

38th annual

Folk

Dance Camp

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1985

Harriet
Gault

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ERRATA AND ADDENDA FOR 1985 FOLK DANCE CAMP SYLLABUS

Some of the clarifications are difficult to incorporate into the dance descriptions. We suggest that you xerox such material and staple it on the appropriate page. This method can also be used when clarifications are printed back to back.

Page

Clarification

ROMANIAN DANCES

On all Romanian dances change cassette NOROC-SLC 6 84/85 to NOROC-SLC 684 II.

1 ALUNELUL de la URZICA

Fig A, meas 1 Change to read:....step on R (ct 1); step on L beside R (ct 2)....

Meas 2: Move diag fwd L.

Meas 5 Change to read:....step on R (ct 1); step on L beside R...

Fig B, meas 7: ...step on R (ct 1); step on L beside R (ct 2)

3 ALUNELUL SCHIOP

Formation: Dance should be done in short lines.

Fig A, meas 4: On ct 4 turn R shldr to ctr as you hop.

Meas 5: Travel sdwd R twd ctr. On ct 4 do not turn R shldr twd ctr.

Meas 6-8: Travel is sdwd L away from ctr.

Meas 15, ct 4: Add lifting R knee.

Fig B, meas 4-5: On each hop on ct 2, lift the knee of the free leg.

Fig E, meas 4: Should read Leap_onto L, extending R leg diag across L (ct 1)....

At end of Fig E, add: 9-16 Repeat meas 1-8.

Fig F, meas 4, line 2: Should read accented step on L, turning R shldr twd ctr ready to repeat dance (ct 3)....

5 ALUNELUL VAIDEENI

Musical meter for this dance is 2/4. To change these dance cts to musical cts: each 2 cts in the description is one meas. In the margin: Part A, meas 1=1-6; meas 2=7-12; meas 3=13-16.

Part B, meas 1=1-4; meas2=5-8; meas 3=9-12; meas 4=13-16; meas 5=17-20; meas 6=21-24; meas 7=25-28; meas 8=29-32.

Part B, meas 4: Move diag fwd R on cts 1-4 and diag fwd L on cts 5-8.

Meas 6, line 3:....stamp L to R (cts 7-8).

Meas 7, line 2:....step bkwd on R (cts 3-4). Make a 1/2 turn CCW on cts 5-8.

7 ARDELEANA DIN BANAT

Fig A, meas 5-8: Take the position described at the start of Fig B as the W finishes her turn on meas 8.

Fig C, meas 2: Should read Still facing in LOD, small leap onto R, dipping shldrs and joined hands fwd (ct 1); leap back onto L, straightening up (ct 2); with 1 two-step turn to face ptr (cts 1,&2).

Meas 3-4: Delete but remain facing ptr.

Meas 5: Face RLOD on cts 1-2, dipping shldrs and joined hands in RLOD. Turn to face ptr on cts 3,&4.

2.

10 HORA LA DREAPTA

Meas 1, ct 3: small leap on R.

Meas 3, ct 3: small leap on L across in back

13 MARGINEA

This dance was not taught.

17 P'-A LUNGUL

This dance was not taught.

19 ROMĂNESTE DE PURTAT

This dance was not taught.

21 FRENCH-CANADIAN DANCES - GENERAL INFORMATION

Record Information: Many different bands on LP's are suitable for the dances in the syllabus and the following were recommended: For LeP'tit Train and Quadrille de la Beauce - "La Bastringue et autres danseries" on La Ridaine ML-7902 Side B/5; "Le Charivari" on La Ridaine ML-7801 Side B/1 and 3; "Philippe Bruneau" on Philo FI-2003 Side A/2/3/4/6/7 and Side B/3/4/5/7.

For La Gigueuse, Les Presentations and Quadrille du Richelieu "French Canadian Fiddle Songs" on Legacy LEG-120 Side A/2,3,5,6, 7,8 and Side B/2,3,4,5,7.

In most of the descriptions no measures or cts are given because the quadrilles are called and the length of time allowed for each Figure will be determined by the judgment of the caller. Generally, Figures begin with the start of a musical phrase.

At the end of the dance all clap until music ends.

Instruction to Chassez R means to move in a CCW direction.

Allemande (main gauche au coin) is always done with hands joined at shldr level, elbows bent (pigeon wing).

21 LE P'TIT TRAIN

Pronunciation: luh ptee TRAN

Record: See General Information.

Basic steps, paragraph 3: Add Two-steps are done close to the floor with an accented step on ct 2.

Fig I: Begin chain by giving R hand to ptr. Use 2 Two-steps for each change of hand.

Fig II: First time through the active cpls are #1 and #3. Cpl #1 finishes the Fig at home, facing out. Add: Cpls 2 and 4 fall in behind cpl 1 and in front of cpl 3 as cpl 1 reaches home pos.

Fig III: Delete all on page 21. Should read: Cpls walk bkwd 6 steps, then fwd 2 steps. Lead cpl turn twd ptr and walk down the outside of the set. Simultaneously, other cpls walk up to spot where lead cpl turned and do the same. All walk in a wide semi-circle, M on outside of W, to finish in orig place.

Text on page 22 is correct.

23 LES PRÉSENTATIONS

Pronunciation: leh PRAY-zawn-tah-see-OHN

Record: See General Information.

24 Transition-Promenade: Delete all in parenthesis. Use promenade pos.

Finale-Les Femmes..., line 5...their backs to RLOD,....Line 6:

Insert CCW after promenade R.

Continue Finale until all cpls have returned to orig ptr.

- 25 QUADRILLE de la BEAUCE
Pronunciation: ka*DREE duh lah BOHS *(a as in hat)
Record: See General Information.
- 26 III, 8 Mains en Rond: Add End in two diag lines facing opp cpl
with wide spacing between lines.
During the R and L through it is helpful to keep eye contact
with the opp to facilitate which way to turn.
The Demi-Promenade is done in same pos as finish of Ladies Chain.
GIGUE: Description is on page 152.
- 27 QUADRILLE DU RICHELIEU
Pronunciation: ka-DREE doo ree-shuhl-YOO (oo as in book)
Record: See General Information.
- 28 I. Translation - "The angel on the right, the devil on the left"
Traversez: Add At home do a courtesy turn without hands
II. Translation - "Cut by 6, by 4, by 2"
Transition: Allemande L is not done before the Grande Chaine
- 29 III. Translation - "Over and under"(dip and dive)
Pivot means to California Twirl. The 3 working cpls are
active until they have reached home a second time.
Transition: Insert Allemande L prior to Grande Chaine.
- IV. Translation - "4 white hands"
Presentez: Add at end twd the M. W may make 1 or 2 turns.
Traversez: M have 16 cts to cross so they go slowly.
- 30 Transition: Insert Allemande L prior to Grande Chaine.
V. Finale- Les femmes.....: Delete second.
Line 3: W join hands in "V" pos in small circle.
Le Panier: Swing is done with buzz steps and there are 16
cts before reversing direction. On ct 12 begin to slow
down, change arm position and change direction of travel.
Aim for smoothness in the transition
Grande Chaine du... line 3: After inside arm add CCW.
W have 4 cts for each change; M must step sdwd to accommodate
the W as they move around the set, but they must also stay
in their home pos. The W chain twice around the set.
- 36 HANSENS MASURKA Pronunciation: HAHN-senz mah-SOOR kah
Meas 10-16: Change to read 10-15. Repeat meas 9 six more times.
Meas 16: Ending with back to ctr, M step on R (W L) (ct 1);
step on L (W R) beside R (W L) (ct 2); hold (ct 3).
- 37 FANDANGO (FRA OSTLANDET)
This dance was not taught.
- 40 KROSSADANS MED SEKS Pronunciation: KROH-sah-DAHNS may-uh SEKS
II, Title: Delete first.
Meas 9-24: Only the second group runs at this time so they
have 42 cts to complete the action. Alix suggests that
on meas 24: Step on R (ct 1); step on L beside R (ct 2);
hold (ct 3).
III. Title: Delete first.
Meas 1-24: Delete second line. Only the first group runs.

45 SANDSVAERRIL

Pronunciation: SAHNS-vehr-REEL

Fig II, meas 9-16, last line: Change to read Step on L (meas 16),
ct 1); step on R (ct 2); hold (ct 3).46 Fig III, Chain, meas 1, line 2: Should read: All dance 1 polka step
sdwd to L.....Meas 7: Delete all and insert Keeping eye contact, circle 1/2
CCW with ptr using a small polka step beg L. M now faces
LOD.Fig IV, margin: Change 1-32 to 1-16.Line 2 and 3: Change meas 32 to meas 16.Fig V, margin: Change 1-32 to 1-8. Same line should read:

Repeat Fig III.

Note: This dance may also be done in one large circle as follows:

1-8 Walk 14 steps CW beg L. In place, stamp L,R,L (cts 1,2,1).

Hands joined in W pos.

9-16 Repeat meas 1-8 with opp ftwk and direction.

Continue with Figuring and Chain as given in the descrip-
tion. Alternate these two until end of music. Circle is
not repeated.50 SONG DANCES- RO FJORDEN

Pronunciation: ROO FYOOR-den

Meas 6: Should read Step R (ct 1); close L to R (ct 2); hold
(ct 3). W should turn the.....HEI HUSKOM I HEI

Pronunciation: HIGH HOOS-kohm ee HIGH

51 OPP I HALLINGDAL

Pronunciation: OHP ee HAHl-ling-DAHL

53 STREKKBUKSE POLKA

Pronunciation: STREK-book-suh POHL-kah

55 TYROLERVALS

Pronunciation: tee-ROH-lehr-vahls

Fig II, meas 5-8, line 2: Delete twice. Make 1 turn on 4 waltzes.57 VALS MIXER

Pronunciation: VAHLS

58 WIENERKRYSS FROM HARDANGER

Pronunciation: VEE-ner-kris har-DAHNG-er

Formation: Ptrs stand facing each other. Turn twd LOD on the
first ct of meas 1.59 BELO LENCE

Cassette: Add Side B/2

Meas 2, ct 2: Change in front of R to a little fwd of R.Meas 5: Add Or cross L in front of R on ct 3.Note: There is a very small knee....

61 DENINO KOLO

Cassette: Add Side A/3. Bora slowed it a little.

Introduction: Add Or wait 8 meas and do Fig I only twice.

I, meas 2: Delete all. Insert Step diag bkwd R,L,R (cts 1,2,3)

meas 3: Delete everything in the parenthesis. Meas 2-3 are
6 small steps moving diag bkwd R in S,Q,Q rhythm.

meas 4, ct 2: Can be a small jump on both ft.

II, meas 1, ct 1: Change then to and. Ct 3: Add or beside L heel.

Add at end of Fig: There may be some slight body movement
R and L during the Fig.

62 III, meas 1, ct ah:hop on L as R moves.....

Ct 1: Add 2 in ct column. Delete L, then

Meas 5-16 should read: Repeat meas 1-4 with opp ftwk and
direction (meas 5-8); meas 9-16 - repeat meas 1-8.

IV: Face ctr as much as possible throughout Fig, and do not
travel very far.

Meas 3-4: L ft may cross in front of R on final step.

63 GOCINO KOLO

Cassette: Add Side B/3.

I, meas 1: Facing slightly R of ctr....Cts 1 and 3: Change
ball to heel. Cts 2 and 4 are small leaps diag fwd R and L

Meas 2: Delete all. Text should read Step fwd on R (ct 1);
step on L behind R (ct &); step fwd on R (ct 2); step on
L across R (ct 3); step fwd on R (ct &); step on L across
R (ct 4).

II, meas 1, cts 2 and 4: Change bounce to hop.

Meas 2: Change bounce to hop.

Arms swing fwd on ct 1 and return to "V" pos for balance of meas.

64 III, meas 2: Change step to low leap for cts 1-2. Add Free ft
comes behind or close to calf of supporting leg.

Variation for cts 3,&,4: With wt on both ft bounce twice
(cts 3,&); leap lightly onto R in place (ct 4). This is
done when the musicians shout "oh-pah" on the 1st and 4th
renditions. It is only done when beginning to the R.

65 KOLUBARSKA SELJANČICA

Cassette: Add A/2

Formation: Add Escort pos may also be used (and was in class).

Delete entire description. Substitute the following:

<u>Meas</u>	<u>I</u>	<u>Pattern</u>
1		Facing R of ctr and moving in LOD, step/bounce on R ft (cts 1,2); step/bounce on L ft (cts 3,4)
2		Face ctr, step on R to R(ct 1); step on L beside R (ct 2); repeat for cts 3,4.
3-4		Repeat meas 1-2, but on cts 1 and 3 of meas 3 step in plie.
5-8		Repeat meas 1-4.

II

1 Repeat meas 1, Fig I.

2 Face ctr, hop on L (ct 1); step on R to R (ct &); step on
L beside R (ct 2); repeat for cts 3,&,4.

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

III

Facing slightly R of ctr, step on R to R (ct 1); swing L ft in front of R, knee bent (ct 2); hop on R and beg to swing L CCW (ct 3); step on L behind R (ct &); step on R to R (ct 4).

- 2 Touch ball of L ft in front of, or slightly across, R (ct 1); step on L in place (ct 2); hop on L (ct 3); step on R to R (ct &); step on L beside R (ct 4).

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

66

NĚSKA BANJA

Cassette: Add Side B/1.

Formation: Bora prefers "W" pos, but "V" is not wrong. May be an open or closed circle.

Introduction: Change 2 to 8. Beg with vocal.

II. meas 1: Add Raise arms up gradually.

meas 2: Lower arms only to waist level.

Claps: Should read Clap hands slightly above head level on ct 4 of meas 1, and at waist level on ct 4 of meas 2, bending fwd a little at waist.

67

MORAVAC

Cassette: Add A/1.

II. Delete all. Substitute the following:

Meas	Cts	Pattern
1	1-2	Facing slightly R of ctr and moving in LOD, step on R with knee flex.
	3-4	Step on L across R with knee flex.
2	1-2	Facing ctr, step on R to R with knee flex.
	3-4	Touch ball of L ft fwd, flexing knees.
3	1-4	Repeat meas 2 with opp ftwk.
4	1-4	Repeat meas 2.
5-8		Repeat meas 1-4 with opp ftwk and direction.
9-16		Repeat meas 1-8.

III. meas 3-4: These 2 meas are danced almost in place.

68 meas 5-16: Change to 5-8. Repeat meas 1-4 with opp ftwk and direction.

IV, Meas 3, ct 2: Change front to back.

V, Meas 2, ct 3, line 2: Delete. Insert comes beside R and both knees bend, wt primarily on R ft.

Ct 4. Delete. Insert Hold in above pos.

Cts 3 and 4 were cued as "drop."

Meas 3, cts 3-4. Delete all. Insert Repeat cts 3-4 of meas 2 (drop).

Meas 4, cts 1-4: Delete all. Insert Repeat meas 3, freeing L ft just in time to repeat figure to L

VI, meas 2-8: The rhythm is S,Q,Q rather than Q,Q,S as written, so meas 2 would be - step R, hold, L,R and rest of meas the same.

69

SETNJA - U ŠEST

Cassette: Add Side A/4.

Setnja, meas 2. Should be facing ctr by ct 3.

70

U SEST

Add the "T" to the title

Introduction: Bora did not use this transition pattern prior to beginning the dance, but it would be a comfortable way to change from Setnja to U Sest if the rhythm were difficult to pick up.

Dance:

Meas 1: Add -2 in the ct column. Delete 2 in the ct column and delete twice in the text.

Meas 5-8: In text change 1-2 to 1-4.

71

TROJNO

Music: Add Side B/4.

Rhythm: Delete all after counted as:

Formation: Short lines are best.

II, meas 1, ct 9: Change to Light leap onto L ft.

ct 10: Change to Step on R beside L.

meas 2: Delete all after opp ftwk.

72

meas 3-4: Delete all after meas 1-2.

V, meas 2, ct 8: Change heel to toe.

73

VI, meas 2, ct 4: Change to Step on R in place.

ct 5: Change R to L.

cts 6-7: Change to Hop on L, step on R in place.

Repeat dance from beg + Fig I, II, III.

89

DOBRUDZANSKA PANDELA

Pronunciation: doh-broo-JAHN-skah PAHN-duh-lah

II., meas 2, line 2: Change bottom half of to lower

meas 5-16: On 3rd and 4th repeats, dancers shout

ju-ju-ju-ju-ju-ju-JU! (pronounced yew) on first 7 cts.

III, meas 2: Add Arms swing fwd on ct 1, down on ct &, bkwd on ct 2, down on ct &.

90

Meas 3: Add Arms swing up to "W" pos on ct 1.

91

EKIZLIJSKO HORO

Pronunciation: ay-keez-LEESE-koh hoh-ROH

II, meas 7: Change 1 to 3.

III. Change title to LEAP AND SLAP

meas 8: Change R to L and both L's to R's.

IV. meas 1-6: Change R to L. This movement occurs on the & ct.

93

KAMISICA

Pronunciation: kah-MEE-sheet-sah

Part 2, meas 3, line 2: Change R to L.

94

Part 1, meas 1: Change to read Facing ctr, and moving diag fwd R..... Add at end of meas: Arms swing fwd to horizontal on ct 1, down to sides on cts 2,3.

Meas 2: Change slong to along.

Part 2, meas 4, line 1: Change L heel behind to lower L leg bkwd, knee bent (ct 1)....

Line 2:.....knee sharply up in front....

Part 3, meas 1: Ct 1 is composed of 3 eighth notes and the step on the R ft is taken on the first of them, step on L on the second of them.

95 KUCAJ KUCAJ MOME

Pronunciation: KOOT-sigh KOOT-sigh MOH-meh

97 KULSKO HORO

Pronunciation: KOOL-skoh hoh-ROH

Introduction: Change 4 to 8.

II, meas 1, line 2: Change with to no

98 V, meas 2: Change to read Swing R leg bkwd across L leg, knee bent (ct 1); kick R leg diag fwd R (ct 2).

99 PRAVO TRAKIJSKO HORO

Pronunciation: PRAH-voh trah-KEES-koh hoh-ROH

Formation: Change to Hands joined in "W" pos.

Introduction: Add Begin with slow music.

Part 1: The description is correct but in class Jaap taught a different variant as follows:

Meas 3: Repeat meas 2 with opp ftwk.

Meas 4: Face diag L and move bkwd diag R, stepping R,L (cts 1,2).

Meas 5-6: Delete turning to face diag L and.

100 Part 2, meas 5: Delete all. Insert Continuing bkwd, step on R (ct 1); hop on R (ct 2).

Meas 6: Delete all. Insert Step L,R,L in place (cts 1,&,2).

101 ŠIRTO

Pronunciation: SHEER-toh

Part 1, meas 4: Change sdwd R to sdwd L.

Meas 8: Add Free hand on hip.

Meas 9-12: Add Free hand in "W" pos.

Meas 13-16: After single circle, add by turning 1/4 CCW as a cpl on meas 16.

102 After Part 3: Delete all of N.B. notation. Insert Sequence of Dance: Part 1, Part 2, Part 1, Part 3.

103 SITNO SEVERNJASKO HORO

Pronunciation: SEET-noh seh-vehr-NYAHSK-koh hoh-ROH

Introduction: Change 4 to 8.

104 Part 2, meas 1-2: Change in margin to meas 1-4. In text change 4 to 8.

Meas 3-4: Change to meas 5-6.

Add meas 7-8 in margin: Text should read Repeat meas 5-6.

Note: The rhythm for meas 5-8 is Q,S,S,Q,S.

Change meas 5-16 to meas 9-16. Text should read Repeat meas 1-8.

105 TOPČIJSKA RÂKA

Pronunciation: tawp-CHEES-kah RUH-kah

Steps, meas 1, ct 1,&: stamp R ft at L heel in "L" pos.

106 Steps, meas 4, line 7: Change fwd low to , knee bent, ft out to L side.

Part 2(a), meas 1 &: stamp R ft at L heel in "L" pos

Part 3: Hands on the back, either palms out, or R hand holding L wrist.

Meas 4: Substitute meas 7, but beg by turning to face diag L of ctr (ct 1).

Meas 5-6: Change to 5-7: Repeat meas 2-4 (new).

Meas 8: Use original meas 4, but turn to face diag L of ctr (ct 1).

107

ARMENIAN DANCES

In the descriptions that follow, the Ct Column reflects the accumulated counts in the dance, or a figure thereof, and the same is true of the counts within the text.

BAR

Style: Add There is a slight vibration in the knees.

Formation: Add at end i.e., waving smoothly. The leader may serpentine the line.

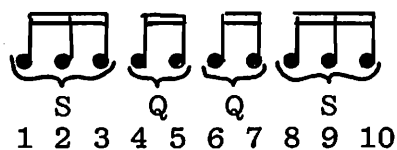
Basic Bar, meas 3, ct 5: L ft may also step slightly in back of R.

Clap: Clap is optional and subject to initiation by the leader. "Bar" is an independent dance and often, but not necessarily, follows "Shuffle." Armenian musicians often play several melodies in sequence. This Bar does follow "Shuffle" on the Barbashi #1 tape.

108

SHUFFLE

Music: The 10/16 rhythm is defined as



When dancing cts 1,&,2 you step on musical cts 1,4,6 so the rhythm of the first two meas is not even.

When dancing two movements in a measure the steps fall on musical cts 1 and 6.

Correct spelling of Lind-Sinanian at bottom of page.

109

DALDALAR

Pronunciation: DAHL-dah-lar

Formation: Add Face ctr throughout the dance.

Rhythm: Delete or slow, qqq. Ct 1 in the text refers to cts 1,2 of the 5 beats in the meas; the 5th beat is always held.

Introduction: Begin ft tapping when the zurna plays by swiveling R ft to R on R heel.

Travel, line 2: The movement to the R on cts 3,4 is very slight. Although in class we danced the Basic pattern 2 times and then the Travel pattern 4 times, it is not a fixed pattern dance, and the sequence can vary from group to group.

113

HAIRE MAMOUGEH

Pronunciation: HIGH-ruh mah-MOO-gay

114

Introduction: 12 meas. Begin with dumbeg (drum).

Meas 1, ct 1:....point L toe straight back to the rear.....

Throughout the dance the closing or close/slide steps are taken on the ball of the ft, without wt.

Meas 7:....four small sinking steps, toes are turned out.

Note, line 6: And at end backward.

117

KHORODTSI BIJO

Pronunciation: KOH-roht-see BEE-zhoh

Music: John Berberian "Dance Album" also used in class.

Formation: Can also be done in a closed circle.

Introduction, meas 9-16: Change as to and.

KHORODTSI BIJO (Continued)

Note: The hands are actually passing by the body on ct 1 and continuing fwd on the & ct. They again pass by the body on ct 2 and are backward at their highest point on the & ct.

- 118 Clap, meas 1-2: "Armenian style" for W: Arms extended about waist level, elbows slightly bent, fingers curled loosely. Arms sway to R when moving R and to L when moving L.
 Meas 3-4, line 5: "Armenian style" for W: Curve finger tips twd face, curl them, down, around until the palms face outward, and give a little subtle push fwd with the wrists (pulse) on ct 8. The hands finish about 6" from body at chest level.
 In Ct column change 5-6 to 5-8.
 Note: W do not turn.

119 KHOSH BILEZIG

Pronunciation: KOHSH BEE-leh-zeeg
 Basic, meas 1: Change raise/kick to swing R leg in....
 Meas 3, cts 5-6:...lift L, knee bent, beside...
 Line 2: Delete and behind
 Turn, meas 1: Change raise/kick to swing R leg...
 Meas 2-3, line 4: lift L, knee bent, beside R; line 5: delete and behind
 Variation: Add: When music gets livelier, do a little skip on L ft before stepping on R, whenever appropriate.
 Sequence of dance as danced in class: Basic 8x; Turn 2x; Basic 4x; Variation 2x; Basic 2x; Turn 2x; Basic 4x; Variation 2x; Basic 2x; Turn 2x; Basic 5X and music fades.

123 MOUSH HALAY

Pronunciation:
 Music is in 4/4 meter. The Barbashi Tape was used in class and the introduction consisted of flexing knees (down-up-up). until leader began to dance.
 Style, line 2: dzoongodrel is pronounced ZOON-goh-drel.
 Formation: W also dance with the men.
 The leader decides when to change from pattern to pattern.
 I. Walk: Delete all of the Note wording.
 II: "break knees" means to flex knees twice. Heels are slightly lifted off floor when flexing.
 124 III. Lean, meas 1-3, line 3: Insert L knee bent (ct 5).
 IV. Kick, meas 1-4, line 3: Change beside to across in front of.
 V. Spin, meas 5: If dancers return to Fig II when music slows, use "V" pos.

125 PAPURI

Music: Add also 6/8 meter in Part IV.
 Part I: Done facing ctr. Pattern is done 5 times.
 Meas 5-6 Should read: With R toes pointing at a L diag, touch ball of R ft diag fwd R, R leg straight (ct 9);...
 Delete in front from ct 11.
 Meas 7-8: Use flat of R ft during the light stamps; during the pause on ct 16, raise R heel slightly.

PAPURI (Continued)

126

Part II: Pattern is done 5 times.

Line 4: After "Armenian style" insert R arm extended to R, L arm bent with forearm across body, at waist or hip level, fingers curled loosely.

Meas 1-2 Add: W arms move to R (ct 1); to L (ct 2); to R (ct 3); hold (ct 4).

Meas 3: Change chest to waist, bending fwd a little at waist.

Meas 5: W hands are at face level and as one pushes away with palm out, the other is brought twd face with palm in. Fingers loosely curled. Rhythm is S,S,Q,Q,S.

Part III: Done 5 times.

Part I follows Part III and is done 6 times.

Part IV: Music changes to 6/8 meter.

Women: Add Men also do this pattern.

Men: This pattern would be done by Men only if three or four were dancing together.

127

SEPASTIA BAR

Style:smooth and gliding....controlled tension while moving gracefully.

Introduction, meas 9-16, line 4: Add weightless heels come off floor.

I: All stamp/touch movements should be done lightly by W. M press the full ft on the floor, bending both knees. No stamping sound is made by either M or W.

128

Singles, meas 9-10:....Turning to face slightly R of ctr....

Meas 11-12slightly to L of ctr....

II, meas 1-8, line 2: "single file" indicates moving along, but still facing R of ctr and L of ctr, not facing LOD and RLOD.

Note: M's arm movements: Hold rounded arms in front, hands about body width apart, at chest level, palms facing outward, fingers curved. Move arms slightly twd R when stepping to R, twd L when stepping to L. May snap fingers as desired.

W's arm movements: R upper arm extended at shldr level, elbow slightly bent, hand raised above head level. L arm across body at chest level, elbow bent. Both palms facing twd you, fingers curved gracefully (usually thumb and middle finger are fairly close together). Little fingers leading, rotate hands downward and then up until palms face out (cts 1,&); pulse(push wrists fwd and hold) (ct 2). Bring R arm down across chest and raise L arm as you begin ftwk to L. The arm movements should flow from one pos to the next with a slight pause on ct 2.

III, meas 1-4: Delete Stamp L and clap hands. Insert Hold cts 7 and 8.

Meas 5-8: Make the same correction for cts 15,16.

The stamps and claps are done in some versions of the dance, but they were not done in this presentation.

Singles, meas 9-16. Delete second sentence.

133

APLEY HOUSE

Introduction: 2 chords.

C 2, meas 1-4: Both cpls give R hands in crossing.

135 THE BLACK NAG

Introduction: A chord.

Last line Add: The music on this recording goes through the dance once. To repeat for each cpl, the top cpl should go to the bottom before the music is played again.

137 THE MAID PEEPED OUT AT THE WINDOW

First Part, A, bars 1-4: Add at end. Inside hands joined.

Third Part, B 2, meas 1-4: Delete other direction. Note: Having danced 2 half poussettes, each cpl has made a CW loop is now back in original pos.

139 SELLENGER'S ROUND

Formation: Add facing ctr, W to R of ptr.

A, Bars 1-8: In margin change A to A 1. Dance 8 slip steps to L and 8 slip steps to R. Hands are joined at shldr level and arms are outstretched. To change direction, close ft together or jump onto both ft on the 8th slip step.

140 THE SHREWSBURY LASSES

A 1, Bars 1-4: M bows from the hips.

A 2, Bars 1-8: W curtsies

B 1, Bars 3-6: Cpls 1 and 3 circle...

Bars 7-10: Both M and W dance CW.

Bars 11-12: Walking steps are used.

143 LA TOURNANTE DES GRANDES POTERIES

Pronunciation: lah toor-NAHNT day GRAHND po-TREE

Formation: Add at end spaced at random about the room.

Steps and Styling: Add diacritical marks: line 1-bourrées; line 6-décalage; line 7-bourrées; line 11-gravité, même.

Fig I, meas 8: Add diacritical to bourrée.

144 LA TOURNIJAIRE lah toor-nih-JIGH-ruh

Refrain, meas 1-8, Man: Change to read: Beg L ft, M dance individual CW turns while moving CCW with small, flat-footed waltz steps turning smoothly and continuously. End meas 7 facing ctr. Meas 8: Step R in place (ct 1); small step sdwd L on L (ct 2); close R to L (ct 3). M hold arms up and slightly fwd, palms fwd.

146 Fig II, meas 16: M helps R hand W get into formation for Refrain.

Fig III, Panier, meas 9-16: Circle widens and picks up speed.

Fig IV, Chaine, meas 16: M should end with back to ctr.

M Stamping Pattern: These 2 meas can be used in Ronde

meas 7-8; Refrain, meas 15-16; Panier, meas 15-16:

Stamp on L in place (cts 1-2); hop on L (ct 3). Stamp on R and kicking L fwd from knee (ct 1); hold (cts 2-3).

147 SUITE DES BOURRÉES CROISÉES

Pronunciation: SWEET day boo-RAY krwah-ZAY

148 3. Dos a Dos, meas 2, line 4: Should read M and W have passed back to back at this point.

Meas 3, line 1: Change to read M and W step diag R back on L ft, passing.....

7. Croisement Haut-Berry for Men: Delete for Men in title.
This step is done by both M and W.
8. Croisement Haut-Berry for Women: Delete all.
Page headings on both 149 and 150 add diacritical to Bourree.

SUITE DES BOURRÉES CROISÉES

Described are 4 Bourrees each 32 meas long. The music is 5 times 32 meas in length. Each Bourrée may be danced separately or in combination with others. Example: Piquée de Reully twice and Bourrée des Jeunes three times. Croisée and Carrée-Croisée also combine nicely. Also all 4 can be danced as a combination (usually in the order given in the description) with a repeat of Carrée-Croisée.

A. PIQUÉE DE REULLY

- II. PIQUÉE AND VALSE: meas 2-7: Add at end Finish facing ctr.
 Meas 9-16: In margin, change to 9-14. Change 8 waltz steps to 6 waltz steps.
 Meas 15 (new): Stepping on L, make one full turn CCW (ct 1); step R,L in place (cts 2,3).
 Meas 16 (new): Décalage (not much sdwd movement if going on to another dance).

B. BOURRÉE DES JEUNES

- I. AVANT-DEUX, meas 1-16: Add at end At the end of meas 3 turn to face ptr and do the Décalage facing ptr.
 II. DOS À DOS, meas 1-4: Change to read End meas 3 facing "corner" and do the Décalage (meas 4) twd "corner".
 Meas 5-8: Change to read End meas 7 facing ptr and do the Décalage facing ptr.

C. CROISÉE

- II. CROISEMENT BAS-BERRY, W part, meas 15-16: Add Only use Croisement Haut-Berry if you are going to dance Carrée-Croisée next. Otherwise, continue dancing Croisement Bas-Berry. (meas 1-2). When W does a repeat of Avant-Deux Epaule, during meas 1-2 dance meas 3-4 of Croisement Bas-Berry (not 2 Brancillé steps).

D. CARRÉE-CROISÉE

- I. AVANT-DEUX, W part, meas 1-2: Change to read Dance meas 3-4 of Croisement Haut-Berry without a turn. The turn is omitted on the transition from Croisée to Carrée-Croisée. On repeats of the dance, do the Croisement Haut-Berry as written in Steps and Styling on page 148 (with the turn).
 II. Croisement Haut-Berry
 Line 1: Delete Men's
 Line 4: Delete Women's

Optional ending for M:

This optional ending is used only if it is the last time through the music.

Change to read: Stepping on L, make one full turn CCW (ct 1); step R,L in place (cts 2,3)(meas 13). In place, step R,L,R (meas 14). Dance meas 15 and 16 as written.

When listed on programs the names of the dances should be:

Piquée de Reuilly	pee-KAY duh roo (as in book) YEE
Bourrée des Jeunes	boo-RAY day ZHOON (as in book)
Bourrée Croisée	boo-RAY krwah-ZAY
Bourrée Carrée-Croisée	boo-RAY kah-RAY krwah-ZAY

We wish to thank the teachers for their invaluable help and patience in the preparation of these Errata. We are indebted to the following people who have helped with the clarifications: Omega Andreola, Elsa Bacher, Vina Cera, Pat Durant-Papp, Grace Frye, Drew Herzig, Jack Peirce, Suzanne Rocca-Butler, Dorothy Tamburini, Joyce Ugglä and Bruce Wyckoff.

If you use these notes, along with your own, they will help to maintain the dances as presented.

Ruth Ruling, Editor

Ginny Wilder, Assistant

PREFACE

Many of the dance descriptions in the syllabus have been, or are being copyrighted. They may not 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 who also 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 the 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

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

FACULTY BIOGRAPHIES

SUNNI BLOLAND - Dances of Romania

Sunni received her Bachelor's Degree in Physical Education from Boston University, and her Master's Degree in Dance from the University of Wisconsin. In 1967-68 she had a Fulbright to study folklore in Romania. Since that time Sunni has made numerous trips to Romania to study folkdance, to do dance research, and to lead tours. She has studied with the Dance Director of Mara Muresul, and with other Romanian Dance teachers in Romania and also in Holland and in Sweden. She has taught in many folk dance camps in the United States, in Canada, and in Japan.

This year Sunni celebrates her 25th year of teaching in the Physical Education Department at U.C. Berkeley, where she now teaches Folk Dancing, Ballroom Dancing, and Yoga.

ALIX CORDRAY - Dances of Scandinavia

Alix grew up in Palo Alto where, as a child, she studied ballet and as a teenager became an enthusiastic folk dancer. She went to U.C. Berkeley, where she graduated with a degree in Electrical Engineering, went on to earn a Master's Degree in Computer Science. At the same time she studied Modern Dance in the P.E. Department. With Neil Sandler, she was Co-Director of the Westwind Performing Dance Group. After getting her Master's Degree she was offered a job with a computer firm in Oslo, Norway, and she is now a Software Engineer there. In Norway she met her husband, Ragnar Sandem. Shortly after dancing with Norwegian dance groups, she began teaching Norwegian dances to Norwegians.

Sometime in those years since going to Norway she went to Scotland, studied with Miss Milliken and became a Certified Teacher of Scottish Dance. Recently she again took time out to get a Master's Degree in Dance from Mills College.

BORA GAJICKI - Dances of Serbia

Bora Gajicki (Yugoslav Dance) was born in Vojvodina, Yugoslavia. He began dancing with an amateur group in Belgrade. After completing his military service he joined Ansambl KOLO. He danced professionally and travelled extensively in Yugoslavia and most other countries in Europe with this troupe. In November 1967, Bora came to California.

Presently, Bora owns and operates The Folk Motif, a shop which specializes in dancewear, including opanke, folk costumes, and other folk items. Bora also plays the accordion and directs his own orchestra. He has appeared throughout the USA as instructor at folk dance Institutes and Camps. He currently resides in Long Beach with his wife, Marge, and daughter, Anna.

FACULTY BIOGRAPHIES (Continued)

MARIAN and NED GAULT - Basic Repertoire

The Gaults are both public school teachers, Marian in Junior High School, and Ned, formerly an electronic engineer, teaches high school Chemistry. They also teach Folk Dancing for the Santa Clara Valley Folk Dancers and for West Valley College. They are founders and directors of Ensemble International, a performing group which has given performances in many places in the Western United States, and abroad. Marian and Ned have published three books: "100 and 1 Easy Folk Dances," "100 and 1 MORE Easy Folk Dances," and "Half a 100 and 1 more." In the last eight years Marian and Ned have made four study trips to Austria. Marian has designed the delightful covers for our Syllabus since 1966 - that's 20 years of covers!

JERRY HELT - American Squares

Jerry Helt has made square dancing a great experience for the whole Camp at UOP, as well as a challenging activity for Mainstream dancers in his classes. Jerry started calling squares as a teenager and was one of the first professionals in the field when he began calling, teaching and recording after graduating in engineering from college. He has conducted workshops and called all over the United States and in Canada and Europe. He has written and recorded patter calls, singing calls, contras and rounds on several labels. In recognition of his skill in the field and his dedication to increasing the joy of dancing, he was given the Square Dance Hall of Fame Award.

LAMBERT KNOX - Round Dances

Lambert Knox of San Francisco is a nationally known teacher of Round Dancing. He and his partner, Leila Pennell, are very active in round dancing in the San Francisco area. Lambert has been on the UOP Folk Dance Camp Faculty since 1975. Leila, who has had 14 years of training in free flowing movement modern dance, teamed with Lambert in 1976. They are charter members of Roundalab, the International Association of Round Dance Teachers. Lambert has taught at Square Dance Conventions, State and National, as well as at the Round Dance National Conventions.

GARY and SUSAN LIND-SINANIAN - Dances of Armenia

Gary and Susan Lind-Sinanian are researching the traditional dances of Western Armenia brought to the United States by the early immigrants. The Lind-Sinanians are learning and recording these dances to preserve this endangered form of Armenian folklore. Gary is a dance notation teacher, and an anthropology student at the University of Massachusetts, Boston. Susan has extensive background in dance. They are founders and directors of a dance group which performs dances of Western Armenia. Co-authors of the book Dance Armenia, they have lectured and taught dance workshops in New England and the Middle Atlantic States. With the help of the Middle East Folk Arts Cooperative, they are currently developing an Armenian dance curriculum for elementary school teachers.

FACULTY BIOGRAPHIES (Continued)JAAP LEEGWATER - Dances of Bulgaria

A native of Holland, Jaap began his dance education in 1969 at the State Choreographer Schools in Sofia and Plovdiv, Bulgaria - one of the first non-Bulgarians invited to study there. He regularly took part in rehearsals with several dance ensembles, both amateur and professional. Realizing that the source of folk dance is not on the stage, he concentrated his research efforts in the villages of different ethnographic regions of Bulgaria. He has undertaken many study trips to Bulgaria over the past years and has presented the results of his research in many European countries as well as in the United States. He founded and directed Praznik, a performing group in the Netherlands and has worked for the Dutch Folk Dance Society and the professional International Dancetheater. In recognition of his efforts in promoting Bulgaria's folklore, he received a medal awarded by the Bulgarian government in 1981.

