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SYLLABUS OF DANCE DESCRIPTIONS

FOLK DANCE CAMP

Preface

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Ruth Ruling has served as Editor of this syllabus, assisted by Joyce Lissant Uggle who also prepared the copy for final printing.

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

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

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Errata and Addenda for 1993 Folk Dance Camp Syllabus

Page Clarification

- 1 **Bafra Horonu**
Pronunciation: BAH-frah HOH-roh-noo
Cassette: add Dances of Greece - Stockton Camp 1993 Side A/5
Introduction: Change to "Wait 4 drum beats plus 8 cts.
meas 2: After Pivoting to face ctr add (body straightens).
Arms: Change to Meas 1: In V-pos, arms swing back on cts 1 and 3 and fwd on cts 2 and 4. Meas 2: arms swing back (ct 1); fwd and up into W-pos (ct 2); remain in W-pos (ct 3 and meas 3). At the end of meas 3, arms begin swinging down to swing back on meas 1, ct 1.
- Tsobanar or Omal Karsilidikon**
Add Body is upright.
Variation: Add Individuals change from basic to variation and back as they feel like it.
- 2 **Dervenaghas**
Cassette: add Dances of Greece - Stockton Camp 1993 Side A/7
Pronunciation: dehr-VEHN-ah-gahs
Arms: At end add returning to W-pos on meas 1.
Styling: Done with ft apart, in slight sitting position.
- 3 **Koulouriotiko Palio Hasapiko**
Cassette: add Dances of Greece - Stockton Camp 1993 Side B/1
Pronunciation: koo-loo-RYOH-tee-koh pal-LYOH hah-SAH-pee-koh
Basic Introduction:
 meas 2: replace lift L up just in front of R (ct &) with swing L leg from knee across R (ct &).
 meas 3: replace in place with diag L behind. After (ct 2), add swing L from knee across R (ct &).
- I. Basic
 meas 1: after (ct 2); swing R replace up with fwd.
 meas 2: change to Step back on R (ct 1); swing L from knee across R (ct &).
- 4 II. Four Steps
 meas 2: after ct 2, change to step on L to L (ct &).
- III. Left
 meas 2: change to Step on R to L, across in front of L (ct 1); step on L to L (ct &); step on R across in front of L (ct 2); step on L to L (ct &).
- IV. Close, Open
 meas 2: change to small step on L to L (ct &). Change to small step on R over L (ct 2).
 meas 3: change to small step on R to R (ct &). Change to small step on L over R (ct 2).
- V. Scuff Sequence
 B, meas 2: change to: Bending down from the L knee, swing R in front of L ankle and crouch with wt on ankles (ct 1); straightening, swing R slightly fwd and around (ct 2); swing R back (ct &).

- 5 VI. Stamps
 meas 2: change to Stamp R in place (with wt)(ct 1); stamp L next to R (with wt)(ct ah); stamp R in place (with wt)(ct 2); stamp L in place (with wt)(ct &).
 Note: Transition between Fig VI and Fig VII: Joe recommends ending with 1 repeat of Fig V, part A.
- VII. Jumps
 A, meas 1: change to Leap onto L in place, bending at knee with R extended back and touching (no wt)(ct 1); small hop on R while swinging L fwd (ct 2).
 A. meas 3: change ct 2 to swing L to side and fwd (ct 2).
 Part B was not taught.
- 7 **Lemonia**
 Cassette: add Dances of Greece - Stockton Camp 1993 Side A/6
 Introduction: No action.
 Part B, meas 3-4: change to Step on L in front of R (cts 1-3); touch ball of R ft in front of L (cts 1-3).
- 8 **Papadhopanayiotena or Syrtos Tsirighotikos**
 Cassette: add Dances of Greece - Stockton Camp 1993 Side B/6
 Pronunciation: pah-pah-dhoh-pahn-ah-YOH-teh-nah or seer-TOH tsee-ree-GHOH-tee-kohs
 Part A, meas 4: change to Step on L across behind R, slightly accented (ct 1); step on R to R (ct 2); close L next to R (with wt)(ct &).
 Part B: Leader can turn to face other lines, turn under joined handkerchiefs (meas 2-16).
- 9 **Pidhihtos**
 Cassette: add Dances of Greece - Stockton Camp 1993 Side A/2 2/4 meter
 Pronunciation: pee-dhee-TOHS
 Cross Back Variation (CW turn) was not taught.
- 10 IV. Run "Treximo"
 meas 4: change to Step on L in LOD (ct 1).
 Serviko was not taught.
- 11 **Syrtos Serifos**—not taught.
- 12 **Trata Arvanitiki**
 Dances of Greece - Stockton Camp 1993 Side A/1
 Figure I was taught as a party dance. Figures II and III were not taught.

Irish Music

Ask the dealers at Camp for copies of these tapes.

<u>Record</u>	<u>Source</u>
Cosa Gan Bhróga - Gael-Linn #111 Ceol Aduaidh - Gael-Linn #102	Gael-Linn 26 Cearnog Mhuirfean Dublin 2 Ireland 011-353-167-67283 catalog available
Patrick Street - All in Good Time Green Linnet #1125 Portland - Green Linnet #1041	Green Linnet Records, Inc. 43 Beaver Brook Rd. Danbury, CT 06810 (203) 730-0333 catalog available
Other folk, traditional, and acoustic music (including Irish).	Andy's Front Hall P.O. Box 307, Wormer Rd. Voorheesville, NY 12186 catalog available

13 The Armagh Lancers

	<u>Traditional selections</u>		<u>Contemporary selections (alternative)</u>	
6/8 jigs	Cosa Gan Bhróga Gael-linn #111	A/4 (6 x 32)	Patrick Street - All in Good Time Green Linnet #1125	A/5 (6 x 32)
6/8 jigs	Ceol Aduaidh Gael-linn #102	A/4 (4 x 32) (No intro)	Portland - Green Linnet #1041	A/4 (7 x 32)
2/4	Cosa Gan Bhróga	A/2 (8 x 32)	Patrick Street - All in Good Time	A/1 (8 x 32)
6/8 jigs	Ceol Aduaidh	B/1 (8 x 32)	Portland	B/1 (8 x 32)
4/4 skip rhythm	Cosa Gan Bhróga	A/5 (9 x 16)	Patrick Street - All in Good Time	B/3 (4 x 32) (No intro)

Formation: change to cpl 3 to L of cpl 1.

Steps: change to small leap (ct 1); step (ct &); step (ct 2). Step alternates.

Add after Openings and Ending paragraph:

Opening

- A 1-8 Introduction. No action. Socialize.
- AA 1-8 Lead around (cpls promenade around the set).
- B 1-2 Advance to the ctr as cpls.
- 3-4 Retire, taking hands around the set.
- 5-8 Advance and retire again.
- BB 1-8 Ptrs swing.

Closing

A 1-8 Repeat AA of Opening.

AA 1-8 Repeat B of Opening.

B 1-8 Repeat BB of Opening.

BB 1-8 House Around: cpls turn CW to advance CCW around the set with two basic steps to move into each pos.

Figure 2

meas 1-4: the W turning under CW.

meas 5-8: "dance about" is a swing done with the basic step.

14

Figure 3

Big Swing of 8 CW: M join hands behind W; W bring arms over M's and rest hands on M's shldr or join behind M's backs. Facing slightly L of ctr with R ft twd ctr, move CW with buzz steps. Move CCW by turning to face slightly R of ctr and doing buzz steps with L ft twd ctr.

Closing

1-8 Big Circle-of 8 CW.

1-8 Big Circle of 8 CCW.

1-8 Swing ptr.

1-8 House around.

Figure 4: Closing

A 1-4 Taking hands around the set, advance and retire.

5-6 Advance again.

7-8 Dropping hands, M turn CW to pass behind ptr to the R to meet next W; W turn CW to L in front of ptr to meet next M.

AA 1-8 Swing new ptr.

24 meas Repeat 3 more times ending swinging original ptr.

