

43rd annual

# Stockton Folk Dance Camp



University of the  
Pacific  
Stockton, California

1990  
July 22 - 28  
July 29 - August 4



calligraphy & design: Marian Gault

Syllabus of dance descriptions

dance figures courtesy of Richard Powers

## Preface

Many of the dance descriptions in the syllabus have been, or are being copyrighted. They should not be reproduced in any form without permission. Specific permission of the instructors involved must be secured. Camp is 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 Joyce Lissant Uggle who also prepared the copy for final printing. Marian Gault designed the art work for the cover.

We are indebted to members of the Dance Research Committee of the Folk Dance Federation of California (North) 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
cpl, cpls	couple (s)	opp	opposite
ct, cts	count (s)	orig	original
ctr	center	pos	position
CW	clockwise	ptr, ptrs	partner (s)
diag	diagonal	R	right
Fig	Figure	RLOD	reverse line of direction
ft	foot, feet	sdwd	sideward
ftwk	footwork	shldr	shoulder
fwd	forward	twd	toward
L	left	W	woman, women
		wt	weight

### Folk Dance Camp Committee

Denise Heenan, Vera Holleuffer, Jack McKay, Jeff O'Connor,  
Suzanne Rocca-Butler, Ruth Ruling, A.C. Smith, Bev Wilder.  
Walter Grothe, Honorary.

**Founder and Director of Folk Dance Camp 1948-1967 -- Lawton Harris**

# Alphabetical Index

Bat Chen	2	Malevyziotikos	17
Batna	85	Mazurka de Samatan	102
Beale Street Blues	81		
Berevsko za Ramo	35	Nineteenth Century Waltz Variations	75
Bohemian National Polka	73		
Branle d'Ossau	101	Old Countryman's Reel	33
Brestovljana	86	Omoljanca Prepišor	91
Brzak	87	One Step, The	78
Bukite oro	37	Orka Yafati	10
✓		Öves	67
Čapkan Dimčo	38		
Castle Schottische, The	82	Petronella	33
Churshat Ha'ekaliptus	3	Planinka	92
Cincinnati Waltz Quadrille	32	Polomka	93
Congo de Captieux	97	Posuvoja	94
		Puscheno	19
Dances of the Nineteenth Century	71		
Dances of the Ragtime Era	77	Rakotinečko oro	45
Debka Pshuta	4	Resensko oro	46
Dhivaratikos	13	Right and Left By	30
		Rio Tango	84
Fecioreasca	53	Romsko oro	47
Feruzova Ezgia	39	Rondeau de Casteljaloux	103
Gokčansko	88	Sackett's Harbor	34
Grand Square	32	Scottish	104
		Serény Magyaros	69
Ha'yafah Ba'nashim	5	Shir Ha'shirim	11
		Skater's Tango	83
Invirtita from Bonfida	57	Smyrneikos Zeybekikos	21
Israeli Steps	1	Spin Chain & Scoot Thru	31
		Square Dance Calls	27
Jobbágytelki Forгатós	61	Squeeze Play	34
		Stara Maleševka	105
Kasap'kia	15	Stara Vlajna	85
Katlanovsko oro	40	Staro Lesnoto	49
Kerekes	56	Svekrvino oro	51
Kezes	65		
Kolubarski Vez	89	Tai Tai	23
Krstenoto	41	Tfilah	12
Ksisyrtos	14	Todorka	95
Kumanovska igra	43	Trio Waltz	32
Lach Hashir	7	Zetvarsko oro	52
Lecha Dodi	9	Zonaradhikos	24
Lile Lile	90		

## Index by Teacher

### Bachar

Bat Chen	2
Churshat Ha'ekaliptus	3
Debka Pshuta	4
Ha'yafah Ba'nashim	5
Israeli Steps	1
Lach Hashir	7
Lecha Dodi	9
Orka Yafati	10
Shir Ha'shirim	11
Tfilah	12

### Graziosi

Dhivaratikos	13
Ksisyrtos	14
Kasap'kia	15
Malevyziotikos	17
Puscheno	19
Smyrneikos Zeybekikos	21
Tai Tai	23
Zonaradhikos	24

### Helt

Cincinnati Waltz Quadrille	32
Grand Square	32
Old Countryman's Reel	33
Petronella	33
Right and Left By	30
Sackett's Harbor	34
Spin Chain & Scoot Thru	31
Square Dance Calls	27
Squeeze Play	34
Trio Waltz	32

### Kolarovsky

Berevsko za Ramo	35
Bukite oro	37
Čapkan Dimčo	38
Feruzova Ezgia	39
Katlanovsko oro	40
Krstenoto	41
Kumanovska igra	43
Rakotinečko oro	45
Resensko oro	46
Romsko oro	47

Stara Maleševka	105
Staro Lesnoto	49
Svekrvino oro	51
Zetvarsko oro	52

### Kotansky

Fecioreasca	53
Învîrta from Bonțida	57
Jobbágytelki Forgató	61
Kerekes	56
Kezes	65
Öves	67
Serény Magyaros	69

### Powers

Beale Street Blues	81
Bohemian National Polka	73
Castle Schottische, The	82
Dances of the Nineteenth Century	71
Dances of the Ragtime Era	77
Nineteenth Century Waltz Variations	75
One Step, The	78
Rio Tango	84
Skater's Tango	83

### Slović

Batma (Stara Vljajna)	85
Brestovljana	86
Brzak	87
Gokčansko	88
Kolubarski Vez	89
Lile Lile	90
Omoljanca Prepišor	91
Planinka	92
Polomka	93
Pošuvoja	94
Todorka	95

### Wathen

Branle d'Ossau	101
Congo de Captieux	97
Mazurka de Samatan	102
Rondeau de Casteljaloux	103
Scottish	104



## Index by Nationality

### Bohemia

Bohemian National Polka 73

### France

Branle d'Ossau 101

Congo de Captieux 97

Mazurka de Samatan 102

Rondeau de Casteljaloux 103

Scottish 104

### Greece

Dhivaratikos 13

Ksisyrtos 14

Kasap'kia 15

Malevyziotikos 17

Puscheno 19

Smyrneikos Zeybekikos 21

Tai' Tai' 23

Zonaradhikos 24

### Israel

Bat Chen 2

Churshat Ha'ekaliptus 3

Debka Pshuta 4

Ha'yafah Ba'nashim 5

Israeli Steps 1

Lach Hashir 7

Lecha Dodi 9

Orka Yafati 10

Shir Ha'shirim 11

Tfilah 12

### Macedonia (Yugoslavia)

Berevsko za Ramo 35

Bukite oro 37

Čapkan Dimčo 38

Feruzova Ezgia 39

Katlanovsko oro 40

Krstenoto 41

Kumanovska igra 43

Rakotinečko oro 45

Resensko oro 46

Romsko oro 47

Stara Maleševka 105

Staro Lesnoto 49

Svekrvino oro 51

Zetvarsko oro 52

### Rumania

Fecioreasca 53

Invirtita from Bontida 57

Jobbágytelki Forgató 61

Kerekes 56

Kezes 65

Oves 67

Serény Magyaros 69

### Serbia (Yugoslavia)

Batna (Stara Vlajna) 85

Brestovljana 86

Brzak 87

Gokčansko 88

Kolubarski Vez 89

Lile Lile 90

Omoljanca Prepišor 91

Planinka 92

Polomka 93

Pošuvoja 94

Todorka 95

### U.S.A.

Beale Street Blues 81

Castle Schottische, The 82

Cincinnati Waltz Quadrille 32

Dances of the Nineteenth Century 71

Dances of the Ragtime Era 77

Grand Square 32

Nineteenth Century Waltz Variations 75

Old Countryman's Reel 33

One Step, The 78

Petronella 33

Right and Left By 30

Rio Tango 84

Sackett's Harbor 34

Skater's Tango 83

Spin Chain & Scoot Thru 31

Square Dance Calls 27

Squeeze Play 34

Trio Waltz 32

# Errata and Addenda for 1990 Folk Dance Camp Syllabus

## Page

## Clarification

- 2     **Bat Chen** (means Charming daughter)  
 Pronunciation: BAHT KHEN  
 Formation: Change CCW to face LOD.  
 Introduction: 9 meas  
 Part 1.  
     cts 4-6: After cross R behind add without moving L.  
     cts 10-12: Change thru L to M CCW, W CW. Add inside before hands.  
     cts 16-18: Change bkwd thru R to CW.  
     cts 19-21: Change bent bkwd; raise L fast, bent fwd to raising L fwd with bent knee.  
 Part 2.  
     cts 1-3: At end add look at ptr, joining inside hands at arm's length.  
     cts 19-21: Change all after step R in place to place open hands, fingers up, palm to palm with ptr at shldr level and make 3/4 circle starting M moving up and to L.
- 3     **Churshat Ha'ekaliptus** (means the Eucalyptus grove)  
 Pronunciation: koor-SHAHT hah-eh-kah-LEEP-toos  
 Formation: after Couples add in a circle, after M inside add back to ctr.  
 Introduction: 8 meas, starts with vocal.  
 Part One:  
     cts 10-12: After in place to L add (CCW). Change with L to with L,R,L.  
     cts 13-24: Change to Beg L and moving LOD, 4 waltz steps nearly two turns CW to end with M back to ctr.  
 Part Two:  
     cts 1-2: After slight turn to R add swinging joined hands RLOD.  
     cts 7-9: Change to L to L releasing hands and complete individual full turn CW (W CCW) R,L moving LOD and ending facing LOD.  
     cts 10-12: After CCW add (LOD).  
 Part Three: Joined R hands are held low in "V" pos.  
     cts 1-6: After together add around each other.  
     cts 7-9: Change hold hands to still holding R hands; change R to R and straight to touch R toe to R, straight leg.  
     cts 13-18: At end add (M CCW, W CW).  
     cts 19-21: Change to join both hands, Waltz L fwd, pushing W away from ctr (W bkwd).  
 Ending: Change to After 3rd time, 2 slow pivots or 1 waltz, and 5-6 fast pivots: M turns W under his L hand, ending with a bow.
- 4     **Debka Pshuta** (means simple debka)  
 Pronunciation: DEHB-kah pshoo-TAH  
 Part One:  
     cts 1-4: Change Step to Step-bounce steps.  
     cts 5-8: Take wt on 2nd stamp.  
     cts 17-18: Change Hop to Jump: delete apart.  
     cts 19-20: Change Slight hop to Leap.

**Part Two:**

- cts 3-4: Change Hop to Jump and face ctr to jump facing ctr. Delete apart.
- cts 9-10: Add bending fwd at waist.
- cts 11-12: Add at beg straightening body.
- cts 13-16: Add shake shldrs fwd on each step. R fwd with R. L with L.
- cts 21-24: Change to Step R bkwd; step L fwd; stamp R across L; stamp R fwd.
- ct 25: After bkwd add and swing arms back with straight elbows.
- cts 27-28: delete LOD.

5

**Ha'yafah Ba'nashim** (means the most beautiful woman of them all)

Pronunciation: hah-yah-FAH bah-nah-SHEEM

Formation: Closed circle, hands in "V" pos.

Introduction: 8 meas, begin with vocal.

Replace all Step-Bounce with Two-Step.**Part One.**

- cts 9-10: Change thru L to 1/2 turn CCW.
- cts 13-14: Change bkwd thru R to 1/2 turn CW.
- cts 31-31: Change R over to L over.

**Part Two.**

- cts 1-4: Change chug R to R, knee bent; touch L toes next to R with leap onto R touching L toe beside R; hold.

**Part Three.**

- cts 5-6: Delete cross L over.
- cts 7-8: Change to Step-hop with L to L, crossing R over.

**Ending:**

- cts 1-2: Walk fwd R, L.
- cts 3-4: Walk fwd R, L, R.
- ct 5: Touch L toe fwd.

7

**Lach Hashir** (means to you I sing): note change in spelling of name.

Pronunciation: LAKH hah-SHEER

Formation: Closed circle, hands in "V" pos.

**Part Two.**

- cts 9-12: Change thru R, face out to 1/2 CW to face out.

**Part Three.**

- cts 1-4: Change snaps accordingly with the step to reaches out and pulls in front of chest snapping on cts 2 and 4.
- cts 9-12: Delete back to LOD.
- cts 13-24: Change thru L to CCW.

**Part Four.**

- cts 1-4: Change thru R to 1/2 CW.
- cts 41-42: Change to Fall on R twd ctr on bent R knee with L shin behind R calf.

9

**Lecha Dodi** (means to you, my beloved)

Pronunciation: lekh-HAH doh-DEE

Formation: Hold hands in "V" pos.

Introduction: 4 meas, starts with vocal.

**Part One:**

- ct 4: Change bkwd thru R to 1/2 CW. At end add holding hands.
- cts 5-7: Delete end facing in.
- ct 8: Add end facing out.
- cts 13-15: Change bkwd to L to 1/2 CCW.

**Part Two:**

cts 9-12: Change to Beg R over L. mayim step in RLOD.

cts 17-18: after leap add full turn.

ct 28: Change bkwd thru R to 1/2 CW to face outside.

cts 29-32: Change to Repeat 25-28 with opp ftwk and direction.

Repeat from the beg for a total of five times through.

10

**Orka Yafati**

Pronunciation: OHR-kah yah-fah-TEE

Formation: Change free hands to M hands swing in front, elbows bent, W fists on hips.

Change all Polka step to Two-Step.

Introduction: 8 meas.

**Chorus.**

cts 7,&8: Change bkwd thru R to 1/4 CW.

Part One: Inside hands joined, facing fwd LOD.

cts 9-10: At beg, add Join both hands, after step L, delete behind.

cts 11-12: At end add on ct 12 begin turn with R ft.

cts 13-14: Change thru L to M CCW, W CW.

**Part Two.**

cts 5-8: Change M inside to M back LOD.

cts 13-16: For M, change moving back to LOD to turning to end M back to ctr. For W, after turn add CW.

**Part Three.**

cts 1-2: Change raise L quickly bent across to step on L with knee bent.

cts 9-12: Change in LOD to (M moves into ctr of circle, W to outside). After W turns add CCW.

11

**Shir Ha'shirim (means Song of Songs)**

Pronunciation: SHEER hah-shee-REEM

Introduction: 8 meas

**Part One:**

cts 1-8: Add stamp on first step.

cts 9-12: Change bkwd through R to 1/2 CW to face away from ctr.

cts 29-32: Change bkwd through R to 1/2 CW.

**Part Two:**

cts 3-4: R hand crosses on top on snaps.

cts 17-18: Change to with round movement of R hand, palm pushing down and out.

cts 33-34: Change hop with to leap on.

cts 49-60: Change to cts 49-64.

12

**Tfilah (means prayer)**

Pronunciation: TFEE-lah

Formation: Hold hands in "V" pos.

Introduction: 3 notes plus 9 meas, starts with vocal.

**Part One:**

cts 9-12: Hands swing fwd slightly on the leaps and return to sides after cross over.

cts 13-14: Add hands come up to shldr ht (ct 13); step bkwd L (ct 14).

cts 15-16: Add twd ctr.

cts 17-18: Add (CW).

cts 19-20: Change Step-Balance and balance to sway.

cts 27-29: At end add with wt.

cts 30-32: Change to Step-Bend fwd; step back on R; close L with wt.



**Part Two:**

cts 1-4: Change to 3 quick steps in place R.L.R (cts 1.&.2) shaking shldrs: repeat with opp ftwk.

cts 13-16: Change out to LOD to away from ctr; add turn head to face out.

cts 19-20: After with add a large lift and.

cts 25-28: Change touch to stamp.

After Interlude, add: Dance repeats from the beginning 2 times. The last time. Part Two is done 4 times.

Ending: Step sdwd R (ct 1); stamp L to R(ct 2); step L to L(ct 3); stamp R 3 times, moving ft fwd twd ctr, taking wt last time.

13-24 **NOTE:** On all Greek dances, add the cassette Greek Folkdances Summer 90.

**13 Dhivaratikos**

Pronunciation: thee-vah-RAH-tee-kohs

Optional men's variation on Basic meas 3: slight leap on R to R (ct 1); slight leap to L on L (ct 2).

Variation is determined by the leader and can be signalled by calling "Opa."

Change Repeat 2 times to Repeat 1 time.

**14 Ksisyrtos:** This dance was not taught.

**15 Kasap'kia**

Pronunciation: kah-sahp-KYAH

Basic: as written.

Basic with Twizzle.

meas 1: As in Basic, but step on R heel (ct 1) and turn toe out as you step on L (ct 2).

meas 2-3: Same as Basic.

Variation I (Scissors).

meas 1: Same as Basic.

meas 2: leap onto R and swing L across in front (ct 1); pull L heel back across R ankle (ct 2).

meas 3: Step on L fwd (ct 1); step on R behind L heel (ct &); step fwd L (ct 2).

Variation II.

meas 1: Same as Basic.

meas 2: jump on both ft (ct 1); small leap onto R (ct 2).

meas 3: Moving twd ctr, leap fwd on L (ct 1); step on R across in front of L (ct &); step on L behind R heel (ct 2).

Variation IIIa.

meas 1: Add preliminary hop before steps (ct ah):

meas 2-3: Same as II.

Variation IIIb (Pas de basque).

meas 1: Same as IIIa.

meas 2: Hop on L (ct ah); step on R (ct 1); step on L across in front of R (ct &); rock back on R (ct 2).

meas 3: Same as II.

Variation IIIc:

meas 1: Large step R diag bkwd to R (ct 1); slide and fall onto L behind R, kicking R straight-legged out (slightly fwd) to the L (ct 2).

meas 2: Same as IIIb.

meas 3: Same as II.

Sequence taught in class for this music: Basic is done on all vocals and extends into the instrumental.

Basic (instrumental); Basic with Twizzle (vocal+); Variation I (instrumental); Basic with Twizzle (vocal+); Variation II (instrumental); Basic with Twizzle (vocal+); Variation I (instrumental); Basic with Twizzle (vocal); Variation III (do a, then add b and then c)(start before music speeds up and continue with increasing tempo).

# 17 **Malevyziotikos**

Pronunciation: mah-leh-vee-ZYOH-tee-kohs

Formation: add danced as S,Q,Q,S,Q,Q,S,S except for Resting Pattern.

Introduction: 8 meas of music followed by 2 times through the Resting Pattern, meas 1-3 of the Resting Pattern, and meas 4-6 of the Basic Pattern.

Straddle: Add can also use meas 1 as a variation of Basic.

meas 4-6: Repeat Basic meas 4-6.

# 18 **Leap:**

meas 4-6: Repeat Basic meas 4-6.

# 19 **Puscheno**

Pronunciation: poos-CHEH-noh

Variant A: Change ct 3 to ct 4.

Variant B: Not taught.

Variant C: Not taught.

# 20 **Variant E Point: Is for the leader to do not the whole line.**

# 21 **Smyrneikos Zeybekikos**

Pronunciation: zmeer-NAY-kohs zay-BEH-kee-kohs

Formation: Add M's arms are more straight than W's which are curved, but still held out to sides.

# 23 **Tai Tai**

Repeats for *Folkraft* recording:

Part A:

meas 3-12: Change to meas 3-10 and change five times to four times (total of five times).

Part B:

meas 4-15: Change to meas 4-12 and change four times to three times (total of four times).

Repeats for *Summer 90* recording:

Part A:

meas 3-12: Change to meas 3-14 and change five times to six times (total of seven times).

Part B:

meas 4-15: Change to meas 4-13 and change four times to three times plus meas 1.

# 24 **Zonaradikos**

Pronunciation: zoh-nah-RAH-thee-kohs

Formation: Change Open circle to One long open circle.

Introduction: 4 meas with drum beats.

Variation Ia.

meas 1: Same as Basic.

meas 2: Jump on both (ct 1); same as Basic (ct 2).

meas 3: Same as Basic (ct 1); stamp R no wt. (ct 2).

## Variation Ib.

meas 1: Same as Basic.

meas 2: Jump on both (ct ah,1)(ker-plunk); same as Basic (ct 2).

meas 3: Same as Basic (ct 1); jump on both (ct ah,2)(ker-plunk).

III. "K'louriasto" Spiralling: Is danced by the front and sometimes the end of the line.

meas 2: Change kicking R out to kicking R fwd.

III. "K'louriasto" Regular: Is danced by the middle and end of the line. It is also danced two times by the head of the line to begin the spiralling.

Sequence taught in class:

I. Basic (vocal)

Variation Ia (instrumental)

I. Basic (vocal)

Variation Ib (instrumental)

I. Basic (vocal)

Clarinet has long gaida-like note: Begin II. "Mesa Ki'exo," leader spiralling as desired.

35-52 **NOTE:** Change all references to cassette AK016 to AK02. Stara Maleševka is added to the cassette AK014, but is not on the record.

35 **Berovsko za Ramo**

Pronunciation: BEH-rohv-skoh zah RAH-moh

37 **Bukite oro**

Pronunciation: BOO-kee-teh OH-roh

Rhythm: Change to 1-2,1-2,1-2-3, 1-2,1-2

Introduction: Let first 4 meas go by.

Part 2.

meas 1: Change LID to LOD. Change L fwd to L across in front of R in LOD.meas 3: Delete all after (ct 3) and add step back on ball of R (ct 4); fall on full R ft (ct 5).meas 4: Step back on L (ct 1); step back on R (ct 2); step back on L (ct 3); touch R next to L (cts 4-5).

Part 3.

meas 1: Change ct 1 to ct ah; change ct 2 to cts 1-2. Change slightly brush to hop.meas 3: Change ct 1 to ct ah; change ct 2 to cts 1-2.

Part 4.

meas 1: Change ct 1 to ct ah; change ct 2 to cts 1-2.

Sequence: Introduction=4 meas; Part 1=3 times; Part 2=12 times; Part 3=4 times; Part 4 to end of music.

38 **Čapkan Dimčo:** This dance, meaning "crazy Dimco" is done on special occasions -- weddings, festivals, picnics, etc. Originally it was done to singing accompaniment, but more recently, it has been done with orchestra. The song is a young girl complaining about a lost love.

Pronunciation: CHAHP-kahn DEEM-choh

Introduction: 16 meas, start on vocal

Part 1.

meas 2: Change step on L to leap onto L.

Part 2.

meas 1: At beginning, add Facing ctr.meas 3: Change to Turning to face diagonally R, step on R (cts 1,2); small cukce on R(ct 3); step on L fwd (ct 4).

Repeat dance from the beginning four times. End with once through Part 1 followed by meas 1-4 of Part 1.

- 39 **Feruzova Ezgia:** This dance was not taught.
- 40 **Katlanovsko oro**  
 Pronunciation: kaht-LAH-nohv-skoh OH-roh  
 Introduction: long, sustained note, 2 meas bagpipe, 2 meas drums and bagpipe.  
 Part 1:  
   meas 1: Change last cts to step L to R on ball of ft (ct 7): step on R fwd (cts 8-9).  
   meas 3: Change knee in front to knee with ft across in front of R.  
 Part 2: "V" hand hold.  
   meas 2: Change cts to Step on R fwd (cts 1-2): step on L fwd (ct 3): step on R fwd (ct 4): step on L fwd (cts 5-6): step on R fwd (ct 7): step on L fwd (cts 8-9).
- 41 **Krstenoto:** This dance was not taught.
- 43 **Kumanovska igra**  
 Pronunciation: koo-MAH-nohv-skah EE-grah  
 Introduction: No introduction, but let Part 1 go by the first time and come in on Part 2.  
 Part 2:  
   meas 1: After Hop on L, add touching R ft to the floor, change facing ctr to turning slightly to R, delete turning slightly to R on ct &.  
   meas 9-24: delete.  
 Part 3: Arms in "W" pos (done in place)  
   meas 9-16: delete
- 44 **Part 4:**  
   meas 1-3, 5-8: Lean in direction of dance (ct 1); straighten (ct 2).  
   meas 17-48: delete.  
 Sequence:  
   Part 1 + Part 2           three times  
   Part 3                   two times  
   Part 4                   three times  
   Part 3                   two times  
   Part 1 + Part 2           one time  
   Part 4                   one time
- 45 **Rakotinečko oro:** This dance was not taught.
- 46 **Resensko oro**  
 Pronunciation: REH-sehn-skoh OH-roh  
 Formation: Mixed lines in "V" pos.  
 Part 1:  
   meas 1: After hop on L, add touching R toe to floor.  
 Part 2:  
   meas 5: Change Step to Leap.  
 Part 3:  
   meas 5-6, 14-16: Change cts to hold (ct 2) and step (ct 3).
- 47 **Romsko oro:** This dance was not taught.
- 49 **Staro Lesnoto**  
 Pronunciation: STAH-roh LEHS-noh-toh  
 Rhythm: Change to 7/16 meter.  
 Introduction: 4 meas.

## Part 1:

meas 3: Change to Facing slightly L of ctr. step on L to L (ct 1); bounce on L (ct 2); step on R to L (ct 3).

## Part 2:

meas 3 & 4: Change  fwd to  across R.

50

## Part 4:

Delete meas 1,2,7,8.

Change meas 5 and 6 to meas 1 and 2.

Change 9-32 to 5-32: Repeat meas 1-4 seven more times.

51

**Svekrvino oro**

Pronunciation: Change to sveh-KER-vee-noh OH-roh.

52

**Zetvarsko oro:** This dance was not taught.

56

**Kerekes:** This dance was not taught.

58

**Invirtita from Bontida**

Transition: In margin change meas 1-3 to 1-2.

Line 1: Should read Repeat meas 1-2 of Opening Step but, during ct 3 of mes 2, as M ....

Add at end: W L hand on M R arm. M R arm rests on W L shldr.

61

**Jobbágytelki Forgató**

Formation: In some classes the hand pos was reversed. Either way is correct but Steve has decided that he prefers the one written in the syllabus (W L and M R hands joined). Double Csardas.

64

First paragraph: W reaches under M L arm to place her R hand on his shldr-blade. Sequence.

(Flute and Violin)

1. Slow Single Csardas 1x=8 meas
2. Double Csardas 1x=8 meas
3. Together and Apart + Atvetos 1x=10 meas
4. Couple Rida Turn 2x=36 meas
5. Atvetos+Spin Back 3x=18 meas
6. Women's Continual Spin 2x=16 meas

(Violin and Cymbalom)

- 1-6. Repeat 1-6 but dance Fig 5 only 2x=12 meas
7. Solo Spin+Csapas 16 meas
8. Finale:

meas 1-2: Repeat meas 1-2 of W's Solo Spin + M Csapas

meas 3: Repeat meas 5 of W's Solo Spin + M Csapas

meas 4-5: Repeat meas 6-7 of W's Solo Spin + M Csapas

meas 6: W: Repeat meas 8 of W's Solo Spin

M: Repeat meas 8 or M's Csapas

or Clap hands together (ct 1)

Slap L hand on L upper thigh (ct &)

Slap R hand on R boot top (ct 2)

(or Stamp R ft beside L and raise R hand in air (ct 2))

65

**Kezes:** This dance was not taught.



- 67 **Öves**  
 Formation: Belt hold with L arm over R.  
 Introduction: 12 meas of 2/4 music.  
 Slicing Step:  
   meas 4: Delete and direction.  
 Running Variation:  
   meas 4: Delete and direction.  
 Knee Twist:  
   meas 3-4: Delete all.  
 Insert:  
   meas 3: Turning to face ctr, jump onto both ft with an accent (ct 1); hop on R ft in place and lift L ft up in back (ct 2).  
   meas 4: Repeat meas 3 with opp ftwk.
- 69 **Serény Magyaros:** This dance was not taught.
- 73 **Bohemian National Polka**  
 Music: 2/4 meter  
 II. Chassez In and Out:  
   meas 1-2: After (side-close-side) add beg ML WR.
- 74 **VI. Redowacka**  
   meas 1-4: After opening sequence of steps add (beg ML WR), add at end first twist is CW.  
 V. Chassez and Polka Tremblante:  
   meas 1-2: W changes wt to beg L.
- 76 **Polka Mazurka**  
   cts 4-5-6: Change to A Polka Redowa (cts 1-2-3), exactly as described above.  
   Add Repeat all six cts fwd on opp ft.  
   Last paragraph: Change Polka Redowa to Polka Mazurka.
- 81 **Beale Street Blues**  
 4/4 meter  
 Introduction: 2 meas  
 Directions for Castle Schottische are on page 82.  
 Directions for Skater's Tango are on page 83.  
 The modified tango sequence for Beale Street Blues is:  
   meas 1-8: Mistletoe Hesitation A and B.  
   meas 9-10: El Ocho (C) only once, without stamp.  
   meas 11-12: Maurice Bend (D), changing last two slow cts to step back on R (slow); step on L next to R (slow).
- 82 **The Castle Schottische**  
 Introduction: 16 meas
- 84 **Rio Tango**  
 4/4 meter  
 Introduction: 8 meas  
 III.  
   line 7: Change rocking back to rocking (W back. M fwd).

- 85 **Baterna**  
 Formation: Belt hold with L arm over R.  
 Styling: Knees bent, feet apart.  
 Figure I. Traveling is done with heels slightly off the floor. Twist is done on meas 1,2,3,7,8 only. M: twist CW on each ct 1 and return on each ct 2. W: do opp (twist CCW on ct 1).  
 meas 1: Feet are still 6-8" apart on the "close."  
 meas 5-6: Move back a little on ct 1 of these meas.  
 meas 7-8: Move fwd to balance movement of meas 5-6.  
 Figure II.  
 meas 8: Stamp is done with no wt.  
 Figure III: Each strike (stamp) is done with the heel turned out a little.
- 86 **Brestovljana**  
 Formation: Belt hold has L arm over R. A man should lead so his ptr would be to his L.  
 Leader signals pattern changes.  
 Introduction: starts with any musical phrase.  
 Variation I: Meas 3 & 4 - Bounce as many times as you like, the more the better.  
 Variation II: Leaps in meas 3,4,5 are sideward jumps with ft together.
- 87 **Brzak**  
 Part III.  
 meas 5: Change to read step fwd on L (ct 2).  
 meas 6: After jumping on both ft add fwd.
- 88 **Gokčansko**  
 Pronunciation: GOHK-chahn-skoh  
 Part II.  
 meas 3-4: Move sdwd in LOD.  
 Part III.  
 meas 6: Change step on R to hop on R.  
 meas 7: Replace step with hop whenever it appears.  
 meas 10: Change the cts to read: (ct 1), (ct&), (ct 2), (ct &).
- 89 **Kolubarski Vez**  
 Introduction: Delete all. There is no formal introduction. Begin with Variation I.  
 Variation II.  
 meas 1-3: Change all step to small leap onto. The touch of the toe follows closely on the leap.  
 meas 4: Change to read: ... on both heels (ct 1); hold or step back on L (ct 2).  
 Variation III.  
 meas 3: Change step to R on R (ct &) to step R in place (ct &).  
 meas 4: Change step to R on R (ct &) to step R in place (ct &).  
 Interlude: Add after Variation III:  
 meas 1-2: Walk in LOD R,L,R (cts 1,2,1); pivot on R to face RLOD, touching L toe in RLOD (meas 2, ct 2).  
 meas 3-4: Repeat meas 1-2 with opp ftwk and direction.  
 This recording has no Introduction. Each variation is danced 4 times followed by the Interlude which is also done 4 times, after which the dance starts again.

