 1-4.                            |
| C |     | A designated leader (head) breaks hand hold and leads |
|   |     | the circle CCW, spiraling inward.                     |
|   | 1-3 | Six steps, beginning R (cts 1-2, 2-2, 3-2).           |
|   | 4   | Stamp in place R (ct 1); stamping step in place R     |
|   |     | (ct 2).   |
|   | 5-8 | The leader at the tail repeats action of meas 1-4,    |
|   |     | reversing direction and ftwk, thereby closing circle. |

Presented by Sunni Bloland



UNGURICA (CA LA BREAZA)  
(Romania)

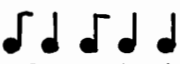
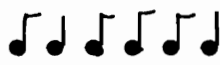
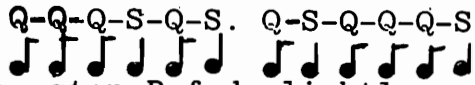
Ungurica means "Hungarian girl," and comes from Muntenia. The dance is a variant of the widely known dance-type Ca la Breaza (as in Breaza).

Pronunciation:

Record: Hai La Joc, Noroc Vol. I, Side A/7. 2/4 meter.

Formation: Cpls in a circle facing LOD, W on M's R in back-basket hold.

Movement Motifs: The following two movement motifs each take two meas to complete. Depending on its context within the dance, each motif can take a different direction.

- (a) Q-S-Q-S-S   
Lift on L (virf toc) (ct Q); step R (ct S);  
light leap L (ct Q); stamping step R (ct S);  
stamping step L (ct S).
- (b) Q-S-Q-Q-Q-S   
Lift on L (virf toc) (ct Q); step R across in  
front of L (ct S); hop R (ct Q); step L across  
in front of R (ct Q); step R in place (ct Q);  
stamping step L across in front (ct S).
- (c) Four measure movement motif  Q-Q-Q-S-Q-S. Q-S-Q-Q-Q-S  
Two meas Lift on L (virf toc) (ct Q); step R fwd slightly  
across (ct Q); step L in place (ct Q); step R  
fwd slightly across (ct S); lift on R (virf toc)  
(ct Q); step L in place (ct S).  
Two meas Lift on L (virf toc) (ct Q); step R across in back  
of L (ct S); lift on R (virf toc) (ct Q); step L  
across in back of R (ct Q); close R to L (ct Q);  
step L fwd (ct S).

Meas

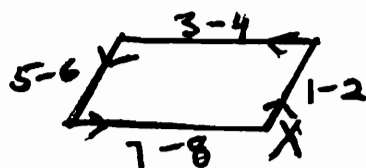
Pattern

NO INTRODUCTION.

- A 1-14 Facing and moving in LOD, dance motif (a) seven times.  
15-16 Turn CCW as cpl to face RLOD, M pivoting bkwd, motif (a)  
once.  
17-30 Repeat action of meas 1-14 moving in RLOD.  
31-32 Turn CW as cpl to face ctr, W pivoting bkwd, motif (a)  
once.
- B 1-8 Facing ctr, dance motif (b) four times in place.  
9-16 Repeat action of meas 1-8, but change all crosses in  
front to crosses behind.

UNGURICA (CA LA BREAZA) (continued)

- C 1-8 Dancing motif (a) four times, as a cpl move in a parallelogram pattern beginning at "X."



meas 1-2 fwd  
 3-4 sdwd L  
 5-6 bkwd  
 7-8 sdwd R

- 9-16 Repeat action of meas 1-8.
- D Change to inside hand-hold (M's L hand holds his lapel -- W's free hand at her side).
- 1-8 W dance motif (a) throughout -- circling CCW around M -- motif (a) three times (meas 1-6), then turning CCW under joined arms in place on M's R side, motif (a) once (meas 7-8).
- M, in place, dance -- lift on L (virf toc) (ct Q); step R in place (ct S); stamp L slightly fwd (ct Q); three stamping steps in place L,R,L (cts Q-Q-S). (Takes two meas.) Repeat three times.
- 9-16 Repeat action of meas 1-8.
- E Return to back-basket hold.
- 1-16 As a cpl, dance four-meas movement motif (c) four times.
- Dance repeats from beginning sequence A B C D E.

Presented by Sunni Bloland

CHIAO-PI CHUNG-TIEN-JEN  
(Republic of China)

Chiao-Pi Chung-Tien-Jen means "Naughty Farmer." It is an interesting Taiwan folk song and describes the resting time of young men and women farmers, making advances to each other, generally speaking. Chinese women are comparatively more modest and shy, especially when they are in love.

Pronunciation:

Record: C.C.S. - 1980. 4/4 meter.

Formation: Cpls in double circle, ptrs facing, M back to ctr.

Meas

Pattern

INTRODUCTION.

- 1-4 Both hands on hips, step R to diag L, wt on both ft (ct 1); step R in place, take wt (ct 2); step L in place, take wt (ct 3); step R bkwd beside L, take wt (ct 4). Reverse action with L (cts 1-4). Repeat action of meas 1-2.

PART I.

- 1-2 Both hands free, M step R fwd, W step R bkwd, take wt (cts 1,2); step L in place, take wt (cts 3,4). Take three light running steps, M fwd, W bkwd (cts 1-3); clap both hands with ptr (ct 4).  
3-4 Reverse action of meas 1-2, beginning with M's L, W's R, M moves bkwd, W move fwd.

PART II.

- 5-6 M step R fwd, then bend his R knee, both hands swing a half circle from R to L, then from L to R, about waist level. W's both hands on hips, beginning with R, take two step-swings bkwd, then two step-swings fwd, body slightly turning to R and to L.  
7-8 Both hands on hips, turn R, M facing RLOD, W facing LOD. Beginning with R, take two walking steps fwd (cts 1,2); step R, take wt, while L ft lift in front body bent bkwd look at ptr from L shldr (ct 3); hold (ct 4). Reverse action to L (cts 1-4).

PART III.

- 9 M both hands free, W's hands in front of eyes, palm fwd, fingers up. Step R to R (cts 1,2); then sway to L (cts 3,4).  
10 Three light running steps to R (cts 1,2,3); hold (ct 4).  
11-12 Reverse action of meas 9-10.

Repeat from Part I. After it has been done four times, do the movements of Introduction once again.

Presented by Ching-Shan Chang

CHING-CHUN WU-CHU  
(Republic of China)

Ching-Chun Wu-Chu means "Spring Song," and is a simple Sin-Chiang dance. The music is a very famous folk song. Almost everybody can sing it. The head-swaying movement shows the anxious desire of a girl waiting for the sudden presence of her lover.

Pronunciation:

Record: C.C.S. - 1980. 4/4 meter.

Formation: Mixed circle, facing ctr.

Styling: The head-swaying, shldr-moving, toe-step, fingers-snappings are the main characteristics of the Sin-Chiang dance.

Meas

Pattern

PART I.

- 1 Extend R arm to R, raise L arm high. Take two R stamps in place, snap fingers twice.
- 2 Turning slightly to R, take a two-step to R, hand's movements as in meas 1.
- 3-4 Reverse action of meas 1-2.
- 5-6 Step R to R (cts 1,2); step L toe across in back of R (cts 3-8). At the same time, do the Sin-Chiang shldr movement.
- 7-8 Step R toe to diag R (ct 1); step L next to R (ct 2); repeat this action three times.  
Both hands in front of waist, elbow bent at sides, gradually raise to head level, snap fingers four times.
- 9-10 Reverse action of meas 7-8 to diag L.

PART II.

- 11-13 Beginning with R, take six two-steps, make a CW circle, then return to orig place, facing ctr again.  
Hand movements: R extend to R, L raise high, snap fingers (cts 1,2); reverse this action (cts 3,4). Repeat action of cts 1-4 twice.
- 14 Step R to R, clap hands (ct 1); step L toe across in back of R, swing hands, let L hand in front of chest, palm facing L, fingers point up, R hand above head, palm up (ct 2); head-swaying (cts 3,4).

Beginning with L, repeat the whole dance with opp ftwk, hand pos, and direction.

Note: This dance can be done as a cpl dance; ptrs facing each other do the same movements as described above.

Presented by Ching-Shan Chang

CH'UN YU  
(Republic of China)

Ch'un Yu means "Spring Outing." This is an easy mixer. Almost each folk dancer and student in Taiwan can do it. The song came from south of China.

Pronunciation:

Music: C.C.S. - 1980. 4/4 meter.

Formation: Cpls in double circle. Ptrs facing, M back to ctr, hands hang freely at sides.

Styling: Free ft lift in back when doing the running step.

Meas

Pattern

- 1 Step-touch to R (cts 1,2); to L (cts 3,4).
- 2 Beginning with R, take four running steps fwd, ptrs pass over by L shldr, then turn L to face ptr.
- 3-4 Repeat action of meas 1-2, returning to places.
- 5 Three steps (R,L,R) to R (cts 1,2,3); touch L next to R; while clapping hands at R side, look at ptr (ct 4).
- 6 Repeat action of meas 5 with opp ftwk and clapping L hands.
- 7 Beginning with R, take four running steps to R, making a complete CW turn, and finish facing new ptr on R.
- 8 R stamp twice in place, swing the hanging hands naturally.

Repeat from beginning with new ptr.

Presented by Ching-Shan Chang

JAN' DZAI GAU GANG SHANG  
(Republic of China)

Jan' Dzai Gau Gang Shang means "Standing on the mountain." This song is a recent composition, but is similar in style to the aboriginal folk songs, and has become very popular in Taiwan. Choreographers often use it for the "aboriginal" dances. In 1969, this dance was voted the best dance in the Folk Dance Contest in Taiwan.

Pronunciation:

Record: C.C.S - 1980. 4/4 meter.

Formation: Mixed circle, facing ctr.

Meas

Pattern

INTRODUCTION.

Before singing, dancers stamp and clap both hands in place with music.

PART I.

- 1 Drop hands. Turn slightly to R, touch R along LOD, R arm stretch down and out over R knee, L hand points same direction, but bend elbow and hold about shldr height. In this pos shake wrists (ct 1); step R, take wt, shake wrists again (ct 2). Turn R to face wall, L ft touch and step as described above, both hands raise fwd and upward along LOD, L straight, R elbow bent, body erect, shake wrists twice (cts 3,4).
- 2-4 Repeat action of meas 1 three more times, move LOD.
- 5-6 Facing ctr, take four stamp-closes to R, arms extend above head. On each stamp, shake wrists once.

PART II.

- 1-4 All join hands and face ctr, beginning with R, take four schottische steps to R,L,R,L.
- 5-6 Repeat action of meas 5-6, Part I.

PART III.

- 1 Facing ctr, bend fwd from waist, step R to R (ct 1); tap ball of L beside R, clap hands at R (ct 2). Repeat action of cts 1,2 with opp ftwk, moving to L (cts 3,4).
- 2-4 Repeat action of meas 1 three more times.
- 5-6 Repeat action of meas 5-6, Part I.

PART IV.

- 1-4 All join hands and turn to face R, beginning with R, take four "step-step-step-brush" fwd.
- 5-6 Repeat action of meas 5-6, Part I.



JAN DZAI GAU GANG SHANG (continued)PART V.

- 1 Facing ctr, wt on both ft, ft apart about shldr width, heels lift four times, raise hands high, shake wrists.
- 2 Bend fwd from waist, hands cross in front of knees, do the same movements as meas 1.
- 3-4 Repeat action of meas 1-2.
- 5 Arms extend to both sides, on neighbor's shldr, body lean to R, R knee bend four times slightly.
- 6 Repeat action of meas 5 with opp ftwk and direction.
- 7-8 Repeat action of meas 5-6.
- 9-16 Repeat action of meas 1-8.

PART VI.

- 1 Both ft still apart, knees bent, body bent from waist, both hands strike R thigh (ct 1); strike L thigh (ct 2); strike R thigh (ct 3); throw both hands out to R, shout "Hey" (ct 4).
- 2 Reverse action of meas 1.
- 3-4 Repeat action of meas 1-2.
- 5-6 Repeat action of meas 5-6, Part I.

PART VII.

- 1-2 All join hands, facing ctr, beginning with R, take a schottische step fwd, then a schottische bkwd.
- 3-4 Repeat action of meas 1-2.
- 5-6 Repeat action of meas 5-6, Part I.

PART VIII.

- 1-16 Repeat Part V.

PART IX.

- 1-8 Repeat Part VI.

PART X.

- 1-8 Repeat Part VII.

ENDING.

- 1-2 Hop R, both hands at R side (cts 1,2); bend from waist, with quick walking steps make two CCW turns in place, then face ctr, jump and raise arms above head (6 cts).

Presented by Ching-Shan Chang

MONG-KU MU-KO  
(Republic of China)

Mong-Ku Mu-Ko, Mongolian Nomad's Song, is a very famous folk song, describing the gallantry and bravery of nomadic tribes in the borderland. It is often used in folk dance contests. Though the steps vary individually according to the composers, all of their characteristics are the same.

Mongolia is in the north of China, and is a desert region. The people use horses and camels for transport.

Pronunciation:

Record: C.C.S - 1980. 4/4 meter.

Formation: Mixed circle, facing ctr, both hands hang down as if grasping a horse whip held horizontally across in front of thighs.

Meas

Pattern

- 1 Point L toe twd ctr, at the same time turn R so that L shldr is twd ctr (ct 1); L step in place, take wt (ct 2); reverse with R, still moving twd ctr (cts 3,4).
- 2 Repeat action of meas 1.
- 3 Keep R shldr twd ctr, L hand on hip, raise R arm over head as if holding up a whip. Beginning with L, take four sliding steps out from ctr, on each beat make a wrist turning as if waving a whip.
- 4 Facing ctr, stamp R, bring R arm down sharply as if striking ground with a whip on R side (cts 1,2); stamp R, whip ground on L side (cts 3,4).
- 5 Jump up and fwd, land with R across in front of L, bend knees in half squatting pos, R arm strike ground on R side (cts 1,2); repeat this action, but L across in front of R, strike ground on L side (cts 3,4).
- 6 Repeat action of meas 5.
- 7 Stand up, turn R and step R bkwd twd wall (ct 1); lift L and pivot a complete turn to R, finishing with L shldr twd ctr (cts 2,3); step L beside R, R hand make a CW circle above head (ct 4).
- 8 Beginning with R, take two stamp-closes away from ctr, R arm is held over head, on each stamp flick the whip twd wall.
- 9 Facing ctr, hands on hip, touch R heel diag R (ct 1); step R next to L (ct 2); touch L heel diag L (ct 3); step L next to R (ct 4).
- 10 Beginning with R, take four running steps turning to R, and make a complete turn in place.
- 11 Facing ctr, step R fwd, clap hands in front of chest (ct 1); pivot R to face R (ct 2); point L, L shldr twd ctr, R hand raised over head, palm up, L hand in front of chest, palm down (ct 3); hold (ct 4).
- 12 Reverse action of meas 11.

INTERLUDE.

- 13 Step R to R, hands move to L, about chest high (cts 1,2); step L to L, hands move to L (cts 3,4).
- 14 Take two step-closes to R, both hands over head with fingers bent, almost closed.

Repeat whole dance from beginning.

NIU LI KO  
(Republic of China)

The music is a well-known folk song from the country villages of Taiwan, "The Plough Song." In olden times, on festival days in the country, groups of people would go from house to house, singing the plough song and performing a sort of masque. The characters include a farmer driving an "ox" (another man was dressed up to represent the ox), and a young man and a young girl singing a duet, in which the country was wrapped up in scolding and witty answers. Nowadays, with the development of an industrial type of civilization in Taiwan, and the modernization of agriculture, this old custom has practically died out. The song, however, is still popular and is often heard.

The dancing style of "The Ox-Plough Song" belongs to "Chu Ku Nung."

Pronunciation:

Record: C.C.S. - 1980                      2/4 meter.

Formation: Cpls in double circle facing LOD, W on M's R, inside hands joined, free hands on hips.

Meas

Pattern

PART I.

- 1-3 Beginning with outside ft, take three light running steps fwd, body leans slightly fwd (cts 1,2,1). Step bkwd on inside ft, body leans bkwd, look at ptr (ct 2). Step hop fwd on outside ft (cts 1,2).
- 4-6 Repeat action of meas 1-3, beginning with inside ft.
- 7-12 Drop hands, do the same movements as in meas 1-6, but turn outward and make a full circle, ending facing LOD.

PART II.

Described for M; W do the opp ftwk. Both do the same hand movements.

- 13-15 Step L across R, turn body to face ptr slightly, R lift in back (ct 1); step R in place, facing LOD (ct 2). Step L next to R (ct 1); hold (ct 2). Stamp R beside L (ct 1); hold (ct 2). Both hands in front of waist, elbows bend at sides, fingers almost closed, R moves fwd, L moves bkwd, make a half CW turn, R hand does the movement in front as if to transplant rice seedlings (cts 1,2). Make a reverse (CCW) turn (cts 1,2). Both hands on hips (cts 1,2).
- 16-18 Reverse action of meas 13-15 on R, hand movements are same.
- 19-24 Repeat action of meas 13-18, ending facing ptr, M back to ctr.

PART III.

- 25-26 Both beginning R, take a two-step diag R (cts 1,&,2). Step L across R, turn head to look at ptr, R lift in back (ct 1); step R in place, turn L to face ptr (ct 2).
- 27-28 Reverse action of meas 25-26 on L, to diag L.
- 29-32 Take four step-hops turn CW in place, free ft lifted in back with bent knee, body sways from side to side.
- 33-36 Four step-hops turning CCW in place

NIU LI KO (continued)INTERLUDE.

37-44 M's hands on R shldr, W's hands on hip, cpls lightly step  
R,L,R, L,R,L, R,L,R, L,R,L fwd in a CW circle. End with  
wt on M's R, W's L.

Repeat from beginning.

Presented by Ching-Shan Chang

SHOU-HUO CHI-CHIEH  
(Taiwan)

Shou-Huo Chi-Chieh means "Harvest Season." This dance consists of the movements of farming, merged with aboriginal steps. It won the folk dance contest of 1979 Folk Dance Leaders' Camp, which was held by China Youth Corps.

Pronunciation:

Record: C.C.S - 1980. 2/4 meter.

Formation: Mixed circle, both hands on R shldr as holding pestle, facing LOD.

Meas

Pattern

INTRODUCTION.

1-12 Beginning with L, take 12 step-points fwd.

PART I.

1 Facing ctr, step L fwd, raise both arms about head high (ct 1); stamp R beside L twice, arms descending as if pounding grain in a mortar with pestle (cts 2,&).

2 Step R bkwd, raise arms about head high, body leaning back (ct 1); point L in place (ct 2).

3-4 Repeat action of meas 1-2.

5-7 Both hands on R shldr, beginning with R, take six walking steps making a full circle to R, each step with heel leading.

8-14 Repeat action of meas 1-7, but no wt on the last step.

PART II.

15-16 Facing ctr, step R to R, bend R knee, open arms to both sides, R higher than L, shake hands twice, look at L (cts 1,2). Step L to LOD half turn to R, facing wall, do the same movement as above, but with opp ftwk, L hand higher than R hand (cts 1,2).

17-18 Half turn to L, then repeat action of meas 15-16.

19-20 Step-point to R, arms swing to R, then close finger at R side (cts 1,2). Repeat action with opp ftwk and direction (cts 1,2).

21-22 Moving to R, take eight hops on R, body leaning to R, R arm higher than L arm.

23-26 Repeat action of meas 19-22 with opp ftwk and direction.

PART III.

27-29 Beginning with R, take six steps fwd twd the ctr, hands raised, fingers opening and shaking.

30-31 Beginning with L, take four step-points bkwd, clap hands at R, L, R, L side, about head high.

32-33 Continue back with four step-points, bending over from waist and clapping hands at R,L,R,L side, about knee level.

Repeat from beginning.

Presented by Ching-Shan Chang

TAI-WAN HAU  
(Republic of China)

Tai-wan Hau means "Beautiful Taiwan." This aboriginal dance was introduced by a A-Mei maiden Miss Tien Ch'un Tze in 1979. The lyrics describe the beautiful Taiwan landscape, contentment with life; the movements are full of spirit and happiness.

Pronunciation:

Record: C.C.S. - 1980 4/4 meter.

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

Meas

Pattern

INTRODUCTION AND INTERLUDE.

1-8 Step R to R, arms swing down (cts 1,2); step L behind R, arms swing up to "W" pos (cts 3,4). Repeat this action seven times.

PART I.

1-6 Bending over, step R to R, arms swing bkwd to both sides, palms down (ct 1). Stamp L next to R, swing arms fwd across chest (ct 2); repeat action of cts 1,2 with opp ftwk, arms swing bkwd to both sides (cts 3,4). Repeat this action five times.

7-8 Beginning R, take three steps to R (cts 1,2,3); stamp L next to R (ct 4). Repeat action to L, arms swing naturally in both sides (cts 1-4).

9-10 Hands joined in "W" pos, step R to R (cts 1,2); step L across R (ct 3). Step R in place (ct 4). Repeat this action to L (cts 1-4).

11-14 Repeat action of meas 7-10.

PART II.

15-16 Beginning with R take four light running steps fwd, raise joined hands (cts 1-4). Beginning with L, take four light running steps bkwd, lower hands to waist height (cts 1-4).

17-18 Step R in place, while lift L in front (ct 1); step L toe next to R (ct 2). Repeat this action three times.

19-22 Repeat action of meas 15-18.

PART III.

23 Schottische step to R.

24 Still facing LOD, take four running steps bkwd.

25-26 Repeat action of meas 9-10.

27-28 Repeat action of meas 23-24.

29-30 Repeat action of meas 17-18.

Presented by Ching-Shan Chang

T'SAI CHA WU  
(Republic of China)

T'sai Cha Wu is a Tea Picking Dance. Tea is a famous product of China, and the work of picking tea leaves has always been accompanied with sweet voices of love songs. This dance came out from such an environment as described above. In Taiwan, there are dozens of Tea Picking Dances.

Pronunciation:

Record: C.C.S - 1980. 4/4 meter.

Formation: Cpls in single circle, facing ctr, W on M's R, hands joined in "V" pos.

Meas

Pattern

- PART I.
- 1 Step R across L, lift L in back (ct 1); step L bkwd in place (ct 2); step R beside L (ct 3); R hop, lift L in front of R (ct 4).
  - 2 Reverse action of meas 1.
  - 3 Balance fwd and bkwd, beginning with R.
  - 4-6 Repeat action of meas 1-3.
- PART II.
- 7-8 Beginning with R, W move fwd, M move bkwd, take four two-steps. Each four beats do hand's movement: L hand on hip. R hand extend diag R, turn wrist, then swing to L hand.
  - 9-10 W move bkwd, M move fwd, do the same movements as above, return to orig place.
  - 11 Repeat action of meas 3.
  - 12 Stamp R twice in place (cts 1,2, 3,4).
- INTERLUDE
- 13-14 Facing ptr, both hands extend at L side, a little below waist level. Keep R shldrs twd each other. Lift R, then take eight small walking steps moving around ptr in CW circle.
  - 15-16 Repeat action of meas 13-14 with reverse ftwk and direction, hands at R side, L shldr twd each other, turning CCW.
  - 17-18 M facing ctr, stamp R and clap hands in each two beats, W beginning with R, take the same steps as meas 13-14, move R and passes in front of M on the R, turning herself CW into new pos on his R.

Repeat from beginning.

Presented by Ching-Shan Chang



YING BIN WU  
(Republic of China)

Ying Bin Wu is a dance of Welcome. At the moon festival, the A-Mei tribe people get together to celebrate the good harvest, dance and sing all day and night. Guests join the dancing. Steps of this dance are easy, and the song is the most popular aboriginal folk song in Taiwan. There are many "Ying Bin Wu" in Taiwan.

Record: C.C.S - 1980. 2/4 meter.

Formation: Mixed circle or line of dancers in front basket hold (L over R).

MeasPatternINTRODUCTION AND INTERLUDE

Do nine R stamps in place, hands have slight up-down movement.

PART I.

- 1-22 Move to R, step R across L while L lifts bkwd, arms swing down (ct 1); step L in place, hands swing up to "W" pos (ct 2). Face LOD and step R,L (cts 1,2). Repeat this action ten times.

PART II.

- 1-2 Facing diag L, bending fwd from hips and moving to R, do a step-close-step-stamp. Hands are thrown to R,L,R, hold  
3-4 Repeat action of meas 1-2, reversing all movements back to place.  
5-6 Repeat action of meas 1-2 twd ctr.  
7-8 Making 1/2 turn to R on first step, repeat action of meas 3-4 twd ctr.  
9-10 Repeat action of meas 1-2 moving out of circle.  
11-12 Making 1/2 turn to R on first step, repeat action of meas 3-4, out of circle to orig place.

PART III.

- 1 Light step R to R and face slightly R of ctr (ct 1); touch L toe in front of R, hands clap fwd and above head (ct 2).  
2 Repeat action of meas 1, reversing all movements.  
3-28 Repeat action of meas 1-2, 13 more times.

PART IV.

- 1-2 Continue to turn slightly R of ctr, stepping R to R (ct 1); step on ball of L ft next to R (ct 2). Hands sweep to R to shldr level with R slightly higher than L (ct 1); wrists break in a downward movement (ct 2).  
3-4 Repeat action of meas 1-2, reversing all movements.  
5-8 Repeat action of meas 1-4.

Repeat from beginning.

Presented by Ching-Shan Chang

CHASTUSHKY  
(Russia)

This Russian circle dance was learned by Alexandru David from the Beryozka State Ensemble, Moscow in 1979.

Pronunciation:

Record: Barinya, by Alexandru David, 1979, Side B/1. 2/4 meter.

Formation: Circle of dancers all facing LOD. Hands are at waist level, palms down in front of body.

Meas

Pattern

FIGURE 1. Travel LOD

- 1-2 Step R (ct 1); L (ct 2); R (ct 1); L (ct 2);  
hands move slightly sdwd with steps R,L,R,L.
- 3 Travel on R diag step on R heel (ct 1); step L behind (ct &);  
step R (ct 2). Hands swoop R.
- 4-6 Repeat action of meas 1-3, with reverse ftwk and direction.
- 7-36 Repeat action of meas 1-6.

FIGURE 2. Face LOD, Travel sdwd out and into ctr

- 1 Step R to R (ct 1); step L in front (ct 2).
- 2 Step R to R (ct 1); full turn CW; step L in place (ct 2).
- 3 Step R in place (ct 1); touch L to side (ct &); wt on R  
heel lifting L knee bent, to side ft out (ct 2).
- 4- 6 Repeat action of meas 1-3 with reverse ftwk and direction.
- 7-24 Repeat action of meas 1-6 three times.

FIGURE 3. Fist at waist

- 1 Walk R,L (cts 1,2) fist at waist.
- 2 R, L (cts 1,2) open arms to side.
- 3 Step R (ct 1); pivot 1/2 CW (ct 2) lifting L leg bent, to  
end in back, arms return fist to waist on ct 2.
- 4-6 Repeat action of meas 1-3 with reverse ftwk and direction.
- 7-24 Repeat action of meas 1-6 three times.

FIGURE 4. In LOD

- 1 Leap R,L (cts 1,2) open arms to side.
- 2 Step R,L,R (cts 1,&,2); brush L (ct &) close fists to waist.
- 3 Step L,R,L (cts 1,&,2); brush R (ct &).
- 4-12 Repeat action of meas 1-3 three times.

FIGURE 5. In LOD arms swing across body R,L,R,L,R,L

- 1 Walk R,L (cts 1,2).
- 2 Step R with bent knee (ct 1); bringing L behind calf (ct &),  
step L back (ct 2) leaning fwd leaving R heel on floor.
- 3 Repeat action of meas 2.
- 4 Step R (ct 1); step L behind R (ct 2).
- 5 Brush R out (ct 1); brush R back (ct 2).
- 6 Stamp R,L (cts 1,2).
- 7-12 Repeat action of meas 1-6.

CHASTUSHKY (continued)FIGURE 6. In LOD

- 1 Step R (ct 1); brush L (ct &); step L (ct 2); brush R (ct &).
- 2-3 Repeat action of meas 1 twice.
- 4 Face ctr, hit L heel (ct 1); brush R (ct &); step R (ct 2); brush L (ct &).
- 5 Hit R heel (ct 1); brush L (ct &); step L (ct 2); brush R (ct &).
- 6 Hit L (ct 1); step R,L (cts 2,&).

FIGURE 7.

- 1 Step R behind L (ct 1); L in place (ct &); R (ct 2); hop on R (ct &).
- 2 Step L behind R (ct 1); R in place (ct &); L (ct 2); hop on L (ct &).
- 3 Step R behind L (ct 1); hop on R (ct &); step L (ct 2); stamp R in front (ct &).
- 4 Hop on L (ct 1); step R behind L (ct &); step L,R (cts 2,&).
- 5 Hop on R (ct 1); step L behind R (ct &); step R,L (cts 2,&).
- 6 Hop on L (ct 1); step R,L (cts &,2), open arms.

Complete dance by repeating from Figure 2 to end (never repeat Figure 1).

Dance notes by Maria Reisch.

Presented by Alexandru David

LEBEDUSHKA  
(Russia)

Lebedushka is a circle dance from Russia. Alexandru David learned it from the Beryozka State Ensemble, Moscow in 1979.

Pronunciation:

Record: Barinya, by Alexandru David, 1979. Side A/2. 2/4 meter.

Formation: Circle of dancers all facing LOD. Hands - fists at waist. When arms open, they open fwd and then to side in large circular pattern.

Meas

Pattern

1-4 INTRODUCTION.

FIGURE 1. Travel LOD

- 1 In LOD, step R (ct 1); step L (ct &); step R (ct 2); brush L diag twd ctr (ct &) arms opening to side.
- 2 Repeat action of meas 1, continuing in LOD with reverse ftwk.
- 3-7 Repeat action of meas 1-2 two and a half times.
- 8 Turn to face ctr, step L,R, stamp L in place (cts 1,&,2).