Jaap also plays the flute and has toured with folk dance bands in Holland and other Western European countries playing at camps and international folk dance festivals. During his classes Jaap likes to work on styling and technique, at the same time emphasizing the fun of dancing together. He now makes Carmichael, California his home.

PIRKKO ROECKER - Fundamentals of Motion

Pirkko studied modern dance at the Sargent School of Boston University, the University of Iowa, and Bennington School of the Dance where she worked with Martha Graham. She became head of the Dance Department at the University of Oregon and devoted much time to teacher training. Eugene, Oregon Folk Dancers Club was started by Pirkko. As a faculty wife at Grinnell, Iowa Pirkko started a folk dance group for University students, and in time joined the faculty as a folk dance specialist. Now that she has "retired" to Escondido, California, Pirkko is again teaching Folk Dance as a volunteer with the City Recreation Department.

MARIANNE TAYLOR - Dances of England

Marianne graduated from Boston University with a degree in Dance. She began teaching in 1955, and in addition to regular classes, has taught in numerous Camps and Institutes in the Eastern United States, in Canada, California, Washington and Hawaii. Her ethnic specialties are the dances of England, Scotland, Portugal, and the turning dances of many countries. She is the co-founder of the Folk Arts Center of New England, which last year received a number of grants enabling it to teach folk dance with live music in the Boston schools. She also helped to start "Folk Dancing 'Round Boston" a record sales service.

FACULTY BIOGRAPHIES (Continued)MARILYN WATHEN - Dances of France

Marilyn Wathen has been teaching International Folk Dance at Santa Rosa Junior College for 15 years. During this time she has traveled widely in both eastern and western Europe, studying folk dances in Bulgaria, Hungary, Romania, Yugoslavia, Ireland and Portugal. She has helped organize Bulgarian dance weekends and week-long folk dance camps at Mendocino Woodlands. In 1981 Marilyn began research into the traditional music and dances of France. She returned in 1982 and 1984 to study with Yvon Guilcher in master dance classes for the advanced student. During this time she also met with some of France's finest folk musicians and instrument makers. Marilyn has a definitive collection of color slides of the work of major French luthiers and bagpipe makers active in France today. She has also made field recordings of traditional folk tunes as resource material for "Le Soleil", a group of Sonoma County, California musicians who specialize in French traditional music. Marilyn helped coordinate Yvon Guilcher's visit to the U.S. in 1982 as guest teacher at Mendocino Folklore Camp. In 1985 she helped coordinate a concert tour of the western United States for "Lo Jai", a group of five musicians from France specializing in the music of the Limousin region. Marilyn has taught at workshops throughout California including the Dulcimer and Traditional Music Festival in Los Angeles, the North-South Teachers' Seminar, Khadra Ethnic Dance Workshop and Kolo Festival.

CAMILLE BROCHU - Dances of French-Canada

Camille's biography was not available at press time (not her fault!). Look for it in Foot-Notes.

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ALUNELUL DE LA URZICA
(Romania)

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest.

Pronunciation: ah-loo-NEH-loo deh lah opr-ZEE-kah

Music: Nevofoon #15012 Side B/5
Cassette NOROC-SLC 6 84/85 4/4 meter

Formation: Short lines of M and W, hands joined down in "V" pos, facing ctr.

Meas

Pattern

4 meas INTRODUCTION.

A.

- 1 Moving diag fwd R step on R (ct 1); cross L in front of R (ct 2); step fwd on R (ct 3); hop on R (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 In place, facing fwd, step on R (ct 1); step on L across in front of R (ct 2); step on R in place (ct 3); step on L to L (ct 4). Continue with
- 4 Step on R across in front of L (ct 1); step on L in place (ct 2); step on R to R (ct 3); leap onto L while turning body 45° to R (ct 4).
- 5 Moving diag bkwd R, step on R (ct 1); cross L in front of R (ct 2); step on R (ct 3); hop on R (ct 4).
- 6 Repeat meas 5, diag bkwd L, opp ftwk.
- 7-8 Repeat meas 1-2.

B.

- 1 In place, step on R (ct 1); step on L across in front of R (ct 2); step on R in place (ct 3); step on L to L (ct 4). Continue with....
- 2 Step on R across in front of L (ct 1); step on L in place (ct 2); step on R to R (ct 3); stamp L in place (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Step on R (ct 1); stamp L (ct 2); step on L (ct 3); stamp R (ct 4).
- 6 Step on R (ct 1); stamp L (ct 2); strong accented step on L (cts 3,&,4).
- 7 Moving diag bkwd R, step on R (ct 1); step on L across in front of R (ct 2); step on R (ct 3); hop on R (ct 4).
- 8 Repeat meas 7 diag bkwd with opp ftwk.

Repeat entire dance.

Presented by Sunni Bloland

ALUNELUL ȘCHIOP

(Romania)

Alunelul Șchiop was introduced by Theodor Vasilescu. Sunni Bloland learned the dance in Holland from Marius Korpel in June, 1984. The dance originated in Goicea: Oltenia, Romania

Pronunciation: ah-loo-NEH-loo SHKEE-op

Cassette: NOROC-SLC 6/84 Side A/8; NOROC-SLC 6-84/85
4/4 and 2/4 meter

Formation: Mixed, open or closed circle. Hands joined in "V" pos,
R shldr twd ctr.

MeasPatternINTRODUCTION. NoneA.

- 1 Moving sdwd twd ctr, step on R (ct 1); step on L beside R (ct 2); step on R (ct 3); hop on R (ct 4).
- 2 Moving sdwd out of circle, step on L (ct 1); step on R beside L (ct 2); step on L (ct 3); hop on L (ct 4).
- 3 Repeat meas 1, turning L shldr to ctr as you hop on ct 4.
- 4 Moving sdwd twd ctr, step on L (ct 1); step on R beside L (ct 2); step on L (ct 3); hop on L (ct 4).
- 5 Moving sdwd out of circle, step on R (ct 1); step on L beside R (ct 2); step on R (ct 3); hop on R turning R shldr twd ctr (ct 4).
- 6 Step on L (ct 1); step on R beside L (ct 2); step on L (ct 3); step on R next to L (ct 4).
- 7 Repeat meas 6.
- 8 Step on L (ct 1); step on R beside L (ct 2); step on L (ct 3); hop on L (ct 4).
- 9-14 Repeat meas 1-6.
- 15 Step on L (ct 1); step on R beside L (ct 2); step on L (ct 3); hop on L, turning to face ctr (ct 4).
- 16 Moving to R, step on R (ct 1); step on L beside R (ct 2); accented step on R (ct 3); hold (ct 4).

(2/4)

B. Double crosses with step hops

- 1 Almost in place, step on L (ct 1); step on R across in front (ct 2).
- 2 Step L,R (cts 1,2).
- 3 Step on L across in front (ct 1); step on R (ct 2).
- 4 Step on L and shout "una!" (ct 1); hop L (ct 2).
- 5 Step on R (ct 1); hop R (ct 2).
- 6-25 Repeat meas 1-5 four more times (5 in total).
On first step-hop of each repetition of meas 4, shout 1. "una!," 2. "doua!," 3. "trei!," 4. "patru!," 5. "cinci!"

(2/4)

C. Double crosses for 13

- 1-6 Repeat part B, meas 1-3 two times.
- 7 Step L (ct 1); hold (ct 2).

ALUNELUL SCHIOP (Continued)

(4/4) D.
 1 Leap onto R (ct 1); stamp L twice (cts 2,3); hold (ct 4).
 2 Repeat meas 1 with opp ftwk.
 3 Repeat meas 1.
 4 Stamp L (ct 1); hold (ct 2); stamp L (ct 3); hold (ct 4).

(2/4) E. Double crosses with leg throw
 1-3 Repeat part B, meas 1-3.
 4 Leap onto L, extending R leg out in front (ct 1); hold (ct 2).
 5-8 Repeat meas 1-4 with opp ftwk and direction.

(4/4) F.
 1 Leap onto L (ct 1); stamp R twice (cts 2,3); hold (ct 4).
 2 Repeat meas 1 with opp ftwk.
 3 Repeat meas 1.
 4 In place, accented step on R (ct 1); hold (ct 2); accented step on L (ct 3); hold (ct 4).

Repeat dance from beginning.

Notes by Jana Rickel.

Presented by Sunni Bloland

ALUNELUL VAIDEENI
(Romania)

This dance was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel in Schiedam, June 1984.

The dance comes from Oltenia, Romania

Pronunciation: ah-loo-NEH-loo vigh-day-AY-nee

Cassette: NOROC-SLC 6-84 Side A/9; NOROC-SLC 6-84/85

12/8, 8/8 meter

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

Meas

Pattern

4 meas INTRODUCTION. No action

(12/8)

A. Two-step and Stamp

- 1 Facing ctr, moving slightly diag fwd R, step on R (ct 1); step L to R (ct 2); step fwd on R (cts 3-4); stamp L in place (cts 5-6). Repeat cts 1-6 with opp ftwk and direction (cts 7-12).
- 2 In place, step on R (ct 1); stamp L (ct 2); step on L (ct 3); stamp R (ct 4); moving fwd twd ctr, step on R (ct 5); step on L across in front (ct 6); step on R (ct 7); step on L to L (ct 8); step on R (ct 9); step on L across in front (ct 10); step R (cts 11-12).
- 3 Moving RLOD, step on L (cts 1-2); step on R (cts 3-4); step on L (cts 5-6); step on R to L (cts 7-8); step on L (cts 9-10); hold (cts 11-12).
- 4-6 Repeat meas 1-3.

(8/8)

B. Two-step and Lunge

- 1 Moving twd ctr, step on R (cts 1-2); step on L (cts 3-4); step on R (ct 5); step L to R (ct 6); accentuated lunge onto R ft (cts 7-8). (SSQQS).
- 2 Shout "una!" as you step bkwd on L (cts 1-2); step fwd on R (ct 3); close L to R (ct 4); accentuated lunge fwd on R (cts 5-6); shout "Doua!" and step back on L (cts 7-8). (SQQSS).
- 3 Moving fwd, step on R (ct 1); step L to R (ct 2); accented lunge fwd on R (cts 3-4); shout "trei!" and step bkwd L turning 180° CCW in place (cts 5-6); shout "Haida!" and hop on L, lifting R knee in front (cts 7-8).
- 4 Moving fwd, twd outside of circle, step on R heel (ct 1); step L to R (ct 2); step on R (cts 3-4); step on L heel (ct 5); step R to L (ct 6); step L (cts 7-8).
- 5 Facing out of circle, step sdwd on R, twisting slightly to L (cts 1-2); stamp L to R (cts 3-4); repeat cts 1-4 with opp ftwk and direction (cts 5-8).
- 6 Still facing out of circle moving sdwd R (RLOD), step on R (cts 1-2); step on L across in back (cts 3-4); step on R (cts 5-6); stamp R to R (cts 7-8).
- 7 Moving bkwd twd ctr, step on L (cts 1-2); in preparation to turn, step on R (cts 3-4); with an accented two-step L,R,L turn to face ctr (cts 5,6,7,8).

ALUNELUL VAIDEENI (Continued)

- 8 Moving bkwd twd outside of circle, step on R (cts 1-2);
step on L (cts 3-4); with ft together, jump, landing with
knees bent (cts 5-6); push off (leap) R ft to land on L
(cts 7-8), ready to start dance from Part A.

Repeat dance from beginning.

Presented by Sunni Bloland

ARDELEANA DIN BANAT
(Romania)

Sunni Bloland learned this dance from Marius Korpel, a Romanian dance teacher from Schiedam, Holland. The dance originated in Lugoj-Banat, Romania. Jana Rickel assisted Sunni with these notes.

Pronunciation: ar-del-YAH-nah deen bah-NAHT

Cassette: NOROC-SLC 6-84 Side A/7; NOROC-SLC 6-84/85 4/4 meter

Formation: A circle of cpls. Ptrs face each other, elbows relaxed, holding both hands down in "V" pos. W back to ctr. Notation is for the M. W score is a mirror image except where noted.

Meas

Pattern

No Introduction.

A.

- 1 Moving sdwd in LOD, step on R (ct 1); step on L (ct 2); step on R (ct 3); touch L beside R (ct 4). Arms swing side to side with ftwk.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 In place, 2 flat-footed two-steps R,L,R (cts 1,&,2); L,R,L (cts 3,&,4). Arms held up in "W" pos, swing side to side with ftwk.
- 4 M: Moving slightly to R, step on R (ct 1); step on L (ct 2) step on R (ct 3); hold (ct 4), turning W with raised arm.
W: Turn CCW under raised arms, stepping L (ct 1); R (ct 2); L (ct 3) hold (ct 4). End facing ptr.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

B.

- Cpl faces LOD. Both hands are joined, but inside arms form "W" while outside hands are held low and straight across.
- 1 Moving in LOD, 2 two-steps R,L,R (cts 1,&,2); L,R,L (cts 3,&,4).
 - 2 With 2 low leaps in place (cts 1-2) M pulls W across in front of him to his R side. (The W's 2 leaps L,R (cts 1-2) propel her across in front of the M.). Moving in LOD, one two-step (cts 3,&,4).
 - 3-4 Repeat meas 1-2 with opp ftwk with W crossing over to M L side.
 - 5-8 Repeat meas 1-4.

C

- 1 Repeat meas 1, Part B.
- 2 Turning to face ptr, small leap onto R and lean to R (ct 1); small leap to L and lean to L (ct 2); with 1 two-step turn to face RLOD (cts 3,&,4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction but remain facing ptr.
- 5 Leap R across in front (ct 1); leap L in place (ct 2); leap R in place (ct 3); step on L (ct &); step on R (ct 4).
- 6 Repeat meas 5 with opp ftwk and direction.
- 7-8 Repeat meas 5-6.

ARDELEANA DIN BANAT (Continued)D.

- 1 As M stays in place stepping R,L,R (cts 1,&,2); L,R,L (cts 3,&,4); he frees his L hand and leads W to circle him CCW with his R hand.
- 2 In place M leaps R,L (cts 1-2); leap R (ct 3); step L (ct &); step R (ct 4). W has completed about 2/3 of a circle around M.
- 3 Repeat meas 1 with opp ftwk. At the end of this meas, W is almost in front of M.
- 4 Repeat meas 2 with opp ftwk, turning W CCW under up-raised arms (M R, W L). W leaps R,L during turn.

Repeat dance from the beginning. At the conclusion of Part D (meas 4, cts 3,&,4) when the M turns the W under his R arm he leads her to his R side, to end with both facing ctr, joining other cpls in a single circle, in shldr-hold pos.

Coda

Moving in RLOD: Same ftwk for M and W.

- 1 Step on R across in front (ct 1); step on L (ct 2); step on R across in back (ct 3); step on L (ct 4).
- 2 Step on R (ct 1); hop R (ct 2); step on L (ct 3); hop L (ct 4).
- 3 Repeat meas 1.
- 4 Step on R (ct 1); step L (ct 2); stamp R (ct 3); hold (ct 4).
- 5-8 Repeat meas 1-4 but in meas 8 M leads W around in front of him with his R hand to resume starting pos of dance.

Repeat Parts A B C D.

Presented by Sunni Bloland

HODOROAGA
(Romania)

This dance was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel of Schiedam in June, 1984. The dance comes from Sibiu, Transylvania, Romania.

Pronunciation: hoh-dor-WAH-gah

Cassette: NOROC-SLC 6-84 Side A/2; NOROC-SLC 6-84/85 5/8 meter

Formation: Open or closed mixed circle, hands joined in "W" pos.

<u>Meas</u>	<u>Pattern</u>
	No Introduction.
	<u>A. Closing steps and stamp and slightly rotating to the R.</u>
1	Facing ctr while moving sdwd R, step on R (ct 1); close L to R (ct 2); step R (ct 3); stamp L next to R (ct 4); hold (ct 5), end facing diag R.
2	Repeat meas 1 with opp ftwk and direction.
3-4	Repeat meas 1-2.
5-8	Repeat meas 1-4.
	<u>B. Leaping grapevine</u>
1	Facing ctr, moving LOD, leap onto R (ct 1); step L across in back (ct 2); step R (ct 3); step L across in front (ct 4); hold (ct 5).
2-3	Repeat meas 1, two times.
4	Step on R (ct 1); stamp L three times (cts 2,3,4); hold (ct 5).
	Beginning with meas 1 of Part B, the arms swing down to "V" pos and continue swinging back and forth until meas 4 when they swing up to "W" pos on cts 3-4 during the stamps.
5-8	Repeat meas 4 with opp ftwk. Repeat meas 1-4 with opposite ftwk and direction.
	<u>C. Double-time closing steps and stamp</u>
1	Facing ctr while moving sdwd R, step on R (ct 1); close L to R (ct &); step R (ct 2); step L (ct &); step R (ct 3); stamp L beside R (ct 4); hold (ct 5). As in Part A, end facing diag R.
2	Repeat meas 1 with opp ftwk and direction.
3-4	Repeat meas 1-2.
5-8	Repeat meas 1-4.
1-5	<u>Repeat Part B.</u>

Repeat entire dance as noted: ABCB, ABCB, etc.

La Vonne Jenks of BYU assisted Sunni Bloland with the notes.

Presented by Sunni Bloland

HORA LA DREAPTA
(Romania)

Sunni Bloland learned this dance from the ethnochoreologist Constantin Costea of Bucharest, while leading a tour in Romania in 1981. Translation: Hora to the Right. The dance comes from Teleorman, Muntenia Romania.

Pronunciation: HOH-rah luh DRAHP-tuh

Cassette: NOROC SLC 6-84 Side A/13; NOROC SLC 6-84/85 4/4 meter

Formation: Mixed closed circle; hands joined in "W" pos.

<u>Meas</u>	<u>Pattern</u>
2 meas	Introduction.
1	Facing slightly to R, moving in LOD, step on R (ct 1); step on L crossing in front (ct 2); step on R (ct 3); step on L behind R (ct &); step on R (ct 4).
2	Facing ctr, step fwd on L (ct 1); touch R toe to L ft (ct 2); step bkwd on R (ct 3); touch L toe to R ft (ct 4).
3	Moving LOD, step on L crossing in front (ct 1); step on R (ct 2); step on L across in back (ct 3); step on R (ct &); step on L across in front (ct 4).
4	Step on R (ct 1); step on L across in front (ct 2); step on R (ct 3); step on L across in back (ct 4).

Presented by Sunni Bloland

JIANA DIN AVRIG
(Romania)

This dance was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel in Schiedam in June, 1984. The dance comes from Sibiel, Transylvania, Romania.

Pronunciation: zhee-AH-nah deen ah-VREEG

Cassette: NOROC -SLC 6-84 Side A/6; NOROC-SLC 6-84/85 4/4 meter

Formation: Mixed, closed circle. "T" pos.

Meas

Pattern

8 meas Introduction.

A. Bounces (introduction)

- 1-2 Bounces in place, lifting and lowering heels 8 times (cts 1,2,3,4; 1,2,3,4).
 3-4 Facing ctr, moving LOD, hop on L, clicking R heel to L (ct 1); repeat (ct 2); facing slightly R diag, walk 4 steps in LOD, RLRL (cts 3,4;1,2); facing ctr, click R ft to L, bringing ft together (ct 3); hold (ct 4).
 5-10 Repeat meas 3-4 three times.

B. Jump-clicks

- 1 Facing ctr, jump ft apart in place (ct 1); click ft together in air (ct &); repeat (cts 2,&); in place, leap onto L (ct 3); stamp R (ct &); leap onto R (ct 4) stamp L (ct &).
 2 Jump ft apart (ct 1); click ft together in air (ct &); in place, accented step on L (ct 2); accented step on R (ct &); repeat accented steps L,R (cts 3,&); accented step on L (ct 4); hold (ct &).
 3-4 Repeat meas 1-2.

C. Walk and step-stamps

- 1 Facing slightly to R, moving LOD, walk 4 steps RLRL (cts 1,2,3,4).
 2 Turning to face ctr, accented step in place on R (ct 1); stamp L (ct &); accented step on L (ct 2); stamp R (ct &); stamp R (ct 3); hold (ct 4).
 3-4 Repeat meas 1-2.

D. Walk, pas de basque, leap-stamps

- 1 Facing slightly to R, moving LOD, walk 4 steps RLRL (cts 1,2,3,4).
 2 Turning to face ctr, 2 pas de basques in place R and L (cts 1,&,2 3,&,4).
 3 Turning slightly to R, leap onto R (ct 1); stamp L heel (cts &,2); stamp L heel (cts &,3); stamp L heel (ct &); stamp L heel (cts 4,&). (QSSQS).
 4 Turning slightly to L, repeat meas 3 with opp ftwk.
 5-8 Repeat meas 1-4.
 9-10 Repeat meas 1-2.

JIANA DIN AVRIG (Continued)E. Grapevine

- 1 Facing slightly to L, moving RLOD, cross R in front (ct 1);
step on L (ct 2); cross R in back (ct 3); step on L (ct 4).
2-4 Repeat meas 1 three times.

F. Even rhythm "Rida" and two-step

- 1 Continuing in RLOD, step on R across in front (ct 1);
step on L (ct 2); repeat (cts 3-4).
2 Do one two-step beg R (cts 1,&,2); face ctr, closing ft
and clicking L to R, heels lowered to ground (ct 3);
hold (ct 4).
3-4 Repeat meas 1-2.

Notes written by La Vonne Jenks.

Presented by Sunni Bloland

MARGINEA
(Romania)

Marginea was first introduced in Holland by Puiu Vasilescu of Romania. Sunni Bloland learned it from Marius Korpel in June, 1984. The dance comes from Oltenia, Romania. Jana Rickel and Craig Miller assisted in writing the description.

Pronunciation: mar-JEE-neh-ah

Cassette: NOROC-SLC 6-84 Side A/4; NOROC-SLC 6-84/85 8/8 meter

Formation: Closed or open circle. Hands joined in "V" pos.

Meas

Pattern

No introduction, but for convenience wait two times through Part A of the dance (4 meas of 8/8).

A.

This figure is done only twice the first time through the dance. After that, Part A is done 4X.

- 1 Moving LOD, facing slightly to R, 4 step-hops beg R (cts 1-8). Arms swing from back to front (cts 1-2); then back (cts 3-4); front (cts 5-6); back (cts 7-8).
- 2 Step-hop on R as arms swing up and lock into "W" pos (cts 1-2); facing ctr, moving LOD, step on L across in back (ct 3); step on R to R (ct 4); step on L across in back (ct 5); step on R to R (ct 6); step on L across in back (ct 7); as arms start to swing fwd and down, hop on L (ct 8).
- 3-8 Repeat meas 1-2, except during cts 7-8 of meas 8, arms stay in "W".

B.

Facing fwd and moving twd ctr, arms in "W" pos.

- 1 Beg R, do 3 Oltenian-style two-steps (heel, ball, flat), (cts 1,&,2 3,&,4 5,&,6); step fwd on L (ct 7); step on R across L (ct 8).
- 2 Step bkwd on L (ct 1); step on R next to L (ct 2); step on L in place (ct 3); lift R knee (ct 4); push R ft fwd, extending leg (ct 5); hold (ct 6); step on R in place (ct 7); lift L knee (ct 8).
- 3 Push L ft fwd, extending leg (ct 1); hold (ct 2); step on L in place (ct 3); hold (ct 4); step on R diag bkwd to R (ct 5); hold (ct 6); step on L fwd (ct 7); hold (ct 8).
- 4 Step on R across in front, turning body 30° to the L (ct 1); R virf-toc (heel-lift) (ct 2); leading with L shldr, step on L to L (ct 3); click R to L (ct 4); step on L to L (ct 5); click R to L (ct 6); step on L to L (ct 7); virf-toc L (ct 8) turning to face ctr.

Repeat dance from beginning

Presented by Sunni Bloland

NAGRA
(Romania)

Nagra was first introduced in Holland by Puiu Vasilescu of Romania. Sunni Bloland learned it from Marius Korpel in June, 1984. The dance comes from Muntenia, Romania. Jana Rickel and Craig Miller assisted in writing the description.

Pronunciation: NAH-grah

Cassette: NOROC-SLC 6-84 Side A/1; NOROC-SLC 6-84/85 8/8 meter

Formation: Open or closed circle facing ctr; hands joined in "V" pos

Meas
4 meas

Pattern
Introduction.

A.

- 1 Moving RLOD. On upbeat, in preparation, arms swing back Step on R across in front as arms swing fwd (ct 1); slight hop (vîrf-toc) on R as arms lock into "W" pos (ct 2); step L (ct 3) close R (ct 4); step L (ct 5); close R (glissade) (ct 6). In this "W" pos, hands make small fwd circles (cts 3-6). Step on L (ct 7); vîrf-toc L (ct 8) as arms swing fwd, down and back.
- 2-4 Repeat meas 1 three times. At end of 4th meas, leave arms in "W" pos.

B.

- 1 Still facing ctr, moving slightly sdwd: Step on R (ct 1); step L across in back (ct 2); step R (ct 3); stamp L in place (ct 4); repeat cts 1-4 with opp ftwk and direction (cts 5-8).
- 2 Repeat cts 1-4 of meas 1 (cts 1-4); stamp L (ct 5); hold (ct 6); repeat cts 5-6 (cts 7-8).
- 3-4 Repeat meas 1-2 with opp ftwk and direction. On last 2 cts, hands swing down and back.

- 1-4 Repeat Part A, meas 1-4.

C. Double crosses in place; arms in "W" pos.

- 1 Step on R across in front (ct 1); step L in place (ct 2); step on R diag bkwd (ct 3); step L across in front (ct 4); step on R in place (ct 5); step L diag bkwd (ct 6); stamp R (ct 7); hold (ct 8).
- 2-4 Repeat meas 1 three times. On last 2 cts of meas 4 swing arms down and back
- 1-4 Repeat Part A, meas 1-4.

D.

- 1 In place, arms in "W" pos. Step on R across in front (ct 1); step L in place (ct 2); step on R diag bkwd (ct 3); step L across in front (ct 4); step on R in place (ct 5); step L diag bkwd (ct 6); step R across in front (ct 7); step L in place (ct 8).

NAGRA (Continued)

- 2 Step on R diag bkwd (ct 1); step on L across in front (ct 2);
step on R in place (ct 3); step on L diag bkwd (ct 4);
stamp R (ct 5); hold (ct 6); stamp R (ct 7); hold (ct 8).
3-4 Repeat meas 1-2. On last 2 cts of meas 4, swing arms
down and back

Dance pattern is: A B A C A D, etc.

Presented by Sunni Bloland

P'-A LUNGUL
(Romania)

P'-a Lungul is a type of De-a Lungul. Sunni Bloland learned the choreography from Valeriu Buciu in Maramureș, July, 1984. The dance comes from Lapuș, Maramureș, Romania.

Pronunciation:

Cassette: NOROC-SLC 6-84/85

7/8 meter

Rhythm: S Q Q. 1,2,3-1,2-1,2. Counted here as 1,2,3.

Formation: Ptrs side by side in a circle facing CCW. Inside hands joined in "V" pos. Free arms down at side. M on W's left.

Meas

Pattern

No introduction.

A.

In preparation arms swing back (ct 3). Walking in LOD

Man's Part

Woman's Part

- | | | |
|------|---|---|
| 1 | Step L, swing arms fwd (ct <u>1</u>) | Step R (ct <u>1</u>); step L (cts 2-3). |
| | Step R, arms swing bk (cts <u>2-3</u>) | For arms, see M's part |
| 2 | Step L, arms swing fwd (ct <u>1</u>); | Step R (ct <u>1</u>); step L (cts 2-3). |
| | Touch R to L, arms swing bk (cts 2-3). | |
| | Join both hands -- circle each other CCW: | |
| 3 | Step R (ct <u>1</u>); step L (cts 2-3). | Same as M. |
| 4 | Step R (ct <u>1</u>); step L (cts 2-3). | Step R (ct <u>1</u>); touch L (cts 2-3). |
| | Drop M L, W R hand, opening to side by side pos to face fwd on cts 2-3. | |
| 5-8 | Still moving LOD, repeat meas 1-4 with opp ftwk and direction. | |
| 9-16 | Repeat meas 1-8, joining in shldr-waist pos on last 2 cts. | |

B. M and W use same ftwk.

- | | |
|------|---|
| 1 | Step on R to R (ct <u>1</u>); close L to R with small bounce (ct 2); bounce (ct 3). |
| 2 | Repeat meas 1 with opp ftwk and direction. |
| 3-6 | Repeat meas 1-2 two times. |
| 7 | Circling CW, step R (ct <u>1</u>); step L (cts 2-3). |
| 8 | Repeat meas 1. |
| 9-16 | Repeat meas 1-8 with opp ftwk and direction. On last 2 cts open to side by side pos facing LOD. |

C. W use opp ftwk.

- | | |
|-------|--|
| 1 | Moving fwd in LOD, step L (ct <u>1</u>); step R (cts 2-3). |
| 2 | Step L (ct <u>1</u>); pivot twd ptr to face RLOD (cts 2-3). |
| 3-4 | Repeat meas 1-2 with opp ftwk and direction. |
| 5-8 | Repeat meas 1-4. |
| 9-11 | Repeat meas 1, three times. |
| 12 | Repeat meas 2. |
| 13-16 | Repeat meas 9-12. On last 2 cts take shldr-waist pos. |

P'-A LUNGUL (Continued)

- D. M and W use same ftwk.
- 1 Step on R to R (ct 1); close L to R (cts 2-3).
 - 2 Step on R to R (ct 1); close L to R with bounce (ct 2);
bounce (ct 3).
 - 3-4 Repeat meas 1-2 with opp ftwk and direction.
 - 5-6 Repeat meas 1-2 while turning | W beg with L: 2 heel turns
W two times CCW under R arm. | under L arm.
 - 7-8 Repeat meas 5-6 with opp ftwk and direction (both M and W).
 - 9 Circling CCW, step on R (ct 1); scuff L (ct &); step L (ct 2);
scuff R (ct 3).
 - 10 Step on R (ct 1); step L (ct &); step R (ct 2); stamp L
facing ptr (ct 3).
 - 11-12 Repeat meas 1-2 with opp ftwk and direction.
 - 13-16 Repeat meas 1-4.

Repeat dance from the beginning.

Notes written by Jana Rickel and Craig Miller

Presented by Sunni Bloland

ROMĂNESTE DE PURTAT
(Romania)

Sunni Bloland learned this quiet, strolling dance from her colleague in Stockholm in 1984. Eivor Underdal is also a student of Titer Sever of Romania who presented this dance at a Scandinavian tour workshop.

Pronunciation: roh-mahn-ESH-tay day poor-TAHT

Cassette: NOROC-SLC 6-84 Side A/12; NOROC-SLC 6-84/85 5/8 meter

Rhythm: Q S: 2/8 - 3/8

Formation: Cpls in a circle facing LOD. W on M's R.

Meas

Pattern

- | | |
|----|--|
| | <u>A.</u> |
| 1 | In place, touch L next to R (Q); step fwd on L (S). |
| 2 | Touch R next to L (Q); step fwd on R (S). |
| 3 | Step fwd on L (Q); touch R (S). |
| 4 | Step fwd on R (Q); step fwd on L (S). |
| 5 | Touch R heel fwd (Q); step on R beside L (S). |
| 6 | Touch L toe to L side (Q); step on L beside R (S). |
| 7 | Step fwd on R (Q); touch L fwd (S). |
| 8 | Step on L (Q); step on R (S). |
| | <u>B.</u> |
| 9 | Touch L heel fwd (Q); closing step on L (S). |
| 10 | Moving fwd, touch R (Q); in place step on R across in front of L in pli   (S). |
| 11 | Step bkwd on L (Q); touch R (S). |
| 12 | Moving bkwd, step on R (Q); step on L (S). |
| 13 | Touch R (Q); step fwd on R (S). |
| 14 | Touch L (Q); step fwd on L (S). |
| 15 | Step fwd on R (Q); touch L (S). |
| 16 | Step on L (Q); step on R (S). |

Presented by Sunni Bloland

WHAT'S BUZZIN
(United States)

Choreographer: Henry "Buzz" Glass.

Record: Windsor 4-506 "Singin' the Blues" 4/4 meter

Formation: Ptrs side by side, facing LOD, inside hands in "W" pos, free hand held down at side.

Directions written for M. W use opp ftwk and direction.

Meas

Pattern

I. AWAY, TURN, SIDE-TOUCH

- 1 Step on L to L (ct 1); touch R to L (ct 2); step on R to R (ct 3); touch L to R (ct 4).
- 2 Releasing ptrs hand, make a full turn to L, stepping L,R,L,R. End facing ptr.
- 3 Joining both hands with ptr and moving sdwd L, step on L to L (ct 1); step R to L (ct 2); step L (ct 3); touch R (ct 4).
- 4 Repeat meas 3 with opp ftwk and direction.

II. TRIPLE LINDY AND BREAK STEP

- 1 Hands still joined, move sdwd to L with a triple lindy of shuffle step: step L,R,L (cts 1,&,2); step R bkwd "break" (ct 3); rock fwd on L (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2. End side by side facing LOD.

III. STEP-KICK

- 1 In place, step on L (ct 1); softly kick R fwd (ct 2); step bkwd on R (ct 3); touch L bkwd (ct 4).
- 2-4 Repeat meas 1, three more times (4 in all).

IV. PROGRESSION

- 1 M: Moving fwd step L,R,L,touch.
- 2 Move diag fwd R behind W, step R,L,R,touch
- 3 Moving diag L fwd, step L,R,L,touch.
- 4 Move bkwd to "even up" with ptr, stepping R,L,R, touch.
- (1 W: Moving fwd step R,L,R,touch.
- 2 Move diag fwd L, stepping L,R,L,touch.
- 3 Move diag bkwd R, stepping R,L,R,touch.
- 4) Move fwd to "even up" with ptr, stepping L,R,L,touch

With easy adjustment the progression can lead to changing ptrs.

Presented by Sunni Bloland

LE P'TIT TRAIN
(French-Canada)

This is the 5th part of the Saratoga from Île d'Orléans, Québec.
Normand Legault is the source.

Pronunciation:

Record:

Formation: 4 cpls in a square, cpl #1 having its back to the music; other cpls numbered CCW from #1, i.e., cpl 2 is to the R of cpl 1; cpl 3 is opp cpl 1, cpl 4 is to the L of cpl 1. W on R of ptr, inside hands joined at shldr level, outside hands hang freely.

Déroulement: The Fig is repeated 4 times with active cples 1,2,3 and 4 taking the lead at the head of the "p'tit train" formation. The part ends with a repeat of the opening "demi-chaîne du cotillon" followed by a "galop" or chassé.

Basic steps: Walking with a slight lilt or "up-and-down" quality on the ball of the ft, i.e., "up" on &, "down" on the beat. Used throughout the dance unless otherwise stated.

When inactive, do a side step-touch starting R on every ct 1 of the music and maintaining the "up-and-down" motion of the other dancers.

Two-steps or step-together-steps are used in the "demi-chaîne du cotillon" and in the "traverse des couples."

The swing is done either in open or closed social dance pos with parallel shldrs and should be as level, smooth and relaxed as possible.

Le P'tit Train

I. DEMI-CHAÎNE DU COTILLON

4 cpls do a grand chain halfway around and swing their ptrs 8 cts ending facing opp direction; 4 cpls do a grand chain back home beg with their own ptrs.

II. TRAVERSE DES COUPLES

In social dance pos, active cpls change places with opp cpl, M passing L shldrs, and same cpls return home the same way, active ptrs with their backs to the ctr.

III. LE P'TIT TRAIN

All cpls line up in a column behind active cpl, i.e., 1,4,2,3 and walk 6 steps bkwd; all cpls walk fwd 2 steps and, turn to face each other before separating; W circulate to the R of the column, M to the L, forming 2 half circles (W circulating on the inside, M on the

LE P'TIT TRAIN (Continued)

outside) then face each other in 2 lines; holding inside hands at shldr level, 2 lines do a "présentez" with a R,L,R and touch the ball of the L ft next to the R instep and back with opp ftwk.

IV. SWING

All join their ptrs for the swing (those already home remain in place).

Presented by Camille Brochu

LES PRÉSENTATIONS
(French Canada)

Michel Cartier is the source for this part of a set from Richelieu, Quebec.

Pronunciation:

Record:

Formation: 4 cpls in a square, cpl #1 having its back to the music; other cpls numbered CCW from #1, i.e., cpl 2 is to the R of cpl 1; cpl 3 is opp cpl 1, cpl 4 is to the L of cpl 1. W on R of ptr, inside hands joined at shldr level, outside hands hang freely.

Déroulement: Introduction done only once at the beginning of the dance.
The figure "Les présentations" performed by cpl 1;
Transition;
The figure performed by cpl 2.
Transition;
The figure performed by cpl 3;
Transition
The figure performed by cpl 4;
Finale done by all repeated 4 times.

Basic steps: Walking with a slight lilt or "up and down" quality on the ball of the ft; i.e., "up" on &, "down" on the beat. Used throughout the dance unless inactive or swinging.

When inactive, do a side step-touch starting R on every ct 1 of the music and maintaining "up and down" motion of other dancers.

The swing is done either in open or closed social dance pos with parallel shldrs, and should be as level, smooth and relaxed as possible.

INTRODUCTION

SALUTS - M and W bow to their ptrs and to their corners;

DEMI TOUR A GAUCHE - all hold hands at shldr level with slightly bent elbows and circle L halfway around;

DEMI TOUR A DROITE - all circle R back to orig place;

SWING - all swing with their own ptrs.

LES PRÉSENTATIONS (Continued)THE FIGURE - LES PRÉSENTATIONS

PRÉSENTEZ - active cpl, holding inside hands at shldr level, walk fwd with 3 steps, R,L,R and touch ball of L next to R instep while bowing slightly from the waist to opp cpl, then return home with opp ftwk L,R,L, touch R beside L.

COUPEZ PAR 6 - active cpl walks fwd and between opp M and W, separates (W to R, M to L) and come around the outer edge of the dance formation to form 2 lines of 3 dancers with side cpls.

PRÉSENTEZ - 2 lines of 3 do "presentez" with a R,L,R and touch, 2 lines of 4 (now including opp M and W) return home with a L,R,L and touch.

TRAVERSEZ - 2 lines of 4 with 8 steps walk fwd, and, dropping hands, pass R shldrs and turn to face again.