- 90 **Lile Lile**  
 Figure I: Can be done in a snaking pattern but must end in original formation before Figure II can be danced.  
 meas 1: Change to read step on R (ct 2).  
 Figure II.  
 meas 1-3: Turn to face R of ctr during the pattern. Turn can be done gradually during the 3 meas or sharply on ct 1 of meas 1.  
 meas 5-7: Turn to face L of ctr in manner described above.  
 Figure III.  
 meas 1 & 3: On each touch of the toe or heel, do a small bounce on the supporting ft.  
 Figure IV.  
 meas 1: Each swing of the R leg, do a small bounce of the supporting ft.  
 Leader signals changes in the figures by twirling a handkerchief in the R hand.
- 91 **Omaljanca Prepišor**  
 Formation: Belt hold has L arm over.  
 Introduction: Start with a musical phrase.  
 Figure: Change to read Facing R of ctr. moving in LOD. wt on L.  
 meas 4: Done facing ctr.
- 92 **Planinka**  
 Pronunciation: PLAH-neen-kah  
 Cassette: Change Side B/6 to B/3.  
 Part II.  
 meas 6: Add at end step on R toe beside L ft (ct &).  
 meas 7: Change to read Step on L in place (ct 1); step on R heel beside L ft (ct &); step on L in place (ct 2); step on R toe beside L ft (ct &).  
 meas 8: Change to read Repeat meas 7, cts 1.&2 (cts 1.&2); hold (ct &).
- 93 **Polomka**: This dance was not taught.
- 94 **Pošuvoja**  
 Formation: Belt hold is L over R.  
 Introduction: Start at beginning of a musical phrase.  
 Figure.  
 meas 1: Change to read Large step on ball of L across R, twisting body to R (ct 1); step on R slightly to R, twisting body slightly to L (ct 2).
- 95 **Todorka** (Todorka is a woman's name.)  
 Pronunciation: TOH-dor-kah  
 Part II.  
 meas 1: Change to read ... step on R ....
- 97 **Congo de Captieux**  
 Pronunciation: COHN-goh duh cap-TSYUH
- 98 I. Aller et Retour.  
 meas 7-8: W passes under M R arm.
- 99 IV. First Traverser, Men.  
 meas 3-4: Marilyn suggests you ignore this diagram.  
 Note: Included in this Errata and Addenda is another set of diagrams for Congo de Captieux. Having the 2 sets should make things easier.

101 **Branle d'Ossau**  
 meas 3, line 1: Delete as L heel is twisted to R. The twisting of the heel is an embellishment that may be added later.

102 **Mazurka de Samatan**  
 Introduction: None (or wait 8 meas).  
 Variation for meas 2: Turn as a cpl 1/4 CCW.

103 **Rondeau de Casteljaloux**  
 Pronunciation: ROHN-doh duh cas-tel-zhah-LOO  
 Formation: The W is on M R and slightly behind M.  
 Introduction: None (or wait 8 meas).

Movement of the dance in CW direction is helped by the larger fwd steps of meas 1, ct 1 and meas 4, ct 2. Feet are apart, knees slightly bent.

Variation: When desired, M can turn to face W to admire her. W keeps dancing the basic pattern. Hands remain joined.

meas 1: Dance meas 1 as described in original description.

meas 2: Step fwd on R (ct 1); making a 1/2 turn CW, step on L near R (ct &); step fwd on R (ct 2).

meas 3-6: Dance meas 1-4 of original description. This is done facing ptr. These 4 meas could be repeated once or twice.

meas 7: Repeat meas 1 as described in original description.

meas 8: Step fwd on R beginning a 1/2 turn CCW (ct 1); completing the turn, step on L near R (ct &); step fwd on R (ct 2).

We wish to thank the teachers for their invaluable help and patience in the preparation of this Errata and Addenda. We are indebted to the following Federation Dance Research Committee members who have helped with the clarifications: Elsa Bacher, Vina Cera, Bob Gardner, Stan Isaacs, Larry Miller, Jack Peirce, Suzanne Rocca-Butler, Dorothy Tamburini, and Bruce Wyckoff.

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

Ruth Ruling, Editor - Joyce Lissant Uggl, Assistant

## Faculty Biographies

### Shlomo Bachar - Dances of Israel

Born in Jerusalem, Shlomo is a fifth generation Sabra, native of Israel. Schooled in Jerusalem, he later lived for seven years on Kibutz Mishmar Ha Emak, growing to love that life style, and was involved in dance and drama programs. While in the Israeli Army, he was in charge of an entertaining group that performed for the front lines. As a member of the National Theater of Israel, Habimah, he specialized in acting and choreography. Involved in pantomime, he attended a special pantomime school in Tel Aviv. Shlomo toured Israel, Europe and the U.S.A. with Shai K. Ophir, appearing with theater groups, in television and movies.

Shlomo's teaching assignments have been at the USC campus, at Ambassador College, and at yearly workshops at various universities and folkdance camps including Hawaii and Alaska. He has been the Director-Choreographer of the HADARIM-Israeli Dance and Song Theater, which has been performing and touring in the U.S.A. since 1962.

Shlomo is the co-founder of Camp SHALOM, an Israeli Dance Institute which is held twice a year.

### Jerry Duke - Cajun Workshop

Jerry Duke holds an MA degree in Ballet and Modern Dance, another MA in Folklore and Dance Ethnology, and a Ph.D in Dance Research Methodology. He is Professor of dance history, ethnology and folklore at San Francisco State University where he also teaches folk and social dance. Jerry has been doing research and choreography of dances of North America and Europe for more than 20 years. He holds a Certificate of Choreography in Polish National and Folklore Dance from schools in Opole and Rzeszow, Poland, and has studied dance and folklore in England, Sweden, Hungary, Austria, Romania, Bulgaria, Yugoslavia, and ritual dance in New Zealand, Taiwan, and among the Native Americans. His Folklore presentation includes Dances, Hand Games, Music, Folk Instruments and Vocalizations from the United States. His work with Cajun dance began in 1981, and his booklet, "Dances of the Cajuns" (1988), is one of two books and two dance manuals he has published on dance in the United States.

Jill and Jerry were married in 1987. Since then, she has accompanied him on research trips and assists him with workshops.

### Marian and Ned Gault - Basic Repertoire Dances

The Gaults have an extensive background in teaching all levels of international folk dance. This year marks their 32nd year of teaching together in classes, workshops, institutes, and teacher-training programs, and their 27th year as teaching faculty of the UOP Folk Dance Camp. They have taught in Switzerland, Holland, Austria, Germany, Northern Italy, and Japan.

Ned, formerly an electronics engineer, now teaches high school chemistry and computer programming. Marian recently left her teaching career and is now a free-lance artist and calligrapher.

Over the past twelve years they have visited dance groups in Austria, and have attended seminars given by the Austrian Folk Dance Association. They have collected dance material from all over Austria. Dancing with groups, attending festivals, and staying in the homes of Austrian friends has given them an understanding of the people and their dances.

Since 1977, they have organized the visits to the U.S.A. of five dance groups from Austria. Their performing group, the Ensemble International, has made two performing/study tours to Austria.

Recently Ned has become interested in the folk music and dance tunes of the Alpine region. Instruments were brought back from Austria and a small orchestra has developed, playing music from Austria and Central Europe.



## Faculty Biographies (continued)

**Joseph Kaloyanides Graziosi - Dances from Greece**

Joe is a well-known authority on Greek dance, music and folklore in the U.S. Born and raised in the Greek-American community of greater Boston, he specialized in Near Eastern and Balkan History at Brandeis University. He directed and performed with the Meraklides Dance Troupe of Massachusetts 1978-1980. In 1982, he directed the Greek Music Tour under the co-sponsorship of the Ethnic Folk Arts Center and the National Endowment for the Arts. Since 1984, he has taught at numerous camps and workshops in Hawaii, Texas, California, Illinois, New York, Colorado, and elsewhere. Joe has done extensive dance research in Greece and in Greek-American communities. He has worked closely with the Greek-American Folklore Society of Astoria, New York, and currently is a judge and consultant for the Greek Orthodox Folkdance Federation of the Western Diocese.

**Jerry Helt**

Jerry Helt began his Square Dance activities in the early 1940s and has been a full-time caller since 1953. As a professional caller and instructor, he conducts callers' clinics, workshops and serves on the teaching faculty of numerous universities, institutes and camps throughout the United States, Canada and Europe. Also, he serves the American Square Dance Workshop, Inc., and is a member of the Callerlab. Jerry conducts a full program of classes and clubs in Cincinnati and surrounding areas, which include squares, rounds, quadrilles and contras. He attended Engineering School at the University of Cincinnati and makes his home in Cincinnati, Ohio with his wife, Kathy, and three daughters.

Some of his square dance accomplishments are:

Recording artist on Blue Star, MacGregor, Scope, Sets in Order, Hollywood and Gateway Records. His numerous albums and singles are heard around the world.

Served on the program of the National Square Dance Convention since 1953.

Conducted exhibition groups and taught dancing to mentally retarded, wheelchair groups, children.

Featured as caller and choreographer on stage and television shows.

The Jerry Helt Fan Club and its national membership contributes and supports the American Cancer Society to help wipe out cancer.

**Atanas Kolarovski - Dances of Macedonia**

Atanas Kolarovski, a native of Dračevo, a village near Skopje, Macedonia in Yugoslavia, comes from a family of outstanding musicians and dancers. While growing up, he also had the opportunity to observe and participate in the dances of the Serbians, Albanians, and Gypsies who live in the Skopje area. After World War II, he danced for two years with the Yugoslavian Army Ensemble until he was asked to help form "Tanec," the Macedonian State Folk Ensemble, where he remained for 19 years as artistic director, choreographer, and lead solo dancer, earning his reputation as the Macedonian dancer nonpareil. In 1964, Atanas made his first teaching tour of the United States, awakening interest in Macedonian dance and music around the country. He returned countless times and has also taught throughout Europe and East Asia.

In recent years, Atanas has made his home in Seattle, Washington.

## Faculty Biographies (continued)

### **Stephen Kotansky**

#### **Susan Snyder-Kotansky - Dances of Transylvania**

Steve Kotansky grew up in the Mid-Peninsula area of California. After high school, he moved to Southern California, where he danced with AMAN. He moved to Germany, where for several years, he did dance research, taught, and danced with performing groups in Europe. Several years ago he returned to the United States, and since then has taught in most major dance camps in North America. He came to Stockton as a student in 1969, and returned as a faculty member in 1980, teaching dances from Hungary and Bulgaria. In 1981 he taught dances from Serbia, Macedonia and Romania, and in 1984 he brought dances from Resia, Italy. This year he brings dances from Transylvania.

Susan Snyder-Kotansky has an extensive background in dance, both as performer and teacher, and she is proficient in several languages. Susan and Steve are on the staff of the Ethnic Arts Center and the American-Hungarian Folklore Centrum. They live in New York with their two children.

### **Barbara McOwen - Live Music**

Originally from Berkeley, California, Barbara was active as a folk dance teacher and musician in the 60s and 70s. She attended Stockton Folk Dance Camp for the first time on a U.C. Folk Dance Club Scholarship in 1968. It was then she was inspired by C. Stewart Smith and went on to gain her R.S.C.D.S. Scottish country dance teaching certificate, form a dance band, and record three record albums. In 1979 she moved to the Boston area and continued her main interest in Scottish fiddling with her current band, Tullochgorum. Barbara also teaches Scottish music workshops, is active in several New England dance music organizations, and is presently a member of a Yugoslav Folk orchestra. She attends local and out-of-town Scottish and folk dance parties and workshops, and visits the West Coast as often as possible.

### **Richard Powers - Vintage Dances**

Richard Powers is a researcher, performer and teacher of American Social Dance. His principal focus is on the Social Dance of the 19th Century, and 20th Century Ragtime Dance.

He is the founder and director of the Flying Cloud Academy in Cincinnati, Ohio where he and his wife, Melanie, teach Vintage Dancing.

He has taught at the School for the Creative and Performing Arts at Xavier University, Northern Kentucky University, and Ohio University. Currently he teaches renaissance through ragtime dance at the University of Cincinnati.

His Flying Cloud Dance Troupe has performed period dance for theater, films and television. Workshops and demonstrations of period dance have been sponsored by the National Endowment for the Humanities, by several historical societies, by the Ethnic Dance Theatre, and several other sponsoring bodies.

The Powers have taught at numerous dance camps throughout the United States, Europe and Japan, among them Pinewoods Camp, Maine Folk Dance Camp, Mendocino Folklore Camp, and Centrum International Folk Dance Week.

## Faculty Biographies (continued)

**Slobodan Slović - Dances of Serbia**

"Boban" is a Serbian dance specialist and one of the new generation of Yugoslav researchers and teachers of folklore who are vitally concerned with preserving the traditional old village dances in their original form.

He was born in 1947 in the village of Atenica near Čačak. He grew up in a family musical tradition, began dancing at age 13, and later studied folklore with artists in Sarajevo, Zagreb, Ljubljana, Beograd, Novi Sad and Macedonia.

In addition to his research work, since 1970 he has worked as a professional choreographer. He is currently the artistic director and choreographer of "Folklorni Ansambl KUD Abrasević" in Čačak, and "Ansambl Sumadija" in Gornji Milanovac.

"Boban" has toured with his award-winning ensembles throughout Yugoslavia, Europe, and the Middle East. Last fall he completed a fourth teaching tour in the United States and Canada. He was an instructor for two years at the Northwest Kolo Festival in Seattle, and at the Kolo festival in Berkeley in 1988.

**Marilyn Wathen - Dances of France**

Marilyn Wathen has been teaching International Folk Dance for 19 years. In 1981 Marilyn began research into the traditional music and dances of France, studying in master dance classes and meeting with traditional musicians and instrument makers in France. She has helped coordinate visits to the United States for French dance teachers and musicians. An interview with her has been published as a feature article in the bulletin of the Coservatoire Occitan in Toulouse, France. Her repertoire of French dances includes dances of Auvergne, Berry, Morvan, Limousin, Alsace and Gascogne. Marilyn has taught at workshops throughout the United States and Canada including Kolo Festival, North/South Teachers Seminar in California, Stockton Folk Dance Camp, Buffalo Gap, Pine Woods Camp, Maine Camp and at the Conservatoire Occitan in France.

## Israeli Steps

1. Mayim Step: A 4-step Grapevine - beginning with R ft crossing over L, L to L side, R behind L, L to L side. May also beg L.
2. Yemenite L: Step on L ft to L, bending knees (ct 1); step on R toe next to L heel, straightening knees (ct 2); step on L across in front of R, bending knees (ct 3); hold, straightening knees easily (ct 4). Do not turn hips. A Yemenite step may be danced in 3 cts by eliminating the hold on ct 4.
3. Yemenite R: Same as Yemenite L but with opp ftwk and direction.
4. Yemenite Step with Hop: Same ftwk as Yemenite Step, but on ct 4 do a hop instead of a hold.
5. Backward Yemenite: Step bkwd on R, bending knee (ct 1); step on ball of L beside R (ct 2); step fwd on R (ct 3); hold (ct 4). May also begin L.
6. Fast Yemenite Step: Same ftwk as Yemenite Step but takes only 2 cts of a 4/4 meter, i.e., cts 1,&,2,hold (ct &). Usually repeated with opp ftwk for cts 3,&,4.

# Bat Chen

(Israel)

A couple dance choreographed by Shlomo Bachar to music composed by Yosef Mustaki.

Pronunciation:

Cassette: Special cassette by Shlomo Bachar

3/4/ meter

Formation: Couples, M inside, CCW, hold inside hands. M steps are given, W opp ftwk.

## Counts

## Pattern

### PART ONE.

- 1-3 Waltz step with R fwd.
- 4-6 Step L fwd while turning R to face ptr; cross R behind; L step across R.
- 7-9 Balance step R,L,R.
- 10-12 Make 3/4 turn thru L with L Waltz, end facing CW, hold hands.
- 13-15 Waltz step CW and fwd with R.
- 16-18 1/2 turn bkwd thru R with L Waltz, face CCW, Varsouvienne pos.
- 19-21 Moving bkwd, step R bent bkwd; raise L fast, bent fwd; L,R bkwd.
- 22-24 Repeat 19-21 bkwd with L.
- 25-48 Repeat 1-24.

### PART TWO. (CCW, M inside)

- 1-3 Change places, M behind W, step R,L,R outside to R (W inside).
- 4-6 Repeat 1-3 M moving in, W out with opposite ftwk.
- 7 Balance R to ptr.
- 8 Step L in place and pivot on it bkwd thru L.
- 9 Step R to R, end facing CW.
- 10-12 Yemenite L bkwd.
- 13-15 Waltz R fwd to CW.
- 16-18 Step bkwd L,R,L while turning to face ptr.
- 19-21 Step R to R; cross L behind; step R in place, hands with round movements: from down, up and sideways, touch ptr's palms.
- 22-24 Full turn and 1/4 with L to L, end facing CCW.
- 25-48 Repeat 1-24.

Presented by Shlomo Bachar  
Notes by David Edery



## Churshat Ha'ekaliptus

(Israel)

A couple dance choreographed by Shlomo Bachar to music composed by Neomi Shemer.

Pronunciation:

Cassette: Special Cassette by Shlomo Bachar

3/4 meter

Formation: Couples, M inside, CCW. M steps are given, W opp ftwk.

### Counts

### Pattern

- PART ONE. (face-to-face, M inside, his L holds her R hand)
- 1-6 Yemenite L and R.  
 7-9 Yemenite L bkwd.  
 10-12 W: full turn in place to L under held hands with L.  
 M: helps W to turn, step in place with R, end in Waltz position.  
 13-24 In LOD M face CW, W CCW, turning two turns together beg L.  
 25-48 Repeat 1-24.
- PART TWO. (couple's pos as in Part One)
- 1-3 L to L; small cross with R behind; knees bent slight turn to R, step L in place, turn to face ptr.  
 4-6 Reverse 1-3 with R to R.  
 7-9 L to L and complete a full turn to R with R,L moving CCW at the same time.  
 10-12 Hold inside hands, arms down, 3 large steps fwd CCW beg R. End face-to-face and change holding hands.  
 13-21 Repeat 1-9.  
 22-24 Repeat 10-12 without holding hands.
- PART THREE. (face-to-face, M inside holding R hands, R shldr adj.)
- 1-6 Turn together in place CW, full turn with 2 Waltz steps R,L.  
 7-9 Face ptr, hold hands, shift wt to L bent; R to R and straight, touch toe; hold.  
 10-12 Reverse ftwk of 7-9, continue to hold R hands.  
 13-18 Circling away from each other with 2 Waltz steps L,R to L.  
 19-21 Face-to-face, join hands, Waltz L fwd, outside (W bkwd).  
 22-24 Reverse 19-21 with opp ftwk and direction.  
 25-48 Repeat 1-24.

### ENDING.

Dance repeats 3 times. After 3rd time, 2 Waltz steps turning together, M turns W under his L hand, end with a bow.

Presented by Shlomo Bachar  
 Notes by David Edery

# Debka Pshuta

(Israel)

A non-partner dance choreographed by Shlomo Bachar to music composed by Toby David.

Pronunciation:

Cassette: Special cassette by Shlomo Bachar

4/4 meter

Formation: Circle, CCW, holding hands.

## Counts

## Pattern

### PART ONE. (face ctr)

- 1-4 Step R to R, cross L behind R, step R to R, cross L over R.
- 5-8 Repeat 1-4 without closing on count 8, stamp twice with L.
- 9-16 Repeat 1-8.
- 17-18 Hop both ft apart with slight jumps sideways R,L.
- 19-20 Slight hop on R in place while raising L bent fwd; repeat the step with opp ftwk.
- 21-24 Fast Yemenite with R and L.
- 25-32 Repeat 17-24.

### PART TWO. (CCW)

- 1-2 Run R,L CCW.
- 3-4 Hop both feet apart while turning to left; face ctr.
- 5-6 Balance R,L.
- 7 Step R bkwd with a turn to R, facing CCW.
- 8 Face CCW, close L next to R.
- 9-10 Fast Step-together-step with R fwd CCW.
- 11-12 Sharp turn to L to face ctr, Step-together-step with L moving into ctr.
- 13-16 Step-Bounce R,L,R,L moving bkwd to LOD.
- 17-20 Face ctr, step R in place; stamp L fwd; raise L bent at knee fwd; step L bkwd.
- 21-24 Step R bkwd; rock L fwd, R bkwd and L fwd again, swing hands with counter movements to ft.
- 25-26 Step R on toes bkwd; slide L straight and slowly bkwd to R.
- 27-28 Repeat 25-26 moving bkwd to LOD.
- 29-32 Face ctr, stamp R to R, bring R shldr fwd, slide and close L to R; repeat the step 3 more times moving R in LOD.

Presented by Shlomo Bachar  
Notes by David Edery

# Ha'yafah Ba'nashim

(Israel)

A non-partner dance choreographed by Shlomo Bachar.

Pronunciation:

Cassette: Special cassette by Shlomo Bachar

4/4 meter

Formation: Circle, CCW, hold hands.

## Counts

## Pattern

### PART ONE. (face CCW)

- 1-4 Step-Bounce fwd CCW R,L.
- 5-8 Step-together-step fwd with R.
- 9-10 Step-Bounce L fwd, pivot bkwd through L, face CW.
- 11-12 Step-Bounce R bkwd.
- 13-14 Step L bkwd; step R while turning bkwd thru R, face CCW.
- 15-16 Cross L over R moving CCW; hold.
- 17-20 Step-Bounce CCW R,L.
- 21-28 Yemenite R,L.
- 29-30 Tap R heel fwd; step R fwd.
- 31-32 Step-Cross R over, moving CCW; hold.
- 33-64 Repeat 1-32.

### PART TWO. (face ctr, holding hands in a circle)

- 1-4 Fast step with R to R; close fast L; chug R to R, knee bent; touch L toes next to R.
- 5-8 Yemenite L bkwd; hold.]
- 9-12 Yemenite R; swing and raise L straight to L on ct 12.
- 13-16 Cross L over R, moving CCW; R to R; cross L over; hold.
- 17-24 Yemenite hold with R and L.
- 25-26 Balance R,L.
- 27-28 Cross R over; pivot on both ft full turn thru L, face ctr.
- 29-32 Yemenite L.
- 33-64 Repeat 1-32.

### PART THREE. (face ctr, moving vigorously to ctr)

- 1-2 Fwd to ctr, run R,L.
- 3-4 Step-Hop R to ctr while swinging L straight to L.
- 5-6 Cross L over, moving R; R to R; cross L over.
- 7-8 Step-Hop R in place.
- 9-10 Run bkwd to LOD R,L.
- 11-12 Step-Hop R in place.
- 13-14 Complete the Box step, step L to L; close R.
- 15-16 Step-Hop L in place.
- 17-18 Step R to R; close L.
- 19-20 Step-Hop R in place.
- 21-24 Reverse 17-20 with L to L.
- 25-32 Yemenite-Hop with R and L (hop on cts 28 and 32).
- 33-64 Repeat 1-32.

Presented by Shlomo Bachar  
Notes by David Edery

# Lach Ha'sir

(Israel)

A non-partner dance choreographed by Shlomo Bachar to music by Boa'z Sharabi.

Pronunciation:

Cassette: Special cassette by Shlomo Bachar

4/4 meter

Formation: Circle, holding hands, face ctr.

## Counts

## Pattern

### PART ONE. (face ctr)

- 1-2 Step R to R; touch L toes across R.
- 3-4 Repeat 1-2 with L to L.
- 5-8 Step-together-step with R across L and moving CW; hold on R.
- 9-12 Yemenite with L.
- 13-24 Repeat 1-12.

### PART TWO. (face ctr, holding hands)

- 1-4 Full turn to R with R, hold, L, hold.
- 5-8 Yemenite R.
- 9-12 Yemenite L, on ct 11 pivot on L bkwd thru R, face out, hold.
- 13-14 Step-Bounce R to R, hands held fwd bent, palms up.
- 15-16 Repeat 13-14 with L to L.
- 17 Facing out, step R bkwd.
- 18 Step L bkwd and pivot on L thru L to face ctr.
- 19-20 Stamp R to R; hold.
- 21-28 Yemenite L,R.
- 29-32 Face ctr, Step-together-step sideways LOD with L.

### PART THREE. (free hands, face CW, R shldr to ctr)

- 1-4 Step R to R; cross L over. Repeat the step. R hand snaps accordingly with the step.
- 5-8 Facing CW, Yemenite R.
- 9-12 Step-together-step sideways with L to L, back to LOD.
- 13-24 Repeat 1-12. Cts 23-24 pivot on L thru L, end facing ctr.

### PART FOUR. (face ctr)

- 1-4 Step-together-step sideways with R to R, pivot bkwd on ct 3 thru R.
- 5-8 Face out, repeat 1-4 with L to L, end facing ctr.
- 9-16 Yemenite R,L.
- 19-32 Repeat 1-16.
- 33-36 Repeat 1-4 of Part Two.
- 37-40 Tap R heel to R; step R to R; cross L over; hold.
- 41-42 Fall on R bent across L; hold.
- 43-44 Hop twice on R moving bkwd.
- 45-48 Yemenite L bkwd.
- 49-64 Repeat 33-48.

## Lach Ha'sir - continued

NOTE: Repeat the dance 4 times. The fifth time, repeat Part Four twice.  
Cts 41-42 Fall on R and wait 3 holds,  
43-44 The same.  
45-48 The same.  
Repeat 1-8 of Part One.  
Cts 9-10 Extend R to R.

Presented by Shlomo Bachar  
Notes by David Edery



# Lecha Dodi

(Israel)

A non-partner dance choreographed by Shlomo Bachar to Ladino music.

Pronunciation:

Cassette: Special cassette by Shlomo Bachar

4/4 meter

Formation: Circle, CCW, hold hands.

## Counts

## Pattern

### PART ONE. (face ctr)

- 1-3 Step-together-step with R to R, in LOD.
- 4 Slight hop on R and turn bkwd thru R, end facing out.
- 5-7 Repeat 1-3 with L to L, end facing in.
- 8 Slight hop on L in place, raising R slightly fwd.
- 9-12 Yemenite R.
- 13-15 Turn bkwd to L with L Step-together-step, face ctr.
- 16 Hold.

### PART TWO. (face ctr)

- 1-2 Step R to R and hop in place, raising L straight to L.
- 3-4 Cross L bent behind R; step R to R.
- 5-8 Repeat 1-4 with L to L.
- 9-12 Mayim step with R CW.
- 13-14 Cross R over; step L bkwd.
- 15-16 Take 3/4 turn to R in LOD with R,L, end facing CCW.
- 17-18 Release hands, leap CCW in LOD, R fwd; step L fwd.
- 19-20 Repeat 17-18.
- 21-24 Join hands, Polka step with R to R, L to L.
- 25-27 Step R,L,R to ctr.
- 28 Hop on R and turn bkwd thru R, swing L behind.
- 29-32 Repeat 25-28 with L moving out.
- 33-35 2 quick shift of wt R,L,R, swinging knees as well.
- 36-38 Yemenite L without a hold.

Presented by Shlomo Bachar  
Notes by David Edery

# Orka Yafati

(Israel)

Orka Yafati (Orka the beautiful) is a couple dance choreographed by Shlomo Bachar.

Pronunciation:

Cassette: Special cassette by Shlomo Bachar

2/4 meter

Formation: Couples in LOD, M faces CCW, W faces CW, free hands. M steps are given, W opp ftwk

## Counts

## Pattern

CHORUS. (bend body slightly fwd to ptr)

- 1,&,2 Quick Polka step with R fwd and slightly to R, swing hands.
- 3,&,4 Repeat 1-2 with L fwd and slightly to L.
- 5,&,6 Repeat 1-2.
- 7,&,8 M: repeat 3-4 moving inside, end next to W's L shldr.  
W: quick Polka with R turning bkwd thru R, end both facing CCW.

PART ONE. (free hands)

- 1,&,2 Drop onto R fwd; bring L straight across R; step L.
- 3-4 Step R,L bkwd.
- 5-6 Cross R over L; wide step with L to L, M to ctr, W out.
- 7-8 Step R in place; step cross L over, while turning 1/4 to R, face ptr, hold hands raised and to sides.
- 9-10 Step R fwd to ptr (W bkwd); step L behind in place.
- 11,&,12 Step-together-step bkwd with R moving bkwd into ctr, (W L fwd).
- 13-14 Full turn in place with L,R thru L.
- 15,&,16 Moving fwd, Step-together-step with L (W fwd to ptr also).

PART TWO.

- 1-2 Step R to R; cross L behind.
- 3-4 Step R; step L fwd to LOD, face ptr, Waltz pos.
- 5-8 Full turn together, moving CW with R,L,R,L, end M inside, face W.
- 9-10 M holding W's L hand, moving diag out, run R,L.
- 11-12 Jump onto both feet; hop L.
- 13-16 M: repeat 9-12 with R moving back to LOD.  
W: full turn under held hands with 4 steps beg L.

PART THREE. (M hands bent and raised fwd, Russian style, W palms on waist)

- 1-2 Drop onto R; raise L quickly bent across, moving CW.
- 3-4 Repeat 1-2.
- 5-8 M's R hand on W's L waist, quick Polka step with R to R, L to L, turn body sharply sideways with step.
- 9-12 M's R holding W's L, change places in LOD with 2 quick Polka steps, W turns under held hands.
- 13-16 Repeat 9-12 returning to original pos to begin dance.

ENDING. (dance is repeated 3 times)

Fourth time: Repeat Part Three 1-16.

Repeat Chorus 1-10 (5 Polka steps).

1-2 Jump to L in place, stamp R fwd, bring palms to waist.

Notes by David Edery

Presented by Shlomo Bachar

FOLK DANCE CAMP - 1990

# Shir Ha'shirim

(Israel)

A non-partner dance choreographed by Shlomo Bachar to music composed by B. Talyon.

Pronunciation:

Cassette: Special cassette by Shlomo Bachar

4/4 meter

Formation: Circle with hands joined.

## Counts

## Pattern

### PART ONE. (face center, holding hands)

- 1-8 Two quick Mayim steps with R moving CW.
- 9-12 Step-Hop R into ctr; Step-Hop L inside and turn bkwd through R.
- 13-20 Facing out, Yemenite R and L.
- 21-24 Moving out, Step-Hold R and L to LOD, snap to R and L.
- 25-28 Yemenite R.
- 29-32 Yemenite L while turning at the end bkwd through R to face ctr.
- 33-64 Repeat cts 1-32.