FIGURE 2. Travel Sideways, Buzz Step, Down, Up

- 1 Step R to R with bent knee (ct 1); cross L behind on ball of ft (ct &); step R to R with bent knee (ct 2); cross L behind (ct &).
- 2-3 Repeat action of meas 1 twice, open arms gradually, head following leading arm.
- 4 End with small leap onto R (ct 1); stamp L,R (cts &,2), bring fists back to waist and head down.
- 5-8 Repeat action of meas 1-4 with reverse ftwk and direction.

FIGURE 3. In place, Face Center

- 1 Wt on ball of L, stamp L heel (ct 1); stamp R no wt (ct &); stamp L heel (ct 2); stamp R no wt (ct &).
- 2 Stamp L heel (ct 1); stamp R (ct &); stamp L (ct 2); lifting R.
- 3 Hop on L as R steps behind (ct 1); touch L heel with slight wt straight out (ct &); step R in place (ct 2).
- 4 Repeat action of meas 3 with reverse ftwk and direction.
- 5-15 Repeat action of meas 1-4 three times, but on last repeat omit meas 4.
- 16 End with stamps L,R,L in place (cts 1,&,2).

FIGURE 4. Travel LOD, Fists on Waist

- 1 Step R heel, L,R (cts 1,&,2) arms opening out.
- 2 Step L heel, R,L (cts 1,&,2) fists returning to waist.
- 3-4 Four running steps R,L,R,L (cts 1,2,1,2) kicking legs to back.
- 5-16 Repeat action of meas 1-4 three times.

LEBEDUSHKA (continued)FIGURE 5. Large Steps Sdwd

- 1 Step R to R (ct 1); cross L behind (ct &); R to R (ct 2); lifting L straight diag out touching L heel (ct &).
- 2 Repeat action of meas 1 with reverse ftwk and direction.
- 3-8 Grapevine-step R to R (ct 1); cross L behind (ct &), etc., finish closing L to R (last ct &).

FIGURE 6. Travel LOD, Fists on Waist

- 1-16 Repeat action of Figure 4.

FIGURE 7. Suzie-Q step, Face ctr, Fists at Waist, Heels together, Toes apart

- 1 Move L toe and R heel to R (ct 1) (so toes together); move L heel and R toe to R (ct 2) (so heels together).
- 2 Repeat action of meas 1.
- 3 Lift L diag out back, knee bent as R heel to R (ct 1); touch L toe in front of R as R toe to R (ct 2).
- 4 Lift R diag out back, knee bent as L toe to L (ct 1); close R heel to L heel (ct 2).
- 5-16 Repeat action of meas 1-4 three times.

FIGURE 8. Ending Step

- 1 Stamp L heel (ct 1); stamp R no wt (ct 2).
- 2 Step R behind L (ct 1); touch L heel diag out (ct 2) stretching arms out, R up, L front low.

Dance notes by Maria Reisch.

Presented by Alexandru David

RUSSIAN POLKA  
(Russia)

The Russian Polka is a couple dance that Alexandru David learned from the Beryozka State Ensemble, Moscow in 1979.

Record: Barinya, Alexandru David, 1979, Side B/3. 2/4 meter.

Formation: Cpls in circle, social dance pos with extended arms, M's back to ctr. All movement written for M, W do opp ftwk unless indicated.

MeasPatternINTRODUCTION.

- 1 Step L to L (ct 1); close R to L (ct 2).
- 2 Step L to L (ct 1); stamp R no wt (ct 2).
- 3-4 Repeat action of meas 1-2 with opp ftwk and direction.
- 5-16 Repeat action of meas 1-4 three times.

FIGURE 1. Open social dance pos, Travel LOD, Outside ft starts

- 1 Two-step: step L heel fwd (ct 1); step R,L (cts &,2).
- 2 Two-step: step R heel fwd (ct 1); step L,R (cts &,2).
- 3 Step L (ct 1); brush R (ct &); step R (ct 2); brush L (ct &).
- 4 Step L (ct 1); brush R (ct &); stamp R (ct 2).
- 5-16 Repeat action of meas 1-4 three times.

FIGURE 2. In place and turning CW

- 1 In place, step L to L (ct 1); step R behind (ct &); step L to L (ct 2); brush stamp R (ct &).
- 2 Repeat action of meas 1 with opp ftwork and direction.
- 3-4 Making one complete turn CW, step L (ct 1); brush R (ct &); hop on L (ct 2); brush R (ct &); step R (ct 1); brush L (ct &); hop on R (ct 2); brush L (ct &).
- 5-16 Repeat action of meas 1-4 three times.

FIGURE 3. Much twisting of body as step across.

- 1 Step fwd L,R (cts 1,2).
- 2 Step L bringing it far across R (ct 1); touch R heel straight out to side bending and opening L knee (ct 2).
- 3-4 Step R across L (ct 1); touch L toe behind R to R side (ct &); hop on R (ct 2); step L across R (ct &); touch R toe behind L to L side (ct 1); hop on L (ct &); stamp closing R (ct 2); end facing ptr.
- 5-16 Repeat action of meas 1-4 three times.

FIGURE 4. Open social dance pos, Travel LOD in circle, Turning CW

- 1-2 Two polka steps making full turn CW: hop on R (ct &); step L (ct 1); step R together (ct &); step L (ct 2); hop on L (ct &); step R (ct 1); step L together (ct &); step R (ct 2).

RUSSIAN POLKA (continued)

- 3-4 Making full turn CW, leap onto L (ct 1); touch R in back (ct &); hop on L (ct 2); leap onto R (ct 1); touch L in back (ct &); hop on R (ct 2).
- 5-6 Repeat action of meas 1-2 making another full turn.
- 7-8 Four leaps L,R,L,R (cts 1,2,1,2) completing two turns, kicking ft out in back.
- 9-16 Repeat action of meas 1-8.

Repeat whole dance starting with Figures 2, 3, 4, and adding Figure 5 to end of Figure 4.

FIGURE 5. Open social dance pos

- 1-2 Two two-steps; step L,R,L (cts 1,&,2); R,L,R (cts 1,&,2) body leaning fwd.
- 3 Step L (ct 1); brush and extend R fwd (ct &); hop on L (ct 2) leaning back.
- 4 Repeat action of meas 3, reversing ftwk and direction.
- 5-6 Release ptr -- walk four steps L,R,L,R (cts 1,2,1,2) making one full turn CCW, free arms.
- 7-8 Face ptr -- step L (ct 1); brush R out to side (ct &); hop on L (ct 2); step R (ct &); touch L far behind R (ct 1); hop on R (ct &); stamp L closing to R (ct 2).

Repeat dance Figure 2 to end. Last time through on meas 8, push off of R heel up (ct & of 1) and fall back on L (ct 2) leaving R heel on floor.

Dance notes by Maria Reisch.

Presented by Alexandru David



UNDER THE APPLE TREE  
(Russia)

This is a couple dance from the Kavkaz (Caucasus) area. The dance was learned by Alexandru David while with the Romanian State Ensemble in 1963. The Russian name for this dance is "Kat pod yablonkoy."

Record: Barinya, Alexandru David, 1979, Side B/6. 2/4 meter.

Formation: Cpls facing LOD, M on inside of circle, W on M R side. L hands are joined fwd at chest height, W R fist on hip, M R hand on W R waist just above W hand.

Steps: All stamps are on whole ft, unless otherwise specified.

Meas

Pattern

FIGURE 1.

- 1 Walk three steps fwd R,L,R (cts 1,&,2); L ft lifts bkwd then brushed fwd and slightly diag L, bend R leg (ct &).
- 2 Repeat action of meas 1 with reverse ftwk and direction.
- 3-4 Repeat action of meas 1-2.
- 5 Starting with R and moving out of circle, step R to R with plie' (bent knee) (ct 1); step L behind R, straighten knees (ct &); repeat action of cts 1,& (cts 2,&).
- 6 Repeat action of meas 5, except stamp L next to R on last ct &.
- 7-8 Repeat action of meas 5-6 moving twd ctr of circle.
- 9-16 Repeat action of meas 9-16.

FIGURE 2.

- 1-4 Repeat action of Figure 1, meas 5-6 twice. M use same ftwk, W opp. Doing the step, M moves behind W to outside of circle and continues moving CCW (LOD) around the circle, and W moves CW (RLOD) -- both face ctr. W places first finger of L hand on L cheek and tilts head twd RLOD, while R hand, palm down, supports L elbow. M L fist is on hip, while R hand is extended out to side, palm up, at shldr level. Clap on last ct &.
- 5-8 Repeat action of meas 1-4, reversing ftwk, direction, and hand pos. Finish in beg. pos of dance with M on inside and W on outside of circle facing LOD. No clap.

FIGURE 3.

- 1 Brush L diag fwd (ct 1); brush L across R (ct &); brush L diag L fwd (ct 2); brush L behind R (ct &).
- 2 Moving out of circle, step L behind R (ct 1); step R to R (ct &); repeat action of cts 1,& (cts 2,&).
- 3-4 Repeat action of meas 1-2 except stamp L next to R on last ct 2.
- 5-8 Repeat action of meas 1-4 with reverse ftwk and direction.

Presented by Alexandru David

UNDER THE APPLE TREE (continued)FIGURE 4.

- 1 Walk three steps fwd R,L,R (cts 1,&,2); stamp L next to R (ct &).
- 2 Repeat action of meas 1 with opp ftwk and moving bkwd.
- 3 Step fwd R heel (ct 1); step on L heel next to R heel (ct &); step back on R toe (ct 2); step L toe next to R toe (ct &).
- 4 Step on R heel to R (ct 1); step on L heel to L (ft slightly astride) (ct &); step on R toe in place (ct 2); step on L toe next to R toe (ct &).
- 5-16 Repeat action of meas 1-4 three more times. Make 1/4 turn to face ptr on last "2,&" ct. W face ctr, M back to ctr.

FIGURE 5. M on inside of circle, facing W, Fists at waist

- 1 Step R to R (ct 1); stamp L no wt (ct &); step L to L (ct 2); stamp R no wt (ct &).
- 2 Repeat action of meas 1, no stamp at end.
- 3-4 Four walks R,L,R,L around ptr CW, R arm extended behind ptr's waist (cts 1,&,2,&).
- 5-8 Repeat action of meas 1-4.

FIGURE 6.

- 1 Step R to R (ct 1); cross L behind (ct &); step R to R (ct 2); touch L heel to L (ct &).
- 2 Hop on R (ct 1); touch L toe behind R (ct &); hop on R (ct 2); touch L heel on diag (ct &).
- 3-4 Repeat action of meas 1-2 with reverse ftwk and direction.
- 5 Hop on L (ct 1); step R behind (ct &); step L,R (cts 2,&).
- 6 Hop on R (ct 1); step L behind (ct &); step R (ct 2).
- 7-8 Into social dance pos, turn CW L,R,L stamp R (cts 1,&,2,&) R,L,R (cts 1,&,2).
- 9-16 Repeat action of meas 1-8.

Repeat Figures 5 and 6 to end dance.

Dance notes by Maria Reisch.

Presented by Alexandru David

ISRAELI STEPS and POSITIONS

Dabkie Hold: Arms held fwd, elbows bent at waist level; L arm over R of person to L, hands joined.

Yemenite Step L: Step on L ft to L, bending knees (ct 1); step on R toe next to L heel, straightening knees (ct 2); step on L across in front of R, bending knees (ct 3); hold, straightening knees easily (ct 4). Do not turn hips. Step also done to R; fwd; bkwd.

Fast Yemenite Step: Same ftwk as Yemenite Step, but takes only 2 cts of 4/4 or 6/4 meter - i.e. cts (1,&,2), hold(ct &).

Debka Step: Touch L heel to floor (ct 1); small leap onto L, transferring wt to whole ft (land with bent knee) (ct 2). There should be an easy bend of knees and continual bounce throughout the step. Free ft is released behind.

BISABASI  
(Israel)

The dance portrays very well the Yemenite dance style. Translated it means "Little Hot Pepper". Dance was choreographed by Se'adya Amishay.

Pronunciation:

Record: Blue Star 1980 Side A/1 6/4 meter.

Formation: Circle in a simple hold, face LOD (CCW).

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>Part A</u>		
1	1-2	Step on R to R and hold.
	3-4	Cross L over R while bending knees and snapping fingers.
	5-6	Fast Yemenite R.
2	1-6	Repeat cts 1-6 with opp ftwk and direction.
3-4		Repeat meas 1-2.
<u>Part B</u>		
1	1-2	Cross R over L and hold.
	3-4	Step bkwd on L and hold.
	5-6	Step on R to R and hold.
2	1-4	Yemenite L.
	5-6	Fast Yemenite R.
3	1-2	Step bkwd on L while turning 1/2 a turn CCW with bent knees.
	3-4	Close R beside L while straightening knees.
	5-6	Repeat cts 1-2, meas 3, without turn.
4	1-4	Yemenite R.
	5-6	Fast Yemenite L.
5-6		Repeat meas 3-4 with opp ftwk and direction.
<u>Part C</u>		
1	1-2	Step on L fwd and hold.
	3-4	Close R beside L and hold.
	5-6	Jump bkwd and land on L.
2	1-2	Step on R fwd and hold.
	3-4	Close L beside R and hold.
	5-6	Jump bkwd and land on L.

Presented by Ya'akov Eden

BELEV ECHAD  
(Israel)

The dance is a debka done flat-footed and very Middle Eastern in its style. Translated it means "With One Heart". Dance was choreographed by Yo'av Ashri'el.

Pronunciation:

Record: Dances by Yo'av Ashri'el Side B/1 2/8 meter.

Formation: Line in a simple hold.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>Part A</u> (Face LOD)		
1	1-2	Debka step R fwd.
2	1	Step on L fwd.
	2	Hold.
3	1	Step on R fwd.
	2	Stamp on L beside R with bent knee.
4	1	Step on R fwd.
	2	Hold.
5	1	Touch L fwd.
	2	Bend R knee.
6	1-2	Repeat meas 5 in opp direction.
7-8		Repeat meas 3-4 with reverse ftwk.
9-32		Repeat meas 1-8, three more times.
<u>Part B</u> (Face center)		
1	1	Stamp on R over L, leading with R shldr.
	2	Lift R while bending L knee.
2	1-2	Repeat meas 1.
3	1	Stamp on R to R.
	2	Close L beside R.
4	1	Stamp on R to R.
	2	Hold.
5	1	Leap onto L to L.
	2	Cross R over L with bent knee.
6	1	Stamp on L behind R with bent knee while straightening R fwd.
	2	Hold.
7	1-2	Circle R to R and leap onto R.
8	1	Close L beside R.
	2	Hold.
9-32		Repeat meas 1-8, three more times.
<u>Part C</u>		
<u>Note:</u> meas 1-4 form a square.		
1	1	Step on R to R.
	2	Bend R knee.
2	1	Cross L over R.
	2	Bend L knee.

BELEV ECHAD (continued)

- 3     1     Step on R bkwd.  
       2     Bend R knee.  
 4     1     Step on L to L.  
       2     Bend L knee.  
 5-8        Repeat meas 1-4.  
 9-10       Two-step R fwd twd ctr with stamps.  
 11     1     Hop on R.  
       2     Cross L over R while bending knees and body fwd.  
 12     1     Step on R back in place.  
       2     Hold.  
 13-16      Repeat meas 9-12 with opp ftwk.  
 17-20      4 steps with knee-bends bkwd-R,L,R,L.  
 21-32      Repeat meas 9-20.

Part D

- 1     1     Stamp on R to R.  
       2     Hold.  
 2     1     Hop on R and extend L ft fwd.  
       2     Hold.  
 3     1     Hop on R and extend L ft bkwd.  
       2     Hold.  
 4     1     Stamp on L over R while bending fwd.  
       2     Stamp on R to R.  
 5     1     Stamp on L over R while bending fwd.  
       2     Hold.  
 6     1     Stamp on R to R, body up.  
       2     Close L beside R.  
 7     1     Stamp on R to R.  
       2     Hold.  
 8     1     Cross L behind R.  
       2     Hold.  
 9-16      Repeat meas 1-8.

Interlude

- 1     1     Step on R to R.  
       2     Bend R knee.  
 2     1     Close L beside R.  
       2     Bend L knee.  
 3-4        Repeat meas 1-2, Interlude.

Part E

- 1-20      Repeat Part D and Interlude.

Presented by Ya'akov Eden

GVANIM  
(Israel)

This is a circle dance which translated means "Shades of Color".  
It was choreographed by Schlomo Maman.

Pronunciation:

Record: Dances by Yo'av Ashri'el Side A/7 4/4 meter.

Formation: Circle in a simple hold, face ctr.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>Part A (Face ctr)</u>		
1	1	Cross R over L.
	2	Touch L heel beside R with sound.
	3	Brush L toes fwd while turning to face LOD.
	4	Hold.
2	1-4	Slow two-step L fwd.
3-4		Repeat meas 1-2.
5	1-3	3 steps fwd: R,L,R twd ctr.
	4	Turn on R 1/2 turn to R, end facing out.
6	1	Step fwd on L with bent knee.
	2	Step bkwd on R in place.
	3-4	Repeat cts 1-2, meas 6, in opp direction.
7-8		Repeat meas 5-6 with opp ftwk and direction.
<u>Part B (Face ctr)</u>		
1	1-2	2 sways R,L.
	3	Step on R to R, arms extended to side.
	4	Cross L over R with bent knees, arms crossing in front of chest.
2	1-4	Repeat cts 3-4, meas 1, twice more.
3	1-3	3 step turn R,L,R to R.
	3	Hold.
4	1	Step on L to L.
	2	Cross R over L.
	3	Step on L to L into a lunge.
	4	Hold.
5-8		Repeat meas 1-4.

Presented by Ya'akov Eden



HAGASHASHIM  
(Israel)

A love dance where the man courts the woman, done to a Mediterranean-styled melody. Translated it means "The Scouts" (trackers, path-finders). Dance was choreographed by Eliyahu Gamliel.

Pronunciation:

Record: Blue Star 1980 Side B/2 2/4 meter.

Formation: Couples in a single circle, W on M R, no hand hold.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>Part A</u> (Face LOD, hands behind own back)		
1	1-2	Fast two-step R, moving diag fwd, leading with R shldr.
2	1-2	Repeat meas 1 with opp ftwk and direction.
3	1	Step on R to R, facing ctr.
	2	Step on L behind R.
4	1-2	2 steps fwd in LOD, R,L.
5-16		Repeat meas 1-4, three more times.
<u>Part B</u> (Circle in a simple hold)		
1-2	1-4	4 running steps fwd R,L,R,L in LOD.
3	1-2	2 running steps bkwd R,L in LOD while arms are raised.
4	1-2	2 running steps fwd R,L in LOD while arms are lowered.
5-12		Repeat meas 1-4, twice more.
<u>Slow Interlude</u> (Face ptr, M face LOD)		
1	1	Step on R to R.
	2	Hold.
2	1	Close L beside R without wt, bending knees and snapping fingers.
	2	Hold.
3-4	1-4	Repeat meas 1-2 with opp ftwk and direction.
<u>Part C</u>		
1	1-2	Two-step R fwd while arms are raised to R, M moving away from ctr, W moving twd ctr.
2	1-2	Repeat meas 1 with opp ftwk and direction.
3	1-2	2 steps R,L while turning 1/2 a turn to R, end facing ptr.
4	1	Step bkwd on R.
	2	Step fwd on L in place.
5-6	1-4	Repeat meas 1-2, moving twd ptr.
7-8	1-4	4 steps fwd R,L,R,L twd ptr.
9-12		8 running steps starting R, turning CW with ptr in a buzz hold.
13-15		6 buzz steps turning CW with ptr.
<u>Interlude</u> (Face ctr in a simple hold)		
1	1	Step on R to R.
	2	Touch L beside R.
2	1-2	Repeat meas 1 with opp ftwk and direction.

Presented by Ya'akov Eden

KLAYZMER  
(Israel)

This line dance is influenced strongly by the Chassidic dance style. Translated it means "Song Instruments". Dance was choreographed by Yo'av Ashri'el.

Pronunciation:

Record: Dances by Yo'av Ashri'el Side A/3 4/4 meter.

Formation: Short lines in a shoulder hold ("T" pos).

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>Part A (Face ctr)</u>		
1	1	Stamp on R to R.
	2	Stamp on L behind R while bending knees.
	3-4	Repeat cts 1-2.
2	1-4	Repeat meas 1.
3	1-3	3 steps fwd R,L,R twd ctr.
	4	Lift L.
4	1-4	Repeat meas 3 with opp ftwk and direction.
5	1	Stamp on R over L.
	2	Step on L to L.
	3	Step on R behind L.
	4	Step on L to L.
6	1-4	Repeat meas 5.
7	1	Stamp on R across L.
	2	Step on L in place behind R.
	3	Close R beside L.
	4	Stamp on L across R.
8	1	Step on R in place behind L.
	2	Close L beside R.
	3	Stamp on R across L without wt.
	4	Hold.
9-16		Repeat meas 1-8
<u>Part B (Face LOD (CCW), both hands on shldr in front)</u>		
1	1-4	4 steps fwd R,L,R,L.
2	1	Place R heel fwd.
	2	Hold.
	3	Step bkwd on R, body leans fwd.
	4	Close L beside R.
3	1	Step on R to R.
	2	Close L beside R.
	3	Step on R to R.
	4	Lift L across R with bent knee.
4	1-4	Repeat meas 3 with opp ftwk and direction.
5-8		Repeat meas 1-4.

Presented by Ya'akov Eden

MARSH HADAYAGIM  
(Israel)

The song is based on a Brazilian melody. The title, when translated, means "Fisherman's March." Dance was choreographed by Shalom Amar.

Pronunciation:

Record: Blue Star 1980 Side A/2 4/4 meter.

Formation: Couples in a simple hold ("W" pos), W on M R, face LOD.  
Note: Ftwk described for M, W does opp.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
INTRODUCTION.		
<u>Part A (Face LOD)</u>		
1	1-4	2 fast two-steps fwd R,L.
2	1	Stamp R fwd.
	2	Swing L while turning on R, end facing RLOD, join both hands.
	3-4	Fast two-step fwd, beg L.
3	1	Step on R to R.
	2	Cross L over R.
	3	Step on R to R.
	4	Step on L behind R.
4	1-4	Repeat meas 2, end facing LOD.
5-12		Repeat meas 1-4, twice more.
<u>Part B (Face partner) (Ftwk same for both except meas 8).</u>		
1	1-2	2 steps R,L while changing places.
	3	Step bkwd on R with bent knee.
	4	Step fwd on L in place.
2	1	Step fwd on R with bent knee.
	2	Step bkwd on L in place.
	3	Step bkwd on R with bent knee.
	4	Step fwd on L in place.
3	1-3	3 step turn to R: R,L,R.
	4	Hold.
4	1	Step on L to L on ball of ft.
	2	Cross R over L with bent knees.
	3-4	Repeat cts 1-2, meas 4.
5-6		Repeat meas 3-4 with opp ftwk and direction.
7	1-4	Ptrs in a buzz hold turn 1/2 a turn: M step R,L,R and hold; W step R,L,R,L and end in a simple hold ("V" pos).
8	1	Step on L to L (W beg R and use opp ftwk).
	2	Step on R in place.
	3	Close L beside R while turning to face ptr.
	4	Hold (W make wt change if going to repeat meas 1-8).
9-16		Repeat meas 1-8.

Presented by Ya'akov Eden

NAFSHI HOMA  
(Israel)

The dance combines the Debka style with fast Yemenite steps; typical of the early Debka dances done around the camp fire. It was choreographed by Moti Alfasi. Title means "My Soul Longs For."

Pronunciation:

Record: Blue Star 1980 Side B/3 4/4, 2/4 meter.

Formation: Short lines in a simple hold ("V" pos).

Meas   Cts  
4/4 meter

Pattern

INTRODUCTION.

Part A (Face LOD)

- |     |     |                                    |
|-----|-----|------------------------------------|
| 1   | 1-4 | 4 steps R,L,R,L; steps are bouncy. |
| 2   | 1-2 | Fast Yemenite R.                   |
|     | 3-4 | Fast Backward Yemenite L.          |
| 3-4 |     | Repeat meas 1-2.                   |

Part B (face ctr, shldr hold)

- |   |     |  |
|---|-----|--|
| 1 | 1   | Step on R to R.                                      |
|   | 2   | Step on L behind R.                                  |
|   | 3   | Step on R to R.                                      |
|   | 4   | Touch ball of L ft across R.                         |
| 2 | 1-2 | Repeat cts 3-4, meas 1, with opp ftwk and direction. |
|   | 3   | Leap onto R to R while arching R fwd.                |
|   | 4   | Cross L over R with bent knee.                       |

2/4 meter

- |     |   |                            |
|-----|---|----------------------------|
| 3   | 1 | Squat on both ft.          |
|     | 2 | Up on L while R kicks fwd. |
| 4-6 |   | Repeat meas 1-3.           |

4/4 meter

Part C (Face LOD, simple hold)

- |   |     |                           |
|---|-----|---------------------------|
| 1 | 1-2 | 2 leaps fwd R,L.          |
|   | 3-4 | Fast Yemenite R.          |
| 2 | 1-2 | Fast Backward Yemenite L. |
|   | 3-4 | Repeat cts 1-2, meas 1.   |

2/4 meter

- |     |     |  |
|-----|-----|--|
| 3   | 1-2 | Debka jump to L, land on L, R up with bent knee. |
| 4-6 |     | Repeat meas 1-3, Part C.                         |

Presented by Ya'akov Eden

NIGUNIM  
(Israel)

Nigunim, meaning "Melodies", was choreographed by Bentsi Tiram.

Pronunciation:

Record: Dances by Yo'av Ashri'el Side B/6 3/4 meter.

Formation: Couples in Promenade pos (hands joined in front, R with R over L with L), W on M R, face LOD.  
M steps are described, W does opp.

Meas   Cts

Pattern

INTRODUCTION

Part A

- |      |   |
|------|---|
| 1-2  | 2 waltz steps fwd, beg L. Make a 1/2 turn, M CW, W CCW, end with back to LOD.                       |
| 3-4  | 2 waltz steps bkwd, beg L.  |
| 5    | Waltz step fwd, beg L.  |
| 6    | Waltz step bkwd, beg R.   |
| 7-8  | 2 waltz steps, beg L, M in place while turning the W under R hand. End facing LOD in promenade pos. |
| 9-16 | Repeat meas 1-8.  |

Part B (Face LOD, no hand hold)

- |     |     |   |
|-----|-----|---|
| 1   | 1-2 | Slow step on L to L twd ctr.                          |
|     | 3   | Close R beside L.                                     |
| 2   | 1   | Step on L to L.                                       |
|     | 2   | Cross R over L.                                       |
|     | 3   | Step on L back in place.                              |
| 3-4 |     | 2 waltz steps beg R, making a full turn to R.         |
|     |     | Ptrs change places during meas 3-4; M moves behind W. |
| 5-8 |     | Repeat meas 1-4 with opp ftwk and direction.          |

Part C (Face ptr, both hands joined, M back to ctr)

- |      |  |
|------|--|
| 1    | Beg L, waltz fwd twd ptr.  |
| 2    | Beg R, waltz bkwd away from ptr.   |
| 3    | Beg L, waltz fwd twd ptr, W turn L under M R arm and ends up in a wrap-around pos, both facing out.  |
| 4    | Beg R, waltz making a 1/2 turn CCW; end facing ctr.  |
| 5    | Beg L, waltz fwd while raising M L hand W R hand.  |
| 6    | Beg R, waltz bkwd while lowering hands.  |
| 7    | Beg L, waltz in place while W turns to R twd ctr; ptrs end facing, both hands joined, W back to ctr. |
| 8    | Beg R, waltz bkwd away from ptr.   |
| 9-16 | Repeat meas 1-8.   |

Presented by Ya'akov Eden

TSION TAMATI  
(Israel)

This dance portrays the great longing the Jews have for returning to Zion--Israel. The title translates as "My Innocent Zion." Dance was choreographed by Eliyahu Gamliel.

Pronunciation:

Record: Dances by Yo'av Ashri'el Side B/4 3/4 meter.

Formation: Circle in a simple hold ("V" pos).

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
INTRODUCTION.		
<u>Part A</u>		
1	1-3	3 steps fwd in LOD, R,L,R. On 3rd step face ctr.
2	1	Step bkwd on L, bending knee.
	2	Step fwd on R.
	3	Close L beside R.
3-4		Repeat meas 1-2.
5	1	Step on R to R.
	2	Cross L over R.
	3	Step R back behind L.
6	1-3	3 step turn CCW, L,R,L moving in RLOD.
7	1	Step on R across L with bent knee, hands and fingers stretched to L.
	2	Step on L to L, elbows bent, body straight.
	3	Repeat ct 1, meas 7.
8	1	Repeat ct 2, meas 7.
	2-3	Repeat cts 1-2, meas 7.
9-16		Repeat meas 1-8.
<u>Part B (Face ctr)</u>		
1	1-3	3 steps fwd: R,L,R.
2	1	Step fwd on L with bent knee.
	2	Close R beside L.
	3	Hold.
3-4	1-6	Repeat meas 1-2, with opp ftwk and direction.
5	1-2	2 steps fwd: R,L.
	3	Brush R heel while rising on L.
6		Repeat meas 5.
7	1	Cross R over L.
	2	Step on L in place, behind R.
	3	)
8	1-2)	3 step turn CW: R,L,R moving away from ctr.
	3	Close L beside R, face ctr.
<u>Part C</u>		
1	1-3	3 steps in LOD, R,L,R.
2	1	Cross L over R.
	2	Close R beside L, turn CW to face RLOD.
	3	Hold.