PRÉSENTEZ - 2 lines of 4 do "Presentez" as above.

TRAVERSEZ - 2 lines of 4 do "traversez" as above.

SWING - cpls return home and swing.

TRANSITION

PROMENADE - all cpls circle R (CCW) one complete turn and return home (W L hand resting on ptr shldr, M R arm around ptr waist);

ÉTOILE DES DAMES- with R hands joined in ctr, W circle L half-way around; with L hands joined in ctr, W circle R back home;

ÉTOILE DES HOMMES - same as above, but performed by M;

SWING - all cpls do the swing.

FINALE

FOULEZ - all join hands in a circle and go to the ctr and back with a R,L,R, touch; L,R,L, touch. All repeat "foulez" one more time, W remaining with their backs to the ctr.

LES FEMMES AU MILIEU; LES HOMMES AUTOUR - while M circle L (CW) individually, W do a side-step and touch in place. After doing one complete turn, M bow to their ptr and go on to the next W; holding crossed forearms (R over L), and grasping onto their new ptrs, M circle L 8 steps with their backs to LOD, then change handhold to varsovienne pos to promenade R 8 more steps;

SWING - all cpls do the swing.

Presented by Camille Brochu

QUADRILLE DE LA BEAUCE
(French Canada)

Hélène Legault is the source for this comté de Lotbinière, Québec.

Pronunciation:

Record: Any brisk Québécois reel; or music in 6/8 meter.

Formation: 4 cpls in a square, cpl #1 having its back to the music; other cpls numbered CCW from #1, i.e., cpl 2 is to the R of cpl 1; cpl 3 is opp cpl 1, cpl 4 is to the L of cpl 1. W on R of ptr, inside hands joined at shldr level; outside hands hang freely.

Déroulement: Introduction - done only once by all;
The figure performed by cpl 1;
Transition;
The figure performed by cpl 2;
Transition;
The figure performed by cpl 3;
Transition;
The figure performed by cpl 4;
Finale done by all.

Basic steps: Walking with a slight lilt or "up-and-down" quality on the ball of the ft; i.e., "up" on &, "down" on the beat. Used throughout the dance unless inactive or swinging.

When inactive, do a side step-touch starting R on every ct 1 of the music, maintaining the "up-and-down" motion of the other dancers.

The swing is done either in open or closed social dance pos with parallel shldr, and should be as level, smooth and relaxed as possible.

I. L'HOMME À DEUX FEMMES

Introduction

All join hands at shldr level with slightly bent elbows:

UN TOUR PAR LA GAUCHE - All circle L one complete turn and return home;

CHASSEZ - All cpls chasse R one complete turn (CCW) in social dance pos, M back to ctr of circle.

The Figure - L'homme a deux femmes

PRÉSENTEZ - Active ptrs, holding inside hands at shldr level, walk fwd with 3 steps R,L,R and touch ball of L ft next to R instep while bowing slightly from the waist to opp cpl, then return home with opp ftwk: L,R,L touch R next to L instep.

QUADRILLE DE LA BEAUCE (Continued)

CROCHETS - Active cpl walks fwd again, active W joins the opp cpl on the M L; the active M does a R arm hook (crochet droit) with the R hand W, a L arm hook (crochet gauche) with the L hand W, and a R arm hook with the opp W; the active M retrieves his ptr and does the swing while remaining 3 cpls join hands to circle L one complete turn around them.

Transition (all are active)

SWING - All 4 cpls do the swing;

CHASSEZ - All 4 cpls chasse R one complete turn.

II. L'ÉTOILE

Introduction

UN TOUR PAR LA DROITE - All turn to face R in LOD and circle R one complete turn without holding hands;

CHASSEZ - All 4 cpls chasse R one complete turn.

The Figure - L'étoile

L'ÉTOILE - Active cpl and R hand cpl do a R hand star and circle L 1/2 turn; the same cpls do a L hand star and circle back;

CHAÎNE DES DAMES - Grasping the opp W L hand in their own L hand, and placing their R arm around the W waist, the two M pivot the opp W CCW and back into their place; the W then do a ladies' chain (chaîne des dames) to return home.

Transition

SWING and CHASSEZ - As before.

Note: The figure is repeated with the opp cpl then with the L hand cpl. On the last repeat, the two inactive cpls may do the figure as well.

III. FINALE (all cpls active)

8 MAINS EN ROND - Joining hands at shldr level with slightly bent elbows, two cpls circle L one complete turn (cpls 1 and 2 together; cpls 3 and 4 together);

À L'ÉPAULE DROITE, À L'ÉPAULE GAUCHE - The same two sets of cpls face each other and do a R and L through and a R and L back, the two W changing places and passing L shldrs, immediately followed by the M changing places, passing R shldrs then returning home the same way;

CHAÎNE DES DAMES - The same two sets of cpls do a ladies' chain and chain back;

DEMI-PROMENADE - The same two sets of cpls do a half promenade, changing places with the opp cpl and passing L shldrs.

À L'ÉPAULE DROITE, À L'ÉPAULE GAUCHE - The same sets of cpls return home with a R and L back, as above;

GIGUE - Turning to face ptrs, all cpls step dance in place.

SWING and CHASSEZ - As before.

Note: The Finale is repeated with cpls 1 and 4, and cple 3 and 2 dancing together.

Presented by Camille Brochu

QUADRILLE DU RICHELIEU
(French Canada)

M. Lemaire is the source for this dance from Richelieu, Quebec.

Pronunsicaion:

Record: Any lively Québécois reel, or 6/8 meter, or combinations thereof.

Formation: 4 cpls in a square, cpl #1 having its back to the music; other cpls numbered CCW from #1, i.e., cpl 2 is to the R of cpl 1; cpl 3 is opp cpl 1, cpl 4 is to the L of cpl 1. W on R of ptr, inside hands joined at shldr level; outside hands hand freely.

Deroulement: Introduction done by all only once before each figure;
Cpl 1 performs the 1st figure in turn with cpls 2,3,4;
Transition;
Cpl 2 performs the 1st figure in turn with cpls 3,4,1;
Transition;
Cpl 3 performs the 1st figure in turn with cpls 4,1,2;
Transition;
Cpl 4 performs the 1st figure in turn with cpls 1,2,3;
Transition;
The 2nd, 3rd and 4th figures are performed in the same manner.
The finale or breakdown (la coquette) is done by all after all 4 figures have been executed by all 4 cpls, and is repeated 4 times.

Basic steps: Walking with a slight lilting or "up-and-down" quality on the ball of the ft; i.e., "up" on & and "down" on the beat. Used throughout the dance unless inactive, doing a two-step or doing the swing.

Two-steps or step-together-steps are used in the figure "Les 4 mains blanches" only;

When inactive, do a side step-touch starting R on every ct 1 of the music and maintaining the "up-and-down" motion of active dancers.

The swing is done either in open or closed social dance pos with parallel shldrs, and should be as level, smooth and relaxed as possible.

INTRODUCTION

UN TOUR PAR LA DROITE - All cpls facing each other with arms up and palms touching, circle R (CCW) one complete turn.

SWING - All cpls do the swing.

QUADRILLE DU RICHELIEU (Continued)I. The Figure - L'ange à droite, le diable à gauche

SWING - The active cpl does the swing alone for 8 cts;

6 MAINS EN ROND - Active cpl separates, the W moves to the R hand cpl, the M to the L hand cpl forming 2 circles of 3; with hands at shldr level and slightly bent elbows, 2 circles of 3 circle L one complete turn; 2 circles, continuing to circle L, pivot around each other CW one complete turn. All return home;

CHAÎNE DES DAMES - Active and opp cpl do a ladies' chain and chain back;

DEMI-PROMENADE - Same 2 cpls do a half promenade, passing L shldrs;

TRAVERSEZ - Same 2 cpls drop hands and do a pass through (W passing between opp ptrs).

Transition

MAIN GAUCHE AU COIN - All ptrs do an Allemands L with corner;

GRANDE CHAÎNE A CROCHETS - All ptrs do a grand R and L half way around the circle; when meeting ptr, do a R arm hook (crochet droit) and change places; then a L arm hook (crochet gauche) and resume their place in the grand chain; they complete the grand chain beg with a R hand to ptr;

SWING - All cpls do the swing.

II. The Figure - Coupez par 6, par 4, par 2

SWING - The active cpl does the swing along for 8 cts.

PRESENTEZ - The active cpl goes up to the middle and back with a R,L,R, touch the ball of the L next to the R insteps; back with opp ftwk;

COUPEZ PAR 6 - Same cpl passes between opp M and W (who drop hands to let them through), active ptrs separate (W goes to R, M to L) and come around the outside of the circle (side cpls walk 2 small steps fwd and back);

À LA MAIN DROITE - Active ptrs meet giving R hands, pass R shldrs and separate;

COUPEZ PAR 4 - Active ptrs pass between opp and side cpls; the W passing between opp and L hand cpl, the M between opp and R hand cpl; both come around the outside of the circle (side cpls move in as above);

À LA MAIN GAUCHE - Active ptrs meet giving L hands, pass L shldrs and separate;

COUPEZ PAR 2 - Active ptrs pass between side ptrs, the W passing between the M and W of the R hand cpl; the M passing between the M and W of the L hand cpl; both come around the outside of the circle and meet at home.

Transition

GRANDE CHAÎNE A CROCHETS and SWING (as before).

III. The Figure - En d'sus, en d'sous

SWING - Active cpls do the swing alone for 8 cts.

8 MAINS EN ROND - Active cpls move to R hand cpl, join hands shldr level and circle L (CW) 3/4 turn, ending with active cpl facing R hand cpl and opp cpl behind them (see diagram A).

EN D'SUS, EN D'SOUS - Following the lead of the active cpl, these 3 cpls perform the figure:

R cpl forms an arch with inside arms;
 active cpl passes under the arch;
 active cpl forms an arch for opp cpl to pass under while
 R hand cpl pivots and changes places to follow the active
 cpl (the M turning CW to face the opp direction, the W.
 CCW in front of the M and under his arm);
 active cpl pivots as above to face opp direction;
 active cpl passes under R hand cpl arch;
 active cpl passes over opp cpl;
 active cpl pivots in place;
 active cpl passes under R hand cpl arch;
 active cpl ends facing opp cpl while R hand cpl resumes
 its place and becomes inactive.

The active cpl performs the figure with the opp and L hand cpls (see diagram B) and ends facing the R hand cpl; the active cpl then performs the figure with the R hand and L hand cpls while opp cpl remains inactive (see diagram C).

Transition

GRANDE CHAÎNE A CROCHETS and SWING (as before).

IV. The Figure - Les 4 mains blanches

SWING - Active cpl does the swing alone for 8 cts.

8 MAINS EN ROND - Active cpl moves to R hand cpl and joins hands at shldr level to circle L (CW) one complete turn; active M leaves his ptr with the R hand cpl in a line of 3.

6 MAINS EN ROND - Active M moves to opp cpl, joins hands and all circle L one complete turn; taking opp W L hand in his R hand, the active M moves to the L hand cpl, joins hands and all circle L one complete turn; the active M then leaves his new ptr with the L hand cpl in a line of 3 and returns home.

LES 4 MAINS BLANCHES - Active and opp M move fwd with a R,L,R, and touch ball of L ft next to R instep, slapping each other's open palms above their heads (ct 4 of the music), then return home with opp ftwk (L,R,L, and touch).

PRÉSENTEZ - The 2 lines of 3 go up to the middle with a R,L,R, and touch as above; then move back with opp ftwk, M pivoting the W under their arms.

TRAVERSEZ - Using two-steps, the active M and his opp change places, passing R shldr, while trios circle R (CCW) 1/2 turn to change places with each other, the leading W pivoting CW under the M arm.

LES 4 MAINS BLANCHES (as above).

PRÉSENTEZ (as above).

TRAVERSEZ - Trios return home as above followed by the 2 single M.

QUADRILLE DU RICHELIEU (Continued)Transition

GRANDE CHAÎNE A CROCHET and SWING (as before)

V. FINALE (La coquette)

FOULEZ - All ptrs join hands at shldr level and go up to the ctr and back with a R,L,R, and touch; L,R,L, and touch, and repeat.

LES FEMMES AU MILLIEU, LES HOMMES AUTOUR - On the second repeat, the W remain in the ctr, holding hands in a small circle while the M circle L one complete turn.

LE PANIER - Placing themselves to the L of their ptrs, the M grasp hands in front of the W, thus forming a basket and all swing L one complete turn; M raise their arms above and behind the W; W raise their arms above and over the M heads bringing them down and around the M shldrs in a basket hold. All swing R in this pos.

SWING - Breaking away from the basket hold, all cpls do the swing individually.

GRAND CHAÎNE DU COTILLON - Standing in place and facing CCW, the M pivot the W one by one under their arms, starting with the inside arm, and alternating R arm, L arm until they are once again facing their own ptrs.

CHASSEZ - All cpls chassé R in social dance pos one complete turn.

Legend

Presented by Camille Brochu

X: man

O: woman

Diagram A

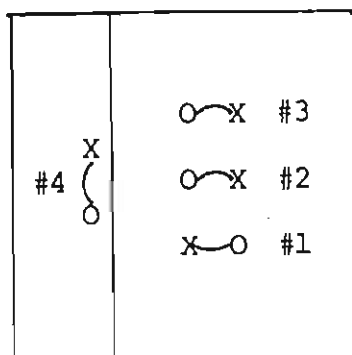


Diagram B

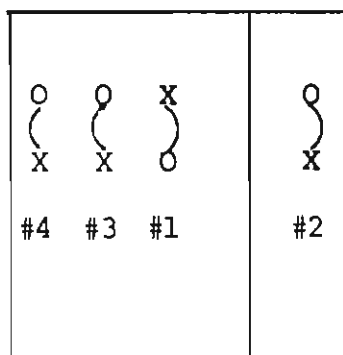
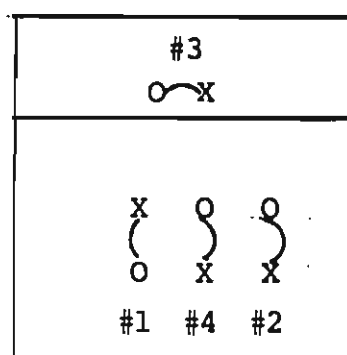


Diagram C



SHORT SURVEY OF NORWEGIAN DANCE

Norwegian dances, along with other Scandinavian dances, are primarily social in nature as opposed to religious or ritualistic. They were danced for fun at festive occasions, e.g., weddings, midsummer, Christmas and just plain parties. Today, Norwegian dances are customarily divided into the categories below:

Bygdedans (Country Dance)

These are the oldest known and documented dances, coming to Norway in the period 1600-1800. There are only five main categories of bygdedans: springar (springdans, springleik, gamalt), gangar (bonde, jølstring), pols (polsdans, rundom), rull (vossarull, rudl, rullar), and halling (laus, lausdans). Each type is much used and known over a wide area, although it varies considerably from district to district. The dances also vary from man to man in the same district. This creates a complex geographical pattern with gradual transitions in tradition from one region to the next.

The dances are quite free in structure, so that many dancers vary them from one execution to the next. There is, nevertheless, a fixed framework within which improvisation occurs. Both steps and figures may be varied. Today, many Norwegian dancers feel that bygdedans from more than one region should not be attempted because the styles and improvisations tend to blend, losing the unique regional styling.

Springar and gangar are not in principle different, except for the meter. In areas having both dances, they closely parallel each other. These are found in the south and west. They often have three parts, in this order: vending (turning or curving, rich in motifs and variations), lausdans (solo, not attached to partner), and samdans (some sort of rotation with partner). Pols is found in the north and east. It is difficult to say much about its structure in general, except that it usually has elements of the same three parts as the springar, but not necessarily in the order given above. It generally has fewer vending motifs and very little lausdans; the samdans is very important. Just before 1900, almost every community had either springar or pols, but no community had both.

Halling is a solo men's dance known primarily as a competition and performing number. It has no fixed form. Two main types of motifs are used: sport and acrobatic motifs, and turns and steps found in other bygdedans forms.

Rull is quite simple in form and is probably the newest of the bygdedans types, dating from 1800 at the earliest. It is found only in a relatively small area and varies little from place to place.

Today, musical accompaniment is nearly always a solo instrument, usually ordinary fiddle or Hardanger fiddle depending on the region. There are a number of melodies for each regional dance. Fiddlers, like dancers, often pursue music only from their own region, e.g., a fiddler from Telemark plays springar and gangar tunes from Telemark only, and no other springar or gangar should be danced to these tunes.

Bygdedans is still a living tradition in some parts of Norway. In some places, versions of the dances suitable for the teaching environment have emerged.

Gammeldans or Gamaldans (Old-Time Dance)

Gammeldans has its roots in German and Austrian couple dances. The dances became popular in the courts at the end of the 1700s, and spread from there throughout Europe. They became very popular in Norway and were the social dance of the 1800s. There are only a few main types: vals (waltz), reinlender, polka, polkamasurka, masurka, springpolka, pariserpolka and wienerkryss. These dances go under different names in different communities, e.g., polka may be called hamborgar, galopp, skotsk, hoppvals, polkett or tripper. Two different communities having dances of different types may call them by the same name in some cases, creating a very confusing situation.

Many of the dances are found in every region in Norway. In many places, they were the only dances in use after dances of the bygdedans type had been forgotten. The dances vary little from place to place and the essential characteristics are the same both within Norway and in large portions of the western world. Turning together with a partner is typical; gammeldans is basically a collection of different ways of turning together. The dances normally have a simple pattern that may be embellished or varied, but the scope of variations is usually quite limited.

Gammeldans may be done to any tune of the appropriate type. Today, musical accompaniment is most often a modern orchestra, including instruments such as fiddle, accordion, clarinet, guitar and bass (perhaps electric).

At the beginning of this century, gammeldans was extensively done in tradition. The dances are still done today in many places but they are often mixed with, or have given way almost entirely to, more modern ballroom dances such as foxtrot and swing. In the last 20 years or so there has been a tremendous revival of interest in gammeldans.

Turdans (Figure Dance)

This category contains dances with a fixed structure. The figures come in a fixed order, have a fixed length, and are bound to specific parts of the music. Many of the dances are done in group formations, requiring considerable organization. These dances were popular in towns and among the well-to-do in less mountainous areas and, for the most part, have not been a strong factor in Norwegian tradition. However, they are extensively used in organized folk dance in Norway and are the type most easily included in the American folk dance repertoire.

Turdans is a very diverse group of dances having different historical backgrounds. Three of the main types are: contra, ril and single couple dances. The contras originally came from the English, arriving in Norway at the end of the 1700s via the French court. The English form, progressive longways, is more popular in Norway than the French form. The ril appears to have been a folk dance of the lower classes

only. There are two basic types of ril: for three people and for several couples. The 3-person ril appears to be strongly related to the Scottish reel and is found in various places along most of the coast of Norway. The form for several couples seems to have no Scottish parallels and may be a Norwegian development. The single couple dances are usually done to a specific melody and often have sung verses. They usually have gammeldans motifs plus a few additional motifs. Many of the dances and melodies are found in countless variations throughout northern Europe.

Today, turdans is done primarily by organized folk dance groups where participants learn dances very much as folk dancers in the U.S. learn dances. Although the dances come from particular regions or towns in Norway, they are now widely taught and danced all over the country. At parties, the musical accompaniment is often an orchestra, although a solo fiddle may also be used if no orchestra is available. A solo fiddle is the usual accompaniment in the weekly meetings for learning and dancing.

Songleik (Song Games)

The only accompaniment to songleik is singing, usually of rhymes. The dance is often a simple and stylized dramatization of the text. Songleik has very old roots; some of the texts can be traced back to the Middle Ages. However, it probably did not come to Norway until the end of the 1800s, arriving via Sweden and Denmark. Songleik has been much used in places where dance was/is forbidden for religious reasons; it is not considered to be dance as long as it starts in a circle and there is no instrumental accompaniment. This form was not used together with other dance forms.

There are often many songleik games in places having a strong tradition; 20-30 is not unusual. Country and city traditions were quite different; one of the differences is that people of all ages did songleik in the country while in the city it was done primarily by young girls. Today, the city tradition is still strong, but the country tradition is quite weak. Songleik is also used in organized folk dance, primarily in connection with children's groups.

Songdans (Song Dance)

Songdans is performed to vocal accompaniment only. The songs are sung in unison, without harmony. The usual formation is a circle of couples; if it is crowded, there may be several concentric circles.

Songdans is not found in Norwegian folk traditions. It is mainly the work of Hulda Garborg in the period 1900-1910. She wanted to bring into use songs that had probably been danced to at one time. The Faroe Islands have a living tradition of singing long ballads while dancing a simple basic step (of the pravo or hora type). Hulda Garborg based her songdans on this tradition, and the two basic steps are stylizations of the Faroe Islands step. Songdans became popular in organized folk dance in 1910-1920, and today it is often considered to be one of the trademarks of Norwegian dance. Even today, new dances are choreographed to appropriate songs: ballads, well known country songs, and sometimes more recently written popular songs.

NORWEGIAN DANCE SURVEY (Continued)

Most of the dances use one of the basic steps, plus a part that is different, called the brigde. The brigde often relates to the text. Generally, the dance repeats for each verse and songs having only one verse are done twice.

The 20th Century

There are two important organizations in Norway today dealing with folk dance: Landslaget for Spelemenn (The National Fiddlers Organization) and Noregs Ungdomslag (Norwegian Youth Organization). Landslaget for Spelemenn regularly sponsors festivals and competitions for both fiddlers and dancers. In dance, their main area of interest has been bygdedans.

Noregs Ungdomslag is a large organization with a variety of interests, and folk dance has been viewed as a means of encouraging members rather than as an end in itself. Today, the organization sponsors many parties and festivals, as well as the bulk of teacher training in Norwegian dance. The main areas of dance interest are turdans, songdans and, more recently, gammeldans. Klara Semb, involved early in the history of the organization, wrote a series of four books called Norske Folkedansar. They contain numerous songdans, most of the turdans of Norway, and a few songleik games. They are widely used as instruction manuals today.

The recent revival of interest in gammeldans has produced numerous community organizations, often going under the name Gammeldansens Venner (Friends of Gammeldans). Their repertoires often include such dances as swing and foxtrot, as well as what we have defined to be gammeldans.

Egil Bakka is today one of the foremost authorities on Norwegian dance and has written extensively. Danse Danse Lett út på foten contains turdans, songleik and songdans, and is used as an instruction manual. His recently published book, Norske Dansetradisjonar, analyzes Norwegian dances and gives extensive background information. Some of the material in this survey has been translated and extracted from his writings.

Presented by Alix Cordray
written in 1980

ALLEMANNSMARSJ
(Norway)

This simple mixer has many variants throughout northern Europe. The title means "everybody's march." It is published in Klara Semb's Norske Folkedansar II, Noregs Boklag, Oslo 1956.

Pronunciation:

Record: Cord-1 (EP). Any march (marsj, gongslått) in 4/4 meter is acceptable if played at a tempo suitable for the dance. For children, a polka may be used to get a slightly faster tempo. 4/4 meter

Formation: A circle of cpls, W on M R, facing LOD. Ptrs join nearer hands at shldr level. Free hands hang at sides.

Meas

Pattern

I. FORWARD AND BACK

- 1 Beg M L, W R, walk 4 steps fwd (cts 1,2,3,4). On 4th step, release hands and make 1/2 turn twd ptr. End facing CW with nearer hands joined.
- 2 Walk 3 steps bkwd (cts 1,2,3); close free ft, no wt (ct 4). M beg L, W R. The circle still progresses CCW.
- 3-4 Repeat meas 1-2 with opp ftwk. The circle now progresses CW.

II. BALANCE AND CROSS OVER

- 5 Balance away from ptr, M to L, W to R: Ftwk described for M: Step on L ft to L (ct 1): place ball of R ft on ground next to L and rise up on balls of both ft (ct &); lower the wt, ending with all wt on L ft (ct 2); balance twd ptr with opp ftwk (cts 3,&,4).
- 6 Beg M L, W R walk 4 steps (cts 1,2,3,4). M dances essentially in place while leading W across in front to his L side, changing hands; W makes a full CCW turn. End facing LOD with nearer hands joined.
- 7 Repeat meas 5: balancing twd ptr first-M beg L, W R.
- 8 Beg M L, W R walk 4 steps (cts 1,2,3,4). M brings W around to face him and then turns her a full turn to her R (approx. cts 1-2). Passing his ptr on the inside, M walks fwd to the next W in the circle. After being released, W walks fwd in RLOD to meet new ptr. When dance starts over, W turns to face LOD and ptrs join nearer hands.

Presented by Alix Cordray

HANSENS MASURKA
(Norway)

I learned this dance at a party in the Østfold region in 1982. The man I learned it from said he learned it in tradition right after World War II. He called the dance simply "masurka", so I have named the dance after him to distinguish it from other masurkas. He did not indicate that the dance had a fixed sequence, but he always seemed to dance it with these 16 measures. Source: Brynulf Hansen.

Pronunciation:

Music: Heilo HO 7012 (LP) or HK 7012 (cassette) Side 1/4
"Sull, sull" 3/4 meter
Any Norwegian masurka that fits the dance.

Formation: Cpls in a circle, M back to ctr, W facing ptr. Shoulder-waist pos. M may modify this by placing his L hand on W shldr blade or slightly higher.

Characteristics: The masurka has 3 relatively even bounces. That is, no count is especially accented in the dance.

<u>Meas</u>	<u>Pattern</u>
	Ftwk described for M; W use opp ftwk throughout.
1	M step on L ft to L (ct 1); raise wt on L, then close R to L and lower wt onto both ft (ct 2); raise wt and then lower (ct 3) ending with wt on both or on R ft. Wt is lowered on the beat and raised (almost incidentally) between beats. Cpl moves in LOD.
2-3	Repeat meas 1 twice.
4	M takes 3 steps: L,R,L (cts 1,2,3). The cpl rotates 1/2 turn CCW. Stay facing ptr.
5-6	Repeat meas 1 twice using opp ftwk. M is now on outside of circle facing in, so cpl still moves LOD.
7	Repeat meas 4 using opp ftwk and turning CW.
8	Repeat meas 7. M ends on outside facing in.
9	Moving LOD, the cpl rotates 1 full turn CW. Stay facing ptr with R ft more-or-less between ptr's ft. M: Step twd ptr on R (ct 1); a large step on L around ptr (ct 2); bounce on both ft (ct 3). W: A large step on L around ptr (ct 1); bounce on both ft (ct 2); step twd ptr on R ft (ct 3).
10-16	Repeat meas 9 seven more times.

Presented by Alix Cordray

FANDANGO (FRA ØSTLANDET)
(Norway)

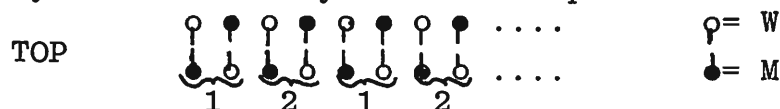
Source: Klara Semb, Norske Folkedansar II, Noregs Boklag, Oslo 1956.

Pronunciation:

Music: Sogn og Fjordaneringen, Leik og Dans, cassette, Oslo 1984 TD-3. Norsk Grammofonkompani, Oslo, Norway (45).
Aage Grundstad, Norsketer-og Folkedanser 2, EMI 8C262-37340 (cassette), C262-37340 (cassette)
(32 meas of 2/4 followed by 16 meas of 3/4.
Nos. 16,17,18 in Klara Semb, Norske Folkedansar III, Noregs Boklag, Oslo 1952.

2/4 and 3/4 meter

Formation: Longways sets with any number of cpls:



The two top cpls are first cpls, the next two cpls are second cpls, etc. Ptrs hold nearer hands at chest level. With free hands, W hold skirts, M place L hand on hip with fingers fwd where leg joins torso.

Steps and Styling: Change of-step (Byttomfot steg): Step fwd on R ft (ct 1); step on L ft beside R (ct &); step fwd on R ft (ct 2).
Step alternates.
Vertical movement of body wt is down-up-down. The style is smooth and stately.

Sequence Cues: meas 1-4: Advance and retire
5-8: Formal bow.
9-16: First cpls make circle, dance around to L and to R, and open into a line of 4.
17-24: First cpls down the middle and back
25-32: First cpls chain with second cpls.
33-48: Waltz.

Meas
(2/4 meter)

Pattern

1-2 Beg with R ft, dance 2 change-of-steps fwd, advancing to opp line.
3-4 Beg with R ft, repeat meas 1-2, retreating from opp line.
5-8 Formal bow facing opp line:
W: Both hands holding skirt. Wt on L ft, bow head and draw a small 1/2 circle on floor with ball of R ft (from front to R side to back). With wt on L ft and ball of R ft, lower body straight down as far as the position easily permits. Shift wt bkwd onto whole R ft, straightening L knee. Begin to rise, transferring wt to L ft. Close R ft to L and straighten upper body and head. End with wt on both ft.

FANDANGO (FRA ØSTLANDET) (Continued)

M: Place R ft slightly behind L so wt is on both. L hand remains on hip; R hand begins at side. Bow from the waist, moving R hand to a position roughly in front of the heart. Straighten body, moving R arm out to R side.

9-10 First cpls join nearer hands with ptr and advance with 2 change-of-steps, beg L ft. Second cpls join nearer hands and stand still.

11-12 First cpls join hands in a circle of 4 and walk 4 steps to L.

13-14 First cpls circle to R with 4 walks. Beg with L ft.

15-16 First cpls open into a line of 4 facing down, using 2 change-of-steps. Each M ends with his ptr on his L. To do this, M takes W L hand in his L and leads her across in front of him. He then releases her and dances up beside her (on her R). The W who ends on the L side of the line must help her ptr by first moving twd the ctr and then out to the side. Everyone turns only 1/4 to end facing down.

17-20 First cpls, in lines of 4, dance down the ctr with 4 change-of-steps beg with L ft. On the last ct, release hands and each person turns 1/2 to L (CCW).

21-22 First cpls join hands in lines of 4. Dance 2 change-of-steps up the middle beg with L ft.

23-24 M takes ptr's L hand in his L and wraps her hand over his R lower arm. He then releases her hand. Both first and second cpls do this. First cpls walk 3 steps, beg L ft, to end facing the second cpl that began just below them (see diagram).

	#2	○ ●	○ ●	On the last ct, first and second cpls
TOP	#1	● ○	● ○	do a light bow twd each other. Step
		○ ●	○ ●	back on R ft, bowing the head. L ft
	#2	● ○	● ○	remains on floor with L leg nearly
				straight.

25-32 Dance a chain within each group of 4 (one first cpl and one second cpl). Use 8 change-of-steps beg with L ft. Beg with R hands to ptr, and use approximately 1 meas per hand. End facing ptr and pause slightly to lightly acknowledge ptr. M must end with R ft free.

(3/4 meter)

33-48 Take shldr-waist pos with ptr. Each set of 2 cpls that chained together dances the waltz together, each cpl rotating CW and progressing CCW around the other cpl. Beg the waltz with M dancing fwd on R ft, W back on L ft. Waltz around each other for 14 meas, ending with first cpls below the second cpls. Use the last 2 meas to get into pos to beg the dance again, with first cpls having progressed one place twd bottom.

First cpls remain first cpls all the way to the bottom. When they have no second cpls to dance with, they may wait out the dance once OR they may do the dance with each other--face each other on meas 23-24, do the chain and waltz together, ending on opp side of the dance. They then dance up the set as second cpls and progress up until they are at the top of the set. They wait one time through the dance before becoming first cpls. In all cases, everyone dances meas 1-8.

Presented by Alix Cordray

KROSSADANS MED SEKS
(Norway)

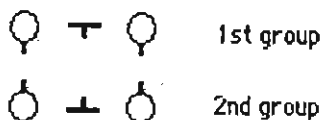
This interesting "crossing dance" is one of several collected by Klara Semb from Brekke in the Sogn region. There are several dances: one for 3 people, one for 6, one for 9 and one for 12. The same melody is used for 3 of them (not the one for 12) although the number of times each phrase is played varies. Semb considers these dances to be quite old. Today they are preserved primarily in dance groups of the Norwegian Youth League, with the dance for 6 currently the most popular.

Source: Klara Semb, Norske Folkedansar II, Oslo 1956. I have not followed her description exactly, but have given one of the more common versions of the way it is danced today.

Pronunciation:

Music: Sogn og Fjordaneringen, Leik og Dans, cassette, Oslo 1984
No. 51 in Klara Semb, Norske Folkedansar III, Oslo 1952
Meas 1-11, 17-19 in $2/4$ meter.; meas 12-16, 20-24
in $3/4$ meter $2/4$ and $3/4$ meter

Formation: Two sets of facing threesomes. Each threesome is usually one M in the ctr with a W on either side. See diagram. One M is chosen to be 1st M and his set is the 1st set.



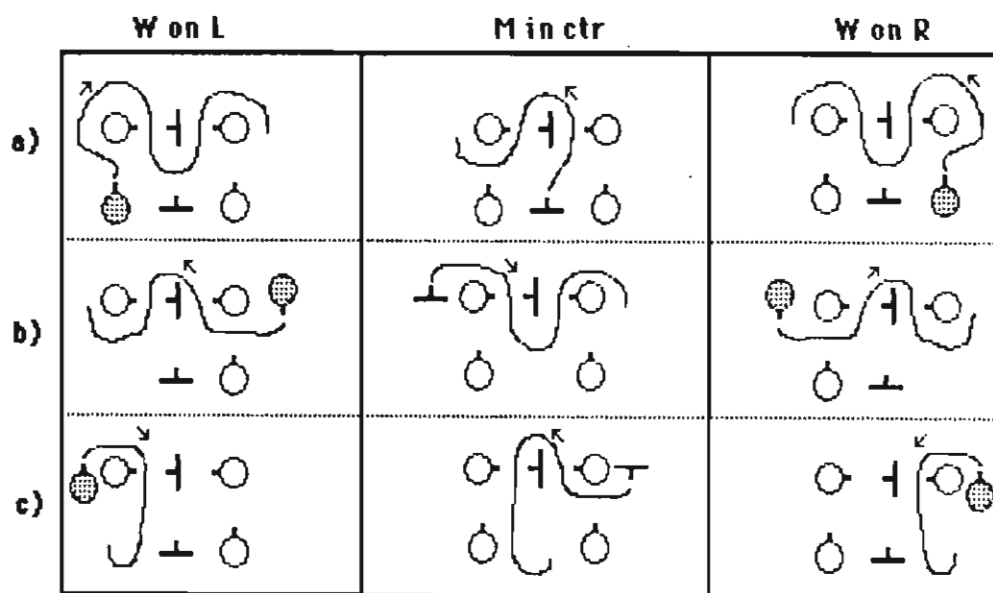
Characteristics: The walks and runs should be light, landing on the ball of the ft. The walks have a strong rolling feeling.

<u>Meas</u>	<u>Pattern</u>
	<u>I. CIRCLE INSIDE OUT</u>
1-4	Join hands in a circle at shldr level. Facing slightly L, walk 8 steps to L beg L ft. On 8th step, turn on ball of R ft to face slightly R.
5-8	Walk 8 steps to R beg on L ft.
9-16	With 21 running steps (one on each ct), beg L ft, turn the circle inside out. 1st M lifts L arm and makes a $1/2$ turn to L outward under his own L arm. With his R hand he pulls W on his R out after him. They both dance fwd as the others follow them under the arch. W on 1st M L side is the last to dance through the arch by turning under her own arm.
17-24	With 21 running steps, beg L ft, turn the circle right side out. 1st M lifts L arm and makes a $1/2$ turn to R (backing up) under his own arm. With his R hand he pulls the others after him. 1st M and W following dance bkwd while the others dance under the arch. W on 1st M L side is the last to dance through the arch.

KROSSADANS MED SEKS (Continued)II. FIGURE EIGHT (2nd group runs first)

- 1-8 Repeat meas 1-8. Fig I. End in orig pos of facing sets.
 9-16 1st M and W on his R stand facing. W on his L faces his back. Using 21 running steps, members of 2nd group run in a figure eight pattern around members of 1st group who stand stationary. Beg by running behind person opp. Run around until you are behind person opp, then around in front of this person and back to place. The tracks for the 3 people are shown in the diagrams.

Read downward for each person. Do a,b, then c (the drawing for each person is divided into 3 parts only for clarity).



All 3 people run at once. Avoid meeting between members of the stationary group; try to meet at their sides. To avoid collisions, a helpful rule is to pass L shldrs. Use 18 steps for the "run-around" and 3 steps back to place. Free arms hand at sides for all, and swing for those that run.

- 17-24 Repeat meas 9-16 with 2nd group stationary and 1st group running.

III. FIGURE EIGHT (1st group runs first)

- 1-24 Repeat meas 1-24, Fig II except that the 1st group runs first (meas 9-16) and the 2nd group runs in meas 17-24.