Figure 5

On chain, keep elbows bent and close to body to assist with turns. A thumb hold helps keep it tight.

meas 3-8: after lead up in two lines add W on M L.

15

Dewis y Ffermwraig

Change Whales to Wales.

Pronunciation: DEH-wiss uh FEHRM-right

16

Heel and Toe

Cassette: add Side B/1.

Introduction: usually 16 meas, no action.

meas 2: touch heel (ct &); step (ct 1); touch heel (ct &); step (ct 2).

meas 5-8: add in opp direction.

meas 15-16: following step-hops add (pivots).

17

Jac-y-Do

Pronunciation: jak-uh-DOH

18

Kickin' Polka

Cassette: add "The Girls Along the Road" Side B/2.

Formation: add randomly around the room.

meas 3-4: add turn 1/2 twd ptr.

meas 9-16: after waltz hold add keep joined hands close to body; at end add You can pivot the last 2 meas (or the entire 6).

19 Long and Short German

Cassette: add Side B/2.

Formation: add Cpls can dance in any direction.

Steps: side steps can end with a stamp (ct 4 or ct 8); hop steps can be very small or done as pivots.

meas 5-6 (Long), meas 1-2, 5-6 (Short): 1-2-3s dancing around CW as a cpl.

Notes: There can be cpls on the floor at different phases of the dance. Cpls can be doing Long and Short at the same time, or mix Long and Short. A suggested choreography (not traditional) is to dance the Long for the A music and the Short for the B music.

meas 5-6: turn CW 1/2.

20 McCusker's Ideal Barndance

Cassette: add Side B/6.

meas 7-8: hop steps may be pivots.

Note: The short version is as written. The double (or long) version: do meas 1-4 twice; turn for 6 meas; pivot for 2 meas.

21 Rakes of Mallow

Cassette: add Side B/4.

Formation: after (WWM) add or W with two M to her R (MMW). Directions written for WWM.

Steps: 1-2-3s (cts 1.&.2).

22 Rince Mhor

Cassette: add Side B/4.

Formation: add hands in W-pos.

Steps: change to

Sidestep R (7's and 3's—4 meas)

7's: Moving sdwd to R, hop on L, lifting R in front (ct 1); step on ball of R to R (ct 2); step on L behind R (ct 3); step on ball of R to R (ct 4); step on L behind R (ct 1); step on ball of R to R (ct 2); step on L beside R (ct 3).

3's: In place, step on R beside L (ct 1); step on ball of L slightly in front of R (ct 2); step on R in place (ct 3); repeat with opp ftwk.

Sidestep L: Moving sdwd to L, step on R behind L (ct 1); continue as in Sidestep R with opp ftwk and direction.

23 Saith o Ryfeddodau

Pronunciation: SIGHTH oh ruh-VEHTH-oh-digh

Cassette: add Side B/1.

24 Three-Hand Fling

Cassette: add Side B/2.

Styling: Touches can become taps.

Note (last line): Give wt means holding arms and hands of neighbors with tension.

26 Basic Steps for Bourrées

Fig III

B. Croisement du Haut Berry: meas 1: Change position to side.

27 Bourrée Croiséé du Val de Loire

Introduction: add: At the beginning of the dance, ptrs face.

Fig I.

meas 1-4: W start with meas 3 of Avant-deux droit. Keep face-to-face with your ptr or opp (not R shldr).

Line 3: change to read: On the last meas, ptr execute

28 Bourrée des Dindes

Pronunciation: change DAHND to DAND.

Formation: Couples are not necessary.

Figure I

Avant-deux, meas 1-2: add at end: Move fwd on meas 1. Dance meas 2 more or less in place.

meas 5-16: change Repeat meas 1-2 to meas 1-4.

29 Koster C'hoad

Cassette: add Hébert North-South Seminar 1992 Side B/5.

Introduction: Germain suggested that 4 meas be used as an Introduction and then dance 1-4 three times.

Figure I

meas 1: Steps are actually leaps.

Figure II

meas 3, meas 4: When lifting legs, knees are raised high. When lifting R leg behind, try to kick yourself.

30 La Salamandre

Cassette: Hébert - Stockton '93 - dance is done 4 times.

Hébert - North-South Seminar, side A/1 - dance is done twice.

Figure I

meas 1-8: Walk 14 brisk walking steps in RLOD. Meas 8: Step on L, turning to face LOD (ct 1); stamp with wt on R (ct 2).

Figure II

meas 1-2: W may hold skirts while weaving.

meas 13-14: delete all. Add: W turn 3/4 CW with 4 walking steps and join hands in cross back pos with 6th M. Both are facing ctr.

Figure III

meas 1-4: Both beg L ft.

meas 5-8: End with M back to ctr.

Figure IV

meas 1-4: delete (M turning backs to ctr).

meas 5-6: the turn is CW.

31

La Valse des Violettes

Cassette: add Hébert North-South Seminar 1992 Side A/4.

Figure I

In the margin, change 6-14 to 7-14.

Figure II

meas 1-4: Join hands in V-pos.

32

Le Laridé de Locmariaquer

Introduction: Instead of just the chord, leader may wait 1 musical phrase.

Formation: add: End dancers—W hold skirt, M hook thumb in vest.

meas 3, ct 2: change to read: place R toe back near L heel, turning palms down.

35

Suite de Bourrées BourbonnaisesPronunciation: change RAYS to RAY.

Cassette: add Hébert North-South Seminar 1992 Side A/3.

Introduction: Germain suggested waiting 4 meas.

I. Bourrée Droite, Figure 2. Croisements

meas 2: change to read: Facing ptr, move sdwd R with a step-close-step, clearing L shldr.

II. Auvergnate, Figure 1. Avant-Deux

meas 1, line 2: bring R heel near L ft

III. Haut-Berry, Figure 1. Avant-Deux du Haut Berry

Meas 1, ct 2: The hop is very low, more of a heel lift.

Figure 2

meas 3-4: change to read: Repeat meas 3-4, Fig 1 of Bourrée Droite (Croisements)

49

Anuše oro

Pronunciation: AH-noo-sheh OH-roh

Cassette: add Side B/15.

50

Kadino Selsko oro

Pronunciation: KAH-dee-noh SEHL-skoh OH-roh

Cassette: add Side A/2.

Figure changes are signaled by the leader

Figure I

meas 1: Facing CCW, hop on L, raising R knee in front (ct 1).meas 2: Large step fwd on L, bending knees (ct 1). The step on L (ct 4) is also large.meas 3: Insert after ct 1, bounce on L (ct 2). Change ct 2 to ct &.meas 4: Insert after ct 1, bounce on L (ct 2). Change ct 2 to ct &.

51

Kavardarsko oro

Pronunciation: kah-VAH-dahr-skoh Oh-roh

Cassette: add Side A/4.

Figure changes are signaled by the leader.

Figure 3

meas 4, ct 3: change to read: step on L back bringing arms up to W-pos.

Variation for Fig 3

meas 2: arms are in W-pos.

meas 4: hands on waist.

52

Meglensko oro

Pronunciation: MEHG-lehn-skoh OH-roh

Cassette: add Side A/1.

Figure 1

meas 2: Turn to almost face ctr on čukče (cts 1,2); face LOD (ct 3).

Figure 2

meas 3: Repeat meas 2.

53

Romsko Feruzovo oro

Pronunciation: ROHM-skoh FEH-roo-zoh-voh OH-roh

Cassette: add Side A/6.

Rhythm: Count 4 (3/16) is sometimes broken into 1/16 (Q), 2/16 (S). Where notation appears as (ct 4) ... (ct &), replace (ct 4) with (Q), (ct &) with (S). This occurs in Fig 2, meas 1,2,3,4; Fig 3, meas 3; Fig 4, meas 2,4.

Figure 1

meas 2: change to read: step on L across R (ct 3); touch R

Figure 3

meas 1-2: change Fig 1 to Fig 2, meas 1-2.

54

Figure 4

meas 1: change Fig 1 to Fig 2

meas 3: change Fig 2 to Fig 3.

55

Skopsko Žensko oro

Pronunciation: SKOHP-skoh DZEHN-skoh OH-roh

Cassette: add Side A/7.