TSION TAMATI (continued)

- 3-4 1-6 Repeat meas 1-2, opp ftwk and direction.  
5-6 1-6 2 waltz steps: R, L to complete 1 solo turn to R (CW).  
7 1 Step fwd on R twd ctr.  
2 Close L beside R while rising to balls of ft.  
3 Hold.  
8 1-3 Repeat meas 7, opp ftwk and direction.

Interlude

- 1-8 Repeat meas 1-8, Part A.

Note: Order of dance: Dance is done twice and then repeat Parts B and C without Interlude.

Presented by Ya'akov Eden

YIBANEH HAMIKDASH  
(Israel)

This typical dance in the Chassidic dance style was choreographed by Yo'av Ashri'el. Translated the title means "The Temple Shall Be Built."

Pronunciation:

Record: Dances by Yo'av Ashri'el Side B/2 4/4 meter

Formation: Short lines facing ctr in a Dabkie hold:

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
INTRODUCTION		
<u>Part A</u>		
1	1	Stamp R to R.
	2	Close L beside R.
	3	Stamp R to R.
	4	Hold.
2	1	Cross L over R.
	2	Hold.
	3	Chug in place on L while circling R over L.
	4	Hold.
3	1	Cross R over L.
	2	Step on L to L.
	3	Cross R over L.
	4	Hold.
4	1-4	Repeat meas 3 with opp ftwk and direction.
5-8		Repeat meas 1-4.
<u>Part B</u> (Hands held high with elbows bent)		
1	1	Stamp R fwd twd ctr.
	2	Step L fwd twd ctr.
	3	Stamp R fwd twd ctr.
	4	Hold.
2	1	Drop hands, step on L to L while turning L shldr to ctr.
	2	Snap fingers high to L and bending L knee.
	3-4	Repeat cts 1-2 with opp ftwk.
3	1-4	Repeat meas 2.
		Note: During meas 2-3, complete 1 full turn CW.
4	1-3	3 steps bkwd L,R,L.
	4	Hold.
5-8		Repeat meas 1-4.
<u>Part C</u> (Original Dabkie hold, move in LOD (CCW))		
1	1	Step fwd on R.
	2	Bend R knee.
	3-4	Repeat cts 1-2, with opp ftwk.
2	1-3	3 steps fwd R,L,R.
	4	Turn a 1/2 turn to L (pivot on R ft).
3-4		Repeat meas 1-2 with opp ftwk, moving bkwd in LOD.
5-8		Repeat meas 1-4.

Presented by Ya'akov Eden



YIBANEH HAMIKDASH  
(Israel)

This typical dance in the Chassidic dance style was choreographed by Yo'av Ashri'el. Translated the title means "The Temple Shall Be Built."

Pronunciation:

Record: Dances by Yo'av Ashri'el Side B/2 4/4 meter

Formation: Short lines facing ctr in a Dabkie hold:

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
INTRODUCTION		
<u>Part A</u>		
1	1	Stamp R to R.
	2	Close L beside R.
	3	Stamp R to R.
	4	Hold.
2	1	Cross L over R.
	2	Hold.
	3	Chug in place on L while circling R over L.
	4	Hold.
3	1	Cross R over L.
	2	Step on L to L.
	3	Cross R over L.
	4	Hold.
4	1-4	Repeat meas 3 with opp ftwk and direction.
5-8		Repeat meas 1-4.
<u>Part B</u> (Hands held high with elbows bent)		
1	1	Stamp R fwd twd ctr.
	2	Step L fwd twd ctr.
	3	Stamp R fwd twd ctr.
	4	Hold.
2	1	Drop hands, step on L to L while turning L shldr to ctr.
	2	Snap fingers high to L and bending L knee.
	3-4	Repeat cts 1-2 with opp ftwk.
3	1-4	Repeat meas 2.
		Note: During meas 2-3, complete 1 full turn CW.
4	1-3	3 steps bkwd L,R,L.
	4	Hold.
5-8		Repeat meas 1-4.
<u>Part C</u> (Original Dabkie hold, move in LOD (CCW))		
1	1	Step fwd on R.
	2	Bend R knee.
	3-4	Repeat cts 1-2, with opp ftwk.
2	1-3	3 steps fwd R,L,R.
	4	Turn a 1/2 turn to L (pivot on R ft).
3-4		Repeat meas 1-2 with opp ftwk, moving bkwd in LOD.
5-8		Repeat meas 1-4.

Presented by Ya'akov Eden

# BASIC STEPS FOR BOURRÉES

## BOURRÉE (Basic):

Step on L in indicated direction, bending knees outward (ct 1); step on ball of R ft beside L straightening knees slightly (ct 2); step on L ft in place, relaxing knees (ct 3). This step can be done moving fwd, bkwd, to R or L, or turning.

## AVANT-DEUX du HAUT BERRY (ah-vahn-DOO)

Four meas to complete:

- meas 1:      Take one long step fwd on L (ct 1); scuff R heel fwd (ct 2); lift on L, swinging R across L (ct 3).
- meas 2:      Step on R across L (ct 1); step slightly bkwd on L (ct 2); step on R beside L (ct 3).
- meas 3:      Step bkwd on L (ct 1); step on R beside L (ct 2); step on L beside R (ct 3).
- meas 4:      Step bkwd on R, ft turned out and R shldr pulled back, leaving L in place (ct 1); step fwd on L in front of R (ct 2); step on R (toe turned out) near L heel (ct 3).

BAL À DEUX, À QUATRE  
(France - South Western Brittany)

In Celt, the word "bal" means walk or promenade. This promenade alternates with the figures executed by each couple (bal à deux) or by two couples (bal à quatre).

The order or sequence of figures may differ according to leader. The suggested pattern here is danced by "TRIS KEL" under the direction of Jean-Yve Cité.

Pronunciation:

Record: Uni-Disc 45-274.  
"DANSES DE BASSE-BRETAGNE Side B/2 4/4 meter.

Formation: Circle of couples all facing CW (RLOD). M are outside, inside hands in W pos. Outside hands hold skirt for W, and rest on hip for M.

The couples are spaced about 4 feet apart and are numbered 1 and 2.

Steps: Pas de quatre or shottis step. Used for all figures except Promenade.

<u>Meas</u>	<u>Pattern</u>
6	<u>INTRODUCTION.</u>
	<u>PART I. PROMENADE.</u>
A 1-4	Starting on outside ft (M L, W R) all walk 16 steps moving CW.
	<u>PART II. BAL À DEUX. Fwd and back and turn.</u>
B 1	In modified closed pos (inside hands are held in the back of W), one basic step fwd.
2	One basic or pas de quatre bkwd.
3	Change places, describing 1/2 turn CW.
4	Come back home, describing 1/2 turn CCW.
1-2	Repeat action of meas 1-2.
(repeat)	
3-4	With two basic steps, a full turn CW.
	<u>PART III. PROMENADE.</u>
A 1-4	Repeat action of Part I.
	<u>PART IV. BAL À DEUX. Fwd and turn.</u>
B 1	Repeat action of meas 1, Part II.
2	Repeat action of meas 3, Part II.
3-4	Facing CCW (LOD), repeat action of meas 1-2, Part II.
1-4	Repeat action of meas 1-4.
(repeat)	

BAL À DEUX, À QUATRE (continued)PART V. . . PROMENADE.

- A 1-4 Repeat action of Part I. On the last meas, cpl #1 turn as a cpl to face #2.

PART VI. BAL À QUATRE. R and L through.

- B 1 Facing opp cpl, join R hands with opp person.  
 2 Join L hands with ptr pivoting 1/2 CCW.  
 3-4 Repeat action of meas 1-2.  
 1-4 Repeat action of meas 1-4. At the end of sequence,  
 (repeat) cpl #1 describe an extra 1/2 turn to face RLOD.

PART VII. PROMENADE.

- A 1-4 Repeat action of Part V, but cpl #1 turns.

PART VIII. BAL À QUATRE. Ladies' Chain.

- B 1-4 W change places in a regular Ladies' Chain with M giving the courtesy turn.  
 1-4 Repeat action of meas 1-4.  
 (repeat)

Presented by Louise and Germain Hébert

BOURRÉE DE LA BRANLE D'ARDENTES  
(France - Berry)

This dance is an interesting variation on basic bourrée steps. Once the dancers have mastered the pattern, the dance can be done in a large circle.

### Pronunciation:

Record: Ry thme 4001 (45) or F.A.C. 4001. 2/4 meter.

**Formation:** Quadrette - one cpl facing another cpl.

↓ W #2                  M #2 ↓  
↑ M #1                  W #1 ↑

**Meas**

## Pattern

4 meas

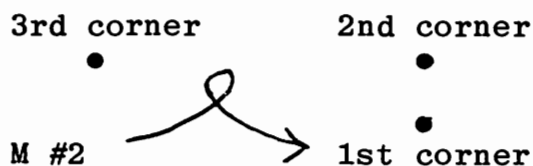
## INTRODUCTION.

## Part I. Avant-Deux.

A 1-2 Starting with L ft, all move to ctr of quadrette  
with two avant-deux steps (bouncing two-steps).  
3-4 Back away with the same steps.  
5-8 Repeat action of meas 1-4.  
1-8 (repeat) Repeat action of meas 1-8.

## Part II. Around the corners.

B	1	All move diag fwd R with one bourrée step.
	2	All turn L (CCW) with one bourrée step.
	3-4	With two basic steps, all move out to the next corner.
	5-8	Repeat action of meas 1-4.
	1-8 (repeat)	Repeat action of meas 1-8.



Note: When done in a circle, all move to the next place in LOD.

Presented by Louise and Germain Hébert

BOURRÉE DES JEUNES DU VAL DE LOIRE  
(France - Berry)

This long title means "Bourrée of the young people," from the region of Val de Loire in the Upper part of Berry. It was learned from Pierre Panis at Pont-Chrétien, 1964 and 1967.

Pronunciation:

Record: Rythme 4003 or F.A.C. 4003.  
"Bourrée Tournante Du Pays-Fort" (substitute).  
3/8 meter.

Formation: Quadrette: One cpl facing one cpl, W on M R.

Steps: Avant-deux du Haut-Berry (see basic steps).

Meas

Pattern

8

INTRODUCTION.

PART I. AVANT-DEUX

A 1-4 Starting with L ft, all move fwd twd the ctr of quadrette with avant-deux du Haut-Berry steps.

5-8 Repeat action of meas 1-4.

1-8 Repeat action of meas 1-8.

(repeated)

PART II. BACK TO BACK

B 1-4 Facing ptr, pass back to back using the same steps.

It will be a necessity to "stretch" the steps a little bit (L shldr to L shldr).

5-8 Face the opp and repeat action of meas 1-4.

1-8 Repeat action of meas 1-8.

(repeated)

Repeat from the beginning.

Presented by Louise and Germain Hébert

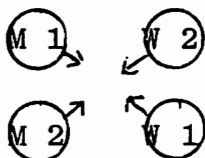
LA BOURRÉE MUSÉE  
(France)

This bourrée has a unique way of crossing over in the second part which reminds one of zig-zagging through a crowd of people. The popular expression (se musser) means going through a crowd. It was learned from Pierre Panis at Pont Chrétien in 1967 and 1972, and was presented by Louise and Germain Hébert at the 1975 Folk Dance Camp at the University of the Pacific, Stockton, California.

Pronunciation: lah boo-RAY moo-SAY

Record: Rythme R-4003 or F.A.C. 4003, "L'Etoile." 3/8 meter.

Formation: A "special quadrette" formed by two cpls with ptr across the set about 4 ft apart. Usually the M with W on his L is #1, but there is no hard, fast rule. Sets may be formed anywhere on the floor.



Steps and Styling: In Berry, bourrées are danced in a very sober style -- no gesture with hands (like in Auvergne). M carry most of the typical style with his knee action, which is strictly forbidden for W, who dance in a very delicate way. M knees are kept apart (turned out) and never fully straightened throughout the dance. Ftwk is identical for both M and W.

Meas

Pattern

Note: Cpl #2 dance the same sequence as cpl #1 but begin two meas later. This dance requires much coordination between dancers and the proper spacing (see Formation, above).

16

INTRODUCTION.

I. AVANT-DEUX DU HAUT-BERRY

A 1-4 Cpl #1, beginning L ft, do an Avant-deux du Haut-Berry. Cpl #2 dances two small bourrée steps in place (meas 1-2) then start the Avant-deux on meas 3.  
5-8 Repeat action of meas 1-4.  
1-8 Repeat action of meas 1-8.  
(repeated)

LA BOURRÉE MUSÉE (continued)II. CROISEMENT BALANCE

- B 1 Cpl #1 moves twd each other with a long diag bourrée step to own L.
- 2 Repeat action of meas 1 to own R. At the end of this meas, cpl #1 are in ctr of the quadrette, with L shldr adjacent.
- 3 Repeat action of meas 1, twd opp place passing behind ptr. Cpl #2 start action of meas 1.
- 4 Cpl #1 turn 1/2 CCW to face ctr.
- 5-8 Repeat action of meas 1-4.
- 1-4 Repeat action of meas 1-4.
- (repeated)
- 5-8 Repeat action of meas 1-4, Figure I, (Avant-deux).

Repeat dance from the beginning as many times as record allows. With some records there may be special "La Bise" music at the end. If so, it is customary to kiss your ptr three times on the cheeks -- first on the R cheek, then on the L cheek, then on the R cheek again.

Presented by Louise and Germain Hébert



LE BRANLE DU QUERCY  
(France - Aquitaine)

This simple couple dance is from the famous wine region of Bordeaux. It was learned from Odette Juglar, in Voiron, 1976.

Pronunciation:

Record: Uni-Disc 45-294 (used in class).  
TANZ, 57 605 (45 rpm) 2/4 meter.

Formation: Circle of cpls facing RLOD (CW). M are on outside, W inside. M hands are on hips; W put their L hands on M elbow, outside hands on hip.

Meas

Pattern

- 2 INTRODUCTION.
- A 1-8 PART I. ENTRÉE (Entrance).  
All starting on L ft, 16 walking steps moving CW on the circle (RLOD).
- 1-8 PART II. MARCHE LATÉRALE (Side walk).  
(repeat) All join hands facing ctr. Moving sdwd L, all walk 32 steps, stamping on L ft, swinging arms fwd and back.  
1-8  
(repeat)
- 1-2 PART III. AVANT-DEUX (Fwd and back).  
Starting on L ft, all walk fwd three walking steps and hop on L.  
3-4 Move back the same way, starting on R ft and hopping on R.  
5-8 Repeat action of meas 1-4.  
1-8 Repeat action of meas 1-8.  
(repeat)
- 1-8 PART IV. GALOP.  
(repeat) All facing ctr, M bring their ptr in front of them. Join L hands with L hands. M's R hand is on W's R hip. W's outside hand holds skirt. In this pos, 16 Galop steps to L.
- B 1-8 PART V. PIVOTS.  
All clap hands, join R elbows and run 15 steps, turning CW. Outside arm and hand are held high.  
1-8 Repeat action of meas 1-8, joining L elbows and running 15 steps, turning CCW.  
(repeat)

Repeat dance three times from Part II.

Note: When using the TANZ record, Part III is repeated twice instead of four times. The entrance or Part I is never repeated.

Presented by Louise and Germain Hébert

HANTER DRO  
(France)

This simple dance is from Upper Brittany; Hanter means "half," and refers to the second part of the dance that covers only half the distance used in the first half. It was learned from Huguette Bochez and Jeannine Le Mouél at Voiron in 1976.

Pronunciation:

Record: Arion ARN 34212, Side A/2 3/4 meter.

Formation: Open circle, leader at L end; hands are held at shldr height (R over L) and dancers stand very close together.

Meas

Pattern

- 1 Moving sdwd to the L, step on L to L (ct 1); close R to L (ct 2); step to L on L (ct 3).
- 2 Hold (ct 1); step on R (ct 2); hold (ct 3).  
Keep steps small and precise.

Song: Quand j'étais jeune

Quand j'étais jeun a 18 ans, j'étais beau et galant.  
Les amoureuses venaient me voir le soir de dans ma chambre.

La plus jeune des amoureuses m'apporta une orange.  
L'orange est tombée sur mon pied, elle a cassi ma jambe.

On fit venir un médecin de Paris ou de Nantes,  
Le médecin qui me soigna voulu couper ma jambe  
Non ma jambe ne sera pas coupée car je vis de mes rentes.

Presented by Louise and Germain Hébert

JABADAO II  
France (Bretagne - Finistère)

Here is another version of this very popular dance in Brittany. It has many similarities yet it is different from the version we have introduced at University of the Pacific in 1969. This particular version is danced in Montreal by "TRISKEL" under the direction of Jean-Yves Cite.

Pronunciation:

Record: Uni-Disc 45-274. 4/4 meter.  
"Dances De Basse-Bretagne," Side A/1.

Formation: Four couples in a regular square formation. Hands are held shldr high.

Steps: Pas de Quatre: A regular schottish step.

Gavotte Step (2 meas) with Paz Dreo or step behind.  
Step diag sdwd on L ft sliding to L (ct 1).  
Step on R ft close to L (ct 2).  
Step diag sdwd on L (ct 3).  
Hop on L ft (ct 4). R leg starts a CW swing outward.  
Body turns to R.  
Step on R ft behind L (ct 1).  
Step diag sdwd on L (ct 2).  
Step diag sdwd on R (ct 3).  
Hop on R lifting L (ct 4).

Meas

Pattern

8 meas	<u>INTRODUCTION.</u>
<u>PART I. Refrain (Chorus)</u>	
A 1-4	All join hands and circle CW using two Gavotte Steps.
<u>PART II. Avant-Deux (fwd and back)</u>	
B 1-2	Drop corner's hands, all move fwd as a cpl twd ctr using one Pas de Quatre. Back away the same way swinging inside joined hands. M outside hand on hip; W hold skirt.
3-8	Repeat action of meas 1-2 three more times.
<u>PART III. Refrain (Chorus)</u>	
A 1-4	Repeat action of Part I.
<u>PART IV. Hommes au Centre (Men in the ctr)</u>	
B 1	All four M move to the ctr leading with L shldr, hands on hips, with one Pas de Quatre. W dance on the spot.
2	Join R hand with ptr. As M move back to place, W pass in front of ptr, finishing on ptr L side, one Pas de Quatre.
3-8	Repeat action of meas 1-2 three more times bringing W to orig ptr.

JABADAO II (continued)

A 1-4 PART V. Refrain (Chorus)  
Repeat action of Part I.

B 1 PART VI. Femmes au Centre (W in the ctr)  
All four W move to the ctr leading with L shldr, hands on hips. (one Pas de Quatre). M dance on the spot, hands on hips.  
2 All W turn 3/4 turn CW, moving to ptr L side (one Pas de Quatre). M dance on the spot.  
3-8 Repeat action of meas 1-2 three more times, bringing W to orig ptr.

A 1-4 PART VII. Refrain (Chorus)  
Repeat action of Part I.

B 1-8 PART VIII. Avant-Deux Collectif (all fwd and back)  
All holding hands, repeat action of Part II.

A 1-4 PART IX. Refrain (Chorus)  
Repeat action of Part I.

B 1-8 PART X. Avant-Deux Collectif (all fwd and back)  
Repeat action of Part VIII.

Note: The musicians stop after Part VIII.  
Parts IX and X were added to fit the record.

Presented by Louise and Germain Hébert

L'ESQUERRANE  
(France - Pyrénées Orientales)

This is a mixer with a Catalan flavour, especially noticeable in Parts I and II of the dance.

Pronunciation:

Record: Uni-Disc 45-294. 2/4 meter (♩ ♩ ♩)

Formation: A circle of cpls all facing LOD in open pos. Inside hands are held fwd. Outside hands are free for M, and hold skirt for W.

Meas

Pattern

2 INTRODUCTION.

PART I. PAS DE POLKA.

- A 1 All starting with R ft, move diag fwd R with a bouncing two-step.  
 2 Repeat action of meas 1 moving diag fwd to L.  
 3 Hop on L ft pointing R leg fwd (ct 1); leap onto R ft pointing L leg fwd (ct 2).  
 4 With both ft together, bounce twice.  
 5-8 Repeat action of meas 1-4.

PART II. CHANGEMENT DE PLACE.

- All face ptr, joining R hands (shldr high). Change place with ptr describing 1/2 turn CW, using these steps:  
 B 1 Hop on L pointing R ft near L ft (ct 1); hop on L pointing R ft fwd (ct &); leap onto R ft (ct 2).  
 2 Repeat action of meas 1 hopping on R.  
 3 Repeat action of meas 1.  
 4 With both ft together bounce twice, dropping hands.  
 5-8 Join L hands, come back home the same way, starting by hopping on R.

PART III. PROGRESSION.

- C 1 Join R hands. All walk two steps to own L, starting with L ft.  
 2 Point L ft sdwd L (ct 1); point L ft behind R ft (ct 2) taking wt on L ft.  
 3-4 Join L hands. Repeat action of meas 1-2 to R.  
 5-8 Join R elbows and walk seven steps describing a full turn CW.  
 1-4 Face each other again. Repeat action of meas 1-4 starting on R, joining L hands.  
 (repeat) 5-8 Join L elbows and skip eight times describing a full turn CCW. On cts 7 and 8, W progress fwd to the next M in LOD.

Repeat from beginning with new ptr.

Presented by Louise and German Hébert

LA MAZURKA DE SCHENEWELE  
(France)

This couple dance from Alsace was learned by Germain and Louise Hébert from Nicole Andrioli and Paul Bouard at Pont-Chrétien, France, in August of 1967 and was introduced by them at the University of the Pacific Folk Dance Camp in July 1968, and presented again at the Folk Dance Camp 1972. It is usually done as a mixer as noted at the end of the description.

Pronunciation: lah mah-ZOOR-kah duh SHEN-uh-vel.

Music: Record: Rythme 4004 (45). F.A.C. 4004 3/4 meter.

Formation: Cpls in a double circle, M back to ctr. W face ptr. Hands on ptr upper arm; arms rounded, M arms below W. Ftwk described for M; W use opp ftwk.

Steps and Styling: Mazurka Step: With wt on R, bend R knee, raising L ft slightly off floor, body erect (ct 1). Step L sdwd L (ct 2). Close R to L (ct 3). The sharp bend of supporting knee without bending torso gives this mazurka step a vertical, rather than a horizontal movement, which is its unique quality.

The body is erect throughout dance. Even though the meter is 3/4, the dance moves quickly.

MeasPattern

- 2      INTRODUCTION - no action.
- 1-2     With wt on inside ft (M R, W L), dance two Mazurka Steps, progressing slightly in LOD.
- 3-4     With two waltz steps, turn CW once, progressing in LOD.
- 5       Join both hands with ptr straight across at shldr height; step onto L ft (ct 1); swing R leg across L (cts 2,3).
- 6       Repeat action of meas 5 with opp ftwk.  
       Note: M lift leg very high, from hip, with knee bent, on cts 2,3 of meas 5 and 6. W lift leg with knee bent, but not high.
- 7       Release M L, W R hand. With one waltz step, W turn CW under joined inside hands. M dance on spot.
- 8       Stamp R, L (no wt) (cts 1,2); hold (ct 3).  
       Repeat dance from beginning.  
       AS A MIXER substitute the following actions for meas 7 and 8.
- 7       M lead W into CW turn then release hands and move fwd in LOD twd next W with three steps. W move in RLOD during three-step CW turn.
- 8       With two stamps, arrive directly in front of new ptr and assume pos for beginning of dance.

Presented by Louise & Germain Hébert

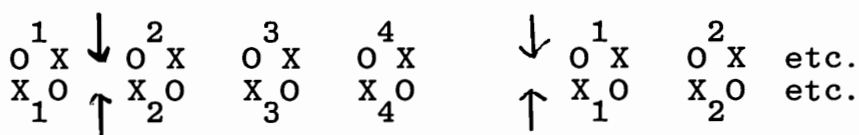
LA POLKA DES CONSCRITS  
(France - Alsace)

La Polka Des Conscrits is an old quadrille figure that the newly drafted soldiers used to dance in the different villages on their way down to the barracks. Learned from Paul Bouard and Nicole Andrioli at Pont-Chrétien, France, August 1967.

Pronunciation: lah pohl-KAY day kohn-SKREET

Record: Rythme 4004 (45), or F.A.C. 4004. 2/4 meter.

Formation: A line of cpls facing another line of cpls. Ptrs hold hands as in Varsouvienne pos and are numbered. Units of three to four cpls are designated, preferably four cpls.



Meas

Pattern

2

INTRODUCTION.

FIGURE 1 -- Promenade

A 1-8 M and W starting with L ft, 16 two-steps, circling a full turn CCW.

1-8  
(repeated) Cpls will be back where they started and will face the opp line (8 to 10 ft apart). Note: It is a good idea to have everybody face CCW once the starting pos is assumed.

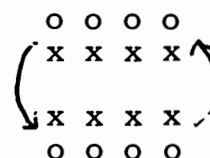


FIGURE 2 -- Saluts (fwd and back).

B 1-4 Starting with L ft cpls move twd opp with four two-steps.

5-8 Cpls move back with eight small walking steps.

1-8 Repeat action of meas 1-4.  
(repeated)

FIGURE 3 -- Galop.

C 1-4 In closed social pos, cpls, like in Figure 1, circle, full turn CCW with 16 chasse-steps.

1-4  
(repeated)

FIGURE 4 -- Saluts (fwd and back).

B 1-8 Repeat action of Figure 2.

1-8  
(repeated)

FIGURE 5 -- Croisements (crossing over).

D 1-2 In closed social pos the odd cpls change places, W passing back to back with four chasse step. Meanwhile, even numbered cpls in closed social pos pivot on the spot with walking steps.

LA POLKA DES CONSCRITS (continued)

- 3-4 In opp cpl pos M do 1/2 CW while W pivot turn 1/2  
CCW under joined outside hands.
- 1-4 Repeat action of meas 1-4, to bring back cpls at their  
(repeated) orig pos. Meanwhile, even cpls in closed social pos  
pivot on the spot with walking steps.
- 1-4 Repeat action of meas 1-4 repeated, this time even cpls  
1-4 crossing over and back while odd cpls pivot on the spot.  
(repeated)
- Repeat from beginning.

Presented by Louise and Germain Hébert



SQUARE DANCE  
DEFINITIONS/STYLING/TIMING

BASICS (1-34)

NOTE: When any call is directed to other than regular M-W cpls, the dancer on the R does the W's part, and the dancer on the L does the M's part.

1. CIRCLE LEFT, CIRCLE RIGHT. Starting formation: circle.

Two or more dancers circle L or R as directed. Those in the M's pos hold hands palms up, while those in the W's pos hold their hands palms down. Twist the lower half of the body to walk fwd in the direction the circle is turning.

Styling: All dancers walk (dance) fwd with joined hands, M's palms up and W's palms down, elbows bent comfortably so that hands are above elbows.

Timing: SS\* 8 people full around 16: 3/4 - 12; 1/2 - 8;  
1/4 - 4.  
Box 4 \*\* people full around 8; 3/4 - 6; 1/2 - 4;  
1/4 - 2.

2. FORWARD AND BACK. Starting formation: square or regular line.

Designated dancers move fwd: (1) step, touch, back step, touch (four cts), or (2) three steps and touch, then back up three steps and touch (eight cts).

Styling: Cpls have inside hands joined. As cpls meet in the ctr, outside hands may be touched palm to palm. As the ft is brought to the touch (on the 4th and 8th cts) it should remain on the floor.

Timing: SS all 8; heads or sides 8; rock fwd and back 4;  
balance 4.

3. DO SA DO. Starting formation: two facing dancers.

Dancers advance and pass R shldr. Each moves to his R passing in back of the other person, and without turning, passes L shldr and moves bkwd to place.

Styling:

M - Arms in natural dance pos, R shldr fwd as R shldr pass, L shldr fwd as L shldr pass.

W - Both hands on skirt moving skirt fwd and back to avoid opp dancer, R hand fwd as R shldr pass, L hand fwd as L shldr pass.

Timing: SS corner 6; ptr 6; Box 6; SS across set 8.

\* SS: Static (normal square formation.)

\*\* Box 4: Heads face their corner: i.e., the result of 1st & 3rd cpls Square Thru four hands around.

SQUARE DANCE BASICS (continued)

4. SWING. Starting formation: two dancers standing R side to R side (M and W).

Dancers move fwd and around each other turning in a CW direction four or more cts ending with the W facing the same direction as the M.

Styling:Starting pos:

M - L arm bent at elbow, palm slightly up, R hand on W's back slightly above waist. Posture erect.

W - R hand palm down on M's L hand, L hand on M's R shldr, arm resting on M's R arm. Posture erect.

Ftwk: Walk around. Use short walking or shuffling steps around the central point.

Buzz step: R ft moves in small steps around the pivot point while the L ft pushes -- as in a scooter motion.

Ending pos:

W - roll off M's R arm blending smoothly to pos for next call, OR  
Twirl (to a promenade only -- W's option).

M - raises his L hand over W's head, holding W's R hand loosely. Her hand revolves around his for stability as she turns CW moving down line of dance three steps, into a promenade pos by joining inside hands on the 4th step. While W turns, the M will move fwd down line of dance to be in pos for the promenade.

Timing: 4 - 8 beats of music at the caller's discretion.

5. PROMENADE FAMILY. Starting formation: promenade.  
(Full, 1/2, 3/4)

- a. COUPLE PROMENADE. Within the confines of a square or large circle, the cpl always moves CCW.

Styling:

M - Hands are palms up, R forearm over W's L arm.

W - Hands are palms down in M's hand.

Comment: Joined hands should be positioned equally between ptrs.

Timing: SS cpls full around 16; 3/4 - 12; 1/2 - 8; 1/4 - 4.

## SQUARE DANCE BASICS (continued)

- b. SINGLE FILE PROMENADE. Dancers move one behind the other to the R (CCW) or to the L (CW).

### Styling:

- M - Arms held in natural dance pos.  
W - Both hands on skirt, working skirt with natural swinging motion.

- c. WRONG WAY PROMENADE. Cpl promenades CW.