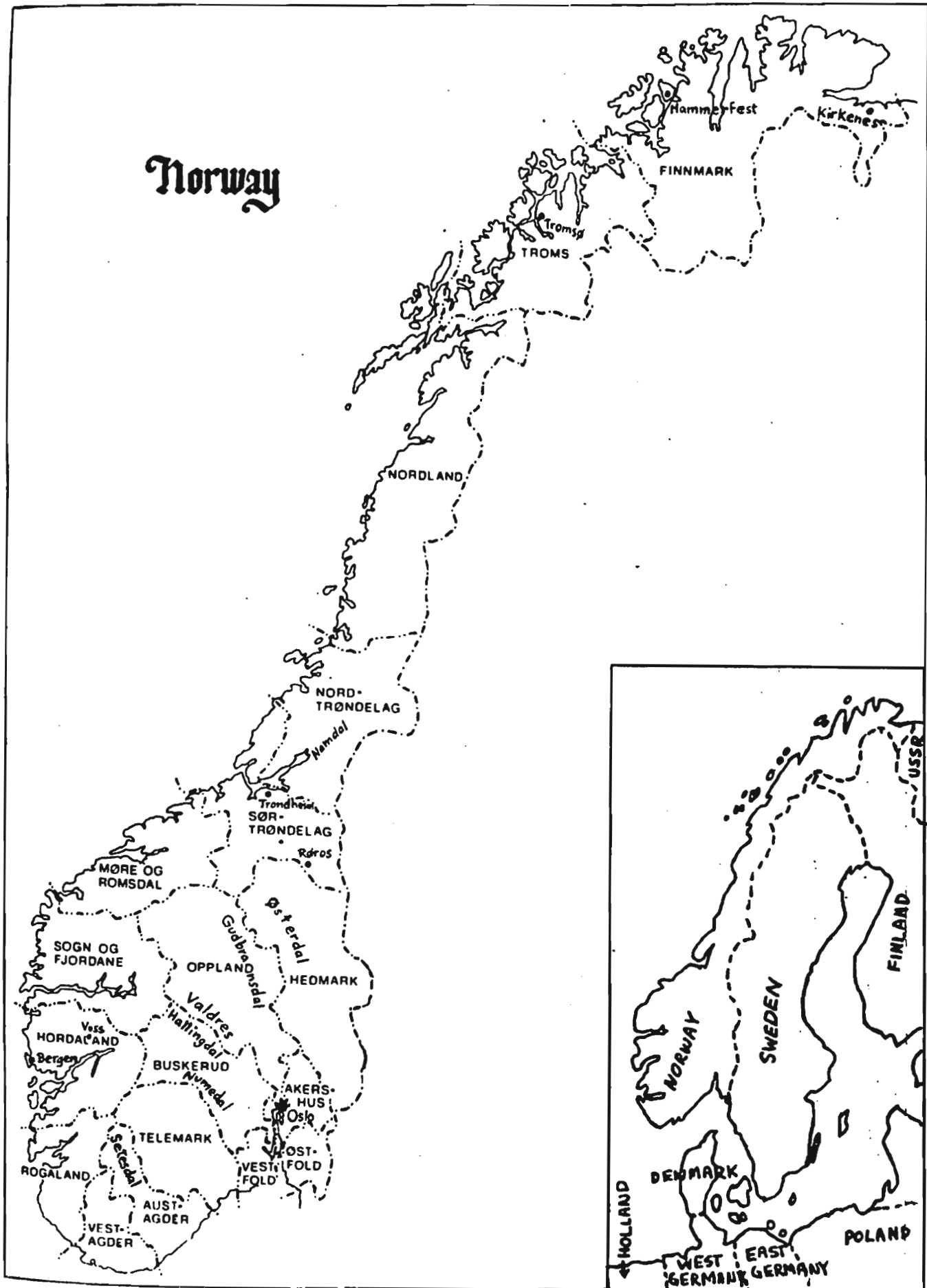
IV. SHOULDER HOLD

- 1-8 Join in a circle with shldr hold, face slightly L and

KROSSADANS MED SEKS (Continued)

- walk 16 steps to L, beg with L ft.
- 9-15 Facing ctr, jump with a stamp onto both ft (ct 1); facing slightly R, run 17 steps to R. Face ctr on last step.
- 16 Close L to R (ct 1); raise arms overhead and clap hands together (ct 2). Holding hands together, bend fwd and slowly lower hands into ctr keeping arms relatively straight.

Presented by Alix Cordray



REINLENDER FRA VESTLANDET
(Norway)

Reinlender fra Vestlandet is a common improvisational dance in the group of dances called Gammeldans. Reinlender, meaning "from the Rhineland", is the Norwegian word for schottische. This reinlender is done in the western part of Norway where it is known simply as "reinlender." The "fra Vestlandet", meaning "from the western part of Norway" has been added to the title to distinguish this dance from other reinlenders. This description, with slight modifications, is taken from Egil Bakka's Danse, Danse Lett Ut Pa Foten, Oslo, 1970.

Pronunciation:

Music: Heilo HO 7012 (LP) or HK 7012 (cassette), Side 1/3
"Reinlender after Sigurd Bruheim" 2/4 meter
Any Norwegian reinlender may be used. There are many excellent recordings. The dance is not bound to any specific melody, and part of the fun is to dance it to different melodies.

Formation: Cpls in a circle, M facing LOD, W facing RLOD. Each Fig starts in this pos. Use either of the holds:

- a) Norwegian ballroom pos. This is the same as regular ballroom pos except that W puts out her R hand palm down and M grasps the outside edge of W R hand with his L hand. M L hand is on top of W R hand.
- b) Modified waist-upper arm hold. M places R hand around ptr waist; W places L hand on M R shldr. M holds W R upper arm near the shldr with his L hand; W holds M L upper arm in the same way. M L arm is outside W R arm.

Steps: Reinlender two-step (Byttomfot steg): Step fwd on L ft (ct 1); step fwd on R ft (ct &); step fwd on L ft (ct 2); lift on L ft (ct &). To repeat, use opp ftwk.
Reinlender turn: One CW revolution is made during each meas.
M: Step around ptr on L ft (ct 1); lift on L ft (ct &); On ct 1&, M may swing R lower leg bkwd. Step twd ptr on R ft (ct 2); lift on R ft (ct &).
W: Step twd ptr on R ft (ct 1); lift on R ft (ct &); step around ptr on L ft (ct 2); lift on L ft (ct &).
Variation: Change cts 1,& to: step on R ft (ct 1); step on L ft beside R ft (ct ee), step on R ft (ct &). Cts 2,& remain the same.

Style: The dance should be quite relaxed. There are 4 equal bounces (lowering and raising of body wt) in each meas (cts 1,&,2,&). This raising and lowering is done using both the knees and the ankles.

REINLENDER FRA VESTLANDET (Continued)

Order of They may be danced in any order at the M discretion.
 Figures: Normally, changes from one figure to another are made
 on meas 1 or 5 (occasionally 3 or 7) of the 8 meas
 musical phrase. It is important that all changes be
 made when the M is facing LOD.

MeasPattern

- I. M FORWARD, W BACKWARD
 1-2 Dance 2 reinlender two-steps beg M L, W R progressing
 in LOD. M dances fwd, W bkwd. The cpl rotates slightly
 (less than 1/4 turn) CCW on meas 1, slightly CW on meas 2.
 W is swung in and out of circle; M dances fwd pretty
 much in a straight line.
 Repeat as desired.
- II. FAST TURN
 1 Dance one reinlender turn step, rotating once CW,
 progressing in LOD.
 Repeat as desired.
- III. SLOW TURN
 1-2 Progress in LOD, dance 2 reinlender two-steps beg M L,
 W R. The cpl rotates once either CW or CCW in the
 2 meas.
 Repeat as desired.

Presented by Alix Cordray

SANDSVAERRIL
(Norway)

There are many ril (=reel) dances from the southern part of Norway. This one has several variants, including one danced in a large circle of couples. The variant presented here was written down by Klara Semb, and is the one most commonly used in performances by folk dance groups in the Norwegian Youth League. Published in Norske Folkedansar II, Oslo 1956.

Pronunciation:

Music: Sogn og Fjordaringen, Leik og Dans, cassette, Oslo 1984.
Aage Grundstad, Norsketur-og folkedanser 2,
EMI 8C262-37340 (cassette), C262-37340 (LP).
TD-3 (45) Norsk grammofonkompani, Oslo, Norway.
No. 45 in Klara Semb, Norske Folkedansar III, Oslo 1952
2/4 meter

Formation: 3 cpls in a circle, W on M R. Hold hands low.

Step: The step used is the polka step from eastern Norway. It is called byttomfot (=change of step) in Norwegian. To do step on L: Step fwd on L (ct 1); step on ball of R ft beside or slightly in front of L (ct &); step fwd on L (ct 2).

Characteristics: The dance should have lots of energy. There is plenty of opportunity to interact with ptr.

Meas

Pattern

I. CIRCLE LEFT AND RIGHT

- 1 Face ptr. M beg on L ft and dances 1 polka step bkwd. W beg on R ft and dances 1 polka step fwd. Hands joined with ptr swing out of circle. Hands joined with corner swing in. The circle rotates CW.
- 2 Face corner. M dances 1 polka step fwd on R. W does 1 polka step bkwd on L. Hands joined with ptr swing in and hands joined with corner swing out.
- 3-8 Repeat meas 1-2 three more times. End facing corner.
- 9-16 Repeat meas 1-8 circling CCW. M beg dancing fwd and W bkwd. End facing corner.

II. FIGURERING

- 1-8 Face ptr and drop hands. M hands hang at sides, W hold skirt. Circle rotates CCW. M dances 8 polka steps fwd, beg on L ft. W dances 8 polka steps bkwd, beg on R ft. During this part, the M shows off for the W.
- 9-16 Face corner (W usually turns to R (CW), M to L (CCW)). Repeat meas 1-8, but circle rotates CW. In order to have L ft free for chain, W must change ft. A good way to do this is: Step on L (ct 1, meas 15); step on R (ct 1, meas 16).

SANDSVAERRIL (Continued)III. CHAIN

- 1 Start facing corner. This chain is like a grand R and L without taking hands. All dance 1 polka step to L (W twd ctr, M away from ctr).
- 2 Turn slightly to L and dance 1 polka step sdwd to R. M dance twd ctr and W away. Pass your corner back to back (face the next person around the circle).
- 3 Turn slightly to R and dance 1 polka step sdwd to L, passing one more person.
- 4 Repeat meas 2.
- 5-6 Repeat meas 3-4.
- 7 Repeat meas 2 but use small steps to come back to back with ptr and then turn 1/2 to L to face ptr.
- 8 Stamp on R, taking wt (ct 1); stamp on L, taking wt (ct &); stamp on R, ending with wt on both ft (ct 2).

IV. FIGURERING

- 1-32 Repeat Fig II, except that W now beg with L ft and does not have to change ft on meas 32. (Note: It is not very important which ft W beg with, but she must have L ft free at end of meas 32. I have tried to write down how it is usually done, but there are other possibilities, e.g., W could change ft before starting Fig II.)

V. CHAIN

- 1-32 Repeat Fig II.

If using the TD record, repeat Fig IV and V two more times.

VI. CIRCLE

- 1-8 Repeat Fig I, meas 1-8. If using the Grundstad record, do the ending described for meas 16 during meas 8 (where music ends).
- 9-15 Repeat Fig I, meas 9-15.
- 16 Still facing corner, with arms in and out of circle, stamp on R (ct 1); stamp in place on L (ct &); stamp in place on R (ct 2). Wt ends on both ft.

Some show-off steps during Figurering: Semb says he can "dance polka CCW once in awhile, slap his heels, snap his fingers, jump into the air and click his heels together, etc."

- a) Snap fingers: On ct 1, lift one hand in front of W's face and snap fingers.
- b) Slap heel: Take 1 step fwd on L (ct 1); hop and slap free heel at side (ct 2). The hand is relatively stationary, with the ft doing most of the moving. Keep R knee near body. This step may also be done with a turn CCW.
- c) Polka around CCW, with 1 or 2 meas per turn.
- d) Squats: Squat (ct 1); rise and land on L ft (ct 2). Squat (ct 1); rise and land on R ft (ct 2). May be done in combination with heel slap and/or turn.

Presented by Alix Cordray

SNUSPOLKA
(Norway)

This polka, originally from Finland, tells a story about the taking of snuff. This version is one that I have danced in Norway; in some places, the order of figures varies. The name means "snuff polka." This description is as Anne-Lise Sorlie of Sarpsborg, Norway taught it in 1976.

Pronunciation:

Record: Cord-1 (EP). "Stoggen" is the name of the tune used.
2/4 meter

Formation: Cpls in a circle: M face LOD, W face ptr (RLOD). M fold arms in front at shldr level, W hold skirts.

Meas

Pattern

Do a new Fig each time through the dance (see below).

- 1-8 M dance 8 polka steps fwd, beg L ft. W dance 8 polka steps, beg R ft, turning to the R (CW). She does 1/2 turn on each polka step.
Polka step (L): Step on L (ct 1); step on ball of R ft beside L (ct &); step fwd on L (ct 2).
 Throughout meas 1-8, all move in LOD.
- 9 Standing on both ft, facing ptr, clap thighs with both hands (ct 1); clap own hands together at about waist level (ct 2).
- 10 Do Fig to first side.
- 11 Repeat meas 9.
- 12 Do Fig to second side.
- 13 Repeat meas 9.
- 14 Do Fig to first side (ct 1); to second side (ct 2).
- 15 Repeat meas 9.
- 16 Do Fig to first side.

- FIGURES: 1. Greeting: Shake R hands with ptr, L hands on hips (fingers fwd, thumb bkwd).
2. Take snuff: M make motion of sniffing snuff off of R hand, turning head slightly to L. L hand on hip. W put both hands on hips and turn head slightly to R, looking somewhat away from the M with a disapproving expression.
3. Sneeze: M twist slightly to L and sneeze loudly, shielding mouth from ptr with R hand. L hand on hip. W do as in Fig 2 (take snuff).
4. Flaunt: M lean back, crossing arms in front at shldr level. W lean fwd and extend both hands in front of face, L thumb on nose and R thumb on L little finger. Wiggle fingers.
5. Slap: M swing R arm as if to slap W on L cheek. M have free hand at side. W twist to R and clap both hands beside R thigh (to simulate the noise of a slap).

SNUSPOLKA (Continued)

6. Making up (hug): Both lean slightly fwd from the hips. "Hug" ptr by putting R hand over ptr L shldr and L hand on ptr waist. Put R cheek to R cheek with ptr. On meas 14 do not change arms on ct 2, but simple change to L cheeks. Do meas 16 to the first side.
7. Greeting: Same as Fig 1.

Note: Figures are described to first side; second side is the opposite.

Presented by Alix Cordray

SONG DANCES
(Norway)

Song dances are popular among the folk dance groups of the Norwegian Youth League. They are usually danced without any musical accompaniment. You are encouraged to learn the melody and words--and to dispense with the recorded music. In song dances it is common to "act out" the text with facial expressions, stamps, etc., so it is helpful to know what the words mean.

- Source:** Klara Semb, Norske Folkedansar I and II, Oslo 1956 for "Hei huskom i hei."
Egil Bakka, Danse Danse Lett Ut På Foten, Noregs Boklag, Oslo 1970 for "Ro fjorden" and "Opp i Hallingdal."
- Music:** Sogn og Fjordaneringen, Leik og Dans, cassette, Oslo 1984.
- Formation:** Cpls in a circle, W on M R. Face ctr. Hold hands at shldr level. Put your R hand over your neighbor's L and clasp palm-to-palm.
- Attersteg:** Attersteg is the basic step used in these three dances. Step on L to L (ct 1); step on R beside L (ct 2); step on L to L (ct 3), place ball of R ft on ground beside L (ct 4); step on R in place (ct 5); place ball of L ft on ground beside R (ct 6). It is customary to face your ptr slightly on cts 3-4 and your corner on cts 5-6. The joined hands move slightly away from ctr when necessary to make this easier.
- Characteristics:** Song dances should have quite a lot of up-and-down movement. Knees and ankles should both be working. Step onto toe, lower wt, then raise it again. Dance "over the top" instead of sneaking in "from underneath."

RO FJORDEN Meter: 12 meas of 3/8 plus 8 meas of 2/4
Ro fjorden, spring kroken, smett under den buska, lat ingen det sjå
I Geitebuknatten der gjeter eg fe, der finner du meg.

Kor tru det no ber til han kjem inkje no!
Det er no så skodda han ser inkje ro.
Kjem han inkj' i kveld, så kjem han vel lell,
Kjem han inkj' i natt, så kjem han alder att.

Rough translation

Row on the fjord, run around the curve, duck under the bush, let
no one see it!
In Geitebuknatten (in the mountains) I tend the cattle, that's
where you'll find me.

Why do you think he hasn't come yet?
It's so foggy he can't see enough to row.
If he doesn't come this evening, then he'll probably still come.
If he doesn't come during the night, he'll never come back.

SONG DANCES (Continued) RO FJORDENMeasPattern

(3/8 meter)

- 1-2 Start facing ptr with hands at sides. Start with L ft and run 6 steps fwd, making a circle around ptr CW. Try to face ptr more-or-less. End facing corner. In each meas: run on flat ft (ct 1); run on ball of ft (ct 2); run on flat ft (ct 3).
- 3-4 Start with L ft and run 6 steps fwd, making a circle around corner CCW. End facing ptr.
- 5 Start with L ft and run 3 steps fwd around ptr.
- 6 On ct 1, close R to L ft. W should turn the "long way" into place (around to her R).
- 7 Join hands as for attersteg and do one slengsteg to L: (step on L to L (ct 1); raise wt onto ball of L ft, swinging R leg slightly fwd until straight (ct 2); lower wt on L ft (ct 3).
- 8-11 Do 4 more slengsteg: R,L,R,L.
- 12 Close R to L ft and lower wt on both ft.

(2/4 meter)

- 13-18 Dance 2 attersteg.
- 19-20 Dance 3 cts of attersteg. On last ct, close R to L ft and lower wt on both ft.

HEI HUSKOM I HEI Meter: 2/4

Hei huskom i hei, sa hallingen, eg ruggar meg sjøl i kvellingen.
Med hamar og tong, sa moingen. Kok velling på graut, sa
sigdølingen.

Så leppjar eg med, sa kryllingen.

Kor var du i natt? sa jonsingen, Av og kjøpte meg ein katt,
sa tentingen.

Hot ville du med den? sa jonsingen. Eg kjøpt'n for min venn,
sa tentingen.

Eg knøpt'n for min venn, sa tentingen.

Kor lever han Jo med båten sin? Han ligg utpå havet og fiskar
sild,

Og får han ikkje sild, så et han kling. Å silda var sur, sa
hallingen.

Å du talar som ein tjuv, sa noringen.

Flink kjerring hév eg, sa Husåsen. To slike hev eg, sa Luråsen.
Hot vi' du ha for ei, sa Husåsen. Ei alen med tobakk, sa Luråsen
Det va' gampe ver, sa Husåsen.

Rough Translation (This song is very difficult to translate because it is based on peculiarities in various regional dialects. Hal-lingdal, Lurås, etc. are names of places. Place names followed by a question mark are guesses.)

Hooray, what a hullabaloo, said the Hallingdal man. I rock myself
back and forth in the evening.

With a hammer and tongs, said the Mo man. Make soup from the
porridge, said the Sigdal man.

Then I'll slurp along too, said the Krødsherrad (?) man.

Where were you during the night? said the Jondal man. Out to buy
myself a cat, said the Tent (?) man.

What did you want with it? said the Jondal man. I bought it for
my friend, said the Tent man.

SONG DANCES (Continued) HEI HUSKOM I HEI

Where does Jo live with his boat? He's out on the sea fishing for herring.

If he doesn't get any herring, he eats bread. Oh, the herring was sour, said the Hallingdal man.

Oh, you talk like a thief, said the man from the north.

I have an able wife, said the Husås man. I have two of those, said the Lurås man.

How much do you want for one, said the Husås man. Two feet of tobacco, said the Lurås man.

That was worth a horse, said the Husås man.

MeasPattern

Intro Face RLOD. W is behind and slightly to R of M. M holds W L hand in his R. Free hands hang. On the first "hei", step fwd on R ft.

1 Dance a L byttomfot step (change-of-step): step fwd on L ft (ct 1); step on ball of R ft beside or slightly in front of L (ct &); step fwd on L ft (ct 2). M dances straight fwd while he turns W once to her R under joined hands.

2 Walk 2 steps fwd R,L (cts 1,2).

3 Dance a R byttomfot step (see meas 1). M turns once to his own L under the joined hands.

4 Walk 2 steps fwd L,R (cts 1,2).

5-10 Dance 2 attersteg.

Between verses, there is an extra ct. Face RLOD, step fwd on L ft lowering hands. Next verse begins with the introduction.

OPP I HALLINGDAL Meter: 8 meas of 6/8 plus 7 meas of 2/4

Å hadde eg meg ei fingerbør malt og dertil eit nataskal humle,
då sille eg bryggje det ølet så sterkt at femten man sille tumble.

Opp i Hallingdal, opp i Triumslått,
der bur ein mann som vil gjera godt
med surt øl og med røyka kjøt
om han hev det.

Å hadde eg meg eit pannkak-lass og det var klingande føre
så sille eg reise til Hallingdal og spenne sju kjeringar fyre.

Rough Translation

Oh, if I had a thimblefull of malt and also a nutshell of hops,
Then I would brew the beer so strong that 15 men would topple.

Up in Hallingdal, up in Triumslått,
There lives a man who wants to make a good impression
with sour beer and smoked meat
if he had any.

Oh, if I had a heap of pancakes, and the roads conditions were
good and slick (in winter)
Then I would travel to Hallingdal, and hitch up 7 women in front
(of the sleigh).

SONG DANCES (Continued) OPP I HALLINGDALMeasPattern

(6/8 meter)

1-8 Dance 2 attersteg and 3 cts of the third. On the last ct, close R to L ft and lower wt on both ft. The "cts" of the attersteg fall on beats 1 and 4 of each meas.

(2/4 meter)

9 Release hands and face corner. M walks fwd L,R (cts 1,2). W walks bkwd 2 steps beg on R ft.

10 Dance a change-of-step. M steps fwd on L ft (ct 1); step on ball of R ft beside L (ct &); step fwd on L ft (ct 2). W dances bkwd starting on R ft. At end, turn to face ptr: M turn to his R, W turn to her L.

11-12 Repeat meas 9-10, except M dances bkwd starting on R ft and W dances fwd starting on L ft. Turn to face corner at end: M turn to his L, W turn to her R.

13-14 Repeat meas 9-10. Stay facing corner at end.

15 Turning to face ctr, take one step moving slightly RLOD. M steps on R, W on L (ct 1); close free ft to end with wt on both ft (ct 2).

Presented by Alix Cordray

STREKKBUKSE POLKA
(Norway)

This dance is interesting because it is so new to gammeldans in Norway. It probably did not come to Norway until about 1950; we don't know where it came from. For young people, it has taken the place of polka and pariserpolka, although it is not highly regarded in organized folk dance groups. The dances young people are most likely to know are: strekkbukse polka, vals and reinlender (in that order). Strekkbukse polka has also been the most requested dance at courses I have given for senior citizens (they want to learn the "new polka"). The name above means "stretch pants polka", but the dance has several other names, notably Lettisk Polka ("Latvian polka"). I learned the dance from various dancers at restaurants, etc.

Pronunciation:

Music: Heilo HO 7012 (LP) or HK 7012 (cassette), Side B/2
"Lurveleven" (You may not want to use the whole
band since the music is rather long.)
Any Norwegian polka or pariserpolka with the usual
phrasing. 2/4 meter

Formation: Cpls in a circle facing LOD in Varsouvienne pos: R
hands are joined above W R shldr (M R arm behind W head).
L hands are joined in front of M chest.

Characteristics: Enjoy this dance, and don't worry about the details! Let it reflect your mood.

Meas

Pattern

- | | |
|-----|--|
| 1 | Hop on R ft, placing L heel fwd on ground (ct 1); hop on R ft, placing L toe on ground slightly to R of R ft (crossed) (ct 2). |
| 2 | Hop on R ft, placing L heel fwd on ground (ct 1); jump onto both ft (ct 2), changing places with ptr and ending facing away from ctr. Each person turns 1/4 CW; W moves to her L and M to his R. Do not drop hands; end with L joined over W L shldr and R hands joined in front of M chest. |
| 3 | Repeat meas 1 with opp ftwk. |
| 4 | Repeat meas 2 with opp ftwk, except end in orig starting pos. That is, each person turn 1/4 CCW. |
| 5 | Dance a L polka step fwd in LOD: Step fwd on L (ct 1); step on ball of R ft next to L ft (ct &): step fwd on L (ct 2). |
| 6 | Dance a R polka step fwd in LOD. |
| 7-8 | Release joined L hands. M walk fwd 4 steps starting with L ft, keeping W slightly in front of him. W walk 4 steps starting with L ft; M turns her so that she makes 2 turns to her R under the joined hands (CW). Join L hands to beg dance again. |

TYROLERVALS
(Norway)

This dance is a waltz variant written down by Klara Semb, one of the great figures in Norwegian folk dance. It appears in her book, Norske Folkedansar II, Oslo 1956. Unfortunately, her description does not pinpoint the place of origin but waltz variants including both a waltz turn and various figures (turning away, the girl turns under the arm, etc.) were danced in many areas of Norway. Other names for these waltzes include "fikservals" and "laus vals." In some places the dance acquired a fixed form as is presented here.

Pronunciation:

Music: Heilo HO 7012 (LP) or HK 7012 (cassette) Side 1, band 6
"Geistdalsfossen";
No. 26 in Klara Semb, Norske Folkedansar III, Oslo 1952
Any Norwegian waltz that fits the dance 3/4 meter

Formation: Cpls in a circle facing CCW, inside hands joined at shldr level. Free hands on hips, fingers fwd and thumb bkwd.

Norwegian ballroom hold: As normal ballroom hold, except that M L and W R are joined in an unusual way. W holds her hand palm down. M places his hand palm on top of hers and holds the outside edge of her hand with his 4 fingers. M L and W R arm are somewhat bent.

Characteristics: A Norwegian waltz has a feeling of down-up-down on cts 1,2,3 which is maintained throughout the dance. On the last part of ct 3 it is necessary to rise slightly to prepare for the down on the following ct 1.)

Meas

Pattern

I. WOMAN TURN UNDER

- 1 Step fwd on outside ft (ct 1); the joined hands move fwd and there is a slight turn away from ptr - raise wt onto ball of ft, swinging free leg slightly fwd until straight (ct 2); lower heel (ct 3). This is called a "slengsteg."
- 2 Repeat meas 1 with opp ftwk. The joined hands move bkwd and there is a slight turn twd ptr.
- 3-4 Repeat meas 1-2.
- 5-8 Raise joined hands high, M slightly behind W. W turns twice to her R (CW) with 4 waltz steps. M repeats meas 1-4 without movement of joined hands. It is usual for the M to offer the W 1 or 2 fingers which she holds while turning.

II. TURN AWAY

- 1-4 Repeat meas 1-4, Fig I.
- 5-8 Release the joined hands, and put free hands on hips. Turn away from each other twice (M CCW, W CW) with 4 waltz steps.

TYROLERVALS (Continued)III. COUPLE WALTZ

- 1-4 Repeat meas 1-4, Fig I.
5-8 Take Norwegian ballroom hold and dance 4 waltz steps
together, turning CW twice and progressing in LOD.

IV. COUPLE WALTZ

- 1-8 Repeat Fig III.

Presented by Alix Cordray

VALS MIXER
(Norway)

This waltz mixer has no name that I know of in Norway. It is sometimes called "Familievals" (Family waltz). It resembles a dance known in the USA as Oslo waltz, although I have heard in Norway that this variant could be from London. The dance is often used as a "get acquainted" dance at parties. Learned from folk dance groups in Oslo, early 1980s.

Pronunciation:

Music: Heilo HO 7012 (LP) or HK 7012 (cassette), Side A/2 "Bjonnvalsen", or Side B/3 "Bakkedalsvalsen."
Any Norwegian waltz with appropriate phrasing. 3/4 meter

Formation: Cpls in a circle facing ctr. W on M R. Hands are joined at sides.

Characteristics: A Norwegian waltz should have a definite down-up-down feeling. When dancing the waltz, many dancers do step (ct 1); touch (ct 2); instead of 3 steps in each meas. This is especially true of the R-footed meas when rotating CW. This "lazy" step may be used anywhere in this dance.

<u>Meas</u>	<u>Pattern</u>
1	Dance 1 waltz step twd ctr, moving fwd on ct 1 and staying in place for cts 2 and 3. It will be simplest if M starts with L ft and W with R ft.
2	Dance 1 waltz step away from ctr (bkwd).
3-4	Using 2 waltz steps, M will move the W on his L to his R side. Retain hold with this W, and drop hands with W on R. He steps slightly back on meas 3 and fwd on meas 4 to make room for her. He leads W across in front, changes hands, and she turns once to her R (CW), into place.
5-16	Repeat meas 1-4 three more times, except end the last time in Norwegian ballroom pos. M turns W into place as before but he does not change hands. He holds her R hand with his L, lifting it to approximately shldr level with arms slightly bent. (Do not adjust this hand pos to "normal" ballroom pos.) M puts R arm around ptr's waist; she puts L hand on his shldr. End approximately with W facing in and M facing out (or turned a little more).
17-32	Dance 16 meas of waltz rotating CW progressing in LOD. If desired, you may rotate CCW for the last 8 meas. On last meas, open out with W on M R side and get ready to start dance over again.

Note: If you use "Bakkedalsvalsen", there will only be 14 meas instead of 16 in the 2nd phrase - and the dance will have only 30 meas.

Presented by Alix Cordray

WIENERKRYSS FROM HARDANGER
(Norway)

Wienerkryss is a close relative of pariserpolka and is probably older. The name "wienerkryss" is most often found in the southern part of Norway, although the dance is also used in the western part of Norway under the name "pariserpolka."

Pronunciation:

Source: Egil Bakka, Danse, Danse Lett Ut På Foten, Noregs Boklag, Oslo, 1970.

Music: Heilo HO 7012 (LP) or HK 7012 (cassette) Side B/5
"Postmannen."
Any hamborgar or moderately slow polka 2/4 meter

Formation: Cpls facing LOD, W on M R. Hold nearer hands at chest level, with free hands hanging at sides.

Couple Positions: Norwegian ballroom pos: This is like ordinary ballroom pos except that W puts her R hand out palm down and M grasps outside edge of W R hand from the top.

Polka pos: Start in Norwegian ballroom pos. M bends his L arm and places his L hand at his waist without releasing W R hand.

Steps: Walking: A springy walk or a light run, one step per ct.
Hamborgar step: Take a small leap fwd onto R ft (ct 1); leap onto L ft beside R (ct &); leap fwd onto R ft (ct 2). To repeat, use opp ftwk. The step has the character of a light run, with lowering and raising of body for each wt transfer. On ct 2, the lowering is soft and takes about 3/4 of the ct, while the raising is abrupt and strong in the last 1/4 of the ct.

Meas

Pattern

- | | |
|-----|---|
| 1 | Beg M L, W R, dance fwd with 1 hamborgar step. |
| 2 | Dance fwd with 2 walking steps. The second step should be rather small (but not in place). At the end of the second ct, turn to face ptr. |
| 3 | Change hands and do 1 hamborgar step in RLOD. The first part of the step (the two leaps on ct 1) is used to turn to face RLOD. |
| 4 | Repeat meas 2 with opp ftwk, direction and hand hold. |
| 5-8 | Take Norwegian ballroom pos, or polka pos, and do 4 hamborgar steps rotating CW and progressing in LOD. |

Repeat dance from beginning.

Presented by Alix Cordray

BELO LENČE
(Serbia)

Belo Lenč^ě is the title of an old folk song. The steps are from Vranja. It is a traditional dance done to any 7/8 music from that area when the music is played in a S,Q,Q rhythm.

Pronunciation: BEH-loh LEN-chay

Cassette: NK 85-2

7/8 meter

Rhythm: 7/8: 1-2-3, 1-2, 1-2 counted here as
 1 2 3 or (S,Q,Q)

Formation: Mixed lines; hands joined in "W" pos and slightly fwd.

Style: Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes have only the basic steps and should be used only as a reference after learning the dance from a competent teacher.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
8 meas		Introduction.
1	<u>1</u>	Facing slightly R and moving in LOD, step on R in LOD with knee flex.
	2	Bounce on R.
	3	Step on L across R with bent knee.
2	<u>1</u>	Turning to face ctr, step on R in LOD with knee flex.
	<u>2</u>	Touch ball of L ft in front of R with slight flex of R knee.
	3	Hold on R in place as knee flexes.
3-4		Repeat meas 2, alternating ftwk, two more times (3 in all). (L, touch R and flex 2x; R, touch L and flex 2x)
5	<u>1-3</u>	Step L,R,L in place.
		Note: There is a knee flex on each ct of the dance.
		Repeat dance from beg to end of music.

Presented by Bora Gajicki

DENINO KOLO
(Serbia)

Danilo or Dena is a man's name (Denino is the possessive form of it). The steps and styling are typical of central Serbia.

Pronunciation: DEH-nee-noh KOH-loh.

Cassette: NK 85-2.

7/8 meter

Rhythm: 7/8: 1-2-3, 1-2, 1-2 counted here as
 1 2 3 or S,Q,Q

Formation: Lines of 6-10 people, preferably joined in belt hold (L over R); "V" pos is second choice.

Style: Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes have only the basic steps and should be used only as a reference after learning the dance from a competent teacher.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		No Introduction.
		I.
1	<u>1</u>	Facing ctr and moving sdwd R, step on R ft to R.
	<u>2</u>	Hop on R.
	3	Step on L across R.
2	<u>1</u>	Step on R to R.
	<u>2</u>	Step on L across R.
	3	Step on R back in place.
3	1-3	Repeat meas 2 with opp ftwk (L to L, Rx, L bk)
4	<u>1</u>	Step on R to R.
	<u>2</u>	Close L to R with partial wt, both knees bent.
	3	Bounce on R in place and straighten R knee as L is lifted bkwd at calf level.
5-16		Repeat meas 1-4, alternating ftwk, 3 more times (4 in all).
		II.
1	<u>1</u>	Hop on L as R is lifted then heel is pushed twd floor in front of L.
	2	Hop on L, R beg to circle bkwd.
	3	Step on R directly behind L.
2	<u>1</u>	Step on L next to R, lift R next to L ankle.
	<u>2</u>	Hop on L.
	3	Step on R next to L.
3-16		Repeat meas 1-2, alternating ftwk, 7 more times (8 in all).

DENINO KOLO (Continued)

Meas	Ct	III. R DIAG FWD AND BACK
	ah	Facing and moving diag R, hop on R as L moves fwd in preparation.
1	<u>1</u>	Land on L, then R (in front of L) rolling onto R heel first then full ft.
	3	Hold.
2		Repeat meas 1 with opp ftwk.
3	<u>1-3</u>	Moving diag R bkwd, step R,L,R very lightly.
4	<u>1</u>	Step on L next to R.
	<u>2</u>	Hop on L in place.
	3	Step on R next to L.
5-16		Repeat meas 1-4, three more times (4 in all).
		Note: During meas 1-2 move diag R fwd, on meas 3-4 move diag R bkwd, form a pie wedge shape.
		<u>IV. GRAPEVINE</u>
1	<u>1</u>	Facing diag R, step on R in LOD.
	<u>2</u>	Bounce on R.
	3	Step on L across R.
2	<u>1</u>	Step on R in LOD.
	<u>2</u>	Bounce on R.
	3	Step on L behind R.
3-4		Step R,L,R; L,R,L in LOD.
5-16		Repeat meas 1-4, three more times (4 in all).

Presented by Bora Gajicki

GOCINO KOLO
(Serbia)

The steps are typical of central Serbia (Sumadija region), while the dance was arranged by Bora Gajicki.

Pronunciation: goh-TSEH-noh KOH-loh

Music: Cassette: NK 85-2
Record: Borino Kolo 374, Side B/1;
Kolo 4573 4/4 meter

Formation: Mixed lines with hands joined in "V" pos.

Style: Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning the dance from a competent teacher.

Meas

Pattern

No introduction.

I.

- 1 Facing slightly R and moving in LOD, hop on L as ball
of R ft touches in front of L (ct 1); small leap fwd
on R (ct 2); hop on R as ball of L ft touches in front
of R (ct 3); small leap fwd on L (ct 4).
- 2 Facing ctr and moving sdwd R, step on R to R (ct 1);
step L behind R (ct &); step on R to R (ct 2); step on
L across R (ct 3); step on R to R (ct &); step on L
across R (ct 4).

Note: When dancing to the tape do Fig I, 4 times the first time through the dance; 2 times on the second and third repeat; 4 times on the fourth (last) repeat. When using Borino Kolo do Fig I a total of 4 times on each repeat; when using the Kolo recording 4 times through the first time, then each repeat is shorter.

II.

- 1 Moving and facing diag R twd ctr, step fwd on R (ct 1);
bounce on R as L is lifted next to R (ct 2); step fwd
on L (ct 3); bounce on L as R is lifted next to L (ct 4).
2 Moving diag R bkwd out of circle, step R,L,R,bounce on
R (cts 1,2,3,4).

Note: Flex knee on each ct of meas 1 and meas 2.

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

III.

- 1 Facing ctr, hop on L (ct 1); step on R to R (ct &);
 close L to R (ct 2); hold (ct &); repeat for cts 3.&.4.&.

GOCINO KOLO (Continued)

2 In place on balls of ft, step R,L (cts 1-2) step
R,L,R (cts 3,&,4).

Note: Flex knee on each ct.

3-8 Repeat meas 1-2, alternating ftwk, 3 more times
(4 in all).

Presented by Bora Gajicki

KOLUBARSKA SELJANCICA^V
(Serbia)

Kolubarska is a river near Belgrade. The steps and styling of the dance are typical of the area, while the music is traditional.

Pronunciation: koh-LOO-bahr-skah sel-YAHN-chee-tsah

Cassette: NK 85-2

4/4 meter

Formation: Mixed lines with hands joined in "V" pos.

Style: Serbian dances are very light and mostly done on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as reference after learning the dance from a competent teacher.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		No Introduction.
		<u>I.</u>
1	1-2	Moving and facing LOD, step fwd on R ft.
	3-4	Bounce on R as L is lifted slightly off floor.
2		Repeat meas 1 with opp ftwk in LOD.
3	1-3	Step fwd R,L,R.
	4	Hold on R as L is lifted slightly off floor.
4		Repeat meas 3 with opp ftwk in LOD (L,R,L,hold).
5-16		Repeat meas 1-4, three more times (4 in all).
		<u>II.</u>
1	1	Still moving in LOD, hop on L.
	2-3	Step fwd R,L.
	4	Hold on L with R lifted next to L at approximately calf level.
2		Repeat meas 1 (hop on L, R,L,hold).
3-4		Repeat Fig I, meas 1-2 (R, bounce, L, bounce).
5-16		Repeat meas 1-4, three more times (4 in all).
		<u>III.</u>
1	1	Turning to face ctr, hop on L.
	2	Step fwd on R ft.
	3	Step fwd on L ft with plié
	4	Hold on L as R is slightly lifted beside L.
2	1	Step fwd on R ft as L is lifted sharply bkwd.
	2	Hop on R as L swings across R.
	3-4	Hop on R as L beg to circle bkwd.
3	1	Hop on R as L circles bkwd.
	2	Step on L directly behind R.
	3-4	Step R beside L and hold.
4	1-2	Turning to face LOD, jump on both ft, L directly in front of R, knees bent.
	3	Drop fwd on L in place with plié as R is lifted bkwd at calf level.
	4	Hold.
5-16		Repeat meas 1-4, three more times (4 in all).

Presented by Bora Gajicki

NIŠKA BANJA
(Serbia)

Niška Banja is the name of a health resort in south-east Serbia. The music is folk in origin, while the steps come from the North American Serbian community and have been done by them since the mid to late 50s. The original melody was called Duj Duj, but since the song is about Niška Banja and the people who go there, the name slowly changed and is now accepted as Niška Banja.