No introduction in music. Wait 2 meas and start on meas 3.

Sequence: Fig 1, Fig 2 (4 x), Fig 1, Fig 2 (4 x), Fig 3 to end of music.

57

Stojanovo oro

Pronunciation: stoh-YAH-noh-voh OH-roh

Cassette: add Side A/1.

Introduction—2 phrases: In class Atanas started with meas 14 of Fig 3.

Formation: Dance is done facing ctr. Small bounces are taken on ct 2 of the following meas:

Fig 1, meas 2,3,5,6,9.

Fig 2, meas 2,3,5.

Fig 3, meas 3,4,15,16.

Figure 1

meas 2: Step on R to R, lifting L knee (cts 1,2).

meas 3: Step on L in front of R, lifting R knee (cts 1,2)

meas 7: delete. Insert Repeat meas 4.

meas 8: delete. Insert Repeat meas 5.

meas 9: Step fwd on L (ct 1); step on R next to L (ct 2).

meas 10: delete. Replace with Step fwd on L (ct 1); hold (ct 2).

Figure 2

meas 1: ... close L to R with wt (ct 2).

Figure 3

meas 6: change Čučke to Čukče.

58 meas 17: step on L to L (ct 1); step on R in front of L (ct 2).

59 **Vodenki oro**

Pronunciation: VOH-dehn-kee OH-roh

Cassette: add Side A/4.

Figure 1 is done during the singing. Figure 2 is done during the instrumental.

Figure 1

meas 7: change (ct &) to (ct 2); step on R to R (ct 3).

60 **Zurladizisko oro**

Pronunciation: zoor-LAH-dzee-skoh OH-roh

Cassette: add Side A/8.

Formation: Men only in an open circle in T-pos.

Styling: Change Trstacka to Krstacka.

Introduction: Run freely in a circle until zurlas finish their warm-up. Then take shldr hold. Let 2 meas of melody pass and start with meas 3.

Figure 1: Dance until the end of zurla melody line (an extended note).

meas 3: leap on L to L and bring R ft

Figure 2: Dance 4 times.

meas 5, ct 3: step on L behind R (ct 3).

meas 6, cts 2,3: step on L in front of R.

Figure 3: Dance 3 times.

Body is erect on 1st meas. Lean fwd and bend knees meas 2-4.

Figure 4: Dance 3 times.

meas 4: change to In place, step on R (ct 1); step on L (cts 2,3).

61 **Cherevichky**

Pronunciation: cheh-reh-VEECH-kee

Cassette: add Side A/1.

Formation: Arms held with elbows bent at approx 90° angle. Arms move sdwd across body and out to side (the same side as the stepping ft), elbows lead.

Figure III

meas 1-4: after 7 walking steps add (ending with M on inside of circle), free arms move in and out.

meas 5-8: Arms move out and in. On meas 8, end releasing hands, M on inside facing RLOD, W facing LOD.

Figure IV

meas 1-3: Arms begin by moving out to R.

meas 4: Arms stay to R side.

meas 5-8: Arms begin by moving out to L.

62

GarmonCassette: add Side B/10.

Figure I

meas 9-12: W hold skirt with L hand. M's L hand extended diag fwd L at shldr level (escorting the W).

Closing

meas 5-6: change bow from waist to bow from hips.

63

IgolkaChange by Hennie Konings in 1987 to 1986.Cassette: add Side B/7.

Formation: One dancer is designated as leader for the first time through. On successive repeats, the leader is the dancer to the left of the previous leader.

Steps: after (ct 2) add on ball of ft.

Introduction: in margin, change to pickup + 6 meas. Add No action. Beg with word "Pryalitsa."

Figure II—begin with a new phrase.

In margin, change 18 meas to any number.

Note: Change to: ... as follows: Stamp R heel (L knee is bent)(ct &); stamp R with wt, straightening knees (ct 1); step on L bending knees (ct 2). Stamps are small and quiet.

Repeat Fig II

In margin, change 18 meas to any number.

Ending

Add at beg, End the dance with Fig I. Bow from hips.

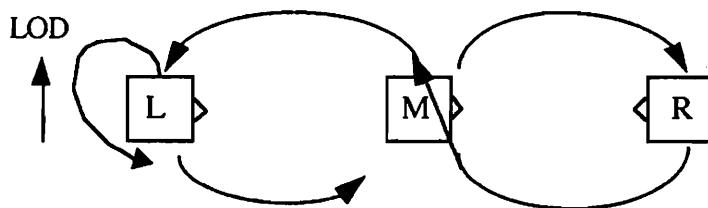
65

Lapty—not taught

67

Poseyely Dyevky LyonCassette: add Side A/7.

Reel of Three (Figure 8): Under L-hand Dancer, first instruction, Curve CCW add Small loop out to L (CCW) the first time only. Use smooth walking steps. Arms are free and slightly away fro body and swing naturally with turns of the reel.



69

Ruskaya Krugovaya Kadril

Pronunciation: ROOS-kah-yah kroo-goh-VAH-yah kah-DREEL

Cassette: add Side B/1. Change to 2/4 meter.

Formation: change Inside hands joined at shldr ht to joined in V-pos. After free hand on waist, add W's hand in a loose fist with palm facing bkwd, M's hand on hip with fingers fwd and thumb back.

Figure I

meas 1, ct 1: Add Moving in LOD, and change to leap on L to L.

Figure II

Line 1: change to ...inside hands joined in W-pos. M L hand behind back. W R arm bent, forearm parallel to floor, hand cocked back, moving to the side when stepping on R and across body when stepping on L.

meas 1-3: change hand to heel.

meas 7: change to Rejoin hands as in meas 1.

meas 9-16: After End facing ptr, add momentarily joining both hands.

70

Vetry Veterochky

Pronunciation: VYEH-tree vyeh-teh-ROHCH-kee

Cassette: add Side B/11.

Rhythm: change to (5/4, 5/4, 4/4, 4/4).

Introduction: in the margin, change upbeat to pickup. Delete Begin with vocal. Add Begin after two syllables.

In margin: above meas 1 change 4/4 to 5/4. Above meas 3 add 4/4.

meas 1: add at end step L (ct 5).

meas 2: change to read Continuing, step R (ct 1); step L (ct 2); step R (cts 3,4); step L (ct 5).

meas 3: change to read Beg R, walking 4 steps

Ending: Original W1 should be the W in the quartet who is facing LOD.

71

Veronezhkaya Kadril— see page 71 rev

73

Ya Po Travushke Shla

Pronunciation: YAH-poh TRAH-voosh-keh SHLAH

Cassette: add Side B/2.

Formation: After W R hand on hip, add hand in a loose fist with palm facing bkwd.

Figure I

meas 1-4: delete At end, turn to face ptr, M back to ctr.

meas 5-8: change to

M: Turn to face W on first step, do a stamping pattern, arms out to sides:

meas 5: Step on R heel (ct 1); step on L near R heel (ct &); step on R ft (ct 2).

meas 6: Repeat with opp ftwk.

meas 7: Stamp R heel (ct 1); chug on L ft (ct &); stamp R ft with wt (ct 2); stamp L heel no wt (ct &).

meas 8: Chug on R ft (ct 1); stamp L ft with wt (ct &); stamp R ft a little fwd no wt (ct 2).