6. ALLEMANDE FAMILY. Starting formation: square, circle, 8 Chain Thru, Alamo circle, regular lines, Trade By

- a. LEFT. Dancers turn their corners with a L arm; then move by their corners and return to face their ptrs or follow the next call.  
b. RIGHT. Same general procedure as Allemande L except using R arms.  
c. LEFT ARM TURNS. Dancers join L arms and walk around each other.  
d. RIGHT ARM TURNS. Same general procedure as Left Arm Turns except using R arms.

Styling: The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The ctr of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

Timing: full around 8;  $\frac{3}{4}$  - 6;  $\frac{1}{2}$  - 4;  $\frac{1}{4}$  - 2.

7. GRAND RIGHT AND LEFT. Starting formation: square or circle.

Ptrs face and take R hands. Each moves ahead (M CCW, W CW) and gives a L hand to the next, a R to the next, and a L to the next until each dancer meets his orig or new ptr and follows the next call.

Styling: All dancers. Hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance pos, and the handhold pos should be released as dancers pass each other. M particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary.

Timing: 10 (until you meet your ptr on the other side).

SQUARE DANCE BASICS (continued)

- a. WEAVE. An alternate for Grand R and L. A Grand R and L without touching hands.

Styling: W will work skirt with both hands as they move around the square, not exaggerated but with hands on skirt. M hold hands in natural dance pos. The motion is one with the circle not too large and with the dancers leading with their R shldr as they pass the dancer on their R, then with the L shldr as they pass the dancer on the L. Brief eye contact should be made as you meet each dancer.

Timing: 10 (until you meet your ptr on the other side).

8. PASS THRU. Starting formation: facing cpls.

Dancers move fwd passing R shldr with opp. Remain facing out until after the next directional call. The term "Step Thru" is used in place of "Pass Thru" when dancers are in a R or L hand Ocean Wave.

Styling:

M - R shldr slightly fwd as R shldr pass. Arms in natural dance pos.

W - Work skirt with hands, R hand leading as R shldr pass.

Timing: SS heads or sides across set 4; box 2.

9. TURN BACK.

- a. U TURN BACK. Starting formation: single dancer.

Turn one half (180°) in place turning in twd ptr unless body flow dictates otherwise. If alone, i.e., no ptr, turn twd ctr of the set.

Styling: M and W - Arms in natural dancing pos.

- b. BACKTRACK. Starting formation: cpl promenade.

The M and the W do individual about-face turns (the M R face, the W L face) so the cpl is facing opp to its orig direction. The handholds have not been released. The M is still on the inside; his ptr is now on his L.

Timing: 2

10. SPLIT THE CPL. Starting formation: square or circle.

- a. AROUND ONE, AROUND TWO. Active or designated cpl(s) moves to opp cpl(s), goes between and through them turning away from ptr and moving around one or two dancers as designated by caller.

SQUARE DANCE BASICS (continued)

- b. SPLIT THE RING AROUND ONE, SPLIT THE RING AROUND TWO.  
Same procedure as Split the Cpl except involving only one cpl.

Styling: Normal styling. M's arms in natural dance pos; W may work skirt. The cpl that is separated by the active cpl simply moves out of the way so that the active cpl may move between them. Once the active cpl has moved through and is out of the way, the cpl who separated will move together once again.

Timing: SS Cpl #1 split cpl #3 Around One to a Line 8.  
Heads or sides Pass Thru Around One to a Line 8;  
Around Two to a Line 10; to home 12; Box insides  
Split outsides to a Line 4; to home pos 6.

11. CPLS SEPARATE. Starting formation: cpl.

Turn back to back with ptr and walk fwd around the outside of the set; follow next call. If dancers moving in opp directions meet, they pass R shldr.

- a. CPLS DIVIDE. Turn back to back with ptr and walk fwd one quarter around the outside of the square; follow the next call.

Styling: Those not active will move fwd so those moving do not have to go so far. M's arms in natural dance pos. W skirt work optional.

Timing: 2.

12. COURTESY TURN. Starting formation: cpl.

The M (L hand dancer) takes the W's (R hand dancer) L hand (palm down) in his L (palm up), turns and places his R hand in the small of the W's back and, while moving side to side and facing the same direction, the M backs up and the W walks fwd. The distance of the turn is determined by the point at which they are to face upon its completion.

Styling:

M - The extended L hand serves as a direction indicator and the M uses his L hand to lead, not pull. Place R hand in small of W's back.

W - Use R hand to work skirt.

Timing: 4.

13. CHAIN FAMILY.

- a. TWO LADIES CHAIN. Starting formation: facing cpls.

The W extend R hands to each other, pull by, then extend L hands to the opp M who Courtesy Turn them in place. The movement is completed when the cpls are facing.

SQUARE DANCE BASICS (continued)

- b. FOUR LADIES CHAIN. Starting formation: square or circle.

Four W move into the ctr, make a palm star, turn straight across to the opp M and Courtesy Turn.

- c. THREE QUARTER CHAIN. Starting formation: square or circle.

The W designated move into the ctr, make a palm star, and walk fwd past two positions or 3/4 around the square, and Courtesy Turn.

Styling:

M - Release ptr then turn R shldr slightly twd ctr of the square to begin Courtesy Turn portion of call, step back with L ft.

W - Two Ladies Chain - Use handshake pull by. No skirt work except as part of Courtesy Turn.

Four Ladies Chain - Hands up (palm star) touching R hands in star pattern.

Three Quarter Chain - Same styling as in Four Ladies Chain.

Comments: Important that M clears path for receiving W after chain by moving slightly to the R and starting Courtesy Turn motion before W arrives.

Timing: SS two W across set 8, 3/4 - 10, four W across 8, 3/4 - 10.

14. DO PASO: Starting formation: circle of two or more cpls.

Each dancer faces his ptr and gives that person a L forearm. Turning CCW one half (180°) around to face in the opp direction, each dancer goes to the corner, takes R forearm and turns CW one half (180°) around. Each returns to the starting ptr and Courtesy Turns in place.

Styling:

M - Hands in pos for arm-turns alternating L and R.

W - Use forearm turn positioning.

Comment: When the Courtesy Turn portion of Do Paso is replaced by a different logical basic, then the styling reverts to that basic.

Timing: SS from start to finish of Courtesy Turn 16; to next call, 12.

15. RIGHT AND LEFT THRU. Starting formation: facing cpls.

Each person advances taking the R hand of the opp person momentarily. Each moves fwd, passes R shldrs, and releases R hand and each cpl does a Courtesy Turn. Upon completion, the cpls are facing one another again, but have exchanged places.

SQUARE DANCE BASICS (continued)

Styling: Each dancer takes regular handshake hold (R hands) with opp as they move by each other. They release hands immediately as they pull by. For Courtesy Turn styling, refer to that basic.

Timing: SS heads or sides across set 8; Box 6; other ways 6.

16. STAR FAMILY (2-8). RIGHT AND LEFT. Starting formation: facing cpls, square or circle.

Designated dancers move twd each other into a R or L palm Star as indicated and walk fwd the distance called.

Styling:

M - In fwd moving Star, inside hands should be joined in a palm Star pos, average eye level, arms bent at elbow. Outside arm in natural dance pos.

W - Inside hands same as for M, outside hands work skirts.

Timing: four people full around 8; 3/4 - 6; 1/2 - 4; 1/4 - 2.  
eight people full around 16; 3/4 - 12; 1/2 - 8;  
1/4 - 4.

17. STAR PROMENADE: Starting formation: promenade in palm Star.

The inside dancers in a palm Star and, with the other arm around the waists of their ptrs, move in a R or L hand Star as cpls.

Styling:

M - Inside hand same as in R or L hand Star, outside arm around W's waist.

W - Inside arm around M's waist under his arm, outside hand works skirt.

Timing: four cpls full around 12; 3/4 - 9; 1/2 - 6; 1/4 - 3.  
four cpls full around with back out at home 16.

18. CPLS LEAD TO THE RIGHT. Starting formation: square.

A directional call to indicate that designated cpl(s) or dancer(s) leads one quarter pos to the R and ends with his back to the ctr of the set.

Styling: Normal cpl handhold between M and W, outside hands free in natural dance pos.

Timing: 4.

SQUARE DANCE BASICS (continued)

19. CIRCLE TO A LINE. Starting formation: facing cpls.

Cpls circle one half ( $180^{\circ}$ ); then the person in the M's pos of the starting inside cpl breaks with the L hand retaining the handhold of the person on the R. The R end dancer of the line walks fwd under a raised arm arch into place at the end of the line.

Styling: The circle portion is the same styling as circle eight. As the M breaks with his L hand to form a line, he should lead the line several steps before turning. After the end W has released R hands, and while retaining the R hand of the M beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move fwd under this arch turning L-face gradually under her own L arm so that instead of backing up she is moving fwd to the end of the line.

Timing: 8.

20. BEND THE LINE. Starting formation: a line made up of an even number of dancers.

The line breaks in the middle and working as a unit, the ends go fwd, while the ctrs move bkwd until both halves of the line are facing.

Styling: As ends move fwd, ctrs back up equally. Use normal cpl handhold and in the event new line is formed, immediately join hands in the new line.

Timing: lines of four 4; six 4; eight 4.

21. ALL AROUND YOUR LEFT HAND LADY. Starting formation: square or circle.

This is the first part of a two-part movement. While the M move fwd and around their corner in a CW direction, the W, having faced their corner, move fwd in a CW loop around the corner keeping R shldr adjacent.

Styling:

M - Arms in natural dance pos.

W - Both hands on skirt, moving skirt fwd and back to avoid opp dancer.

Timing: 8.



SQUARE DANCE BASICS (continued)

22. SEE SAW (TAW). Starting formation: two facing dancers.

When combined with All Around Your Corner, See Saw is a looping figure eight action. In all other cases it is a L shldr Do Sa Do.

Styling: When combined with All Around Your Corner, styling is the same as in All Around Your Left Hand Lady except that L shldr are kept adjacent and L hand and L shldr should be kept fwd.

When used as a L shldr Do Sa Do, styling is the same as Do Sa Do, except L shldr leads first.

Timing: 8.

23. GRAND SQUARE. Starting formation: square.

A simultaneous movement wherein the sides are doing one movement and the heads are doing another. The action for the heads is to move fwd into the square (4 steps). Turn one quarter ( $90^{\circ}$ ) on the fourth step to face ptrs and back away to the sides of the square (4 steps). Turn one quarter ( $90^{\circ}$ ) to face the opp. Back away to the corners of the square (4 steps) and then turn one quarter ( $90^{\circ}$ ) to face ptr and walk to home (4 steps). Do not turn. (Total to here: 16 steps). From this point the action is reversed. Heads back away from their ptrs (4 steps), turn one quarter ( $90^{\circ}$ ) on the fourth step and walk fwd to opp (4 steps). Turn one quarter ( $90^{\circ}$ ) and walk fwd into the ctr twd ptr (4 steps). Turn one quarter ( $90^{\circ}$ ) to face opp and back up to home (Total: 32 steps). While the head cpls are doing the first 16 steps, the sides start by facing their ptrs to back away, and do the second 16. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or stopping) on the fourth is followed throughout. May be broken into fractional parts by indicating the number of steps required.

Styling:

M - Arms in natural dance pos.

W - Skirt work with natural swinging motion.

Comment: When moving fwd or bkwd as a cpl, normal cpl handhold is desired.

24. BOX THE GNAT. Starting formation: two facing dancers (M and W).

The effect of this movement is for dancers to reverse directions and exchange places. A facing M and W join R hands. The W makes a half ( $180^{\circ}$ ) L face turn under the M's raised R arm as the M walks fwd and around, making a one half ( $180^{\circ}$ ) R face turn. They finish facing each other.

SQUARE DANCE BASICS (continued)

Styling: Start with a handshake pos. The joined fingers must be held so that the M's fingers may turn over the W's fingers easily while still providing some degree of security or stabilization. At the completion of the movement, the hands should be in a handshake pos.

Timing: 4 (from point of contact).

25. SQUARE THRU FAMILY. Starting formation: facing cpls.  
(Right/Left)  
(Full, 1/2, 3/4, 5)

a. STANDARD. Dancers take the opps' R hands, pull on by. Turn one quarter ( $90^{\circ}$ ) to face ptrs; take ptrs' L hands, pull on by. (A Half Square Thru has been completed at this point.) Turn one quarter ( $90^{\circ}$ ) to face opp, take opps' R hands, pull on by. (A Three Quarter Square Thru has been completed at this point.) Turn one quarter ( $90^{\circ}$ ) to face ptr, take ptrs' L hands, pull on by but do not turn. (A Full Square Thru has been completed at this point.) To execute five hands, dancers turn one quarter ( $90^{\circ}$ ) to face opp, take opps' R hands and pull on by. Follow the next call.

b. LEFT. Same procedure as Standard Square Thru except movement is started with L hand and hands are alternated accordingly.

c. MIXED SEX. Same procedure. Cpls may be any combination of M and/or W.

d. SAME SEX. Same procedure. Cpls may be any combination of M and/or W.

Styling: Styling should be similar to that in Grand Right and Left. Corners should be rounded off rather than pulling through and doing square military turn.

Timing: SS four people full 10; 3/4 - 8; 1/2 - 6; 1/4 - 4.  
Box four people full 8; 3/4 - 6; 1/2 - 4; 1/4 - 2.

26. CALIFORNIA TWIRL. Starting formation: cpl.

Used to reverse direction smoothly while remaining in place. Ptrs take hands. The M's R hand is joined with the W's L. They change places with each other by raising their joined hands. The M walks around the W in a CW direction one half ( $180^{\circ}$ ), while the W walks fwd and under their joined hands making a one half ( $180^{\circ}$ ) L face turn. Ptrs start out facing the same direction, side by side, and they end facing opp to their orig direction, with the W still on the R side of her ptr.

## SQUARE DANCE BASICS (continued)

Styling: M and W use loose handgrip. Outside hand in natural dance pos.

Comment: It is important that the M does not "wind" the W. M's hand should be used to stabilize as W provides her own momentum. It is also important that M's arm remain well above W's head. Hands should be adjusted to normal cpl handhold after completion of the basic.

Timing: 4.

### 27. DIVE THRU. Starting formation: facing cpls.

The cpl whose back is to the ctr of the square (unless otherwise directed) makes an arch with joined inside hands. The other cpl, with joined inside hands, ducks under the arch and moves fwd. The cpl making the arch moves fwd and automatically does a California Twirl to face back into the square.

Styling:

Cpl making the arch - Use loose handhold. Stand far enough apart to allow another cpl to dive under. It is permissible for dancers making arch to part hands momentarily if it is uncomfortable to reach over diving dancers. After hands are rejoined, styling should be the same as previously described for California Twirl.

Cpl diving under - Use cpl handhold. Bend low enough and stay close enough to ptr to move comfortably underneath the arch.

Timing: Box cpl diving 2, cpl facing out 6.

### 28. CROSS TRAIL THRU. Starting formation: facing cpls.

Two active cpls meet and passing R shldr with their opp, Pass Thru. The W crosses in front of her ptr to the L, while the M crosses behind her to the R. They then follow the direction of the next call.

Styling:

M - R shldr slightly fwd as R shldr pass; L shldr fwd as L shldr pass. Arms in natural dance pos.

W - Work skirt with hands. R hand leading as R shldr pass; L shldr leading as L shldr pass.

Timing: SS heads or sides cross set 6; Around One to a Line 10; Around Two to Line 12; across the set to corner 6.

### 29. CPLS WHEEL AROUND. Starting formation: promenade.

A cpl in normal or wrong way promenade, as a unit, reverses directions by having the inside dancer (hub) backing out and the outside dancer (rim) walking in. In all other situations, the M's pos backs up and W's pos moves fwd unless previous body flow dictates the opp action.

SQUARE DANCE BASICS (continued)

Styling: Same as in cpl promenade.

Timing: 4.

30. ALLEMANDE THAR. Starting formation: Thar Star

With the M in the ctr making a R hand Star and backing up, their ptrs are on their L arm facing the opp direction and walking fwd. This Allemande Thar Star may be formed from any L hand swing and with either the M or the W in the ctr, depending upon the situation.

a. WRONG WAY THAR. From any R hand swing a Wrong Way Thar may be achieved with those backing up in the ctr making a L hand Star.

Styling: When the M are in the ctr backing up, their R hands will form a packsaddle/box Star, taking the wrist of the M in front of him. When the W Star, they will simply touch hands in the ctr. The dancers forming the Star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the ctrs move too fast, the result is that those on the outside will have to run to maintain the pace. As in any Star, the W, while on the outside, may elect to hold the skirt.

Timing: SS from Allemande L to point of back up Star 12.

31. SHOOT THE STAR. Starting formation: Thar Star.  
(1/2, Full)

From an Allemande Thar Star, ptrs' holds are retained. The Star is released and the dancers walk around each other one half (180°) or full (360°) as designated to follow the next call.

Styling: Forearm pos shall be used for Shooting the Star. Outside hands free and in natural dance pos. W will remain holding skirt until hand is needed for next command.

Timing: 4; full around 8.

32. SLIP THE CLUTCH. Starting formation: Thar Star.

From an Allemande Thar Star, those in the ctr stop, and retaining the Star they release handholds with the persons beside them. At this point, all move a step fwd and each dancer is ready to give that same hand to the next person coming twd him on the outside, or to follow the call for the next action.

Styling: Despite the change of moving direction, you can make the switch flowing and comfortable if the armhold is released effortlessly and that same hand is held ready to turn the next person as directed.

Timing: 2.

SQUARE DANCE BASICS (continued)33. HALF SASHAY FAMILY. Starting formation: cpl.

a. STANDARD. Dancers exchange places with ptrs without changing facing direction. W's pos side steps to L, while the M's pos steps back and side steps to R and then fwd to rejoin ptr on the other side, all in one smooth motion.

Styling: Hands held in normal cpl handhold; M and W each use slight pulling motion twd each other as they initiate the Sashay movement.

Timing: 4.

b. ROLLAWAY. When ptrs are side by side facing in the same direction with the arm of one ptr around the waist of the other, or when two ptrs are simply holding hands while standing side by side and facing the same direction, the W rolls across a full turn (360°) in front of the M. The result is that the ptrs have changed places.

Styling: Handhold same as joined cpls. M should slightly pull W as both M and W reach to join hands and continue pulling motion with outside hand. M steps back with L ft, to the side and across.

Timing: 4.

c. LADIES IN, MEN SASHAY. Starting formation: circle with alternating M and W.

All dancers are facing ctr. The W leave the circle and move directly to the ctr of the square as the M move to the L behind them. The W move back to the circumference of the circle once again, and rejoin hands with the M. Each M has moved one pos to his L.

Styling:

M - Hands held in slightly up pos ready to rejoin W's in circle.

W - Should have both hands on skirt when moving to the ctr, and momentarily bunch skirts before returning to circle.

Timing: 4.

34. STAR THRU. Starting formation: two facing dancers (M and W).

M's R hand is placed against the W's L, palm to palm, fingers up. Joined hands are raised as the two walk twd each other and the W does a one quarter (90°) L face turn under the M's R arm as he does a one quarter (90°) R face turn. They end up side by side with the W now on his R.

SQUARE DANCE BASICS (continued)

Styling: All dancers. Hands are joined in arch, palm to palm, fingers point up. Handgrip should be readjusted to cpl hand-hold after the basic is completed.

Comment: Join hands in raised pos approximately eye level. It is important that hands not be joined before that point. M's hand should be used to stabilize as W provides her own momentum. It is equally important that the M's arm remain well above the W's head.

Timing: 4 (from point of contact).

-----

LINEAR CYCLE

From R-hand, four-dancer Ocean Wave: Ends will Single Hinge with the adjacent ctr, outfacers will Fold, and all will Double Pass Thru. Each single file twosome then does a Peel Right to end as a facing cpl.

Variations by Jerry Helt

Heads Square Thru four hands  
Do Sa Do the outside two  
Touch to an Ocean Wave, Linear Cycle  
Slide Thru, L Allemande

Head ladies Chain  
Heads Square Thru four hands  
Do Sa Do the outside two  
Touch to an Ocean Wave, Linear Cycle  
Flutter Wheel (1P 2P lines)\*

Four ladies Chain 3/4  
Sides R & L Thru  
Heads Square Thru four hands  
Touch to a Wave with the outside two  
Linear Cycle - - - (1P 2P lines).

Four ladies Chain across, Sides R & L Thru  
Heads Square Thru four hands  
Touch to a Wave with the Outside two  
Linear Cycle - - -  
Lines Pass Thru, Tag the Line, face in  
L Allemande, etc.

Heads Square Thru four hands, Do Sa Do the outside two  
Touch to an Ocean Wave, Linear Cycle  
Two ladies Chain, across  
Lines Pass Thru, Wheel & Deal  
Ctrs Pass Thru, L Allemande

\* 1P 2P line: Standard line of four, i.e.  $\begin{matrix} \uparrow & \uparrow \\ M & W \end{matrix}$   $\begin{matrix} \uparrow & \uparrow \\ M & W \end{matrix}$

SQUARE DANCES (continued)PEEL TO THE RIGHTVariations by Jerry Helt

Heads lead R circle to a line  
 Lines Pass Thru, Boys Run R  
 Girls Fold, Double Pass Thru  
 Peel R (1P 2P lines)

Heads Flutter Wheel, Head men face your corner  
 Star Thru, four girls Pass Thru & Cloverleaf  
 Double Pass Thru, Peel R (1P 2P lines)

Heads Roll Away a Half Sashay  
 Sides Cross Trail Thru, Separate Around one, line up four  
 Lines Pass Thru, Wheel & Deal  
 Double Pass Thru, Peel R  
 Star Thru, Pass Thru, Trade By  
 L Allemande

Heads Square Thru four hands  
 With the outside two Touch 1/4  
 Girls Fold behind the boys, Double Pass Thru  
 All Peel R (Linear Cycle)  
 Star Thru, L Allemande

BUFFALO GAP CONTRA

By Jerry Helt

1,3,5,7, every other cpl cross over and be active.

8 Actives with your ptr Sashay down the ctr  
 8 Actives with your ptr Sashay back to place  
 8 Inactives with your ptr Sashay down the ctr  
 8 Inactives with your ptr Sashay back to place  
 8 Actives Do Sa Do your own (or Double Balance with your own)  
 8 Actives swing your own  
 8 Actives down the ctr four in line (pick up the Inactives)  
 8 Turn alone come back to place (Bend the Line, or Cast Off)

Square dance material presented by Jerry Helt

BABA DŽURDŽA  
(Macedonia)

This dance is from the region of Skopje. Atanas remembers dancing it when he was only five years old, but it is still danced today. Mile Kolarov, Atanas's uncle, tells the story which was handed down to him by previous generations, concerning the origins of this dance. Back during the time that this area was under the control of the Turks, an old woman named Baba Džurdža was serving as cook to the local Pasha. While the Pasha was delighted with her cooking, when he wanted to be entertained he preferred young, beautiful girls. He asked Baba Džurdža to bring her granddaughter to the court to dance for him. Grandmother refused, saying her granddaughter did not know any dances, but the Pasha insisted that she be brought and sent his servants to force her to come and dance for him. When the granddaughter was told to dance, she replied that she did not know how to dance, which angered the Pasha greatly. Fearing for her granddaughter's life, the old woman insisted that she be permitted to dance in the girl's place and finally was permitted to do so. However, since the old woman could only dance in a manner befitting her years, all the people in the court laughed and ridiculed her.

Baba Džurdža is danced for recreation in the nearby villages, not in the city. When visiting the Skopje area, and attending a dance, don't -- under any circumstances -- lead the dance. Also, do not start a new line since the man leading the original line has paid the orchestra for the privilege of leading this dance, and would be very angry if some one else tried to take over from him, and much unpleasantness could result. Translation: Grandmother Džurdža.

Pronunciation: BAH-bah DJOOR-djah

Record: Songs and Dances of Yugoslavia, AK-005, Side B/4.  
FOLKRAFT LP-24, Side A/3 (Gajdas and Tapan).

Rhythm: 7/16 counted:  $\frac{1,2}{1}$   $\frac{3,4}{2}$   $\frac{5}{3}$   $\frac{6,7}{4}$  (S, S, Q, S)

Formation: A line dance with hands joined and down, "V" pos.

Sequence: Each Figure consists of Figure I, Part A plus a variation of Part B. Each Figure may be repeated as desired before moving on to the next Figure.

Meas

Pattern

FIGURE I.

- A
- 1 Moving in LOD do one grapevine: step L across R (ct 1); step R to R (ct 2); step L behind R (ct 3); step R to R (ct 4).
  - 2-3 Repeat action of meas 1 twice (three times in all).
  - 4 Step L across R (ct 1); step R next to L (ct 2); hop on R (ct 3); step L in place, lift R leg fwd (ct 4).  
To repeat Part A, lift on L for ct 1 of meas 1.



BABA DŽURDŽA (continued)

- B  
 1 Lift on L, raise R leg fwd (ct 1); step R in place and lift L leg (ct 2); flex R leg (ct 3); straighten R while lowering L in front of R leg without wt.  
 2 Repeat action of meas 1 with opp ftwk.  
 3-4 Repeat action of meas 1-2.

FIGURE II.

A: Repeat action of Figure I-A.

- B: Similar to Figure I-B, except with double flex as follows:  
 1 Hop on L (ct 1); step on R, lift L leg fwd (ct 2); bounce on R (ct 3); bounce on R, bending knee more for greater emphasis and lower L in front of R leg without wt (ct 4).  
 2 Repeat action of meas 1, with opp ftwk.  
 3 Repeat action of meas 1.  
 4 Hop on R (ct 1); step L,R,L in place (cts 2,3,4).

FIGURE III.

A: Repeat action of Figure I-A.

- B: Similar to Figures I-B and II-B, but with cross steps.  
 1 Lift on L (ct 1); step R in place (ct 2); step L across R (ct 3); step R in place (ct 4).  
 2 Repeat action of meas 1 with opp ftwk.  
 3 Repeat action of meas 1.  
 4 Lift on R (ct 1); step L in place (ct 2); step R in place (ct 3); step L across R.

FIGURE IV.

A: Repeat action of Figure I-A.

- B  
 1 In place, repeat action of meas 1, Figure III.  
 2 Turn CCW using same ftwk as meas 2, Figure III.  
 3 Repeat action of meas 3, Figure III.  
 4 Turn CCW using same ftwk as meas 4, Figure III.

FIGURE V.

A: Repeat action of Figure I-A.

- B.  
 1 Hop on L (ct 1); moving RLOD, step R,L,R,L (cts &,2,3,4).  
 2 Hop on L (ct 1); step R,L,R in place (cts 2,3,4).  
 3-4 Repeat action of meas 1-2, with opp ftwk and direction.

FIGURE VI.

A: Repeat action of Figure I-A.

- B.  
 1 Hop on L (ct 1); moving in LOD, step R,L,R,L (cts &,2,3,4).  
 2 Hop on L in place (ct 1); step on R in place (ct &); step L in place (ct 2); hop on L (ct 3); step on R in place (ct 4).  
 3-4 Repeat action of meas 1-2 with opp ftwk and direction.

Presented by Atanas Kolarovski

DRENICA  
(Albania)

This is a <sup>✓</sup>Siptar Albanian dance from the village of the same name. It is interesting to note that because of the difficulty of the 12/16 rhythm, this dance is usually done only by good dancers who follow festivals and weddings from village to village. The orchestra is a group of seven musicians from Priština who are all members of the professional ensemble, Sota.

Pronunciation: DREN-nee-tsa

Record: Songs and Dances of Yugoslavia AK-005, Side A/4. 12/16 meter.

Rhythm: 12/16 counted:  $\frac{1,2,3}{1}$   $\frac{4,5}{2}$   $\frac{6,7,8}{3}$   $\frac{9,10}{4}$   $\frac{11,12}{5}$   
(S,Q,S,Q,Q)

Formation: Mixed lines, hands joined in "W" pos.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART I.</u> Knees slightly bent throughout the dance, not stiff.		
1	$\frac{1}{2}$	Facing ctr, step R to R. With a light leap, close L to R, while taking wt off R for next step.
	$\frac{3-4}{5}$	Repeat action of cts $\frac{1-2}{5}$ . Step R to R.
2	$\frac{1}{2}$	Facing slightly in LOD, step L across R. Step R to R.
	$\frac{3-4}{5}$	Repeat action of cts $\frac{1-2}{5}$ . Step L across R.
3	$\frac{1}{2}$	Facing ctr, lift on L while lifting and pushing R out in front. Step R in place.
	$\frac{3}{4}$	Repeat action of ct $\frac{1}{4}$ , with opp ftwk.
	$\frac{4}{5}$	Step L to L. Step R behind L.
4	$\frac{1-2}{3}$	Step L to L. Step R in front of L, L is lifted slightly behind R.
	$\frac{4}{5}$	Lift on R. Step back in place on L.
		Repeat Part I until leader signals change.
<u>PART II.</u>		
1-2		Repeat action of meas 1-2, Part I.
3	$\frac{1}{2}$	Swing R fwd; stamp R, no wt.
	$\frac{2}{3}$	Lift on L, continuing to swing R ft to L. Step R across L.
	$\frac{3}{4}$	Bounce on R heel, while starting to bring L fwd.
	$\frac{4}{5}$	Bounce on R heel, while bringing L ft fwd in front of R.
4	$\frac{1}{2}$	Stamp fwd on L, no wt.
	$\frac{2}{3}$	Lift on R heel while swinging L behind R. Step on L behind R.
	$\frac{3}{4}$	Step R to R.
	$\frac{4}{5}$	Step L across R to face slightly in LOD.
		Repeat Part II until leader signals change.

DRENICA (continued)PART III.