Pronunciation: NEESH-kah BAHN-yah

Cassette: NK 85-2

9/8 meter

Rhythm: 9/8: $\frac{1,2}{1}$ $\frac{3,4}{2}$ $\frac{5,6}{3}$ $\frac{7,8,9}{4}$ counted here as

Formation: Mixed lines with hands joined in "V" pos.

Style: Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning the dance from a competent teacher.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
2 meas		Introduction.
		I. <u>GRAPEVINE</u>
1	1	Facing ctr and moving sdwd R, step on R to R.
	2	Step on L behind R.
	3	Step on R to R.
	ah	Bounce on R.
	4	Step on L across R.
2-8		Repeat meas 1, seven more times (8 in all).
		II. <u>FORWARD AND BACKWARD WITH CLAP</u>
1	1-3	Moving twd ctr with hands free at side, walk fwd R,L,R.
	4	Bounce on ball of R ft as L touches fwd.
2	1-3	Moving bkwd, step L,R,L.
	4	Bounce on L as ball of R ft touches next to L ft.
		Claps: Clap hands at head level on ct 4 of meas 1 and 2
3-8		Repeat meas 1-2, three more times (4 in all).

Presented by Bora Gajicki

MORAVAC
(Serbia)

The name of the dance derives from the largest river, "Morava", which runs through the Sumadija region. The origin of the dance has been lost in time, but traditionally has been done to only one folk melody. The original version (last Figure of the dance) is done only in the Sumadija region; in the rest of Serbia it is done more or less like an U Sest (which probably developed out of Moravac). Some of the steps were taken from the KOLO version of Moravac. The dance is normally done free style and was put in a form here for teaching purposes.

Pronunciation: moh-RAH-vahts (as pronounced in the Serbian language).

Cassette: NK 85-2

4/4 meter

Formation: Medium length lines. If slow music is used, join in escort pos; if fast, "V" pos. If done by M only, they will sometimes join in "T" pos. This recording is moderately fast. If every other person is M,W,M,W, etc, and escort pos is used, M tuck thumbs in belt front and W put hands through M arms.

Style: This dance should be done with rather small ftwk and sdwd movement except for the last Figure.

Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning the dance from a competent teacher.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		No Introduction.
		<u>I.</u>
1	1-2	Facing ctr and moving slightly sdwd R, step on R to R, bending and straightening knees.
	3	Flex R knee as L touches in front of R, with wt mostly on ball of R ft.
	4	Flex R knee again, L remains touching fwd.
2-3		Repeat meas 1 twice, alternating ftwk and direction.
4	1-4	Step L,R,L in place. Slight flex on each ct, slightly deeper flex on ct 3. Hold (ct 4).
5-8		Repeat meas 1-4
		<u>II.</u>
1	1	Facing ctr and moving slightly sdwd R, step on R to R with knee flex.
	2-3	Flex R twice (small), L ft beg to cross R.
	4	Step on L across R with bent knee.
2		Repeat meas 1, except on ct 4 touch ball of L ft in front of R.
3-4		Repeat meas 2 twice, alternating ftwk.
5-16		Repeat meas 1-4 three more times, alternating ftwk.

MORAVAC (Continued)III.

- 1 1-2 Facing ctr and moving slightly sdwd R, step on R to R, bending and straighten knee.
 3 Closing L to R, with wt on both ft, flex knees.
 4 Step on L in place with bent knee as R is lifted next to L.
 2 Repeat meas 1, except on ct 4 step on R in place with bent knee as L is lifted next to R.
 3-4 Repeat meas 2, twice more, alternating ftwk.
 5-16 Repeat meas 1-4, three more times (4 in all).

IV.

- 1 1 Facing ctr and moving sdwd, on balls of ft, step on R to R.
 2 Step on L behind R.
 3-4 Repeat cts 1-2.
 2 1-3 Repeat cts 1-3, meas 1.
 4 Hold on R as L lifts beside R. (7 sdwd steps to R).
 3 1 Step on L sdwd L.
 2 Step on R in front of L with bent knee.
 3 Step on L back in place with bent knee.
 4 Hold.
 4 Repeat meas 3 with opp ftwk (R to R, Lx, R back).
 5-8 Repeat meas 1-4 with opp ftwk and direction (move to L).

V.

- 1 1 Facing ctr and moving sdwd, on balls of ft, step on R to R.
 2 Step on L behind R.
 3 Step on R to R.
 4 Step on L across R.
 2 1-3 Repeat meas 1 (side, behind, side), except on ct 3 L ft moves close to R ankle.
 4 Hold on R as L beg to circle fwd.
 3 1 Hop on R in place as L circles bkwd.
 2 Step on L behind R.
 3 Step on R next to L as L moves close to R ankle.
 4 Hold on R as L beg to circle fwd.
 4 1-2 Repeat meas 3, cts 1-2.
 3 Step on R in place with bent knee as L lifts bkwd.
 4 Hold.
 5-8 Repeat meas 1-4 with opp ftwk and direction.

VI.

- 1 1-2 Facing diag R and moving in LOD, step on R, bend and straighten knee.
 3 Flex R, L beg to move across R.
 4 Turning to face ctr, step on L across R with bent knee.
 2 1-4 Turning to face RLOD, step R,L,R,hold bkwd in LOD.
 3-4 Moving bkwd in LOD step L,R,L,hold; R,L,R,hold.
 5 1-4 Repeat meas 1 with opp ftwk, bkwd in LOD.
 6 1-4 Beg to turn twd LOD, step L,R,L,hold in LOD.
 7-8 Facing LOD, step R,L,R,hold; L,R,L,hold in LOD
 9-16 Repeat meas 1-8
 Note: on meas 2-4 and 6-8, do a slightly deeper knee bend on ct 3.

DANCE SEQUENCE: Fig I-VI; Fig III-VI; Fig I-VI.

Presented by Bora Gajicki

ŠETNJA - U ŠEST
(Serbia)

A Šetnja, Retko, U Šest combination (slow, medium, fast tempos) is a common combination of dances at social functions in Serbia.

Šetnja: This dance should be done in a relaxed manner.

U Šest: The tempo of an U Šest usually starts out at a moderate speed and gradually gets faster. This often leads into a competition between the dancer and musician as to who can do it faster. The U Šest is done much faster in Serbia than it is done in the U.S.

There are many variations, but usually a dancer changes only a portion of the pattern, say meas 1-2, while meas 3-4 are done with different variations, or meas 1-2 vary while meas 3-4 remain the same. Only occasionally will all 4 meas change.

The normal length of the dance in the U.S. is 10 to 15 minutes. When done in Serbia 15 to 30 minutes, or longer, is normal.

Pronunciation: SHET-nee-ah oo SHEST

Cassette: NK 85-2 "Šetnja-Užičko" 4/4 meter
Šetnja is in 2/4, but counted as 4/4 for notation purposes. U Šest is in 4/4.

Formation: Beg pos for Šetnja: Medium length lines in escort pos (L hand on hip or in belt (for M), R hand through L arm of neighbor).

Style: Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning the dances from a competent teacher.

<u>Meas</u>	<u>Cts</u>	<u>ŠETNJA</u> <u>Pattern</u>
8 meas		Introduction.
1	1-2	Facing R of ctr and moving in LOD, step fwd on R.
	3-4	Step fwd on L.
		Note: Flex knees on each ct throughout the dance.
2	1-4	Step R,L,R,hold in LOD. Gradually turn to face ctr.
3	1-2	Moving bkwd, step on L,
	3-4	Moving bkwd, step on R.
4	1	Moving and facing RLOD, step fwd on L.
	2	Turning to face ctr, step fwd on R.
	3-4	Turning to face LOD, step bkwd on L in RLOD and hold.
		Repeat to end of Šetnja music.

ŠETNJA - U ŠEST (Continued)U ŠES

Formation: The most common hold is in "V" pos. If M are dancing together they will often use "T" pos to better feel their neighbors' dancing.

Meas Cts

Pattern

INTRODUCTION:

1	1	Facing ctr, step on R in place with flex.
	2	Touch ball of L ft in front of R with flex.
	3-4	Repeat with opp ftwk.
2-8		Repeat meas 1 seven more times (8 in all).

DANCE:

1	1	Step on R to R with flex.
	2-3	Flex R twice as L moves across R.
	4	Step on L across R with plié.
2	1	Step on R to R with plié as L is lifted bkwd sharply to calf level.
	2	Hold.
	3	With wt on balls of both ft, step on L next to R heel as L heel pivots to R and R heel pivots to L. Most of wt is on R.
	4	Put full wt on R as L lifts bkwd.
3-4		Repeat meas 2 twice more, alternating ftwk (3 in all).
5-8		Repeat meas 1-2 with opp ftwk and direction.

Repeat to end of U Šest music.

Presented by Bora Gajicki

TROJNO
(Serbia)

The dance is from southeast Serbia near the Nish area and is a man's shepherd dance. The name of the tune is Krivo Horo by Boris Karlov and the music was changed slightly to fit the dance steps. The dance is basically from KOLO, and was modified slightly for recreational dancing. "Trojno" means "a line with 3 people."

Pronunciation: TROY-noh

Music: Cassette NK 85-2

Rhythm: 11/8 counted as: 12 123 + 12 123 (4 without beat) OR
 $\frac{1}{Q} \frac{2}{Q} \frac{3}{S} \frac{4}{Q} \frac{5}{Q} + \frac{6}{Q} \frac{7}{Q} \frac{8}{S} \frac{9}{Q} \frac{10}{Q}$

Formation: Usually done in belt hold (L over R).

Style: Very vigorous and bouncy. Physically demanding.

Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning the dance from a competent teacher.

Meas Cts
2 meas

Pattern
Introduction.

I.
 1 1-2 (QQ) Facing ctr and dancing in place, step R,L
 3 (S) Hop on L as ball of R ft touches fwd, then immediately bounce on L as R knee lifts fwd (thigh parallel to ground).
 4 (Q) Hop on L, R knee slightly raised.
 5 (Q) Step on R in place.
 6-10 Repeat cts 1-5 with opp ftwk.
 2-4 Repeat meas 1 three more times (4 in all or 8 times alternating ftwk).

II.
 1 1 (Q) Facing ctr and dancing in place, hop on L as R lifts bkwd at knee level.
 2 (Q) Tap R heel slightly R sdwd R.
 3 (S) Small bounce on L as R heel taps fwd.
 4 (Q) Hop on L.
 5 (Q) Step R behind L.
 6 (Q) Step on L next to R.
 7 (Q) Step on R in place.
 8 (S) Bounce on R as L heel taps fwd.
 9 (Q) Hop on R.
 10 (Q) Step on L behind R.
 2 Repeat meas 1 with opp ftwk, except on ct 1 step on R in place as L kicks bkwd.

TROJNO (Continued)

- 3-4 Repeat meas 1-2, except on last 2 cts leap on R in place; step on L in place. Flex knees on each ct.

III.

- 1 1 (Q) Facing ctr and moving sdwd R, step on R to R.
 2 (Q) Step on L behind R.
 3 (S) Step on R to R with bent knee, L lifts next to R calf.
 4 (Q) Bounce on R.
 5 (Q) Stamp L lightly next to R, no wt.
 6-10 Repeat cts 1-5 with opp ftwk and move L.
 2-4 Repeat meas 1 three more times (4 in all, 8 times alternating ftwk).

Note: Flex knees on each ct.

IV.

- 1 1 (Q) Facing ctr and moving sdwd R, step on R to R.
 2 (Q) Step on L behind R.
 3 (S) Step on R to R.
 4 (Q) Bounce on R.
 5 (Q) Step on L across R.
 6-10 Repeat cts 1-5.
 2 1 (Q) Drop on L heel as R heel lifts fwd then pushes down twd floor.
 2 (Q) Step on R next to L.
 3 (S) Drop on R as L heel lifts fwd then pushes down twd floor.
 4-5 (QQ) Step L,R in place.
 6-10 Repeat cts 1-5 with opp ftwk, except on cts 9-10, bounce on L, step on R in place.
 3-4 Repeat mas 1-2 with opp ftwk. On last ct drop on L as R kicks fwd low to floor and bent fwd from waist.

V.

- 1 1 (Q) Bending fwd from waist, step fwd on R with straight knee.
 2 (Q) Close L behind R heel in "T" pos, both knees bent.
 3 (S) Repeat cts 1-2 in 1 ct (double time).
 4-5 (QQ) Repeat cts 1-2.
 Note: Do a total of 3 step-closes during cts 1-5.
 6 (Q) Step fwd on R.
 7 (Q) Step on L close to R heel as R lifts next to L ankle.
 & Straighten body.
 8 (S) Hop on L as ball of R ft touches in front of L.
 9 (Q) Hop on L.
 10 (Q) Small step bkwd on R.
 Note: Beg to move bkwd to beg pos on cts 9-10.
 2 1-2 (QQ) Small steps bkwd, L,R.
 3 (S) Hop on R in place as L touches fwd then lifts immediately.
 4 (Q) Hop on R in place.
 5 (Q) Small step bkwd on L.
 6-7 (QQ) Small steps bkwd R,L.
 8 (S) Hop on L as R heel touches fwd with straight knee.
 9 (Q) Leap on R in place.
 10 (Q) Lunge/step fwd on L, bend body fwd from waist.
 Note: On ct 10 you are back in beg pos of line.

TROJNO (Continued)

3-4 Repeat meas 1-2. On last 2 cts, leap onto R in place, step on L in place while turning as much as possible twd R.

VI.

1 1-2(QQ) Facing diag R, step R,L in place.
 3 (S) Drop on R as L touches fwd.
 4 (Q) Hop on R as L knee lifts fwd - thigh parallel to floor.
 5 (Q) Step on L in place.
 6-10 Repeat cts 1-5.
 2 1 (Q) Hop on L.
 2 (Q) Tap R heel sdwd R.
 3 (S) Tap R heel fwd.
 4 (Q) Hop on L in place.
 5 (Q) Step on R in place.
 6-7 (QQ) Step L,R in place.
 8 (S) Tap L heel fwd.
 9-10 (QQ) Turning to face diag L, step L,R in place.
 3-4 Repeat meas 1-2 with opp ftwk. On last 2 cts turn to face ctr.

Repeat dance from beg + Fig I-III.

Presented by Bora Gajicki

WHERE DO YOU FIT INTO SQUARE DANCING AT FOLK DANCE CAMP?

Each year many dancers wonder if they are proficient enough in square dancing to take Jerry Helt's class in experienced squares in the morning. As a result, we are providing a list of the 35 Basic Square Dance Movements Jerry will assume each dancer in the class knows. In other words, there will be no teaching of these movements.

If you haven't done a lot of square dancing and don't know all of these movements, you can still do Squares with Jerry in the evening class.

If you are a newcomer to Square Dancing, then try the squares at "ONCE OVER LIGHTLY." They are very easy to do and are enjoyed by everyone - from beginners to experienced dancers.

- | | |
|------------------------------|-----------------------------------|
| 1. CIRCLE FAMILY | 13. TURN BACK FAMILY |
| a. Right | a. "U" Turn Back |
| b. Left | 14. SEPARATE FAMILY |
| 2. FORWARD & BACK | a. Separate |
| 3. DO SA DO | b. Divide |
| a. Reverse Do Sa Do | 15. COURTESY TURN |
| 4. SWING | 16. LADIES CHAIN FAMILY |
| 5. PROMENADE FAMILY | a. Two Ladies (Reg. and 3/4) |
| a. Couples (full, 1/2, 3/4) | b. Four Ladies (Reg. and 3/4) |
| b. Single file | 17. LEAD RIGHT |
| c. Wrong way | 18. RIGHT & LEFT THRU |
| 6. ALLEMANDE FAMILY | 19. CIRCLE TO A LINE |
| a. Left | 21. BEND THE LINE |
| b. Right | 21. DOUBLE PASS THRU |
| c. Left arm turn | 22. GRAND SQUARE |
| d. Right arm turn | 23. CALIFORNIA TWIRL |
| 7. RIGHT & LEFT GRAND FAMILY | 24. DIVE THRU |
| a. Right & Left Grand | 25. STAR THRU |
| b. Weave the Ring | 26. SQUARE THRU FAMILY |
| c. Wrong Way Grand | (1-5 Hands) |
| 8. STAR FAMILY | a. Square Thru |
| a. Right | 27. ALL AROUND THE LEFT HAND LADY |
| b. Left | 28. SEE SAW (TAW) |
| 9. STAR PROMENADE | 29. BOX THE GNAT |
| 10. PASS THRU | 30. DO PASO |
| 11. SPLIT FAMILY | 31. CROSSTRAIL THRU |
| a. Outside couple | 32. ALLEMANDE THAR |
| b. Ring (one couple) | 33. SHOOT THE STAR |
| 12. HALF SASHAY FAMILY | 34. SLIP THE CLUTCH |
| a. Half Sashay | 35. COUPLES WHEEL AROUND |
| b. Rollaway | |
| c. Ladies in, Men sashay | |

TRADITIONAL SQUARE DANCE:

Two Stars in the Night, or Venus & Mars

Figure:

Back by the left but not too far
All 8 form a right hand star,
reverse and form a left hand star.

With the #1 lady leading, the ladies drop off the big star and make a second star (right hand star). The gents keep turning in a left hand star.

Now the Ladies go in and the Gents go out - and turn those two stars 'round about

As #1 lady finishes a turn of her new star she starts the ladies and gents changing stars with the ladies crossing in front of gents

Now the Ladies go out and the Gents
go in - and turn those two stars back
again

Change the stars again but this time
#1 gent makes the change first ahead
of the #1 lady.

Now turn it around till you meet your
own - pick her off and promenade her
home

#1 gent picks up his lady as he comes around, as do the following gents and go right into a promenade back to their home spot.

REPEAT THE FIGURE THREE MORE TIMES
GIVING EACH LADY A CHANCE TO BE LEAD
IN FORMING TWO STARS.

FOLK DANCE CAMP - 1985

AMERICAN SQUARE DANCES (Continued)

Heads Square Thru four hands
 Touch 1/4, end men start
 A Spin Chain Thru

Boys Run Right, Couples circulate
 Wheel & Deal
 (Repeat above)

Promenade don't slow down
 Sides Single File
 Heads Wheel into the middle
 Slide Thru & Right & Left Thru
 Do Sa Do, Touch 1/4
 Left Allemande

Heads Lead Right, Circle to a
 Line
 Lines Pass Thru, Wheel & Deal
 Centers step to a wave, Ping
 Pong Circulate
 Centers Swing Thru & Spin the
 Top
 Sides Pass Thru & Cloverleaf
 Ping Pong Circulate, Centers
 Swing Thru & Spin the Top
 Heads Pass Thru & Cloverleaf,
 Ping Pong Circulate
 Centers Swing Thru, Turn Thru,
 Left Allemande

Four Ladies Chain 1/4 (Men have
 right hand lady)
 Heads Square Thru four hands
 Everybody Pass Thru, Boys Run
 Right (standard columns)

Sides Right & Left Thru
 Head Ladies Chain
 Heads Square Thru
 Swing Thru, Boys Run Right
 Ferris Wheel, Double Pass Thru
 First Couple Left, Next Right
 (1P 2P lines)

Heads Lead Right, Swing Thru
 Boys Run Right, Ferris Wheel
 Double Pass Thru, Track II
 Recycle, Star Thru (1P 2P lines)

Head men take the corner by the hand
 Go forward, Box the Gnat
 Square Thru four hands
 Do Sa Do same sex, Swing Thru
 Gents Trade, lines Pass Thru, "U"
 Turn (1P 2P lines (dia.))

Sides Flutter Wheel, Rollaway A
 Half Sashay
 Heads Square Thru
 Same sex Do Sa Do, Swing Thru Double
 Centers Run to the end
 As couples Walk & Dodge
 Ends fold, Swing Thru
 Gents Run Right (1P 2P lines)

Side Ladies Chain
 Heads Square Thru
 Touch 1/4, Ladies Trade (1P 2P lines)

Sides Right & Left Thru
 Four Ladies Chain 1/4
 Heads Square Thru
 Split the Sides Line Up Four
 Everybody Pass Thru "U" Turn
 (1p 2P lines)

Heads Lead Right, Swing Thru
 Boys Run, Bend the Line (1P 2P lines)

Heads Square Thru four hands
 Touch 1/4, end men
 Start a Swing Thru
 Boys Run, Wheel & Deal
 Left Allemande

Heads Square Thru four hands
 Touch 1/4, end ladies
 Start a Swing Thru
 Recycle, Circle Four
 Head Gents Break Line up Four
 (1p 2P lines)

Lines Pass Thru, Boys Run Right
 End ladies start a Swing Thru
 Recycle, Star Thru (1P 2P lines)

AMERICAN SQUARE DANCES (Continued)

Heads Lead Right Circle to a Line
 Lines Pass Thru
 Boys Run Right, Girls Run Right
 Lines Pass Thru
 Girls Run Right, Boys Run Right
 (1P 2P lines)

LEAD TO THE RIGHT

by Jerry Helt

Heads Right & Left Thru
 Head Ladies Chain
 Side Men Swing Your Corner (put her on the right)
 All Join Hands Circle Left
 Four Gents Lead Right, Left Allemande

Head Ladies Chain
 Heads Lead Right, Split the Sides 'Round One (Square your set)
 Side Ladies Chain
 Sides Lead to the Right
 Left Allemande

Heads Right & Left Thru
 Side Ladies Chain
 Sides Lead Right
 Right Hand Star with the Heads Once around
 Ladies "U" Turn, Left Allemande

Head Ladies Chain
 Sides Right & Left Thru
 Heads Lead Right, Left Allemande

Four Ladies Chain 3/4
 Four Gents Lead Right
 Swing Your Partner (original partner)
 Square Your Set (square has rotated 1/4 right)

HEEL AND TOE QUADRILLE

by Jerry Helt

Music: Blue Star LP 1029

Dance: Heel and toe in you go, heel and toe out you go
 Heel and toe in you go, heel and toe out you go
 Partner Do Sa Do, Men Star by the Left once around
 Partner Do Sa Do you know, Corner Swing
 Go Twice Around, Promenade Once Around

AMERICAN SQUARE DANCES (Continued)22 BASICS - by Jerry Helt

Four Ladies Chain 3/4
 Sides Right & Left Thru
 Heads Pass Thru, Separate Around Two, Line Up Four
 Lines Pass Thru "U" Turn (1P 2P lines)

Heads Right & Left Thru
 Head Ladies Chain Across
 Sides Lead Right, Circle to a Line
 Ladies Chain Across
 Lines Pass Thru, Everybody "U" Turn
 Left Allemande

Head Ladies Chain Across
 Sides Lead Right, Circle Four
 Side Men Go Home Alone
 Forward Six & Back
 Ladies Pass Thru, Turn Left, Promenade Single File
 Gents Right Hand Star
 Pass Your Partner, Find Your Corner
 Left Allemande

Head Ladies Chain Across
 Sides Lead Right Circle Four
 Side Men Go Home Alone
 Forward Six & Back
 Four Ladies Pass Thru
 Turn Left Around One Man
 Left Allemande

BLUE STARS AND STRIPES

by Jerry Helt

Music: Blue Star LP 1029

Dance: Four Ladies Chain
 Heads Right and Left Thru
 Four Ladies Chain
 Sides Right and Left Thru
 Girls Forward 2,3, Shoosh and Back (girls walk forward 4 counts
 and shoosh their skirts, back up 4 to place)
 Boys Forward, Right Hand Star All The Way Around
 Turn Partner Left, Pick Up The Corner
 Promenade Half Way Round To Home.

AMERICAN SQUARE DANCES (Continued)JUBILEE MIXER

By Jerry Helt

A Round Dance Mixer

Record: Blue Star "Jubilee Mixer" (Alabama Jubilee)

Formation: Couples in promenade position facing LOD

Footwork: Man's Left, Ladies Right

Promenade forward 2,3,4, face

Slide 2 (slow slides LOD)

Promenade forward 2,3,4, face

Slide 2 (slow slides LOD)

Do sa do partner

Reverse do sa do partner

Take your corner, promenade

(Repeat above with new partner)

- - - - -

TRAVEL ON

(Square Dance Singing Call)

Caller: Jerry Helt

Record: Blue Star. Music: "Travel On."

INTRO; BREAK; ENDING;

All four ladies promenade once inside the set

Meet your partner at home and box the gnat

Everybody promenade you'll hear me sing

Men roll back, left allemande and weave the ring

I've laid around and played around this ol' town too long

Turn partner by the right (keep her) promenade her home

I've laid around and played around this ol' town too long

And I feel like I've got to travel on

FIGURE:

Heads square thru, four hands around you do

Make a right hand star with the outside two

Heads to the middle, a left hand star

To the same outside two, swing thru

Boys trade, turn thru, left allemande

Come back and promenade

I've laid around and played around this ol' town too long

And I feel like I've got to travel on.

- - - - -

AMERICAN SQUARE DANCES (Continued)HEY HEY CONTRA
By Jerry Helt

Music: Any 32 meas reel

Formation: 1,3,5, etc. couples active and crossed over

Dance: - - - -, turn corner right full around
 - - - -, ladies back to back do sa do
 - - - -, hey for four
 - - - -, - - - -
 - - - -, - - - swing
 - - - -, - - half promenade
 - - - -, - - right and left thru
 - - - -, - - left hand star
 - - - -, new corner right full around

Ends will cross every other time to get ready for the right hand turn.

Teaching the dance: All facing corners, turn your corner by the right hand full around (and a little more) so that the ladies end back to back in the center. Do sa do the same girl and then HEY FOR FOUR all the way over and back. The way I would explain the "hey" movement is as follows: Whenever you pass anyone, either going in or coming out, you pass right shoulders. Whenever you pass anyone in the center, it is left shoulders! In this particular dance, it is a little easier as whenever you are going in or coming out, it is the opposite sex. In the center, it is the same sex. It is very much like a weaving motion. The people coming out to the outside should be turning to their right each time, in order to come back in again. Caution them not to just turn around in place, but to take the four steps in a circling motion. When everyone completes the hey, they will be right back where they started it all. The next call is swing this girl, putting her on the right, of course. Half promenade across and a right and left thru back. Left hand star all the way to a new corner to start the dance again. The ends will wait out one sequence to cross over and be ready to start again. Going into the left hand star, the men can hold on to the ladies' left hands and actually lead their ladies into the star!

AMERICAN SQUARE DANCES (Continued)SQUEEZE PLAY CONTRA

By Jerry Helt

Music: Any 32 meas reel

Formation: Proper Duple (wrong side - all cross over)

Dance:

Cts:

1-16	Actives down the center and back
17-32	Inactives down the center and back
33-40	Everybody do sa do partner
41-18	Everybody star thru and California Twirl
49-56	Actives squeeze in and line of four go down
57-64	Come back up and bend the line

- - - - -

ROUND DANCE GLOSSARY

I. DANCE SYMBOLS and ABBREVIATIONS IN DESCRIPTIONS (as published in "ROUND DANCER" magazine).

CP	Closed Position
SCP	Semi-Closed Position
OP	Open Position
PT	Point
Ptr	Partner
Tch	Touch
Fwd	Forward - usually a progression in LOD - or to face fwd
Bk	Back - to step back - or to indicate - (example) M's bk to COH
LF	Left Face - (to turn LF)
RF	Right Face - (to turn RF)
Bwd	Backward - to move backward
Vine	Grapevine - (example) SIDE, BK, SIDE FRONT
XIB	Cross in back of XRIB -- cross R in back (Cue sheet will specify ftwk)
XIF	Cross in front - or cross R in front (Cue sheet will specify ftwk)
L	Left - could be L hand or L ft
R	Right - could be R hand or R ft
Ft	Foot (example) Point R ft
Ct	Count (example) Hold one ct
Swd	Sideward
Hgt	Height
Wgt	Weight
Manuv	Maneuver - to assume position smoothly for next pattern of dance
Bfly	Butterfly - facing ptr with arms extended to side and palms touching
Bjo	Banjo position - ptrs stand together so that R hips are adjacent
Scar	Sidecar position - ptrs stand together so that L hips are adjacent
Intro	Introduction - introductory meas of music leading into dance pattern
Meas	Measures - 2/4 time (2 cts); 4/4 time (4 cts); 3/4 time (3 cts)
W	Woman
M	Man
Tog	Together - to step together
LOD	Line of dance (or direction) - usually to face CCW around hall
RLOD	Reverse line of dance (or direction) - usually to face or step CW around hall
CW	Clockwise - or a movement in RLOD around hall - or a turning movement
CCW	Counterclockwise - the opposite to CW
Thru	Through - to step thru
Ack	Acknowledge - to face ptr and bow and SMILE while stepping apart
/	Symbol splitting a meas or ct (example STEP/CLOSE,STEP, STEP/CLOSE,STEP)
,-;	Dash, meaning a hold ct
;	Semi-colon - indicates end of measure
,	Comma - divides measures into cts
M's	Man's (example) M's L hand
W's	Woman's (example) W's R hand

ROUND DANCE GLOSSARY (Continued)

Twd Toward (example) to step twd LOD or together
 Pos Position (example) take Closed Pos
 Diag Diagonal(ly) - to face or move diagonally
 COH Center of Hall
 Pas de Basque (example - step side L, in bk of L on R, step in place
 L, hold 1 ct)
 Bal Balance - a movement more or less in place
 S Slow - to indicate movement or kind of step (as in Latin rhythm)
 Q Quick - to indicate movement or kind of step (as in Latin
 rhythm)
 Prog Progress - to move either fwd or bk
 Hitch A change of direction step (example) FWD, CLOSE,BK-;
 Check Also a change of direction step - either fwd or bk
 (example) FWD, BK, BK,-; to stop mvmt
 1---4 Numbers at L hand of description indicate amount of meas in
 pattern.

II BASIC STEPS and MOVEMENTS Following information courtesy of
 Roundalab (The International Association of Round Dance
 Teachers, Inc.)

TWO STEP RHYTHM STEPS

- A. Basic Two Step. In designated position step, close, step, hold; (stp,cl,stp,-;).
- B. Forward Two Step. In designated position forward, close, forward, hold; ((fwd,cl,fwd,-;)).
- C. Side Two Step. In designated position side, close, side, hold; (sd,cl,sd,-;).
- D. Back Two Step. In designated position back, close, back, hold; (bk,cl,bk,-;).
- E. Two Turning Two Steps. A right-face turning figure consisting of six steps and generally using two measures of music.
 In Closed Position using a blending action, step side left, close right to left, side and diagonally across line of progression left and pivoting 1/2 right face on left, hold; step side right, close left to right, side right pivoting 1/2 right face on right, hold; (sd,cl,trn,-; sd,cl,trn,-;).
 (Woman) Step side right, close left to right, side right pivoting 1/2 right face on right, hold; step side left, close right to left, side and diagonally across left and pivoting 1/2 right face on left, hold;
 Ending position and facing direction may change with choreography - i.e., SCP, SCAR, etc.
- F. Face-to-Face and Back-to-Back. A two-meas figure, side left, close right to left, side left turning away from partner (Man left face and Woman right face) to a back-to-back position, hold; side right, close left to right, side right turning toward partner (Man right face, Woman left face) to designated position, hold;

ROUND DANCE GLOSSARY (Continued)

- G. Box. A two-meas figure partners facing. Man steps side on left, closes right to left, steps forward on left, hold; side on right, close left to right, back on right, hold; (sd,cl,fwd,-; sd,cl,bk,-;). Woman does counterpart.
- H. Reverse Box. A two-meas figure partners facing. Man steps side on left, closes right to left, steps back on left, hold; side on right, close left to right, forward on right, hold; (sd,cl,bk,-; sd,cl,fwd,-;). Woman does counterpart.
- I. Hitch. A step in direction of movement, followed by a close step, followed by a step in opposite direction, followed by a hold; (fwd,cl,bk,-; or bk,cl,fwd,-;).
- J. Hitch Four. The basic step can be modified by adding the word "four" to indicate an additional close on the fourth beat: (fwd,cl,bk,cl; or bk,cl,fwd,cl;).
- K. Limp. A four-count movement similar to a vine, but cross behind on each alternating step: (sd,behind,sd,behind;).
- L. Limp (Front). Same as Limp except crosses will be in front: (sd,front,sd,front;).
- M. Slow Right Face Couple Pivot. With a blending motion, from Closed Position Man steps back left turning on ball of foot approximately 1/2 right face (Woman steps forward right between Man's feet), hold one count, Man steps forward right between Woman's feet (Woman step back left) continuing right face turn to end in position and facing direction as indicated, hold one count. (Pivot,-2,-;).
- N. Balance (Two Step). A three-step action in any direction or position with each step on the beat and a hold on the fourth count. Examples:
 Balance Left or Right - side, behind, in place, hold;
 Balance Forward - forward, close, in place, hold;
 Balance Back - back, close, in place, hold;
- O. Away Step Step. Step diagonally away, in place step, step, hold.
- P. Together Step Step. Step diagonally together, in place step, step, hold.
- Q. Scissors. A figure in which partners cross free foot past the other on the third count. Instructions will indicate which partners cross in front and which cross in back as they change to Sidecar, Banjo or other position: (sd,cl,cross,-;).
- R. Thru Scissors. Same as Scissors except BOTH partners cross in front.
- S. Progressive Scissors. Same as Scissors but partners progress in direction indicated.
- T. Forward Lock Forward. A step forward followed by crossing the other foot in back of the supporting foot and taking weight on the crossing foot, then stepping forward again, followed by a hold.

ROUND DANCE GLOSSARY (Continued)

- U. Back Lock Back. A step backward followed by crossing the other foot in front of the supporting foot and taking weight on the crossing foot, then stepping backward again, followed by a hold.
- V. Scoot. A series of forward, close steps (can be done in any number of counts). Scoot four (in any position): fwd,cl,fwd,cl;

WALTZ RHYTHM STEPS

- A. Standard Waltz. Three foot movements to a three-beat musical measure done by two steps and closing on the third step.
- B. Away and Together. Movement away from partner then back toward partner with progression in a given direction.
- C. Balance (Waltz). Same action as in two-step rhythm but in waltz time.
- D. Forward Waltz. See Standard Waltz.
- E. Right Turning Waltz. Starting in Closed Position step on free foot (back on left or forward on right) turning 1/4 right face, continue to turn right face on next foot continuing progression started on first step, close free foot to supporting foot having completed a 1/2 turn.
- F. Twinkle. A figure in which partners cross free foot past the other on the first count. Instructions will indicate which partners cross in front and which cross in back as they change to Sidecar, Banjo or other position: (cross,sd,cl;).
- G. Thru Twinkle. Same as Twinkle except both partners cross in front.
- H. Progressive Twinkle. Same as Twinkle but partners progress in direction indicated.
- I. Thru Side Close. See separate definitions for each word.
- J. Turn Face Close. See separate definitions for each word.
- K. Box (Waltz). Forward on Man's left foot, step side on right foot, close left foot to right foot; back on right foot; step side on left foot, close right foot to left foot.

MULTI-RHYTHM STEPS

- A. Breakaway. A three-step figure starting with partners facing. The first step is to the side, turn to open or left open rocking backward on second step, recovering to facing position on third step.
- B. Circle Away and Together. In prescribed rhythm, partners release contact and move away from each other and together in a circular pattern.
- C. Maneuver. Any type of turn necessary to end in Closed Position Man facing Reverse Line of Progression with Man's left and Woman's right foot free.
- D. Pickup. The action in which the Man leads the Woman in front of him, commencing on the inside foot, to end in closed position. (The usual movement is from Semi-Closed Position leading the Woman to Closed Position as the Man moves forward.)

ROUND DANCE GLOSSARY (Continued)

- E. Rocking Steps. A series of steps with a rocking action transferring the weight from one foot to the other by stepping either forward, backward or sideward, the number of steps indicated.
- F. Run. A series of fast steps taken without closing the feet.
- G. Solo Roll. A right face or left face individual turn progressing in designated direction to end in designated position. The number of steps used is determined by rhythm and choreography.
- H. Twirl. A progressive right face turn by the Woman under her right hand and Man's left hand.
- I. Reverse Twirl. Same as Twirl except change right face to left face turn.
- J. Vine Three. Side right or left, followed with a cross in back, with another side in same direction.
- K. Vine Four. Side right or left, followed with a cross in back, with another side in same direction, with a cross in front: (sd,bhnd,sd,front;).
- L. Vine Eight. Do a Vine Four two times in succession: (sd,bhnd,sd,front; sd,bhnd,sd,front;).
- M. Twisty Vine. Same as the Vine except Woman crosses opposite from Man.
- N. Vine (Open). Same action as regular Vine except both Man and Woman turn to left Open or Open Position as they take the crossing steps. Can be used for both two-step and waltz.
- O. Twirl Vine. Woman twirls as Man moves along with her in a Vine figure.
- P. Reverse Twirl Vine. Woman twirls left face as Man moves along with her in a Vine figure.
- Q. Wheel. A series of steps in a side-by-side position, partners turn as a couple with the inside feet as a common pivot point.
- R. Wrap. From an open position retain the inside hand hold at waist level as Woman makes a complete left face turn to face the same direction as the Man, resulting in wrapping the Woman's left arm in front of her waist and Man's right arm behind her waist. Join the free outside hands in front at chest height.
- S. Unwrap. Reversing the conditions of a Wrap to a designated position.

MOVEMENTS OTHER THAN STEPS

- A. Brush. The ball of the free foot is moved lightly on the floor in the direction indicated without taking weight.
- B. Chug. A short backward movement with weight on both feet, bend knees and straighten quickly causing feet to slide.

ROUND DANCE GLOSSARY (Continued)

- C. Close. A step bringing feet together and parallel changing weight.
- D. Face. A step turning to face partner.
- E. Heel. Touch heel to floor slightly diagonally forward and sideward.
- F. Hop. With supporting foot or feet rise slightly from the floor returning to the floor on the same foot or feet.
- G. Kick. Lifting the knee, then quickly straighten the leg, toe pointed down.
- H. Lift. A slight rise on the ball of the supporting foot, the free foot moving forward, leg straight and toe pointing forward.
- I. Point. The toe of the free foot touches the floor in the direction indicated.
- J. Recover. Returning weight to original supporting foot.
- K. Rock and Recover. Transferring weight from supporting foot to free foot in direction indicated, then returning weight to original supporting foot. No progression is involved in either action: (roc,-rec,-; or roc,rec,roc,rec;).
- L. Thru. Both partners bring foot between each other taking weight.
- M. Toe. Touch toe to floor at the instep of supporting foot.
- N. Together. Movement toward partner.
- O. Touch. Toe of free foot touches floor at the instep of supporting foot.
- P. Turn. Change of direction as indicated.

III. EXPLANATORY TERMS

- A. Bridge. A short figure between parts of a dance or between repeats of a dance.
- B. Interlude. Same as Bridge except normally used to designate a longer passage of music.