### PART TWO. (face ctr, free hands)

- 1-2 Step-Hold R to R, open hands sideways.
- 3-4 Slow cross with L over, cross hands and snap.
- 5-8 Yemenite R.
- 9-16 Repeat 1-8 with opp ftwk and direction.
- 17-18 Step R to ctr, turning slightly to left and extending R hip with round movement of hands.
- 19-20 Step L in place and continue to turn to L to face out.
- 21-24 Repeat 17-20 with R outside, end facing ctr again.
- 25-32 Yemenite R and L.
- 33-34 Slight turn to R, tap R heel, slight hop with R fwd, CCW.
- 35-36 Slight stamp with L fwd moving CCW in LOD.
- 37-40 Face ctr, Yemenite R.
- 41-48 Reverse 33-40 with opp ftwk and direction.
- 49-60 Repeat 17-32.

### INTERLUDE. (after two times)

- 1-32 Repeat 1-32 of Part Two.

Presented by Shlomo Bachar  
Notes by David Edery

## Tfilah

(Israel)

A non-partner dance choreographed by Shlomo Bachar to music composed by H. Berter.

Pronunciation:

Cassette: Special cassette by Shlomo Bachar

4/4 meter

Formation: Circle, hold hands, CW.

### Counts

### Pattern

PART ONE. (face ctr, hold hands)  
 1-4 Yemenite R, step L to L.  
 5-8 Cross R over, Yemenite L.  
 9-12 Slight leap onto R to R; cross L over. Repeat the step.  
 13-14 Step-Bend fwd with R.  
 15-16 Step R bkwd; cross L over.  
 17-18 Turn to R with R,L.  
 19-20 Step-Balance R to R; balance to L.  
 21-22 Cross R over, bend body slightly fwd and L; L in place behind, straight body.  
 23-24 Repeat 19-20.  
 25-26 Cross R fwd, step L to L.  
 27-29 Cross R over; step L in place behind; close R to L.  
 30-32 Step-Bend L fwd; close L.  
 33-64 Repeat 1-32.

PART TWO. (face ctr, hold hands)  
 1-4 Quick 2 Polka steps in place with R and L.  
 5-8 Turning L to face CW, step R to ctr; close L. Repeat step.  
 9-10 Turn to face ctr with R, L to L.  
 11-12 Turn to R to face CCW with R, L in place.  
 13-16 Repeat 5-8 with R moving out to LOD.  
 17-18 Turn L to face ctr, cross R over; L in place.  
 19-20 Hop L while bringing R with circular movement to R; R to R.  
 21-24 Repeat 17-20 with opp ftwk and direction.  
 25-28 Step R to R; close L; R to R; touch L next to R.  
 29-32 Reverse 25-28 with L to L.  
 33-64 Repeat 1-32.

INTERLUDE. (face ctr, hold hands)  
 1-2 Step R to R; close L, bend body slightly fwd and R.  
 3-4 Straighten body, L to L; close R.

Presented by Shlomo Bachar  
 Notes by David Edery

## Dhivaratikos

(Kefallonia, Ionian Islands)

This dance from the Ionian Island of Kefallonia is basically a Syrto dance rhythmically modified to fit the uncharacteristic 3/4 meter. The name Dhivaratikos refers to the village of Dhivara. Outside the island, it is sometimes known as Syrto Kefallonias. The Ionian Islands, off the west coast of Greece, show marked Western influence in their music and song, due to the long-term Venetian presence there. This Italianate style is very apparent on the Island of Corfu. The dance style is smooth and gentle.

Pronunciation:

Cassette: Folkraft LP 6 Side A/4 (Syrto Kefallonias); Graziosi - Asia Tape 3/4 meter  
Greek Folkdances Summer 89 Side A/7.

Formation: Open circle, mixed lines, "W" hold.

### Meas

### Pattern

#### BASIC.

- 1 Facing slightly R of ctr, step R fwd LOD (ct 1); step L fwd slightly behind R (ct 2); step R fwd (ct 3).
- 2 Step L fwd in front of R (ct 1); step R fwd (ct 2); step L fwd in front of R (ct 3).
- 3 Step R fwd, swinging out L, straight legged in front of R, toes touching and heel pivoted inward (slightly turn to face ctr)(ct 1); step L sideward L (ct 2); step R across in front of L (ct 3).
- 4 Step L to L (ct 1); touch toes of R fwd (in front of L)(ct 2); bring heel of R down without taking wt (ct 3).

#### VARIATION.

- 1 Step R to R (ct 1); step L across and in back of R (ct 2); rock back onto R (ct 3).
- 2 Repeat meas 4 of Basic.  
(Repeat 2 times, i.e. 12 cts all together.)

Presented by Joseph Kaloyanides Graziosi

## Ksisyrtos

(Thrace)

The "Ksisyrtos" or "Ksesyrtos" is one of the more popular line dances found in the Dhidhimotichon region of West Thrace. As in most line dances of the region, there was traditionally a strict segregation of men and women, with the men positioned in the front end of the line. There the men would release the hand hold and perform a squatting figure during the melodic refrain. It is this "breaking" of the dance chain which gives the dance its name, Ksesyrtos" meaning the "un-syrto". Other names for the dance are "Ap' to Ghona" ("from the knees") and "Kathiston" ("squatting"). Source is Theodoros Kekes, gaida player from Kyani village, and fellow Thracians.

Pronunciation:

Cassette: Graziosi - Asia Tape

Meter: 6/8, 1 count per 3 beats

Formation: Open circle, segregated line (M at the front end, W at the far end), though this rule rarely holds nowadays. "W" arm pos.

### Meas

### Pattern

#### BASIC - "THRACIAN SYRTO".

- 1 Facing slightly R of ctr, moving in LOD, run R fwd to R (ct 1); close L slightly behind R (ct &); run R fwd (ct 2).
- 2 Run L fwd (ct 1); close R slightly behind L (ct &); run L fwd, arms swing abruptly fwd and down (ct 2).
- 3 Turning to face ctr, step R in LOD, arms beginning to swing fwd and up (ct 1); close L (no wt) beside R, arms reaching "W" pos (ct 2) or close L beside R (ct &); step R in place (ct 2).
- 4 Step L diag bkwd L (ct 1); close R beside L, no wt (ct 2) or close R beside L (ct &); step L in place (ct 2).

#### MEN'S VARIATION.

- 1-2 Repeat meas 1-2 of Basic.
- 3 Facing ctr, step R slightly to R and clap both hands, raising L leg slightly, knee bent (ct 1); slap L hand on L upper thigh (ct &); leap onto L in place and slap R hand on outer R heel, which is raised to R side (ct 2).
- 4 Squat onto both ft, knees turned slightly out (ct 1); raise onto L, knee bent, and kick R fwd, knee straight, slightly diag to R (ct 2).

Presented by Joseph Kaloyanides Graziosi

## Kasap'kia

(Constantinople, Marmara, Thrace)

This well-known dance, originally associated with the Constantinople (Istanbul)-Marmara Sea regions, is also a popular folkdance in Thrace, E. Macedonia, and the E. Aegean islands and Asia Minor coast. In the last few decades, it has become a standardized part of the "urban" popular song dance repertoire, undergoing modifications in style, step and tempo. In a more upbeat "Hora" style, it has become a pan-Hellenic dance. The name of the dance, along with its variants: Hasapikos, Hasaposervikos, Palio or Politiko Hasapiko, Kasapiko, Hasapia, etc., means "of the butchers" (Kasap (Ar.) = Butcher). Supposedly, the dance was originally performed or made popular by members of the Butcher's Guild in Constantinople during Ottoman times.

Source: Theodore Kekes, et. al. (Thrace), Solon Peshinjioglov (Istanbul).

Pronunciation:

Cassette: Graziosi - Asia Tape

2/4 meter

Formation: Open circle, shldr hold ("T" pos).

### Meas

### Pattern

#### BASIC.

- 1 Facing slightly L of ctr, step R obliquely bkwd to R (ct 1); step L diag R bkwd (ct 2)
- 2 Step R obliquely bkwd to R (ct 1); lift L up and slightly bkwd of R (ct 2) (or touch-close L next to R).
- 3 Step L fwd into ctr of circle (ct 1); brush R next to and swing it slightly fwd of L (ct 2).

#### Common Variant Substitutes:

Meas 2-3: Can substitute pas de basque steps fwd or bkwd (cts 1,&,2).

Meas 1: Large step R diag bkwd to R (ct 1); slide and fall onto L behind R, kicking R straight-legged out (slightly fwd) to the L (ct 2).

#### VARIATION I.

- 1-2 Repeat meas 1-2 of Basic.
- 3 Step L fwd (ct 1); step R in front of L ft (ct &); step L in place (ct 2).

#### VARIATION II.

- 1 Repeat meas 1 of Basic.
  - 2 Step R ft obliquely bkwd to R (ct 1); close L ft beside or slightly behind R (ct &); step R in place (ct 2).
  - 3 Repeat meas 3 Var I.
- Note: During Var I and II, it is common to lift slightly on the L before meas 1, ct 1 and land on both ft slightly apart on meas 1, ct 1. This is like a "ker-PLUNK."

#### VARIATION III.

- 1 Leap R bkwd (L remains on floor) and twizzle or twist L heel slightly to R (ct 1); Repeat ct 1, opp frwk and direction (ct 2).
- 2 Jump on both ft apart (ct 1); close ft together (ct 2).
- 3 Repeat meas 3, Var I.



## Kasap'kia (continued)

VARIATION IV.

- 1 Step R obliquely bkwd to R, wt on heels (ct 1); step L ft diag bkwd R, twisting R (toes up) to R (ct 2).
- 2 Repeat meas 2, Basic; or meas 2, Var II; or leap R to R (ct 1); step L across and in front of (touching) R, keeping leg straight (ct &); hold (ct 2).
- 3 Repeat meas 3 of Basic.

Presented by Joseph Kaloyanides Graziosi

# Malevyziotikos

(Crete)

The Malevyziotikos is probably the second most commonly performed dance in Crete today; the most popular being the Syrto or Hanionikos. Due to its fast tempo and the ease with which it lends itself to the execution by the lead dancer of intricate tsalimia, improvised figures, it is especially popular with the younger generations. Originating from the Iraklion district of Crete, the name refers to the Malevyzi area near the city of Iraklion. Other names for the dance are Kastrinos, referring to the old popular name for Iraklion, Kastro, and Pidhikhtos, which refers to the "leaping" character of the dance. The variations described below are just a few of the more basic ones, usually performed by the lead dancer only, but which are often choreographed for the entire troupe if performed for stage purposes.

Pronunciation: mah-leh-vee-see-OH-tee-kohs

Cassette: Graziosi - Asia Tape; Greek Folkdances Summer 89 Side A/9.

2/4 meter

Formation: Open circle; "W" open arm hold; direction is diagonally right into circle center and almost straight back.

## Meas

## Pattern

### BASIC PATTERN.

- 1 Facing ctr, step R fwd diag R (ct 1); step L fwd diag R in front of R (ct 2); step R in back of L (ct &).
- 2 Step L fwd diag R (ct 1); step R fwd diag R in front of L (ct 2); step L in back of R (ct &).
- 3 Step R fwd diag R (ct 1); hopping on R, lift L up with knee flexed or swing it fwd (ct 2).
- 4 Step L bkwd (ct 1); step R bkwd (ct 2); step L next to R (ct &).
- 5 Step R bkwd (ct 1); step L bkwd (ct 2); step R next to L (ct &).
- 6 Step L bkwd (ct 1); hopping on L, lift R up with knee flexed or swing it fwd (ct 2).

### RESTING PATTERN.

- 1 Step R fwd diag R (ct 1); brush or touch L next to R (ct 2).
  - 2 Step L fwd diag R (ct 1); brush or touch R next to L (ct 2).
  - 3 Repeat meas 1.
  - 4-6 Repeat Basic Pattern above.
- Note: With a repetition of meas 1-3 with opp ftwk and direction for meas 4-6, this pattern often introduces the dance; usually on the third time the Basic Pattern of meas 4-6 is performed to start the dance proper.

### VARIATION LIMPING BACKWARDS.

- 4 Step L bkwd (ct 1); hopping on L, lift R slightly up (ct 2); step R bkwd (ct &).
- 5 Repeat meas 4 above.
- 6 Repeat meas 6 of the Basic Pattern.

### STRADDLE.

- 1 Jump on both R and L, ft apart, but with wt balancing on R (ct 1); jump onto L sdwds R bkwd in place (ct 2); step R behind and in back of L (ct &).
  - 2 Step L diag fwd R (ct 1); hopping on L, swing R up and fwd (ct 2).
  - 3 Step R diag fwd R (ct 1); hopping on R, swing L up and fwd (ct 2).
- Note: Meas 2 can also be a repetition of the Basic Pattern, meas 2.

## Malevyziotikos (continued)

**LEAP.**

- 1 Step R diag fwd L (ct 1); hopping on R, swing L up and fwd (ct 2).
- 2 Step L fwd, lifting R off the ground (ct 1); leap onto R fwd with a "bicycle" motion, lifting L up (ct 2).
- 3 "Slap" L fwd, leg straight, wt still on R (ct 1); hold (ct 2).

Presented by Joseph Kaloyanides Graziosi

## Puscheno

(West Macedonia)

Puscheno or Puschenoto, meaning to "let loose or free", is the most characteristic dance from the Florina region of West Macedonia. This dance type, also known as Beranche or Beratis, is common throughout the neighboring Bitola region of Yugoslav Macedonia down through the Kastoria and Kozani regions of Greek Macedonia. A more recent name for this dance is the Hellenized term Levendikos, meaning "youthful vigor", as well as Lytos. Source is as learned from immigrants living in Canada (Alona, Buf, Sveti Petka, etc.) and in the Midwest. The dance is also called Armentsko or Bufsko after the two villages where the best dancers are supposedly found.

Pronunciation:

Cassette: Graziosi - Japan Tape #2; Greek Folkdances Summer 89 Side A/11 (Puschenoto)

Meter:	12/8	(3 2 2 3 2)	or 17/16	(2 2 3 3 2 2 3)
		S Q Q S Q		Q Q S S Q Q S
Dancer's ct:		1 2 3 4 5		1 2 3 4 5

Formation: Semi-circle with "W" or "V" hand hold which often meanders about when the dance chain is very large.

### Meas

### Pattern

#### BASIC STRUCTURE.

- 1 Slight bounce on L, lift R up or touch R next to L (ct 1); facing slightly R of ctr, step fwd LOD on R (ct 2); hold (ct 3); step L fwd next to and slightly behind R (ct 4); step fwd R (ct 5).
- 2 Step L fwd across in front of R (ct 1); step R fwd (ct 2); hold (ct 3); step L fwd across in front of R (ct 4); step R fwd, turning to face ctr (ct 5).
- 3 Slight bounce on R, lift L up or touch L next to R (ct 1); step L bkwd (ct 2); hold (ct 3); step R bkwd (ct 4); rock fwd onto L or step L fwd across in front of R (ct 5).

#### Notes:

Swings - in meas 1 and 3, ct 1, the free ft can either lift straight up (i.e., behind the supporting leg) or can lift swing in front of it. Or it can simply touch with the ball of the ft next to the supporting ft.

Cts 2 and 3 - depending on the energy level of the dancer and the accompanying music, full wt can be delayed until ct 3 with ct 2 though taking the step, balances body wt on both ft or ct 2 becomes a bounce (i.e., in meas 1 and 3 there will be two bounces in a row) and ct 3 takes the step.

#### VARIANT A.

- 1 Step L fwd across in front of R (ct 3).

#### VARIANT B.

- 3 Facing ctr, step R across in front of L, lifting L slightly (ct 4); rock back onto L (ct 5).

#### VARIANT C SYNCOPATION.

- 3 Facing ctr, quick slide L next to R (ct &); small quick step R diag bkwd (ct 1); step L bkwd (ct 2); hold (ct 3); step R bkwd (ct 4); pivoting to face slightly R of ctr, step L fwd across in front of R (ct 5).

## Puscheno (continued)

VARIANT D HOLD SYNCOPATION.

- 1 Bouncing on L, swing R up across in front of L (ct 1); bouncing on L, swing R fwd with slight extension from the knee (ct 2); step R fwd in LOD full wt, bent at the knees (ct 3); drag L to R, straightening up from the knee and leaning slightly fwd (ct 4); "fall" onto R slightly fwd in LOD (ct 5).

VARIANT E POINT.

- 2 Same as Basic cts 1-3; point L out and slightly fwd, straight legged, no wt taken (ct 4); hold (ct 5).
- 3 Lift L up (ct 1); bounce on R, swinging L behind (ct 2); step L behind (ct 3); point R out and slightly bkwd, straight legged, no wt taken (ct 4); hold (ct 5).

Presented by Joseph Kaloyanides Graziosi

## Smyrneikos Zeybekikos

(Aegean Asia Minor)

One of the most commonly performed dances in Greece today is the Zeybekikos. It is also the one common or popular dance least performed by tourists and non-Greek folkdancers. This is because the Zeybekikos, in its current urban form, has evolved into a highly complex, individualistic, solo and improvised dance. Some might say it has degenerated into a caricature of itself as it has changed from an introspective and emotionally charged dance to an extroverted showoff piece.

Few people realize that the Zeybekikos has its origins as and still survives as a folk dance. Specifically it was associated with the western Anatolian littoral, and takes its name from a mountain ethnic group of Turks called Zeybeks of the regions of Smyrna (Izmir) and Aydin. The Zeybeks themselves, often employed in former Ottoman times as an auxiliary police force, perform the dance in slow, majestic and often martial-like style. The Greek populations of the same regions also performed this dance but often in a comparatively more light and popular vein. In their case, the musical and dance influence of the Aegean Sea cultural region was more evident. The Zeybekikos is still a major dance form on the islands of Mitilini and Cyprus and is still popular on Chios, Samothrace, Limnos, etc. As a folk dance, the Zeybekikos was performed often as a face-to-face couple dance, hence the alternative name, Karsilamas.

Sometimes in the later 19th century, the dance was adopted by the lower classes of port cities of Greece. In both Pireaus, the port of Athens, and the island of Syra, it became associated with elements of the criminal underworld called mangas, rebetis or kutsovakis. With the development of the musical tavernas, the recording industry and professional musicians in the 1930s who favored the long-necked bouzouki, the dance and music evolved into a more complex series of rhythms and improvised dance patterns.

What is presented below are some common dance patterns from the older folk style of the Smyrna and Aegean regions. The meter of the Zeybekikos is always 9/4 (sometimes 9/8) but the rhythmic subdivisions can vary. Here it is a series of 3 slow beats followed by a series of 3 quick beats - a rhythm still commonly-heard in Turkish Zeybek dances.

Pronunciation:

Cassette: Graziosi - Japan Tape #2

Meter:	9/4	1_2	3_4	5_6		7	8	9
		S	S	S		Q	Q	Q
Dancer's cts		1	& 2	& 3	&	4	5	6
			A				B	

Formation: Individuals either solo or in scattered couples, arms comfortably out to the side, fingers tend to snap the rhythm or some part thereof.

Note: In the following descriptions the exact position and direction of movement for the dance step will not be noted because of the improvised nature of the dance. Each pattern can be danced sideward/forward LOD; in place; forward and/or backward in either A or B sections and with turns in either A and/or B sections.

## Smyrneikos Zeybekikos (continued)

MeasPatternPATTERN 1.

- 1 Step on R (ct 1); step on L (ct 2); step on R (ct 3); step on L (usually back to place)(ct 4); slide touch R next to L (ct 5); slight bounce on L, lifting R off ground or hold in place (ct 6).

PATTERN 1a.

- 1 Cts 1-3 same as above - (quick) step on L (ct 4); (quick) step on R (ct 5); (quick) step on R (ct 6).

PATTERN 1b.

- 1 Cts 1-3 same as above - step on L (ct 4); hold (ct 5); step on R (ct 6).  
 2 Step on L (ct 1); step on R (ct 2); step on L (ct 3); step on R (ct 4); hold (ct 5); step on L (ct 6).  
 Note: Whenever cts 4-6 (i.e., section B) of Pattern 1b are performed, the entire pattern of whichever variation must be performed on opposite ftwk in order to return with R ft leading off the dance pattern.

PATTERN 2.

- 1 (Quick) step on R (ct 1); (quick) step on L (ct &); (quick) step on R (ct 2); (quick) step on L (ct &); (slow) step on R (ct 3); cts 4-6 can be one of the three patterns above.

PATTERN 3.

- 1 (Quick) step on R (ct 1); (quick) step on L (ct &); (slow) step on R (ct 2); (quick) step on L (ct 3); (quick) step on R (ct &); (slow) step on L (ct 4); hold (ct 5); (quick) step on R (ct 6).  
 2 Repeat meas 1 above with opp ftwk.

## QUICK REFERENCE.

Rhythm	1_2	3_4	5_6		7	8	9
Dancer's cts	1	& 2	& 3	&	4	5	6
	S	S	S		Q	Q	Q

---

R	L	R	L
			L R L
			L R
R	L	R	L R
			L R L
			L R
R	L	R	L R L R

Presented by Joseph Kaloyanides Graziosi



## Tai Tai

(Thessaly)

The dance Tai-Tai takes its name from the accompanying song refrain and is a contraction of "t'a(i)nevene" meaning "ascending". The performance of the dance is associated with the festival of Easter, especially in the village of Aidhonohori in western Thessaly. The basic step pattern is a "sta tria", which is the most common dance type of Thessaly. Characteristic of the Tai-Tai is the alternate formation of one and two dance circles. Though not very common, this formation type is also found in other dances such as Koutso-Stamatistos (Kefalonia), Arahovitikos (Morea), "Pios Eidhe Prasino Dhendri" (Thasos), et. al.

Pronunciation:

Music: Folkraft LP 6 Side B/1; Greek Folkdances Summer 89 Side B1 2/4/ meter

Formation: Open circle, alternate W-M; "plektos" hold, i.e., two open circle dance lines with the W in the front, and the M in the rear; the first M is spaced between the first and second W (there being two more persons in the front line than the rear). The dancers of each circle are linked by the simple "V" hand hold and in forming a single circle, the M raise their hands over the heads of the W, then lower them down with the first and last M holding the handkerchiefs of the first and last W. The opening up into two circles occurs during cts 1&2 of meas 1 of the Second Part and the uniting into one circle occurs during the same cts of the First Part.

### Meas

### Pattern

- PART A (one circle).
- 1 Facing slightly R of ctr, step L fwd LOD across in front of R (ct 1); step R fwd (ct 2); step L fwd across in front of R (ct &).
  - 2 Step R fwd (ct 1); swing L low fwd twd R (ct &); step L bkwd (ct 2); rock back onto R (ct &).
  - 3-12 Repeat meas 1-2 five times.
- PART B (two circles).
- 1 Step L fwd across in front of R (ct 1); step R fwd (ct 2).
  - 2 Touch or lift L in front of R (ct 1); step L back in place (ct 2).
  - 3 Touch or lift R in front of L (ct 1); step R fwd in LOD (ct 2).
  - 4-15 Repeat meas 1-3 four times.

Presented by Joseph Kaloyanides Graziosi

# Zonaradhikos

(Thrace)

The Zonaradhikos is the most common line dance of Greek Thrace. There are several variants of the Zonaradhikos (or Zounaradh'kous, Znarakia, etc.) depending on the region of Thrace the dance is from. This particular one comes from the Didymotichon region of West Thrace (Evros County). The name comes from the word "zonari" meaning sash (or belt) because of the use of the belt-hold during the dance, although today the shoulderhold is more common. As learned from inhabitants of Kyani village (Theodore and Peristera Kekes, etc.)

Pronunciation: zoh-nah-RAH-dee-kohs

Music: Graziosi - Asia Tape; Greek Folkdances Summer 89 Side B/9;  
Greek Folkdances Stockton 89 Side B/7.

6/8 meter

Formation: Open circle, belt hold or cross-arm hold; or M in front end of line shldr hold, W at back end with belt hold.

## Meas

## Pattern

### I. "APLO" BASIC.

- 1 Step R to R (ct 1); step L in front of R (ct 2).
- 2 Step R to R (ct 1); hold on R but begin to move L behind R (ct 2).
- 3 Step L back behind R (ct 1); hold on L, lifting R slightly (ct 2).

### II. "MESA KI' EXO".

- 1 Moving diag R into ctr of circle, step R fwd (ct 1); step L fwd (ct 2).
  - 2 Step R fwd (or jump onto both ft fwd)(ct 1); hop on R, lifting L behind (ct 2).
  - 3 Step L fwd (ct 1); stamp R next to L (ct 2).
  - 4 Turning to face slightly L of ctr, moving diag out of circle, step R bkwd (ct 1); step L bkwd (ct 2).
  - 5 Step R bkwd (ct 1); lift and swing L gently fwd (ct 2).
  - 6 Step L bkwd and slightly behind R (ct 1); lift and swing R ft gently fwd, facing slightly R of ctr (ct 2).
- Note: Variation meas 3: step L fwd (ct 1); step R next to L (ct &); step L fwd (ct 2).

### III. "K'LOURIASTO" SPIRALLING.

- 1-6 A. W's part or end half of line: same action as meas 1-6 of Part II above.
- B. M's part or front end of line: introductory step done by leader (or first 2-3) only.
  - (1) Step R fwd, facing LOD R (ct 1); step L fwd (ct 2).
  - (2) Step R fwd (ct 1); step L next to R kicking R out (ct 2).
  - (3-4) Repeat meas 2 twice.
  - (5) Step R fwd (ct 1); hop on R, lifting L off ground (ct 2).
  - (6) Facing direction leader wishes to drag line, step L fwd (ct 1); hop on L (ct 2).

### III. "K'LOURIASTO" REGULAR.

- 1 Facing LOD, step R fwd (ct 1); step L fwd (ct 2).
  - 2 Step R fwd (ct 1); hop on R, lifting L off ground (ct 2).
  - 3 Step L fwd (ct 1); hop on L, lifting R off ground (ct 2).
- Note: The leader drags the line in repeating spiral formations fwd and bkwd from the ctr of circle, (creating his own circle) occasionally repeating intro step moving fwd.

Presented by Joe Kaloyanides Graziosi

## 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 Experienced Square Dancers Workshop 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.

- |                              |                                   |
|------------------------------|-----------------------------------|
| 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 & 3/4)         |
| a. Couples (full, 1/2, 3/4)  | b. Four ladies (reg & 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                      | 20. 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     |                                   |

## Square Dance Calls

Presented by Jerry Helt

Heads forward face your partner  
All double pass thru  
Face the one beside you  
Lines forward pass thru, "U" turn back  
Ladies roll away a half sashay  
Left allemande, etc.

Heads forward face your partner  
All double pass thru  
Everybody "U" turn back  
All double pass thru  
Leaders "U" turn back (or sides "U" turn back)  
Left allemande

Heads lead right circle to a line  
Ladies chain across  
All join hands circle left  
Heads roll away a half sashay  
Circle eight in the same ol' way  
Four gents forward pass thru  
Separate behind the ladies stand  
All double pass thru  
Ladies "U" turn back, swing your partner

Four ladies chain 3/4  
Heads promenade outside 3/4  
All double pass thru  
Face the one beside you  
Back away & circle eight to the left  
Four gents forward pass thru  
Separate behind the ladies stand  
All double pass thru  
Ladies go left, gents go right  
Left allemande, etc.

## Right & Left Thru and 1/4 More

Heads right & left thru & 1/4 more  
Head ladies hook right arms, line of four  
Turn the line once around in the middle  
Bend the line, pass thru, face your partner  
Pass by, left allemande

Heads right & left thru & 1/4 more  
Heads with the sides,  
Ladies hook right arms, line of four  
Turn the line once around  
Bend the line, pass thru, face your partner  
Pass by, left allemande

Heads right & left thru & 1/4 more  
Head ladies hook right arms, line of four  
Turn the line once around & 1/4 more  
Bend the line, all double pass thru  
First couple go left, next couple go right  
Lines pass thru, face your partner  
Pass by, left allemande

## Plus Calls

Four ladies chain across  
 Everybody roll away with a half sashay  
 Heads square thru four hands  
 Swing thru with the outside two  
 Ladies run right, tag the line, face in  
 Ladies left square thru four hands  
 Gents load the boat  
 Left allemande  
 (The square has rotated 1/4 right)

Heads promenade half way around  
 Heads roll away with a half sashay  
 Heads square thru four hands  
 Split the outside two, around one, line up four  
 Lines forward up to the middle & back  
 Centers left square thru, ends load the boat  
 Left allemande

Four ladies chain 3/4  
 Heads right & left thru  
 Sides pass thru around one, line up four  
 Lines forward up & back you float  
 Centers square thru four  
 Ends load the boat  
 Everybody swing your partner

## Single Files

Heads pass thru, turn right single file  
 Around one, ladies chain  
 Same couples pass thru, left allemande

Side ladies chain across  
 Heads roll away a half sashay  
 Heads pass thru, turn left single file  
 Sides pass thru, left allemande

Four ladies chain 3/4  
 Heads right & left thru  
 Head men face your corner & swing  
 Four ladies pass thru  
 Turn left single file  
 Four men pass thru, left allemande

Four ladies chain 1/4  
 Heads right & left thru  
 Head men face your corner & swing  
 Four ladies pass thru  
 Turn left single file  
 Four men pass thru, left  
 Allemande

Four ladies chain across  
 Heads right & left thru  
 Head men face your corner & swing  
 Four ladies pass thru, turn left single file  
 Four gents pass thru, turn left single file  
 Promenade your partner

Heads pass thru  
 Sides pass thru  
 Everybody turn right single file  
 Ladies roll out around you man  
 Corner left allemande

Presented by Jerry Helt

## Lines of Four

Head ladies chain across  
Sides right & left thru  
Heads pass thru, separate behind  
The sides stand  
All double pass thru  
First cpl go L, next cpl go R  
(1P 2P lines of four)

Four ladies chin 1/4 (R hand lady)  
Heads right & left thru  
Heads roll away a half sashay  
Heads pass thru separate  
Around one between the sides stay  
(1P 2P lines of four)

Four ladies chain 3/4  
Heads right & left thru  
Heads pass thru separate around two  
Hook on the end, line or 4  
Lines pass thru "U" turn  
(1P 2P lines of four)

Heads right & left thru  
Head ladies chain across  
Sides pass thru, separate around 2  
Hook on the end, line up four  
Lines pass thru "U" turn  
Ladies chain across  
(1P 2P lines of four)

Heads outside promenade 3/4  
Sides right & left thru  
Sides roll away a half sashay  
All double pass thru  
Lead people "U" turn, circle 4  
Head gents open out line up 4  
(1P 2P lines of four)

Head ladies chain across  
Number one only fwd, split the cpl facing you  
Line up four, single line fwd  
Bend the line, all double pass thru  
Lead people "U" turn  
Circle 4, side gents break, line up 4  
(1P 2P lines of four)

Head ladies chain across  
Sides pass thru  
Separate around one line up four  
Lines forward up and back  
Centers roll away a half sashay  
Ladies chain across  
(1P 2P lines of four)

Heads right & left thru  
Heads forward circle four 3/4  
Heads pass thru  
Circle four with the sides  
Head gents break, line up four  
(1P 2P lines of four)

Heads roll away with a half sashay  
Side ladies chain across  
Sides roll away a half sashay  
Heads forward, sides divide  
All double pass thru  
Lead people "U" turn  
Circle four  
Side gents break, line up four  
(1P 2P lines of four)

## Right and Left By

by Joe Saltel

**Starting formation:** Facing cpls

**Action:** Do a right and left thru and a quarter more, then the centers do a nose-to-nose sashay.

**Ending formation:** Ends in ocean waves.

**Teaching hints:** The right and left thru and quarter more part of the call is not as common action as it once was. The 3/4 is really tacked on to the courtesy turn. So the 3/4 courtesy turn sets up a momentary two-faced line from which the centers will slide past one another to complete the action, ending in an ocean wave. Advanced dancers will know the action of the centers sliding nose-to-nose as a slither.