W: Make 3/4 CW circle with a stamping pattern to end facing ptr (and ctr), arms down at sides:

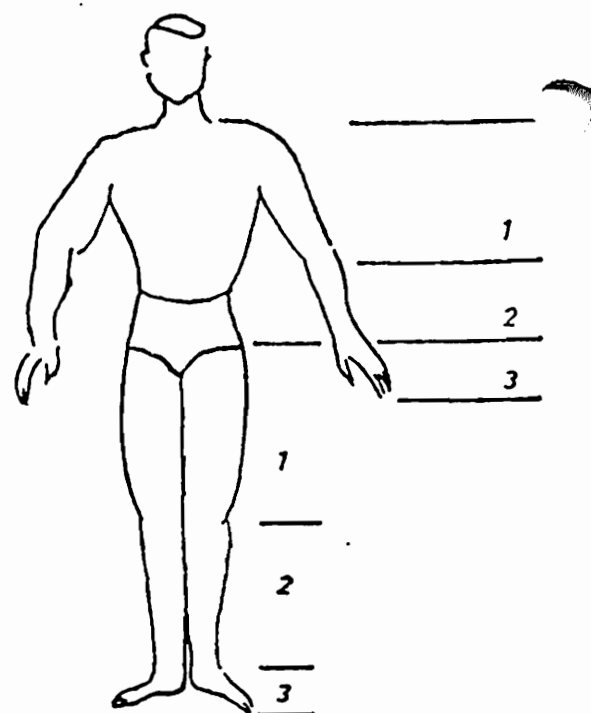
meas 5: Step on L heel (ct &); drop onto full ft (ct ah); step L, R, L moving slightly CW (cts 1, &, 2).

meas 6-8: Repeat meas 5 three times.

Figure II. Joined hands move very slightly up and down throughout the figure.


meas 1-3: change (R in L) to (R with L).

82 Insert following diagram.



85 Bottom line: replace with: Jump on the left foot.

93 First example, inside the circle, change 100 to 180.
Second example, add 135 under the dashed arc.

102 Second figure, add z to right of the circle. 

109 Alunelul în horă

Pronunciation: ah-loo-NEH-lool ihn HOH-rah

Cassette: Theodor Vasilescu Stockton Camp 1993 Side A/8

Formation: Little finger hold with forearms parallel to the ground.

Line 2, meas 2-3: the three touches are with the heel.

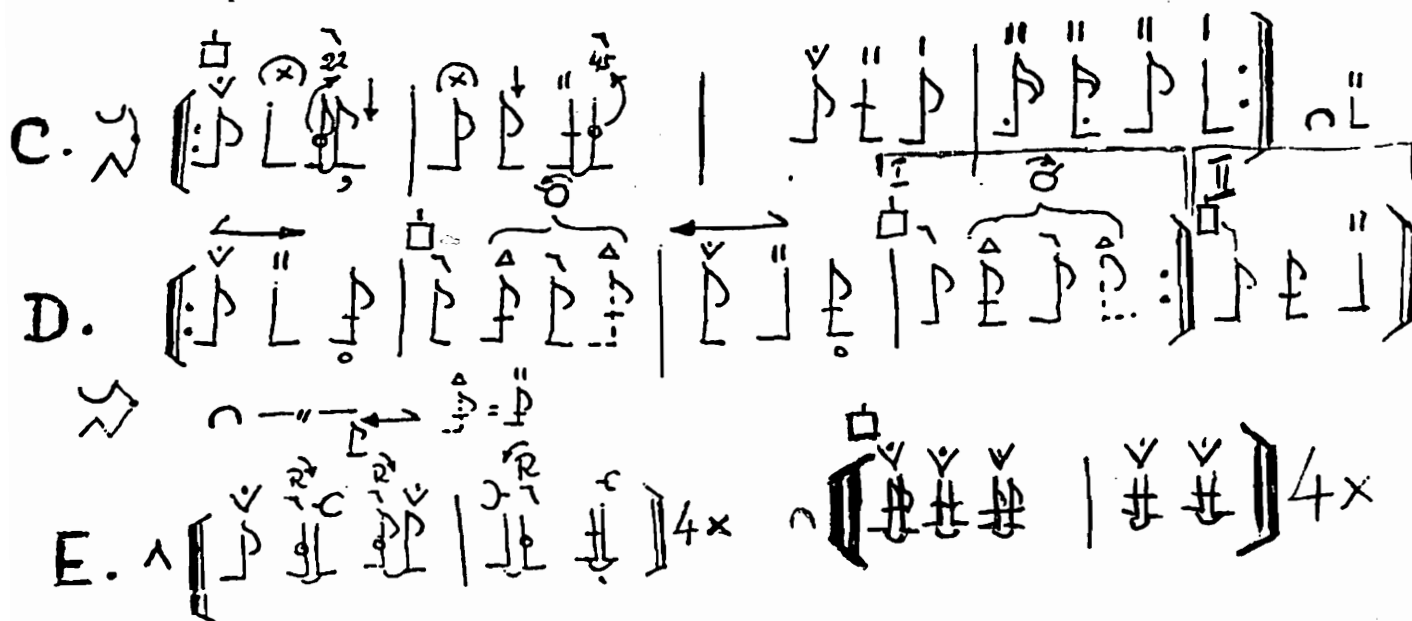
110 Line 1, meas 3-4 shows turning taking place in meas 3; it was taught as taking place in meas 4.

110 Ardeleană

Pronunciation: ahr-deh-LYAHN-uh

Cassette: Theodor Vasilescu Stockton Camp 1993 Side A/7

111 Replace lines C, D, and E.



112 Arnăuțeasca

Pronunciation: ahr-nuh-oo-TYAH-skuh

Cassette: Theodor Vasilescu Stockton Camp 1993 Side A/2

Line 3, meas 3 shows step, hop, step, hop; it was taught as a bkwd reel step (hop, step, hop, step).

113

Bălăceanca

Pronunciation: buh-luh-CHAHN-kuh

Cassette: Theodor Vasilescu Stockton Camp 1993 Side A/9

Lines 1 and 2, meas 1 and 2 shows step, step, step, stamp; it was taught as step, step, step, hold.

114

Brâu — not taught

115

Geampara— see also page 157.

116

Hora a doua — not taught

117

Hora din câmpie

Pronunciation: HOH-rah dihn kahm-PEE-eh

Cassette: Theodor Vasilescu Stockton Camp 1993 Side A/5

Replace line A.



118

Hora nunului mare

Pronunciation: HOH-rah NOO-noo-loo-ee MAH-reh

Cassette: Theodor Vasilescu Stockton Camp 1993 Side A/6

119

Jianul

Pronunciation: djee-YAH-nool

Cassette: Theodor Vasilescu Stockton Camp 1993 Side A/3

120

Jocul caprelor

Pronunciation: ZHOH-kool KAH-preh-lohr

Cassette: Theodor Vasilescu Stockton Camp 1993 Side B/15

121

Joc oșenesc— see also page 158

122

Joc cu suitoare

Pronunciation: ZHOHK KOO soo-chee-TWAH-reh

Cassette: Theodor Vasilescu Stockton Camp 1993 Side A/4

123

Note: D is danced twice. (You can add repeat brackets on the outside of the notation.)

124

F was not taught.

125

Lazărul

Pronunciation: LAH-zuh-rool

Cassette: Theodor Vasilescu Stockton Camp 1993 Side B/14

126

Paparuda

Pronunciation: pah-pah-ROO-dah

Cassette: Theodor Vasilescu Stockton Camp 1993 Side B/13

127 **Tura fetelor**—not taught

129 **Tocul**—not taught

138 **Achot Lanu Ketanah**

Pronunciation: ah-HOHT LAH-noo keh-teh-NAH

Cassette: add Side B/1.

Part I

cts 17-64: Note: because of musical interlude, Part I is done five times the second time through the dance.

Part II

Line 1: following W-pos add hands not held.

cts 1-2: change Leap fwd to Large step fwd.

cts 5-8: change to Jump on both and hold; turn CCW to face out by jumping on both; then hop on L (ct 8).

cts 9-16: Hands in front, R over L, snap fingers on cts 9, 11, 13, and 15.

Part III

cts 1-2: change to Touch R heel fwd; step on R to R.

ct 3: change to Touch L heel across in front of R.

ct 8: change to Fall on L to L and clap. With L palm up, slap back of R hand down onto L.

cts 9-12: change to Walk R,L,R, crossing in front on first step and continuing CW.

139 **Abba Shimon**

Pronunciation: ah-HOHT LAH-noo keh-tah-NAH

Cassette: add Side A/1.

Part I

cts 5-6: Step on L in place, small hop on L.

cts 13-16: change slight hop on L to hold (ct 16).