Presented by Lambert Knox

DOBRUDŽANSKA PANDELA
(Bulgaria)

A dance from Dobrudža, North Eastern Bulgaria.

Pronunciation:

Record: LP "Folk Dances from Bulgaria-3" by Jaap Leegwater
JL 1985-01 Side B/1 2/4 meter

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

Meas

Pattern

10 meas

Introduction

I.

- 1 Face ctr and dance in place: step on R ft, turning slightly diag R (ct 1); stamp L ft beside R, bending both knees (ct &); step on L ft, turning slightly diag L (ct 2); stamp R ft beside L, bending both knees (ct &).
- 2 Repeat meas 1, cts 1,&; facing ctr, small jump on both ft slightly apart (ct 2).
- 3 Move bkwd with 4 small walking steps R,L,R,L (cts 1,&,2,&).
- 4 Facing and moving RLOD, step on R ft (ct 1); stamp with L ft beside R (ct &); step on L ft (ct 2); stamp with R ft beside L (ct &).
- 5 Repeat meas 4.
- 6 Repeat meas 1.
- 7 Facing and moving diag R fwd, large step on R ft (ct 1); fall on L ft just behind R heel, raising R knee (ct &); repeat cts 1,& (cts 2,&).
- 8 Step on R ft (ct 1); stamp with L ft beside R, bending both knees (ct &); facing ctr, fall on L ft in place, holding R ft next to L calf (ct 2).
- 9-16 Repeat meas 1-8.

II.

- 1 Facing ctr and moving sdwd R, small step on R ft (ct 1); small step on L ft beside R (ct &); repeat cts 1,& (cts 2,&).
 - 2 Repeat meas 1, cts 1,&; step on R ft (ct 2); bounce on R ft, lifting bottom half of L leg diag L fwd (ct &).
 - 3 Step on L ft straight fwd (ct 1); slightly bend L knee (ct &); step on R ft bkwd (ct 2); slightly bend R knee (ct &).
 - 4 Turning and moving slightly diag L sdwd, step on L ft (ct 1); stamp with R ft twice next to L, bending both knees (cts &,2).
 - 5-16 Repeat meas 1-4 three more times.
- N.B. Hands stay in "W" pos but move gently and slightly down and up on every main ct.

III.

- 1 Facing and moving LOD, 2 leap-steps beg with R ft (RL, RL).
- 2 Turning to face ctr and dancing in place, hop on L ft, raising R knee (ct 1); stamp with R heel, no wt, next to L ft (ct &); leap onto R ft, raising L knee (ct 2); stamp with L heel, no wt, next to R ft (ct &).

DOBRUDŽANSKA PANDELA (Continued)

- 3 Facing and moving RLOD, one "two-step" beg with L ft:
step on L ft (ct 1); small step on R ft next to L
heel (ct &); step on L ft (ct 2); bend L knee, moving R
ft fwd (ct &).
- 4 One "two-step" beg with the R ft (RLR).
- 5 Turning to face LOD and moving diag L bkwd, one "two-
step" beg with the L ft (LRL).
- 6-10 Repeat meas 1-5.

Presented by Jaap Leegwater

EKIZLIJSKO HORO
(Bulgaria)

A dance from the village of Ekizlija, eastern Thrace, Bulgaria. Svjatko Vassilev taught this version of Ekizlijsko Horo for the first time at a teaching tour in the Netherlands in the late sixties. It belongs to the basic dance repertoire for teachers and schools in Bulgaria and is described in the more widely used Bulgarian dance manuals.

Pronunciation:

Record: LP "Folk Dances from Bulgaria-3" by Jaap Leegwater
JL 1985.01 Side A/2 2/4 meter

Formation: Medium length lines. Belt hold, L arm over.

Style: Trakiisko, slight knee bend pos, body straight.

<u>Meas</u>	<u>Pattern</u>
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8 meas	Introduction.
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I. BASIC "CHORUS STEP"

1	Facing ctr, moving sdwd R, leap onto R ft (ct 1); leap onto L ft across behind R ft (ct 2).
2	Leap onto R ft (ct 1); leap onto L ft across in front of R ft (ct 2).
3	Repeat meas 1.
4	Step on R ft (ct 1); hop on R, kicking L leg fwd (ct 2).
5-8	Repeat meas 1-4 with opp ftwk and direction.

II. "THREE-STEP"

1	Facing ctr, moving sdwd R, leap onto R ft (ct 1); leap onto L ft across behind R ft (ct 2).
2	Step on R ft (ct 1); hop on R kicking L leg fwd (ct 2)
3-4	Repeat meas 1-2 with opp ftwk and direction.
5-6	Repeat meas 1-2.
7	Repeat meas 1.
8	"Flat" three step on whole ft (LRL) bending body at waist (cts 1,&,2).

III. "LEAP AND STEP"

1-7	Repeat meas 1-7, Fig II.
8	Low leap onto R ft (ct 1); slap L ft with straight L leg in front, bending body at waist (ct 2).

IV. "DROBINKA"

1-6	Repeat meas 1-6, Fig II. <u>N.B.</u> Lift R ft, heel turned out off the floor on ct 2 of meas 6.
7	Stamp on L ft fwd (ct 1); fall back on R ft behind L ft (ct 2); scuff with L ft fwd (ct &).
8	Step on L ft fwd (ct 1); čukče (low hop) on L ft (ct 2).

After having done Fig IV, perform the beg of the Chorus Step slightly diag R bkwd. Alternate Fig II, III, and IV with the Chorus Step.

Presented by Jaap Leegwater

Description by Jaap Leegwater


© 1985

KAMIŠICA
(Bulgaria)

The title, a girl's name, is taken from the first line of the accompanying folksong: "Oj mišice, lele, Kamišice" (Oh, you sweet-heart, dear, Kamišice). This is a very popular dancesong from Zapad na Trakija (West Thrace). Jaap Leegwater learned the dance as a student at the State Choreographer's School in Plovdiv from Georgi Sismanov in 1972 and 1975. The dance belongs to the basic repertoire of many dance courses in Bulgaria and is also described in Terminologia na Bălgarski narodni hora.

Pronunciation:

Record: LP "Folk Dances from Bulgaria - 3" by Jaap Leegwater
JL 1985.01 Side A/7 7/8 meter

Rhythm: 7/8:  or $\frac{1}{S} \frac{2}{Q} \frac{3}{Q}$

Formation: Half circle, hands joined at the sides "V" pos.

Style: Fairly light and sharp movements.

The dance consists of two parts: the melody of the original song (Part 1-3) which is slow, and the instrumental interlude (Part 1-4) which is faster.

<u>Meas</u>	<u>Pattern</u>
8 meas	<u>Introduction.</u>

SLOW PART "SONG"

Part 1 Svivka

- 1 Facing ctr, moving sdwd R, step on R ft (ct 1); bounce on R ft, moving L leg with L knee straight close along the floor in front (ct 2); step on L ft in front of R ft (ct 3).
- 2 Repeat meas 1.
- 3 Step on R ft with slight knee bending (ct 1); bounce on R ft, lifting L knee in front (ct 2); hold (ct 3).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three more times.

Part 2 na peta (heel)

- 1-2 Repeat meas 1-2 of Part 1.
- 3 Step on R ft with slight knee bending (ct 1); strike L heel on the floor diag R fwd (ct 2); strike L heel on the floor straight fwd (ct 3).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three more times.

Part 3 na prâsti-peta (toe-heel)

- 1-3 Repeat meas 1-3 of Part 2.
- 4 Step on L ft in place (ct 1); tap R toes, with R heel turned out, diag R bkwd, looking across R shldr (ct 2); strike R heel on the floor diag R fwd (ct 3).
- 5-16 Repeat meas 1-4 three more times.

KAMIŠICA (Continued)FAST PART "INSTRUMENTAL INTERLUDE"Part 1

- 1 Facing diag R, moving sdwd R, step on R ft (ct 1); hop on R ft, swinging L leg with L knee bent (ct 2); step on L ft across in front of R ft (ct 3).
- 2 Turning to face ctr, dancing in place:
 Low leap onto R ft, extending L ft along the floor fwd (ct 1); shift wt on L ft in place, extending R ft along the floor fwd (ct 2); shift wt on R ft in place, extending L ft along the floor fwd (ct 3). } Nošica RLR ("Scissors")
- 3 Step on L ft sdwd L (ct 1); step on R ft in front of L ft (ct 2); step back on L ft in place (ct 3).
- 4-18 Repeat meas 1-3 five more times.

Part 2

- 1 Repeat meas 1 of Part 1.
- 2-3 Facing ctr, dancing in place: Nošica RLR, LRL.
- 4 Fall onto R ft, swinging L heel behind (ct 1); low hop (or čukče) on R ft, swinging L knee sharply in front (ct 2); stamp with L heel, no wt, next to R toes (ct 3).
- 5 Repeat meas 4 with opp ftwk.
- 6-7 Repeat meas 2-3 of Part 1.
- 8-14 Repeat meas 1-7.

Part 3

- 1 Facing ctr, moving sdwd R, step on R ft followed by a step on L ft across in front of R ft (ct 1); step on R ft (ct 2); step on L ft across behind R ft (ct 3).
- 2-3 Repeat meas 2-3 of Part 1.
- 4-18 Repeat meas 1-3 five more times.

Part 4

- 1-3 Repeat meas 1-3 of Part 3.
- 4 Pričukvane: Facing ctr, moving sdwd R with ft in 4th pos (L ft in front), low leap onto R ft followed by a step on L ft in front of R ft (ct 1); fall onto R ft, swinging L heel up, diag L turned out (ct 2); step on L in front of R (ct 3).
- 5 Repeat meas 4.
- 6-7 Repeat meas 2-3 of Part 1.
- 8-13 Repeat meas 1-6.
- 14 Low leap onto L ft (ct 1); low hop on L ft, lifting R knee in front (ct 2); stamp R ft, no wt, next to L toes (ct 3).

Repeat the whole dance one more time from the beginning.

Description by Jaap Leegwater
1985

Presented by Jaap Leegwater

KUCAJ KUCAJ MOME
(Bulgaria)

This dance belongs to the so-called "Kuča" type of dances, which probably came into existence as an imitation of somebody in the village with unequal legs. Therefore named: "Kučata" ("the cripple's dance"). The title translates as "You, limping girl." Different variations of "kucata" and "Kucaj, kucaj mome" are to be found in the region north of the town Veliko Târnovo, Severniaško. This version was learned by Jaap Leegwater during a field research trip in Bulgaria in 1979.

Pronunciation:

Record: LP "Folk Dances from Bulgaria-3" by Jaap Leegwater
JL 1985.01 Side B/7 7/8 meter:

Meter: 7/8 1-2, 1-2, 1-2-3 Counted here as
1 2 3 or Q,Q,S

Formation: Short lines. Belt hold, L over.

Meas

Pattern

16 meas

Introduction.

I.

- Facing ctr, hop on L ft, extending R leg fwd, knee straight, R ft is flexed (ct &).
- 1 Step fwd on R ft, bending R knee (cts 1-2); hop on R ft in place (ct 3); hop on R ft in place (ct &).
- 2 Step bkwd on L ft, bending L knee (cts 1-2); hop on L ft (ct 3).
- 3 Slight hop on L ft in place, extending R leg sdwd R close to the floor (ct 1); step on R ft sdwd R (ct 2); step on L ft beside R ft (ct 3).
- 4 Repeat meas 3.
- 5 One Râćenica step (RLR) fwd twd ctr as follows: step on R ft (ct 1); step on L ft (ct 2); step on R ft, raising L ft to L side, knees together (ct 3).
- 6 Close L ft to R ft with a sharp click, wt on both ft equally (ct 1); hold (ct 2); hop on R ft, pumping L heel in front (ct 3).
- 7-8 Two Râćenica steps bkwd (LRL, RLR).
- 9-16 Repeat meas 1-8, reversing ftwk and directions.

II.

- Facing ctr, moving sdwd L. Pos of ft: L toes point diag L, R toes point twd ctr, knees slightly turned out.
- 1 Hop on L ft, extending R leg to ctr and leaning slightly bkwd (ct 1); step on R ft in front of L, straightening the body (ct 2); step on L ft sdwd L (ct 3).
- 2-3 Repeat meas 1 two more times.
- 4 Lift R leg horizontal to floor in front (cts 1-2); slap and step on R ft in front of L, leaning fwd (ct 3).

KUCAJ KUCAJ MOME (Continued)

- 5 Body still leaning fwd, čukče on R ft, lifting L ft behind R calf (ct 1); step on L ft sdwd L (ct 2); step on R ft in front of L ft (ct 3).
- 6-7 Repeat meas 5 two more times.
- 8 Čukče on R ft (ct 1); step on L ft sdwd L, straightening and turning body twd ctr (ct 2); step on R ft beside L (ct 3).
- 9-16 Repeat meas 1-8, reversing ftwk and directions.

SEQUENCE OF THE DANCE

Introduction: 16 meas

Fig I - 2 x

Fig II- 1 x

Fig I - 2 x

Fig II- 1 x

Fig I - 1 x

N.B. Finish the dance by changing the last Râčenica step in Fig I into a leap onto L ft, raising R knee in front (cts 1-2), close and stamp on R ft beside L.

Description by Jaap Leegwater

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Presented by Jaap Leegwater

KULSKO HORO
(Bulgaria)

A dance from the town of Kula, Northwestern Bulgaria. This version of Kulsko Horo is very popular in Bulgaria. It is also adopted into the basic dance repertoire for schools and teachers of dance and physical education in Bulgaria. It is described by Boris Conev in the handbooks on Bulgarian folkdances of the different ethnographic regions of Bulgaria. Kulsko Horo was first introduced in the late sixties by Svjatko Vasilev from Gabrovo, Bulgaria on a teaching tour in the Netherlands.

Pronunciation: KOOL-skoh hoh-ROH

Record: LP "Folk Dances from Bulgaria-3" by Jaap Leegwater
JL 1985.01 Side A/1 2/4 meter

Formation: Medium length lines; hands joined in "W" pos.

<u>Meas</u>	<u>Pattern</u>
4 meas	<u>Introduction.</u>
	<u>CHORUS STEP</u>
1	Facing and moving twd ctr, step fwd R,L (cts 1,2).
2	A flat three-step in place R,L,R (cts 1,&,2).
3-4	Repeat meas 1-2 bkwd with opp ftwk.
5-8	Repeat meas 1-4.
	N.B. the arms swing down and up again into "W" pos on meas 4.
	<u>I. PETA (heel)</u>
1	Place R heel next to L toes, with toes pointing diag R, look diag R (ct 1); step on R ft beside L (ct 2).
2	Repeat meas 1 with opp ftwk and direction.
3-8	Repeat meas 1-2, three more times.
	<u>II.</u>
1	Step on R ft diag R sdwd (ct 1); stamp and close L ft with wt beside R ft, bending both knees (ct 2).
2	Repeat meas 1 with opp ftwk and direction.
3-8	Repeat meas 1-2, three more times.
	<u>III.</u>
1	Lift R knee (ct &); place R heel diag R (ct 1); bounce on both ft together (ct 2).
2	Bounce on both ft together (ct 1); bounce on both ft together (ct 2); lift L knee (ct &).
3-4	Repeat meas 1-2 with opp ftwk.
5-8	Repeat meas 1-4.
	<u>IV. HEEL WALKING SDWD</u>
1	Facing ctr, moving sdwd R, step on R heel (ct 1); step on L ft across behind, bending L knee and raising R knee in front (ct &); repeat cts 1,& (cts 2,&).

KULSKO HORO (Continued)

- 2 Repeat cts 1,& of meas 1; low leap onto R ft, raising
L knee in front (ct 2); hold (ct &).
3-4 Repeat meas 1-2 with opp ftwk and direction.
5-8 Repeat meas 1-4.

V.

- 1 Tap R heel in front (ct 1); tap R toes in front (ct 2).
2 Swing R leg fwd and across L leg (ct 1); kick R leg
fwd (ct 2).
3 Turning to face diag L, small three-step in place
R,L,R (cts 1,&,2).
4 Turning to face diag R, small three-step in place
L,R,L (cts 1,&,2).
5-8 Repeat meas 1-4.

VI.

- 1 With ft in 4th pos, R ft in front, stamp R ft (ct 1);
stemp L ft (ct &); repeat cts 1,& (cts 2,&).
2 Repeat meas 1.
3 Stamp R ft fwd, no wt (ct 1); stamp R ft diag R,
no wt (ct 2).
4 Swing R ft across behind L (ct 1); swing R ft across
in front of L (ct 2).
5-8 Repeat meas 1-4.

ALL PARTS ARE ALTERNATED WITH THE CHORUS STEP.

Description by Jaap Leegwater

© 1985

Presented by Jaap Leegwater

PRAVO TRAKIJSKO HORO
(Bulgaria)

"Pravo Horo" (straight dance) is from the Trakija region of Bulgaria and is the most widespread and most popular folk dance throughout all of Bulgaria. Every region and every village has its own version reflecting the typical local style and characteristics. A North Bulgarian "Pravo" (Dunavsko Horo or Svištovsko Horo) is different from the "Pravo Trakijsko" or the Pravo type (Opas) which is done in Dobrudža. Still they are based on the same three measure basic pattern consisting of two small steps (quick-quick) followed by two bigger ones (slow-slow). Beyond the typical local variations one can find this typical Pravo character. Similar dances are also done in other Balkan countries, like the "Hora" in Roumania and the "Hasapikos" in Greece.

Due to migrations, travelling musicians that are hired for local festivals and weddings caused the "Pravo Trakijsko Horo" to gain great popularity also outside the Trakija region. It is done at weddings and festivals all over the country and seemed to be adopted as the national "Pravo Horo."

The following patterns are good examples of some of the most popular variations. Jaap Leegwater learned these variations in 1978 from Dimităr Dojčinov, choreography and dance instructor at the Choreographer School in Plovdiv, Bulgaria.

Pronunciation:

Record: LP "Folk Dances from Bulgaria - 3" by Jaap Leegwater
JL 1985.01 Side A/4 2/4 meter

Formation: Open or half circle. Hands joined in belt hold, L arm over.

Style: Slight knee bend pos, dancing on the whole ft. After starting with the slow basic step fwd and bkwd, the music becomes livlier and faster.

<u>Meas</u>	<u>Pattern</u>
6 meas	<u>Introduction.</u>
	<u>Part 1 "Trakijka"</u>
1	Facing and moving diag R fwd, step R,L, (cts 1,2).
2	Step on R ft with knee bending (ct 1); bounce on R ft and lift L off the floor (ct 2).
3	Step on L ft with knee bending (ct 1); step on R ft sdwd R in second pos, bending both knees (ct 2).
4	Lift on R ft and raise L ft off the floor (ct 1); step on L ft diag R bkwd (ct 2).
5-6	Repeat meas 2-3 turning to face diag L and moving diag R bkwd.
7-24	Repeat meas 1-6 three more times.

PRAVO TRAKIJSKO HORO (Continued)Part 2 "Prisitvanè"

- 1 Facing and moving diag R fwd, step R,L (cts 1,2).
- 2 Step R,L,R (cts 1,&,2).
- 3 Step L,R,L (cts 1,&,2).
- 4 Turning to face diag L, moving diag R bkwd, step R,L (cts 1,2).
- 5 Step R,L,R (cts 1,&,2).
- 6 Hop on R ft, immediately followed by a step on L ft (ct 1);
hop on L ft, lifting R knee (ct 2).
- 7-24 Repeat meas 1-6 three more times.

Part 3(a)

- 1 Facing and moving diag R fwd, low leap onto R ft (ct 1); low
leap onto L ft (ct 2).
- 2 Hop on L ft, swinging R leg straight across in front of
L (ct 1); step fwd on R ft (ct 2).
- 3 Step fwd on L ft (ct 1); stamp R ft, no wt, next to L ft,
bending both knees (ct 2).
- 4-6 Repeat Part 2, meas 4-6.
- 7-12 Repeat meas 1-6.

Part 3 (b)

- 1-2 Repeat Part 3(a), meas 1-2.
- 3 Step fwd on L ft (ct 1); strike R toes across behind L and
look across L shldr (ct 2).
- 4-6 Repeat Part 2, meas 4-6.
- 7-12 Repeat meas 1-6.

Part 4 (a)

- 1 Facing ctr, moving sdwd R, step on R ft (ct 1); step on L ft
behind R (ct 2).
- 2 Three small steps on the whole ft in place R,L,R (cts 1,&,2).
- 3 Repeat meas 2 with opp ftwk.
- 4-12 Repeat meas 1-3 three more times.

Part 4(b)

- 1-3 Repeat Part 4(a), meas 1-3 stressing the first step of meas 1,
swinging the arms down, bkwd and up again to "W" pos.
- 4-12 Repeat meas 1-3 three more times.

Suggested Sequence: Introduction
 Part 1
 Part 2
 Part 1
 Part 3(a)
 Part 3(b)
 Part 4(a)
 Part 4(b)

2x

The above sequence is based on the accompanying recording.

Description by Jaap Leegwater

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Presented by Jaap Leegwater

ŠIRTO
(Bulgaria)

This Bulgarian-Macedonian dance exhibits similarities with the Greek Syrto, both in the structure of the basic dance pattern and its name. This couple version is from Pirin. It was learned by Jaap Leegwater from dancers of the Pirin State Ensemble in 1975. They originally learned it from their first director and folklore researcher, Kostadin Rujčev. The first melody is from the song to which the dance was originally performed: "Sleznal Pavle ot Balkana" (Pavle came down from the Balkan mountains).

Pronunciation:

Record: LP "Folk Dances from Bulgaria-3" by Jaap Leegwater
JL 1985.01 Side A/5 7/8 meter

Meter: 7/8: 1-2-3, 1-2, 1-2 counted here as 1,2,3.

Formation: Single circle of cpls all facing ctr. The one at the right (in front of LOD) is #1, the one at the left is #2. Hands joined in "W" pos.

Style: Macedonian or "Pirinski": very light and high on the ball of the ft; there is a slight lift on the ball of the ft before the first step of each meas (basic step); vertical bouncy character.

<u>Meas</u>	<u>Pattern</u>
10 meas	Introduction.
	<u>Part 1 "Sleznal Pavle"</u>
1	Facing and moving in LOD, lift on L ft followed by a step on R ft (ct <u>1</u>); step fwd L,R (cts 2,3).
2	Lift on R ft followed by a step on L ft (ct <u>1</u>); step fwd R,L (cts 2,3).
3	Keep facing LOD, moving bkwd repeating ftwk of meas 1.
4	Keep facing LOD, step on L ft sdwd R (ct <u>1</u>); step on R ft in front of L ft (ct 2); step back on L ft in place (ct 3).
5-7	Repeat meas 1-3.
8	Basic step as in meas 2, #1 M leads his ptr with his R hand to his L side, ptrs keep holding hands in front.
9-12	Repeat meas 1-4 changing from holding the outside hands in front to holding inside hands ("W" pos) on meas 12.
13-16	Repeat meas 1-4 closing the single circle (ptrs have changed positions in the circle, #1 becomes #2 and vice versa).
	<u>Part 2 "Ajde Ajde"</u>
1	Facing ctr, moving slightly diag L fwd, step on R ft (ct <u>1</u>); step fwd L,R (cts 2,3). N.B. Gradually extend both arms fwd on this meas.
2	Facing ctr, moving slightly diag R fwd, step on L ft (ct <u>1</u>); step on R ft (ct 2); step on L ft in front of R ft (ct 3). N.B. Keep holding arms horizontal in front.

✓
SIRTO (Continued)

- 3 Facing ctr, moving bkwd, lift on L ft, followed by a step on R ft bkwd (ct 1); momentary pull arms back by slightly bending the elbows and swing them down (arms straight), step on L ft, swinging arms bkwd low (ct 2); step on R ft, swinging arms fwd low (ct 3).
- 4 Step on L ft, swinging arms bkwd low (ct 1); step on R ft, swinging arms low (ct 2); step on L ft, swinging arms fwd low (ct 3).
- 5-8 Repeat meas 1-4.

Part 3

- 1-2 Hold hands in "W" pos, facing and moving twd ctr, repeat ftwk of meas 1-2, Part 1.
- 3 Lift on L ft followed by a small step on R ft sdwd R (ct 1); step on L ft across in front of R ft (ct 2); step back on R ft in place (ct 3).
- 4 Make a full CCW turn in place with a basic step, beg with a lift on R (as in Part 1, meas 2).
- 5-8 Keep facing ctr, now moving straight bkwd, repeat ftwk of meas 1-4.
- 9-16 Repeat meas 1-8.

N.B. Repeat the dance three more times from the beg, alternating #1 and #2 roles.

On last chord, bring both ft together, slightly bend both knees.

Description by
 Jaap Leegwater

Presented by Jaap Leegwater

SITNO SEVERNJAŠKO HORO
(Bulgaria)

The title can be translated as "small stepped dance from the ethnographical region of Severnjaško (North Bulgaria)". "Sever na Bulgaria" or "Severnjaško" is Bulgaria's largest ethnographical region. It can be divided into subregions according to the differences in dance styles. This dance, for example, is typical for the plain area north of the town Veliko Tarnovo. Among the most typical dances in 2/4 meter are "Sitno Horo", "Sitnata" and "Jadžiiskata."

"Sitno Severnjaško Horo" is composed of "Sitnata" variations which Jaap Leegwater learned from Jordan Jordanov in the town of Russe in the spring of 1976. The music was supplied by the North Bulgarian accordianist, Ivan Cokoev, who has a great knowledge of authentic melodies in his area.

Pronunciation:

Record: LP "Folk Dances from Bulgaria -3" by Jaap Leegwater
JL 1985.01 Side B/6 2/4 meter

Formation: Half circle; hands at waist (Part 1); loose (Part 2);
joined in "V" pos or belt hold (L over) (Part 3).






Style: Small energetic and bouncy steps; sharp knee lifting;
jumpy character.

Meas






Pattern

4 meas Introduction.

Part 1

- 1 Facing ctr, moving sdwd R, hands at waist, lift R knee
(ct & before ct 1), step on R sdwd R (ct 1); bend R knee
lifting L knee (ct &); step on L ft next to R (ct 2); bend
L knee, lifting R knee (ct &).
- 2-4 Repeat meas 1 three more times.
- 5 Hop on L ft, lifting R knee (ct 1); step on R ft next to L
(ct &): step on L ft in front of R (ct 2); step back on R
ft in place (ct &).
- 6 Step on L ft next to R (ct 1); step on R ft in front of L
(ct &): step on L ft back in place (ct 2); step on R ft
next to L (ct &).
- 7-8  Facing ctr, moving slightly fwd ctr, step on L ft.
 Hop on L ft, lifting R knee.
 Step on R ft.
 Hop on R ft.
 Step on L ft next to R ft.
- Note: The rhythm for meas 7-8 is S,Q,S,Q,S
- 9-32 Repeat meas 1-8 three more times.

SITNO SEVERNJAŠKO HORO (Continued)Part 2

- 1-2 Facing and moving in LOD, hands loose at sides, 4 big walking steps, beg R ft.
- 3-4  Hop on L ft, R heel touches the floor, no wt, and moving R hand up.
-  Leap onto R ft, swinging L heel behind and clap both hands in front of the body.
-  Step on L ft, moving R arm down and L arm up.
-  Leap onto R ft.
-  Step on L ft, moving R arm up and L arm down

Note: The rhythm for meas 3-4 is Q,S,S,Q,S.

- 5-16 Repeat meas 1-4 three more times.

Part 3

- 1 Facing ctr, moving sdwd R, hands joined at sides or belt hold (L arm over), step on R ft (ct 1); hop on R, lifting and moving L knee from L out to straight in front (ct 2).
- 2 Step on L ft across in front of R (ct 1); hop on L, lifting R ft behind (ct 2).
- 3 "Fall" onto R ft in place, lifting L knee (ct 1); step on L ft next to R toes, straightening both knees (ct &), repeat cts 1,& (cts 2,&).
- 4 "Fall" onto R ft in place, lifting L knee (ct 1); stamp L ft, no wt, next to R toes (ct &); "fall" onto L ft, raising R heel out sdwd R (ct 2); hold (ct &).
- 5 Place R heel in front (ct 1); hold (ct 2).
- 6 Raise R heel out sdwd R (ct 1); hold (ct 2).
- 7 Step on R ft across in front of L (ct 1); step back on L ft in place (ct &); step on R ft slightly sdwd R (ct 2); step on L ft across in front of R (ct &).
- 8 Step back on R ft in place (ct 1); step on L ft in place (ct &); step on R ft in place (ct 2); lift L knee (ct &).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.
- 17-32 Repeat meas 1-16.

Description by Jaap Leegwater

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Presented by Jaap Leegwater

TOPČIJSKA RÂKA
(Bulgaria)

Topčij is a village in the Tolbuhin district. Râka means forearm, hand. Râka is one of the basic dances of Dobrudža, North East Bulgaria and got its name because of the handhold position: za roče (by the hand), and the fact that arm movements are an important part of the dance. This version is done by both men and women in mixed lines in the villages of the Silistrenski district. Jaap Leegwater learned it as a student at the Choreographer School in Plovdiv in 1975 from Dimitâr Dojčinov.

Pronunciation:

Record: LP "Folk Dances from Bulgaria-3" by Jaap Leegwater
JL 1985.01 Side A/6 2/4 meter

Formation: Medium length lines or half circle; hands joined in "W" pos; wt on R ft, L ft free.

Style: Dobrudžanski: heavy, weight on the whole foot; knee bent pos; hips are slightly bent fwd; upper part of body erect and proud; every stamp is accompanied by a slight knee bending or dipping; a kind of peasant or earthy quality.

Meas

4 meas Introduction.

Pattern

Part 1 "Osnovno"

	<u>STEPS</u>	<u>ARMS</u>
1	Facing ctr, step on L ft fwd (ct 1); stamp on R ft next to L toes (ct &); step on R ft bkwd (ct 2); lift L ft off the floor (ct &).	extend fwd high (push away) swing down bkwd down
2	Turning face diag L, step on L ft diag L (ct 1); stamp on R ft next to L ft, bending both knees and body at waist (ct &); stamp on R ft next to L ft (ct 2); hold (ct &).	fwd "W" pos
3	Turning face twd LOD and moving LOD, step on R ft (ct 1); low hop on R ft, lifting L knee (ct &); step on L ft (ct 2); low hop on L ft, lifting R knee (ct &).	"W" pos

TOPČIJSKA RÁKA (Continued)

- 4 Turning face ctr, step on
 R ft sdwd R (ct 1); step stretch fwd high
 on L ft across behind R swing down and bkwd
 ft (ct &);
 step on R ft sdwd R (ct 2) fwd low
 bounce on R ft, swinging "W" pos
 L leg fwd low (ct &).
 5-16 Repeat meas 1-4 three more
 times.

Part 2(a) "Vânšna Svivka"

- 1 Facing ctr, step fwd on
 L ft (ct 1) extend fwd high
 stamp R ft next to L toes down and bkwd
 (ct &);
 step on R ft bkwd (ct 2) fwd
 step on L ft bkwd (ct &); "W" pos
 2 Stamp R ft heavily next to put elbows down in "W" pos
 L ft, bending both knees
 (ct 1); swing R heel up sdwd
 R and look across R shldr (ct 2)
 3-4 Repeat Part 1, meas 3-4.
 5-8 Repeat meas 1-4.

Part 2(b) "Zadna Svivka"

- 1 Repeat Part 2(a), meas 1.
 2 Stamp R ft heavily next to L ft, bending both knees (ct 1);
 swing R heel up across behind L and look across L shldr (ct 2).
 3-4 Repeat Part 1, meas 3-4.
 5-8 Repeat meas 1-4.

Part 3 "Klakanè"

- 1 Hand on the back, facing and moving fwd twd ctr, low leap
 onto L ft, lifting R knee in front (ct 1); low leap onto
 R ft, lifting L knee in front (ct 2).
 2 Low leap onto L ft in place, swinging R ft across in front
 of L shinbone (ct 1); low leap onto R ft in place, swinging
 L ft across in front of R shinbone (ct 2).
 3 Low leap onto L ft in place, lifting R knee in front (ct 1);
 stamp R heel, no wt, beside L toes (ct &); squat (ct 2).
 4 Facing ctr, moving bkwd, come up with a low leap onto L ft
 (ct 1); stamp R heel, no wt, beside L toes (ct &); turning
 face diag R, fall onto R ft diag R bkwd and keep L toes on
 the floor with the heel turned out (ct 2); hold (ct &).
 5-6 Repeat meas 2-3.
 7 Facing ctr, moving bkwd, come up with a low leap onto L ft
 (ct 1); stamp R heel, no wt, beside L toes (ct &); low leap
 onto R ft (ct 2); stamp L heel, no wt, beside R toes (ct &).
 8 Repeat meas 4.
 9-16 Repeat meas 1-8.

Repeat whole dance one more time from the beginning.

Description by
 Jaap Leegwater

Presented by Jaap Leegwater

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BAR
(Armenia)

Although literally BAR refers to any circle dance, it is ordinarily used for this, the oldest and most popular of all Armenian dances. The BAR is the "national dance", in that it is the only dance common to all Armenians in Armenia and the diaspora. The basic pattern of "3 and 1" is related to many ancient dances of the Balkans and the Near East.

Source: Armenian community of Watertown, Mass.

Music: Virtually any dance melody in 2/4 mter, e.g.,
Barbashi #1, Side A/2 Armenian Folk Dances 2/4 meter

Style: Steps should be small and restrained, with a relaxed, erect carriage. (It is not a hora/dabka).

Formation: Open circle dance in "Armenian hold" (little fingers interlocked with hands held at shldr level). Leader at R end often flourishes a handkerchief loosely "Armenian style."

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>Basic BAR</u>		
1	1-2	Facing slightly to R, step on R to R (ct 1); step on L over R (ct 2).
2	3-4	Step on R to R (ct 3); point L toe in front (twd ctr of circle) (ct 4).
3	5-6	Step on L beside R (ct 5); point R toe in front (ct 6).
<u>CLAP</u>		
1-3	1-6	Steps are same as in BASIC BAR. Clap on each ct.

Note: Clapping as one dances the BAR is frequently seen at parties. After dancing the basic BAR for a time, the leader will often begin clapping which the rest of the line emulates. As the line claps, the leader (a male) will select a woman from the line to solo dance with him. The line will continue to clap in encouragement as it circles the couple.

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Presented by Gary and Susan Lind-Sinanian

SHUFFLE
(Armenia)

The SHUFFLE is a typical example of American-Armenian dance, and one of the oldest. It was created in 1951 in the Merrimack Valley north of Boston. The SHUFFLE quickly established itself among all American-Armenian communities, and is still popular today. The name is derived from the "shuffle" or two-step (R-together-R, L-together-L) that begins the dance. The SHUFFLE is ubiquitous, and has many different regional names, including the glide, slide, two-step, 6/8 and others. Most contemporary dances have no 'official' name.

The SHUFFLE is the most important new dance among American-Armenians, and is only exceeded in popularity by the basic BAR. Unlike most contemporary dances, the SHUFFLE is not strenuous and can be done by young and old alike.

Source: Armenian communities of New England

Music: Barbashi Tape #1 Side A/2 Armenian Folk Dances
Virtually all Armenian-American style records have several "shuffle" selections. 10/16 rhythm SQQS

Style: Erect relaxed carriage and smooth gliding steps.

Formation: Open circle dance in "Armenian hold" (little fingers interlocked with hands held at shldr level).

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1	1,&,2	Facing to R, step R-together-R (cts 1,&,2).
2	3,&,4	Continuing to move to R, step L-together-L (cts 3,&,4).
3	5,6	Facing ctr, step on R to R (ct 5); step on L behind R (ct 6).
4	7,8	Step on R to R (ct 7); step on L in front of R (ct 8).
5	9,10	Still facing ctr but moving to L, step on R in front of L (ct 9); step on L to L (ct 10).
6	11,12	Step on R behind L (ct 11); step on L to L (ct 12).

In some Armenian communities, the arms are swayed during the dance. Sway arms to R (cts 1,&,2); sway arms to L (cts 3,&,4). Swing joined hands down to sides (cts 5,6); swing arms up to orig pos (cts 7,8). The line's leader establishes the use of arms while dancing, with the rest following his example.

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DALDALAR
(Armenia)

A large class of DALDALAR dances existed in Western Armenia. Originating in Erzerum, the dance spread over the eastern tier of the Armenian Plateau (e.g. Erzerum, Ardahan, Daron, Bitlis, Van) and has many regional variants. Although DALDALAR's 5/4 rhythm is distinct from Tamzara's 9/8 rhythm, the steps of both dances are related and DALDALAR is sometimes called the "Tamzara with a hiccup." The dance notated here is a man's dance from Bitlis, but is also done by women today.

Pronunciation:




Sources: Horig Sahagian, Sossy Kadian, Arsen Anoushian, Margaret Stepanian, Aram Medoian, Barkev Kaligian

Music: Barbashi Tape #1 Side A/5 Armenian Folk Dances
Armenian Treasures from the Vaults of Artie Barsamain
Colonial LP-865 Side 1 "dul-dula"
Armenia Armenia Monitor MFS-452 "daldala" 5/4 meter

Style: Erect carriage, with sharp exaggerated hopping by the men. Women dance with more reserve.

Formation: Open circle of dancers in "Armenian hold" (little fingers interlocked with joined arms held at shldr level).

Rhythm: 5/4 meter: 1-2, 1-2-3 or slow, qqq.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>INTRODUCTION</u>		
1	1-5	Swiveling R on R heel, tap R diag R (ct 1); tap R twice facing front (cts 3,4).
2-8		Repeat 7 more times.
<u>BASIC</u>		
1	1-5	Step fwd on R (ct 1); hop twice on R as raise L (cts 3,4). 
2	1-5	Step fwd on L (ct 1); stamp R twice beside L (cts 3,4).
3	1-5	Step bkwd on R (ct 1); hop twice on R as raise L (cts 3,4). 
4	1-5	Point L toe to L diag fwd (ct 1); hop twice on R while pointing/tapping L toe fwd (cts 3,4).
5	1-5	Step bkwd on L (ct 1); hop twice on L as raise R (cts 3,4). 
6	1-5	Point R toe to R diag fwd (ct 1); hop twice on L while pointing/tapping R toe fwd (cts 3,4).
7-12		Repeat sequence once.
<u>TRAVEL</u>		
13	1-5	Moving to R, hop on L as touch/tap R to R diag fwd (ct 1); touch/tap R in front of L twice as hop on L to R (cts 3,4).

DALDALAR (Continued)

14-16 Repeat Travel Step 3 times.

Begin dance again from Basic Step.