The key to dancing the call is to show how the centers of the forming two-faced lines can anticipate the slither an just prior to the two-faced line forming, slide over to far center to end in a wave. Probably this will, for the most part, be used in standard position so it will be the girls doing the sashay portion.

### Choreography:

Zero line, right and left by, recycle, pass thru, left allemande...

Zero line, right and left by, swing thru, turn thru, left allemande...

Zero line, pass thru, wheel and deal, zoom, centers slide thru and  
Right and left by, ping pong circulate, extend, ladies trade.  
Recycle, left allemande... (zero box)

Zero box, right and left by, grand swing thru, single hinge  
Boys run, right and left by, recycle and sweep 1/4 more  
Single circle to a grand right and left...

### HEADS RIGHT & LEFT BY

HEADS SWING THRU, BOYS RUN RIGHT

WHEEL & DEAL, PASS THRU

CIRCLE FOUR WITH THE OUTSIDE TWO, TO A LINE

### HEADS LEAD RIGHT, CIRCLE TO A LINE

RIGHT & LEFT BY

SWING THRU, BOYS RUN, COUPLES CIRCULATE

BEND THE LINE, RIGHT & LEFT BY

SWING THRU, BOYS RUN, COUPLES CIRCULATE

BEND THE LINE, LEFT ALLEMANDE

### HEADS FLUTTERWHEEL, SWEET 1/4, PASS THRU

SLIDE THRU WITH THE OUTSIDE TWO

RIGHT & LEFT BY

SWING THRU, PASS THRU, "U" TURN BACK

LEFT ALLEMANDE

### HEADS RIGHT & LEFT BY

HEADS EXTEND, SWING THRU, TURN THRU

LEFT ALLEMANDE

### HEADS RIGHT & LEFT BY

SPIN THE TOP, TURN THRU, PARTNER TRADE

LEFT ALLEMANDE

Presented by Jerry Helt

FOLK DANCE CAMP - 1990



# Spin Chain & Scoot Thru

by Colin Emery

**Starting formation:** Parallel waves

**Action:** Each end and the adjacent center dancer turn 1/2. The new centers of each ocean wave turn 3/4 to form a new ocean wave across the set. Meanwhile, the ends facing out Circulate once while the ends facing in move to the center to form a four-person star with the very centers. Turn the star 1/2. Now those who meet Cast Off 3/4 while the others move forward and out to the ends of the new parallel waves.

**Ending formation:** Parallel waves

**Timing:** 16-18 beats

**Teaching Hints:** This is really a Spin Chin Thru with the ends doing a big Scoot Back in the middle. As preparation for the teach, practice having "Just the 4 wave-ends do a big Scoot Back." If you are going to teach the call from normal waves, practice the "scoot" action with the girls as wave-ends. While the arm turn used in Scoot Back is not the same as a palm star, the path of the action and the ending position (as well as the name of the call) are reinforced with this practice. When you put it all together, remind the scooters to return to far end of the same wave in which they started. The others just do a Spin Chain Thru, the only exception being that the center trade is now a star 1/2.

**Dance example:** Zero Box Waves: Spin Chain and Scoot Thru, Swing Thru, Boys Circulate, Girls Trade, Recycle, Square Thru 3/4, Trade By, Left Allemande.

**Singing Call:** Heads Lead Right, Dosado, Spin Chain and Scoot Thru, Boys Run, Bend the Line, Cross Trail Thru, Skip one girl, Swing the next (Corner), Promenade.

HEADS SQUARE THRU FOUR HANDS  
SPIN CHAIN & SCOOT THRU - - - -  
BOY RUN RIGHT, COUPLES CIRCULATE  
BEND THE LINE, REVERSE FLUTTER WHEEL  
(LINES OF FOUR WITH PARTNER)

HEADS PASS THRU, PARTNER TRADE  
SIDES SQUARE THRU FOUR HANDS  
SPIN CHAIN & SCOOT THRU - - - -  
SWING THRU, SPIN CHAIN & SCOOT  
THRU - - - -  
BOYS RUN RIGHT, WHEEL & DEAL  
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS  
SPIN CHAIN & SCOOT THRU - - - -  
BOYS RUN RIGHT, COUPLES CIRCULATE  
WHEEL & DEAL TO FACE THOSE TWO  
SPIN CHAIN & SCOOT THRU - - - -  
BOYS RUN RIGHT, COUPLES CIRCULATE  
WHEEL & DEAL TO FACE THOSE TWO  
LEFT ALLEMANDE, ETC.

HEADS STAR THRU, PASS THRU  
SPIN CHAIN & SCOOT THRU - - - -  
SWING THRU, SPIN CHAIN THRU  
SWING THRU, BOYS TRADE  
BOYS RUN RIGHT, WHEEL & DEAL  
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS  
SPIN CHAIN & SCOOT THRU - - - -  
SWING THRU, STEP THRU, TRADE BY  
SLIDE THRU, LEFT ALLEMANDE

Presented by Jerry Helt

**Cincinnati Waltz Quadrille**  
(Gibson House Waltz)  
Dance written by Jerry Helt

**Formation:** Four cpls in a square.  
**Record:** Blue Star

MeasPattern

- 4 All four ladies, right hand star
- 4 All four ladies, left hand star
- 4 Partner right hand turn
- 4 Partner left hand turn once and a half
- 4 All four gents, right hand star
- 4 All four gents, left hand star, pass your partner
- 4 Waltz Promenade the next lady all the way back to the man's home position,

Waltz Promenade may be done in ballroom position, turning CW and progressing CCW around the set *or* in regular square dance Promenade position.

**Trio Waltz**  
by Jerry Helt

**Formation:** Three facing three around the hall.  
**Music:** Any good up tempo waltz.

Balance forward up & back, ends cross over  
Balance forward up & back, centers cross over  
Balance forward up & back, ends cross over  
Balance forward up & back, centers cross over  
Circle six left - - - -  
Circle six right - - - -  
Balance forward up & back  
Balance forward up & back  
Pass thru, on to the next

**Grand Square**

**Caller:** Jerry Helt  
**Record:** EZ # 717

Sides face your partner, Grand Square

1,2,3, turn 1,2,3, turn  
1,2,3, turn 1,2,3, reverse  
1,2,3, turn 1,2,3, turn  
1,2,3, turn 1,2,3, home you are

Four men forward up to the middle and back  
Men left hand star once around  
Pass your partner right on by  
Promenade the next

## Old Countryman's Reel

### Traditional

**Formation:** Contra lines, 1,3,5, etc., couples active but not crossed over.

**Music:** Any well-phrased 64 count Reel.

#### Counts

#### Actions and explanations

- 1-8 **ACTIVE LADY DOWN CENTER WITH SECOND GENT** - Active lady and the man just below her ptr go down the set in six short steps turning individually on cts 7 and 8 to face up. (Some dancers prefer to take four steps down and 4 steps to do a slow, stately turn, facing each other while turning.)
- 9-16 **BACK TO PLACE, LADY CASTS OFF** - Dance up the set in 4 steps, second man returns to his place in line while active lady casts off with lady who was below her (second lady). Partial progression has been made as active lady has moved down 1 place in line.
- 17-24 **ACTIVE GENT DOWN CENTER WITH SECOND LADY** - The second lady is now one place up the set from the active man's ptr (to his left of his ptr) and almost directly across the set from him. Active man and the second lady dance down the set as above (cts 1-8).
- 25-32 **BACK TO PLACE, GENT CASTS OFF** - Dance up the set in 4 steps, active man placing the second lady back where he found her and then the active man casts off with the man who was below him (second man). Progression is now complete, actives are down 1 place in line, inactives up 1 place.
- 33-40 **ALL FORWARD AND BOW COME BACK TO PLACE** - All go forward with 3 short steps, bow to partner on fourth, back up 4 steps into lines.
- 41-48 **RIGHT AND LEFT THRU** - These 4 dancers cross the set with the action best described as "pass thru and wheel as a couple" using no handholds throughout. During the "wheel turn" the left dancer backs around as the right dancer moves forward and around.
- 49-56 **ALL FORWARD AND BOW COME BACK TO PLACE** - Repeat counts 33-40 above.
- 57-64 **RIGHT AND LEFT THRU** - Repeat counts 41-48 above.

## Petronella

### Traditional

**Formation:** Contra lines, 1,3,5, etc., couples active but not crossed over.

**Music:** Title tune only. (Several records available)

#### Counts

#### Actions and explanations

- 1-8 **ACTIVES BALANCE TURN ONE QUARTER RIGHT** - Starting with R ft, actives balance R and L (step-swing, pas de basque, etc.), and, in 4 steps, roll right-face into the center of the set to end with the man facing up, lady facing down, about the same distance apart from each other as when they were in lines, ptrs facing.
- 9-16 **BALANCE AGAIN TURN ONE QUARTER RIGHT** - Repeat above ending in partner's original place. Men in ladies line, lady in men's line.
- 17-24 **BALANCE AGAIN TURN ONE QUARTER RIGHT** - Repeat above ending with man facing down, lady facing up.
- 25-32 **BALANCE AGAIN TURN ONE QUARTER RIGHT** - Repeat above ending in original places.
- 33-40 **ACTIVE COUPLES DOWN THE CENTER** - Actives dance down the center with six short steps, turning individually to face up on cts 7 and 8.
- 41-48 **BACK TO PLACE, CAST OFF** - Actives return to place in 4 steps and cast off with the one below (corner) in 4 more steps. Progression has been made, actives have moved down 1 place in line, inactives up 1 place.
- 49-56 **RIGHT AND LEFT THRU** - See "Old Countryman's Reel", cts 41-48.
- 57-64 **RIGHT AND LEFT BACK** - As above.

Presented by Jerry Helt

FOLK DANCE CAMP - 1990

## Sackett's Harbor Traditional

**Formation:** Contra lines, 1,4,7, etc., couples active but not crossed over.

**Music:** Shaw 175

### Counts

### Actions and explanations

- 1-8 FORWARD SIX AND BACK
- 9-16 CIRCLE LEFT THREE QUARTERS AROUND
- 17-24 ACTIVE COUPLES DOWN THOSE LINES
- 25-32 BACK TO PLACE AND CAST OFF
- 33-48 TURN CONTRA CORNERS
- 49-56 LINES FORWARD SIX AND BACK
- 57-64 CIRCLE RIGHT THREE QUARTERS AROUND

**Note:** As this dance is done with the actives not crossed over, the cast off will place an active person between two inactive persons in their own trios at the end of ct 32 above.

## Squeeze Play by Jerry Helt

**Formation:** Proper duple, ALL ON WRONG SIDE.

**Music:** Chaparral "Summertime Dream," or any standard reel.

### Counts

### Actions and explanations

- 1-16 ACTIVES (1s) DOWN THE CENTER AND BACK
- 17-32 INACTIVES (2s) DOWN THE CENTER AND BACK
- 33-40 EVERYBODY DO SA DO PARTNER
- 41-48 EVERYBODY STAR THRU AND CALIFORNIA TWIRL
- 49-56 ACTIVES (1s) SQUEEZE IN\* & LINE OF FOUR GO DOWN, TURN ALONE
- 57-64 COME BACK UP AND BEND THE LINE

\* This is a Centers In. Anyone teaching Mainstream classes should consider teaching this contra before teaching Centers In. It's a great lead in to Centers in action.

Presented by Jerry Helt

# Berovsko za Ramo

(Macedonia)

This dance is from Berovo, a region of E. Macedonia. The dance has been seen on occasions such as holidays, saints days, weddings and name days. The dance is typical of the area with many knee flexes and bounces. The movements are similar to those of Ratevka and Berovka. The name means "dance from Barovsk in shoulder hold" ("za ramo" means holding hands on shoulders).

Pronunciation:

Record: AK014 Side A/3

4/4 meter

Formation: In "T" pos for M, "V" for W or mixed lines.

Style: Throughout dance, change all lifts to bounces or small hops.

## Meas

## Pattern

1-4 INTRODUCTION. No action.

### PART 1.

- 1 Facing and moving CCW, lift on L (ct ah); step on R fwd (ct 1); step on L fwd (ct 2); step on R fwd (ct 3); lift on R, raise L knee to side of R (ct 4).
- 2 Step on L fwd (ct 1); step on R fwd (ct 2); step on L fwd (ct &); step on R fwd and face ctr (ct 3); čukče on R, raise L knee in front (ct 4).
- 3 Step on L to L (ct 1); lift on L (ct 2); step on R in front of L (ct &); step on L to L (ct 3); čukče on L, raise R knee in front (ct 4).
- 4 Step on R to R (ct 1); čukče on R, raise L knee in front (ct 2); three steps L,R,L in place (cts 3,&,4) and face LOD.
- 5-24 Repeat meas 1-4 five more times.

### PART 2.

- 1 Facing and moving LOD, 3 steps fwd R,L,R (cts 1,2,&); 3 steps fwd L,R,L (cts 3,4,&).
- 2 Step on R fwd and face ctr (ct 1); step on L next to R (ct 2); step on R in place (ct &); step on L twd ctr (ct 3); close R to L (ct 4); step on L in place (ct &).
- 3 Step on R back (ct 1); step on L next to R (ct 2); step on R in place (ct &); step on L to L (ct 3); lift on L (ct 4); step on R across L (ct &).
- 4+1/2 Step on L to L (ct 1); čukče on L, raise R knee in front (ct 2); step on R to R (ct 3); čukče on R, raise L knee in front (ct 4); step on L in place (ct 5); step on R next to L (ct &); step on L in place and face LOD (ct 6).
- 4 1/2-9 Repeat meas 1-4 1/2.

### PART 3.

- 1 Facing and moving LOD, lift on L (ct 1); step on R fwd (ct &); step on L fwd (ct 2); three steps fwd R,L,R (cts 3,4,&).
- 2 Three steps fwd L,R,L (cts 1,2,&); step on R fwd and face ctr (ct 3); čukče on R, raise L knee in front (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Repeat meas 1-2.
- 7 Step on L to L (ct 1); lift on L (ct 2); step on R across L (ct &); step on L to L (ct 3); čukče on L, raise knee in front (ct 4).
- 8 Step on R to R (ct 1); čukče on R, raise L knee in front (ct 2); step on L in place (ct 3); step on R next to L (ct &); step on L in place and face LOD (ct 4).

## Berovsko za Ramo (continued)

PART 4.

- 1 Repeat Part 3, meas 1.
- 2 Three steps L,R,L fwd (cts 1,2,&); step on R fwd and face ctr (ct 3); step on L behind R (ct 4); step on R to R (ct &).
- 3-4 Repeat Part 3, meas 7-8).
- 5-12 Repeat meas 1-4 two more times.

Presented by Atanas Kolarovski

## Bukite oro

(Aegean Macedonia)

This dance has been seen by Atanas at Bitola, Skopje and at the Day of Solidarity (1963 Earthquake) Festival. Today, it is the most popular dance by ensembles. Even through this popularity, it is still being done in a traditional manner. Atanas learned it from Tanac in Skopje. The dance was brought to Macedonia from the same Aegean Sea immigrants who are performing the dance. It is generally considered a woman's dance, but approximately 50 years ago it was done in separate lines.

Pronunciation:

Record: AK014 Side B/4

Rhythm: 11/16 meter: 1-2,1-2,1-2,1-2-3 counted here as 1,2,3,4,5 (Q,Q,S,Q,Q).

Formation:

### Meas

### Pattern

#### PART 1.

- 1 Facing and moving CCW, step on R fwd (cts 1-2); touch L toe next to R (ct 3); step on L fwd (cts 4-5).
- 2 Step on R fwd and face ctr (cts 1-2); touch L toe twd ctr (ct 3); hold (cts 4-5).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

#### PART 2.

- 1 Facing and moving LID, step on R (cts 1-2); touch L toe RLOD and turn body diag RLOD (ct 3); step on L fwd (cts 4-5).
- 2 Repeat meas 1, Part 2.
- 3 Step on R and face ctr (cts 1-2); step on L in front of R (ct 3); bounce on L and touch R toe next to L (cts 4-5).

#### PART 3.

- 1 Facing and moving LOD, hop on L (ct 1); step on R fwd (ct 2); slightly brush L fwd (ct 3); hop on R (ct 4); step on L fwd (ct 5).
- 2 Repeat meas 1, Part 3.
- 3 Hop on L (ct 1); step on R and face ctr (ct 2); step on L in front of R (ct 3); step back on R (cts 4-5).
- 4 Step on L bkwd (cts 1-2); step on R bkwd (ct 3); step on L across R (cts 4-5).

#### PART 4.

- 1 Facing and moving LOD, hop on L (ct 1); step on R fwd (ct 2); hop on R (ct 3); hop on R (cts 4-5); *or* kick L fwd (ct 3); step L,R in place (cts 4,5).
- 2 Repeat meas 1, Part 4 with opp ftwk and direction.
- 3 Repeat meas 3, Part 3.
- 4 Step on L bkwd (ct 1); step on R bkwd (ct 2); step on L bkwd (ct 3); step on ball of R next to L (ct 4); step on L in place (cts 4-5).

Presented by Atanas Kolarovski

# Čapkan Dimčo

(Macedonia)

Pronunciation:

Cassette: "Macedonian Folk Song and Dances" AK016 Side B/1

4/4 meter

Formation: "W" hold, mixed line.

## Meas

## Pattern

### PART 1.

- 1 Facing and moving to LOD, step on R fwd (cts 1,2); step on L fwd (cts 3,4).
- 2 Step on R fwd (cts 1,2); step on L fwd (ct 3); step on R fwd (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Step on R fwd (cts 1,2); čukče on R (ct 3); step on L fwd (ct 4).
- 6 Step on R fwd and face ctr (cts 1,2); čukče on R and lift L knee in front (cts 3,4).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.

### PART 2.

- 1 In place, step on R (cts 1,2); step on L (ct 3); step on R (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step on R fwd (cts 1,2); step on L fwd (cts 3,4).
- 4 Repeat meas 1.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Presented by Atanas Kolarovski  
Dance notes by Fusae Senzaki  
(c) copyright by Fusae Senzaki 1990



## Feruzova Ezgia

(Macedonia)

Pronunciation:

Cassette: "Macedonian Songs and Dances" AK016 Side B/2.

7/8 meter

Formation: "W" hold, mixed line.

### Meas

### Pattern

#### PART 1.

- 1 Facing and moving LOD, čukče on L (ct 1); step on R fwd (cts 2,3); čukče on R (cts 4,5); step on L fwd (cts 6,7).
- 2 Čukče on L (ct 1); step on R fwd (cts 2,3); čukče on R, lift L knee in front (cts 4,5); hold (cts 6,7).
- 3 Čukče on R, bring L leg from fwd to back (ct 1); step on L in place and face RLOD (cts 2,3); čukče on L (ct 4); step on R in front of L (ct 5); step back on L (cts 6,7).

#### PART 1-Variation.

- 1-3 Repeat Part 1.
- 4-5 Repeat Part 1, meas 2-3.

#### PART 2.

- 1 Step on R to R (ct 1); step on L behind R (cts 2,3); step on R fwd (cts 4,5); čukče on R (cts 6,7).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat Part 1, meas 2-3.

#### PART 2-Variation.

- 1-4 Repeat Part 2.
- 5-6 Repeat Part 2, meas 3-4.

#### TURN.

- 2 Čukče on L (ct 1); step on R and pivot CW (cts 2-5)l hold (cts 6,7).

Presented by Atanas Kolarovski  
Dance notes by Fusae Senzaki  
(c) copyright by Fusae Senzaki 1990

## Katlanovsko oro

(Macedonia)

This dance is from the village of Katlanovo, Ovcepole region and is still danced today on different occasions.

Pronunciation:

Record: AK014 Side B/2

Rhythm: 9/16 meter: 1-2,1-2,1-2,1,1-2 (S,S,S,Q,S)

Formation: Mixed lines, "W" hold.

### Meas

### Pattern

#### 1-20 INTRODUCTION.

##### PART 1. (done a total of 7 times)

- 1 Facing and moving LOD, step on R fwd (cts 1-2); step on L fwd (cts 3-4); step on R fwd (cts 5-6); close L to R on ball of ft (cts 7-9).
- 2 Step on L fwd (cts 1-2); step on R fwd (cts 3-4); step on L fwd (cts 5-6) step on R fwd and face ctr (cts 7-9).
- 3 Hop on R, raise L knee in front, face L of ctr (cts 1-2); step on L to L (cts 3-4); hop on L (cts 5-6); step on R across L (cts 7-9).
- 4 Hop on R (cts 1-2); step on L bkwd facing ctr (cts 3-4); step on R to R (cts 5-6); hop on R in place (ct 7); step on L across R and face LOD (cts 8-9).

##### PART 2. (done a total of 6 times)

- 1 Facing and moving LOD, hop on L fwd as R swings quickly across L (cts 1-2); step on R fwd (cts 3-4); step on L fwd (cts 5-6); two steps R,L fwd (cts 7,8-9).
- 2 Step on R fwd (cts 1-2); step on L fwd (cts 3-4); step on R fwd (cts 5-6); step on L fwd (ct 7); two steps R,L fwd (cts 8,9).
- 3 Facing ctr, hop on L, raise R knee in front (cts 1-2); step on R next to L (cts 3-4); hop on R, raise L knee in front (cts 5-6); two steps L,R in place (cts 7,8-9).
- 4 Hop on R (cts 1-2); step on L next to R (cts 3-4); step on R in place (cts 5-6); hop on R in place (ct 7); step on L across R and face LOD (cts 8-9).

Presented by Atanas Kolarovski

# Krstenoto

(Skopje-Macedonia)

Pronunciation:

Record: AK014 Side A/2

Rhythm: 13/16 meter: 1-2-3, 1-2, 1-2, 1-2, 1-2 counted as 1, 2, 3, 4, 5, 6.

Formation: "W" position, mixed line.

## Meas

## Pattern

### PART 1.

- 1 Facing and moving to CCW, hop on L (ct 1); step on R fwd (cts 2,3); small step on L fwd (ct 4); small step on R fwd (cts 5,6).
- 2 Leap on L fwd (ct 1); repeat meas 1, cts 2-6 (cts 2-6).
- 3 Repeat meas 2, cts 1-3 (cts 1-3); step on L fwd (ct 4); step on R in place and face ctr (cts 5,6).
- 4 Hop on R, rise L knee in front (ct 1); step on L next to R (cts 2,3); step on R in place (ct 4); step on L in place (cts 5,6).
- 5 Step on ball of R ft in place (ct ah); step on L in place (ct 1); step on R in place (cts 2,3); step on L in front of R (ct 4); step back on R (cts 5,6).
- 6 Repeat meas 5 with opp ftwk.
- 7-8 Repeat meas 5-6.

### PART 2.

- 1-4 Repeat Part 1, meas 1-4.
- 5 Facing ctr, hop on L and raise R knee in front (ct 1); step on R fwd (cts 2,3); lift on R (ct 4); step back on L (cts 5,6).
- 6 Hop on L and raise R knee in front (ct 1); step on R next to L (cts 2,3); small leap on L next to R (ct 4); step on R in place (cts 5,6).
- 7-8 Repeat meas 5-6 with opp ftwk.
- 9-10 Repeat meas 5-6.

### PART 3.

- 1 Facing and moving LOD, hop on L (ct 1); step on R fwd (cts 2,3); small step on L (ct 4); small step on R (cts 5,6).
- 2 Small hop on R (ct ah); step on R fwd (ct 1); four small steps fwd R,L,R,L (cts 2,3,4,5); hold (ct 6).
- 3 Small hop on L (ct ah); step on R fwd (ct 1); hop on R (ct 2); step on L fwd (ct 3); two small steps fwd R,L (cts 4,5); hold (ct 6).
- 4 Small hop on L and face ctr (ct ah); step on R to R (ct 1); step on L next to R (ct 2); step on R to R (ct 3); step on L next to R (ct 4); step on R to R (ct 5); hold (ct 6).
- 5 Leap on L across R (ct 1); step on R to R (cts 2,3); step on L in front of R (ct 4); step back on R (cts 5,6).
- 6 Hop on R (ct 1); step on L to L (cts 2,3); step on R to R and facing LOD (cts 4,5); hold (ct 6).
- 7-8 Repeat meas 5-6.

Repeat Part 3 from the beginning with a leap onto L (ct 1) instead of hop.

Krstenoto (continued)

**SEQUENCE:**

Part 1x5 (fifth time, repeat meas 2 two times)

Part 2x2 (second time, do meas 1 through meas 8)

Part 3x4 (Part 3 start with Gajda play)

Presented by Atanas Kolarovski

Dance notes Fusae Senzaki

(c) copyright by Fusae Senzaki 1987

## Kumanovska igra

(Macedonia)

This dance is named for the city of Kumanovo. Kumanovo is 35 km NE of Skopje. Although this area is quite near Skopje, there is a great difference in style of dancing, caused by the influence of neighboring cultures. This dance is done on many occasions such as weddings.

Pronunciation:

Cassette: AK016

2/4 meter

Formation: Mixed lines, hands held down (raise to "W" in some parts of the dance).

### Meas

### Pattern

#### PART 1.

- 1 Facing and moving LOD, hop on L (ct 1); step on R (ct &); step on L (ct 2).
- 2-3 Repeat meas 1 twice.
- 4 Step on R to R, turning body to L (ct 1); step on L, continuing to turn to face L (ct &); step on R in place (ct 2).
- 5 Facing L, bending slightly fwd from hips, continuing to move LOD, hop on R (ct 1); step on L (ct &); step on R (ct 2).
- 6-7 Repeat meas 5 twice.
- 8 Step on L (ct 1); step on R, facing ctr (ct &); step on L, facing ctr (ct 2).

#### PART 2. (done in place)

- 1 Hop on L, facing ctr (ct 1); step on R turning slightly to R (ct &); step on L slightly to R (ct 2).
- 2 Step on R starting to turn slightly twd L (ct 1); step on L, continuing to turn twd L to face ctr (ct &); step on R in place (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.
- 9-24 Repeat meas 1-8 twice.

#### PART 3.

- 1 Facing ctr in place, step on R (ct 1); lift L in front of R, hopping on R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Hop on L (ct 1); step on R in place (ct &); step on L in place (ct 2).
- 4 Repeat meas 3.
- 5 Step on R in place (ct 1); hop on R (ct &); step on L (ct 2).
- 6 Repeat meas 5.
- 7 Step on R in place (ct 1); begin to lift L with bent knee (ct &); finish lifting L, hopping on R (ct 2).
- 8 Step on L in place (ct 1); step on R (ct &); step on L in place (ct 2).
- 9-16 Repeat meas 1-8.

## Kumanovska igra (continued)

- PART 4.** (face ctr, raise hands to "W" pos, leading with R shldr, body bending to R and L, moving in LOD)
- 1 Hop on L (ct 1); step on R (ct &); step on L (ct 2).
  - 2-3 Repeat meas 1 twice.
  - 4 Step on R in place (ct 1); step on L (ct &); step on R (ct 2).
  - 5-8 Repeat meas 1-4 with opp ftwk and direction, still facing ctr.
  - 9 Hop on L in place, hands move down to "V" pos (ct 1); step slightly fwd on R (ct &); step on L in place (ct 2).
  - 10 Step on R in place (ct 1); step on L in place (ct &); step on R in place (ct 2).
  - 11-12 Repeat meas 9-10 with opp ftwk, raising hands back to "W" pos.
  - 13-16 Repeat meas 9-12.
  - 17-48 Repeat meas 1-16 twice.

Repeat Part 3 two more times.

Repeat Part 1 once.

Repeat Part 4 once.

Presented by Atanas Kolarovski

# Rakotinečko oro

(Macedonia)

Pronunciation:

Cassette: "Macedonian Songs and Dances" AK016 Side B/5

Rhythm: 7/16 meter: 1-2,1-2,1-2-3, counted as 1,2,3 (Q,Q,S).

Formation: "V" position, mixed line.

## Meas

## Pattern

### PART 1.

- 1 Facing and moving LOD, step on R fwd (ct 1); step on L fwd (ct 2); step on R fwd (ct 3).
- 2 Leap on L fwd (ct 1); step on R fwd (ct 2); step L,R fwd (ct 3).
- 3 Repeat meas 2 with opp ftwk.
- 4 Leap on L fwd (ct 1); step on R fwd (ct 2); čukče on R (ct 3); step on L fwd (ct &).
- 5 "W" hold, facing ctr, step on R fwd (ct 1); step on L fwd (ct 2); čukče on L (ct 3).
- 6 Step on R bkwd (ct 1); step on L bkwd (ct 2); čukče on L (ct 3).
- 7-8 Repeat meas 5-6.

### PART 2.

- 1 "V" hold, facing LOD, leap on R fwd, lift L side of R (ct 1); hold (ct 2); step L,R fwd (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 "W" hold, facing ctr, hop on L (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); step back on R (ct &).
- 6 Repeat meas 5 with opp ftwk.
- 7-8 Repeat meas 5-6.

### PART 3.

- 1 "V" hold, facing and moving LOD, step on R fwd (ct 1); step on L fwd (ct 2); step R,L (ct 3).
- 2 Facing ctr, step on R bkwd (ct 1); step on L bkwd (ct 2); čukče on L (ct 3); step on R bkwd (ct &).
- 3 Touch L to L (cts 1,2); step on L in front of R (ct 3); step on R in place (ct &).
- 4 Hop on R and kick L fwd (ct 1); step on L in place (ct 2); step on R in place (ct 3); step on L in front of R and face LOD (ct &).

### PART 4.

- 1-2 Repeat Part 3, meas 1-2.
- 3 Face ctr, leap on L in place and lift R knee in front (ct 1); step on R to R (ct 2); step on L fwd (ct 3); step bkwd on R (ct &).
- 4 Repeat Part 3, meas 4.