Part II

cts 1-4: change step bkwd on R to R to step bkwd on R.

cts 5-8: change to Back Yemenite L: step bkwd on L, step on R in place, step fwd on L across R.

Part III

Open circle slightly, hands joined down.

cts 1-4: change to Step on R; touch L heel in front of R; step on L in front of R.

cts 9-12: change hop on L to hold (ct 12).

cts 17-18: change hop on L to hold (ct 18).

cts 19-20: change to cts 19-22: Sway R, hold, sway L, hold.

cts 21-24: change to cts 23-26.

cts 25-44: change to cts 27-46. Repeat cts 1-22.

cts 45-46: change to cts 47-50: R Yemenite.

141 **Agadelcha**

Pronunciation: ah-gah-dehl-HAH

Cassette: add Side A/2.

Formation: Short lines facing ctr. Hands held close together, elbows bent, forearms parallel to floor, outside neighbors' arms.

Part I

ct 6: change to Step bkwd on R.

cts 7-8: change to Close L next to R and dip bend knees—one fluid movement.

Part II

cts 5-8: One fluid movement of hands in a figure 8, snapping fingers over R leg (ct 6) and over L leg (ct 8).

Part III: Hands not joined but up in W-pos with palms facing ctr.

cts 1-2: change to Step on R and turn CW to face out. Tip upper body slightly to R and raise R hand from waist ht to shldr ht as you straighten body.

cts 3-4: change to Step on L, R in LOD with small steps. Tip upper body slightly to L and raise L hand from waist ht to shldr ht as you straighten body.

142 Part IV: Hands are held with thumb and 3 fingers forming a circle with little finger free and up (means "watch out"). Hands stay over ft—when R steps fwd, R hand follows fluidly.

cts 3-4: change to Step on L to L, close R to L.

143 **Lafalach Harimon**

Pronunciation: lah-FAH-lah hah-ree-MOHN

Cassette: add Side A/7.

Part I

cts 9-12: change to Leap on R to R and bring hands down to V-pos (during cts 9-12); hold (ct 10); step L, R in place (cts 11,12).

Part II

ct 1: change to Tap R heel in front, with bent L knee.

ct 5-8: delete facing CCW.

cts 17-20: change to cts 17-24: Rock back on R; hold; rock fwd on L; hold; rock back on R, rock fwd on L; step on R next to L; hold. (SSQOS).

cts 21-24: change to cts 25-32: Repeat cts 17-24 with opp ftwk. On last step L, M step to ctr and pivot 1/2 CCW to face W.

Part III

cts 17-20: change touch R heel ... to swing R heel across to touch ptr's heel.

cts 21-24: W steps bkwd with R,L,R. M follows.

cts 25-32: W goes fwd and M backs up.

Part IV

cts 1-8: change to Moving CCW, change place using ftwk of Part II, cts 1-8, L hands joined, snapping out and in with R.

cts 17-20: change to cts 17-24: Repeat Part II, cts 17-24 facing ptr. Join both hands crossed in front, L below R.

cts 21-24: change to cts 25-28: Rock bkwd on L, hold (cts 25-26); rock fwd on R, hold (cts 27-28). add cts 29-32: M step on L behind R; step on R to R; step on L next to R; hold. W step on L across in front of R, moving twd M on R; step on R to R, turning CW to face ctr; step on L next to R; hold.

Sequence and Ending: Dance entire dance through twice. Third time, dance Part I and Part II, except that on last ct, M do not move to ctr. Repeat Part II, cts 17-32 one more time, M not moving to ctr.

Ending: Rock bkwd onto R (ct 1); step L, R to ctr (cts 2,3); leap onto L (ct 4); step heavily onto R with bent knee, snap fingers to R (ct 5).

144

Mi Li Yieten

Pronunciation: MEE LEE YEE-tehn

Cassette: add Side A/5.**Part I**cts 13-15: change to cts 13-16: Repeat cts 9-12 with opposite ftwk in the same direction (CCW).ct 16: change to cts 17-18: Step fwd on L; pause (face ctr).cts 17-20: change to cts 19-22.cts 21-24: change to cts 23-26.cts 25-27: change to cts 27-30: add on dip step on ct 29, R hand dips to follow ftwk.cts 28-32: change to cts 31-34: Close L next to R, pause (cts 31-32); bend knees, cross L hand over R and snap fingers.**Hands:**

cts 1-2: R hand starts at side. Fingers curve up and hand rises, palm outward, to head ht.

cts 3-4: Repeat cts 1-2 with L hand.

cts 5-6: At end bring hands down to shldr ht.

cts 17-34: "Watch out" gesture: thumb and 3 fingers form a circle. Little finger is free and straight.

Note: Part I is done twice.

Part IIcts 21-24: add and direction.**Hands:**

cts 1-4: R hand draws a CCW circle horizontally following movement of R ft. This gesture describes the "wheel of time" which is turning and referred to in the lyrics.

cts 29-32: delete (arms move behind back).

Note: Part II is done twice.

Ending: Repeat Part I, cts 1-6.

145

Mocher Prachim — not taught.

146

Sar Hamemune

Pronunciation: SAHR hah-meh-moo-NEH

Cassette: add Side A/3.

Hands are fluid.

Part Icts 1-2: change to Rise on L while lifting R in a bkwd bicycling motion.cts 9-16: change to Repeat ftwk of cts 1-8 moving bkwd on cts 11-12.cts 17-20: change on stamp on R to step on R.cts 25-28: change to Sway R, L in place; touch R heel next to L (cts 27-28).**Hands:**

cts 1-2: L palm up, R palm down, slide R palm along L palm imitating movement of leg—bkwd bicycle.

cts 3-4: L palm up, R palm down, continue circle of cts 1-2 so R goes under L.

cts 5-6: R hand stationary, L hand comes under R and both hands snap slightly to R on ct 5.

cts 7-8: Reverse handwork of cts 5-6.

cts 17-20: Hands on W-pos.

Part II. delete hold hands.

cts 9-10: change to Touch R heel fwd; step fwd on R.

cts 17-20: change to Step on L to L and pivot 1/2 R to face ctr (ct 17); step on R to R (ct 18); step on L in front of R (ct 19); hold (ct 20).

Pattern: Part I, Part II, Part I, Part II, Part II (no lyrics), Part I, Part II.

147

Sir Me Abba—change spelling of dance throughout (including lyrics)

Pronunciation: SHEER MEH AH-bah

Cassette: add Side B/5.

Part I. Hands joined and down.

cts 29-32: change to Step fwd on R (away from ctr) and pivot 1/4 to R (29-30).

Hands:

cts 25-28: Hands touch, palms down, scoop twd ctr and curve/point to L, following body around to face outside circle.

cts 29-32: Open and join hands down.

Part II, Hands:

cts 9-12: Same hand gesture as Part I, cts 25-28.

Part III, Hands:

cts 1-2: R hand, which is already up and across body, rises a little more.

cts 3-6: R hand comes back down to R side.

cts 7-8: L hand snaps on ct 7 over L leg.

cts 25-28: L hand, palm up, elbow bent as you turn in place to L.

Part V

cts 31-34: change to cts 31-32: Step on L next to R; hold.

Delete everything below Part V, cts 31-34.

Dance sequence through twice. As music fades out, do Part I, cts 1-16, then do the hands scoop gesture of Part III, cts 25-26.

151

Shavnu (El Eretz Ha'avot)—Isreal called the dance Shavnu

Pronunciation: SHAHV-noo (ehl EH-rehts nah-ah-VOHT)

Cassette: add Side A/6.

Note: All Yemenite steps are double time—2 Yemenite steps in 4 beats (no pause).

Part I

9-12: First step on R has a dip during the pivot....

Part II

cts 1-3: change to Leap on R to ctr

cts 4-6: change to Step to ctr on R, pivoting 1/2 CCW to face out; step on L, step on R in front of L.

cts 7-9: change to Repeat cts 4-6 with opp ftwk and direction.

cts 15-18: change to Step fwd on R; touch L next to R; step bkwd on L; close R next to L.

cts 23-24: change to cts 23-26: Step bkwd on R; leap fwd onto L; step fwd on R; step fwd on L with slight squat (wt is fwd).

cts 25-28: change to cts 27-30.

cts 29-32: change to cts 31-34.

cts 33-36: change to cts 35-38.