Note: The dancers often vary the amount of effort and energy they put into the dance, to provide variety and to pace themselves.

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GOVAND
(Armenia)

There are (or were) hundreds of different GOVANDS/HALAYS/KOTCHARIS, many going back to different regions of Armenia. Aside from these traditional dances, there are many modern versions, with many American-Armenian communities having their own unique dance and style distinct to that community. Originally a man's dance adopted from Kurdish mountain tribes, there are still many versions, both traditional and modern, done by men only. This particular GOVAND is typical of the Van/Moush areas.

Pronunciation:

Source: Arsen Anoushian

Music: Barbashi Tape #1 Side A/3 Armenian Folk Dances
Dance Armenian (John Vartan) Side B/2
The Armenian (J. Vartan) "zurna halay"
The Dance Album (John Berberian) Side B/4 - or any
good HALAY. 2/4 meter

Style: This men's dance is done with a heavy "sinking" style. The most outstanding characteristic is the "knee breaks" (dzoongodrel). Knees are always flexed, never straight or locked. Feet are shoulder-width apart, with the thighs pressing against those of the next person. The line moves as a single cohesive unit. Despite the knee flex, carriage remains erect.

Formation: Short lines in "Kurdish hold" (dancers very close with fingers interlocked and arms bent at elbows. The fore-arms point forward at a right angle to the body). The dance is almost stationary, and the leader (man on right) "pulls" the other dancers to move the line forward, back, etc.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>INTRODUCTION BREAK/FLEX KNEES</u>		
1-2	1-4	Bend knees to R(ct 1); flex knees twice (cts 2,&); bend knees to L (ct 3); flex knees twice (cts 4,&).
3	5-	Repeat until leader changes (cts 5-).
<u>I. IN PLACE</u>		
1-4	1-8	Walk 4 steps in place with "sinking," R,L,R,L (cts 1-4); Break to R (cts 5,6,&); break to L (cts 7,8,&).
5	9-	Repeat until leader changes.
<u>II.SIDE STEPS</u>		
1-2	1-8	Move to R by stepping on R to R (ct 1); close L to R (ct 2); repeat (cts 3,4); Step on R to R as break to R (cts 5,6,&); break to L (cts 7,8,&).
3	9-	Repeat until leader changes.

GOVAND (Continued)III. FORWARD AND BACK

- 1-8 1-16 Walk fwd with 4 steps R,L,R,L (cts 1-4); break to R (cts 5,6,&); break to L (cts 7,8,&); back up with 4 steps R,L,R,L (cts 9-12); break to R (cts 13,14,&); break to L (cts 15,16,&).
- 9 17- Repeat until leader changes.

Note: During Fig III the line can crouch fwd when moving fwd, and straighten up when it backs up. The lines can face each other so that they approach each other, and then retreat as they back up.

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HAIRE MAMOUGEH
(Armenia)

HAIRE MAMOUGEH is a delightful Armenian wedding dance for the "khanamee" (in-laws), from Rustoon, in the province of Van. The name probably derives from "Hayr ou Mamoug eh" (This is the father and the grandmother). These two roles were quite influential in the traditional family structure.

In many areas of Armenia, the newly married bride and groom traditionally were not permitted to dance at their own wedding. As the "King and Queen of the day," they were required to sit on "thrones" and watch the festivities, rather than actively participate. They were never addressed by their actual names at the wedding, instead being referred to as "Takavour ou Takouhie" (the King and Queen), or as Yergou Dzaghig" (the two flowers). These customs probably were vestigial practices from pre-Christian times.

In this dance, the bride's family and the groom's family form two separate lines facing each other. The lines advance towards each other, and then back away, as the dancers sing. The lyrics of the song praise the new in-laws in the opposite line, and each side alternates praising the other. (We have not been able to locate the lyrics for this song at this time). The dance vividly illustrates several important principles of Armenian family life. The separate lines for each family recognize the solidarity and cohesiveness of the members of each family. The cooperation of the families needed for the dance formation, and reciprocity exhibited in the singing reflects between the two families. (Note: the term "khanamee" (in-laws) in Armenian culture does not have the negative connotations often associated with the English word. It is a very positive, cherished relationship).

Pronunciation:

Source: Arsen Anoushian, Hourig Sahagian, Eddie Keosian, Sossy Kadian.

Record: Traditional Armenian Dances Vol 1 - FACONE 1001 2/4 meter

Style: Typical "Vanetzi" style. The carriage is erect, but the knees maintain a slight flex throughout the dance, giving the steps a strong solid quality. The steps themselves are comparatively small and restrained, but one dances using the entire torso due to the knee flexion, rather than simply with the feet alone.

Formation: Two lines of people facing each other, about six feet apart, using "Armenian hold" (little fingers interlocked with hands at shoulder height). Traditionally, one line was comprised of the family and friends of the pesa (groom); the other line was the family and friends of the hars (bride).

HAIRE MAMOUGEH (Continued)

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1-2	1-4	Facing the opp line, point L toe to the rear while leaning fwd slightly (ct 1); close L beside R, no wt, while straightening torso (ct 2). Repeat (cts 3-4).
		<u>Note:</u> The leaning fwd on ct 1 and ct 3 is quite subtle, and can easily be over-exaggerated.
3-6	5-12	Step fwd on L to L diag front, as body turns slightly to face R (ct 5). Close/slide R beside L, no wt (ct 6). Step fwd on R to R diag front, as body turns slightly to face L (ct 7). Close/slide L beside R, no wt (ct 8). Repeat (cts 9-12).
		<u>Note:</u> Although the torso faces the diag, the head remains facing the front. One's attention is focused on the person directly opp in the other line.
7-8	13-16	Back up with four <u>small</u> steps: step back with L as torso turns slightly to face L diag (ct 13); step back with R as torso turns slightly to face R diag (ct 14). Repeat (cts 15-16).
		<u>Note:</u> As in the previous step, the torso and shldr turn to face the diag, but the head does not. Continue to look at the person in the opp line. The style of walking fwd (cts 5-12) and bkwd (cts 13-16) is typical of the Van region. Steps are strong and solid, but "sink" slightly by flexing the knee as one steps.

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KHER PAN
(Armenia)

KHER PAN (Good Thing) is a traditional song-dance from Erzerum. The steps, like those of most song-dances, are very simple, and easily done by all ages. This dance particularly appeals to children. The dance's basic pattern resembles the Kurdish "Delilo" dances, and may be related.

Pronunciation:

Source: Arsen Anoushian, Hourig Sahagian, Eddie Keosian, Hasmig Aroian.

Music: Facone 1001 Traditional Armenian Dances Vol. #1 2/4 meter

Style: Carriage is erect and relaxed, with a slight "sinking walk" when moving forward and back

Formation: Closed circle of dancers facing center in "Armenian hold" (little fingers interlocked with hands held at shldr level). The group should be an even number, with the dancers paired off into couples. The sex of partners is irrelevant.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>INTRODUCTION</u>		
1-4	1-8	Wait 8 cts to get the "feel" of the music.
<u>I. TO THE CENTER (Chorus)</u>		
1-2	1-4	Moving twd the ctr of the circle, step fwd R,L,R (cts 1-3); touch ball of L beside R, no wt (ct 4).
3-4	5-8	Moving bkwd out of ctr, step L,R,L (cts 5-7); touch ball of R beside L, no wt (ct 8).
5-8	9-16	Repeat sequence of fwd and back (cts 9-16).
<u>Note:</u> Lean fwd slightly when moving fwd and straighten up while backing out. The knees "sink" on each step (like walking on a mattress). Simultaneously, the hands make <u>small</u> circles in front of the body.		
<u>II. TO THE SIDE</u>		
1-2	1-4	Moving to the R, step on R to R (ct 1); step on L across R (ct 2); step on R to R (ct 3); touch L beside R, no wt (ct 4).
3-4	5-8	Moving to the L, step on L to L (ct 5); step on R across L (ct 6); step on L to L (ct 7); touch R beside L, no wt (ct 8).
5-8	9-16	Repeat sequence to R and L (cts 9-16).
<u>Note:</u> The steps do <u>not</u> "sink," nor do the hands "circle" during Fig II.		

KHER PAN (Continued)III. TO THE CENTER

1-8 1-16 Repeat Fig I.

IV. GREET YOUR PARTNER

1-2 1-4 Continuing to hold hands, twist to face your ptr by swiveling on both heels (ct 1); with knees together, flex knees twice while facing ptr (cts 2,&); twist to face neighbor (person on opp side by swiveling on both heels to the other side (ct 3); with knees together, flex knees twice while facing the neighbor (cts 4,&).

3-8 5-16 Repeat sequence three more times (cts 5-16).

Note: The knee flex in Fig IV is very bouncy. One may nod head to ptr and neighbor as one flexes/bows to them.

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KHORODTSI BIJO
(Armenia)

BIJO is a large class of dances done throughout the rural districts of Sepastia, a province of Western Armenia. The same name was used for a variety of different steps and melodies. KHORODTSI BIJO is from Khorod, an Armenian village in Southeast Sepastia. It was originally introduced to the Armenian Folk Dance Society of New York in 1939 by Mary Eretsian. The dance is still very popular among the Armenian communities of New York and New Jersey, and is commonly referred to as the "New York Bijo" to distinguish it from the other Bijo dances practiced in New England and Detroit. The "trite puti-like" arm swing maintained throughout the dance is quite easy once the correct rhythm is established.

Pronunciation:

Source: Arsen Anoushian, Mary Eretsian Pahlevanian, Eddie Keosaian, Hourig Sahagian, Margaret Kyrkostas.

Music: Barbashi Tape #1 Side A/5 Armenian Folk Dances
Armenian Party Time Side B/1 2/4 meter

Style: Relaxed, erect carriage. The dance starts slowly and smoothly, but gradually accelerates. As the tempo increases, the dancers must control their arm swing to maintain the smooth rhythm.

Formation: Open circle with hands joined and down.

Meas Cts

Pattern

INTRODUCTION

1-8 1-16 Stand facing ctr and swing arms in (ct 1); out (ct 2).
Repeat 7 times (cts 3-16).

9-16 17-32 Still facing ctr, walk in CCW direction as continue to
swing arms: Step on R to R (ct 17); step on L across
R (ct 18). Repeat 7 times (cts 19-32).

Note: This arm swing continues throughout the dance,
always going in on the odd counts and going out on the
even counts.

BASIC

1-2 1-4 Still swinging arms, step on R to R (ct 1); step on L
beside R (ct &); step on R in place (ct 2); press/step
fwd on L, but keep wt still on R (ct 3); hold (ct 4);
lift L sharply (ct &).

3-4 5-8 Step on L to L (ct 5); step on R beside L (ct &); step
on L in place (ct 6); step/stamp R in front of L (ct 7);
raise R slightly (ct 8).

5 9-10 Walk to R (ct 9); step on L over R (ct 10).

KHORODTSI BIJO (Continued)CLAP

- 1-2 1-4 Ftwk is same as in BASIC step. All let go of handhold. M put hands on hips. W extend hands fwd at waist level "Armenian style" (cts 1,&,2); all clap hands at waist level twice (cts 3,4).
- 3-4 5-6 Ftwk is same as in BASIC step. M put hands on hips. W raise hands with palms facing inward to top of forehead, and lower them smoothly along sides of face, so that they "frame" the face (cts 5,&,6). W rotate wrists "Armenian style" to end with palms facing outward as they stamp (ct 7); arms pause (ct 8).
- 5 9-10 Ftwk same as in BASIC step. W sway both arms to R as step R (ct 9); sway both arms to L as step L (ct 10).

Note: M may turn 360 CW with two steps (cts 9,10) if so inclined.

BASIC

- 1-5 1-10 Ftwk is the same as in BASIC step, but the melody and movements are faster. The step becomes a little bouncier, and the arm swing becomes tighter and more controlled.

SLIDE

- 1-2 1-4 Ftwk and arm swing are same as in BASIC step (cts 1-4).
- 3-4 5-8 Still maintaining arm swing, slide to L (CW): Step/slide on L to L (ct 5); close R beside L (ct &); step/slide on L to L (ct 6); stamp R in front of L (ct 7); lift R (ct 8).
- 5 9-10 Same as in BASIC step (cts 9-10).

Note: During the slide/skip figure, M will often exaggerate their movements. When stamping (ct 7) they twist torso to L and stamp R across L; pause (ct 8); hop/skip onto R to R (ct 9); hop/skip onto L over R (ct 10).

The continuous arm swing throughout the dance is an ideal but is usually only seen with very skillful dancers. The average Armenian usually lets the arm swing lapse because he/she is too busy trying to concentrate on the faster ftwk.

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KHOSH BILEZIG
(Armenia)

KHOSH BILEZIG is a popular men's dance from the province of Garin (Erzerum). This dance was done by Armenians, Kurds and Turks, usually to the wail of the zourna and davoul. KHOSH BILEZIG ("Pretty Bracelet" in Turkish) refers to the dancers forming the links of the bracelet. The dance and melody were widespread throughout the province, and a number of variant versions of both existed in different parts of the region.

Pronunciation:

Source: Hourig Sahagian, Mark Kyrkostas, Margaret T. Kyrkostas, Arsen Anoushian, Arevelois Kasparian, Araxi Tepikian, Hasmig Aroian, John and Felice Yervant.

Music: Traditional Armenian Dances Vol. 1 - FACONE 1001 2/4 meter

Style: A man's dance; carriage is erect and proud; movements are strong and smooth.

Formation: Open circle or line of dancers, grasping the shldr of the dancers on both sides. Arms should be kept straight. The leader may wave a handkerchief with his free hand.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>I. BASIC</u>		
1	1-2	Facing ctr, step on L in place (ct 1); raise/kick R in front of L (ct 2).
2	3-4	Walking to the R, step on R to R (ct 3); step on L across R (ct 4).
3	5-6	Step on R to R (ct 5); lift L beside R with L ft beside and behind R knee (ct 6).
4	7-8	Strike L heel fwd on floor (ct 7); strike L heel again (ct 8).
<u>II. TURN</u>		
1	1-2	Facing ctr, step on L in place (ct 1); raise/kick R in front of L (ct 2).
2-3	3-6	Release shldr hold and turn 360 to the R (CW) while walking to the R with 3 steps: Step on R to R to beg turn (ct 3); step on L to R, continuing to turn (ct 4); step on R to R as turn is completed (ct 5); lift L beside R with L ft beside and behind R knee (ct 6).
4	7-8	Strike L heel on floor in front <u>once</u> very sharply while clapping hands once in front of chest (ct 7); hold pose (ct 8).

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KOCHISAR BIJO
(Armenia)

BIJO refers to a large class of different dances performed by the Armenians of Sepastia. A variety of different steps and melodies existed in different districts. KOCHISAR BIJO is characteristic of the villages to the northeast of the city of Sepastia (Sivas), the province's capital. These villages (e.g. Kochisar, Zara, Horsenar, Kotni, Govdoun, etc.) all did variants of the dance described here. The similarities of this dance with the Treibizond dances OMAL and SIRENITSA suggests a possible Black Sea origin. During the late 19th century, thousands of Armenians and Greeks fled from Treibizond into Sepastia (particularly the northeast section) to escape Circassian brigandage. These immigrants introduced their dances into the area (e.g. ZARATSI LAZ BAR).

KOCHISAR BIJO is also known as the "New England Bijo," to distinguish it from the better known "New York Bijo" (KHORODTSI BIJO). A generation ago it was popular in most Armenian communities in New England, due to the large Sepastatsi population in the region. It can still be found today in some of the smaller more isolated Armenian communities

Pronunciation:

Source: Carnig and Murad Peligian, Barkev Kaligian.

Music: Songs and Dances of Armenian People Vol 3 by Tom Bozigian.
The music presents a problem because no satisfactory recording of the correct melody is available. The original music slowly accelerates and features long pauses and changes in tempo. The steps change as the tempo changes. The "Detroit Bijo" is a related but much simpler dance, and the melody is uniform in tempo. This melody can be used for KOCHISAR BIJO if the dance is kept at a uniform tempo throughout.

2/4 meter

Style: Originally a men's dance, the style is strong and aggressive. The circle should contract and expand explosively, reflecting the strong competitive element as the dancers try to "out do" each other.

Formation: Closed circle of 6-10 individuals. Hands are held at shldr level, grasping the hands of the people on either side.

Meas Cts

Pattern

Note: The dance has a skip-step onto the L throughout the dance.

1	1-2	Hop on R and slide/lunge fwd into ctr with L, while thrusting hands/fists low into the ctr of the circle (ct 1);
		step back on R, and draw L and arms slightly back (ct 2).
2-3	3-6	Repeat meas 1 twice (cts 3-6).

KOCHISAR BIJO (Continued)

- 4 7-8 Hop on R and slide/skip bkwd on L, while swinging arms down to sides and crouching (ct 7); step back on R, still in crouch (ct 8).

Note: When dancers lunge fwd, their fists should almost strike together in the ctr (ct 1). As dancers slide out (ct 7), the circle increases dramatically in size. In some villages (e.g. Kochisar), the men would "bark" ("arf") as they lunged fwd. In other villages (e.g. Kotni), the men would shout "Hopa Bijo" on the lunge.

- 5 9-10 Moving to the L, hop-step L to L (ct 9); step R beside L (ct 10).
 6 11-12 Repeat meas 5 (cts 11-12).
 7 13-14 Moving to the R, hop-step L over R (ct 13); step on R to R (ct 14).
 8 15-16 Repeat meas 7 (cts 15-16).

Repeat entire dance until circle's leader lets go of joined hands.

DZAP ("clap")

All dancers let go of joined hands. When lunging into ctr (cts 1,3,5) clap hands at knee level. Do not clap when backing out.

When moving to the L, and then back to place, clap each time you step on L ft (cts 9,11,13,15). Hands are held and clapped at eye level when moving to sides.

These claps should be executed strongly.

Note: When moving to the side during the second part (DZAP), travel (cover a wide area when moving).

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MOUSH HALAY
(Armenia)

There are many different Halays/Govanda/Kotcharis, from various areas of Armenia. Aside from these traditional versions, there are numerous modern ones created by Armenian-Americans. Originally a men's dance adopted from Kurdish mountaineers, many of the present dances are still restricted to men. MOUSH HALAY is a traditional men's dance from the Moush/Van area in Western Armenia.

Pronunciation:

Source: Seto and Armen Javian, Jack Arabian, Berzig Parsekian, Perouz Janjigian.

Music: Barbashi Tape #1 Armenian Folk Dances Side A/4
The Armenian (John Vartan) Side B "Zurna Halay"
To the First Golden Generation with Love (Richard Berberian) Side 2 - Kochare (Daroni Halay)

Style: This men's dance is characterized by a continuous flex of the knees, the dzoongodrel (knee breaks). Feet are shoulder-width apart, with the outside of the legs pressing against the legs of the next dancer. The line moves as a single cohesive unit. Despite the flexed knees, carriage remains erect.

Formation: Line of men in "Arabic hold" (dancers very close, interlocking fingers with arms down at sides).

Meas Cts

Pattern

INTRODUCTION

During the taxim (long improvisational introduction) sway to the R, L, R, L.

1-2 1-4 Flex knees four times at beginning of dance itself (cts 1-4) to begin.

I. WALK

1-14 1-28 Walk to the R with small sliding steps, keeping torso erect and knees flexed: Step on R to R (ct 1); step on L beside R (ct 2). Repeat 13 times (cts 3-28).

Note: These cts refer to dancing to the record listed above. In actuality, the line only changes when the leader decides.

II. BREAK

1-3 1-6 Step on R to R as "break knees" to the R (ct 1); break/flex to R (ct 2); break/flex to L (ct 3); repeat break to L (ct 4); step on R to R (ct 5); step on L beside R (ct 6).

4-? 7-? Repeat Fig II until leader changes.

MOUSH HALAY (Continued)III. LEAN

- 1-3 1-6 Break twice to R (cts 1,2); break twice to L (cts 3,4); step on R to R while leaning bkwd slightly, with L toe remaining on the floor (ct 5); step on L beside R as straighten carriage (ct 6).
- 4-? 7-? Repeat Fig III until leader changes the step as tempo increases.

Note: When executed properly, the lean on cts 5,6 will "ripple" the line subtly.

IV. KICK

- 1-4 1-8 Step on R to R (ct 1); step on L beside R (ct 2); kick/lift R slightly in front of L (ct 3); step on R to R (ct &); step on L beside R (ct 4); flex/break knees to R twice (cts 5,6); flex/break knees to L twice (cts 7,8).
- 5-? 9-? Continue until end of music.

The steps notated above (Fig I-IV) is the original dance. In the 1940s a new figure was developed in the Boston area to make the dance more exuberant. This Fig V is suitable for stage presentation, or for exhibition.

V. SPIN

When the tempo accelerates into a fast 6/8 rhythm, spread the line out into a closed circle and grasp shldrs. Keep carriage erect and lean back to maintain tension.

- 1-2 1-4 Step/stamp onto R as L kicks fwd slightly (ct 1); leap onto L across R (ct 2); lift/twist R knee to L side at waist level (ct 3); leap onto R to R (ct &); leap onto L beside R (ct 4).
- 3-4 5-8 Close R beside L on balls of ft with legs straight, and flex knees (ct 5); "bounce" on balls of ft with legs straight twice (ct 6,&); flex knees again (ct 7); "bounce" twice again (cts 8,&).
- 5-? 9-? Continue until music ends, or until tempo slows down. If tempo slows, return to Fig II until the music ends.

Note: The closed circle should "spin" CCW on cts 1-4. If the group is ambitious, the leader can increase the spin by calling out a number for the circle to repeat cts 3,&,4 in the step. (e.g. "three" = "1,2,3,&,4,3,&,4,3,&,4, 5,6,&,7,*,&").

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PAPURI
(Armenia)

PAPURI is the name of a large class of related dances done throughout much of Western Armenia. Considerable variety in the steps and melodies existed, reflecting the different regions of Armenia. The dance was particularly popular in areas with a large Kurdish population, which may indicate possible Kurdish origins.

This version of PAPURI is a traditional men's dance from the village of Korkom, in Van province, Western Armenia. The dance was originally introduced to the Armenian Folk Dance Society of New York by Ashod Mouradian, an uncle of the famous painter, Arshile Gorky Adomian, in 1939. The dance is still popular among the New York and New Jersey Armenians, who evolved it into a dance done in mixed lines.

Pronunciation: PAH-poo-ree

Source: Mrs. Margaret Tellalian Kyrkostas, Eddie Keosian, Arsen Anoushian, Hourig Sahagian, John and Sossy Kadian, Harout Derderian.

Music: Barbashi Tape #1 Armenian Folk Dances, Side A/1
Dance Armenian (John Vartan) Side B/4 2/4 meter

Style: The dance begins slowly and smoothly, but as the tempo increases the dance becomes livelier, ending in a complex whirlwind of turning, clapping, and stamping. The five "touches" with the R leg (cts 9-15) exhibit an unusual style of lifting the R leg; the leg is straight with the lifting power coming from the outside of the upper thigh.

Formation: Open circle dance in "Armenian hold" (little fingers interlocked with hands held at shldr level). The leader can wave a handkerchief in his free hand.

Meas Cts

Pattern

<u>Meas Cts</u>		<u>Pattern</u>
<u>PART I BASIC</u>		
1	1-2	Step on R to R (ct 1); step on L over R (ct 2).
2	3,&,4	Step on R to R (ct 3); step on ball of L beside R (ct &); step on R in place (ct 4).
3	5-6	Step fwd on L in front of R, but keep some of the wt still on R (ct 5); shift all wt back onto R and lift L slightly (ct 6).
4	7,&,8	Step on L to L (ct 7); step on ball of R beside L (ct &); step on L in place (ct 8).
5-6	9-12	Touch R in front with leg straight, pointing R to L diag (ct 9); pause (ct 10: touch R in front again (ct 11); pause (ct 12).
7-8	13-16	Stamp R three times as R continues to turn inward (to the L) more with each stamp (cts 13,14,15); pause (ct 16).
Note: the L supporting ft shifts slightly CCW on cts 13-15, to accommodate the leftward motion of the stamps.		

PAPURI (Continued)PART II CLAP

When the tempo increases, let go of the joined hands. Men can put hands on hips or extend them slightly at waist level. Women hold hands in front at waist level "Armenian style." Ftwk is the same for both.

- | | | |
|-----|-------|--|
| 1-2 | 1-4 | Repeat Part I, cts 1-4. |
| 3 | 5-6 | Repeat Part I, cts 5-6, but also clap hands at chest level twice: clap on fwd step (ct 5); clap on bkwd step (ct 6). |
| 4 | 7,&,8 | Repeat Part I, cts 7,&,8. |
| 5-8 | 9-16 | Repeat Part I, cts 9-16. Men keep hands at sides or on hips. Women gesture "Armenian style" at each "touch" of the R ft, by "pushing away" with alternate hands five time (cts 9,11,13,14,15). |

PART III TURN

- | | | |
|-----|------|---|
| 1 | 1-2 | Repeat Part I, cts 1-2, but turn 360° CW as you step R,L. |
| 2-8 | 3-16 | Repeat Part I, cts 3-16. |

PART IV CLOSE

When the tempo gets very fast, all rejoin in a line in "Kurdish hold" (dancers get very close with fingers interlocked and arms bent at elbows, so that the forearms are at a right angle to the body, pointing fwd while touching neighbor's forearm).

Women

Step is same as in Part I. As a variant W can stamp onto R as L kicks fwd (ct 1); leap onto L across R (ct 2). Same as Part I, cts 3-16.

Men

Step is same as in Part I. As a variant, M can... Stamp onto R as L kicks fwd (ct 1); leap onto L across R (ct 2); step on R to R (ct 3); hop on R, lifting L beside R knee (ct 4); stamp L in front of R (ct 5); pause (ct 6). Same as Part I, cts 7-16.

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Presented by Gary and Susan Lind-Sinanian

SEPASTIA BAR
(Armenia)

SEPASTIA BAR is the most widely known and loved dance from the province of Sepastia. Indeed, for many of today's Armenian-American youth it is the only Sepastatzi dance, since they have never seen or heard of the numerous other dances from the area (e.g., Bijo. Govduntzi Bar, etc.). The version of SEPASTIA BAR notated here is a modern choreography, which combines two different traditional forms. There are many versions, both traditional and modern.

Pronunciation: seh-PAHS-tee-ah bahr

Source: Adrian Amirian, Gary and Susan Lind-Sinanian.

Music: Traditional Armenian Dances Vol I Facone 1001 2/4 meter

Style: Carriage is erect and relaxed. Movements are smooth and Men often exhibit controlled tension.

Formation: Open circle or line of dancers facing ctr in "Armenian hold." Leader may wave handkerchief with free hand.

Meas Cts

Pattern

INTRODUCTION LEAN AND BOUNCE

1-8 1-16 Sway to the R slowly as the music begins (cts 1-8). Then sway to the L slowly (cts 9-16).

Note: This sway should be so slow and controlled that it requires the entire 8 cts to reach the end on the R or L side.

9-16 17-32 Sway to the R (ct 17); bounce twice in place by flexing knees twice (ct 18,&); sway to the L (ct 19); bounce twice in place by flexing knees twice (cts 20,&). These bounces are subtle.
Repeat sequence three more times (cts 21-32).

I. TWO-STEP

1-4 1-8 Moving to the R, step R-together-R (cts 1,&,2); step L-together-L (cts 3,&,4); step R-together-R (cts 5,&,6); Stamp/touch L in front of R (ct 7); lift L slightly as turn to face to L (ct 8).

5-8 9-16 Repeat entire sequence, moving to the L side:
Step L-together-L (cts 9,&,10); step R-together-R (cts 11,&,12); step L-together-L (cts 13,&,14); stamp/touch R in front of L (ct 15); lift R slightly as turn to face to the R (ct 16).

SEPASTIA BAR (Continued)SINGLES

- 9-10 17-20 Turning to face slightly to the R, step on R to R (ct 17); step on L beside R (ct &); step on R in place (ct 18); stamp/touch L in front of R (ct 19); lift L slightly (ct 20).
- 11-12 21-24 Turning slightly to L, step on L to L (ct 21); step on R beside L (ct &); step on L in place (ct 22); stamp/touch R in front of L (ct 23); lift R slightly (ct 24).
- 13-16 25-32 Repeat cts 17-24 (cts 25-32).
Note: when stepping R-together-R, the arms can sway slightly to the R; when stepping L-together-L, the arms can sway to the L; when doing "Singles", this still applies.

II. LET GO OF JOINED HANDS

- 1-8 1-16 Execute the same ftwk as in Fig I, but let go of joined hands, and do the dance "single file" to the R and to the L. Hold the hands out in front of chest (cts 1-16).

Note: Men may sway arms slightly, and snap their fingers. Women often gesture improvisationally with "Armenian style", by rotating wrists, etc. This styling is too elaborate and subtle to write out in this brief description.

SINGLES

- 9-16 17-32 Repeat as in Fig I, but add in the appropriate arm gestures.

III. TURN

- 1-4 1-8 Repeat Fig II, but turn 360 to the R (CW) while traveling to the R (cts 1-6). Stamp L and clap hands (ct 7); hold (ct 8).
- 5-8 9-16 Repeat Fig II, but turn 360 to the L (CCW) while traveling to the L (cts 9-14); stamp R and clap hands (ct 15); hold (ct 16).

SINGLES

- 9-16 17-32 Repeat as in Fig II, without turning. Clap hands while stamping ft (cts 17-32).

Note: Dance is usually performed with Fig I acting as "chorus", and repeating each Fig. For example -
 INTRO, 1,1,2,2,1,1,3,3,1,1,2,2,1,1,3,3, etc.

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Presented by Gary and Susan Lind-Sinanian

FUNDAMENTALS OF MOTION

Let's not just do steps, let's dance them.

I. The Nitty-Gritty

A. The nittiest of the gritty is you!

1. Presence
 - a. Carriage
 - b. Facial expression: project something - almost anything
2. Feel the group
 - a. Hand holds
 - b. Eye-contact, e.g. "Grand R & L" - "V' David"
3. Move with conviction, flow of motion, and "clean" feet - NO mushy oatmeal - "Sulam Ya'akov," "Ciuleandra"

B. Fundamentals of locomotion - walk, run, skip, hop, jump, slide, leap, gallop

1. Slide: 8 L foot forward, 8 R foot forward
 4 " " " 4 " " "
 2 L, 2 R, 2 L, 2 R = two-step
2. Gallop as above becomes polka
3. Walk
 - a. Fundamental steps: 3 step turn, grapevine, yemenite, rida
 - b. Dance composed entirely of walking - "Tzadik Katamar"
4. Walk variations
 - a. Normal heel-toe - use ankles
 - b. Dancer's walk - toe-heel - "Vrapcheto"
 - c. Both exaggerated - "Anavai"
 - d. Lift step - "Arap," "Ivanice"
5. Combination of fundamentals
 - a. Leap-step-step
 - 1) Forward: "Irish Promenade"
 - 2) Forward and back: cifra - "Somogyi"
 - 3) Side to side
 - a) Israeli: "Hava Nagilla"
 - b) Armenian: "Laz Bar"
 - c) Basic Pas de Basque
 - d) Scottish reel setting - step over instep
 - 4) Side, forward, place: Balkan
 - b. Step, step, step, hop, e.g.
 - 1) Schottische
 - 2) Scottish Strathspey
 - 3) Scottish Setting
 - 4) Israel: "Harmonica"
 - 5) Serbian: "Šeštorka"
 - 6) Romanian Kolo

II. Vocabulary

A. Analysis of movement according to objective factors

1. Direction: "Ken Yovdu," "Haroa Haktana"
2. Tempo: Walk twice as fast/slow - asymmetrical csardas - "Somogyi"
3. Duration: Side-back in "Ersko Kolo" and "Alunelul"
4. Dimension: Sway - "Somogyi," "Tzadik," "Ciuleandra"
5. Level: Knee bends - bend, stretch, bounce, bounce - down beat rida, prysiadkas

FUNDAMENTALS OF MOTION (Continued)

- 6. Quality
 - a. Swinging: short impulse, long follow through - "Trevelska"
 - b. Sustained: continuous impulse
 - c. Percussive: all impulse - jump in "Sirba din Slatina"
 - d. Vibratory: impulse and follow through simultaneous: shimmy
- B. Anacrusis: a movement performed before the beat to make the beat more important
 - a. "Tzadik Katamar" - feet
 - b. "Shiri-Li" - body

III. Rhythmic Riddles and Exercises

- A. Dalcroze exercises
 - 1. Walk 123-, 12-4, 1-34, -234
 - 2. Making note values visible 4/4 time
 - a. Walk quarter notes 1, 2, 3, 4
 - b. Swing R arm eighth notes 1&2&3&4&
 - c. Swing L arm half notes 1-3-
 - d. Lower and raise head whole notes 1---
- B. Accumulative (decumulative) rhythm - 8-7-6-5-4-3-2-1
- C. Breaking standard rhythms
 - 1. Crossing step "Alunelul Batut" vs. P.d.B.
 - 2. Grapevine - "Hora Spoitorilor"
 - 3. Hop step steps in "Invirtița"
 - 4. Leaving out 6 & 6&7 - "Bućimiš"

IV. Oddments and Endments

- A. Headless folk dancers - "Laz Bar," "Ken Yovdu"
- B. Our love affair with the two-step - "Ivanice," "Karamfil"
- C. Leg bone connected to the thigh bone
 - 1. Hip lift: grapevine
 - 2. Shoulder leads
- D. Smooth sailing turns. Unless you jump or pivot, turns have one foot moving forward and the other backward. Direction of turn determined by forward foot. Forward and backward steps taken in line of direction.
 - 1. Polka turn: Man points L shoulder then R shoulder in LOD.
 - 2. Waltz turn

MAGIC WORDS

Ribs up
 "Clean feet"
 Conviction
 Flow of movement
 Dance with your fellow-dancers
 Enjoy!!!!

Presented by Pirkko Roecker

BASIC INFORMATION ON ENGLISH COUNTRY DANCING

STYLE AND FIGURES

STYLING: The springy foot, the relaxed knee and the lead of the body are the most noticeable characteristics of contemporary English country dance style. Arms hang relaxed, moving easily with the motion of the dance - but are firm on turns and extended well and strongly, shoulder-high, on circles. Hands are taken in hand-shake position (fingers forward and down, not up), wrists firm. Eye contact with partner is essential.

Note: Steps are not usually specified in the directions written in the 17th and 18th century; in practice, however, there are sections in the dances that are done with the usual "dance-walk" and others that employ a skipping step to cover more distance. In the directions given here, I have tried to specify sections where skipping is usually done.

SOME BASIC FIGURES:

- A. Three "preliminary" figures are often included in "Playford Dances" (from collections published by John Playford and his successors (1651 to 1728) and other collections published during that time.)
1. Up a double: Move forward three steps (usually R,L,R) and close with L; fall back three steps (L,R,L) and close with R. This can also be done with four steps forward and four back, or with a small light balance (three quick steps) instead of the last step and close.
 2. Siding: Facing partner throughout, pass L shldrs, moving toward partner's place with three steps (R,L,R) and close L (or balance as in up a double); reverse, passing R shldrs to move to original place with opposite footwork.
 3. Arming: Hooking R elbows, turn once around with partner, releasing to fall back into own place (8 steps); repeat with L elbow.
- B. Other typical figures you should know:
1. Setting: Spring slightly side R, step L next to R, step R in place again and pause one count (in duple time); repeat with opposite footwork. Knees are relaxed, and the step has a "down-up-down" level change. Note: In 6/8 time, the count is S,Q,S. In 3/4 time there is no pause, and there is more sideward motion - or occasionally, backward and forward motion.
 2. Turn single: Turn toward R shldr, once around, four steps, making a small circle CW. This can also be done to the left, and at such times it is usually specified. In 3/4 time it takes three - or sometimes six - steps.
 3. Hey: This term covers a great many figures, all involving a weaving feeling of passing one person by the right hand or shoulder, the next by the left, etc. Sometimes it takes the form of a "rights and lefts" (a hey for four with hands, or a circular hey with hands); sometimes it's a figure of eight

BASIC INFORMATION ON ENGLISH COUNTRY DANCING (Continued)

for three simultaneously, or a "straight hey" for four (in this case, the ends usually pass by right shoulders, and those passing in the center give left shoulders).

4. Cast: Move on the outside of the set, down or up, always turning the "long way" to begin.
5. Turn: Sometimes done with one hand, sometimes with two, this is always specified. Two-hand turn is done in CW direction. Arms are almost fully extended. Eye contact is essential.
6. Gypsy: Dance around partner, facing partner continually. Usually done in a CW direction.
7. Slip: A slide sideward on ball of advancing foot, taking weight, and a quicker closing step on trailing foot. Usually done as a series. In 2/4 or 6/8 meter, 2 slip steps per meas.

TERMS TO KNOW:

- A. Longways set: Line of men facing a line of women, partners opposite. The head of the set is toward the music, and men have L shoulder to the music, women R shoulder. There is about an arm's length between those side-by-side in line, about two arms' lengths across between partners.
- B. Proper and improper: Refers to side of set. Dancers are "proper" when on own sides, "improper" when on opposite sides.
- C. Duple and triple minor: Refers to "minor" groupings of couples in the "major" longways set. Duple means two-couple groups; triple denotes three-couple groups. The figures of the dance will necessitate this number of couples; the first or top couple is usually the "active" couple, who progress down the set during the dance, while twos and threes move up with each time through the pattern.
- D. Corners: The first man and second woman are first corners; first woman and second man are second corners. In a triple grouping, the first corner may be the active dancer's right diagonal opposite person, and the second corner the one who is the left diagonal opposite.
- E. Round: "One round" means once through the pattern of the dance.
- F. Square set: Four couples, each with back to one wall. Heads face or have backs to music; sides are the others.
- G. Back-to-back: Same as a do-si-do.

Where meas (bars) are not indicated in the description you may assume that each phrase of music - A B C - consists of 8 meas. The footwork should be adjusted so that each pattern fits the phrase of the music comfortably.

APLEY HOUSE
(England)

From Cecil Sharp Book VI.

Record: CDS LP 6 "By Popular Demand" Side B/4 2/4 meter

Formation: Longways for as many as will; duple minor.