SEQUENCE: Part 1x3, Part 2x4, Part 3x5, Part 4x4.

Presented by Atanas Kolarovski  
Dance notes by Fusae Senzaki  
(c) copyright by Fusae Senzaki 1990

## Resensko oro

(Macedonia)

The music is the same as used in the village of Resensko in western Macedonia. The dance was seen by Atanas at the Bitola Festival. It is typical of the dances done on weddings, holidays, etc.

Pronunciation:

Record: AK014 Side A/4

Rhythm: 7/16 meter: 1-2,1-2,1-2-3 counted as 1,2,3 (Q,Q,S).

Formation:

### Meas

### Pattern

#### 1-16 INTRODUCTION.

##### PART 1.

- 1 Facing and moving CCW, hop on L (ct 1); step on R fwd (ct 2); step on L fwd (ct 3).
- 2 Repeat meas 1.
- 3 Three small step s fwd R,L,R (cts 1-3).
- 4 Repeat meas 3 with opp ftwk.
- 5 Hop on L, lift R across L (cts 1-2); step on R (ct 3).
- 6 Repeat meas 5 with opp ftwk.
- 7 Hop on L and face ctr (ct 1); step on R to R (ct 2); step on L next to R (ct 3).
- 8 Repeat meas 7.
- 9 Leap on R to R (cts 1-2); hop on R, raise L knee in front (ct 3).
- 10 Repeat meas 9 with opp ftwk.
- 11 Repeat meas 9.
- 12 Hop on R (ct 1); step on L to L (ct 2); step on R in front of L (ct 3).
- 13 Hop on R (ct 1); step on L to L (ct 2); step on R behind L (ct 3).
- 14-16 Repeat meas 9-11 with opp ftwk.
- 17-48 Repeat meas 1-16 two more times.

##### PART 2.

- 1-4 Repeat Part 1, meas 1-4.
- 5 Step on R to R and face ctr (cts 1-2); hop on R, L swings across R (ct 3).
- 6-9 Repeat Part 1, meas 12-15.
- 10 Step L,R,L in place (cts 1-3).
- 11-20 Repeat meas 1-10.

##### PART 3.

- 1-4 Repeat Part 1, meas 1-4.
- 5 Leap on R fwd (ct 1); small step on L next to R (ct &); step on R fwd (ct 2); hold (ct 3).
- 6 Repeat meas 5 with opp ftwk.
- 7-13 Repeat Part 1, meas 7-13.
- 14 Facing ctr, small leap on L in front of R (ct 1); step on R in place (ct &); step on L in place (ct 2); hold (ct 3).
- 15 Repeat meas 14 with opp ftwk.
- 16 Repeat meas 14.
- 17-48 Repeat meas 1-16 two more times.

Presented by Atanas Kolarovski



## Romsko oro

(Macedonia)

Pronunciation:

Cassette: "Macedonian Songs and Dances" Side B/4

Rhythm: 9/16 meter: 1-2,1-2,1-2,1,1-2 counted as 1,2,3,4,5 (S,S,S,Q,S). Ct 4 is shorter than the other cts.

Formation: "W" hold, mixed line.

### Meas

### Pattern

#### PART 1.

- 1 Facing and moving LOD, step fwd on R,L,R (cts 1,2,3); step on L,R in place (cts 4,5) and face RLOD.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

#### PART 2.

- 1 "V" hold, facing ctr, step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); step on L to ctr (ct 3); hop on L (ct 4); step on R in place (ct 5).
- 2 Hop on R, lift L in front (ct 1); step on L next to R (ct 2); step on R in place (ct 3); hop on R (ct 4); step on L in front of R (ct 5).
- 3-8 Repeat meas 1-2 three more times.

#### PART 3.

- 1 "W" hold, facing and moving LOD, lift on L (ct 1); step on R fwd (ct 2); step on L fwd (ct 3); lift on L (ct 4); step on R fwd (ct 5).
- 2 Step on L fwd (ct 1); step on R fwd (ct 2); step on L fwd (ct 3); step on R, L in place and face ctr (cts 4,5).
- 3 Leap on R bkwd (ct 1); lift on R (ct 2); step on L next to R (ct &); step on R in place (ct 3); step on L in front of R (ct 4); step on R to R (ct 5).
- 4 Leap on L in front of R (ct 1); lift on L (ct 2); step on R to R (ct &); step on L in front of R (ct 3); step on R in place (ct 4); step on L in place (ct 5).
- 5 Repeat meas 3.
- 6 Facing LOD, leap on L fwd (ct 1); step on R fwd (ct 2); step on L fwd (ct 3); lift on L (ct 4); step on R fwd (ct 5).
- 7-8 Repeat meas 2-3. At very end, close R to L with no wt (ct 5).

#### PART 4.

- 1-4 Repeat part 1.

#### PART 5.

- 1 "V" hold, repeat part 2, meas 1.
- 2 Hop on R and lift L in front of R (ct 1); jump on both ft apart (ct 2); jump on both ft together (R ft fwd) (ct 3); leap on R to R (ct 4); step on L in front of R (ct 5).
- 3-8 Repeat meas 1-2, three more times.

#### PART 6.

- 1-8 Repeat Part 3.

## Romsko oro (continued)

1-4 PART 7.  
Repeat Part 1.

1 PART 8.  
"W" hold, facing and moving LOD, hop on L (ct 1); step on R fwd (ct 2); step on L  
fwd (ct 3); step on R,L in place and face ctr (cts 4,5).  
2 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); step on L to ctr  
(ct 3); hop on L (ct 4); step on R in place (ct 5).  
3 Hop on R and lift L leg straight fwd (ct 1); step on L to L (ct 2); step on R behind L  
(ct 3); step on L heel to ctr (ct 4); step bkwd on R (ct 5).  
4 Step on L to ctr (ct 1); step on R next to L (ct &); step on L fwd (ct 2); step on R fwd  
(ct 3); hop on R (ct 4); step on L behind R (ct 5).  
5-52 Repeat meas 1-4 12 more times.  
53 Repeat meas 1.

1-2 PART 9.  
Repeat Part 1, meas 1-2.

1-8 PART 10.  
Repeat Part 5.

1-8 PART 11.  
Repeat Part 3.

1-4 PART 12.  
Repeat Part 5, meas 1-4.

Presented by Atanas Kolarovski  
Dance notes by Fusae Senzaki  
(c) copyright by Fusae Senzaki 1990

## Staro Lesnoto

(Macedonia)

This is a basic lesnoto style of dance from Skopje and other regions of Macedonia. This type of dance is open to much improvisation.

Pronunciation:

Record: AK014 Side B/1

Rhythm: 2/16 meter: 1-2-3, 1-2, 1-2 counted as 1,2,3 (S,Q,Q).

Formation: Mixed lines in "W" hold.

### Meas

### Pattern

INTRODUCTION. Begin with full orchestra.

#### PART 1.

- 1 Facing diag R and moving CCW, step on R fwd (ct 1); bounce on R (ct 2); step on L fwd (ct 3).
  - 2 Step on R fwd and face ctr (ct 1); flex R knee 2 times (cts 2,3).
  - 3 Facing L of ctr and move in RLOD, step on L fwd (ct 1); bounce on L (ct 2); step on R fwd (ct 3).
  - 4 Step on L back, face ctr (ct 1); flex L knee twice while raising R knee (cts 2,3).
  - 5-32 Repeat meas 1-4 seven more times.
- Note: During meas 3-4, move very slightly R.

#### PART 2.

- 1 Facing and moving LOD, step on R to R (ct 1); lift on R (ct 2); step on L behind R (ct 3).
- 2 Step on R to R (ct 1); cukce on R, raise L knee in front (cts 2,3).
- 3 Step on L fwd (ct 1); step on R diag R back (cts 2,3).
- 4 Step on L fwd (ct 1); cukce on L, raise R knee in front (cts 2,3).
- 5-20 Repeat meas 1-4 five more times.

#### PART 3.

- 1 Repeat Part 1, meas 1.
- 2 Step on R and face ctr (ct 1); close L to R with partial wt and bounce (ct 2); bounce on R (ct 3).
- 3 Čukče on R, raise L knee in front (ct 1); close L to R with bounce (ct 2); bounce on L (ct 3).
- 4 Čukče on L, raise R knee in front (ct 1); step on R to R (ct 2); step on L across R and face LOD (ct 3).
- 5-20 Repeat meas 1-4 four more times.

#### TRANSITION.

- 1 Facing LOD, step on R fwd (ct 1); step on L fwd (cts 2,3).

## Staro Lesnoto (continued)

PART 4.

- 1 Facing diag R and moving in LOD, step on R fwd (ct 1); bounce on R (ct 2); step on L across R (ct 3).
- 2 Face ctr and step on R to R (ct 1); step on L bkwd (ct 2); step on R fwd (ct 3).
- 3 Čukče on R, lift L in front of R (ct 1); leap on L fwd (ct 2); leap on R fwd (ct 3).
- 4 Leap on L fwd (ct 1); čukče on L, raise R knee in front of L (ct 2,3).
- 5 Facing ctr and moving diag R out of ctr, step on R diag R bkwd (ct 1); step on L behind R (cts 2,3).
- 6 Step on R diag R bkwd (ct 1); step on L diag L bkwd (ct 2); step on R fwd (ct 3).
- 7 Leap onto L fwd (ct 1); leap onto R fwd (cts 2,3).
- 8 Step on L fwd (ct 1); raise R in front of L (cts 2,3).
- 9-32 Repeat meas 5-8 seven more times.

PART 5.

- 1-2 Repeat Part 2, meas 1-2.
- 3 Step on L fwd (ct 1); step on R diag R bkwd (cts 2,3).
- 4 Facing ctr, move sdwd in LOD on L (ct 1); step on R diag R bkwd (ct 2); step on L across R (ct 3).
- Note: During meas 3-4, step on ball of ft first, then full ft.
- 5-24 Repeat meas 1-4 five more times.

Ending: End dance by stepping on L fwd (ct 1); lift R in front of L (cts 2,3).

Presented by Atanas Kolarovsky

## Svekrvino oro

(Macedonia)

This is a wedding dance from the Vardar Valley. The svekrvino (groom's mother) is draped with peppers and she leads the beginning and ending dance of the wedding. If no band is available, the dance is done to singing.

Pronunciation: sveh-KEHR-vee-noh OR-oh

Record: AK014 Side A/1

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

Formation: Lines, hands joined in "W" pos.

### Meas

### Pattern

1-8 **INTRODUCTION.** Begin with vocal.

#### **PART 1. Vocal**

- 1 Facing and moving to R, step on R to R (ct 1); čukče on R, lift L in front of R (ct 2); step on L across R (ct 3).
- 2 Facing ctr, step on R to R (ct 1); bounce twice on R, L knee up in front (cts 2-3).
- 3 Repeat meas 2 with opp ftwk.
- 4-9 Repeat meas 1-3 two more times.
- 10 Repeat meas 2.
- 11 Step on L to L (ct 1); step on R behind L, do not bend knees (cts 2-3).
- 12 Repeat meas 3.
- 13-14 Repeat meas 2-3.
- 15 Step on R to ctr (ct 1); step on L back in place (ct 2); step on R to R (ct 3).
- 16 Step on L across R and face LOD (ct 1); čukče on L and R knee up (ct 2); hold (ct 3).

#### **PART 2. Instrumental**

- 1 Repeat Part 1, meas 1.
- 2 Still facing LOD, step on R to R (ct 1); bounce on R twice and L knee up (cts 2-3).
- 3 Step on L twd ctr (ct 1); bounce on L twice and R knee up (cts 2-3).
- 4 Step on R bkwd (ct 1); bounce on R twice as L lifts across R (cts 2-3).
- 5 Step on L to L (ct 1); čukče on L (ct 2); step on R across L (ct 3).
- 6 Repeat Part 1, meas 3.
- 7-8 Repeat Part 1, meas 15-16.

Presented by Atanas Kolarovski

## Zetvarsko oro

(Macedonia)

This dance is from the town of St. Nikole. Zetvar means "harvester."

Pronunciation:

Record: AK014 Side B/5.

10/4, 8/4 meter

Formation: "W" hold, mixed lines.

### Meas

### Pattern

#### PART 1.

- 1 Facing and moving CCW, step on R fwd (cts 1,2); step on L fwd (cts 3,4).
- 2 Step on R fwd (cts 1,2); step on L fwd (ct 3); step on R fwd (ct 4).
- 3 Repeat meas 2 with opp ftwk.
- 4 Step on R fwd and face ctr (cts 1,2); cukce on R, raise L knee in front (cts 3,4).
- 5 Repeat meas 4 with opp ftwk.
- 6 Facing ctr, step on R to R (cts 1,2); step on L behind R (ct 3); step on R in place (ct 4).
- 7 Repeat meas 6 with opp ftwk and direction.
- 8 Repeat meas 1.
- 9 Repeat meas 4.
- 10 Step on L fwd (cts 1,2); step on R fwd (ct 3); step on L fwd (ct 4).

#### PART 2.

- 1 Facing and moving LOD, step on R fwd (cts 1,2); step on L fwd (cts 3,4).
- 2 Step on R fwd (cts 1,2); touch L next to R (cts 3,4).
- 3 Step on L fwd (cts 1,2); step on R fwd (ct 3); step on L fwd (ct 4).
- 4-8 Repeat Part 1, meas 6-10.

#### PART 3. (Zetvarsko-2)

- 1 Facing and moving LOD, step on R fwd (cts 1,2); step on L next to R (ct 3); step on R fwd (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat Part 1, meas 4-5.
- 5-9 Repeat Part 1, meas 6-10.

SEQUENCE: 1 2 1 1 2 1 3 3 1 2 1

Presented by Atanas Kolarovski  
Dance notes by Fusae Senzaki  
(c) by Fusae Senzaki 1987

## Fecioreasca

(Transylvania, Rumania)

Fecioreasca belongs to the family of men's dances characteristic of Transylvanian dance culture. Literally it means young men's dance and is known by the Hungarians as Legenyés. These dances are virtuosic in character and are truly a pinnacle in ethnic dance culture. The Rumanians, in comparison to Hungarians, tend to dance the Fecioreasca in a group form where all dancers perform the same or very similar steps. The Hungarians perform the Legenyés as a solo or more individual in form. The rhythmical structure of the Fecioreasca, like that of the Invirtita, is worth discussing. It is generally syncopated and often difficult to ascribe to a particular meter. It is therefore preferable to think in terms of dancer's beats or accents. The basic breakdown of beats is 3: Long-short-short (or Slow-quick-quick), but this can be further broken up.

Some basic Fecioreasca rhythms are:

2/4	♩ ♩ ♩
7/8	♩. ♩ ♩
8/8	♩ ♩ ♩ or ♩. ♩ ♩. = SQS
9/8	♩ ♩ ♩.
10/8	♩ ♩. ♩.

These steps come from the village of Vistea de Jos in South-Eastern Transylvania and were learned from Zoltan Farkas in Budapest.

Pronunciation: fetch-eeor-YAH-skah

Record: NOROC 2708 B

Formation: Men, solo, in a circle facing center.

Rhythm: 9/8 meter

Dancer's cts	1	2	3	or	1	&	2	3
	♩	♩	♩.		♩	♩.	♩	♩.
	S	q	q+		q-	s	q	q+

here s=q+

### Meas

### Pattern

- TRAVELING STEP** (S q q+).
- 1 Step on R ft (knee bent, with down accent) to L behind L ft (ct 1); hop on R ft slightly to L and bring L ft sharply up to pos in front of R knee (ct 2); step on L ft to L, hips twist slightly to L (ct 3).
  - 2 Step on R ft (knee bent, with down accent) to L in front of L ft, hips turn to R (ct 1); hop on R ft and bring L ft up and behind R knee (ct 2); step on L ft to L, hips turn to R (ct 3).
  - 3-6 Repeat meas 1-2 twice.
  - 7 Repeat meas 1.
  - 8 (q- s q q+) Facing ctr with wt on L ft (knee bent), touch R heel in front of L ft (ct 1); touch ball of R ft (partial wt) to R of L ft (ct &); close R ft sharply to L ft (ct 2); fall onto L ft in place freeing R ft (ct 3).
  - 9-16 Repeat meas 1-8.

## Fecioreasca (continued)

- REST STEP I** (q- s (q q+)) + (S q q+) Note: (q q+) = S+.
- 1 Preparing to leap onto R ft, bring R ft (knee extended) out and in front (ct 1); leap onto R ft across and in front of L ft (ct &); hold (ct 2); step on L ft diag back to L (ct 3). Note: R leg sweeps low fwd and across before leaping.
  - 2 Close R ft sharply to L ft with wt transfer (ct 1); step on L ft diag back to L (ct 2); step on R ft fwd and slightly diag R (ct 3).
  - 3-4 Repeat meas 1-2 with opp ftwk and direction.
  - 5-6 Repeat meas 1-2.
  - 7 L ft moves in a reverse bicycle motion diag to L while preparing to leap onto L ft in place (ct 1); leap onto L ft in place and bring R ft (knee bent and turned out) to L knee (ct &); hold but prepare to leap onto R ft in place (ct 2); leap onto R ft in place and bring L ft up to diag L side (ct 3).
  - 8 Leap onto L ft in place and bring R ft (knee bent) to L knee (ct 1); bounce on both ft together (ct 2); bounce on L ft and free R ft (ct 3).
  - 9-16 Repeat meas 1-8 but on last ct of meas 16 (meas 8), bounce on both ft (ct 3).

- REST STEP II** (q- s S+) + (S q q+).
- 1 Facing R of ctr, bounce/lift on L ft and raise R ft slightly (ct 1); tap R ft slightly to R (ct &); step on R ft fwd with accent (ct 2); hold (ct 3).
  - 2 Step on L ft fwd (across and in front of R ft)(ct 1); turning to face ctr, tap R heel to R (ct 2); step R ft to R with slight accent (ct 3).
  - 3-4 Repeat meas 1-2 with opp ftwk and direction.
  - 5-6 Repeat meas 1-2 but, on last ct of meas 6 (ct 3), jump fwd onto both ft with accent and knees bent (ct 3).
  - 7 Chug back on both ft (knees extended)(ct 1); fall onto R ft in place and lift L ft up and in back (ct &); touch L toe behind and to R of R ft (knee bent)(ct 2); lift on R ft and bring L ft around and to L (ct 3).
  - 8 Close L ft sharply to R ft (knees bent)(ct 1); step on R ft slightly fwd (knees extended)(ct 2); step on L ft fwd (knees bent)(ct 3).
  - 9-16 Repeat meas 1-8.

- SLAP SEQUENCE I** (q- s q q+) + (S q q+).
- 1 Slap L hand against L thigh and lift/hop on L ft bringing R ft up and out to R side (knee bent)(ct 1); slap R hand against R outer heel out to R side (ct &); step on R ft (almost a running step) in place (ct 2); step on L ft (almost running) in place (ct 3).
  - 2 Bend L knee slightly and touch R toe back (accented)(ct 1); bounce on L ft and bring R ft fwd low (ct 2); tap R heel fwd (ct 3).
  - 3 Repeat meas 1.
  - 4 Run on R ft in place and lift L ft up slightly in front (ct 1); slap L hand against L thigh as L ft does small reverse bicycle swing fwd (ct &); leap onto L ft in place and slap R hand against R boot top (ct 2); bring R ft down (leg straight) in front (ct 3).
  - 5-8 Repeat meas 1-4.

Dance repeats from beginning. During 2nd time through, replace Slap Sequence I with Slap Sequence II.



## Fecioreasca (continued)

- SLAP SEQUENCE II** (q- s q q+) + (S q q+).
- 1 With wt on L ft, R ft corkscrews (from knee down) from L side 2 o'clock CCW and slap R hand against R thigh (ct 1); as R heel comes around, slap R hand against R outer heel (ct &); R ft continues around, hold on L ft (ct 2); leap onto R ft across and in front of L ft and slap R hand against L inner heel behind R knee (ct 3).
  - 2 Step onto L ft in place and begin to "unwind" corkscrew CW (R knee down to R ft)(ct 1); slap R hand against R inner boot top (leg straight and fwd)(ct 2); leap onto R ft in place and slap R hand against L inner heel behind R knee (ct 3).
  - 3-4 Leap onto L ft in place and repeat meas 3-4 of Slap Sequence I.
  - 5-8 Repeat meas 1-4 of Slap Sequence II.

Presented by Stephen Kotansky and Susan Snyder-Kotansky

## Kerekes

(Gyimesi Csángó-Transylvania, Rumania)

The Gyimesi Csángó-s are a Hungarian-speaking ethnic group living in the eastern Carpathian Mountains. Their dance culture has been subdivided by the late György Martin into 3 layers:

1. The Carpathian Basin layer i.e. Féloláhos, Verbunk, Lassú és Sebes Magyaros, Lassú és Sebes Csárdás, Kettős jartatója és Sirulóje, Mars and Medvés;
2. The Balkan layer i.e. several forms of the Héjsza, Korobjaszka, Legényes, and the Kerekes;
3. The Central-European layer which includes Hétlépés (Siebenschritt), Pórka (Polka), Valcer, etc to name a few.

The Kerekes (lit, wheel) has the same relative meaning as Rumanian Hora, Serbian Kolo.

Pronunciation: KEHR-eh-kesh

Cassette: Garlic Press Productions GPP-004

2/4 meter

Formation: Closed circle with a "W" hand hold.

### Meas

### Pattern

- |     |   |
|-----|---|
| 1   | Facing ctr, step on R ft diag back to R (ct 1); close L ft to R ft (ct &); turning to face R of ctr, step on R ft fwd (ct 2). |
| 2   | Step on L ft fwd (ct 1); step on R ft fwd (ct &); step on L ft fwd (ct 2).  |
| 3   | Step on R ft fwd (ct 1); step on L ft fwd (ct &); turning to face slightly L of ctr, step on R ft to R (ct 2).                |
| 4a  | Stamp L ft slightly to L (ct 1); hold (ct 2).   |
| 4b  | Stamp L ft 2x slightly to L (cts 1,2).  |
| 4c  | Stamp L ft 3x slightly to L (cts 1,&,2)   |
| 5-8 | Repeat meas 1-4 with opp ftwk and direction.  |

Presented by Stephen Kotansky and Susan Snyder-Kotansky

## Invîrtita from Bonțida

(Transylvania, Rumania)

The village of Bonțida lies 30 km north of the city of Cluj-Napoca in Central Transylvania. Its population is 57% Rumanian, 26% Hungarian, and 17% Gypsy. The traditional dance cycle, as is common throughout Transylvania, begins with the men's dances. Here, they are the Bărbuno (Verbunk) and Feciorește des. These are followed by the couples dances: Țiganește rar, Invîrtita, and Țiganește iute. The Invîrtita is of particular interest in that it is definitely the most uniquely "Rumanian" of the dances yet it, too, has much in common with the Hungarian dances of the Mezőség Region as I know them. Unlike many of the Invîrtitas from Transylvania, this one is not in a syncopated rhythm. The melody is hauntingly beautiful and very close to the Hungarian music of the region. It is worth mentioning that the Gypsy musicians in Bonțida play for both the Rumanian and Hungarian functions and have surely contributed to the crossover of melodies and musical structures obviously affecting the dance culture as well.

Pronunciation: in-vuhr-TEE-tah from BOHN-tsee-dah

Cassette: Garlic Press Productions GPP-004

4/4 meter

Formation: Couples scattered about the dance floor. M's R hand joined down low to W's L hand. If M is considered to face fwd, W begins facing slightly R of fwd:  $\tilde{X}\tilde{O}$  and slightly behind him.

### Meas

### Pattern

#### OPENING STEP.

- 1     **Man:** Step on L ft diag fwd L and swing joined hands fwd (ct 1); close R ft to L ft and swing joined hands back (ct 2); step on R ft fwd and swing joined hands fwd (hands will remain fwd)(ct 3); close L ft (no wt) to R ft (hands remain fwd)(ct 4).  
**Woman:** Facing R of M's fwd and slightly behind M, step on L ft diag fwd L (hands swing fwd)(ct 1); close R ft to L (hands swing back)(ct 2); step on L ft diag fwd L (hands swing fwd)(ct 3); close R ft (no wt) to L ft (ct 4).
- 2     **Man:** Step on L ft to L and turn about 90° CW to R to face ptr (hands remain fwd low) (ct 1); slight pull with R hand as a signal (ct 2); step on R ft fwd beginning to cross over and change pos with W. Note: This crossover is slow and slightly rounded as if M and W are walking around a central point (cts 3-4).  
**Woman:** Turning about 90° CCW to L to face M, step on R ft bkwd (ct 1); bring L ft to R ft (no wt) and lead it fwd through (ct 2); crossing over, step on L ft fwd (ct 3); close R ft to L ft (ct &); step on L ft fwd and begin to turn CCW to L (ct 4).
- 3     **Man:** Turning slowly about 90° CCW to L, step on L ft fwd (cts 1-2); continuing slow CCW turn, step on R ft back to face ptr again (cts 3-4).  
**Woman:** Turning slowly CCW to L to face M, step on R ft to R (ct 1); close L ft to R ft (ct 2); step on R ft to R (ct 3); close L ft (no wt) to R ft (ct 4).
- 4     **Man:** Step on L ft fwd to crossback and begin to lead W with R hand back to place (ct 1-2); turn slowly about 90° CW to R and step on R ft fwd (R hand ends up behind R side)(cts 3-4).  
**Woman:** Step on L ft fwd crossing back to place (ct 1); bring R ft beside L ft and continue it fwd through (ct 2); step on R ft diag fwd R beginning to turn CW to R (ct 3); close L ft to R ft (ct &); continue to turn CW to R and step on R ft fwd (ct 4).  
 Note: W ends up facing twd M but is ready to be lead through starting pos on first beat of next meas.

## Invirtita from Bonțida (continued)

TRANSITION.

- 1-3 M&W: Repeat meas 1-3 of Opening Step but, during ct 3 of meas 3, as M and W turn to face each other, M lifts joined hands up above head and places his L hand on W's R upper arm. W's R hand moves twd M's L shldr-blade under armpit (ct 3); in this pos, sink (plie) on R ft in place.

COUPLE TURN.

- 1 M&W: Moving into new pos (face-to-face shifted so that W is on M's R, M places R hand on W's L shldr-blade under armpit, his L hand rests on her R upper arm. Her R hand is on his L shldr-blade and her L hand holds his R upper arm), and beginning to rotate as a cpl CW (M's inner R ft is the pivot point), both step on L ft fwd (ct 1); step on R ft beside L ft (ct &); step on L ft fwd (ct 2); step on R ft fwd (ct 3); step on L ft beside R ft (ct &); step on R ft fwd (ct 4).
- 2 M&W: Continuing to turn CW as a cpl, step on L ft fwd (ct 1); step on R ft fwd (ct 2); step on L ft beside R ft (ct &); step on R ft fwd (ct 3); step on L ft fwd (ct 4).
- 3 M&W: Continuing to turn CW as a cpl, step on R ft fwd (ct 1); step on L ft fwd (ct 2); step on R ft fwd (ct 3); step on L ft beside R ft (ct &); step on R ft fwd (ct 4).
- 4 M&W: Continuing to turn CW as a cpl, step on L ft fwd (ct 1); step on R ft fwd (ct 2); Man: continue to move fwd step on L ft fwd (ct 3); step on R ft beside L ft (ct &); stopping fwd movement, step on L ft fwd (ct 4). During cts 3,&4, M leads W to his R side into a semi-open side-by-side pos. He retains his R hand on her L shldr-blade but drops L hand down to hold her R hand in front of them. W turns CW to R backing into the ending pos by stepping on L ft fwd into CW turn (ct 3); close R ft to L ft continuing turn (ct &); step on L ft in place or slightly back to stop movement (ct 4).
- 5-8 M&W: Repeat meas 1-4 with opp ftwk and direction but, note\*: M's meas 1 is slightly different. M: step on R ft diag back R and begin to turn to R as he leads W across (ct 1); close L ft to R ft (ct &); step on R ft to R and join in closed pos with W (ct 2); the dance continues as written above but with opp ftwk turning CCW.

"YOKE" POSITION COUPLE TURN + CSAPAS.

- 1 Man: Release L hand holding W's R shldr-blade and lower R hand (joined to W's L) and turn slowly 360° CCW to L (do not release joined hands) by stepping on L ft in place (ct 1); step on R ft beside L ft (ct &); step on L ft in place (ct 2); step on R ft in place (ct 3); step on L ft in place (ct 4). During this slow CCW turn, bring L hand slowly up and across body to place on W's far R shldr in front of her body (W turns 180° CW during M's step) M's R hand ends up behind his back holding W's L hand.
- Woman: Turning slowly 180° CW to R, step on L ft in place (ct 1); step on R ft in place (ct &); step on L ft in place (ct 2); step on R ft in place (ct 3); step on L ft in place (ct &); step on R ft in place (ct 4). W places R hand on M's L upper arm which is stretched across W's chest.
- 2 Man: Turning CCW as a cpl in this "Yoke" pos, step on R ft fwd (ct 1); step on L ft fwd (ct 2); step on R ft fwd (ct 3); step on L ft fwd (ct 4).
- Woman: Turning CCW as cpl in this "Yoke" pos and continuing "cifra" or two-step fwd, step on L ft fwd (ct 1); close R ft to L (ct &); step on L ft fwd (ct 2); step on R ft fwd (ct 3); close L ft to R ft (ct &); step on R ft fwd (ct 4).
- 3 M&W: Repeat meas 2 above ("Yoke").

## Invirtita from Bontida (continued)

- 4 Man: Release R hand holding W's L hand allowing W to turn CCW to L 180° and place L hand on her R shldr-blade or upper arm. Close R ft sharply to L ft (knees extended and standing on balls of both ft)(ct 1); jump sharply down onto both ft (knees bent) with accent (ct &); hold (ct 2); lift/hop on L ft and slap R hand against R outer heel out at R side (ct &); step on R ft fwd (knee bent) while L ft remains on ground (ct 3); L ft kicks fwd preparing for large R ft scissor-kick fwd (ct &); leap onto L ft in place and scissor-kick R ft fwd (knee extended) and, slap R hand to R boot top (ct 4).

Woman: As M releases L hand and begins jump, turn slowly 180° to L CCW by stepping on L ft fwd (ct 1); step on R ft to R side to face same direction as M and end on his L side (ct 2); close L ft to R ft and hold (ct 3); hold (ct 4);

- 5 Man: Repeat meas 4 above ("Yoke").

Woman: Hold (cts 1-4).

Note\*: Meas 5 is only done the first time that this step is danced. Every subsequent time the step is only 4 meas long.

COUPLE TURN WITH WOMAN'S TURN UNDER MAN'S ARM.