- |   |            |   |
|---|------------|---|
| 1 | <u>1</u>   | Moving in LOD, lift on L while placing R heel on floor. |
|   | <u>2</u>   | Step on R.  |
|   | <u>3</u>   | Step on L.  |
|   | <u>4</u>   | Step on R.  |
|   | <u>5</u>   | Step on L.  |
| 2 |            | Repeat action of meas 2, Part I, more subdued.          |
| 3 | <u>1</u>   | Facing ctr, lift on R, lift-push L out in front.        |
|   | <u>2</u>   | Step L to L.  |
|   | <u>3</u>   | Step R behind L.  |
|   | <u>4-5</u> | Repeat action of ct <u>1</u> and hold.                  |
| 4 |            | Repeat action of meas 4, Part I.                        |
|   |            | Repeat Part III until leader signals change.            |

PART IV.

- |     |            |   |
|-----|------------|---|
| 1-3 |            | Repeat action of meas 1-3, Part III.        |
| 4   | <u>1-2</u> | Facing slightly RLOD, step L to L.          |
|     | <u>3</u>   | Turning to face slightly LOD, step R to R.  |
|     | <u>4-5</u> | Step L across R.                            |
|     |            | Repeat Part IV until leader signals change. |

Presented by Atanas Kolarovski

CIGANSKO POVRATENO  
(Macedonia)

Cigansko Povrateno means "gypsy returning dance." Povrateno is a type of Macedonian dance which first moves to the right, then returns to the left with similar footwork, but with different styling. Cigansko are the gypsies who learned this dance from the Macedonians as they traveled from village to village. The gypsies adopted it as a gypsy dance, but with their special style of movement and music. Today it is danced in about 20 villages in the vicinity of Skopje for "Slavos" holidays such as weddings, birthdays, and church celebrations. The music is in 4/4 meter with a gypsy rhythm and melody probably of oriental origin.

Pronunciation: TSEE-gahn-skoh pohv-RAH-teh-noh

Record: AK-007, Side A/6. 4/4 meter.

Formation: Lines with hands joined above shldr level.

No set sequence for the dance -- change indicated by leader..

Meas

Pattern

INTRODUCTION. Two meas of drum music.

FIGURE I.

- 1 Facing and moving in LOD, step R (ct 1); lift L (ct 2); step L fwd (ct 3); lift R (ct 4).
- 2 Step R fwd (ct 1); step L fwd (cts 2,&); lift body (skip) on L fwd (ah); step on both ft with R in front of L, knees bent (ct 3); step on L, replacing R ft (ct 4); step R fwd (ct &).
- 3 Facing ctr, step L twd ctr with ft pointing to the L, knees bent (ct 1); lift R (ct 2); facing RLOD, step R fwd (ct 3); lift L (ct 4).
- 4 Facing ctr, step L diag back L (ct 1); facing LOD, step R diag back R (ct 2); moving in LOD step L,R,L (cts 3,4,&).

FIGURE II. Triple steps.

- 1 Facing and moving LOD, step R fwd (ct 1); step L replacing R (ct 2); step R quickly fwd (ct &); step L fwd (ct 3); step on R, replacing L (ct 4); step L quickly fwd (ct &).
- 2 Repeat action of meas 2, Figure I.
- 3 Facing ctr, step L fwd across R, knees bent (ct 1); bounce twice (cts 2,&); step R across L, knees bent (ct 3); bounce twice (cts 4,&).
- 4 Step L diag bkwd L (ct 1); step R diag bkwd R (ct 2); step L next to R (ct 3); sway knees R,L (cts &,4); step L in place (ct &).

Repeat dance from beginning.

Presented by Atanas Kolarovski

KALADŽOJ  
(Albania)

In this Albanian dance, the title comes from the word "kōlc" or sabja polo-kruk, (half-circle) in Macedonian, describing the crescent moon-shape of the sword.

Pronunciation:

Record: Songs and Dances of Yugoslavia, AK-006, Side B/3.  
12/16 meter.

Formation: Mixed or separate lines facing ctr, hands joined in "W" pos.

Rhythm: 12/16 counted:  $\frac{1,2,3}{1}$   $\frac{4,5}{2}$   $\frac{6,7}{3}$   $\frac{8,9,10}{4}$   $\frac{11,12}{5}$   
(S, Q, Q, S, Q)

Styling: Correct styling is most important and when done well makes a very beautiful dance. The body is bent fwd during the steps done in place, resuming an upright pos for the traveling steps. Knees are flexible, leading a loose and graceful bounce to the steps. When the R ft extends outward, the L shldr is held back, and the whole torso sways with the movement of the ft. When the L ft is fwd, the L shldr also moves fwd.

There are three possible positions for the hands: In a mixed line, the "W" hold may be used. In separate lines, W place R hand on hip, and extend the L arm to shldr of W on her L. M use shldr hold, OR: L arm extends straight out to L side in front of R arm of the dancer next to you. It should be just stiff enough to keep you an arm's length away. R arm is bent fwd at elbow and held close to the body to support the dancer on your R. For the steps in place, W hook their hands on hips, while M raise R arm twd head when L leg is back, and vice versa.

Meas

Pattern

INTRODUCTION.

- 1 No action (cts 1-4); with wt on L, lift R in front of L (ct 5).

FIGURE I. In place

- 1 Stepping R to R, step-bounce twice (cts 1-2); lift L fwd (ct 3); step L fwd of R (ct 4); step back on R, lifting L (ct 5).  
2 Circle L behind R (cts 1-2); step L behind R (ct 3); cross R over L and bounce twice (ct 4); step back on L, lifting R fwd (ct 5).  
3-4 Repeat action of meas 1-2.

FIGURE II. Move and face LOD.

- 1 Lift R fwd (ct 1); step R fwd, lead with heel (ct 2); complete step by stepping on complete ft (flat (ct 3); step L fwd (ct 4); light leap fwd on R (ct 5).  
2 Step L fwd (ct 1); bounce on L (ct 2); step fwd R,L (cts 3-4); light leap fwd on R (ct 5); step fwd (ct 6).  
Begin dance from beginning.

Presented by Atanas Kolarovski

KUMANOVSKO ORO  
(Macedonia)

The dance takes its name from Kumanovo, a town northeast of Skopje, and it is popular in the villages in that area. Itinerant orchestras go from village to village celebrating slavas (patron saint days), weddings and other festive occasions. The music for this dance on the listed record is by Ilmi Jašarov and his brass band. Ensembles of brass instruments became popular in the Balkans after World War I, as a result of exposure to western European military bands, and that type of instrumentation is still popular and is now usually played by professional gypsy musicians.

Pronunciation: koo-MAH-nohv-skoh

Record: AK-007, Side A/3 "Krstačko." Side B/4 entitled "Kumanovsko," but the correct music is Side A/3.

Meter: 13/16: 1-2, 3-4, 5-6, 7-8-9, 10-11, 12-13.  
Counted: 1 2 3 4 5 6

Formation: Originally danced in separate lines, M using "T" pos; W use "W" pos. When done in mixed lines, use "W" pos.

Steps: Čukče: Raise and lower heel of supporting ft, coming down on the full ft on the ct.

Meas

Pattern

Each Figure is repeated until a change is called by the leader.

FIGURE I. In place.

- 1 Facing ctr, Čukče on L, raising R leg, knee bent (ct 1); place R ft down beside L and begin to take wt on it (ct 2); transfer full wt onto R ft (ct 3); raise L leg in front, knee bent (ct 4); bend and straighten R knee (cts 5,6).
- 2 Repeat action of meas 1 with opp ftwk.
- 3-4 Repeat action of meas 1-2.

FIGURE II. Move slightly in LOD.

- 1 Turning to move in LOD, Čukče on L, raising R leg in front (ct 1); step in LOD on R and hold (cts 2,3); Čukče on R, raising L leg in front (ct 4); step on L and hold (cts 5,6).
- 2 Čukče on L, raising R leg in front (ct 1); step on R and hold (cts 2,3); leap onto L (ct 4); step on R beside L (ct 5); leap lightly onto t (ct 6).
- 3-4 Repeat action of meas 1-2.

FIGURE III. Move in LOD.

- 1 Čukče on L (ct 1); step R (ct 2); small Čukče on R (ct 3); step L (ct 4); step R and hold (cts 5,6).
- 2 Small Čukče on R (ct 1); step on L (ct 1); step on R and hold (cts 2,3); step on L (ct 4); step R,L (cts 5,6).
- 3-4 Repeat action of meas 1-2.

KUMANOVSKO ORO (continued)FIGURE IV. In place.

- 1 Čukče on L twice (cts 1,2); step on R (ct 3); step slightly fwd on L (ct 4); step on R and hold (cts 5,6).
- 2 Repeat action of meas 1 with opp ftwk.
- 3-4 Repeat action of meas 1-2.

FIGURE V. In place.

- 1 Čukče on L twice, R raised in front, knee bent (cts 1,2); step R,L (cts 3,4); Step R and hold (cts 5,6).
- 2 Čukče on R twice (cts 1,2); step on L to L (ct 3); step on R in LOD (ct 4); Step L,R in LOD (cts 5,6).
- 3 Slight leap onto L (ct 1); step R and hold (cts 2,3); step L (ct 4); step R and hold (cts 5,6).
- 4 Repeat action of meas 2, Fig. V.

Presented by Atanas Kolarovski

LAŽI, VERE  
(Macedonia)

"Laži, Vere" is a song frequently sung at weddings and at other festive occasions. It is one of many melodies to which the dance "Lesnoto" can be done. In this country the particular variation of Lesnoto described below has become associated with the song "Laži, Vere" and is compatible with the basic form of the dance.

Pronunciation: LAH-zhee VEHR-reh

Record: AK-004, Side B/1.  
7/8 meter: 1,2,3 - 4,5 - 6,7; (S, Q, Q).

Formation: Mixed or separate lines. In mixed lines "W" pos is used with the hands fwd from the body. In separate lines, use "T" pos; W use "W" pos, or "escort pos; R hand hooked through neighbor's L elbow.

Meas

Pattern

- 1 Facing R of ctr and moving in LOD, step R (S); step on L behind R (Q,Q,).
- 2 Turning to face more fwd ctr, step R to R (S); raise L, knee bent, in front of R (Q,Q). May cukce or flex R knee.
- 3 Step L to L (S); raise R ft up in back and behind L leg (Q,Q). May cukce or flex L knee.

There are 8 meas of instrumental and 18 meas of vocal throughout the record.

Lyrics: Laži, laži, Vere; laži, koj ke lažiš;  
Samo mene, Vere, nemoj da me lažiš //  
Jas i imam, Vere, Lele, jas i imam  
Jas i imam, Vere, do tri bolesti //  
Prva bolest, Vere, Lele, prva bolest,  
Prva bolest, Vere, izgore za tebe //  
Vtora bolest, Vere, Lele, vtora bolest,  
Vtora bolest, Vere, Ladni te me jani //  
Treta bolest, Vere, Lele treta bolest,  
Treta bolest, Vere, umiram za tebe. //

Translation:

Lie, lie Vera; lie to whom you will;  
Only to me, Vera, do not lie;  
I suffer, Vera, oh, do I suffer,  
I suffer, Vera, from three illnesses.  
The first illness, Vera, oh the first illness,  
The first illness, Vera, (my heart) burns for you.  
The second illness, Vera, oh, the second illness,  
The second illness, Vera, (your) coldness towards me  
afflicts me  
The third illness, Vera, oh, the third illness,  
The third illness, Vera, I am dying for you.

Presented by Atanas Kolarovski



MOJ MINIRE  
(Macedonia)

Moj Minire (My Minire, a girl's name) is a dance from Priština, in the region of Kossovo-Metohija. It is still used for recreation and festivals. The orchestration is from the all-gypsy ensemble "SHOTA." Pronunciation: moy MIH-neer-reh

Record: Songs and Dances of Yugoslavia, AK-005, Side B/3.  
4/4 meter.

Formation: Traditionally done in separate lines, with M in shldr hold ("T" pos), and W with hands joined in "W" pos.  
If done in mixed lines, all use "W" pos.

MeasPatternINTRODUCTION. One Phrase.FIGURE I. Facing ctr.

- 1 Step R to R (cts 1-2); step L (cts 3-4).
- 2 Step on R (cts 1-2); raise L behind R calf (cts 3-4).
- 3 Step L to L (cts 1-2); step R across L (cts 3-4).
- 4 Step L in place (cts 1-2); lift R in front of L (cts 3-4).

FIGURE II.

- 1 Step R to R (ct 1); lift L slightly in front of R (cts 2-3); step on L (ct 4).
- 2 Lift R (ct 1); step R (cts 2-3); step L across R (ct 4).
- 3 Step on R (cts 1-2); raise L behind R (cts 3-4).
- 4 Slight lift on R (ct ah); step L to L (cts 1-2); step R across L (ct 3); step back on L (ct 4).

FIGURE III.

- 1 Step R to R (ct 1); lift on R (cts 2-3); step L (ct 4).
- 2 Lift on L (cts 1-2); step R (ct 3); step L across R (ct 4).
- 3 Step R to R (cts 1-2); lift on R, raise L leg (cts 3-4).
- 4 Step L to L (cts 1-2); lift on L, raise R leg (cts 3-4).

FIGURE IV.

- 1 Step R to R (ct 1); lift on R (cts 2-3); step L (ct 4).
- 2 Lift on L (cts 1-2); step R (ct 3); step L across R (ct 4).
- 3 Step R to R (cts 1-2); step L fwd (ct 3); step R in place (ct 4).
- 4 Lift on R (ct ah); step L to L (cts 1-2); step R across L (ct 3); step back in place on L (ct 4).

Number of repeats of each Figure is at option of leader.

Presented by Atanas Kolarovski

PLETENICA  
(Macedonia)

This is a line dance from eastern Macedonia, the village of Sveti Nikole, Ovčepole region. This dance is from a family of dances called Potrculki, and this particular dance has been named Pletenica because some of the steps resemble braiding. The dance has been seen very often at monastery celebrations (slavas), festivals, and weddings.

Pronunciation: pleh-TEN-nee-tsa

Record: AK-006, Side A/4. 2/4 meter.

Formation: Mixed lines, hands joined in "V" pos, or in belt hold, L over R.

Meas

Pattern

FIGURE I.

- 1 Facing slightly to R of ctr and moving in LOD, take three light running steps, R,L,R (cts 1,&,2).
  - 2 Repeat action of meas 1 with opp ftwk.
  - 3 Step on R (ct 1); hop on R, swinging L ft fwd (ct 2).
  - 4 Repeat action of meas 3 with opp ftwk.
  - 5-8 Repeat action of meas 1-4.
  - 9 Facing ctr, step on R to R (ct 1); step L behind R (ct &); step on R in place (ct 2).
  - 10 Step fwd on L (ct 1); hop on L (ct 2).
  - 11 Step bkwd R,L,R (cts 1,&,2).
  - 12 Step-hop on L (cts 1,2).
  - 13-16 Repeat action of meas 9-12.
- Repeat action of Figure I until leader signals change.

FIGURE II.

- 1 Facing slightly to R of ctr and moving in LOD, hop on L (ct 1); step R,L (cts &,2).
- 2 Raise and lower heel of L before the ct (čukče); bending both knees slightly, step on R with wt fwd (ct 1); hop on R (ct 2).
- 3 Face ctr with L shldr leading, move on a L diag twd ctr, step on ball of L (ct 1); step on R in front of L (ct &); repeat action for cts 2,&.
- 4 Repeat action of cts 1,& of meas 3; step on L to L, bending knee slightly (ct 2).
- 5 Facing ctr and moving slightly bkwd in LOD, step back on R, leaving ball of L ft in place, but twisting L heel to R (ct 1); repeat with opp ftwk (ct 2).
- 6 Repeat action of meas 5.
- 7 Step on R to R (ct 1); hop on R (ct 2).
- 8 Gradually turning to face slightly R of ctr, step fwd on L (ct 1); step on R in place (ct &); step L in place (ct 2). Repeat Fig. II until end of dance.

Presented by Atanas Kolarovski

SKOPSKO CIGANSKO  
(Macedonia)

This dance is from the region of Skopje. Skopsko means "from Skopje," and Cigansko means "Gypsy." It is from the Tropana and Sutka districts. Sutka is a new area where the gypsy people relocated from the 1963 earthquake. Skopsko Cigansko can be seen all around the Skopje area today. It is such a basic dance that it might be considered like a national dance, and is probably the most well-known dance among the gypsies. It is danced at every opportunity -- weddings, holy day celebrations, Slavas, national holidays, etc., and all during the week of Dzurodzovn -- the Spring Gypsy celebration of St. George -- you will see this dance being done. Although you will see small variations from these instructions, it is simple enough that travelers to Macedonia would be able to dance it when they are able to attend such a celebration in the Skopje area.

The music has an oriental rhythm in either 2/4 or 4/4 meter with erotic movements of the shoulders and hips. This is done free style, according to the individual's wishes. The music is recorded by a Gypsy orchestra. Pronunciation: SKOHP-skoh TSEE-gahn-sko

Record: Songs and Dances of Yugoslavia, AK-007, Side B/6.  
4/4 meter.

Formation: Lines with hands joined in "W" pos.

Style: Steps are flat footed. Dance with flexible knees.  
Motion from hips and knees.

Meas

Pattern

STEP I.

- 1 Facing RLOD and moving diag bkwd, step on R bkwd with partial wt (ct 1); place full wt on R (ct 2); repeat action with opp ftwk (cts 3,4).
- 2 Touch R toe (ct 1); step on R, face ctr (ct 2); step L,R (cts 3,4).
- 3 Lift on R (ct 1); step L in front of R (ct 2); step R behind L (ct 3); step L (ct 4).

Variation:

- 1-2 Repeat action of meas 1-2.
- 3 Lift on R (ct 1); step L in front of R (ct &); hold (ct 2); step R behind L with emphasis (ct 3); step L (ct 4).

STEP II.

- 1 Facing and moving LOD, touch R toe across L (ct 1); step on R (ct 2); touch L toe across R (ct 3); step L (ct 4).
- 2 Touch R toe across L (ct 1); step on R (ct 2); step L across R (ct 3); step R in place (ct 4).

SKOPSKO CIGANSKO (continued)

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

Variations:No. 1: Double step on meas 1-2.

- 1 Step R across L (ct 1); step L in place (ct &); step on R (ct 2); step L across R (ct 3); step R in place (ct &); step on L (ct 4).
- 2 Step R across L (ct 1); step L in place (ct &); step on R (ct 2); step L across R (ct 3); step R in place (ct 4).

No. 2. Turn CW on meas 3-4.

- 3 Hop on R (ct 1); step L to L (ct 2); step R in place (ct 3); hold (ct 4).
- 4 Step on L turning CW 180° (ct 1); hold (ct 2); step on R turning CW 180° (ct 3); step L (ct 4).

Presented by Atanas Kolarovski

STARA VRANJANKA  
(Macedonia)

Pronunciation: STAH-rah VRAHN-yahn-kah

Record: AK-007, Side B/2. 7/8 meter.

Rhythm: 7/8 meter counted:  $\frac{1,2,3}{1}$   $\frac{4,5}{2}$   $\frac{6,7}{3}$  (S,Q,Q)

Formation: Lines with hands joined in "W" pos.

Meas

Pattern

- 1 Facing and moving in LOD, step R (ct 1); step L (cts 2-3).
- 2 Face ctr and step on R, L lifts up behind R calf (ct 1); bounce on R (cts 2-3).
- 3 Retaining wt on R (no bounce), lift L leg in front of R (ct 1); swing L leg to back of R leg (cts 2-3).
- 4 Step a little back and to L on L (ct 1); step R to R (ct 2); step L next to R (ct 3).

Repeat dance from beginning.

Presented by Atanas Kolarovski

✓  
STIPSKO ORO  
 (Macedonia)

This dance comes from the region of Stip, in eastern Macedonia. It is still danced around this area at every opportunity. Part of its popularity comes from the fact that the musicians in the area move from village to village, and both the music and dance develop as they spread from village to village. The musicians often teach dances, although nobody teaches verbally -- just by demonstration. When the musicians dance, the village dancers learn by following.

Pronunciation: SHTEEP-skoh OHR-oh

Record: Songs and Dances of Yugoslavia, AK-005, Side B/6.  
 2/4 meter.

Formation: Mixed lines. Belt hold preferred (L over R). W can use front basket hold.

Style: When moving to R or L, knees are very flexible. When dancing in place, use more moderate knee action.

Meas

Pattern

NO INTRODUCTION.

FIGURE I. (seven meas phrase)

- 1 Facing ctr, step R (ct 1); step L next to R (ct 2).
- 2 Step R (ct 1); lift L slightly (ct 2).
- 3 Step L across R (ct 1); step R (ct 2).
- 4 Step L (ct 1); lift R slightly (ct 2).
- 5 BendL knee and step R to R with slight lift (ct 1); hold (ct 2).
- 6 Step L to L with slight dip (ct 1); step R next to L with slight lift (ct 2).
- 7 Step L with flexed knee (ct 1); slight lift on L, raising R knee to side, in preparation to repeat pattern (ct 2).
- 8-28 Repeat action of meas 1-7 three more times (four in all).

FIGURE II. (eight meas phrase)

- 1 Facing ctr, step R to R (ct 1); step L next to R (ct 2).
- 2 Step R (ct 1); step L next to R (ct 2).
- 3 Step R (ct 1); lift L fwd (ct 2).
- 4 Step L (ct 1); lift R fwd (ct 2).
- 5 Step R to R (ct 1); step L next to R (ct 2).
- 6 Step R (ct 1); lift L with R extended to side (ct 2).
- 7-8 Repeat action of meas 5-6 with opp ftwk and direction.

FIGURE III. (eight meas phrase)

Following ft is closed to arch of leading ft throughout.

- 1 Step R to R (ct 1); close L to R (ct 2).
- 2 Step R (ct 1); close L to R (ct 2).
- 3 Step R (ct 1); lift L fwd (ct 2).
- 4 Repeat action of meas 3, with opp ftwk.

✓  
STIPSKO ORO (continued)

- 5 Step R (ct 1); hold, lift (ct 2).
- 6 Rock L,R (cts 1-2).
- 7 Step L (ct 1); step R across L (ct 2).
- 8 Step L (ct 1); slight lift on L, with R ft slightly fwd in preparation to repeat pattern.

FIGURE IV. (eight meas phrase)

- 1-4 Repeat action of meas 1-4, Figure III, with L closing to arch of R.
- 5 Step R (ct 1); lift L (ct 2).
- 6 Step L (ct 1); step R behind L (ct 2).
- 7 Step L to L (ct 1); step R across L (ct 2).
- 8 Step back on L (ct 1); lift on L with R slightly to side (ct 2).

FIGURE V. (eight meas phrase)

Done with bent knees, ft flat and very close to floor, giving a skipping effect.

- 1 Hop on L (ct 1); step R (ct &); close L to R (ct 2).
- 2 Repeat action of meas 1.
- 3 Hop on L and thrust R fwd (ct 1); lift on L (ct &); step R (ct 2).
- 4 Lift on R and kick L to side, heel out (ct 1); click L to R (ct 2).
- 5 Hop on R, lifting L and swinging in a small circle to L (ct 1); step L slightly to L (ct 2).
- 6 Step R,L,R in place (cts 1,&,2). (Scissors.)
- 7 Hop on R, swing L in small circle to L (ct 1); step L slightly to L (ct 2).
- 8 Lift on L, swing R to side (ct 1); click R to L (ct 2).

Figures change by call, indicated by leader.

Presented by Atanas Kolarovski

√  
ŠTIPSKO ZAPLATENO  
 (Macedonia)

This dance, from the town of Štip and surrounding villages, is danced at weddings, parties, picnics, "slavas." Its style may vary, depending on the terrain of the dancers' homeland.

Pronunciation: SHTEEP-skoh zah-PLAH-teh-noh

Record: AK-004, Side B/5. 7/8 meter.

Rhythm: 7/8: 1,2 - 1,2 - 1,2,3. Counted here as 1,2,3

Formation: Lines, hands joined in "V" pos.

Meas

Pattern

- 1 Facing and moving in LOD, hop on L (ct 1); step fwd R,L (cts 2,3).
- 2 Repeat action of meas 1.
- 3 Hop on L, kicking R in front of L (ct 1); leap onto R to face ctr, L raised and cross in front (cts 2,3).
- 4 Step in place L,R,L (cts 1,2,3).
- 5 Step on R, swinging L across in front (cts 1,2); hop on R (ct 3).
- 6 Repeat action of meas 5 with opp ftwk.
- 7 Leap onto R, raising L with knee bent and turned twd R (cts 1,2); leap onto L, raising R with knee bent and turned L (ct 3).
8. In place step R,L,R (cts 1,2,3).
- 9-16 Repeat action of meas 1-8 with opp ftwk and direction.

VARIATION

- 1-2 Facing and moving LOD, take six light running steps, beginning R (cts 1,2,3 of each meas).

Presented by Atanas Kolarovski



VLASKO KOLO  
(Serbia)

"Vlaško" means "of the Vlach," a nomadic people whose language is akin to Rumanian and who are traditionally sheepherders. There are many Vlachs in eastern Serbia and adjacent Bulgaria. This dance is from the town of Zaječar in eastern Serbia. In relation to music "vlaško" is sometimes used to indicate a fast tempo in 6/8 meter.

Pronunciation: VLAHSH-koh

Record: AK-007 Side A/5.

Meter: Music is in 6/8 but is here counted as though it were 2/4 as the 1st and 4th cts of the 6/8 meas are the beats felt by the dancer.

Formation: Lines, belt hold preferred with L over R.

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

FIGURE I.

- 1-4 Facing and moving in LOD, step R,L,R,L (one step per meas).
- 5 Facing ctr, but moving sdwd R, hop on L (ct 1); step on R to R (ct &); step on L beside R (ct 2).
- 6 Step on R to R (ct 1); hop on R (ct 2).
- 7-8 Repeat action of meas 5-6 with opp ftwk.

Repeat action of Figure I until leader calls a change.

FIGURE II.

- 1 Facing and moving in LOD, hop on L (ct 1); step fwd on R (ct &); step fwd on L (ct 2).
- 2 Repeat action of meas 1.
- 3 Step fwd on R (ct 1); bounce on R (ct 2).
- 4 Step fwd on L (ct 1); bounce on L (ct 2).
- 5-8 Repeat action of meas 5-8 of Figure I.

Repeat action of Figure II until leader calls a change.

Presented by Atanas Kolarovski



















DÉLALFÖLDI UGRÓS  
(Hungary)

This dance is from the region of Dél-alföld (Tapei), and means the "jumping" dance.
































Pronunciation:

Record: LP-51, Side B/6. Hungaroton LPX 18031-32. 2/4 meter.









Formation: Single circle of dancers facing ctr, no ptrs. Wt is on R ft.

<u>Meas</u>	<u>Pattern</u>
1	 Step sdwd L on L ft (ct 1).  Bend L knee (ct 2), and bend R knee, picking up R ft diag bkwd.
2	 Leap sdwd R on ball of R ft (ct 1).  Leap on ball of L ft across in back of R (ct &).  Leap sdwd R on whole R ft and bend knees slightly (ct 2).
3	 Hop on ball of R ft in place and touch ball of L ft directly fwd with slight outward rotation of L leg (ct 1).  Leap in place on whole L ft with a stamp and touch ball of R ft directly fwd with slight outward rotation of R leg (ct 2).
4-5	Repeat action of meas 2-3.
6	 Leap sdwd R on ball of R ft (ct 1).  Leap on ball of L ft across in back of R (ct &).  Leap sdwd R on ball of R ft (ct 2).  Leap on ball of L ft across in back of R (ct &).
7	 Leap sdwd R on whole R ft with a stamp and bend R knee slightly (ct 1).  Hop in place on ball of R ft and touch ball of L ft directly fwd with slight outward rotation of L leg (ct 2).
8	 Leap in place on whole L ft with a stamp and touch ball of R ft directly fwd with slight outward rotation of R leg (ct 1).  Leap sdwd R on ball of R ft and clap own hands forward-low (ct 2).  Leap on ball of L ft across in front of R and clap own hands similarly (ct &).
9-10	Repeat action of meas 2-3.
11-12	Repeat action of meas 2-3.
13	Repeat action of meas 6.
14	 Leap sdwd R on ball of R ft and touch ball of L ft directly fwd with slight outward rotation of L leg (ct 1).  Leap in place on whole L ft with a stamp and touch ball of R ft directly fwd with slight outward rotation of R leg (ct 2).
15-16	Repeat action of meas 14 twice, clapping on last three cts.












DELALFÖLDI UGRÓS (continued)

- 17  Step on whole R ft just in front of L toe and bend R knee slightly (ct 1).  
 Step on ball of L ft just in back of R heel (ct &).  
 Step on whole R ft just in front of L toe and bend R knee slightly (ct 2).  
 Step on ball of L ft just in back of R heel (ct &).
- 18 Repeat action of meas 17.  
 19-20 Repeat action of meas 17 twice, moving fwd.  
 21-22 Repeat action of meas 17 twice, moving sdwd R.
- 23  Step in place on whole R ft and swing L leg (knee bent slightly) diag bkwd-low, also rotate chest and R leg slightly outward (ct 1).  
 Rise on ball of R ft (ct &).  
 Lower R heel and also rotate chest and R leg to re-face ctr (ct 2).  
 Step on L heel in place (ct &).
- 24 Repeat action of meas 23.  
 25  Repeat action of meas 23, except also clap own hands once (ct 1).  
 Clap twice (cts 2,&).
- 26  Repeat action of meas 23 except also clap own hands once (ct 1), then pause (ct 2).  
 27 Repeat action of meas 23 exactly.  
 28-29 Repeat action of meas 25 twice (same as meas 23 except also clap, then clap-clap).  
 30 Repeat action of meas 26 (same as meas 23, except also clap, then pause).
- 31-32  Step on R ft across in front of L (ct 1).  
   Jump sdwd L on both ft together and click L ft against R (ct 2) and repeat twice (three times in all)(cts 3-4).
- 33  Jump sdwd L on both ft together and click L ft against R (ct 1) and repeat (ct 2).  
 34  Jump sdwd R on both ft together and click R ft against L (ct 1) and repeat (ct 2).  
 Repeat action of meas 33-34.
- 35-36 Repeat action of meas 33-34.  
 37 Repeat action of meas 33.
- 38  Step on R ft beside L and click R ft against L (ct 1).  
 Step on L ft beside R and click L ft against R (ct &).  
 Step on R ft beside L and click R ft against L (ct 2).  
 39 Repeat action of meas 33.
- 40  Step on R ft beside L and click R ft against L (ct 1).  
 Step on L ft beside R and click L ft against R (ct 2).
- 41  Slap R palm on front of R thigh, also step fwd on L ft (ball of R ft remains where it is) and kneel on R knee (cts 1-2).  
 Slap R palm on floor (ct 1).  
 Clap own hands in front of body (ct &).  
 Slap R palm on floor (ct 2).  
 Clap own hands in front of body (ct &).
- 43 Repeat action of meas 42.  
 44  Slap R palm on floor (ct 1).  
 Rise with a jump on both ft apart and clap own hands (ct 2).  
 Jump up into the air and click ft together in the air (ct &).