Part III. Change W-pos to V-pos.

Sequence: Dance through 3 times. On the third time, dance Part I, Part II, cts 1-34 (eliminate the last Yemenite steps), repeat Part II entirely, and end with Part III.

Shoshanat Teiman

Pronunciation: shoh-shah-NAHT TAY-mahn

Cassette: add Side B/5.

Formation: add Hands held down and joined.

Part II

Move cts 7-8 (including action) to cts 1-2. Change cts 1-6 to cts 3-8.

Part III

cts 9-12: change to cts 9-16: Repeat cts 1-8 with opp ftwk, backing away from ctr; end with L Yemenite and turn 1/4 R to face CCW.

Part IV. Move CCW.

cts 5-8: change to Back Yemenite (step back on L; step on R next to L; step fwd on L).

Faculty Biographies

Joseph Kaloyanides Graziosi - Dances of Greece

Joe is a well-known authority on Greek dance, music, and folklore. 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. 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 is a judge and consultant for the Greek Orthodox Folkdance Federation of the Western Diocese.

Danny and Joan Hathaway - Dances of Ireland

Danny Hathaway writes, "I've been in love with the magic of music and dance since my heart started keeping beat." He and his wife Joan have studied, researched, and shared music, dance, and folk tradition with the "wonderful people, mostly older—the fisherpeople, farmers, laborers—who shared, with hospitality, tastes of their lives."

The Hathaways have spent years studying and teaching in the Pacific Northwest, Cape Breton, and in Ireland, England, and Wales. They have taught at Centrum, Seattle Folklife Festival, Bear Hug, Camp Kiwanilong, Ashokan's first Celtic Week, Buffalo Gap, Maine Folk Camp, and, in Canada, camps at Vancouver, Toronto, and at Cape Breton's Gaelic College. Danny has formed and played in numerous bands—from rock to folk, Celtic, Scandinavian, Square and Contra—and has organized workshops, festivals, and camps (including the cooking!)

Germain Hébert - Dances of France

Born, raised, married, raised a family, and still living in Saint-Jean-sur-Richelieu (a small town south of Montréal) in Québec, Germain has been folkdancing since 1956. In fact, he met his wife Louise at the local group where she was "the best dancer and the nicest girl."

His interest in bourrées and French folklore began in 1964 when Pierre Panis, a French national instructor, invited Germain to teach at a camp held in Berry. He returned to France in 1967, 1972, and 1976.

Germain has taught in major camps and institutes in both Canada and the United States. He was an active member of Triskell (a group of dancers from Brittany who met in Montréal) and has also been involved with groups from Alsace, Auvergne, and Normandy. Germain considers introducing the bourrée from Berry into North America as his proudest achievement.

In September 1990, Germain retired after 35 years in public education. He plans to keep busy with research, teaching trips, reading, and the ever-demanding care of his two grandsons and two granddaughters.

Jerry Helt – Squares

Jerry has been calling since 1943 and is internationally known for his expertise in the calling field, respected by callers and dancers for his ability to bring fun and joy into the dance world. As a professional caller and instructor, he conducts callers' clinics and workshops, serves on the teaching faculty of numerous universities, institutes, and camps throughout the United States and many foreign countries. He is a member of the Callerlab (the International Association of Square Dance Callers). Jerry conducts a full program of classes and clubs in Cincinnati, Ohio, and surrounding areas. He attended engineering school at the University of Cincinnati. His home is in Cincinnati, where he lives with his wife, Kathy, and three daughters.

Some of Jerry's square dance accomplishments are:

Recording artist on Blue Star, MacGregor, Scope, Sets in Order, Hollywood, and Gateway Records.

Performed and recorded with Cincinnati Pops Orchestra on Telarc Label.

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

Featured as caller and choreographer on stage and television shows.

Inducted into the American Square Dance Society Hall of fame in 1979.

Received the Milestone Award in 1992. The Milestone Award is the highest award given by Callerlab—a recognition and approval by peers of conduct and contribution.

Atanas Kolarovski - Dances of Macedonia

Atanas Kolarovski, a native of Dračvo, a village near Skopje, Macedonia, comes from a family of outstanding musicians and dancers. He had the opportunity to observe and participate in the dances of 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.

Hennie Konings - Dances of Russia

Hennie Konings, popular European Russian dance instructor, is appearing for the first time at Stockton Folk Dance Camp this summer. This will be his first visit to the United States.

Konings has an impressive record of dancing and teaching in Europe. He studied, then taught, at the dance Academy of Rotterdam and at the Soviet Russian Academy at Donetsk. He taught character dance at the professional folk dance company Folkloristic Dance Theatre of the Netherlands. He received a scholarship from the Dutch government to study Russian dance in Moscow in 1987-1988. Subsequently he taught Russian folk dance to professional and amateur dance groups and to teachers throughout Europe.

Jeff O'Connor - Country Western Workshop

This is not Jeff's first time teaching at Stockton Folk Dance Camp. In the past he has presented Big Circle Mountain Dance and Clogging. He has been a member of the Stockton Folk Dance Camp Committee since 1983. Jeff began folk dancing as a youth in Stockton, California. He taught here at UOP while he was in high school.

Jeff lived in the San Francisco Bay Area, where he danced with Westwind International Folk Ensemble and later became director of that company. He now lives in Arcata, California, where he teaches in the Physical Education Department at Humboldt State University. He has developed several dance classes at the university such as Dance for Physical Education Majors, Dance Curriculum for the Elementary Classroom, Mexican Folklorico, and Western American Dance.

Besides teaching, Jeff has a catering business specializing in ethnic foods and has been the head cook for many of the camps held in Mendocino since 1975. He has also been involved as camp director for Mendocino Folklore Camp and is presently the director of Berátság Hungarian Camp.

Jeff holds a degree in recreation administration with a minor in dance from Humboldt State University.

Suzanne Rocca-Butler – Line Dance Techniques

After studying modern dance and folk dance at San Jose State University, where she received her undergraduate degree in Fine Art, Suzanne has been teaching folk dance in the San Francisco Bay Area since 1974.

She has been coming to Stockton Folk Dance Camp every year since 1979. For two years, she assisted Pirkko Roecker teach the Fundamentals of Motion class. 1993 marks Suzanne's fifth year teaching FDC's Beginning Line Dance Techniques class. Since 1988, she has been a member of the Folk Dance Camp Committee and has served on the Folk Dance Research Committee of the Folk Dance Federation of California since 1985.

During the rest of the year, Suzanne teaches folk dance for the City of Palo Alto; shares the teaching of the City of Menlo Park's "Mostly Balkan" class with Neal Sandler; has her own class in Palo Alto; and teaches at special events. Her primary interest is Balkan dance, but she teaches international folk dance to all levels of dancers. She lives in Menlo Park, CA with her husband, Eric Butler.

Theodor Vasilescu – Dances of Romania

Theodor Vasilescu is a choreographer, teacher, researcher, performer, lecturer, and author. His accomplishments in all these fields are numerous. Following is only a partial listing.

Professional Positions:

Head of the Choreographic Section at the National Center for the Preservation and Promotion of Folklore.

Chief Choreographer of "Rapsodia Română," the professional Romanian State Folklore Ensemble, and of "Cununa Carpatilor" amateur folklore ensemble.

Teacher of Romanian folk dance and character course at the Theater and Film Academy of Bucharest.

Choreographies:

From 1959 to date he has created for "Rapsodia Română" and for "Cununa Carpatilor" many major works, most of which are still in current performing repertoire.

Publications:

Author of a dance notation system, *Romanotation*.

Author of "Folclor Coregrafic Românesc" (Romanian Folklore Dances), Volumes I and II, based on several years of research.

Teaching:

Principal teacher at professional courses inside Romania.