- 1 Man: Leading W from M's L side to R side by pushing with L hand (at her R shldr-blade) and leading her L hand with his R hand which is held in front above head level, step on R ft to L crossing behind L ft and turning CW while leading (ct 1); step on L ft to L and continue to turn CW (ct 2); step on R ft in place ending turn which is somewhere between 90° and 180° CW (ct 3); step on L ft in place (ct &); step on R ft in place (ct 4).

Woman: Being led across from M's L side to his R and turning about 180° CW during lead, step on L ft across to R (ct 1); step on R ft beside L ft (ct &); step on L ft fwd (ct 2); step on R ft slightly fwd (ct 3); step on L ft slightly fwd of R ft in preparation to turn CCW to L (ct 4). During this step W's L hand is held by M's R hand above and in front of W's head. R hand is left to R side naturally.

- 2 Man: Turning about 90° CCW to L, step on L ft to L and assist W's CCW turn by cranking R arm 360° around CCW (ct 1); close R ft to L ft (no wt) and finish cranking turn (ct 2); step on R ft back as joined hands (M's R) drops down in back and begins low swing fwd (ct 3); step on L ft back to R ft, arm continues swing (ct &); step on R ft back and hand reaches pos front and waist level (ct 4).

Woman: Turning 180° CCW to L under own L hand, step on R ft fwd over L ft (ct 1); step on L ft beside R ft (ct &); step on R ft fwd to finish turn (ct 2); allowing M to lead joined hands down and front in a broad swing, step on L ft fwd (ct 3); step on R ft fwd (ct &); step on L ft (ct 4).

- 3 Man: Cpl will be rotating CCW around a central point (generally their joined hands). Step on L ft back and bring R hand (W's L) back next to R shldr (ct 1); close R ft (no wt) to L ft and push R hand (W's L) fwd at shldr level (ct 2); turning 90° CW to R, step on R ft fwd (slight accent) and take W's L hand in own L hand by pushing L hand across to R (ct 3); wt remains on R ft as L hand initiates large dishrag CCW turn of W (ct 4).

Woman: Allowing M to lead and guide joined hands, step on R ft fwd while moving CCW around joined hands (ct 1); touch L ft (no wt) beside R ft (ct 2); preparing to turn 360° CCW under L hand, step on L ft fwd (ct 3); at M's initiation just before ct 4, step on R heel fwd and begin CCW turn to L (grace note (ct uh) beat before ct 4); finish 360° CCW turn by stepping on L ft fwd (ct 4).

## Invirtita from Bonțida (continued)

- 4     **Man:** Moving fwd in CCW direction, step on L ft fwd and crank W, initiating a second 360° turn (somewhat slower than the first one)(ct 1); close R ft to L ft and complete turn of W (ct 2); step on R ft fwd and push joined hands (M's L, W's L) fwd at shldr level (ct 3); close L ft to R ft (ct &); step on R ft fwd (ct 4).  
       **Woman:** Repeat meas 3, cts just before 4, and ct 4 (heel turn) but somewhat slower than first time (cts uh,1); step on R ft fwd (ct 2); step on L ft fwd (ct 3); hold (ct 4).
- 5     **Man:** Continuing to move fwd in CCW direction, step on L ft and bring joined hands down and up to back (ct 1); step on R ft beside L ft (ct &); step on L ft fwd (ct 2); repeat action of meas 3, ct 3-4 above (cts 3,4)(first turn of two).  
       **Woman:** Step on R ft fwd (ct 1); step on L ft beside R ft (ct &); step on R ft fwd (ct 2); repeat meas 3 cts 3-4 above (cts 3,uh,4).
- 6     **M&W:** Repeat meas 4 above.  
 7     **M&W:** Repeat meas 5 above.  
 8     **M&W:** Repeat meas 4 above but end up with W on M's L side facing same direction as M.

**Note:** With each subsequent repeat of the Couple Turn following the Woman's Turn Under Arm, M's step is as follows: leading W into CW Couple Turn, step on L ft diag back L (ct 1); close R ft to L ft (ct &); step on L ft to L (ct 2); turning to face CW in couple turn pos, step on R ft fwd into turn (ct 3); repeat meas 1, cts 3,&,4 of Couple Turn (cts 3,&,4).

**SEQUENCE:**

Opening Step 2x = 8 meas  
 Transition 1x = 3 meas  
 Couple Turn 1x (L & R) = 8 meas  
 "Yoke" Position Turn 1x = 5 meas  
 Woman's Turn Under Arm 1x = 8 meas  
 Couple Turn 1x (L & R) = 8 meas  
 "Yoke" Position Turn 1x = 4 meas  
 Woman's Turn Under Arm 1x = 8 meas  
 Couple Turn 1x (L & R) = 8 meas  
 "Yoke" to end of music

Presented by Stephen Kotansky and Susan Snyder-Kotansky

## Jobbágytelki Forgatós

(Transylvania, Rumania)

The Forgatós (Hungarian for turning dance) is the Hungarian equivalent of the Rumanian Invîrita. The steps of this Forgatós come from the village of Jobbágytelke in the Székelyföld region of Eastern Transylvania. This region has a strong concentration of Hungarian-speaking peoples including the Székely or Szeklers. The Forgatós is a combination of older turning dance figures with newer Csárdás figures. The dance cycle of the Székely generally begins with the Verbunk followed by the Csárdás and Szóktetés and, finally concluded with the Forgatós.

Pronunciation: YOHB-bahj-tell-key FOR-gaw-towsh

Cassette: Garlic Press Productions GPP-004

2/4 meter

Formation: Cpls in a circle, M facing CCW, W facing CW. M holds W's L hand in his R hand up and above his head. His L hand rests on her R shldr. Her R hand rests on his L upper arm.

### Meas

### Pattern

#### SLOW SINGLE CSÁRDÁS.

- 1 Man: Step on R ft fwd (ct 1); close L ft to R ft (ct 2).  
Woman: Step on L bkwd (ct 1); close R ft to L ft (ct 2);
  - 2 Man: Continuing to move fwd (CCW), repeat meas 1 with opp ftwk.  
Woman: Continuing to move bkwd, repeat meas 1 with opp ftwk.
  - 3-8 M and W repeat meas 1-2 three times.
- Note\*: This slow Csárdás has a very slight swing and bounce to it.

#### DOUBLE CSÁRDÁS.

Casualy, in a natural manner, lower arms to a pos where M's R hand is at W's L shldr-blade. Her L hand is at his R upper arm; M's L hand holds W's R upper arm, her R hand is at his L shldr-blade. The pos is close to one another.

- 1 Man: Step on R ft fwd (ct 1); close L ft to R ft (ct &); step on R ft fwd (ct 2).  
Woman: Step on L ft bkwd (ct 1); close R ft to L ft (ct &); step on L ft fwd (ct 2).
  - 2 M and W repeat meas 1 of Double Csardas with opp ftwk.
  - 3-4 M and W repeat meas 1-2 of Double Csardas.
- Note\*: During this step cpls rotate 360° CW to R, 90° or more with each Double Csardas. M is actually stepping fwd during meas 1, sdwd during meas 2, bkwd during meas 3 and sdwd/fwd during meas 4.
- 5-7 Repeat meas 1-3 of Double Csárdás.
  - 8 Cpls open up to a pos where W is on M's L side facing ctr. M's L hand is on W's R upper arm; W's R hand is on M's L shldr-blade; M's R hand holds W's L hand out in front at chest level.
- Man: Step on L ft in place with accent (ct 1); step on R ft in place with accent (ct &); close L ft to R ft with accent (ct 2).
  - Woman: Backing up into new pos on M's L, step on R ft to R and turn to L (ct 1); close L ft to R ft (ct &); close R ft to L ft (ct 2).

## Jobbágytelki Forgató (continued)

TOGETHER AND APART + ATVETÖS (LEAD ACROSS).

This step is like a single Csárdás but has a side-by-side together-and-apart emphasis.

- 1 Man: Step on L ft to ptr, arms and hands adjust accordingly (ct 1); tap R ft beside L ft (ct &); step on R ft away from ptr to R (ct 2).
- Woman: Step on R ft to ptr, arms and hands adjust accordingly (ct 1); close L ft to R ft (ct &); step on L ft away from ptr to L side (ct 2).
- 2 M and W repeat meas 1 above (T & A).
- 3 Man: Moving slightly to L, step on L ft to L (ct 1); close R ft to L ft (ct &); step on L ft to L (ct 2). During this step M Leads W from his L side to his R side. He does this by guiding W's L hand with his R hand to his R shldr-blade. AT the same time, keeping his elbow close to his body, he leads her across with his L hand.
- Woman: Step on R ft across and in front of M (ct 1); step on L ft fwd and turn about 180° to R (ct &); step on R ft in place to finish turn (ct 2). W is now to R of M at an angle of about 120°.
- 4 Repeat meas 3 above with opp ftwk and direction.
- 5 Repeat meas 3 above.
- 6-7 Repeat meas 1-2 above with opp ftwk and direction.
- 8-10 Repeat meas 3-5 above with opp ftwk and direction.

COUPLE RIDA TURN (DOWN BEAT).

- 1-5 Repeat meas 1-5 of Together and Apart + Atvetos but, during last lead across from L side to R side, M leads W to his R side but he retains her L hand in his R hand which he brings around to R and then back and then, out to front. W ends up on M's R side with her L hand out in front about shldr level being held by M's R hand. M's L and W's R hands are free.
- 6 Man: Release R hand holding W's L, step on R ft fwd and cymbal-clap R hand down to L hand which is moving upward (ct 1); turn sharply 180° to L by swivelling on R ft (ct &); step on L ft fwd twd W (ct 2).
- Woman: With hands held naturally at waist level (elbows close to body), turn 360° to L by stepping on L ft to L (slight down accent)(ct 1); step on R ft next to L ft (ct &); step on L ft (down accent) in place to finish turn (ct 2).
- 7 Man: Dancing twd W and beginning CW buzz or down beat Rida turn, step on R ft fwd (slight down accent) and join R hand to her L shldr-blade. W is to M's R side but in a shifted face-to-face pos (ct 1); step up slightly on ball of L ft (ct &); continuing to turn CW, step on R ft in place (down accent)(ct 2); step up on L ft (ct &). M's free hand can be held up to L side (elbow bent) snapping fingers or rest on W's R upper arm.
- Woman: Beginning to turn CW with down beat Rida, step twd M with R ft and place R hand on M's L shldr-blade (under his arm pit) in a shifted face-to-face pos (M is to W's R). W's L hand rests on M's R upper arm (ct 1); step on L ft beside R ft (ct &); step on R ft fwd continuing to turn around M (ct 2); step on L ft beside R ft (ct &). W actually dances a circle around M who turns in place.
- 8-10 Continue action of meas 7 three times.



## Jobbágytelki Forgató (continued)

- 11 M&W: Step on R ft fwd (down accent)(ct 1); pivot 180° CW on R ft and reverse handhold (ct &); step on L ft bkwd (ct 2); lift on L ft and continue CW movement backing up (ct &).
- 12 M&W: Continuing to back up in a CW direction, step on R ft bkwd (ct 1); lift on R ft (ct &); close L ft to R ft and stop movement (ct 2).
- 13 Man: Place hands on W's shldr and stand face-to-face with W. Jump onto both ft shldr-width apart (knees bent)(ct 1); click heels together in air (knees extended) (ct &); repeat cts 1,& of meas 13 (cts 2,&).
- Woman: Stand still in place.
- 14 Man: Repeat cts 1,& of meas 13 above (cts 1,&); land on both ft simultaneously closing heels sharply together on ground (ct 2); hold (ct &).
- Woman: Remain still.
- 15-17 M&W: Repeat meas 7-9 (cpl Rida turn) with opp ftwk and direction.
- 18 Man: Take W's L hand in own R and step on L ft fwd while turning W with a CCW dishrag-like turn in front of self (ct 1); step on R ft fwd and bring joined hands down in front. W ends up on M's L side facing same direction. His L hand is holding her R upper arm (ct 2).
- Woman: Spinning CCW to own L under own L hand, step on L ft across and in front of M (ct 1); step on R ft beside L ft (ct &); step on L ft in place completing turn. End up on M's L side (ct 2).

ATVETÖS + SPIN BACK.

- 1-2 M&W: Repeat meas 1-2 of Together and Apart.
- 3 M&W: Repeat ftwk of meas 3 of Together and Apart + Atvetos but, M holds W's L hand in his R hand. As he leads W across he brings joined hands up and behind his R ear.
- 4 M&W: Retaining W's R hand in M's L, repeat meas 4 of Together and Apart + Atvetos (cross over to L).
- 5 M&W: Repeat meas 3 above (Atvetös + Spin Back).
- 6 Man: Repeat meas 4 above but assist W as she spins CCW back to L side under M's R hand.
- Woman: Repeat meas 18 of Couple Rida Turn.

WOMAN'S CONTINUAL SPIN.

- 1-5 M&W: Repeat meas 1-5 of Couple Rida Turn (together and apart 2x + Atvetös 3x opening up on 3rd Atvetös).
- 6 Man: Moving CW around CCW spinning W, dance 2 down beat Rida steps: step on R ft fwd (ct 1); step on L ft beside R ft (ct &); step on R ft fwd (ct 2); step on L ft beside R ft (ct &). During this step M assists W by cranking his R hand, which is joined with her L, over her head.
- Woman: Turn CCW to L with a down beat Rida step in place. Her L hand is held firmly above her head and joined with M's R hand. Step on L ft down (ct 1); step on R ft beside L ft (ct &); step on L ft down (ct 2); step on R ft up beside L ft (ct &).
- 7 M&W: Continue action of meas 6 above.
- 8 Man: Step on R ft fwd (ct 1); jump onto both ft bringing L ft to R ft and lower joined hands down in front (ct 2). W ends up on M's L side.
- Woman: Step on L ft in place and continue to turn on it (ct 1); close R ft to L ft (ct 2).

## Jobbágytelki Forгатós (continued)

WOMAN'S SOLO SPIN + MAN'S CSAPAS (BOOT SLAP).

- 1-5 M&W: Repeat meas 1-5 of Couple Rida Turn.  
 6 Man: Release joined hands (M's R, W's L) by initiating W's solo CCW turns and walk fwd with R ft (ct 1); walk on L ft fwd (ct 2).  
 7 Man: Jump onto both ft less than shldr-width apart (knees slightly bent) and bend over fwd and clap hands together (ct 1); slap L hand on L boot top (ct ee); slap R hand on R boot top (&); jumping bkwd, repeat action of cts 1,ee,& above (cts 2,ee,&).  
 8 Man: Jump onto both ft shldr-width apart (ct 1); click heels together in air (knees extended)(ct &); land clicking heels together on ground (ct 2). Arms are held up and above head.  
 6-8 Woman: Repeat meas 6-8 of Woman's Continual Turn but without holding M's hand. Hands are held in such a way as to prevent skirt from flying up and to assist in turning.  
 or, W turns 2 CCW turns to L + a stop/pause on L and then, turn 2 CW turns back to R starting with R ft.

## SEQUENCE:

(Flute and Violin)

1. Slow Single Csardas 1x = 8 meas
2. Double Csardas 1x = 8 meas
3. Together and Apart + Atvetos 1x = 10 meas
4. Couple Rida Turn 2x = 36 meas
5. Atvetos + Spin Back 2x = 12 meas
6. Woman's Continual Spin 2x = 16 meas
7. Atvetos + Spin Back 1x = 6 meas

(Violin + Cymbalom)

- 1-6 Repeat 1-6 above
7. Solo Spin + Csapas 3x = 24 meas

Presented by Stephen Kotansky and Susan Snyder-Kotansky

## Kezes

(Moldvai Csángó-Rumania)

The Hungarian-speaking Moldvai Csángó-s live on the eastern slopes of the Carpathian Mountains in Rumania. Their dance and folk culture, like that of the Gyimesi Csángó-s contains an archaic layer of Hungarian dance culture as well as a layer closely related to Rumanian and Balkan dance culture. Kezes (lit. "The Hand One") is somewhat like the Dobrudžan Růka in that it contains arm movements and stamps. I learned it from Ferenc Sára. See Öves.

Pronunciation: KEH-zesh

Cassette: Garlic Press Productions GPP-004

4/4 meter

Formation: Closed circle, "W" handhold

### Meas

### Pattern

#### ARM MOVEMENT.

- 1 Arm movement is retained throughout the dance. Arms drop from above shldr "W" pos to shldr-level (hands) "w" pos (ct 1)(Note\*: a slight fwd and down circular movement is implied.); bring hands back up to high "W" pos (ct &); lower arms (ct 2); bring back up (ct &); arms and hands swing fwd and down twd pos low and back (ct 3); hands reach pos behind waist (ct &); hands begin to swing up twd original pos (ct 4); reach high "W" (ct &).

#### CENTER AND BACK.

- 1 Facing ctr, step on R ft fwd (ct 1); step on L ft fwd (ct 2); step on R ft fwd (ct 3); step on L ft beside R ft (ct &); step on R ft in place (ct 4).
- 2 Repeat action of meas 1 with opp ftwk and direction (backing out).  
Variation: Add scuffs on cts 1&,2& of meas 1 and meas 2.

#### SIDE TO SIDE.

- 1 Fall slightly onto R ft to R (ct 1); step up onto L ft to R (ct &); fall slightly onto R ft to R (ct 2); step up onto L ft to R (ct &); fall slightly onto R ft to R (ct 3); step up onto L ft to R (ct &); fall slightly onto R ft (ct 4).
- 2 Repeat meas 1 of Side to Side with opp ftwk and direction.

#### STEP-SCUFF.

- 1 Facing slightly R of ctr, step on R ft (knee bends slightly)(ct 1); scuff-stamp L ft beside R ft (ct &); step on L ft fwd (knee bent)(ct 2); scuff-stamp R ft beside L ft (ct &); repeat cts 1,&,2,& but with opp ftwk and direction (cts 3,&,4,&).
- 2 Repeat meas 1 of Step Scuff.

#### DOUBLE STEP-STAMP.

- 1 Facing slightly R of ctr, step on R ft (knee bent) diag fwd to R (ct 1); stamp-close L ft with wt to R ft (ct &); step on R ft diag fwd to R (ct 2); stamp L ft (no wt) beside R ft (ct &); repeat cts 1,&,2,& but with opp ftwk and direction (cts 3,&,4,&).
- 2 Repeat meas 1 of Double Step-Stamp.

## Kezes (continued)

LONG STAMP SEQUENCE.

- 1 Facing slightly R of ctr, step on R ft (knee bent)(ct 1); scuff-stamp L ft beside R ft (ct &); hop on R ft and lift L ft up in back (ct 2); step on L ft fwd with accent (ct &); fall onto R ft slightly fwd (knee bent)(ct 3); step on L ft fwd with accent (ct &); fall onto R ft fwd (knee bent)(ct 4); step on L ft fwd with accent (ct &).
- 2 Continue to move fwd by repeating action of cts 3,&4,& of meas 1 (fall,step,fall,step)(cts 1,&2,&3,&4,&).

## SEQUENCE:

Center and Back 2x  
 Side to Side 2x  
 Center and Back Var. 2x  
 Side to Side 2x  
 Step-Scuff 2x  
 Double Step-Stamp 2x  
 Step-Scuff 2x  
 Double Step-Stamp 2x  
 Long Stamp 4x

Presented by Stephen Kotansky and Susan Snyder-Kotansky

## Öves

(Moldvai-Csángó, Rumania)

The Hungarian-speaking Moldvai Csángó-s live on the eastern slopes of the Carpathian Mountains in Rumania. Their dance and folk culture, like that of the Gyimesi Csángó-s, contains an archaic layer of Hungarian dance culture (especially in the older couple dances i.e. Lapos Magyaros and Serény Magyaros) as well as a layer of dances closely related to Rumanian and Balkan dances. Öves (lit. "Belt") (Ru. "Brîul") is akin to Rumanian Brîul, Greek Zonaradikos, and Bulgarian Pravo Za Poyas. I learned these steps from Ferenc Sára in Budapest. "Feri" is a recognized specialist in the dance and folk culture of the Csángó peoples. He will be touring North America in the Fall of 1990.

Pronunciation: OE-vesh

Cassette: Garlic Press Productions GPP-004

Formation: Closed circle, belt hold, facing center.

Rhythm: 2/4 or 6/8 meter (dancer's cts 1,2).

### Meas

### Pattern

#### BASIC I (3 meas).

- 1 Step on R ft to R (ct 1); step on L ft across and behind R ft (ct 2).
- 2 Step on R ft to R (ct 1); bounce on R ft and kick L ft fwd (ct 2).
- 3 Step on L ft beside R ft (ct 1); bounce on L ft and kick R ft fwd (ct 2).

#### BASIC II (4 meas).

- 1 Repeat meas 1 of Basic I.
- 2 Step on R ft to R (ct 1); step on L ft across and in front of R ft (ct 2).
- 3-4 Repeat meas 2-3 of Basic I.

#### RUNNING VARIATION.

- 1-2 Facing slightly R of ctr and starting with R ft, dance 4 prancing steps R,L,R,L, lifting knees up and in front (cts 1,2,1,2).
- 3 Turning to face ctr, jump onto both ft together with an accent (ct 1); hop on R ft in place and kick L ft fwd (ct 2);
- 4 Repeat meas 3 with opp ftwk ~~and direction.~~

#### SLICING STEP.

- 1-2 Repeat meas 1-2 of Running Variation.
- 3 Turning to face ctr, jump onto both ft wide apart (knees slightly bent)(ct 1); jump and slide R ft diag back to L and slice-slide L ft across and in front of R ft (ct 2).
- 4 Repeat meas above with opp ftwk ~~and direction.~~

#### KNEE TWIST.

- 1 Facing ctr, with wt on both ft (knees bent)twist both knees sharply to L and both heels to R (ct 1); twist both knees sharply to R and both heels to L (ct 2).
- 2 Step on R ft to R (ct 1); step on L ft across and behind R ft (ct 2).
- 3-4 ~~Repeat meas 3-4 of Running Variation.~~

## Öves (continued)

**KNEE TWIST VARIATION.**

- 1 With wt on both ft (knees bent) twist both knees to L and heels to R (ct 1); twist knees to R and heels to L (ct &); twist knees to L and heels to R (ct 2).  
 2-4 Repeat meas 2-4 of Knee Twist.

**SEQUENCE:**

Intro = 4x 3 meas  
 Basic I = 4x 3 meas  
 Basic II = 4x 4 meas  
 Running = 4 x 4 meas  
 Slicing = 4x 4 meas  
 Basic I = 4x  
 Vamp = 4 prancing steps R,L,R,L  
 Knee Twist = 4x  
 Knee Twist Var = 4x  
 Basic I = 8x  
 Basic II = 4x  
 Running = 4x  
 Slicing = 4x  
 Knee Twist = 4x  
 Knee Twist Var = 2x

Presented by Stephen Kotansky and Susan Snyder-Kotansky

## Serény Magyaros

(Moldvai Csángó-Moldavia, Rumania)

The Hungarian-speaking Moldvai Csángó-s live on the eastern slopes of the Carpathian Mountains in Rumania. Their dance and folk culture, like that of the Gyimesi Csángó-s, contains an archaic layer of Hungarian dance culture (especially in the older couple dances i.e. Lapos Magyaros and Serény Magyaros) as well as a family of dances closely related to Rumanian and other Balkan dances. The Serény Magyaros (lit "fast Hungarian") generally follows the Lapos Magyaros in the dance cycle. I learned this dance from Ferenc Sára in Budapest, Hungary. "Feri" is a recognized specialist in the dances and related folk culture of the Csángó peoples. He will be touring North America this Fall, 1990.

Pronunciation: SHARE-ain MAHJ-ah-rosh

Cassette: Garlic Press Productions GPP-004

2/3 meter

Formation: Couples freely about the dance space. Closed shldr-waist pos (man holds woman's waist tightly).

### Meas

### Pattern

#### SINGLE CSÁRDÁS.

- 1 Man: Step on R ft to R or slightly fwd with a heavy accent and a sharp knee flex (ct 1); close L ft sharply to R ft and straighten knees (there is actually a bounce here)(ct &); step on L ft to L or slightly fwd with a heavy accent and a sharp knee flex (ct 2); close R ft sharply to L ft and straighten knees (ct &).
- 2-4 Woman: Dance action of man's ftwk with opp ftwk and direction and less vigor.  
Repeat action of meas 1 three times.

#### DOUBLE CSÁRDÁS.

- 1 Man: Step on R ft to R with heavy accent and a sharp knee flex (ct 1); close L ft to R ft with wt and straighten knees (ct &); step on R ft to R with a heavy accent and a sharp knee flex (ct 2); close L ft to R ft (no wt) and straighten knees (ct &).
- Woman: Dance action of man's step with opp ftwk and direction. Follow man's strong lead.
- 2 Reverse ftwk of meas 1 of Double Csardas.
- 3 Repeat meas 1-2 of Double Csardas.

#### LONG COUPLE TURN.

- 1 Man: Jump sharply by flexing knees onto both ft about shldr-width apart, and twist W's hips to L (push R hand and pull L hand)(ct 1); straighten knees sharply and bring ft somewhat together, twist W's hips back to place or slightly to R (ct &); repeat ct 1 of Long Couple Turn (ct 2); straighten knees and come up with wt on L ft (ct &).
- Woman: Same as M but with less vigor and allow M to lead. During the twist, ft can also twist in direction of twist.
- 2 M&W: Turning to face CW, W on M's R (pos: M places R hand under W's armpit on her L shldr-blade; his L hand is placed on her R upper arm. W places her R hand on M's L upper arm; her R arm is straight across his chest and this is the support; her L hand rests on M's R upper arm.).  
Run on R ft fwd (ct 1); run on L ft fwd (ct &); run on R ft fwd (ct 2); run on L ft fwd (ct &). Note\*: During this step M's inner ft acts as pivot point. W will be dancing around M.

## Serény Magyaros (continued)

- 3 Repeat meas 2 of Long Couple Turn.  
 4 Repeat cts 1,&2 of meas 2 of Long Couple Turn (cts 1,&2); hop on R ft and turn to face ptr.  
 5-8 Repeat meas 1-4 of Long Couple Turn but with opp pos, ftwk and direction.

SHORT COUPLE TURN.

- 1 Jump down onto both ft as in ct 1 of Long Couple Turn and twist W (ct 1); chug and come up on L ft (ct &); step on R ft across and in front of L ft (ct 2); hop on R ft (ct &).  
 2 Repeat meas 1 of Short Couple Turn but with opp ftwk and direction.  
 3-4 Repeat meas 1-2 of Short Couple Turn.

## SEQUENCE:

Single Csardas (8)  
 Double Csardas (4)  
 Long Couple Turn (L,R) + First 2 jumps of Long Couple Turn  
 Single Csardas (6)  
 Double Csardas (4)  
 Long Couple Turn (L,R)  
 Short Couple Turn (L,R,L,R)  
 Long Couple Turn (L,R)  
 Repeat from the beginning

Presented by Stephen Kotansky and Susan Snyder-Kotansky



## Dances of the Nineteenth Century

Following the fall of the Ancien Régime in 1789, social dancing started to become more natural and egalitarian. Both clothing and dancing styles became less elaborate and restrictive as the formalities of the ballroom began to ease. (Note: Since 19th century deportment hardly seems natural and egalitarian by modern standards, it is best to see the early changes from the viewpoint of the post-Baroque dancer, who was just emerging from the age of the Minuet.)

Many people today think of the nineteenth century as the "Age of the Waltz," with a fairly uniform dance style from 1800 to 1900. In actuality there were significant changes in clothing, manners, music and dances throughout the century. The changes came in phases, enabling us to divide the century into three eras, each with its own distinct character:

**The Regency Era.** This was the age of the Empire fashions and Beau Brummell. The favorite new dance of 1815 was the Quadrille, composed from older French Contradanse and Cotillon figures. The Quadrille was performed with a wide variety of rapid, skimming steps, such as the chasse, jete, assemble and entrechats. English Country Dances and the Scotch Reel also feature intricate steps, and added variety to an evening's dancing. These set dances (done in formations of squares and lines) were joined by a most unusual novelty performed by individual couples: the Waltz, which had risen from peasant origins to society assembly rooms. The Waltz was more often discussed than actually danced at first. After centuries of dancing at arm's length from one's partner, much of genteel society was not ready to accept the front-to-front, whirling, closed embrace of the Waltz.

**The Flowering of the Romantic Era.** While the Waltz received a great deal of criticism, as "leading to the most licentious of consequences," it slowly made inroads into the ballroom, aided by the occasional performance by a notable society figure. Waltzing jumped ahead in acceptability when its inherent sensuousness was tempered with a playful exuberance, first by the Galop and then by the Polka. The Polka from Bohemia became an overnight sensation in society ballrooms, outshadowing the Waltz at the time. The Polka's good natured quality of clean fun finally made closed-couple turning acceptable, introducing thousands of dancers to the pleasure of spinning in the arms of another. Once they tasted this euphoria, dancers quickly developed an appetite for more. The Polka mania led to a flowering of other couple dances, including the Schottische, Mazurka, Redowa, Varsovienne and new variations on the Waltz and Galop. Meanwhile, the increasing love of ease and naturalness in dancing had eliminated the intricate steps from the Quadrille and country dances, reducing their performance to simple walking.

The overall spirit of this era's dancing (1840s-1860s) was one of excitement, exuberance and gracious romance. The dances were fresh, inventive, youthful and somewhat daring. Society fashions were rich and elegant, but continued an emphasis on simplicity. By the 1850s, the ballroom had reached its zenith.

**The High Victorian Era.** In 1870, the dances of the ballroom were similar to those of 1850, but the spirit was changing. The dances were now those of one's parents, or even grandparents. The ballroom was slowly becoming the domain of high society's Old Guard. As dancing became less exciting, fewer people devoted themselves to mastering the full repertoire of dances. One-by-one, the Mazurka, Schottische, Redowa and Polka began to fade. Dance masters formed professional associations in an attempt to save their trade, but these organizations mostly resulted in the standardization and codification of dance steps, which further dampened the public's enthusiasm. Dance masters invented dozens of new steps in an attempt to revive interest, but the public remained largely indifferent. Society balls shifted their emphasis to the "German" parlor cotillion games, featuring expensive favors (prizes). Middle class public balls saw the great variety of dances dwindle to just two: the Waltz and Two-Step. By the end of the century, American and European society was ready for something completely different. They would not have guessed that the next wave of popular dance and music would come from America's lowest classes.

Notes by Richard Powers 1987

## Bohemian National Polka

(Bohemia)

This choreography is based on a reconstruction by František Bonuš, with his permission. It is intended to portray the steps and forms of the original "National Style" of Polka from Bohemia, ca. 1830s. Prof. Bonuš' original complex choreography was intended for his performance company Beseda. This version is still detailed, but has been simplified to a form that can be done for pleasure.

Cassette: R. Powers - Stockton 1990

Music: Strauss' "Feuerfest Polka," slow march temp, slower than modern polkas.