Music Bars

Pattern

- | | | |
|-----|-----|---|
| A 1 | 1-4 | First and 2nd M, inside hands joined, fall back (4 steps) and turn single fwd to place (4 steps, turning CW) |
| A 2 | 1-4 | Their ptrs repeat A 1. |
| B 1 | 1-2 | Cpls 1 and 2 dance R hands across half way, to diag opp place. |
| | 3-4 | All turn single to R and end facing up. |
| B 2 | 1-4 | Second cpl leading, 1's following, cast off (8 steps) to end in a line of 4 facing up - 2's in the middle, 1's on the ends, all improper. |
| C 1 | 1-4 | All fwd a double and fall back into longways lines again. |
| C 2 | 1-4 | First cpl cast off one place and cross to progressed place, proper. Second cpl move up, crossing to place, on bars 3-4. |

Repeat, dancing with a new couple.

Presented by Marianne Taylor

BARHAM DOWN
(England)

From "Come Let's Be Merry" #23.

Record: VR 013 Side A/6 3/4 meter (triple time, not a waltz)

Formation: Longways; duple minor; ones improper.

Music Bars

Pattern

- | | | |
|-----|-----|---|
| A 1 | 1 | Ones cast down and face down as the twos move up and face up. |
| | 2-3 | All arm R with facing dancer along the line - once around. |
| | 4 | All turn ptr halfway with L hand. |
| A 2 | 1 | Twos cast down and face down as the ones move up and face up. |
| | 2-3 | All arm R with facing dancer along the line |
| | 4 | All turn ptr halfway with L hand to original places. |
| B 1 | 1-4 | Ones (skipping) cross by L shldr (they have just had L hands joined) and go below one place; dance a half figure of eight up through the twos ending (improper) between twos in a line of four facing up (ones really have to move!). |
| B 2 | 1-2 | Lines go fwd and back (3 steps fwd, 3 back). |
| | 3-4 | Ones release ptr's hand, but hang onto twos, who swing ones up and around them and down, twos moving up as they do this. |

NOTE: At the beginning, the two top and bottom couples will have to arm either with neutral couples or "ghosts." They should cross over immediately on becoming neutral, to join in the arming, and then NOT cross with their partners; this is hard to remember!

Repeat dance from the beginning.

Presented by Marianne Taylor

THE BLACK NAG
(England)

From Cecil Sharp Book II.

Record: CDS LP 6 "By Popular Demand" Side A/5 6/8 meter

Formation: Longways for 3 couples.

Music Bars

Pattern

I.

A 1	1-4	All up a double and fall back, nearer hands joined with ptr.
A 2	1-4	That again.
B 1	1-2	First cpl, giving two hands, slip up (4 slip steps).
	3-4	Second cpl do the same.
	5-6	Third cpl do the same
	7-8	All turn single to R (CW).
B 2	1-8	Repeat B 1, but moving down and reversing order: 3rd cpl, then 2nd, then 1st - and all turn single.

II.

A 1	1-4	Ptrs side, over and back.
A 2	1-4	That again.
B 1	1-2	First M and 3rd W change places with 4 slipping steps, R shldr leading, passing back to back.
	3-4	First W and 3rd M do the same.
	5-6	Second cpl do the same
	7-8	All turn single.
B 2	1-8	Repeat to orig places in the same order.

III.

A 1	1-4	Ptrs arm R.
	5-8	Ptrs arm L.
B 1	1-8	M skip a straight hey for 3 (1st and 2nd M face and pass R shldrs to begin).
B 2	1-8	W repeat the straight hey; M turn single on bars 7-8.

Repeat for each couple in turn.

Presented by Marianne Taylor

GEUD MAN OF BALLANGIGH
(England)

From Cecil Sharp Book VI.

Record: CDS LP 6 "By Popular Demand" Side A/4 6/8 meter

Formation: Longways for as many as will; duple minor.

<u>Music</u>	<u>Bars</u>	<u>Pattern</u>
A 1	1-4	First cpl lead down through the twos, separate and cast up to place.
	5-8	First and second M lead through between their ptrs, separate and cast back to place.
A 2	1-4	Second cpl lead up through the ones, separate and cast down to place.
	5-8	W lead through M, returning to place as in A 1, 5-8.
B 1	1-4	First M set, advancing, to 2nd W, and turn single back to place.
	5-8	First W do the same twd 2nd M.
		<u>Note:</u> The twos stand still each time.
B 2	1-2	Cpls 1 and 2 circle L half-way around.
	3-4	Two M - and 2 W - retaining hands, fall back 4 steps.
	5-6	All set, advancing to the line of the dance.
	7-8	All change places with ptrs, passing R shldrs, to end proper and progressed.

Presented by Marianne Taylor

THE MAID PEEPED OUT AT THE WINDOW
or
THE FRIAR IN THE WELL
(England)

From Cecil Sharp Book VI, #89 (first edition, 1650).

Record: Varrick 013 Side A/4

Formation: Longways for as many as will (6-8 cpls works best); in three parts.

Music Bars

Pattern

FIRST PART

A 1-4 Ptrs lead up a double and fall back a double to places.
5-8 That again.

B 1 1-4 First M followed by the rest of the M, casts off to the bottom of the set, while first W followed by other W does the same (skipping step).

5-8 Ptrs set and turn single.
B 2 1-4 As in B 1, but casting up to places.
5-8 As in B 1.

SECOND PART

A 1-4 Ptrs side.
5-8 That again.

B 1 1-2 All face up. M go 4 slips to their R, to the W side, while the W go 4 slips to their L, to the M side, M passing in front of their ptr.

3-4 All move up a double.
5-8 Ptrs set and turn single.
B 2 1-2 All face down. Repeat as in B 1, all slipping to their own sides, W passing in front of their ptr.
3-4 All move down a double.
5-8 As in B 1.

THIRD PART

A 1-4 Ptrs arm R.
5-8 Ptrs arm L.

B 1 1-4 All cpls half poussette: Taking ptrs hands, odd and even cpls change places - 4 steps out and 4 in - with first M pushing and second M pulling to start.

5-8 Ptrs set and turn single.
B 2 1-4 Half-poussette to places, other direction, first M pulling first, second M pushing first.
5-8 As in B 1.

Presented by Marianne Taylor

ORLEANS BAFFLED
(England)

From Cecil Sharp Book IV.

Record: CDS LP 6 "By Popular Demand" Side A/1 3/4 meter
Triple time - not a waltz

Formation: Longways for as many as will; triple minor.

Bars

Pattern

- 1-2 First cpl cast off one place; twos move up on bar 2.
- 3-4 Cpls 1 and 3 poussette (1st M "push" ptr out 4 steps - 2 hands joined - while 3rd M pulls his ptr; then reverse, changing places with the other cpl).
- 5-6 First cpl cast up to 2nd place; 3rd cpl move down on bar 6.
- 7-8 Cpls 1 and 2 poussette to change places (1st M pulls, 2nd M pushes).
- 9 First M and 2nd W (1st corners) change places, passing R shldr.
- 10 First W and 2nd M (2nd corners) do the same.
- 11-12 Cpls 1 and 2, beginning by facing on the sides, M to M, W to W, dance three changes of a circular hey to progress (R shldr to neighbor, L to ptr, R to neighbor again).
- Repeat from the beginning with new 2nd and 3rd cpls.

Presented by Marianne Taylor

SELLENGER'S ROUND
(England)

From Cecil Sharp Book IV.

Record: CDS LP 6 "By Popular Demand" Side B/1 6/8 meter

Formation: Circle of as many couples as will.

<u>Music</u>	<u>Bars</u>	<u>Pattern</u>
A	1-8	Slipping circle to the L (8 steps) and then to the R, hands joined at shldr level.
B 1)	1-2	Two setting steps moving twd ctr (hands free).
	3-4	Fall back to place (4 steps).
	5-6	Facing ptr, all set.
	7-8	Turn single to face ctr.
B 2)	1-8	Repeat B 1.
A 2)	1-8	Hands joined, dance in a double and fall back - and repeat.
B 1)		As before.
B 2)		
A 3)	1-8	Ptrs side - and repeat.
B 1)		As before.
B 2)		
A 4)	1-8	Ptrs arm R and L.
B 1)		As before.
B 2)		
A 5)	1-8	Repeat A 1
B 1)		As before.
B 2)		

Presented by Marianne Taylor

THE SHREWSBURY LASSES
(England)

From the Apted Collection.

Record: CDS LP 6 "By Popular Demand" Side A/3 2/4 meter

Formation: Three couples longways.

<u>Music</u>	<u>Bars</u>	<u>Pattern</u>
A 1	1-4	First M slow set and honor to 2nd W (bar 1 -step to R; bar 2-bow; bars 3-4, repeat to L).
	5-8	They turn once with two hands.
A 2	1-8	First W repeats A 1, setting and turning with the 2nd M. Note: In each case the 2nd person watches with interest but does not return the setting step.
B 1	1-2	First cpl cast off; 2's move up on 1-2.
	3-6	Cpls 1 and 2 circle once to L.
	7-10	First M dances (skipping) up and around the 2nd cpl, while 1st W dances down and around the 3rd cpl, ending in 2nd place improper (8 skipping steps).
	11-12	They turn with two hands 1/2 around, to end proper, but retain nearer hands as they face down.
B 2	1-2	Third cpl cast up one place; 1's move down to 3rd place.
	3-6	Cpls 2 and 3 circle once to L.
	7-10	Third cpl dance up or down around standing 2's and 1's, as the first cpl did in B 1, bars 7-10.
	11-12	They turn 1/2 with two hands to end in 2nd place, proper.

Repeat from the beginning for each couple in turn.

Presented by Marianne Taylor

LA BALLADA
(France)

La Ballada (lah bah-LAH-dah) is a mixer dance for couples and comes from Limousin, France. It was presented at the 1984 North-South Teachers' Seminar by Marilyn Wathen who learned the dance in the Rouergue during the summer of 1984.

Cassette: Bal Folk en Californie by Le Soleil Side A/5 3/4 meter

Formation: Dancers in a single circle, facing RLOD (CW) with W in front of ptr.

Steps and Styling: Traveling Pas de Bourrée (pah duh boo-RAY): Step fwd on R (ct 1); step on L beside R (ct 2); step on R slightly fwd (ct 3). Step alternates.

Waltz: Done with small, flat-footed steps (1 per ct) turning smoothly and continuously.

Styling is smooth and gliding. Knees are slightly bent throughout.

Meas

Pattern

8 meas
+ 1 note

INTRODUCTION No action

I. TRAVEL IN RLOD

A 1-16 Raise hands above head level, shldr width apart, palms fwd, elbows slightly bent. Beg R, dance 16 Traveling Pas de Bourrée steps in RLOD. Arms move very slightly (from shldr) to R on meas 1, to L on meas 2, etc.

II. WOMEN TURN; COUPLES WALTZ; CHANGE PARTNERS

B 1-7 Join R hands with ptr above W head, L hands at sides. Beg R, W turn CW under joined hands with 7 Waltz steps (as many revolutions as is comfortable). Beg R, M dance 7 Waltz steps without turning. During meas 1-2, M move a little fwd and twd outside of circle. Dancers are in a double circle for the rest of the turns by the W.

8 In place, M step L,R,hold (cts 1,2,3). W dance 1 more Waltz step and end facing ptr (back to ctr). ML, WR ft free.

9-14 In closed (ballroom) pos, dance 6 Waltz steps with ptr turning CW and progressing in RLOD. To facilitate next movement, end with W back to ctr (make 1/2 turn on each Waltz step).

15-16 M release ptr, placing her behind him in the circle as all face RLOD to beg dance again. On meas 16, M step R,L,hold (cts 1,2,3). Both have R ft free.

Repeat dance from beginning four more times, each time with a new ptr.

Folk Dance Federation of California
Dance Research Committee:
Virginia Wilder, Ruth Ruling

Presented by Marilyn Wathen

LA TOURNANTE DES GRANDES POTERIES
(France)

Traditionally, this dance from Haut-Berry was done by 2 men, but since the folk "revival" in France, it is done by both men and women. Originally it was an improvisational dance, but it has now come to be danced in a fixed choreography. Learned in France, 1984.

Pronunciation:

Cassette: Bal Folk en Californie by Le Soleil Side B/4 3/8 meter

Formation: 2 dancers side by side, R shldr adjacent.

Steps and Styling: The basic styling for the bourrees from Berry is very flat, with steps taken on the full ft. Knees are slightly bent throughout. Arms are relaxed at sides, held slightly away from the body. There is a "gliding" quality to the movements, with a slight downward accent on ct 1 of the decalage step. There is a certain reserve and intensity happening simultaneously in these bourrees. The writer George Sand aptly described it in her book "Le Meunier d'Angibault" when she described the Berrichon people and their dances: "...Aucun peuple ne danse avec plus gravite et de passion en meme temps...."

Meas

Pattern

3 meas INTRODUCTION

I. R SHOULDER-L SHOULDER

- 1 Step diag back R on L ft (ct 1); step on R ft next to L (ct 2); step on L ft next to R (ct 3). The two dancers are now facing each other.
- 2 Step on R ft in place (ct 1); step slightly diag fwd to R on L ft (ct 2); close R ft to L (ct 3) -- "Decalage" (DAY-kah-lahzh).
- 3 Step diag fwd R on L ft (ct 1); step on R ft next to L (ct 2); step on L ft next to R (ct 3). Note: dancers are now side by side, L shldr adjacent.
- 4 Dance pas de bourrée in place (R,L,R).
- 5 Step diag back L on L ft, turning CCW (ct 1); step on R ft next to L (ct 2); step on L ft next to R (ct 3), completing 1 full turn to end facing ptr.
- 6 Step on R ft in place (ct 1); step slightly diag fwd to L on L ft (ct 2); step on R ft next to L (ct 3) -- "Décalage"
- 7 Step diag fwd L on L ft (ct 1); step on R ft next to L (ct 2); step on L ft next to R (ct 3). Note: Dancers are now side by side, R shldr adjacent (starting pos of dance).
- 8 Dance pas de bourree in place (R,L,R).
- 9-16 Repeat meas 1-8.

LA TOURNANTE DES GRANDES POTERIES (Continued)

II. WALTZ TURNS

- 1-4 Repeat meas 1-4, Fig I.
- 5 Step diag fwd L on L ft turning CW (ct 1); step on R ft next to L (ct 2); step on L ft next to R (ct 3), completing 1/2 turn. Dancers are now facing each other.
- 6 Dance pas de bourrée in place (R,L,R).
- 7 Step diag fwd R on L ft, turning CW (ct 1); step on R ft next to L (ct 2); step on L ft next to R (ct 3), completing 1 full turn. Note: Dancers are side by side, L shldr adj.
- 8 Dance pas de bourrée in place (R,L,R).
- 9 Dancers travel back along the path they just came: Step diag back L on L ft, turning CCW (ct 1); step on R ft next to L (ct 2); step on L ft next to R (ct 3), completing 1 full turn. Note: Dancers are now facing each other.
- 10 Dance pas de bourrée in place (R,L,R).
- 11 Step diag fwd L on L ft, turning CCW (ct 1); step on R ft next to L (ct 2); step on L ft next to R (ct 3), completing 1/2 turn. Note: Dancers are now side by side, L shldr adj.
- 12 Dance pas de bourrée in place (R,L,R).
- 13 Step diag back L on L ft, turning CCW (ct 1); step on R ft next to L (ct 2); step on L ft next to R (ct 3), completing 1 full turn. Note: Dancers are now facing each other.
- 14 Dance pas de bourrée in place (R,L,R).
- 15 Step diag fwd L on L ft (ct 1); step on R ft next to L (ct 2); step on L ft next to R (ct 3). Note: Dancers are now side by side R shldr adjacent in starting pos of dance.
- 16 Dance pas de bourrée in place (R,L,R).

Note: In Fig II dancers are traveling and turning along a "diamond" pattern on the floor.

Dance repeats from beginning.

Presented by Marilyn Wathen

LA TOURNIJAIRE
(Auvergne, France)

There are many variants of this dance found in the Massif-Central. This particular variant is an arrangement of figures learned in France from Yvon Guilcher, summer 1984. I also saw three other variants of this dance in the Rouergue.

Pronunciation: lah TOOR-nih-JIGH-ruh

Cassette: Bal Folk en Californie by Le Soleil Side A/3 3/8 meter

Formation: Cpls in a circle, W on M's left. Hands joined, arms up in "W" pos.

Meas

Pattern

3 meas

+ 1 ct INTRODUCTION

I. RONDE

8 meas traveling to L: styling is smooth, flat, gliding. Knees are slightly bent throughout.

- 1 Facing ctr and traveling to L, step on L ft to L (ct 1); close R ft to L (ct 2); step slightly sdwd to L on L ft (ct 3). Ct 1 is a much bigger step to L than ct 3.
- 2 Still facing ctr and traveling to L, cross R ft in front of L (ct 1); step to L on L ft (ct 2); close R to L (ct 3).
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-4, but on meas 8 dance pas de bourrée basically in place, ready to change direction.

8 meas traveling to R:

- 1 Facing ctr and traveling to R, step on L ft slightly behind R (ct 1); step on R ft beside L (ct 2); step on L beside R (ct 3). Note: This step travels only slightly to R. It is used as a transition step to change direction.
- 2 Step on R ft to R (ct 1); step on L ft beside R (ct 2); step on R ft slightly to R (ct 3).
- 3 Step on L ft crossing in front of R (ct 1); step on R ft to R (ct 2); step on L ft beside R (ct 3).
- 4 Repeat meas 2.
- 5-8 Repeat meas 3-4 above, 2 more times. On meas 8, dance pas de bourrée basically in place, or traveling only slightly to get ready for REFRAIN which follows.

REFRAIN

- 1-8 W: Forming a circle in ctr, hands joined and arms in "W" pos, W repeat Ronde figure, traveling 8 meas to L (as in Fig I).

M: Beg L ft, M dance individual CW turns with pas de bourree step as in Fig I (Ronde). M hold arms up and slightly fwd.

- 9-16 W: Reverse direction of ronde and travel 8 pas de bourrée steps to R as in Fig I above.

M: Facing ctr, travel to L (CW) with basic pas de bourree step as in Fig I (Ronde). Arms still up and slightly fwd.

LA TOURNIJAIRE (Continued)II. R AND L HAND AROUND

- 1-8 Facing ptr (the W is on the M's L), join R hands (arms bent) and dance 8 pas de bourrée steps traveling CW in a circle with ptr, beg with L ft.
- 9-16 Facing "corner" (the W on M's R) join L hands and dance 8 pas de bourrée traveling CCW in a circle with "corner."

REFRAIN

- 1-16 Repeat meas 1-16 of REFRAIN.

III. PANIER (Basket hold)

- 1-8 M form front basket hold by joining hands in front of W. (W are already in a circle with hands joined from the REFRAIN; W lower arms in this figure so M can form basket hold over their arms). Circle travels to L 8 meas, beg with L ft.
- 9-16 On ct 1 of meas 9, change to regular hand hold (arms up in "W" pos). Circle continues to travel 8 meas to L with basic pas de bourrée (Ronde formation), beg with L ft.

REFRAIN

- 1-16 Repeat meas 1-16 of REFRAIN

IV. CHAINE

- 1-2 Facing ptr (W on M's L) join R hands (arms bent) and beg R and L chain, M traveling diag L out of circle, W traveling diag L twd ctr of circle with 2 basic pas de bourrée steps, beg with L ft.
- 3-4 Give L hand to next ptr, M traveling diag R twd ctr of circle and W traveling diag R out of circle with 2 basic pas de bourrée steps, beg with L ft.
- Note: M travel CW around circle; W travel CCW around circle
- 5-8 Repeat meas 1-4 above, traveling around the circle and chaining with ptr #3 and ptr #4.
- 9-10 With ptr #4, do 2 basic pas de bourrée turning 1/2 turn CCW around each other to face in opp direction (the direction from which you came).
- 11-16 Repeat meas 1-6: M now travel CCW around circle; W travel CW alternating R hand (meas 11-12); L hand (meas 13-14); and end facing orig ptr. Dancers use meas 15-16 to get into closed social dance pos with orig ptr.

V. VALSE (Note: There is no REFRAIN after Fig IV - Chaîne)

- 1-16 In closed dance pos, waltz 16 meas with ptr, M beg with L ft, W with R ft, turning CW and traveling CCW around circle.

Ending: Musicians play an "ending" motif - M may turn ptr CW under their joined hands to finish the dance.

Presented by Marilyn Wathen

SUITE DES BOURRÉES CROISÉES
(France)

Suite des Bourrées Croisées is a set of bourrees from Berry arranged into a suite. Each dance could be done separately. Marilyn Wathen learned these bourrées during the summer of 1984 in France.

Pronunciation: SWEET day boo-RAY krwah-ZAY.

Cassette: Bal Folk en Californie by Le Soleil Side B/2 3/8 meter

Formation: 2 couples in a quadrette facing each other.
W to the R of her ptr: W M
M W

Steps and Styling: The basic styling for the bourrées from Berry is very flat, with steps taken on the full ft. Knees are slightly bent throughout. Arms are relaxed at sides, held slightly away from the body. There is a "gliding" quality to the movements, with a slight downward accent on ct 1 of the décalage step. There is a certain reserve and intensity happening simultaneously in these bourrées. The writer George Sand aptly described it in her book "Le Meunier d'Angibault" when she described the Berrichon people and their dances: "...Aucun peuple ne danse avec plus de gravité et de passion en meme temps...."

1. Épingle à cheveux (hairpin turn) 4 meas to complete
(ay-PAYNG-luh ah shuh-VOO)

Meas 1: Step on L sdwd L, turning 1/2 CCW (ct 1); step on R beside L (ct 2); step on L in place (ct 3).

Meas 2: Décalage (DAY-kah-lahzh): Step on R beside L, bending the R knee more than usual and starting to reach to L side with L (ct 1); step sdwd L on L (ct 2); step on R beside L (ct 3).

Meas 3: Repeat meas 1. (Dancers are now facing orig direction.)

Meas 4: Repeat meas 2.

2. Avant-Deux (ah-vahn-DOO): 4 meas to complete

Meas 1: Step fwd on L (ct 1); step R beside L (ct 2); step on L in place (ct 3).

Meas 2: Décalage back: Step on R in place, bending the R knee more than usual and starting to reach back with L (ct 1); step back on L (ct 2); step on R beside L (ct 3).

Meas 3: Step back on L (ct 1); step on R beside L (ct 2); step on L in place (ct 3).

Meas 4: Décalage fwd: Step on R beside L, bending the R knee more than usual and starting to reach fwd with L (ct 1); step fwd on L (ct 2); step on R beside L (ct 3).

SUITE DES BOURRÉES CROISÉES (Continued)

3. Dos à Dos (doh-sa-doh) 4 meas to complete

Meas 1: Facing ptr, M and W step fwd on L, passing L shldr with ptr (ct 1); step on R beside L (ct 2); step on L in place (ct 3).

Meas 2: Décalage to side: Step on R beside L, bending the R knee more than usual and starting to reach to L side with L (ct 1); step sdwd L on L (ct 2); step on R beside L (ct 3). M and W are back to back at this point.

Meas 3: M and W step back on L ft, passing R shldr with ptr (ct 1); step on R beside L (ct 2); step on L in place (ct 3).

Meas 4: Décalage fwd: Step on R beside L, bending the R knee more than usual and starting to reach fwd with L (ct 1); step fwd on L (ct 2); step on R beside L (ct 3).

4. Avant-Deux Épaulé (AY-poh-lay) 4 meas to complete

Meas 1: Two dancers face each other. Take a large step fwd on L, turning 1/4 CCW to end with R shldr twd opp dancer (ct 1); step on R beside L (ct 2); step on L beside R (ct 3).

Meas 2: Décalage to side: Step on R beside L, bending R knee more than usual and starting to reach to L side with L (ct 1); step sdwd L on L (ct 2); step on R beside L (ct 3).

Meas 3: Take a large step away from ctr on L, turning 1/2 CW to end facing with L shldr twd ctr (ct 1); step on R beside L (cts 2); step on L beside R (ct 3).

Meas 4: Repeat meas 2 (Décalage to side).

Note: When you repeat this step, you will be starting with L shldr twd ctr and on meas 1 you will turn 1/2 CCW rather than 1/4 as described.

5. Brancillé (brahn-see-AY) In this particular suite of bourrees, only women dance this step.

Meas 1: Step slightly to L on L (ct 1); step slightly fwd on ball of R ft (ct 2); step on L in place (ct 3).

Meas 2: Repeat meas 1 with opp ftwk.

6. Croisement Bas-Berry (krwahz-MAHN bah bair-REE) 4 meas to complete.

Meas 1-2: Facing opp dancer, dance 2 traveling pas de bourrée beg with L ft: Step fwd on L (ct 1); step on R beside L or slightly fwd (ct 2); step on L slightly fwd (ct 3). Repeat with opp ftwk (cts 1-3). You will pass L shldr with opp dancer.

Meas 3: Step on L turning 1/2 CW (ct 1); step on R beside L (ct 2); step on L in place (ct 3).

Meas 4: Décalage fwd: Step on R beside L, bending the R knee more than usual and starting to reach fwd with L (ct 1); step fwd on L (ct 2); step on R beside L (ct 3).

7. Croisement Haut-Berry for Men (hoht) 4 meas to complete

Meas 1: Stepping fwd on L, pivot 1/2 CCW "around" opp dancer (cts 1-3). Pivot takes a full meas.

Meas 2: Facing opp dancer ("nose to nose"), step on R in place (ct 1); step on L beside R (ct 2); step on R in place (ct 3).

Meas 3: Stepping back on L ft, turn 1 complete CCW turn, traveling away from opp dancer (ct 1); step on R beside L (ct 2); step on L in place (ct 3).

Meas 4: Décalage fwd: See description for meas 4, #6 above.

SUITE DES BOURRÉE CROISÉES (Continued)

8. Croisement Haut-Berry for Women 4 meas to complete
 Meas 1-2: Same as meas 1-2 Croisement Haut-Berry #7.
 Meas 3-4: Same as meas 3-4 of Avant-Deux.

<u>Meas</u>	<u>Pattern</u>
8 meas + 1 note	<u>INTRODUCTION</u> No action
	A. <u>PIQUÉE DE REUILLY</u>
A 1-16	I. <u>ÉPINGLE À CHEVEUX</u> (hairpin turn) Dancers face twd ctr of quadrette and dance 4 Épingle à Cheveux.
	II. <u>PIQUÉE AND VALSE</u>
B 1	Step on L sdwd L (ct 1); cross R over L (ct 2); step on L in place (ct 3).
2-7	Beg with R ft, dance 6 waltz steps turning CW and progressing CCW around the quadrette.
8	Decalage to side: Facing twd ctr of quadrette, step on R in place, bending R knee more than usual and starting to reach to L side with L (ct 1); step sdwd L on L (ct 2); step on R beside L (ct 3).
9-16	Reverse waltz turns: Starting with L ft, dance 8 waltz steps, turning CCW and traveling CW around the quadrette. End facing ctr of quadrette.
	B. <u>BOURRÉE DES JEUNES</u>
A 1-16	I. <u>AVANT-DEUX</u> Facing twd ctr of quadrette, dance 4 Avant-deux steps.
	II. <u>DOS À DOS</u>
B 1-4	Dance 1 Dos à Dos with ptr. End meas 4 facing "corner."
5-8	Dance 1 Dos à Dos with "corner." End meas 8 facing ptr.
9-16	Repeat meas 1-8.
	C. <u>CROISÉE</u>
A 1-16	I. <u>AVANT-DEUX ÉPAULÉ</u> M: Facing ctr of quadrette, dance 4 Avant-Deux Épaulé steps. (1-2) W: Facing ctr of quadrette, dance 2 Brancillé steps in place. (3-14) Dance 3 Avant-Deux Épaulé steps. (15-16) Dance meas 1-2 of Avant-Deux Épaulé step.
	II. <u>CROISEMENT BAS-BERRY</u>
B 1-16	M: Dance 4 Croisement Bas-Berry steps. (1-2) W: Dance meas 3-4 of Avant-Deux Épaulé. (3-14) Dance 3 Croisement Bas-Berry steps. (15-16) Dance meas 1-2 of Croisement Haut-Berry. W end in ctr of quadrette.

SUITE DES BOURRÉE CROISÉES (Continued)

D. CARRÉE-CROISÉE

I. AVANT-DEUX

- A 1-4 M: Dance 1 Avant-Deux step twd ptr.
 5-8 Dance 1 Avant-Deux step twd "corner" woman.
 (1-2) W: Dance meas 3-4 of W Croisement Haut-Berry.
 (3-4) Dance meas 1-2 of Avant-Deux twd ptr.
 (5-6) Dance meas 3-4 of Avant-Deux.
 (7-8) Dance meas 1-2 of Avant-Deux twd "corner" man.
 9-16 M and W: Repeat meas 1-8.

II. CROISEMENT HAUT-BERRY

- B 1-16 M: Dance 4 Men's Croisement Haut-Berry.
 (1-2) W: Dance meas 3-4 of Avant-Deux.
 (3-14) Dance 3 Women's Croisement Haut-Berry.
 (15-16) Dance meas 1-2 of Women's Croisement Haut-Berry.
 W end in ctr of quadrette.

D. CARRÉE-CROISÉE

- A 1-16 Repeat all of Carrée-Croisée.
 B 1-16

Optional ending for M:

- B (13-14) Dance individual CCW turn in ctr of quadrette beg with
 L ft.
 (15-16) Dance meas 3-4 of Avant-Deux.

Presented by Marilyn Wathen

LA GIGUEUSE
(French-Canada)

This dance from Quebec is usually the final part of a set of figures and gives the dancers an opportunity to dance and socialize with all others in the square.

Pronunciation: lah zhee-gooz (as in ooze) no stressed syllable

Record: Legacy 120 Side A, bands 2,3,5,6,7,8; Side B, bands 2,3,4,5,7 are all suitable for this dance. 2/4 meter

Formation: 4 cpls in a square.

Steps: Walking steps are used throughout except for the swing which should be smooth and level; keep shoulders parallel.

Gigue: See description on page 152.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>Introduction.</u> Varies with music used, but begin with the beginning of a musical phrase.
		<u>I. SWING</u>
1-8	16	All cpls swing in place.
		<u>II. WOMEN CIRCLE MEN; MEN CIRCLE WOMEN</u>
9-12	8	W walk around ptr CCW and continue into ctr to end with their backs to the ctr.
13-20	16	M circle L (CW) single file once around, acknowledge ptr and continue to next W.
		<u>III. GIGUE</u>
21-28	16	Facing new ptr all do Gigue in place.
		<u>IV. W CIRCLE MEN; STAR</u>
29-32	8	W walk around ptr CCW and continue into ctr to form a R hand star.
33-40	16	W go to opp M for a Courtesy Turn; R hand star back to ptr for a Courtesy Turn.
41-44	8	W walk around ptr CCW.
45-48	8	Swing with ptr.

Repeat from beginning continuing the swing with ptr to begin again. Continue dance until all are back with original ptr.

Presented by Camille Brochu

GIGUE (Step-dance) used in La Gigueuse and in Quadrille de la Beauce.

Keep wt fwd on balls of ft, posture erect, arms relaxed at sides.
Ftwk should be small, controlled, and sharp.

4 meas to complete.

Meas

- 1 Frotté = "shuffle": Beg with wt on L ft, knees slightly bent, rise on ball of L ft extending the knees, simultaneously tapping ball of R ft next to L instep, flexing ft (ct &); tap ball of R ft again, pulling ft slightly bkwd (ct ah); step on R ft beside L, bending both knees (ct 1).

Repeat with opp ftwk for cts &,ah,2.

Repeat cts &,ah,1 (cts &,ah,3).

Double: Tap ball of L ft beside R (ct ee); light leap onto L ft in place (ct &); repeat double with opp ftwk (cts ah,4).
 - 2-3 Repeat meas 1 twice, alternating ftwk.
 - 4 Repeat meas 2 through ct 3; brush R ft fwd (ct &); chug fwd on L ft (ct 4).

CUES: Shuffle-step, shuffle-step, shuffle-step, double, double.
Repeat above line twice (3 in all).
Shuffle-step, shuffle-step, shuffle-step, brush-chug.
- Note: This and other patterns may be used to mark time when inactive or in the second half of a Grand Chain.

Presented by Camille Brochu

STABBERINGLENDER
(Norway)

Stabberinglender comes from Brekken, a town east of Roros, Norway. It was introduced to California folk dancers in the spring of 1982 by Alix Cordray. This is a description of a popular version of the dance, but other variations exist.

Pronunciation: STAH-beh-RING-lend-er

Music: Heilo HO 7012 (LP) or HK 7012 (cassette) "Fire skilling"
Side A/1. Any reinlender with the proper phrasing.
2/4 meter

Formation: Ptrs face with M back to ctr; M R and W L hands joined at shldr level, elbows bent and down. Free hand on hip, thumb fwd.

Steps and Styling: Step-lift (2 to a meas): Step on designated ft (ct 1); raise and lower heel of that ft (ct &); repeat with opp ftwk (cts 2,&).

Turn pos: M put R hand on W back above waist level, L hand on W upper R arm just below the shldr, W put L hand on M R shldr, R arm inside of M L arm with R hand just below M shldr.

Throughout dance, each step is done with a down-up motion caused by flexing and stretching the ankles and knees (svikt). The action is primarily in the ankle, with the knee reacting in a natural way.

Footwork described for M; W use opp ftwk.

Meas

Pattern

4 notes INTRODUCTION No action.

I. IN LOD AND BACK

- 1 Moving in LOD (CCW) step on L to L (ct 1); step on R near L (ct &); Step-lift on L (cts 2,&). Bring joined hands fwd twd LOD between the ptrs at about shldr level. Body turns twd LOD as the joined hands move fwd.
- 2-3 Step-lift on R in RLOD, returning joined hands to orig pos and facing ptr (cts 1,&); repeat all from the beginning of dance (meas 2, cts 2,&; meas 3, cts 1-2).
- 4 Step on L to L side (ct 1); step on R near L, taking Turn pos with ptr (ct &); Step-lift on L starting to turn CW as a cpl while progressing in LOD (cts 2,&). Make a 3/4 turn to end facing LOD.

STABBERINGLENDER (Continued)II. COUPLE TURN CW

- 1 Moving in LOD, beg R and make 1 CW turn on 2 Step-lifts.
- 2-4 Repeat meas 1 three times (4 turns in all). End facing LOD.

III. COUPLE TURN CCW

- 1 Transition: Step-lift on R turning about 1/4 CW (cts 1,&); step L, R turning about 1/4 CCW (cts 2,&). This is the start of a series of CCW turns.
- 2 Making 1/2 turn CCW in LOD, Step-lift fwd on L (cts 1,&); step R,L (cts 2,&).
- 3 Making another 1/2 turn CCW in LOD, Step-lift bkwd on R (cts 1,&); step L,R (cts 2,&).
- 4-5 Repeat meas 2-3 making a second CCW turn in LOD.
- 6-7 Repeat meas 2-3 making another turn in LOD but finish with M back to ctr (about 3/4 turn CCW).
- 8 In place, Step-lift on L (cts 1,&); Step-lift on R (cts 2,&). At the end, change to beg pos (inside hands joined) to start the dance again.

Note: Beginning with Fig I, meas 4, ct 3 and continuing through Fig III, meas 1, ct 2 there are 10 Step-lifts danced in a row. This makes for an interesting crossing of the musical phrase.

Presented by Alix Cordray

MURGULETUL
(Romania)

This dance was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel of Schiedam, Holland, in June 1984. The dance is from Muntenia, Romania.

Pronunciation: moor-goo-LETS-ool

Music: Cassette: NOROC SLC 6-85, Side A, Band 5 8/8 meter

Formation: Mixed closed or open circle, with hands joined in "V" pos.

Meas

Pattern

4 meas INTRODUCTION

- FIG. I:
- 1 Crossover to L: Facing ctr and moving sdwd, step R across L (ct 1); step L to L (ct 2); repeat cts 1-2, 2 more times (3 crossovers in all) (cts 3-6); light leap onto R across L (cts 7-8).
- 2 Bkwd Pas de basque (PDB) L & R: Dancing in place, leap on L slightly L (ct 1); step R in back of L, turning slightly R (ct 2); leap L in place (cts 3-4); repeat cts 1-4, with opp ftwk and dir.
- 3-8 Repeat meas 1-2, alternating ftwk and direction, 3 more times (4 in all).

- FIG. II:
- 1 Moving fwd twd ctr, beg R and do 6 small steps (cts 1-6); leap lightly fwd onto R (cts 7-8).
- 2 PDB L-R bkwd (Repeat meas 2, Fig. I).
- 3 Crossover to R (Repeat meas 1, Fig. I with opp ftwk moving R).
- 4 PDB R-L bkwd (Repeat meas 2, Fig. I with opp ftwk).
- 5-6 Crossover to L; PDB L-R bkwd (Repeat meas 1-2, Fig. I).
- 7 Moving diag L out of circle, step L (ct 1); click R to L (ct 2); repeat cts 1-2, 2 more times (3 clicks in all) (cts 3-6); leap L to L (cts 7-8).
- 8 In place, PDB R-L bkwd (as in meas 4 Fig. I).

Presented by Sunni Bloland

POUR LE PLAISIR
(United States)

Choreographer: Henry "Buzz" Glass, Oakland, California

Translation: For the pleasure

Pronunciation: poor luh play-ZEER

Cassette: Noroc SLC 684 II, Side B/9. Sung by Hebert Leonard
4/4 meter

Formation: Individuals around the room facing the music.

Style: Contemporary American disco-jazz. Feel free to improvise.

Meas

Pattern

8 meas INTRODUCTION: Begin with singing.

I. SKATING

1 Skate L (cts 1-2); skate R (cts 3-4).
2 Repeat meas 1.

II. SIDEWARD AND ROLLAWAY

1 Step L to L (ct 1); step R across L (ct 2); stepping
on L to L side, lean torso sdwd to L, L arm out to
side (ct 3); hold (ct 4).
2 Beg R, do 3 step turn sdwd R (cts 1-3); hold (ct 4).

REPEAT FIG I and FIG II.

III. ROCK L AND R

1 Turning 1/4 CW, step on L to L side (twd music)
(cts 1-2); shift wt back onto R ft (cts 3-4).
2 Turning 1/4 CCW to face music, step on L to L side
(ct 1); step on R across L (ct 2); step on L to L
side (ct 3-4).
3-4 Repeat meas 1-2 with opp ftwk and direction.

IV. TWO-STEP FWD AND ROLL AWAY

1 Moving fwd twd music, do 1 two-step, beg L (cts 1-3);
hold (ct 4).
2 Roll-away (3 step) turn, beg R, twd back wall (cts 1-3)
hold (ct 4). End facing music.

V. SLOW CHERKESSIA

1 Step fwd on L (ct 1); close R to L (ct 2); step bkwd
on L (ct 3); close R to L (ct 4).
2 Repeat meas 1.

Repeat dance from beginning.

Presented by Sunni Bloland