DÉLALFÖLDI UGRÓS (continued)

- 45  Land with a jump on both ft apart (ct 1).  
 Jump up into the air and click ft together in the air (ct &).  
 Land and click ft together in place (ct 2).  
 Rise on ball of R ft (ct &).  
46  Lower R heel (ct 1).  
 Step on L heel in place (ct &).  
 Step in place on R ft and rotate R leg outward (ct 2).  
 Rise on ball of R ft and unrotate R leg (ct &).  
47 Repeat action of meas 46.  
48 Repeat action of meas 46 except also clap own hands in front of body (ct 2).

Example of ad lib clapping variation for meas 33-36.

- Ftwk as above, with claps as follows:  
33  Clap own hands twice (cts 1-2).  
34  Slap R palm on front of R thigh (ct 1).  
 Clap own hands (ct &).  
 Slap R palm on front of R thigh (ct 2).  
 Clap own hands (ct &).  
35  Slap R palm on front of R thigh (ct 1).  
 Clap own hands (ct &).  
 Slap R palm on front of R thigh (ct 2); pause (ct &).  
36  Clap own hands (ct 1); pause (ct &).  
 Slap R palm on front of R thigh (ct 2).  
 Clap own hands (ct &).

Notes by Rickey Holden.

Presented by Stephen Kotansky

KALOTASZEGI LEGÉNYES  
(Hungary)

This "Lad's Dance" comes from the Kalotaszegi region of Transylvania around the city of Cluj, and is most popular among the Hungarian and Hungarian-speaking gypsies of that area.

I first saw this dance in 30 to 40-year old films taken by Dr. Gyorgy Martin. Since then I have seen it danced by professional and amateur ensembles, and have worked on the material with Dr. Csaba Pálfi, and Sándor Timár. I have also discussed it with Dr. Ernő Pesovár who has notated many of the motifs with Dr. Agoston Lányi. In 1978 I travelled to the Transylvanian villages of Mera and Vista with Zoltán Kallos, and observed and danced "Legényes" with the people there. According to the villages, the "best" dancers were two gypsy brothers who are keeping the tradition alive by teaching the dance to the young village men.

The simplest form of "Legényes" consists of an eight measure musical phrase divided into three parts: the first two measures or Beginning Motif (see A1 and A2), the next four measures or Middle Motif (see B1 through B4), and the last two measures or Closing Motif (see C1 through C4). The music presented here is in A B B C form.

"Legényes" would typically begin a dance event in Transylvania and would be followed by a "Lassu" or slow cpl dance, graduating into a "Csárdás" of varying tempi. The dancers may return to "Legényes" after the cycle is completed, or it may begin another cycle. During "Legényes" the men take turns at virtuoso improvisations in front of the musicians lasting one or two minutes. The performance of one man may challenge or inspire another dancer to return or join him, sharing variations either contrapuntally or in unison. I have derived the motifs presented here from these improvised variations. Most of the variations have been recorded in Labanotation by Pesovár and Lányi in their book on Hungarian dance types.

The recent "Táncáz" movement in Hungary, somewhat analogous to the American recreational folk dance scene, has brought about alterations in the traditional "Legényes" format. "Táncáz" musicians may accompany dances from many areas and consequently will play only a few "Legényes" tunes in one evening. In this case, more men take the opportunity to dance at once, changing the original structure of the improvisational sequence.

Pronunciation: kaw-loh-tah-SEH-gee LEH-gehn-yesh

Record: Folkraft LP 51 - Hungaroton SLPX 18031-32  
Hungaroton SLPX 18033 2/4 meter.

Formation: Men standing at random in the dancing space, gathered around or in front of the musicians. When the hands are not busy slapping the thighs or boots, they are generally in constant motion, held in a relaxed pos, from waist to shldr height, elbows somewhat close to the body, keeping time by snapping to the rhythm.

KALOTASZEGI LEGÉNYES (continued)

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>MOTIF A1</u>		
1	1	Hop on R ft, at the same time lift L leg, straight, across and in front of R leg.
	&	Step on L ft across and in front of R ft.
	2	Hold.
	&	Step on to R ft next to L ft.
2	1	Strike L heel slightly in front of R ft, plié on R ft.
	&	Touch ball of L ft slightly to L (knee turned in, remaining in plié).
	2	Click L ft next to R ft rising out of plié.
	&	Chug slightly fwd on both ft.
<u>MOTIF A2</u>		
1	1	Lift on L ft, simultaneously lift R knee in front of L knee, picking R ft up, diag back.
	&	Lower L ft heel in place and continue to bring R ft fwd and in front of L ft. This is a rolling type of movement.
	2	Step on to R ft fwd, and lift L instep (L ft turned out) up behind R knee.
	&	Hold.
2		Repeat action of meas 2, Motif A1.
		Comment: A complete dance phrase lasts 8 meas and would begin with one of the above Motifs. There are of course many more variations but these two were the popular versions that I learned.
<u>MOTIF B1</u>		
1	1	Touch R heel in front. Plié on L leg.
	&	Touch ball of R ft next to L (about 6 inches to R side), staying in plié.
	2	Lift on L, and kick R ft low and fwd (knee straightened).
	&	Step on R ft next to L ft.
2		Repeat action of meas 1 with opp ftwk.
3-4		Repeat action of meas 1-2.
<u>MOTIF B2</u>		
1	1	Lift on L ft, and lift R ft up and out to R, knees together.
	&	Slap R outer heel with R palm.
	2	Cross and step on R ft in front of L.
	&	Slap L upper thigh with L palm, simultaneously lifting on R and lifting L ft slightly out to L.
2	1	Jump-close L ft to R ft, bending knees slightly.
	&	Slap R upper thigh with palm, lift R ft slightly out to R.
	2	Close R ft to L.
	&	Chug fwd on both ft.
3-4		Repeat action of meas 1-2 but with opp ftwk and direction.

KALOTASZEGI LEGÉNYES (continued)MOTIF B3

- 1 1 Turning slightly to R, lift R leg (straight) and slap upper boot top with R palm, L hand is at small of back.  
 & Step on R ft.  
 uh Step L ft next to R ft.  
 2 Slap upper R boottop as above.  
 & Step fwd onto R ft.  
 2 1 Step on L ft next to R.  
 & Slap R boottop as above.  
 2 Close-jump R ft to L.  
 & Chug fwd slightly on both ft.  
 3-4 Repeat action of meas 1-2 but with opp ftwk and direction.

MOTIF B4

- 1 1 Lift on L ft, R ft begins to describe an outward CCW circular motion from the knee down. Slap outer upper thigh with R palm.  
 & Lower on to L heel, R ft continues circular motion, slap outer R heel with R palm.  
 2,& Repeat action of cts 1,&.  
 2 1,& Repeat action of meas 1, cts 1,&.  
 2 Touch R heel fwd, plié on L.  
 & Touch ball of R ft next to L, remaining in plié.  
 3-4 Repeat action of meas 1-2 but with opp ftwk and direction.  
 Note: During this movement, the whole body pivots slightly CCW. (This is CW on meas 3-4).

MOTIF C1

- 1 1 Preparatory lift on L ft, lift R knee out diag to R, slap outer upper R thigh with R palm.  
 & In a circular motion swing R ft up and out, R knee goes in, and slap outer L upper thigh with L palm.  
 uh Slap R outer heel with R palm.  
 2 Close R ft to L.  
 & Begin lifting L ft fwd and slap L upper thigh with L palm.  
 2 1 Slap L upper boot with R palm (L leg straight).  
 & Begin to swing L leg in circular movement L.  
 2 Close L ft to R.  
 & Hold.

MOTIF C2

- 1 1 Lift on L ft, lift R ft up and out to R, knees together.  
 & Slap R outer heel with R palm.  
 2 Close R ft to L, plié with knees apart, upper body bent fwd.  
 & Slap-brush L inner boot with L palm.  
 2 1 Slap-brush R inner boot leg with R palm.  
 & Rise and jump with legs diag out to each side.  
 2 Close-click legs together when landing.  
 & Hold.

KALOTASZEGI LEGÉNYES (continued)MOTIF C3

- 1-2 Repeat action of meas 1-2, Motif B3, but rather than chugging at the end, just close-jump and pause.

MOTIF C4

- |   |   |  |
|---|---|--|
| 1 | 1 | Clap hands together at eye level.  |
|   | & | Jump into the air, knees together, R palm slaps R outer ankle as L palm slaps L outer ankle. |
|   | 2 | Land on both ft in demi-plie', knees turned out.   |
|   | & | Upper body bent fwd, palms slap inside on calves, knees still bent.                          |
| 2 | 1 | Clap hands together at eye level.  |
|   | & | Jump into the air, knees together, R palm slaps R outer ankle as L palm slaps L outer ankle. |
|   | 2 | Land with ft together.   |
|   | & | Hold.  |

Finito!

Notes by Stephen Kotansky and Janet Reineck.

Presented by Stephen Kotansky



KLEFTES  
(Greece)

This dance is a slow tsamiko-type from Northern Epirus. The dance name refers to the Klefti or Kleftiko who were freedom fighters or guerillas of Northwestern Greece. It was learned from Lefteris Drandakis in 1979.

Pronunciation: KLEF-tehs

Record: 6/8 meter.

Formation: Mixed or segregated lines with "W" hold. Body faces ctr, R ft free.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Pump R ft once in front of body.
	2	Repeat action of ct 1.
	3	Step on R ft to R.
	4	Step on L ft across in front of R.
	&	Step on R to R.
	5	Step on L across in front of R.
	6	Hold.
2		Repeat action of meas 1.
3	&	Lift on L ft as preparation.
	1	Step on R to R, turning to face slightly L.
	2	Lift L ft behind R knee.
	3	Step on L to L turning to face ctr.
	4	Step on R crossing in back of L. Plie.
	5	Step on L to L.
	6	Pump R ft in front of L.
4	1	Step on R to R.
	2	Step on L across in front of R.
	&	Step on R to R.
	3	Step on L across in front of R.
	4	Lift R ft, knee bent, in front of L.
	5	With a circular motion (CW), bring R ft abruptly to back of L knee.
	6	Hold.

Dance notes by Stephen Kotansky and Janet Reineck.

Presented by Stephen Kotansky

LAMBA LAMBA  
(Bulgaria)

This dance is from Pazardžik, Bulgaria (Western Thrace). It belongs to the Gankino/Kopanica family common throughout Western Bulgaria. Other similar dances include: Plovdiska Kopanica, Glavaniško Horo, Ludo Kopano, Krivo Horo, Kriva Panagjursko, etc. This region of Western Thrace is especially known for its mixed rhythms such as 11/16 (Gankino), 15/16 (Bučimiš), 25/16 (Sedi Donka), etc. I first learned this dance from Professor Stefan Vaglarov. I have also heard "Lamba Lamba" mentioned by dance scholars including Richard Crum and Professor Djudjeff. To my knowledge, this dance is currently in the repertoire of amateur ensembles in Bulgaria.

Pronunciation: LAHM-bah LAHM-bah

Record: Any good, fast Kopanica is suitable. A good recording is on Horo #328.

Formation: Short, segregated lines with Belt hold ("Na lesa").  
Face fwd, R ft free.

Meter: 11/16     ♪ ♪ ♪ ♪ ♪  
Rhythm:            Q Q S Q Q  
Dancer's cts:      1 2 3 4 5

This dance is typically preceded by a three-measure Gankino-type dance. (See 1975 University of Pacific syllabus for Gankino notes by Richard Crum.)

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>INTRODUCTION.</u>		
1	1	Facing front, step on R to R.
	2	Close L to R.
	3	Step on R to R.
	4	Close L to R.
	5	Hold. (Can do two small bounces on both ft.)
2	1-5	Reverse ftwk and direction of meas 1.
3-4	1-10	Repeat action of meas 1-2.
<u>TRANSITION.</u>		
1	1	Facing diag R of ctr and moving in LOD, step fwd on R.
	2	Close L to R.
	3	Step to R on R.
	4	Hop on R.
	5	Step on L slightly in front of R.
2	1	Step on R in LOD.
	2	Close L to R.
	3	Strike R heel to floor on R diag, R knee straight, L knee flexed.
	4	Leap onto R ft in place.
	5	Strike L heel to floor, ctr fwd.

LAMBA LAMBA (continued)VARIATION I.

- 1     1     Facing ctr, step on L to L.     )  
       2     Step on R behind L.     )     Basic Motif  
       3     Step on L to L.     )  
  
       4     Close R to L with a small click near the floor.  
       5     Hold.  
  
 2     1     Hold.  
       2     Hold.  
  
       3     Turning to L diag, small jump     )  
           onto both ft, bending knees.     )  
       4     Kick L leg across in front of     )  
           R leg.     )  
       5     Continuing with a circular     )  
           movement CCW of the L ft, while) Cadence  
           the R ft begins to lift     )  
           slightly.     )  
  
 3     1     "Cukče" (lifting and dropping     )  
           the heel) on R ft.     )  
       2     Step on L ft behind R.     )  
       3     Strike R heel in front of L ft.)  
       4     Leap onto R ft in place.     )  
       5     Strike L heel in front of R ft.)

VARIATION II.

- 1     1     Facing ctr, step on L ft to L.  
       2     Step on R behind L.  
       3     Step on L to L.  
       4     Turning slightly to R diag, Cukče on L. R ft is lifted  
           behind.  
       5     Touch R toe behind L ft.  
 2     1     Repeat action of meas 1, ct 4.  
       2     Repeat action of meas 2, ct 5.  
       3-5     )  
 3     1-5     ) Cadence. (See Variation I.)

VARIATION III.

- 1     1     Facing ctr, moving L, step on L ft to L.  
       2     Step on R behind L.  
       3     Step on L to L, lifting R slightly to R diag, toe turned  
           slightly inward, both knees bent.  
       4     Lifting on L ft, close R to L with a slight clicking  
           motion close to the floor.  
       5     Lower L ft in place, R continues in a CCW circle in air  
           in front of L leg.  
 2     1     Repeat action of meas 1, ct 4.  
       2     Repeat action of meas 1, ct 5.  
       3-5     )  
 3     1-5     ) Cadence. (See Variation I.)

LAMBA LAMBA (continued)VARIATION IV. (Women's variation)

- |   |     |   |
|---|-----|---|
| 1 | 1   | Facing ctr, moving L, step on L ft to L.                          |
|   | 2   | Step on R behind L.   |
|   | 3   | Step on L to L, lifting R slightly off the floor.                 |
|   | 4   | Step on R in front of L. L lifts to ball of ft (beginning CukČe). |
|   | 5   | Lower L heel.   |
| 2 | 1   | Step on R ft to R side, lifting L onto ball of ft.                |
|   | 2   | Lower L heel.   |
|   | 3-5 | ) Cadence. (See Variation I).                                     |
| 3 | 1-5 | )   |

VARIATION IV. (Men's variation)

- |   |     |   |
|---|-----|---|
| 1 | 1   | Facing ctr, moving L, step on L to L.   |
|   | 2   | Step on R behind L.   |
|   | 3   | Leap onto L ft.   |
|   | 4-5 | R ft slides behind L, ending in a kneeling pos with the R leg bent behind the L leg which is in a kneeling pos. |
| 2 | 1   | Hold.   |
|   | 2   | Hold and prepare to rise for Cadence.   |
|   | 3-5 | ) Cadence. (See Variation I.)   |
| 3 | 1-5 | )   |

VARIATION V. ("Lamba Lamba")

- |   |     |   |
|---|-----|---|
| 1 | 1   | Facing ctr, moving L, step on L to L.   |
|   | 2   | Step on R behind L.   |
|   | 3   | Turning slightly L, step on L.  |
|   |     | Meanwhile brush R leg, straight knee, through to L diag.  |
|   | 4   | CukČe on L.   |
|   | 5   | Brush R ft back through to R back diag with bent knee, R ft continuing around in back of L leg. |
| 2 | 1   | CukČe on L.   |
|   | 2   | R toe touches behind L ft, body turning slightly to R diag.                                     |
|   | 3-5 | ) Cadence. (See Variation I).   |
| 3 | 1-5 | )   |

That's all, folks!

Note: When danced in context, each variation is performed as many times as the leader chooses.

Notes by Janet Reineck and Stephen Kotansky.

Presented by Stephen Kotansky.

PAJDUSKO  
(Bulgaria)

This dance was learned from Georgi Kinski from Gabrovo, at a festival in Burgas in 1978. It is thought that this dance form originated in Northern Bulgaria and Romania (Rustemul), spreading to the rest of Bulgaria and to Greece and Yugoslav Macedonia. The dance has a characteristic limping quality. This form is interesting in that the pattern is symmetrical.

Pronunciation: pie-DOOSH-koh

Record: Any good Pajduško (e.g., Nama LP I)

Meter: Pajduško is most typically described as a 5/16 or 5/8, but is also found as 3/4 and 6/8. This dance is written in 5/16.

♩ ♪  
Q S  
1 2

Formation: Short lines, hands held in "W" pos.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Facing fwd, moving L, step on R ft crossing in front of L.
	<u>2</u>	Small falling step, on L ft to L side.
2-3		Repeat action of meas 1 twice.
4	1	Small hop on L, lift R ft fwd.
	<u>2</u>	Step on R in place.
5	1	L ft extended in front low pos, hop on R ft.
	<u>2</u>	Step on L in place.
6	<u>1</u>	R ft crosses in front of L. Arms move quickly to front low pos.
	<u>2</u>	L ft steps in place. Arms return to "W" hold.
7	1	Hop on L.
	<u>2</u>	Step on R in place.
8	1	L ft crosses in front of R. Arms move quickly to front low pos.
	<u>2</u>	R ft steps in place. Arms return to "W" hold.
9	<u>1</u>	Hop on R ft. (L ft remains in low front pos.)
	<u>2</u>	L ft steps in place.
10	1	Hop on L (R ft remains in low front pos).
	<u>2</u>	R ft steps in place.
11-20		Repeat action of meas 1-10 with opp ftwk and direction.

Notes by Stephen Kotansky and Janet Reineck.

Presented by Stephen Kotansky

STARO ERKEČKO HORO  
(Bulgaria; Thrace)

This dance was learned from Professor Stefan Văglaroff, Sofia. It was also seen at Koprivštica in 1976, performed by a village group from Kozičino. It is an interesting 8-ct Pravo type dance, which originally was led by women who were often singing. The second part of the dance tended to be male dominated. Other names for this dance are: Erkečkata (from the old name for the village Kozičino, (Pomorijsko), and Obiknoveno Horo.

Pronunciation: STAH-roh ehr-KECH-koh hoh-ROH

Record: Any good Pravo Trakijsko type, preferably slow with a four bar melody. 2/4 meter.

Formation: Open circle, belt hold, L over R. Face slightly R, R ft free.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>FIGURE I.</u>		
1	1	Step fwd on R to R (sinking slightly into knees).
	2	Step fwd on L to R.
2	1	Step fwd on R to R.
	&	Step on L to R crossing behind R.
	2	Small leap onto R ft to R.
	&	Step on L crossing in front of R.
3-4		Repeat action of meas 1-2.
<u>FIGURE II.</u>		
1	1	Step on R to R.
	&	Hop on R, lifting L fwd.
	2	Step on L diag in front, bending body fwd from waist.
	&	Stamp R behind but next to L, no wt.
2	1	Step bkwd on R ft, turning to face ctr.
	&	Step bkwd on L.
	2	Step fwd on R.
	&	Step fwd on L.
3	1	"Bloop-Bloop" step: a quick leap, body twisting slightly L,R as the ft land, R then L.
	&	Step fwd on R.
	2	Step fwd on L.
	&	Stamp R ft slightly behind but close to L.
4	1	Step bkwd on R ft.
	&	Step bkwd on L.
	2	Leap bkwd onto R ft.
	&	Step bkwd onto L.
		Repeat dance from beginning.

Dance notes by Stephen Kotansky and Janet Reineck.

Presented by Stephen Kotansky

TRITE PŮTI  
(Bulgaria)

This dance comes from Strandža in Southeastern Thrace, and was learned from Professor Stefan Văglaroff, Sofia, in 1973. This is a popular form of dance in Eastern Thrace. The name "Trite Pŭti" means three times, but is also the name for a family of dances. (See dance notes by Richard Crum on Nama II.)

Pronunciation:

Record: Any good Trite Pŭti (e.g. Nama II). 2/4 meter.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>PART I.</u>		
1	1	Facing L diag, step on R ft, flat footed, behind.
	&	Repeat action of ct 1 with opp ftwk.
	2	Repeat action of ct 1.
	&	Hold.
2	1-2	Repeat action of meas 1 with opp ftwk.
3	1	Facing ctr front, step to R with R ft. Arms begin to straighten, moving through fwd to back low pos.
	2	Step on L in front of R. Arms move to back low pos.
4	1	Step on R to R.
	2	Close L to R with a slap on floor, R diag. Arms hold in back low pos.
5-8		Repeat action of meas 1-4 with opp ftwk and direction.
9-16		Repeat action of meas 1-8.
<u>PART II.</u>		
Arms swing through fwd low (ct 1) and back low (ct 2) with a pendulum-type motion.		
1	1	Facing ctr, step on R in front of L.
	&	Step on L in place.
	2	Step on R to R back diag.
	&	Step on L in place
2		Repeat action of meas 1.
3	1	Hop on L.
	&	Step fwd on R.
	2	Hop on R.
	&	Step fwd on L.
4	1	Hop on L in place.
	&	Step on R ft to R.
	2	Close L ft to R.
	&	Step on R to R.
5	1	Hop on R ft in place.
	&	Step on L ft bkwd.
	2	Hop on L in place
	&	Step R ft bkwd.
6	1	Hop on R ft in place.
	&	Step L ft to L.
	2	Close R ft to L.
	&	Step L ft to L.
7-8		Repeat action of meas 1-2.

Dance notes by Janet Reineck and Stephen Kotansky.

Presented by Stephen Kotansky

## SWEDISH DANCE - INTRODUCTION

The aim of these teaching sessions is to convey, in as direct a manner as possible, the art and spirit of traditional dancing as has been practiced by the Swedish folk for many generations. Presentation of the material is based upon a unified approach to Swedish dancing, not just a collection of Swedish dances. Each acquired skill - from a simple step-hop turn in duple meter schottische rhythm to a relatively sophisticated smooth pivot-spin in triple meter polska rhythm -- is meant to enhance further acquired skills, until the dancer's response to various Swedish rhythms becomes "second nature".

The dances to be presented are those actually danced by the Swedish people, primarily during the 19th century, some from the 18th century, but many with their roots going back to an even earlier era. Unlike the formalized and oftentimes contrived Swedish "folkdances", they are not performance-oriented. However, this isn't to say that they cannot be neatly shown to an audience as an example of yesteryear's traditional Nordic dance culture.

For the American folkdancer yet uninitiated into Scandinavian dancing, it might be well to point out a few salient features of the Nordic dance idiom. Though remnants of ancient seasonal rites are to be found in the two "long-dances" presented, and the courting aspects of singing-games are still evident in the North, it is safe to say that Scandinavian dances are virtually all of a recreational rather than of a conscious ceremonial nature. And in contrast to folkdances of many other cultures, they are nearly all co-educational; uniformly so in couple dances, of course, this is also the norm for dances in rings and other formations. Likely the single most characteristic feature of traditional Scandinavian dancing is the predominance of couple rotation. Furthermore, this turning is usually relatively fast, which brings into play certain physical factors not present in slower dances: momentum, counterbalance, torque, etc. No longer is the focus on two independent persons, but on a single couple. But one of those persons must "start the wheel turning" and "steer"; and this is the man's job. Thus, last but not least, a strong male lead must be emphasized.

Due to time and space limitations, only four of the several legitimate "folk-style" rhythms which comprise Sweden's native dance heritage are covered here. But they should serve to allow the dancer to understand in theory and enjoy in practice, the fun of couple-rotation, which is the essence of the typical Swedish traditional dance.

In dealing with "oldtime dances", generic rather than specific forms have been chosen inasmuch as most dance steps and figures have been common thruout much of the land at one time or another. As for the "regional ethnic dances", an effort has been made to capture the spirit of the local idiom, rather than dwelling on minute differences among various versions and interpretations.

It is the hope of the instructor that at the conclusion of the class series, students will be prompted to exclaim, "I've learned to dance Swedish style!" rather than, "I've learned x number of Swedish dances". Lycka till!

Gordon E. Tracie



## TOWARD AN UNDERSTANDING OF TRADITIONAL SWEDISH COUPLE DANCING

<u>Primary Step</u>	<u>Music</u>	<u>Specific dance</u>
<u>Fundamentals of couple-rotation dancing:</u>		
I. Simple step-hop turn, bouncy rhythm	Schottis	(1) Schottis (2) Byte-schottis
II. Basic pivot-spin:		
A. Run-type, bouncy rhythm	Polka, even-phrased	(3) Seattle Polka
	Polka, free-phrased	(4) Snoa (polka)
B. Walk-type, smooth rhythm	Ganglat (walking-tune)	(5) Snoa (ganglat)
	Oldstyle schottis	(6) Gammal schottis
<u>The Swedish Polska step:</u>		
I. Open polska	Langdans (long-dance)	(7) Langdans
	Specific langdans tune	(8) Sollero langdans
II. Basic L ft full turn polska:		
A. Smooth rhythm, possible syncopation	Quaver (8th-note) polska	(9) Gammal polska
B. Smooth rhythm, unsyncopated	Semiquaver (16th-note) polska	(10) Bingsjo polska
C. Bouncy rhythm, unsyncopated:		
a. without couple-turn	Specific quaver polska tune	(11) Gammal kulldans
b. couple turn, triple meter	Specific quaver polska tune	(12) Snurrbocken
		(13) Byte-snurrbocken
c. couple turn, duple meter	Polka, relatively fast tempo	(14) Trava
III. Basic halfturn polska:		
A. R-turn (CW rotation):		
a. in triple meter	Langdans-stegvals	(15) Stegvals
b. in duple meter	Schottis	(16) Stig-schottis
B. L-turn (CCW rotation)	Quaver polska	(17) Vasterdalsk bakmes
IV. Semi-freeform polska	Quaver polska	(18) Polska med bakmes

## SWEDISH DANCE STEPS

### FOOTWORK

As regards basic step pattern:

Repetitive: each successive step pattern same as previous.

Note: Inasmuch as a pivot-spin in duple meter is treated as a 2 ct pattern, the step is considered to be repetitive, rather than alternating.

Alternating: each successive step pattern same sequence of motions, but beginning on opp ft.

As regards partnerwise step relationship:

Parallel: M and W dance same step pattern simultaneously.

(Ex: buzz step).

Consecutive-parallel: M and W dance same weight-shift pattern simultaneously, but fwd or bkwd movement is consecutive.

(Ex: stegvals, bakmes).

Opposite: M and W dance same step pattern, but each begin on opp ft. (Ex: waltz).

Consecutive-complementary: M and W dance same basic step pattern, but W step follows M step by 1 ct. (Ex: full turn polska).

### SPECIFIC STEPS

OPEN POLSKA (försteg): Ft placement as in a walking step, heel making floor contact first; two wt changes in each meas of 3 cts.

L-ft open polska:

Ct 1: step fwd into LOD on L ft;

Ct 2: wt temporarily on both ft, R sole remaining in place;

Ct 3: step fwd into LOD on R ft, L sole remaining in place.

R-ft open polska:

Same as above, but with other ft.

Note: When this step is danced by a group of persons in a ring or broken circle - in which case it is always a L-ft open polska - the dancers will face somewhat obliquely to the L, with the ring or circle moving CW.

HALFTURN POLSKA (stegvals): Two wt changes in each meas of 3 cts, completing one revolution CW in 2 meas (6 cts).

M step:

Ct 1: step diag R into LOD on R ft to begin a CW pivot.

Ct 2: continue pivot on R ft, letting L ft follow around without change of wt;

Ct 3: close L ft at R angle to R ft;

Ct 4: step behind into LOD on R ft, R sole near L heel;

Ct 5: continue pivot on R ft, letting L ft follow around without change of wt;

Ct 6: close L ft obliquely in front of R toe.

Note: Cts 1 and 4 have a light springy quality (svikt).

W step:

Same pattern as M step, but beg on ct 4 as M beg on ct 1.

REVERSE HALFTURN POLSKA (bakmes, västerdalsk type): Two wt changes in each meas of 3 cts, completing one revolution CCW in 2 meas (6 cts).

M step:

- Ct 1: step diag L into LOD on L ft to beg a CCW pivot;
- Ct 2: continue pivot on L sole, letting R ft follow around without change of wt;
- Ct 3: step R ft in front of L ft, forming a "T";
- Ct 4: step behind into LOD on L sole so that L toe and R heel are adjacent, forming an "L", dipping slightly with both knees at this point;
- Ct 5: continue pivot on L ft, letting R ft follow around without change of wt;
- Ct 6: close R ft up to L ft.