### Meas

### Pattern

4 meas **INTRODUCTION.** Honor ptrs on meas 3 and 4.

#### **I. PROMENADE.**

Position: Side-by-side, both facing LOD, W on the R, taking inside hands, raised to chest height. M's free L hand is akimbo (on L hip). W's R hand holds skirt down. This convention of free hand placement is kept throughout.

- 1-2 Take 2 low, heavy Polka steps (step-close-step-hop) fwd, beg outside ft.
- 3 Walk forward 2 elegant slow steps.
- 4 Rock fwd on outside ft, honoring ptr; rock back on inside ft.
- 5-16 Repeat this 4-bar sequence a total of 4 times. On the last repeat, replace the rocking steps with 2 more walking steps, leading the W into the next pos.

#### **II. CHASSEZ IN AND OUT.**

Half-close into open waltz pos, without taking hands, both facing into the ctr. W's L hand is at the nape of M's neck.

- 1-2 Chassez into ctr (slide-close-slide); chassez back out, turning a little CW so that the M faces out of the room.
- 3-4 Take 2 turning Polka steps to revolve one full turn, still without taking hands.
- 5-8 Repeat the meas 1-4.
- 9-10 Take hands palm-to-palm (closed waltz pos) and chassez in and out as before.
- 11-12 Turn as a cpl 2 full turns with 4 slow pivot steps (as in a Schottische, but without the hops). Take each step with a heavy undulation.
- 13-16 Dudacka Polka step: Chassez in (slide-close-slide), twist to face out, and stamp outside ft to the outside, looking down twd the stamp. Chassez out and stamp in. (An alternate interpretation is to point the toe elegantly instead of stamping.)
- 17-20 Take one complete turn of a Polka (2 meas), then cast away from ptr, walking around in a tight circle 4 steps (M to his L, W to her R), to meet again.

#### **III. PIVOTS AND POLKAS.**

- 1-2 Quickly take waltz pos upon meeting and pivot 4 slow steps as before.
- 3-4 Polka 2 meas (one full turn).
- 5-8 Repeat meas 1-4. End with the M facing LOD, placing his ptr to face him.

## Bohemian National Polka (continued)

IV. REDOWAČKA (ray-doh-VAHTCH-kah)

- Position: Drop both hands to face ptr at a close distance. Man's hands akimbo.
- 1-4 The W backs against LOD as the man advances LOD with the opening sequence of steps: 2 polkas, 2 walks and 2 rocking steps in place. Twist the body with the steps (not in opposition) during the polkas, and twist somewhat during the rocking steps.
- 5-8 Back the M with the same steps. Always begin with M's L and W's R ft.
- 9-12 Take hands in Waltz pos: repeat the 2 twisting polkas, but then pivot 2 full turns with 4 slow steps, all backing the W.
- 13-16 Repeat the 2 polkas backing the W; pivot once around with 2 steps; then turn the W to her R (under M's L arm) for the last 2 steps.

V. CHASSEZ AND POLKA TREMBLANTE.

- 1-2 Drop hands to face ptr, as in the Redowacka. Both chassez to their L side (slide-close-slide), and chassez back to the R side.
- 3-4 The W does 2 Polka Tremblante steps to her L, casting back around to her L. (Polka with small steps. The body bounces down and up with each step and hop.) Meanwhile, the M walks fwd 4 short steps, clapping boldly 4 times.
- 5-8 Repeat chassez and polka tremblante pursuit.
- 9-16 M drops strongly to one knee (either one) and claps 15 times (8 plus another 7) as the W does 8 polka tremblante steps in a CCW circle around him. M watches W as she encircles him. M rises to face W as he claps the last time.

TRANSITION.

- 1-4 Taking closed waltz pos, polka one full turn (2 meas) and cast away with 4 steps, as done at the end of Part II.

REPEAT.

Take inside hands and repeat parts I, II and III (without the introduction).

FINAL HONORS:

1. Drop hands and step back away from ptr, keeping M L/ W R hand.
2. Close ft together, stand tall and look at ptr.
3. Honor ptr (W plies as M inclines fwd).
4. Rise.

Presented by Richard Powers  
Revision and Description by Richard Powers

## Nineteenth Century Waltz Variations

These steps were popular in American and European ballrooms from the 1840s to the 1860s. Dance manuals offered a variety of descriptions of these variations, often differing in minor details. The following reconstructions are the most common versions of each step.

Cassette: R. Powers - Stockton 1990 (Winner's Redowas)

3/4 meter

### Waltz Hold

To take mid-century closed waltz pos, M takes W R hand in his L hand, with both palms down (as if she is holding onto his thumb, with his fingers covering hers). Ideally, the held arms form a rounded arc from M L shldr to W R shldr.

M R arm encircles W waist, with his R hand at the ctr of her lower back. W L hand rests lightly on M R shldr, or casually in front of his shldr.

The accepted waltz pos changed around 1880, and again at the turn of the century.

### The Waltz

Cts 1-2-3: M faces away from the ctr of the hall. He steps around W with his L ft. Specifically, M starts turning his body CW, then steps sideways with his L ft twd the outside wall, cutting closely in front of W. Since M is turning as he steps, when his L finally takes wt, it feels like he is stepping bkwd L. On ct 2, M continues to turn and crosses his R closely behind his L with wt (small step) and rises a little higher on both toes. On ct 3, M drops wt onto the L ft, almost in place. Heels never touch the floor.

Meanwhile, W turns to the R, then steps fwd R on ct 1, twd LOD, stepping between M's ft. On ct 2, W continues to turn and takes a very short step L to the L side, rising. On ct 3, W closes R to L with wt, lowering without heels actually touching the floor.

Cts 4-5-6: M does the steps that W did on 1-2-3 and vice versa.

### The Hop Waltz (Leap Waltz, Jete Waltz, Sauteuse)

Take the exact same steps as the Waltz above, but execute cts 1 and 4 with a small leap (jete) instead of a flat step. Land very softly from the leaps.

### The Polka Redowa

This is similar to the Redowa, or Pas de Basque, but is shifted one ct ahead. For the skating Polka Redowa, let go of the held hands to unfold into Promenade pos. M's free L hand is akimbo (on his hip). W's R hand holds her dress down or is at her waist.

Cts 1-2-3: M starts in a slight plie and glides (skates) strongly fwd with his L. On ct 2, close R toe under the L heel. On ct 3, leap fwd onto the L, landing very softly.

W does the same steps with opp ft, sliding forward R.

Cts 4-5-6: Both continue fwd on opp (inside) ft.

The Polka Redowa may be turned by taking Waltz pos and turning halfway around, as a cpl, on cts 2 and 3 (taking most of the turn on ct 3).

## The Polka Mazurka

Cts 1-2-3, a Mazurka Step: In Promenade pos, M glides fwd L and cuts R under the L heel, as in the Polka Redowa. On ct 3, he lifts his L ft 1 inch off the floor (as he hops on the supporting R ft), keeping his L ankle close to his R ankle.

W steps fwd with the opp ft.

Cts 4-5-6: Both continue fwd on opp (inside) ft.

The Polka Redowa may be turned by taking Waltz pos and turning halfway around at the end of the six cts. Repeat on opp ft.

## Suggested Sequence

Introduction: 8 meas. Possibly honor ptrs.

Waltz, Hop Waltz and Polka Redowa, 8 meas each. Repeat all three, 8 meas each.

Waltz 8 meas; two pairs of skating Polka Mazurkas (8 meas); take hands to do 2 pairs of turning Polka Mazurkas (8 meas). Repeat all three, 8 meas each.

Presented by Richard Powers  
Notes by Richard Powers 1990

## Dances of the Ragtime Era

During the 19th century, most of America's dances were imported from Europe, as dance masters emulated the latest fashions of London and Paris. At the same time, the slaves from Africa were combining their native music and dance with European and Caribbean forms, resulting in the spirituals and "Ethopian Melodies" that were popularized by minstrel shows and American composers like Foster, Christy and Gottschalk. This new uniquely American music developed into Ragtime, with its characteristic syncopation.

At the end of the century, many Americans were becoming bored with the old music and dances, which were essentially those of their grandparents. The Twentieth Century was seen as a time to make great changes, so most people were ready for innovations, probably with the expectation that the changes would come from society's cultural leaders. But instead, many Americans began to find it "modern" to dance to the new Ragtime music from the rural South. Even a few high society ballrooms accepted the blacks' Cake Walk as "the popular fad of popular society." In the early 1900s, Ragtime music began to gain a wider acceptance, especially among the lower classes, who matched the exuberance and unpretentiousness of the new music with a spontaneous menagerie of "animal dances" such as the Grizzly Bear, Turkey Trot, Bunny Hug and Camel Walk. By 1910, a popular phrase was, "Everybody's Doin' It," but in fact most of proper society could not yet accept the new music and dance because of its low-class association with blacks, bars and brothels.

At this time, the newlyweds Irene and Vernon Castle found themselves in the right place at the right time, exhibiting their versions of the new American dances in a Parisian dinner club. They became immensely popular in Paris, and their fame spread through Europe. When the Castles returned to Irene's New York home in 1912, their dancing set a new prototype for Americans to follow. The Castles were a young, elegant, attractive, wholesome, married couple who had become the rage of Parisian high society. In a word, they had class. If they could dance the new ragtime dances, then all of proper society could join the growing dance craze. The Castles were joined by other exemplars, such as Maurice Mouvet and Joan Sawyer, becoming catalysts in the ragtime dance mania of 1912 to 1915...the largest dance craze the world had ever seen. After two centuries of Americans dancing in the European manner, Europe was now importing the latest American dances and music.

During the ragtime dance craze, the ballrooms were dominated by a single dance, the One-Step, where a couple merely walked one step to each beat of the music. Its immense popularity was due primarily to its simplicity. But those who were especially fond of the new dancing had a wide variety of more complex steps and styles to choose from. The Argentine Tango, which had been greatly modified in Paris, was renowned for its flirtations with sensuality, previously forbidden in public dancing. In contrast, the Hesitation Waltz was characterized by an elegant, almost balletic grace. The Maxixe was a swaying Brazilian polka that was adopted as a Tango. Vernon and Irene danced the One-Step in a unique style that became known as the Castle Walk. The Half-and-Half was an unusual hesitation waltz in 5/4 time, accompanied by the even more obscure experiments in 7/4 time. Finally, the Fox-Trot became the latest fad in the last months before the Great War.

World War I brought an end to the ragtime era dance craze. The twenties saw a revival of social dancing with Classic Jazz music, the Charleston, Collegiate and Black Bottom. The tango adopted a more "gaucho" style under the influence of Rudolph Valentino, and the kicking Fox-Trot started to become a smoother walking. Although the twenties saw a return to tremendous enthusiasm for dancing, it never quite reached the heights of originality, diversity and mass popularity seen in the ragtime era.

Notes by Richard Powers 1987

## The One Step (U.S.A)

Cassette: R. Powers -Stockton 1990

Brief descriptions of a few selected One-Step variations.

### Basic Walks

- One-Step* Simply walk, backing the W, one step to each beat of music, M starts fwd L, W back on her R.
- Castle Walk* Step up onto balls of the ft with each step, legs stiffened a bit. Long steps.
- Polka Skip* Backing the W, do a quick little 1-2-3 polka step, then another. Possibly high kick behind in preparation.
- Lame Duck (Canter)* Alternate high and dipping steps, as if limping.
- Bunny Hug* One-step in a hugging hold.
- Dog Trot* One-step in a brisk run, with stiffened legs.
- Turkey Trot* Many variations. One is a dog trot interrupted with stops and kicks to the rear, possibly flapping arms.
- Pony Trot* One-step skipping. Add a brief hop between each step. Brisk and gliding.
- Fish Walk* A slower, waddling pony trot. Step, hop, step, hop.
- Yale Walk* A one-step in Yale pos, standing to the side of ptr, usually R hip to R hip, sometimes L.
- The Snake (The Step Out)* From a one-step, cross over into Yale pos, then back over. *Snake* alternates side to other side.
- One Step Cortez* From a one-step, step into Yale for 2 steps, then step back to facing for 2 steps.
- Boat Swing* M crosses L over to R side as W crosses R behind L. Back W 2 steps. Repeat to other side, swaying as a boat.
- Aeroplane Walk* Same 1-2-3 pattern as the Boat Swing, but holding both arms out to sides like wings.
- Skaters Walk* One-step in skaters pos, both walking fwd. A variation has the M directly behind the W, both starting R.
- Figure 8* One-step backing the W in a large figure 8 pattern on the floor.
- Spiral* Similar, but curve the floor pattern tighter into a spiral until you are turning in place.

### Turns

- Spin (Turn, Swing)* Like a buzz-step swing, both starting R. No bouncing up and down. Castle photo shows R between ptrs legs.
- Chicken Scratch* Similar, but as you step R, kick L to the rear at the same time, like a chicken scratching in the dirt.
- Egg Beater* Face ptr and alternately kick ft to the rear. Do this while turning to look like an egg beater.
- Pomander Walk* Both one-step fwd around each other in Yale pos. Turn the other shldr in and walk the other direction.
- Traveling Turns* A schottische spin without the hops. Each step is a half-turn, R between ptrs legs. Kick L back when free.
- Promenade Turnout* Two walks fwd in promenade pos, beg with outside ft, then 2 steps of the *Traveling Turn*.
- Turning Fish Walk* Just that...a *Fish Walk* turning in place, like a schottische.



## The One Step (continued)

### Hesitations

- Dip** Simply stop one-stepping with a dip (bending the legs but not necessarily the body).
- Single Hesitation** After one-stepping, back the W one more step and hold. Or back the M. Hold is usually for 2 cts.
- Double Hesitation** After 4 steps backing the W, back her 1 more, back the M 2, back the W 1. Arms swing with steps.
- Triple Hesitation** After 4 steps, back the W 1, back the M 2, back W 1, back M 2, etc., alternating ftwk.
- Castle Rocks** As M stands L, he swings R fwd, toe to ground; swing R back, swing R fwd; step R. W opp. Same other side.

### Grapevines

- Basic Grapevine** Step to the side, facing ptr, cross the 2nd ft in front of the first, side step, cross 2nd behind. Repeat.
- Marcel Wave (Yale Grapevine)** As W crosses in front on the 2nd step, M crosses behind, vice versa on the 4th step. Repeat.
- Grapevine Dip** With either of the above steps, dip on the 2nd and 4th steps.
- The Scissor** Back the W in Yale pos 4 steps; face and continue with 4 steps of the *Marcel Wave*. Repeat.
- Crab Step** *Marcel Wave* with no twisting of the body whatsoever. Variation: Cross-in-front follows ptr's cross-behind.
- Double Crab** *Crab Step* done double time, 2 steps per beat.
- Sawtooth Crab** Back the W 2 steps, back the M 2 steps, etc., while progressing to the side, forming a sawtooth pattern.
- Picket Fence** Back the W 4 steps, back the M 4, etc. Sometimes done in a fast trot.
- Cross-8 Swing (Eight-Step)** Walk 3 steps fwd in promenade pos; stop and turn in twd ptr to counter-promenade 3 steps. QQS.
- Snake Dip** *Cross-8 Swing* (3 promenade steps and a hold while turning in) dipping in the 2nd of the 3 steps.
- Zig-Zag** Back the W 3 steps in L-hip Yale pos, pivot to R-hip Yale on ct 4. Back W 3 steps, pivot to L-hip Yale.
- Serpentine** Back the W, gent crossing each step over the other while the W crosses each step behind the other.

## The One-Step (continued)

**Others***Glide*

A simple chassez (galop) smoothly.

*4-Slide*

Series of 4 chassez, each ending with a half-turn, like an extended polka. Side, close, side, close, side, close, side, turn.

*2-Step*

Polkas and 2-steps (a smoother polka without the hop) were included in one-step sequences.

*Grizzly Bear*

Many versions. A common one is a lumbering side-close-side-close. Half the tempo of the *Glide* (which was doubletime).

*Wallaby Jump*

Both dancers step to the same side, then hop 3 more step to that side. Repeat to the other side.

*Drag Step*

M side-steps L, shooting the R out to the R side; then drags the R to the L. W does opp steps. Repeat.

*Get Over Sal*

Similar to the *Drag Step*. M steps L to the L side and leans and looks down to the R; draw R to L. Repeat other side.

*The Outer Edge*

Back the W 2 steps shifting into R-hip Yale pos. Then turn to face ptrs doing the *Get over Sal* step.

*Camel Walk*

Many versions. An early one is to sway the hips fwd and bkwd, in unison with ptr, while stepping side.

*Flea Hop*

Many versions. One is to leap to the side, closing both ft together as you land. Repeat in same direction or reverse.

*Anderson Turn*

Back the M in Yale pos. Then the M stops while W continues fwd around him (he pivots on both toes).

*Wind-Up*

Push away from ptr for 2 steps, M's L hand keeping W's R. Then M pivots L for 3 steps while W walks CW around him (this wraps his L arm around his own neck). They meet closely, take ballroom hold and do *Traveling Turns*.

Presented by Richard Powers



## **Beale Street Blues** (U.S.A)

This sequence is a combination of two short dances done in skater's position. The music is an unusual composition by W.C. Handy that combines a bluesy fox-trot with a 12-bar tango. The original recording, performed on clarinet by Boyd Senter and backed up by guitar and piano, was discovered in the Stockton archives by Bev Wilder.

Cassette: R. Powers - Stockton 1990

Formation: Cpls face LOD (CCW), W to R of M with M R arm around W waist. Joined L hands extended diag fwd L, joined R hands held at W R waist.

### **I. Castle Schottische**

Do the Castle Schottische, description following, with these exceptions:

At the very end of the sequence, walk around your ptr (taking L hands) with 4 steps instead of 3 steps. This will gain the L ft free for the following Tango.

### **II. Skater's Tango (1914)**

Follow one Castle Schottische sequence with one Tango sequence. The following description is shortened:

The second part of the Tango sequence (the Ocho) will be shortened to 4 bars. This means the dancers do only one Ocho, (without the stamp) and one Maurice Bend Step (no stamp).

At the end, close with wt onto the L ft (instead of without wt) to gain the R ft free.

Continue to alternate the Castle Schottische with the Skater's Tango.

Not all Ragtime era dances were done with wild abandon. For contrast from trots and two-steps, this can be done with a melancholy sweetness, especially during the Tango.

Presented by Richard Powers  
Notes by Richard Powers 1990

## The Castle Schottische

(U.S.A)

Unlike most ragtime-era dances, which were usually improvised combinations of characteristic steps, this dance was taught as a specific sequence. It appeared simply as the "SCHOTTISCHE - as taught at the Castle School of Dancing," in the 1915 booklet "Victor Records for Dancing." Later that year it was described as THE CASTLE SCHOTTISCHE in the Philadelphia dance manual "Dancing Without a Master."

Cassette: Powers Tape (S) Side A/4

4/4 meter

Position: Both dancers face LOD and take Skater's Position with the W on the R. Both the M and the W commence with their R ft.

- A1 Do a Two-Step fwd to the R: Glide R fwd diag to the R; close L to R; glide R fwd diag again; swing L across the R.
- A2 The same Two-Step done fwd diag to the L, beg L.
- B Walk fwd R, swing the L fwd (low swing); walk fwd L, swing the R fwd; repeat both for a total of 4 step-swings. As you take the fourth step, keep L hands only and turn 1/4 twd ptr.
- C1 Facing ptr, do a Two-Step (R,close L,R) directly to your R side (not fwd), retaining ptrs L hand as they Two-Step away from you.
- C2 Two-Step to L side, beg L, dropping L hands and catching ptr's R hand with you own as you pass in front of each other.
- D Keeping R hands, both walk 3 steps fwd (R,L,R) to exchange places with each other. On the 4th ct, touch the L toe lightly to the floor without wt, to help prevent the tendency to take 4 steps here. On this last ct, the W remains facing LOD while the M swivels a half-turn to his R, to fall in behind his ptr in reverse Skater's Pos (he is at her R, with his L arm behind her back).
- A&B Repeat the first two sequences, beg with the L. All ftwk will be opp from above.
- C Repeat the side Two-Step beg to L side with the L, then to the R and ending by catching L hands.
- D Keeping L hands both walk 3 steps fwd (L,R,L) to return to orig pos. The M pivots to his L on the last ct to regain Skater's Position.

Repeat the sequence. The style of dancing should be relaxed, with just a touch of elegance.

Note: This dance most likely evolved into the "Salty Dog Rag" that is done by folk dancers today.

Presented by Richard Powers  
Notes by Richard Powers 2/88

## Skater's Tango (U.S.A.)

A Skater's Position Tango from 1914.

Cassette: R. Powers Tape (S) Side A/6

Position: Skater's position, both facing LOD, W on the R, with L hands taken in front of the M and R behind the W at her R side.

**A**     MISTLETOE HESITATION. (Corte)

Promenade LOD 4 slow steps, both beg L ft. Then step fwd L (slow, dipping slightly); Corte back thusly: Step back R; close L beside R; step fwd R (QQS timing), pivoting to the R (180° CW) on the R ft, into reverse skater's pos (W on the L). Finally step back onto L ft (slow).

**B**     Repeat the Mistletoe Hesitation back home with opp ftwk (beg with R). At the end, twist back into orig skater's pos by pivoting to the L, to face LOD again.

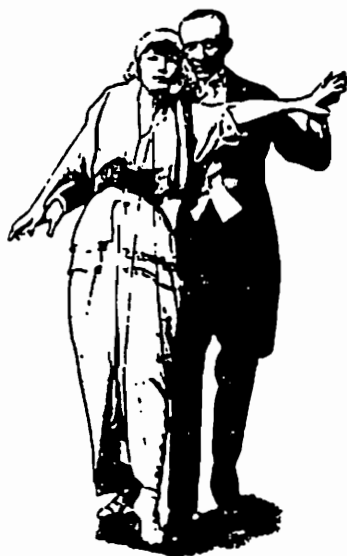
**C**     EL OCHO.

Step fwd (slow) on the L (possible stamping), then 1) cross R sweeping around in front of the L; step on L to L side; step on R straight back (QQS). Then 2) cross L in front of R; step on R to R side; cross L in front of R again (QQS), sweeping the R around to the front to repeat parts 1 and 2 of the Ocho two more times.

**D**     MAURICE BEND STEP.

After 3 Ochos (the last step was on the L crossed in front of the R, which may be stamped), sweep R around in front of the L, bending the L a bit (quick); step straight back L (quick); twist 1/4 to the R and step R to R side (slow); draw L to the R without wt (slow).

Twist 1/4 back to the L to repeat the sequence from the top.



Presented by Richard Powers

## Rio Tango

(U.S.A)

This is a late 1920s style Argentine Tango. The name refers to the inspiration for the opening gesture: the tango in the film "Flying Down To Rio" (1929).

Cassette: Richard Powers - Stockton 1990

Music: "Orchids In the Moonlight" from the film, "Jalousie"  
or any other standard 16-bar tango melody.

Position: Waltz hold with the M facing away from the ctr. Held hands are pulled in. M's steps are described. W uses opp ft. (S) = Slow count. (QQ) = Quick counts.



**I.**  
Snap arms out into a strong promenade pos,  
without stepping. (S)  
Promenade fwd, LOD, 2 steps, beg on outside ft. (SS)  
Run fwd 2 more steps. (QQ)  
Step on L fwd, dipping onto the R knee (W L) as illustrated above. (S)  
Rise, pushing back up onto the R ft and turning to face ptr. (S)  
Cortés, backing the M onto his L ft, to the ctr of the room, possibly with held hands on his L hip. (S)  
Rock back to place (M steps fwd R), still facing ptr. (S)

**II.**  
Back the W twd the wall, walking 2 steps, beg with M L/ W R. (SS)  
Quickly pivot CW (R) 3/4 turn in 3 steps, to face LOD. (QQS)  
Both promenade fwd LOD 2 steps, beg with inside ft. (SS)  
Step fwd R, slightly dipping; face ptr and step side L; step behind R as you open away from ptr. Let go with R arm but keep L hand holding her R hand. (QQS)

**III.**  
Promenade 2 steps fwd RLOD, beg with inside L ft, keeping hands. (SS)  
Scissors (Cruzado): Cross L over R; swivel to cross R over L; repeat both. (SSSS)  
As before, W steps with opp ft, crossing R over L, etc. Keep hands.  
Cortés: M walks bkwd into the ctr of the room with 4 steps, beg L. (SQQS)  
Instead, W sweeps her R ft around in a CCW arc to dive fwd R directly at M, falling into waltz pos, and continues fwd with 3 more steps. (the same SQQS)  
Both finish by rocking back onto M L/ W R. (S)  
Side Cortés: M steps R to his R side and closes L to R without wt. (SS)  
Two-Step: M steps side L; crosses R over (or behind) L; steps side L again (QQS)  
Repeat to the opp side, R,L,R. (QQS) W steps opp.

Repeat from the top, follow with a second Tango sequence, or improvise.

Presented by Richard Powers  
(c) 1982 Richard Powers

## Batrna

(N.E. Serbia (Vlach))

Batrna, also known as Stara Vlajna, comes from the area of Bor, village of Zlot.

Pronunciation: bah-TER-nah, STAH-rah VLIGH-nah

Cassette: "Yugoslav's Dance" SS-4 Side B/4 1989.

2/4 meter

Formation: Belt hold preferred. May be done with hands down.

### Meas

### Pattern

**FIGURE I.** Facing ctr. Done with slight twist of knees and hips.

- 1 Step on R slightly diag to R (ct 1); close L t R with wt (ct 2).
- 2-3 Repeat meas 1 two times.
- 4 Step on R slightly diag to R (ct 1); raise L low in front of R (ct 2).
- 5 Step on L very slightly diag L (ct 1); raise R low in front of L (ct 2).
- 6 Step on R very slightly diag R (ct 1); raise L low in front of R (ct 2).
- 7 Step on L slightly diag to L (ct 1); close R to L with wt (ct 2).
- 8 Step on L slightly diag to L (ct 1); raise R low in front of L (ct 2).

**FIGURE II.** At leader's option when music speeds up, do Fig II.

- 1 Wt on L, facing ctr and moving slightly R, hop on L, R knee turns out slightly (ct 1); step on R slightly to R (ct &); close L to R taking wt (ct 2).
- 2-3 Repeat meas 1 two times.
- 4 Step on R slightly diag to R (ct 1); lift L in front of R (ct 2).
- 5 Step on L very slightly diag L (ct 1); lift R in front of L (ct 2).
- 6 Step on R slightly diag to R (ct 1); lift L in front of R (ct 2).
- 7 Wt on R facing ctr and moving slightly R, hop on R, L knee turns out slightly (ct 1); step on L slightly to L (ct &); close R to L taking wt (ct 2).
- 8 Step on L (ct 1); stamp R slightly diag to L in front of L with slight knee bend (ct 2).

**FIGURE III.** Facing ctr.

- 1 Small leap R (ct 1); strike L beside R, no wt (ct &); small leap L (ct 2); strike R beside L, no wt (ct &).
- 2-3 Repeat meas 1 two times.
- 4 Leap on R (ct 1); strike L beside R, no wt (ct &); strike L beside R, no wt (ct 2).
- 5 Repeat meas 4 with opp ftwk.
- 6 Repeat meas 4.
- 7 Small leap on L (ct 1); strike R beside L, no wt (ct &); small leap on R (ct 2); strike L beside R, no wt (ct &).
- 8 Small leap on L (ct 1); strike R beside L, no wt (ct &); strike R beside L, no wt (ct 2).

Presented by Slobodan Slović

# Brestovljana

(N.E. Serbia (Vlach))

Brestovljana comes from the area of Bor, village of Zlot.

Pronunciation: BREH-stohv-lyah-nah

Cassette: "Yugoslav's Dance" SS-4 Side B/1 1989.

2/4 meter

Formation: Belt hold, hands twd front, elbows bent so dancers are close together. Alternating M and W in line as far as possible; if 2 W together, W in M's pos dances M's steps.

## Meas

## Pattern

### VARIATION I. Facing ctr, moving R, wt on L.

- 1 Hop on L (ct 1); step on R (ct &); close L to R (ct 2).
- 2 Repeat meas 1.
- 3 M: Jump onto both ft facing diag L (ct 1); bounce on both ft (ct 2).  
W: Jump onto both ft facing diag R (ct 1); bounce on both ft (ct 2).
- 4 M: Jump onto both ft facing diag R (ct 1); bounce on both ft (ct 2).  
W: Jump onto both ft facing diag L (ct 1); bounce on both ft (ct 2).
- 5 Both M and W jump on both ft facing ctr (ct 1); bounce on both ft (ct 2).
- 6 Moving slightly fwd twd ctr, step fwd on L (ct 1); step fwd on R (ct &); step fwd on L (ct 2).

### VARIATION II.

- 1 Hop on L (ct 1); step on R (ct &); close L to R (ct 2).
- 2 Repeat meas 1.
- 3 Small leap to R on both ft (ct 1); bounce on both ft (ct 2).
- 4 Small leap to L on both ft (ct 1); bounce on both ft (ct 2).
- 5 Small leap on R on both ft (ct 1); small leap to L on both ft (ct 2).
- 6 Moving slightly fwd twd ctr, step fwd on L (ct 1); step fwd on R (ct &); step fwd on L (ct 2).

Presented by Slobodan Slović



## Brzak (Serbia)

Brzak, meaning "rapid," comes from the area around the Studenica monastery.

Pronunciation: BER-zahk

Cassette: "Serbian Folk Dances" SS-3 Side B/1 1988.

2/4 meter

Formation: Hands down, mixed lines. Moves to the R. Follows the musical phrase but the movement is asymmetrical. Light and flowing style. It more resembles the Dinaric zone, but falls into the Moravsko choreographic region.

### Meas

### Pattern

No introduction.

#### PART I. Facing slightly R and moving LOD.

- 1-2 Step on R (ct 1); lift on R (ct 2); step on L (ct 1); lift on L (ct 2).
- 3 Hop on L (ct 1); step on R (ct &); step on L (ct 2) still moving LOD.
- 4 Step on R (ct 1); step on L (ct &); step on R (ct 2) knees raised slightly.
- 5-8 Repeat meas 1-4 with opp ftwk.

#### PART II. Facing ctr, moving sdwd to R with very small steps.

- 1 Step on R (ct 1); close L to R (ct &); step on R (ct 2); close L to R (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Step on R (ct 1); close L to R (ct &); step on R with accent (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

#### PART III. Wt on L, facing ctr.

- 1 Hop on L (ct 1); step slightly across on R, turning slightly RLOD (ct &); step back in place on L (ct 2); hold (ct &).
- 2 Low leap to R on R (ct 1); low leap to L on L (ct 2).
- 3 Leaping pas de basque to R (R,L,R)(cts 1,&,2).
- 4 High pas de basque to L (L,R,L)(cts 1,&,2).
- 5 With wt on L, hop in place (ct 1); step fwd on R (ct &); step back on L (ct 2).
- 6 With R slightly fwd, jump onto both ft (ct 1); small leap onto R (ct 2).
- 7 With wt on R, hop on R (ct 1); step fwd on L (ct &); step back on R in place (ct 2).
- 8 Hop on R, swinging L back behind (ct 1); step on L (ct 2).