Teacher at Workshops and Master Lessons in the Netherlands, Germany, Belgium, Scandinavia, Sudan, Canada, Japan, and Switzerland.

Theodore Vasilescu graduated from Polytechnic College of Bucharest with a degree in Chemical Engineering, but left that profession in 1964 to follow DANCE as a full-time professional career.

Bev Wilder – Couple Dance Techniques

Bev Wilder began folk dancing in the fall of 1947 in Walnut Creek and Alamo in the Adult Education classes. He began teaching with the Concord Adult Education when his teachers were transferred in the fall of 1948. From 1951 to the present, he has taught and participated in folk dance classes, institutes, and Stockton Folk Dance Camp.

He also directed Horwich Center Folk Dancers, Chicago, Illinois in 1968, 69, and 72. Other folk dance training includes Master Teachers Texas Camp with Atanas, 1967; Geneva, Wisconsin, 1967-69; Richmond, Virginia, 1968; and Chicago, Illinois, 1968, 69, and 72.

Bev taught at San Francisco State College 1973-4; Cabrillo College (Santa Cruz) 1974-83; Cabrillo Adult Education 1984 to date; Elderhostel (2 per year) 1976, 90, 91; Manressa Handicapped Center 1976, 88; Santa Cruz Seniors 1984 to date.

Bev has been very active in California Folk Dance Federation activities, serving as President 1955-56, on the Federation Dance Research Committee, and the North-South Committee for two years in the 50's. Recently, Bev has agreed to serve once again on the North-South Committee. Since 1962, Bev has been a member of the Stockton Folk Dance Camp Committee.

Israel Yakovee - Dances of Israel

Israel Yakovee had his early education, through high school, in Israel. In college in the United States, he received credentials in Physical Education, Sports Medicine, and Physical Therapy. He did hospital work in Physical Therapy until 1980, then followed his love of dancing and became a full-time instructor and choreographer in Israeli Dance. He has taught at many folkdance centers, including Intersection, Cafe Danssa, Cafe Shalom, and at institutes including Temple Sinai, Sephardic Hebrew Center, University of Judaism, and Valley Cities Jewish Community Center. He is the director and choreographer of the Finjan Israel Dance Group; co-founder with Bachar and Dassa of Dalia; co-founder with Eskayo and Uziel of Hora Shalom. He conducts "Instructours" Master classes in choreography and dance in the United States, Canada, Europe, and Israel. His research in Israel has led to the production of tapes, records, and videos.

In Yakovee's words, "I have revived traditional dances which utilize the music and steps which have been passed down from generation to generation."

The Musicians

Barbara McOwen – Music Director

Barbara McOwen plays fiddle—and some bass and piano. She was active as a folk dance teacher and musician in Berkeley in the 60s and 70s, and attended Stockton Camp for the first time in 1968. Inspired by C. Stewart Smith, she went on in the next ten years 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 and her husband Robert moved to the Boston area and she continues her main interest in Scottish fiddling with her current bands, Tullochgorum and Pipes Awa. Barbara and Robert have taught at numerous Scottish dance, folk dance, and music workshops across the U. S. and Canada, and have toured in Scotland. Barbara keeps up with her other interests in classical music plus Swedish, swing, tamburica, and Bulgarian music and dance whenever possible. In her spare time, she tries to think of something to do in her spare time.

Pete Campbell

Pete Campbell plays accordion, piano, bass, tapan, dumbec, Bulgarian tambura, and guitar, and is active in (count em) nine bands—one Scottish, two contra dance, three old time, and international, Klezmer, and English bands—which have made six commercial recordings and toured all over the East Coast and beyond. With his versatility and his incredible cache of hilarious songs, Pete is a popular fixture at numerous international and Scottish dance weekends and camps. He started all this through his avid folk dancing days at Swarthmore in the early 60s. He now holds a doctorate in Botany from the University of North Carolina and studies cyto-plankton whenever possible. Since research funds have almost totally dried up, he happily devotes more and more of his time and talent to playing music for dancing.

Chuck Corman

Chuck Corman began playing folk music in 1983 with the tamburica components of the North country Folk Ensemble in Arcata, California. Since then, he has been fundamental in the formation of two tamburica-based folk orchestras in Northern California and continues his musical pursuits as a full-time musician with the Aman Folk Ensemble of Los Angeles. Primarily a tamburica player, he is also comfortable on the guitar, bass, kontra, tambura, and back-up violin; he is known and appreciated by fiddlers for instant recall of long sequences of chord changes in favorite tunes. In his time off from music, he likes to take long hikes with his dog, and wishes Los Angeles had even more snow.

Jaap Leegwater

Jaap Leegwater plays flute, blues harmonica, guitar, and lead vocals. He is known worldwide as an eminent Bulgarian dance teacher and performer, and has taught at many camps and workshops in the U.S., Europe, and Japan under that hat. Jaap is also a fine musician and has produced and played on a number of Bulgarian dance recordings. He likes international music and dance parties, and is becoming seriously interested in the music and dance of the Netherlands, his native country. In his other life, he holds a degree in clinical psychology from Sacramento State University and currently has an internship in the Sacramento area.

Jerry Muhaski

Jerry Muhaski plays clarinet, bass, fiddle, tamburica, gudulka, and Bulgarian and Macedonian tambura. He is a musician for the Seattle dance performing group Radost, and is the token male member of a seven-person Balkan band and singing group called the Cociks (pronounced CHO-chicks). When he is not involved in making music, Jerry likes to spend time listening to the bands at the local cowboy bar. To support these habits, he is a mathematician and computer programmer.

Jana Rickel

Jana Rickel started playing folk music in the early 1980s when the Balkan performing group she danced with needed help in the rhythm section (bass and tapan). Later as director of the same group, she took up other instruments whenever she couldn't find someone to fill a needed spot in the band. Still specializing in rhythm, she plays bass, tapan, various chord instruments, and has been known to slip in a tambura lick here and there. She now lives in Seattle and puts these skills, along with a fair amount of singing, to use as director of the Cociks (see Jerry's bio). Jana also teaches Balkan folk dancing and lives with too many rabbits.

Bafra Horonu

(Bafra, West Pontos, Asia Minor)

The region of Bafra, west of Samsun, is located on the Black Sea coast in the most westerly section of the historic Pontos. A very fertile and flat region, Bafra received a large influx of Greek immigrants in the 1800s from the region of Aryiroupolis/Gumushane in south central Pontos as well as from the Turkish-speaking Orthodox villages of the areas near Kayseri in Cappadocia. Hence, their dance traditions have characteristics of both "typical" Pontic and central Anatolian styling.

Pronunciation: BAH-fruh HOH-roh-noo

Cassette: Greek Dances 1992 #2 Side A/2

4/4 meter

Formation: Open circle, mixed line. Hands joined in V-pos.

Meas

Pattern

INTRODUCTION. No action. Wait 6 meas or start with a musical phrase,

BAFRA HORONU

- 1 Bent slightly fwd from the waist, closely spaced, and facing slightly R of ctr: step R in LOD (ct 1); step L in front of R (ct 2); step R in LOD (ct 3); step L in front of R (ct 4).
- 2 Pivoting to face ctr, step on R to R (ct 1); step on L behind R (ct 2); step back onto R (ct &); step on L to L (ct 3); step on R behind L (ct 4); step back onto L (ct &).
- 3 Repeat meas 2.

Note: Meas 2 and 3 can be performed in an almost "Charleston" like clipped style.

Arms: Positioned in a V-pos for Meas 1, arms swing back on cts 1 and 3, and fwd and up into W-pos on ct 2. They stay there and swing down into V-pos on ct & of meas 3.

Repeat figure until leader signals a change. Then on start of a new musical phrase, dance the second dance.

TSOBANAR or OMAL KARSILIDIKON

- 1 Facing ctr, step on R to R (ct 1); close step L next to R (ct 2).
- 2 Step on R to R (ct 1); touch close L next to R (no wt)(ct 2).
- 3 Step on L to L (ct 1); touch close R next to L (no wt)(ct 2).