W step:

In its simplest form, essentially same as M step, but beg on ct 4 as M beg on ct 1. However, there are many special variations, including:

- Cts 1,2,3: 3 small steps L,R,L following M around;
- Ct 4: pivot a half turn CW on R ft, with very slight dip;
- Ct 5: step L ft behind R ft;
- Ct 6: close R ft up to L ft.

FULLTURN POLSKA (allmän rundpolska): One complete revolution CW per meas of 3 cts:

M step:

- Ct 1: step L into LOD, beg CW pivot on L sole, while bringing R ft around in tight arc (-"left");
- Ct 2: maintaining wt on L ft, place R ft alongside L ft so that R sole is adjacent to L heel (-"both");
- Ct 3: step R into LOD, pivoting CW on R heel and L sole (-"right"), immediately lifting L ft to beg whole step anew.

W step: Varies considerably from place to place, ranging from "both, R,L" on cts 1,2,3; to "R,L,R-L" on cts 1,2,&3; to "R-L-R,L" on cts 1,&2,3 depending on local tradition. The essential thing is that W follow M lead as easily as possible.

The polska turn should be danced effortlessly, without jerky movements. In its "generic" form (Gammal polska) as well as a great number of regional ethnic variants (Ex: Bingsjö polska), it is very smooth, the steps blending together in a "legato" manner.

SCHOTTISCHE STEP (takes 1 meas of 2/4 or 4/4 meter): three steps followed by a hop, danced in even rhythm. Step alternates.

SCHOTTISCHE PATTERN (takes 4 meas of 2/4 or 4/4 meter: two schottische steps (2 meas) followed by 4 step-hops (2 meas), danced in even rhythm.

# SWEDISH DANCE HOLDS

OPEN POSITION: As a matter of course in all of the individual couple dances presented here, the W is on the M R when cpl is facing LOD.

FIRM HANDHOLD: In individual cpl dance: M R arm over W L arm, joined hands palm-to-palm, held snugly. Free arms loose at sides.

In closed ring or broken circle: Each dancer's R arm over L arm of dancer directly behind; L hand's fingers held tightly in closed R hand of dancer ahead. Elbows bent at R angle.

Note: This dance hold is a very old one, found in Faroese and Norwegian ballad or song dances (a form of chain dance), and known in Norwegian as the "tunga taket" (the firm grip).

BASIC POLSKA HOLD: A closed position. M R arm around W waist, M L hand on W upperarm just below her shldr. W L arm on M upperarm, and W R arm on the inside of M L arm, with her R hand just below M shldr. Ptrs are slightly to the L of each other; M R ft between W ft.

SIDECAR POLSKA HOLD: Essentially same grasp as basic polska hold, except that ptrs R ft are adjacent on the outside, and ptrs stand more to the R of each other, with R hips touching.

REVERSE SIDECAR POLSKA HOLD: Exact reverse of sidecar polska hold, L ft adjacent on outside, and L hips touching.

SCHOTTIS  
(Sweden)

This traditional oldtime schottische is general thruout Sweden and was learned there in 1948 by Gordon E. Tracie.

Pronunciation: SHOHTT-tees

Record: Viking V-802b (slow); V-806b (moderate) 2/4 meter

Formation: Cpls in open shldr-waist hold at random about floor.

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

- |     |   |
|-----|---|
| 1-2 | Beg on outside ft, move fwd in LOD with 2 basic schottische steps.  |
| 3-4 | In closed hold*; beg M L- W R, dance 4 step-hops turning 1/2 CW on each, to make 2 full revolutions while progressing fwd in LOD. |
- \*Closed shldr-waist or basic polska hold.  
Repeat above pattern to end of music.

Presented by Gordon E. Tracie

BYTE-SCHOTTIS  
(Sweden)

This traditional oldtime dance, a mixer, was learned from Jarvso Folkdanslag from Halsingland, during their 1979 U.S. tour.

Literal translation: Exchange-Schottische.

Pronunciation: BEE-teh SHOHTT-tees

Record: Viking V-806b 2/4 meter

Formation: Cpls in a double circle, W to R of ptr, facing LOD, in open shldr-waist pos.

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

- |     |  |
|-----|--|
| 1-4 | <u>Introduction</u> (never repeated). Dance one full schottische pattern moving in LOD.  |
|     | A. <u>Open schottische with ptr change</u>   |
| 1   | Release ptr, M dance L schottische step fwd in LOD, passing W directly ahead. W dance R schottische step in place.                 |
| 2   | M dance R schottische step fwd in LOD to <u>next</u> W ahead (#3, counting orig ptr as #1). W dance L schottische step in place.   |
|     | B. <u>Closed step-hop turn with new ptr</u>  |
| 3-4 | In closed shldr-waist pos with new ptr, beg M L, W R, dance 4 step-hops making 2 full revolutions CW while progressing fwd in LOD. |
- Repeat AB pattern to end of music, making ptr change every time.

Presented by Gordon E. Tracie

SEATTLE POLKA  
(Norway-U.S.A.)

An Americanized version of Norwegian "Parisarpolka", this traditional oldtime dance is also known as "Scandinavian Polka" in California and other western areas, and "Norwegian Polka" in New York and East Coast areas. It was learned from living tradition in Seattle in 1949 by Gordon E. Tracie, and taught at Skandia Folkdance Society, Seattle by him.

Record: Viking V-806a 2/4 meter

Formation: Cpls in a random circle facing LOD with inside hands joined. W to R of ptr.

MeasPatternA. Forward and back

- 1-2 Beg outside ft (M L, W R) move fwd in LOD with 3 steps (cts 1,2,1); M stamp R ft, no wt, W touch L ft (ct 2).
- 3-4 Release joined hands, each turn inward to face RLOD and join inside hands. Beg on new outside ft (M R, W L) take 3 steps in RLOD followed by a touch, at same time each clapping own hands twice in rapid succession (step, step, step, clap-clap).

B. Transition and closed pivot-spin

- 5 M turns CW on L ft, then steps between W ft with his R ft, into LOD, to assume closed shldr-waist pos. W steps R,L.
- 6-8 Cpl rotates CW with running-type pivot-spins, M stepping L,R; W stepping R,L, on each of 3 meas, making 3 complete revolutions in all.

Repeat patterns A B to end of music.

Variations on A

- 1-2 One or both ptrs can turn outward (M L, W R) on first 3 steps, and then one or both ptrs can turn outward in the opp manner in the other direction. OR:
- 1-2 M can move fwd and back as in basic form, while W twirls as many times as is practicable, in each direction.

Presented by Gordon E. Tracie

SNOA (Polka)  
(Sweden)

This traditional oldtime pivoting dance to polka music is general thruout southern and central districts of Sweden. Gordon E. Tracie learned it in Sweden in 1948.

Pronunciation: SNOO-ah

Record: Viking V-820b

2/4 meter

Formation: Cpls in a circle, W to R of ptr, in open shldr-waist pos. Dance moves in LOD.

NOTE: The following parts are not figures in the regular sense but merely two dance patterns - Rest-Step and Turn - which are alternated at will, with no fixed number of meas. Generally, however, the transition from one to the other is made at the beginning of a phrase of 4, 8, or 16 meas, for esthetic reasons.

REST-STEP (Open steps fwd)

In open shldr-waist pos, beg on outside ft, cpl moves fwd in LOD with light and springy running-type steps (wt primarily on sole of ft), one step to each ct of music.

TURN (Transition and closed pivot-spin)

Whenever desired - preferably on ct 1 of the 1st meas of a phrase -

M takes a short jump onto both ft with a stamp, followed by stepping between W ft with his R ft, into LOD, to assume closed shldr-waist or basic polska hold. W steps R,L (without stamp). Cpl continues to rotate CW with running-type pivot-spins, M: L,R; W: R,L making a full revolution on each 2 cts.

With appropriate polka music, the turn has a definite bouncy character.

Cpl may revert to Rest-Step at any time by merely breaking out into open shldr-waist pos again.

NOTE: Thruout the entire dance, the same alternation of ft is maintained without interruption!

Presented by Gordon E. Tracie

SNOA (Gånglåt)  
(Sweden)

This traditional oldtime pivoting dance to walking music is found primarily in north-central and northern districts of Sweden. It was learned there in 1948 by Gordon E. Tracie and he has continued research on the dance on subsequent trips to Sweden.

Pronunciation: SNOO-ah GONG-loht

Record: Viking V-820b

2/4 meter

Formation: Cpls in a circle, W to R of ptr, in open shldr-waist pos. Dance moves in LOD in a smooth, legato style.

NOTE: The following parts are not figures in the regular sense, but merely two dance patterns - Rest-Step and Turn - which are alternated at will, with no fixed number of meas.

REST-STEP (Open steps fwd)

In open shldr-waist pos, beg on outside ft, cpl moves fwd in LOD with firm walking steps, one step to each ct of music.

TURN (Closed pivot turn)

Whenever desired - without stamp transition as in Snoa to polka music - M turns CW on his L ft, then steps between W ft with his R ft, into LOD to assume basic polska hold. W steps R,L. Cpl then continues to rotate CW with smooth walking-type pivot-spins, M: L,R; W: R,L, making a full revolution on each 2 cts.

Cpl may revert to Rest-Step at any time by merely breaking out into open shldr-waist pos again.

NOTE: Thruout the entire dance, the same alternation of ft is maintained without interruption.

Presented by Gordon E. Tracie



GAMMAL SCHOTTIS  
(Sweden)

The title translates to "Oldstyle Schottische" and the dance was at one time general thruout Sweden, but is now mainly associated with certain local regions. The variants described below come primarily from northern districts. Gordon E. Tracie researched and learned the dance in Sweden in 1963.

Pronunciation: GAHM-mahl SHOHTT-tees

Record: Viking V-821b

2/4 meter

Formation: Cpls in a double circle, W to R of ptr, facing LOD.

NOTE: The following figures are traditionally not looked upon as set routines in a sequence dance, but may be used either selectively or freely alternated at will. Although the basic pattern structure is the same as that described for the common Schottis, the character and style of dancing are entirely different. The Gammal schottis should be danced with flowing, "legato" movements, ft much closer to the floor, and in a comfortable, relaxed manner. Differences in dance holds are described below.

Meas

Pattern

Basic form

- 1-2 In firm handhold, beg on outside ft, 2 "soft" schottische steps fwd in LOD.  
3-4 In closed hold (see below), 2 sets of smooth pivot-spins (M: L,R; W: R,L) to make 2 revolutions CW while progressing fwd in LOD.

Variation with W twirl

- 1-2 Light handhold, beg on outside ft, M dance 2 small "soft" schottische steps fwd in LOD, while W dance 2 "soft" schottische steps twirling CCW 2 revolutions under M raised R arm.  
3-4 In closed hold, turn as in Basic form above.

Variation with schottische separation

- 1-2 Beg on outside ft, both arms loose at sides, ptrs separate by dancing the first "soft" schottische step diag fwd in LOD (M inward to L, W outward to R), and the second schottische step diag fwd twd ptr.  
3-4 In closed hold, turn as in Basic form above.

Variation with "overtake"

- 1-4 While one cpl is dancing the Basic form above, the cpl behind them can dance the variation with schottische separation so as to overtake the first cpl during the two schottische steps; for the closed turn they will therefore be in front of that other cpl! This obviously implies that for the "traveling" cpl, their schottische steps must be taken with somewhat longer strides.

## A FEW WORDS ABOUT THE "GAMMAL SCHOTTIS"

As an oldtime dance found generally thruout Sweden for well over a century, the Schottis has understandably acquired many localized forms, which, when collected in these latter days, acquire the status of a "bygdedans" (regional ethnic dance). To date there are published variants from Idre, Bingsjo, Lima, Transtrand, and Sarna, in the province of Dalarna; Haverö in Medelpad; Viksta in Uppland; Arsunda in Gastrikland; and from Karlskoga-trakten. They all have many things in common, but local interpretations -- "dialect", if you will -- give each of them a distinctive character.

Styles vary not only between districts, but within a given district as well. Therefore it is not unusual to find dancers using a variety of dance holds on both the open and closed portions of such a dance as the Schottis. For the older form, Gammal schottis, the closed basic polska hold (described in the Introductory Notes) is generally favored. An interesting variation is often used in the basic form, however: on the pivot-spin turn, the W L hand remains joined with the M R hand, being held in the center of the W back, rather than disengaged and brought up to the M upperarm as in the normal polska hold. Thus the ptrs inside hands are kept in contact thruout the entire pattern -- a rather nice feeling!

In contrast to the common "PE class" schottische with its "1,2,3,hop" flamboyance, the old Swedish schottische is a rather elegant dance, reserved, dignified. But not without a sense of real power on the rotation. The essential difference between the ordinary "garden variety" Schottis, and the Gammal schottis, in all its variants, is something called "svikt" (springyness), that lilting quality found in the latter, older form. Knees are flexed thruout so there are no sharp movements. On the "soft" schottische step, the hop or skip on the 4th ct is replaced by a gentle lifting of the free ft. And in keeping with the overall style, the turn is danced without a semblance of a hop! The key word is "legato".

The importance of proper music for this and other ethnic-style dances cannot be overstressed. If the dance is to be performed "legato", the music must be played "legato", so the choice of recordings becomes critical. Oldstyle Swedish fiddling, which has perpetuated an ancient legato playing technique, is especially recommended.

Presented by Gordeon E. Tracie

<sup>3</sup>  
LANGDANS  
(Sweden)

This restored ethnic dance in ancient times was probably common thruout much of Sweden. It has been researched and danced in Sweden from 1970 by Gordon E. Tracie, and taught at Skandia Folkdance Society in Seattle by him. Quite probably it has ceremonial roots, but is now danced recreationally. In ancient times it was likely danced to singing only.

Pronunciation: LONG-dahns

Record: Hurv KRLP-2 (Swedish import), Side B/2,4,6,7. 3/4 meter

Formation: Dancers, not necessarily paired as cpls, in broken circle, leader at L end, in firm handhold.

NOTE: There are no figures to this dance, and but one step: a continuous, almost hypnotic repetition of the open polska (described in the Introductory Notes). Success of this dance is largely dependent upon the leader, the person at the head of the line, for it is he (or she) who determines the "route" the line takes, and leads the dancers thru it. Skill, imagination, and good humor all contribute to the enjoyment of this ancient Nordic dancing experience.

Pattern

Leader, at head (L end) of line, joins his R hand with his neighbor's L hand in firm handhold (described in Introductory Notes), with each successive person in a growing single line doing the same. Thus, all R arms are over, L arms under (except person on either end, whose free arm is loose at side).

Open polska step is danced in time with the music: step L, hold, step R (cts 1,2,3). This is continued without interruption, as leader winds the line about the room in circles, zig-zags, spiral, double-backs, and whatever -- including out the door and back if practical! Occasional (but not overdone) stamps in time with the rhythm are permissible, as are "whoops" or shouts of "hey!" once in a while.

This joyful insanity continues until the record is over or the fiddler is played out.

A FEW WORDS ABOUT THE SWEDISH "LANGDANS":

The folkmusic renaissance which occurred in Sweden around 1970 -- just in time to save a remarkable ancient fiddle tradition from eventual extinction -- had a number of important side effects. For a dancer, the most important of these was an intense interest in the dances that had once been done to the old music still found in the country fiddlers' repertoire. Among the hundreds of regional ethnic dances gleaned from the memories of old

"LÅNGDANS" (continued)

folks, is to be found material dating back to the original Renaissance: serpentine-like chain-dances called Langdans (long-dance) in Swedish. Originally ballad dances such as those still in living tradition on the Faroe Islands, any words which may have at one time existed have for the most part been lost, so they are now danced to fiddle accompaniment or a simple "tra-la".

Music for the Swedish Långdans is usually in triple meter. The step used can either be a simple running one, such as in the serpentine about the greened-pole at Midsommar, and the Christmas tree at Yuletide, or a rhythmic pattern identical to that of the polska. It is believed by many that this latter step may indeed be the forerunner to the dance form which reigned supreme as Sweden's "national dance" during the 17th and 18th centuries, and survives even today in a multitude of different native dances known as Polska.

So when dancing the Långdans, one can imagine himself being transported back to an ancient time when such an activity was perhaps one of the few expressions of social entertainment available to the folk. Therefore, every moment of it is to be "lived to the hilt".

Presented by Gordon E. Tracie

Sollerö-långdans is a group dance, not necessarily paired as couples and comes from the Lake Siljan district in the province of Dalarna. Gordon E. Tracie learned it in Sweden in 1970 and taught it at Skandia Folkdance Society in Seattle. It quite probably has ceremonial roots, but is now danced recreationally.

Pronunciation:

Record: Viking SMF-200 "Regional Folkdances from Sweden"  
Side A/1 3/4 meter

Formation: Dancers in a closed circle with firm handhold, facing obliquely L, preferably (but not necessarily) partnerwise.

Meas

Pattern

A. 1st theme: 2 8-meas phrases:

1-8, 1-8 Beg on L ft, 16 modified L open polska steps moving to L, danced as follows:  
ct 1: step diag fwd to L on L ft;  
ct 2: wt temporarily on both ft, R sole remaining in place;  
ct 3: bring R ft up to L (approximately at instep), L sole remaining in place, taking wt on R.

B. 2nd theme: 2 6-meas phrases:

9-12 Beg on L ft, 4 light step-skips (L,R,L,R) as follows:  
ct 1: step diag fwd to L on L ft with light stamp;  
ct 2: hold (no wt transfer);  
ct 3: skip diag fwd on L ft, while lifting R ft up about a foot's length;  
cts 4-6: repeat action of cts 1-3 with opp ft, but moving diag bkwd (slightly) instead of diag fwd;  
cts 1-6: repeat cts 1-6.  
13-14 Beg on L ft, 2 modified L open polska steps, moving to L.  
15-20 Repeat meas 9-14.

Repeat Patterns A B as many times as music allows.

Historical information: This dance, obviously of ancient origin, was "rescued" from the memory of a 101 year old woman on the isle of Sollerön in Dalarna, in 1966. She had danced it in her youth. Folks would get together on a Sunday evening, she related, and join hands for the långdans whether or not there was a fiddler to dance to, often making up words as they danced. Otherwise one could merely "tra-la" the melody -- which is the way it is usually done now, inasmuch as none of the old words were recalled.

Presented by Gordon E. Tracie

## AN ADVANCE WORD OR TWO ON THE SWEDISH "POLSKA"

The 3/4 beat of the Polska constitutes the rhythmic framework for some 80% of all the traditional music of Sweden, both vocal and instrumental! Though its name quite obviously comes from Poland, this unique musical idiom may well have existed in the Northlands before acquiring that designation. "Langdans" (long-dance) music is an example of Polska-like rhythm which predates the Polska itself. In triple meter but unrelated to the waltz, the Polska as both a musical and rhythmic form, can be traced back to the late 1500s. For some two centuries it reigned supreme as Sweden's "national dance", finally becoming supplemented -- but not completely supplanted -- by the waltz in the mid 19th century. Following World War I, however, only the Hambo managed to survive as a widespread manifestation of the Polska dance in Sweden -- though in neighboring Norway its close cousin the Polsk, and more distant relatives Springleik and Springar, were still to be found alive and well in some rural areas.

In striking contrast to the near demise of the Polska as a dance form in Sweden, was the remarkable living tradition of Swedish country fiddling! For among the multitude of stubborn folk fiddlers, it was Polska music which predominated, yea, virtually overwhelmed, their repertoire. And it is thanks to that phenomenon that the current renaissance in Polska dancing in Sweden was made possible.

It happened around 1970. Perhaps it was a part of the search for "roots" by people the world over; in any case, young Swedes discovered their own folk heritage, and found it was incredibly rich in music, fiddle music; fiddle music to which their grandparents and great-grandparents had danced. And what were those dances? Nearly all Polskas, of course! Not complicated dances with intricate figures like the so-called "folkdances" that had been performed by organized folkdance societies for half a century or more, but simple couple-dances with lots of room for improvisation, and virtually all in Polska rhythm. So while hundreds of youths took up the fiddle to learn to play this old music, thousands more learned the old dances which went along with that music. Workshops, seminars, study circles, and research in the manner of oral history projects, proliferated in an intense search for knowledge of the old dance forms. And the results have been phenomenal. Today in Sweden there are several books on "bygdedanser" (regional ethnic dances) with both descriptions and printed music, as well as a great number of splendid recordings, available to the general public. And so after a century or more of separation, the Swedish folk fiddler is reunited with the dancer, and a renewed sense of ethnic pride is sweeping the land.

It is a privilege to be able to share some of this material with American folkdancers.

Presented by Gordon E. Tracie

GAMMAL POLSKA  
(Sweden)

Gammal Polska is a couple dance, at one time general thruout Sweden, now mainly preserved in the central and northern districts of the country. Gordon E. Tracie researched the dance in Sweden from 1950 on.

Pronunciation: GAHM-mahl POHL-skah

Record: Viking V-821a.

3/4 meter

Formation: Couples in open shldr-waist pos, facing LOD, but not necessarily in a circle.

Meas

Pattern

NOTE: There are no figures in the regular sense, but merely two dance positions: rest-step and turn, which are alternated at will, with no fixed number of meas for either. There are 3 cts in each meas of music.

OPEN POLSKA FORWARD ("föirsteg")

In open shldr-waist pos, beg on outside ft, move fwd in LOD with open polska steps.

CLOSED POLSKA TURN ("rundpolska")

Whenever desired, cpl assumes closed basic polska hold, and rotates CW with fullturn polska steps:

M: L, both, R; W: both, R, L.

Cpl may revert to rest-step ("föirsteg") at any time by merely breaking out into open shldr-waist pos again.

Historical information: "Gammal polska", literally meaning Old Polska, is in essence a "generic" form of a dance which prevailed thruout much of Sweden for a half-dozen generations. It is the "common denominator" of a myriad of sub-forms which are found in local districts thruout the land. A dancing couple need only sense the basic rhythm as found in Gammal polska, and master the technique of rotating to it, to be able to grasp the spirit of the Swedish Polska idiom, and from there go on to learn any number of fascinating variants, each with their own individual dialect.

This dance was brought to the U.S. from Sweden, in 1961, following research spanning a period of over 10 years on old Swedish dance forms. It was danced in Seattle at Skandia Folkdance Society, and first introduced to the general American folkdance public, at Stockton Folk Dance Camp in 1962 - nearly a decade before domestic research by Swedes themselves began unearthing a myriad of similar forms. Thru the devoted efforts of retired schoolteacher, Johan Larsson of Dalarna, and a number of other Swedish researchers, the old Polska, in numerous local variants, is now firmly re-established in Sweden as a viable traditional dance.

Presented by Gordon E. Tracie

BINGSJÖ POLSKA  
(Sweden)

This dance comes from the district of Bingsjö, province of Dalarna, Sweden, and was learned there in 1970 by Gordon E. Tracie.

Pronunciation: BING-sjoe POHL-skah

Record:

3/4 meter

Formation: Cpls in semi-closed pos (described below), facing LOD, but not necessarily in a circle.

Meas

Pattern

NOTE: There are no figures in the regular sense, but merely two dance positions and three sets of steps which can be used at will, with no fixed number of meas for each. There are 3 cts in each meas of music.

OPEN POLSKA FWD ("försteg")

In semi-closed pos: M R arm around W waist; W L hand on M R shldr (either over or under his R upperarm); other hands joined out in front with M 4 L fingers over and L thumb under W R fingers; elbows kept fairly low; beg on outside ft, move fwd in LOD with open polska steps (2 are sufficient).

CLOSED POLSKA TURN ("rundpolska")

Whenever desired, cpl assumes basic polska hold (but with M L hand far up on W R upperarm), and rotates CW with full turn polska steps. M may take a light stamp on L ft on ct 1 of 1st meas of turn if he wishes.

1 M: ct 1 "reach" L leg around CW to take 1st step on L ft;  
ct 2 turn CW on R heel (both ft now on floor);  
ct 3 complete full pivot by turning on L sole and R heel (which points into LOD). Note - do not lift R ft from floor yet!

W: ct 1 pause, wt on both ft;  
ct 2 step on R ft between M ft;  
ct 3 step on L (relatively long step).

Note: Steps must be well controlled, so that turn is extremely smooth without any bounce or emphasis on one ct over the others

CLOSED WALK-AROUND TURN ("springpolska")

Retaining basic polska hold, cpl turn 1 revolution CW with each set of 6 walking steps, in the following manner:

1 M: ct 1 step on L fwd and to R;  
ct 2 step on R a short step to R, R heel by L toe, between ptr ft;  
ct 3 step on L with L toe pointing to R.  
2 ct 1 step on R behind L heel;  
ct 2 step on L a bit to L of R ft;  
ct 3 step on R fwd into LOD, between ptr ft.  
W: same as for M, but beg with ct 1 of meas 2.

Presented by Gordon E. Tracie



GAMMAL KULLDANS  
(Sweden)

Gammal kulldans is a mixer from the southern district of the province of Dalarna. Gordon E. Tracie learned it in Sweden in 1970.

Pronunciation: GAHM-mahl KOOL-dahns

Record: Viking V-202a 3/4 meter.

Formation: Cpls in a single circle, hands joined low, W to R of ptr, all facing in.

Meas

Pattern

- 1-8      A. RING  
24 light running steps moving in RLOD (CW).
- 9-12      B. PARTNER FIGURE  
Release hands, letting them hang loose at sides,  
M turn 1/4 to R; W 1/4 to L to face ptr.  
12 even bounces on both ft, in place, knees flexed  
so that bouncing is smooth and "springy".
- 13-14      C. PARTNER CHANGE IN 6 COUNTS  
Dancers change ptrs by M moving one place CW around the ring, W moving one place CCW around the ring to end with the orig corner as the new ptr, as follows:
- M: ct 1 clap hands, retaining wt on both ft;  
ct 2 step on R ft outward to own R, to beg a CW pivot;  
ct 3 continue CW pivot on R ft so as to pass "corner" on the outside of the ring;  
ct 4 step on L to complete a 3/4 CW turn;  
ct 5 pause (no wt change);  
ct 6 step on R to face inward with former "corner" as new ptr.
- W: ct 1 clap hands, retaining wt on both ft;  
ct 2 step on R ft inwardly to own R to beg a CW pivot;  
ct 3 continue CW pivot on R ft so as to pass "corner" on the inside of the ring;  
ct 4 step on L to complete a 1 1/4 CW turn;  
ct 5 pause (no wt change);  
ct 6 step on R to face inward with former "corner" as new ptr
- Form single circle again by joining hands with new ptr and new corner and repeat dance to end of music with a ptr change each time on meas 14.

Presented by Gordon E. Tracie

SNURRBOCKEN  
(Sweden)

Snurrbocken, literally translated as the whirl-and-bow dance, is a traditional formalized folkdance common to folkdance societies thruout Sweden. Gordon E. Tracie learned it in Sweden in 1948

Pronunciation: SNURR-bohkk-en

Record: Viking V-200a

3/4 meter.

Formation: Cpls in a circle in closed shldr-waist pos. When hands are free they are placed on hips, fingers fwd, thumb back.

Meas

Pattern

- |      |  |
|------|--|
| 1-8  | A. <u>CLOSED POLSKA TURN ("rundpolska")</u><br>8 fullturn polska steps, danced with an even bounce on each beat of the meas, knees slightly flexed so that the turn is "springy", and moving in LOD. |
| 9-16 | B. <u>OPEN RUN FORWARD</u><br>In open shldr-waist pos, free hand on hip, beg on outside ft, 24 light running steps (not shuffles or kicks) fwd in LOD.   |
| 17   | C. <u>EXCHANGE OF BOWS</u><br>Release ptr, M on inside, W on outside of circle; both hands on own hips.  |
| 18   | In time with new tempo (very slow) M step bkwd R,L,R while W remain in place.  |
| 19   | With feigned dignity, ptrs bow deeply to each other.   |
| 20   | Each turn 1/2 CCW, stepping L,R,L, to end M facing inward, W outward.  |
| 21   | In same manner as above, ptrs bow deeply away from each other.   |
|      | Each turn 1/2 CW, stepping R,L,R, to face each other and resume closed shldr-waist pos to repeat dance as many times as music allows.  |

Historical information: This dance has, of course, long been a favorite of international folkdancers in the U.S. What is not widely known over here is that there are several versions of it in its homeland, Sweden -- all equally "authentic". Unlike the Americanized form they all traditionally begin with the "rundpolska", the closed polska turn. The name itself suggests this: "snurr" = spin or whirl; "bock" = bow. Hence, "The whirl-and bow" dance. The bowing sequence is a bit of rustic satire in which yester-year's less privileged country folk would mimic the affected mannerisms of the upperclass. The common "formalized folkdance" form of Snurrbocken was "standardized" before the turn of the century, and is the one described here.

Presented by Gordon E. Tracie

BYTE-SNURRBOCKEN  
(Sweden)

Byte-snurrbocken is a mixer dance found in a particular local group in southern Sweden where Gordon E. Tracie learned it in 1950. It has a fixed pattern and is done in a bouncy, animated (but not gross) manner.

Pronunciation: BEE-teh SNURR-bohkk-en

Record: Viking V-200a 3/4 meter.

Formation: Cpls in closed shldr-waist pos ready to move in LOD.