Presented by Slobodan Slovic

# Gokčansko

(Serbia)

Gokčansko is also known as "Prosto" (simple). Gokča is one of the villages around the Studenica monastery.

Pronunciation:

Cassette: "Serbian Folk Dances" SS-3 Side B/5 1988.

2/4 meter

Formation: Hands joined low, mixed lines.

## Meas

## Pattern

No introduction.

### PART I.

- 1 Facing slightly R, moving LOD, wt on L, hop on L (ct 1); step on R (ct &); step on L (ct 2).
- 2 Repeat meas 1.
- 3 Using small steps, step on R (ct 1); step on L (ct &); step on R (ct 2).
- 4 Step on L (ct 1); step on R (ct &); step on L (ct 2).
- 5-8 Repeat meas 1-4.

### PART II.

- 1 Facing ctr, step in place on R, raising L knee slightly across R leg (ct 1); step in place on L, raising R knee slightly across L leg (ct 2).
- 2 Repeat meas 1.
- 3 Step on R (ct 1); close L, taking wt (ct &); step on R (ct 2); close L, taking wt (ct &).
- 4 Step on R (ct 1); close L, taking wt (ct &); step on R (ct 2); close L without wt (ct &).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

### PART III.

- 1 Facing ctr, slight leap sdwd on R, thrusting L fwd in front of R (ct 1); slight leap sdwd on L, thrusting R ft in front of L (ct 2).
- 2 Step in place on R,L,R (cts 1,&,2).
- 3 Long step fwd twd ctr on L (ct 1); step back on R (ct 2).
- 4 Step in place on L,R,L (cts 1,&,2).
- 5 Hop on L (ct 1); step on R (ct &); step on L (ct 2), moving twd ctr.
- 6 Jump on both ft with R slightly fwd (ct 1); step on R, raising L up behind (ct 2).
- 7 Step on L, raising and crossing R ft slightly behind (ct 1); step on R, raising and crossing L ft slightly behind (ct 2).
- 8 Repeat meas 7.
- 9 Hop on R (ct 1); step fwd on L with slightly bent knees (ct &), close R instep to L heel with slightly bent knees (ct 2).
- 10 Step fwd on L (ct ah); close R instep to L heel (ct 1); step fwd on L (ct ah); close R instep to L heel (ct 2).
- 11 Step fwd on L (ct 1); step back on R (ct 2).
- 12 Step directly behind R on L (ct 1); step directly behind L on R (ct &); step directly behind R on L (ct 2); hold with R ft slightly in front (ct &).

Presented by Slobodan Slović

# Kolubarski Vez

(Serbia)

Kolubarski Vez comes from western Serbia.

Pronunciation: koh-loo-BAR-skee VEHZ

Cassette: "Serbian Folk Dances" SS-3 Side B/6 1988.

2/4 meter

Formation: Mixed lines, hands held down. Facing ctr, change patterns at leader's discretion.

## Meas

## Pattern

### INTRODUCTION.

- 1 Step on R to R (ct 1); close L to R with wt (ct &); step on R to R (ct 2); close L no wt (ct &).
- 2 Repeat meas 1 with opp ftwk and direction.

### VARIATION I.

- 1 With wt on L, hop on L (ct 1); step on R (ct &); close L to R (ct 2).
- 2 Step on R (ct 1); raise L to ankle with a bounce on R (ct 2).
- 3 Moving slightly diag L, step on L (ct 1); close R to L (ct &); step on L (ct 2); close R to L (ct &).
- 4 Step on L (ct 1); close R to L (ct &); step on L (ct 2); raise R to L ankle (ct &).

### VARIATION II.

- 1 Step on R (ct 1); touch L toe to R heel (ct &); step on L (ct 2); touch R toe to L heel (ct &).
- 2 Step on R (ct 1); touch L toe to R heel (ct &); step on L (ct 2); touch R toe to L heel (ct &).
- 3 Step on R, flip free ft up behind (ct 1); step on L, flip free ft up behind (ct 2).
- 4 Jump slightly fwd on both heels (cts 1,2).

### VARIATION III.

- 1 With wt on L, hop on L (ct 1); step on R (ct &); close L to R (ct 2).
- 2 Step on R (ct 1); raise L to ankle with a bounce on R (ct 2).
- 3 Step to L on L (ct 1); step to R on R (ct &); close L to R (ct 2); step on R (ct &).
- 4 Step to L on L (ct 1); step to R on R (ct &); close L to R (ct 2); hold (ct &).

Presented by Slobodan Slović

## Lile Lile

(S.E. Serbia)

Lile Lile comes from the area of Pirot--Bela Palanka.

Pronunciation: LEE-leh LEE-leh

Cassette: "Yugoslav's Dance" SS-4 Side A/4 1989.

Formation: M only or mixed lines. Belt hold if M only, hands down if mixed lines.

Rhythm: 9/8 meter: 1-2,1-2,1-2,1-2-3 counted 1,2,3,4 (Q,Q,Q,S)

### Meas

### Pattern

- FIGURE I.** Turning and moving diag R.  
 1    qqqs    With wt on L, hop on L (ct 1); step on L (ct 2); step on L (ct 3); step on R (ct 4).  
 2    qqqs    Hop on R (ct 1); step on L (ct 2); step on R (ct 3); step on L (ct 4).  
              Repeat at leader's option.

- FIGURE II.** In place, facing ctr.  
 1    qqqs    Hop on L (ct 1); step on R (ct 2); step on L (ct 3); step on R (ct 4).  
 3    qqqs    Hop on R (ct 1); step on L (ct 2); step on R (ct 3); step on L (ct 4).  
 3    qqqs    Hop on L (ct 1); step on R (ct 2); step on L (ct 3); step on R (ct 4).  
 4    qqqs    Stamp L 4 times (cts 1,2,3,4).  
 5-8       Repeat meas 1-4 with opp ftwk.

- FIGURE III.** Facing ctr, dance in place, wt on L.  
 1    qq      Touch R toe to floor by L toe, R heel turned out (cts 1,2);  
      qs      Touch R heel to floor by L toe, R toe turned out (cts 3,4).  
 2    qqqs    Step R,L,R turning slightly to R (cts 1,2,3);  
      s       Slight stamp on L, facing diag R (ct 4).  
 3    qq      Touch L toe to floor by R toe, L heel turned out (cts 1,2);  
      qs      Touch L heel to floor by R toe, L toe turned out (cts 3,4).  
 4    qqqs    Step L,R,L turning slightly to L (cts 1,2,3);  
      s       Slight stamp on R, facing diag L (ct 4).

- FIGURE IV.** Wt on L.  
 1    qq      Lift and swing R in front with ft pointing down (cts 1,2);  
      qs      Lift and swing R in back (cts 3,4).  
 2    qqqs    Step R,L,R turning slightly to R (cts 1,2,3);  
      s       Slight stamp on L, facing diag R (ct 4).  
 3-4       Repeat meas 1-2 with opp ftwk and direction.

All figures are done at leader's option.

Presented by Slobodan Slović

# Omoljanca Prepišor

(N.E. Serbia (Vlach))

Omoljanca Prepišor comes from the region of Bor, village of Zlot.

Pronunciation: oh-mohl-YAHN-sah PREH-pih-shor

Cassette: "Yugoslav's Dance" SS-4 Side A/5 1989.

2/4 meter

Formation: Belt hold preferred or hands down. Mixed lines. Whole dance is done in slightly crouched position. In Vlach dances, it is characteristic for hips to rotate from side to side.

## Meas

## Pattern

- FIGURE.** Facing ctr, moving to R, wt on L.
- 1 Hop on L, lifting R in front (ct 1); step to R on R (ct &); close L to R (ct 2).
  - 2-3 Repeat meas 1 twice (3x in all)  
(During above 3 meas, alternate turning L and R. M and W turn toward each other and away when alternating in a line.)
  - 4 Slightly bending body fwd, step on R (ct 1); step on L (ct &); step on R (ct 2).
  - 5 Hop on R (ct 1); step on L in front, turning diag R (ct &); step on R in place (ct 2).
  - 6 Hop on R (ct 1); turning to face diag L, step on L slightly bkwd (ct &); step on R in place (ct 2).
  - 7 Step on L in place (ct 1); step on R in place (ct &); step on L in place (ct 2).
  - 8 Step on R with light stamp (ct 1); step on L, taking wt (ct 2).

Presented by Slobodan Slović

## Planinka (Serbia)

Planinka, meaning "milkmaid," comes from the area around the Studenica monastery.

Pronunciation:

Cassette: "Serbian Folk Dances" SS-3 Side B/6 1988.

2/4 meter

Formation: Hands joined low, mixed lines.

### Meas

### Pattern

No introduction.

#### PART I.

This is done at the beginning of the dance as the line is forming and at the leader's discretion as a rest step during the dance. Facing ctr, danced symmetrically R and L.. When leader does, all dancers twist body slightly side to side with flexed knees and slight jiggle.

- 1 Step on R to R (ct 1); close L to R taking wt (ct 2).
- 2 Step on R to R (ct 1); close L to R without wt (ct 2).
- 3 Step on L to L (ct 1); close R to L without wt (ct 2).
- 4 Step on R to R (ct 1); close L to R without wt (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

#### PART II. Moves into ctr and back out.

- 1 Hop on L (ct 1); step on R (ct &); close L to R (ct 2).
- 2 Small leap onto both with R slightly fwd (ct 1); hop on R (ct 2).
- 3 Hop on R (ct 1); step fwd on L in front of R (ct &); step back in place on R (ct 2).
- 4 Hop on R (ct 1); swing L around, crossing and stepping behind R (reel step)(ct 2).
- 5 Step on R behind (ct 1); step on L behind (ct 2).
- 6 Hop on L (ct 1); step on R heel beside L (ct &); step in place (ct 2).
- 7 Step on R toe beside L taking wt slightly while hopping on L (ct 1); step on R heel beside L taking wt slightly while hopping on L (ct 2).
- 8 Repeat meas 7.

Presented by Slobodan Slović

## Polomka

(Serbia)

Polomka is from N.E. Serbia.

Pronunciation: poh-LOHM-kah

Cassette: "Serbian Folk Dances" SS-3 Side A/1 1988.

2/4 meter

Formation: Mixed lines, hands joined down or belt hold. Dance movement is always to L.

### Meas

### Pattern

#### PART I.

- 1 Step on L (ct 1); close R to L, taking wt (ct 2).
  - 2 Step on L (ct 1); close R to L (no wt)(ct 2).
  - 3 Step on R (ct 1); close L to R, taking wt (ct 2).
  - 4 Step on R (ct 1); close L to R (no wt)(ct 2).
- Done as many times as leader desires and music is slow.

#### PART II. Use very small (sitno) steps.

- 1 Step on L (ct 1); close R (ct &); step on L (ct 2); close R (ct &).
- 2 Step on L (ct 1); close R (ct &); step on L (ct 2); hold (ct &).
- 3 Hop on L (ct 1); step on R behind L (reel step)(ct &); hop on R (ct 2); step on L behind R (reel step)(ct &).
- 4 Step on R (ct 1); step on L (ct &); step on R in place (ct 2).

When music slows, back to Part I.

When tempo increases, do Part II.

Presented by Slobodan Slović

## Pošuvoja

(N.E. Serbia (Vlach))

Pošuvoja comes from the region of Bor, village of Zlot.

Pronunciation: poh-shoo-VOY-ah

Cassette: "Yugoslav's Dance" SS-4 Side A/6 1989.

2/4 meter

Formation: Mixed lines, belt hold preferred but hands down may be used.

### Meas

### Pattern

- FIGURE.** Facing ctr, moving to R.
- 1 Wt in R, large step on L across to R, twisting body (ct 1); step on R slightly to R (R ft is still behind and to L of L ft)(ct 2).
  - 2-3 Repeat meas 1 twice.
  - 4 Step across on L (same as meas 1, ct 1)(ct 1); lift on L, raising R behind and swinging in front (ct 2).
  - 5 Step on R fwd twd ctr (ct 1); lift on R, bringing L in front (ct 2).
  - 6 Step on L fwd twd ctr (ct 1); lift on L, bringing R in front (ct 2).
  - 7 Step fwd on R (ct 1); step bkwd on L (ct 2).
  - 8 Step on R to R (ct 1); raise L in front, with lift on R (ct 2).

Presented by Slobodan Slović



# Todorka

(Serbia)

Todorka is from N.E. Serbia.

Pronunciation:

Cassette: "Serbian Folk Dances" SS-3 Side A/2 1988.

3/4 meter

Formation: Mixed lines, hands down or belts. Symmetrical pattern.

## Meas

## Pattern

### PART I.

- 1 Facing ctr, step on R (ct 1); swing L (cts 2-3).
- 2 Step on L (ct 1); swing R (cts 2-3).
- 3 Reaching step on R to R (ct 1); close and step on L (cts 2-3).
- 4 Step on R (ct 1); swing L (cts 2-3).
- 5-8 Repeat with opp ftwk and direction.

### PART II.

- 1 Facing ctr, step on R (ct 1); step on L behind, bending knee (cts 2-3).
- 2 Step on R (ct 1); step on L in front, bending knee (cts 2-3).
- 3 Repeat meas 1.
- 4 Step on R (ct 1); swing L (cts 2-3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

### PART III. Facing ctr, small steps with "up" feeling.

- 1 Tiny leap on R (ct 1); cross and step on L behind (cts 2-3).
- 2 Tiny leap on R (ct 1); cross and step on L in front (cts 2-3).
- 3-4 Repeat meas 1-2.
- 5-6 Repeat meas 1-2.
- 7 Repeat meas 1.
- 8 Tiny leap on R (ct 1); lift L in front while hopping on R (ct 2).
- 9-16 Repeat meas 1-16 with opp ftwk and direction.

Presented by Slobodan Slovic'

## Congo de Captieux

(France)

A dance for 4 dancers found in Gascogne, southwest France. Learned from Pierre Corbabin in the summer of 1989.

Pronunciation:

Cassette: Marc Castanet et Michel Le Meur: Raccord Duo Swing. Side A/2 2/4 meter

Formation: 2 couples facing each other in a square. Woman is on man's R. Man holds his partners L hand with his R; arms are bent at elbow.

There is a kind of flirting "game played in this dance between the man and the "opposite" woman. Footwork is the same for both men and women.

Steps: I. Basic Step (4 meas)

Meas 1: Traveling fwd, step on L ft, bringing R ft next to L without putting the R ft on the floor (cts 1,2).

Meas 2: Continuing fwd, step on R ft a little diagonally to R (ct 1); step on L in place (ct &); step back on R ft, traveling back (ct 2).

Meas 3: Traveling slightly back, step on L ft bringing R ft next to L without putting R ft on the floor (cts 1,2).

Meas 4: Continuing to travel back, step on R ft a little diagonally to R (ct 1); step on L ft almost in place (or a little in front of the R ft)(ct &); traveling fwd, step on R ft in front (ct 2).

II. Basic Step Variation (2 meas)

Meas 1: Same as meas 1 of Basic Step.

Meas 2: Same as meas 4 of Basic Step.

III. Demi-Tour (Half Turn) (2 meas)

Meas 1: Same as meas 1 of Basic Step.

Meas 2: Step fwd on R ft and, pushing off R ft, turn 1/2 turn CCW (ct 1); step on L ft in place (ct &); traveling fwd, step on R ft in front (ct 2).

Note: The Demi-Tour is used as a "changement de direction," a change of direction, and can be more than a true 180-degree half turn or less than a true half turn.

Meas

Pattern

INTRODUCTION. None

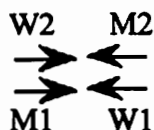
I. Aller et Retour

1-4 Couples go fwd and back with one Basic Step.

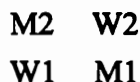
W2 ↓ M2 ↓  
 M1 ↑ W1 ↑

## Congo de Captieux (cont)

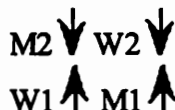
- 5 Couples advance with meas 1 of Basic Step Variation with W turning 1/4 turn CCW and M turning 1/4 turn CW.  
 6 Couples do meas 2 of Basic Step Variation, traveling slightly fwd.



- 7-8 Couples travel fwd with a Demi-Tour step, W passing under M's L arm. Couples end facing each other with the W on her ptr's L side as in diagram below.

II. Hands

- 1-2 Couples travel fwd (hands are not joined) with a Demi-Tour step, "pushing off" with both hands (raised face height) with their "opposite" (W1 with M2 and W2 with M1) on ct 1 of meas 2 of the Demi-Tour step.



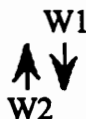
- 3-4 Dancers do one Demi-Tour step in their respective corners (everyone has his/her back to the center when the step begins) and end facing the center of the square (W1 facing W2, M1 facing M2 on the diagonal).

III. Papillon (Butterfly)

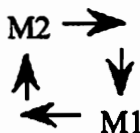
- 1-2 Women: Women advance fwd, passing L shldr, to the opp corner with a Demi-Tour step.



- 3-4 Women dance one more Demi-Tour step along the side of the square, ending in their original corner (as at the beginning of the dance), but facing twds the center of the square.



- (1) Men: Men face to their left and, traveling behind their ptr and moving fwd, do meas 1 of the Demi-Tour step.  
 (2) Men do meas 2 of the Demi-Tour step with their R shldr twd the opp woman, making eye contact with her.



- (3-4) Men do one more Demi-Tour step in place and end facing the opp woman.

## Congo de Captieux (cont)

IV. First Traverser

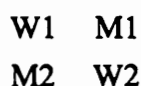
- 1-2 Women: Women advance fwd, passing L shldrs, to the opp corner with a Basic Step Variation.



- 3-4 Women dance one Demi-Tour step in the direction of the opp corner and end facing the opp man.
- 5-8 Women dance 2 more Demi-Tour steps along the side of the square making eye contact with the opp man on the first Demi-Tour step. Women end facing the ctr of the square.
- (1-2) Men: Men advance fwd with meas 1 of the Basic Step Variation turning 1/4 turn CW. Men do meas 2 of the Basic Step Variation traveling fwd.
- (3-4) Men proceed fwd passing R shldrs with meas 1 of the Demi-Tour step. Men do meas 2 of the Demi-Tour step with their R shldr twd the opp woman, making eye with her.



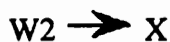
- (5-6) Men do one Demi-Tour step along the side of the square.
- (7-8) Men do one more Demi-Tour step in place with the following variation on meas 7: step fwd on L ft (ct 1); pivot 1/2 turn CCW on L ft (ct 2); men finish with meas 2 of the Demi-Tour step. Men end facing the opp woman as in the diagram.

V. Second Traverser

- 1-2 Women: Women advance fwd, passing L shldrs, to the opp corner with a Basic Step Variation (as in meas 1-2 of the first Traverser).



- 3-6 Women dance 2 Demi-Tour steps: one in the direction of the opp corner and the 2nd along the side of the square as shown in the diagram below. Women end up at the spot marked by X's in the diagram.



- 7-8 Women rest in place meas 7, and are lifted by men on meas 8 as described below in meas 7-8 for men.

## Congo de Captieux (cont)

- (1-2) Men: Men repeat meas 1-2 of first Traverser.
- (3-4) Men proceed fwd, passing R shldr with meas 1 of Demi-Tour step. Men do meas 2 of Demi-Tour step twds opp corner and end facing the ctr of the square.
- (5-6) Men do 1 Demi-Tour step twds each other (in the middle of the square) hitting R shldr on ct 1 of meas 6. Men end facing their ptrs who are in the corner on their R.
- (7) Men clap hands (ct 1); place their hand on ptr's waist (women put hands on ptr's shldr)(ct 2).
- (8) Men lift their ptrs and, bringing them to the inside of the square, place them down in their original starting corner as at the beginning of the dance (cts 1,2). All are in position as at the beginning of the dance.

Note: Women have their knees bent and feet up in back on the lift.

Repeat dance from the beginning.

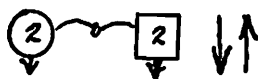
Presented by Marilyn Wathen  
Dance description by Marilyn Wathen

○ = W

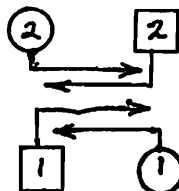
□ = M

## NEW DIAGRAMS FOR CONGO DE CAPTIEUX

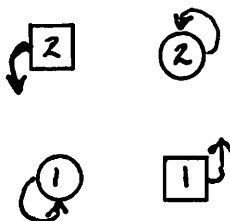
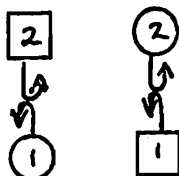
Direction of movement

Fig I Fwd & Back  
Meas 1-4

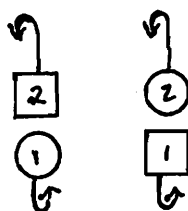
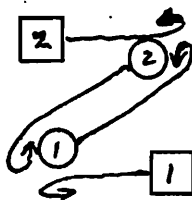
Meas 5-6



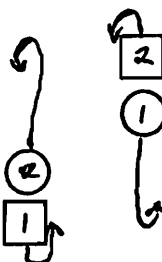
Meas 7-8

Fig II Hands  
Meas 1-2

Meas 3-4

Fig III Papillon  
Meas 1-2

Meas 3-4



→ = Traveling Step  
↪ = Demi tour

Facings at end of pattern

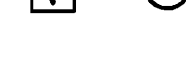
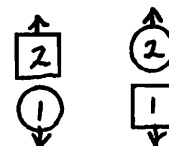
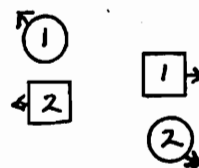
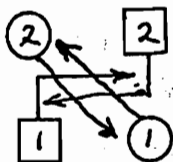
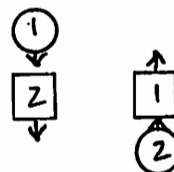
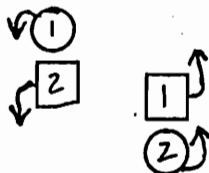


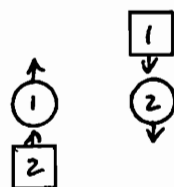
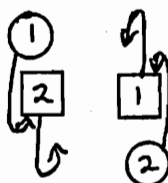
Fig IV First Traverser  
Meas 1-2



Meas 3-4



Meas 5-6



Meas 7-8

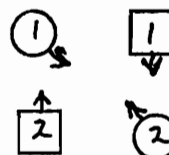
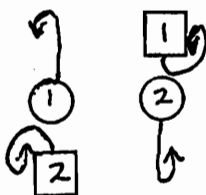
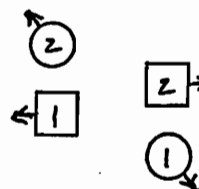
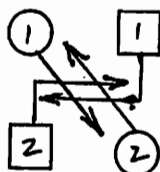
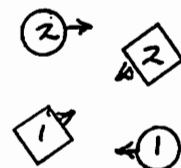
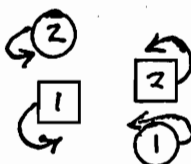


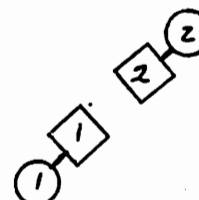
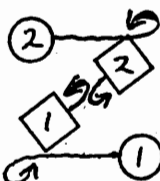
Fig V Second Traverser  
Meas 1-2



Meas 3-4



Meas 5-6



Diagrams by  
Larry Miller -

# Branle d'Ossau

(France)

Dance in an open circle from Gascogne Pyrenees: Vallee d'Ossau in Bearn. Learned from Pierre Corbefin in the summer of 1989.

Pronunciation: BRAHN-luh doh-SOH

Cassette: Marc Castanet et Michel Le Meur: Raccord Duo Swing. Side B/1 2/4 meter

Formation: Open circle, traveling L (CW), hands joined, arms down, men and women alternated in the line. Hands are joined palm to palm with R hand over neighbor's L. Knees flex on each step.

## Meas

## Pattern

**INTRODUCTION.** Dancers may begin at the beginning of any musical phrase.

- 1 Traveling to the L, dancers facing ctr: Step L (ct 1); hop slightly on L, bringing R leg over in front of L (ct 2); step across on R ft in front of L (ct &). Before the very first step on L, take a small lift on R.
- 2 Backing up slightly in line of direction (CW), step L,R,L (cts 1,2,&).
- 3 Dancing in place, step on the R ft slightly behind the L ft as L heel is twisted to R (ct 1); hop slightly on R ft while bringing L leg behind R (ct 2); step on L slightly behind R, ending facing the center (ct &).
- 4 Facing center, step on R ft in front of L (ct 1); step back on L ft in place (L ft is behind R ft) (ct 2); step on R ft in place (in front of L) (ct &). This is almost a "rocking" step in place.

Repeat dance from beginning.

Presented by Marilyn Wathen  
Dance description by Marilyn Wathen



## Mazurka de Samatan

(France)

A mazurka from Samatan, Gascogne (southwest France). Learned from Pierre Corbabin in the summer of 1989.

Pronunciation: mah-zuhr-KAH duh SAH-mah-tahn

Cassette: Marc Castanet et Michel Le Meur: Raccord Duo Swing. Side A/3

3/4 meter

Formation: Couples in closed ballroom position at random about the room.

### Meas

### Pattern

#### INTRODUCTION. None.

Steps are described for the man. Woman does the same with opp ftwk.

- 1 Small step sdwd L on L (ct 1); step on R in place (ct 2); lift L slightly off the floor and bring it twd R ankle (ct 3).
- 2 Step sdwd L on L (ct 1); close R to L (ct 2); small step sdwd L on L (ct 3).
- 3 Step on R next to L (ct 1); step fwd on L ft, starting to turn CW (ct 2); hop on L ft, turning CW (ct 3).
- 4 Continuing to turn CW in place, step R,L,R (cts 1,2,3).

Repeat dance from beginning.

Variation for meas 2: Turn as a cpl 1/2 CCW.

Presented by Marilyn Wathen  
Dance description by Marilyn Wathen

## Rondeau de Casteljaloux

(France)

Couple dance in a closed circle, collected by Pierre Corbabin near the town of Houeilles en Casteljaloux in 1977-78 (West Gascogne, Petite-Lande region, southwest France). Learned by Marilyn Wathen in the summer of 1986.

Pronunciation:

Cassette: Marc Castanet et Michel Le Meur: Raccord Duo Swing. Side B/3 2/4 meter

Formation: Couples, one behind another in a circle, facing CW. The man and woman are side by side, woman on the man's R (man is on the exterior of the circle, woman is on the interior). The woman joins her L hand with the man's R. Arms are about mid-height.

### Meas

### Pattern

INTRODUCTION. None.

- 1 Traveling fwd, step on the L ft, bringing R leg next to L without putting R ft on the floor (cts 1,2).
- 2 Step on R ft diag fwd to R, a little twd the interior of the circle (ct 1); step on L ft in place (ct &); step back on R ft, traveling back (ct 2).
- 3 Traveling back, step back on L ft, bringing R leg next to L without putting R ft on the floor (cts 1,2).
- 4 Step on R ft diag back to R, a little twd the interior of the circle (ct 1); step on L ft in place (ct &); step fwd on R ft, traveling fwd (ct 2).

Dance should progress fwd in line of direction (CW).

Repeat dance from beginning.

Presented by Marilyn Wathen  
Dance description by Marilyn Wathen

## Scottish

(France)

This variant of the Scottish is from Gascogne (southwest France). Learned from Pierre Corbfin in the summer of 1989.

Pronunciation: skoh-TEESH

Cassette: Marc Castanet et Michel Le Meur: Raccord Duo Swing. Side A/5 or B/2 2/4 meter

Formation: Couples in closed ballroom position at random about the room.

### Meas

### Pattern

INTRODUCTION. None (or wait 8 meas)

Steps are described for the man. Woman does the same as the man but with opp ftwk.

- 1 Step sdwd L on L (ct 1); close R to L (ct &); step sdwd L on L (ct 2); hold (ct &).
- 2 Repeat meas 1 in opp direction with opp ftwk.
- 3 Turning to face line of direction and walking side by side with ptr, step L,R (cts 1,2).
- 4 Facing ptr again, repeat meas 1.
- 5 Repeat meas 2.
- 6 Repeat meas 1.
- 7-8 Starting with R ft, do very flat, smooth, walking-style "buzz" step, turning CW in place, ending with L ft free on ct & at end of meas 8.

Repeat dance from beginning.

Variation for meas 4: Turn as cpl 1/2 CCW.

Presented by Marilyn Wathen  
Dance description by Marilyn Wathen

## Stara Maleševka

(Macedonia)

This dance from the town of Maleševo and the surrounding villages is very characteristic of this part of eastern Macedonia between Bulgarian and Greek Macedonia. It is danced at all types of festive occasions, and was carried to the various villages in the region by the better dancers when they went to visit their relatives., etc.

Pronunciation: STAH-rah mah-LEH-shev-kah

Cassette: Macedonian Folk Songs and Dances AK014, Side B/7. (not on record AK014)

Rhythm: 7/8 meter: 1-2-3,4-5,6-7, counted as S,Q,Q.

Formation: Open, mixed lines, "W" hand position. Can be danced in separate lines - then men use shldr hold and women use "W."

### Meas

### Pattern

INTRODUCTION. None (or let the first 8 meas go by).

### BASIC.

- 1 Facing diag R and moving in LOD, wt on L ft, lift on L (cts 1-3)(S); step on R (cts 4-7)(Q,Q).
- 2 Lift on R (cts 1-3)(S); step on L (cts 4-7)(Q,Q).
- 3 Leap onto R to R (cts 1-3)(S); step on L (cts 4-7)(Q,Q).
- 4 Small step on R in place (cts 1-3)(S); touch L (full ft) in place (cts 4-7)(Q,Q).
- 5 Facing LOD, leap on L to R (ct 1-3)(S); step on R to R (cts 4-7)(Q,Q).
- 6 Step on L to ctr (cts 1-3)(S); step on R bkwd (cts 4-7)(Q,Q).
- 7 Hop on R, lifting L (cts 1-3)(S); step on L in place (cts 4-7)(Q,Q).
- 8 Step on R in front of L (cts 1-3)(S); step on L bkwd (cts 4-7)(Q,Q).

### VARIATION.

- 1-3 Same as Basic above.
- 4 Small leap onto R (cts 1-2); step on L (ct 3); small leap onto R (cts 4-5)(Q); step on L (cts 6-7)(Q).
- 5 Hop on L turning to face ctr (cts 1-3)(S); step on R (cts 4-7)(Q,Q).
- 6-8 Same as Basic above.

Presented by Atanas Kolarovski  
Notes revised for 1990 Errata and Addenda