Meas

Pattern

- |       |   |
|-------|---|
|       | A. <u>CLOSED POLSKA TURN ("rundpolska")</u>   |
| 1-8   | Exactly as described in Snurrbocken, page 146.  |
|       | B. <u>OPEN RUN FORWARD</u>  |
| 9-16  | Exactly as described in Snurrbocken.  |
|       | C. <u>EXCHANGE OF BOWS WITH PARTNER CHANGE</u>  |
| 17-18 | Exactly as described in Snurrbocken   |
| 19    | Each turn about 3/4 CCW, stepping L,R,L, to face person in opp circle standing to L of orig ptr.  |
| 20    | This new cpl bow deeply to each other, in same feigned dignified manner.  |
| 21    | W remain in place, M approach this new W, moving diag to his R, stepping R,L,R. New cpl assumes closed shldr-waist pos and repeats entire dance, changing ptrs on meas 20-21 each time. |

NOTE: "Cut-in" potential. An added element of surprise in this version is possible by observing the following: During meas 17-18 when cpls are involved in bowing to themselves, thru meas 19 while each is turning to his or her L, any partner-less individual currently out of the dance, can step in between two other persons of the same gender, and, on meas 20-21, claim the person on their own R as their ptr for the following sequence. Individuals thus displaced must then wait until the next meas 17-19 to similarly cut in.

Historical information: In the old days, when native dances had not yet been "standardized" by the organized folkdance movement, dancing routines were oftentimes quite unpredictable. The bowing sequence in Snurrbocken offered a splendid opportunity for dancers to "scan" the room for another partner ... and for a couple of bars of music, things could get pretty wild! This mixer version of Snurrbocken is an orderly compromise between the "free-for-all" resulting therefrom, and the predictability of the ordinary form usually danced.

Presented by Gordon E. Tracie

TRAVA  
(Sweden)

Trava, meaning "trotting-along" apparently originated in the province of Skane in southern Sweden. Gordon E. Tracie learned it in Sweden in 1948 and taught it at Skandia Folkdance Society, Seattle. It is a traditional oldtime dance, bouncy and animated but under firm control.

Pronunciation: TRAW-vah

Record: Viking V-800b

2/4 meter

Formation: Cpls in open shldr-waist pos ready to move in LOD,

Pattern

NOTE: The following parts are not figures in the regular sense, but merely two dance positions with rest step and turn, which are alternated at will with no fixed number of meas for either. There are 2 cts to each meas.

OPEN WALK FORWARD

Beg on outside ft, any even number of light, springy walking steps. One step to each ct of music.

CLOSED POLSKA TURN

Whenever desired (without stamp transition as in Snoa!), cpl assumes closed basic polska hold (preferred), or shldr-waist, and dances fullturn polska step in time with the count (rather than the meas) of the music, any number of times. As in Snurrbocken, the step is danced with an even bounce on each beat of the meas, knees slightly flexed so that the turn is springy. Turn may be continued until cpl wishes to revert to walking again. At this point it is no longer necessary for the first walking step to be on the outside ft. Instead, cpl should simply see to it that one step movement is made on each ct of music, so as not to lose the even bouncy rhythm.

NOTE: If, for esthetic reasons, the dancers wish to keep the correspondence of music and step consistent, they should be aware of the following: the 1st ct of the polska step pattern (M: L,both,R; W: both, R,L) coincides with the 1st ct of a musical meas only once every 4 polska steps (6 meas of music). Thus in order to beg the whole series at the start of a full 8-meas musical phrase, it is necessary to dance 32 full 3-ct step patterns to 96 cts of music (48 meas, or six 8-meas phrases).

Historical information: Folkdancers familiar with Scandinavian material will immediately discern a close relationship between this dance and the well-known S nderhoning from Denmark. The music of each is in duple meter, and both begin with a simple walking promenade followed by a turn using a triple meter step pattern, so that the rotation step is "3 against 2". It would appear, however, that the unique danceholds in the Danish variant are of an older origin than those used in Trava. Furthermore, recent research in Denmark has indicated that S nderhoning is properly danced at a very slow tempo, whereas Trava is most appropriately used when the tempo of a polka is too fast for a comfortable druff-polka, polkett, or snoa step.

Presented by Gordon E. Tracie

STEGVALS  
(Sweden)

A traditional oldtime dance, Stegvals, has been researched in Sweden from 1951 on by Gordon E. Tracie. It is found primarily in western and northern parts of Sweden and is also found in Norway. It means "stride, walk, or step waltz".

Pronunciation: STAYG-vahls

Record:

3/4 meter.

Formation: Cpls in R sidecar polska hold ready to move in LOD.

The following parts are not figures in the regular sense, but merely non-turning and turning segments which can be alternated at will, with no fixed number of measures for either.

R-FT OPEN POLSKA FORWARD ("försteg")

Cpl in R sidecar polska hold, M facing fwd, W bkwd: 2 (or more if felt needed) R open polska steps fwd in LOD, M stepping fwd, W bkwd, on ct 1 of each meas.

TRANSITION AND HALFTURN POLSKA ("stegvals")

Whenever desired, cpl beg turning with R halfturn polska steps, completing 1 full revolution CW in 2 meas, thus:

- ct 1: M steps diag R on R ft to initiate CW turn, while  
W steps on her R ft somewhat behind her L ft;
- ct 2: hold (no wt change), allowing body to "float" around CW;
- ct 3: M and W close L ft up to R ft and take wt on it;
- ct 4: M steps R ft behind (into LOD), while W steps R ft fwd  
into LOD;
- ct 5: knees bent slightly as CW pivot continues (no wt change);
- ct 6: M and W close L ft up to R ft, taking wt on it.

Cpl may continue this turn, with M stepping fwd while W steps bkwd, and vice versa (in order to make a full revolution CW in each 2 meas), as long as desired, after which they may revert to initial R-ft open polska fwd, OR L-ft open polska fwd, as follows:

TRANSITION TO L-FT OPEN POLSKA FWD

At a given point (preferably the last meas of a 4-meas phrase), M and W can each step R,L,R while shifting pos so that ptr is on opp side, thus assuming reverse-sidecar polska hold, M facing fwd, W bkwd; they may then take 2 or more L-ft open polska steps fwd in LOD.

TRANSITION AND REVERSE-HALFTURN POLSKA ("bakmes")

Whenever desired, cpl beg turning CCW with reverse-halfturn polska steps (as described for Västerdalsk bakmes), in same manner as with "stegvals", above, but always beg on L ft on ct 1 of each meas.

Note: If preferred, the R,L,R transition step may be used to change directly from a CW "stegvals" turn to a CCW "bakmes" turn. Just remember that M should beg the turn facing LOD: R ft diag fwd to R on CW turn, L ft diag fwd to L on CCW turn.

STEGVALS (continued)

Historical information: Although this dance can be (and not infrequently is) done to most any Scandinavian waltz tune, the historically correct music is that of pre-polska (and therefore pre-waltz) "långdans" (long-dance) rhythm, which appropriately lends itself to the "stegvals" and "bakmes" steps, since they are essentially identical to the basic polska step itself. It is known, for example, that both Stegvals and Bakmes were danced in Scandinavia before the "real" waltz made its appearance in the first decade or two of the 19th century.

Presented by Gordon E. Tracie

STIG-SCHOTTIS  
(Sweden)

Stig-schottis, a traditional oldtime dance, is found in the western and northern parts of Sweden, and also in Norway which is where Gordon E. Tracie learned it in 1970. The literal translation is "stride-, walk-, or step-schottische.

Pronunciation: STEEG-shohtt-tees

Record:

2/4 meter.

Formation: Cpls in R sidecar polska hold, M facing fwd, W bkwd, ready to move in LOD.

The following parts are not figures in the regular sense, but merely non-turning and turning segments which can be alternated at will, with no fixed number of meas for either. They are often used in conjunction with an ordinary Schottis or, for that matter, Gammal schottis, as a complementary dance pattern to the same music.

R-FT OPEN STEPS FWD

Cpl in R sidecar polska hold, any number of the following step in LOD, M stepping fwd and W bkwd on R ft, on each 1st ct, thusly:

- ct 1: M step fwd on R while W step bkwd (into LOD) on R;
- ct &: M and W close own L up to own R and take wt on it.
- cts 2,&: Repeat above ftwk.

CLOSED CW TURN

Whenever desired, cpl beg turning with same step as above, completing one full revolution CW in 1 meas, progressing fwd in LOD, as follows:

- ct 1: M step diag R on R ft to initiate CW turn, while W steps on her R ft somewhat behind her L ft;
- ct &: M and W close own L ft up to own R ft and take wt on it;
- ct 2: M step behind on R (into LOD) while W steps fwd into LOD;
- ct &: M and W close own L ft up to own R ft and take wt on it.

TRANSITION TO L-FT OPEN STEPS FWD

If desired, M and W can each step R,L,R,hold (cts 1,&,2,&) while shifting pos so that ptr is on opp side, thus assuming reverse-sidecar polska hold; they may then take any number of fwd-moving steps beg with L ft.

CLOSED CCW TURN (reverse)

Whenever desired, cpl beg turning CCW with L-ft turning steps (as in closed turn above, but with opp ft), completing one full revolution CCW per 2 double-counts (one meas), while progressing fwd in LOD.

Note: If preferred, the R,L,R,hold transition step may be used to change directly from a CW to a CCW turn. As in Stegvals, M must begin the turn facing LOD: R ft diag fwd to R on CW turn, L ft

STIG-SCHOTTIS (continued)

diag fwd to L on CCW turn.

Historical information: It will easily be seen that this dance is but a duple meter version of the triple meter Stegvals, substituting schottische music for "långdans" or waltz music. The step itself, of course, is basically a polska -- either open polska or halfturn polska step -- adapted to another rhythm, in this case schottische. In Norway where the reinlender (the Norwegian counterpart of the Swedish schottis) is typically played with a decided syncopation, this dance (called Stigaren in Norwegian) can be danced with added flare by taking a subtle leap on each leading step (that into LOD) on the turn.

Presented by Gordon E. Tracie



VÄSTERDALSK BAKMES  
(Sweden)

Västerdalsk bakmes, a restored regional ethnic dance, comes from the western district of the province of Dalarna, specifically Särna and Transtrand. Gordon E. Tracie learned it in Sweden in 1951 and taught it at Skandia Folkdance Society, Seattle,

Pronunciation: vest-ehr-dahlsk BAWK-mehs

Record: Viking V-821a

3/4 meter.

Formation: Cpls in open shldr-waist hold facing LOD, ready to move fwd.

The following parts are not figures in the regular sense, but merely non-turning and turning segments which can be alternated at will, with no fixed number of meas for either.

OPEN POLSKA FWD ("försteg")

In open shldr-waist hold, beg on L ft, take 3 (or more if desired) L-ft open polska steps fwd in LOD.

TRANSITION TO REVERSE-HALFTURN POLSKA

Whenever desired, cpl assumes reverse-sidecar polska hold, as follows:

- ct 1: M steps L into LOD with emphasis (usually a stamp), while W steps on L to beg cross-over in front of M;
- ct 2: no wt change: M holds L on floor, while W continues turn on L;
- ct 3: M steps R into LOD, while W steps on R to complete cross-over to reverse-sidecar polska hold.

REVERSE-HALFTURN POLSKA ("bakmes")

Cpl turn with L-ft (reverse) halfturn polska steps, completing 1 full revolution CCW per 2 meas, thus:

- ct 1: M leads diag fwd L on L ft to initiate CCW, while W steps on her L ft around behind her R ft;
- ct 2: hold (no wt change), allowing R leg to reach around CCW, in front;
- ct 3: M sets R ft in front of L ft, forming a "T" (L toe at R ft instep), while W brings her R ft up alongside her L and takes wt on it.
- ct 4: M steps L ft around behind so as to form an "L" (L toe adjacent to R heel, at R angle), while W steps diag fwd L into LOD on L ft;
- ct 5: hold (no wt change), allowing body to continue to turn CCW;
- ct 6: M brings R ft up to his L and steps on it; W steps on R ft beside her L ft.

As will be seen from the above, the 6-ct turn is such that the M starts the pattern on ct 1 directly after the transition, while the W simultaneously starts the same pattern on ct 4. Thus the M steps fwd as the W steps bkwd, and vice versa.

VÄSTERDALSK BAKMES (continued)

Whenever desired, cpl can break out into open shldr-waist hold again, and repeat open polska steps fwd, followed by transition and turn, etc., to end of music.

ALTERNATE "FÖRSTEG"

Cpl moves fwd in LOD with L-ft open polska steps, as above, but in reverse-sidecar polska hold, with M facing fwd, W bkwd, or vice-versa, as desired.

Historical information: "Bakmes" is a Swedish dialect word implying "baklanges" (=backwards), hence its reference to the reverse- or backwards-turn in certain dances. Most of these dances are found in western and northern Sweden, but one also survives in the Swedish districts of Finland (Finlandsk bakmes-polka). The same reverse-rotation form is found in Norway in one of the figures of Rørospols, where it is called "vrangsnu" (literally, "wrong-turn"). The form described here is from the western districts of the province of Dalarna which border Norway's Österdalen (the East Valley), home of Rørospols, so it is not surprising that there are similarities. Compared with the Norwegian Pols, however, it would appear that over the years the Swedish counterpart polska has fragmented, so that some parts of the full "suite" as still danced in Røros today (and can be traced back to the 16th century in Sweden) are found in some places, others in other places. As an example: when the Hambo began to replace the "rundpolska" (as in Gammal polska) in the Transtrand area, the halfturn "bakmes" outlived the fullturn L-ft polska.

As danced in "the old days", the polska and bakmes were far from mundane. To quote from J. D. Lamb, who did research in Western Dalarna recently: "The dance lends itself to show-off figures. It is usual for the man to slap the outside of the right boot from time to time during the bakmes turn, on ct 2. He can also drop to the R knee on ct 1, the L knee on ct 4, or even do both in succession. Another characteristic stunt is called "kasting" or high kicking. Here the man kicks his feet over his head on ct 2 and clicks his heels, or kicks the ceiling if it is low enough. A good dance used to be considered one in which there were as many footprints on the ceiling as on the floor! "Kasting" is easier in closed position with the man's R arm reaching under the woman's arm to grasp her shoulder. The man uses her for support as he jumps. In modern Sweden it is not unusual for young women to do all the slaps and "kasts" alternately with the men."

Presented by Gordon E. Tracie

POLSKA MED BAKMES  
(Sweden)

Polska med bakmes, literally Polska with Reverse-Turn, comes from the western district of the province of Dalarna, specifically Transtrand, and has been researched in Sweden from 1951 on by Gordon E. Tracie.

Pronunciation: POHL-skah meh BAWK-mehs

Record: Viking V-821a

3/4 meter.

Formation: Cpls in a circle, progressing in LOD

Note: This dance is but a combination of a Gammal polska in Västerdalsk (Western Dalarna) style, and the Västerdalsk bakmes. The open promenade serves as a rest-step between the two different forms of turning. Since the dance is essentially freeform, the order in which the parts are danced is not fixed; however, the following sequence is a logical one, well suited for learning the overall idiom of traditional Western Dalarna dancing. It will be noted that the W open promenade step begins with the outside (R) ft thruout, rather than with her L on the promenade preceding the "bakmes" turn, as in Västerdalsk bakmes proper. This is a great convenience for the W, and requires only a simple transition step fore and aft, which is described below.

OPEN POLSKA FWD ("försteg")

Any number of meas, as described for Gammal polska.

CLOSED POLSKA TURN ("rundpolska")

Any number of meas, as described for Gammal polska.

OPEN POLSKA FWD

Any number of meas, as in promenade above, but preferably concluding just before the last meas of a musical phrase.

TRANSITION TO REVERSE-HALFTURN POLSKA

M step: as described for Västerdalsk bakmes.

W step: step R,L,R (cts 1,2,3) while releasing shldr-waist hold and crossing over in front of M to take reverse-sidecar polska hold.

REVERSE-HALFTURN POLSKA ("bakmes")

Any number of meas, as described for Västerdalsk bakmes.

TRANSITION TO OPEN POLSKA FWD

Preferably on last meas of a musical phrase

M step: as described for Västerdalsk bakmes.

W step: step L,R,L (cts 1,2,3) while crossing back to M R side for open shldr-waist hold with outside ft free.

Presented by Gordon E. Tracie

CONTRAS  
U.S.A.

DUD'S REEL

Music: "Indian Reel" MH 5008

Cpls 1,3,5, etc., active : cross over before dance starts

Balance and swing the one below  
In lines, all go forward and back  
The opposite ladies chain  
In lines all forward and back again  
Circle four with opposite couple  
Circle back the other way

THE TOURIST

Music: "Lamplighter's Hornpipe" MH1504

Cpls 1,3,5,etc.,active: cross over before dance starts

Actives down the outside and back  
Actives do si do partner  
Circle four hands round with couple below  
Balance and swing your left hand lady  
The opposite ladies chain

ALL THE WAY TO GALWAY

Music: "Paddy On The Turnpike" Folkraft 1151

Cpls 1,3,5,etc active: cross over before dance starts

Actives down the center with partner  
Separate, up the outside to place  
Actives do si do your partner  
Do si do the one below  
Balance and swing the same  
Half promenade and half right to place

FIDDLE HILL JIG

Music: "St. Lawrence Jig" MH 507

Cpls 1,3,5,etc. active: Cross over before dance starts

Do si do the one below  
Do si do partner  
Allemande left the one below  
Swing partner in the center  
Down the center four in line  
Turn alone, come home  
Circle four hands round to left  
Left hand star to place

THE MALDEN REEL

Music: Any tune you like

Cpls 1,3,5,etc., active: cross over before dance starts

Do si do the one below

Swing the same before you go

Circle four with opposite couple

Left hand star back to place

All promenade up and down (active men and lady they swung UP;  
other line DOWN)

Turn as couples and come back home

When you meet, same two ladies chain

ST. LAWRENCE JIG

Music: "St. Lawrence Jig" MH 507

Cpls 1,3,5,etc., active: cross over before dance starts

Allemande left the one below

Swing partner in the middle

Down the center four in line

Turn alone, same way home

Cast off (break in the middle and cast OUT)

Face the center and right and left four

All forward and back

Right hand star with opposite couple

EASY DOES IT

Music: "Pete Couture's Reel" Ontario Dances

Cpls 1,3,5,etc., active: cross over before dance starts

Do si do the one below

Swing the same before you go

The opposite ladies chain

Half promenade and half right and left

With THAT same couple left hand star

Right hand star around to place

THE NOVA SCOTIAN

Music: "Glise a Sherbrooke" MH 10073

Cpls 1,3,5,etc., active: cross over before dance starts

Allemande left below

Swing partner in the center

Down the center three in line

Left hand lady under, right hand lady over

Come back to place

Same two ladies half chain (DON'T return)

Circle four hands once around

Same two couples right and left four

I.O.C.A. REEL

Music: Any tune you like

Cpls 1,3,5,etc., active: cross over before dance starts

Circle four with the couple below  
 Then with your left hand lady swing  
 Leave her on your right and circle four once more  
 Actives swing partner in the center  
 Down the center with your partner  
 Same way back to cast off  
 The opposite ladies chain

LADY WALPOLE'S REEL

Music: "St. Anne's Reel" MH 505

Cpls 1,3,5,etc., active: cross over before dance starts

Balance and swing the one below  
 Down the center with partner  
 Same way back, cast off  
 Opposite ladies chain  
 Half Promenade and half right and left to place

JOYS OF QUEBEC

Music: "Joys of Quebec" Fretless

Cpls 1,3,5,etc., active: do NOT cross over

Actives down the outside of the set  
 Same way back to place  
 Cross over and circle four below  
 The other way back  
 Balance and swing your left hand lady  
 In your lines all forward and back  
 Actives turn partner by right hand once and a half around to place

SACKETT'S HARBOR

Music: "Steamboat Quickstep" MH 1511A

Cpls 1,4,7,etc., active: do NOT cross over

Forward six and back  
 Circle six three-quarters round to left  
 Actives down the center  
 Same way back, cast off and  
 Turn contra corners (partner right, first corner by the left;  
     partner right, next corner by the left)  
 Get over to place (don't touch partner)  
 Forward six and back  
 Circle six three-quarters round to RIGHT

SATURDAY NIGHT REEL

Music: Any tune you like

Cpls 1,3,5,etc., active: cross over before dance starts

In your lines go forward and back  
 Men, swing your left hand lady  
 Opposite ladies chain (don't return)  
 Take THIS lady and promenade across  
 Same ladies chain back (don't return)  
 Take THIS lady and promenade home  
 Come in to the middle with a right hand star  
 Left hand star the other way back

CRISS CROSS

Music: "Reilly's Own" MH 172

Lines of couples facing couples

All who can allemande left  
 Come back and swing your partner  
 Diagonally left - right and left thru  
 Straight across - right and left thru  
 Same ladies chain  
 Same couples left hand star  
 Right hand star to place

THE LADS OF KILDARE

Music: Any Irish Reel

Cpls 1,4,7, etc., active: do NOT cross over

Actives balance partner then  
 Turn by right hand once and a half around  
 To the next one down for a left hand round  
 Go once around and a little bit more  
 To the NEXT one (couple 3) for a circle four  
 Actives swing partner in the center  
 Come up the center, cast off  
 Right and left four

GONE A-ROVIN'

Music: Any Irish Reel

Cpls 1,3,5,etc., active: do NOT cross over

Actives balance partners then  
 Turn by the right hand once and a half around  
 Go around one couple on opposite side  
 Take this one for a half promenade  
 Turn around and right and left thru  
 A left hand star with couple below  
 Right hand star with couple above  
 In your lines go forward and back  
 Actives up the center to cast off on OWN side

BRITISH SORROW

Source: Many old-time manuscripts  
 Suggested music: Any Scottish Reel  
 Cpls 1,4,7,etc., active: do NOT cross over

Down the outside below 2 couples  
 Up the center with partner  
 Cast off, right hand star with couple below  
 Left hand star with couple above  
 Six hands around to the RIGHT  
 Top two couples right and left four

THE YOUNG WIDOW

Source: Many old-time manuscripts  
 Suggested music: "McQuillen's Squeezebox"  
 Cpls 1,4,7,etc., active: do NOT cross over

Right hand star with couple below  
 Left hand star back to place  
 Down the center with partner  
 Turn half around, come up center to place  
 Cast off (man with lady; lady with man)  
 Forward six and back  
 Circle six half around  
 Second and third couples balance (they step to center, top couple  
     faces DOWN, bottom couple faces UP; 4 balance steps like an  
     English setting step)  
 Same two couples half right and left to place (half square thru)

MY HEART'S DESIRE

Source: Many old-time manuscripts  
 Music: "On The Road To Boston" MH 1034B  
 Cpls 1,4,7,etc., active: do NOT cross over

Actives cross over (pass right shoulders)  
 Turn, down the outside  
 Below 2 couples  
 Up the center with partner to cast off on own side  
 Six hands once around  
 Same three couples promenade  
 Top two couples right and left four



THE DOUBTFUL SHEPHERD

Suggested music: Lloyd Shaw 1009

Cpls 1,4,7,etc., active: do NOT cross over

First three ladies, led by #1 lady, single file around the first three men, returning to place. At the SAME TIME, the first three men balance L,R,L,R, then circle three hands once around

First three men, led by #1 man, single file round the first three ladies, returning to place. At the SAME TIME, the first three ladies balance R,L,R,L, then circle right once around

Active couples down the center and back  
Cast off, six hands once around

THE MARKET LASS

Source: John Burbank mss 1799

Suggested music: "Glenn Towle" Shaw 1108

Cpls 1,4,7,etc., active: do NOT cross over

Actives, down the outside below 2 couples  
Cross over left shoulders, up outside past one couple  
Forward six and back  
Right hand to partner, turn 3/4 round  
Forward six across the set  
Turn 3/4 round to place - below one couple  
Top two couples right and left four

DANDIES HORNPIPE

Source: Essex Institute, Salem, Mass.

Suggested music: Any tune you like

Do NOT cross over

Active couples forward and back  
Turn by right hand 1 1/2 around  
Cast around couple on opposite side and  
The opposite ladies chain  
Left hand star with couple below  
Right hand star with couple above  
Swing partner in the center  
Up the center and cast off

Presented by Ralph Page

CHING-SHAN CHING-KO

(Taiwan)

This dance came from Tai-Don, which is in the east part of Taiwan. "Ching-Shan" is "green mountain" (different from the name of author Ching-Shan Chang, only same pronunciation). Literal translation is 'Mountain's Love Song'.

Pronunciation: CHING-SAN CHING GUH

Music: C.C.S - 1980 2/4 meter

Formation: Using step described, you can dance alone, with ptr, in a line or a circle. You can dance in place, move fwd, bkwd, sdwd, turn, move around ptr, and you may beg to dance in any direction.

MeasPattern

- 1 Step fwd on R, hands about 10" in front of face, elbows bent, palms fwd, fingers up (ct 1); step on L beside R, hands move down to waist level (ct 2).
- 2 Step bkwd on R, move hands to R side about chest level (ct 1); step on L beside R, move hands to L side about chest level (ct 2).

NOTE: After each step, take a slight bounce on the "&" ct.

When dancing with a ptr, keep eyes on ptr. Head tilts from side to side (with stepping ft).

When dancing alone, eyes follow the hands.

Presented by Ching-Shan Chang

CHU KU WU  
(Taiwan)

This amusing and entertaining Taiwan folk dance and song shows the grasshopper teasing the rooster. This is reflected in the sudden jerking forward and backward, and the slight bending of the knees. The dancing style, called "Chu Ku Nung", is over 300 years old, from the region of Fukien, a province in the S.E. part of China, where many Taiwanese originated. Influenced by local geography and living conditions, this style has become a prototype for new dances in Taiwan.

Pronunciation: CHUH KOO WOO

Record: C.C.S. -1980. 4/4 meter.

Formation: Individuals in a circle, facing ctr.

Meas

Pattern

Two meas musical introduction - no action.

INTRODUCTION.

- 1 Step fwd R(ct 1); step L,R,L bkwd(cts 2,3,4). Both hands are in front of waist, fingers closed, elbows bending at sides, L in front of R. Arms roll fwd away from body(ct 1); pause (ct &); roll back twds body (cts 2,3,4).
- 2 Step R bkwd, hands continuing the back roll (ct 1); pause with R hand closer to body (ct&); step fwd L,R,L, arms rolling fwd away from body (cts 2,3,4).

FIGURE.

- 1-2 Facing LOD, step fwd on R (ct 1); step bkwd on L (ct 2); take five walking steps R,L,R,L,R; hold (ct 4, meas 2). Can be danced in joined open circle, L fist on hip, R hand on the shldr of the person in front. Can also be done individually with the rolling hand motion of the introduction continuing, forward hand corresponding to the leading ft.
- 3-4 Repeat meas 1-2 with opp ftwk and hand movement.
- 5-8 Repeat meas 1-4.
- 9 With two slow buzz steps, make a complete CW turn. L fist on hip, R hand extended over the head, the hand turns out at the wrist CCW (cts 1,3).
- 10 Face ctr with both fists on hips. Beg R, take two step-swings.

INTERLUDE.

- 1-4 Repeat introduction meas 1-2 twice.

Repeat figure and interlude three more times, ending with the interlude.

Presented by Ching-Shan Chang

ARNOLD'S CIRCLE  
(England)

This dance was choreographed by the late Pat Shaw in honor of a friend of his, Arnold Bökel of Hamburg, Germany.

Record: Festival F-801-A 2/4 meter

Formation: Double circle, ptrs facing, M back to ctr.

MeasPattern

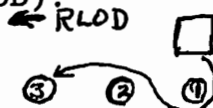
2 notes Introduction

I. CHANGE PLACES

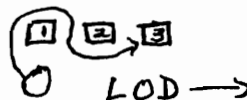
- 1-2 With R hands joined, change places with ptr:  
4 steps, beg R.
- 3-4 Joining L hands, change places with ptr but don't  
let go of L hands: 4 steps, beg R.
- 5-6 Join R hands with person to R in opp circle (circle  
is now complete, alternating M,W,M,W, (with M back  
to ctr). Balance fwd, stepping R,L,R (cts 1,&,2, meas 5);  
balance bkwd, stepping L,R,L (cts 1,&,2, meas 6).
- 7-8 Release L hands and change places with person holding  
R hand: M walk fwd, W turn CCW under joined hands.  
End with M on outside of circle, W with back to ctr.
- 9-16 Repeat meas 1-8 from new pos. End with orig ptr in  
orig pos.

II. DOUBLE PROGRESSION

- 1-4 W stand in place. M, beg R, with 8 steps go behind  
ptr (pass R shldr) curve to inside of circle, pass  
in front of next W and go to 3rd W (ct ptr as 1st W).  
M travel to their R (RLD).



- 5-8 In closed pos, swing with this new ptr (buzz step).  
Leave W on outside of circle, ptrs facing.
- 9-16 Repeat meas 1-8 but M stand in place, W travel  
around ptr, curve to outside, pass in front of next  
M and go to 3rd M to swing (W travel to their R (LOD)).



Repeat dance from beg with new ptr.

Presented by Stephen Kotansky

LEVI JACKSON RAG  
(England)

This dance for 5 couples was composed by Pat Shaw.

Record: Festival 801-A/2 2/4 meter

Formation: 5 cpls, 2 pairs of cpls facing each other and one at the head of the hall (back to music) facing down.

MeasPattern

3 notes Introduction

I. RIGHT AND LEFT THRU

- 1-4 Sides R and L Thru. On meas 3-4 (during courtesytturn) head cpl walks half way down the set to stand between the pairs of cpls.
- 5-8 Side cpls R and L Thru back home. On meas 7-8, head cpl proceeds the rest of the way to the bottom of the set.

II. CIRCLE

- 1-4 Side cpls circle L, once around. Head cpl separate and walk up the outside back to place.
- 5-8 All do-si-do ptr.

III. STARS

- 1-4 Ladies Chain 2/5 around and courtesy turn: Ladies make a R hand star in the ctr, pass the person next to ptr and courtesy turn with the next.
- 5-8 Repeat meas 1-4 another 2/5 around the set.

IV. PROMENADE, SET AND SWING

- 1-2 Promenade 1/5: one place CCW.
- 3-4 Balance to ptr.
- 5-8 Swing ptr.

Repeat dance from new pos. M have moved one pos around the set and there is a new head cpl.

Presented by Stephen Kotansky