Variation

- 1 Step on R to R (ct 1); close step L next to R (ct &); step on R to R (ct 2); close step on L next to R (ct &).

Arms: Positioned in V-pos, arms swing back on ct 1 and fwd on ct 2 for all measures. The arm swing remains the same for the variation.

Repeat until end of music. Do not return to first dance.

Presented by Joe Kaloyanides Graziosi

Dervenaghas

(East Macedonia, Vlachs)

The dance Dervenaghas from the title of the song, refers to the chief of the mountain guardsmen. It is from the repertoire of the Romance-speaking pastoralist Vlachs of eastern Greek Macedonia. These Vlachs settled here from the Pindos mountains of Epiros 150-200 years ago, but still show strong Epirot influence in their preference in music and dance. As learned from the Society of Vlachs of Serres.

Pronunciation:

Cassette: Greek Dances 1992 #1

3/4 meter

Formation: Open circle, mixed lines. Joined hands in W-pos.

Meas

Pattern

INTRODUCTION

FIGURE

- 1-2 Facing slightly R of ctr, step R in LOD (cts 1-3); step L in front of R (cts 1-3).
- 3-4 Step on R in LOD (cts 1-3); step fwd on L in front of R (ct 1); pivoting to face ctr, step on R to R (cts 2-3).
- 5-6 Step back on L behind R (cts 1-3); step on R to R next to L (ct 1); pivoting to face slightly R of ctr, step L in LOD (cts 2-3).

Note: In the refrain or faster part, cts 1-3 are each preceded by a hop.

Arms: Positioned in an open W-pos, arms swing down to V-pos on meas 2; up to W-pos on meas 3; down to V-pos on meas 4 through meas 5, ct 1; from the neutral V-pos, they swing back on meas 5, ct 3; fwd on meas 6, ct 1; back on ct 2.

Repeat dance from beg until end of music.

Presented by Joseph Kaloyanides Graziosi

Koulouriotiko Palio Hasapiko

(Greece)

One of the most well-known dances of Greece today is the Hasapiko, also known as the Syrtaki. In its present form, developed in the 1960s and made popular by the multitude of tourists just discovering Greece, the Syrtaki is essentially a "light" and more "modern" version of the slow or "heavy" Hasapiko which developed in the port of Pireaus in the early 20th century. This Hasapiko was closely associated with a class of urban "criminal" types known as manges or koutsovakides from which the Rebetic music culture would develop. This dance as performed by the men of the island of Salamina popularly known as Koulouri, was famous throughout the Rebetic world. Hence the name Koulouriotiko Palio Hasapiko, meaning the "Old Hasapiko of Koulouri." The style is tight and coiled and geometrically complex. The Hasapiko as performed on Koulouri is based on the widespread Sta Tria dance pattern, whereas other older style versions are often based on a 7-count extended Sta tria. Unique to the Koulouriotiko, the faster tempo Hasapika here are performed with all the complex variations of the slow tempo Hasapiko described below.

Pronunciation:

Cassette: Greek Dances 1992 #1

4/4 or 2/4 meter

Formation: Short lines of 2-3 people (originally just men) in shoulder hold.

Meas

Pattern

INTRODUCTION

- 1 Facing ctr, step on R to R (ct 1); step on L next to R (ct 2).
- 2 Step on R to R (ct 1); touch L near R (ct 2).
- 3 Step on L to L (ct 1); touch R near L (ct 2).

Note: Transition from the Introduction to the rest of the dance is to just perform meas 1 and 2 above and substitute meas 1 below for meas 3 above.

BASIC INTRODUCTION

- 1 Step fwd on L (ct 1); touch (scuff) R next to L (ct &); touch R fwd and slightly to R (ct 2).
- 2 Step back on R (ct 1); lift L up just in front of R (ct &); swing L slightly fwd (ct 2); swing L diag back to L (ct &).
- 3 Touch L in place (L of R)(ct 1); lift L in front of R (ct 2).

I. BASIC

- 1 Small leap on L to L (ct 1); step on R across in front of L (ct &); step back on L (ct 2); swing R up (ct &).
- 2 Step on R across and behind L (ct 1); lift L up just in front of R (ct &); swing L slightly fwd (ct 2); step on L to L (ct &).
- 3 Step on R slightly to R (ct 1); step on L just in front of R (ct &); drag R up to and behind L (ct 2); sharp hook L toward R (ct &).

Note: Transition into Basic—substitute meas 2, cts 2, & and entire meas 3 for equivalent of Basic Introduction.

II. FOUR STEPS

- 1 Step fwd on L (ct 1); step back onto R (ct &); step fwd onto L (ct 2); swing R fwd (ct &).
- 2 Step on R next to L (ct 1); step back on L (ct &); step back on R (ct 2); step back on L (ct &).
- 3 Repeat Fig I, meas 3.

III. LEFT

- 1 Repeat Fig I, meas 1.
- 2 Step on R to L, crossing over L (ct 1); step on L behind R (ct &); step on R to L (ct 2); step on L behind R (&).
- 3 Repeat Fig I, meas 3.

IV. CLOSE OPEN

- 1 Repeat Fig 1, meas 1.
- 2 Small step on R over L (ct 1); step back on L (ct &); step back on R (ct 2); swing L fwd in front of R (ct &).
- 3 Small step on L over R (ct 1); step back onto R (ct &); step back onto L (ct 2); lift R fwd (ct &).
- 4 Close step on R next to L (ct 1); heels together, pivot toes open (ct 2).
- 5 Pivot feet together (ct 1); touch step on R diag fwd R(ct 2).
- 6 Step on R over L (ct 1); step on L over R (ct 2).
- 7 Repeat meas 4.
- 8 Pivot feet together (ct 1); step on R diag fwd to R, slightly bend knees (ct 2); rock back onto L (ct &).
- 9-10 Repeat Fig I, meas 2-3.

V. SCUFF SEQUENCE

- A 1 Step fwd on L (ct 1); scuff stamp R next to L (ct &); swing R fwd (ct 2).
- 2-3 Repeat Fig I, meas 2-3.
- B 1 Repeat A, meas 1.
- 2 Bending down form the L knee, swing R in front of L ankle (ct 1); straightening, swing R slightly fwd and around (ct &); swing R back (ct 2).
- 3-4 Repeat Fig I, meas 2-3.
- C 1 Repeat A, meas 1.
- 2 Step on R over L (ct 1); swing L over in front of R(ct 2).
- 3 Step on L in front of R (ct 1); swing R over in front of L (ct 2).
- 4-5 Repeat Fig I, meas 2-3.

Koulouriotiko Palio Hasapiko—continued

VI. STAMPS

- 1 Step on L in place (or just slightly fwd)(ct 1); scuff stamp R next to L (ct &); swing R fwd (ct 2).
- 2 Stamp R in place (with wt)(ct 1); stamp L next to R (with wt)(ct &); stamp R in place (with wt)(ct ah); stamp L in place (with wt)(ct 2).
- 3 Stamp R in place (with wt)(ct 1); swing L fwd (ct 2).

VII. JUMPS

- A 1 Leap onto L in place, bending at knee with R extended back (ct 1); hop onto L in place (ct 2).
- 2 Leap onto R over in front of L (ct 1); swing L out fwd (ct 2); close step on L next to R, displacing R (ct &).
- 3 Step on R next to or in front of L (ct 1); swing L close to and in front of R (ct 2).
- B 1 Repeat A, meas 1.
- 2 Step on R over in front of L (ct 1); swing L to L behind R (ct &); swing L toward R (ct 2); step on L near R (ct &).
- 3 Step on R diag back to R, knees bent (ct 1); hop on R in place, straightening (ct 2); swing L up or towards R (ct &).

Sequence: After the Introduction and two Basic patterns, the actual sequence and number of times each is done depends on the "leader", though more often than not, the dance is sequenced as described above, perhaps minus one or two variations.

Presented by Joe Kaloyanides Graziosi

Lemonia

(Epiros)

The tune Lemonia, meaning lemon tree, is a very popular melody from the region of Epiros, northwest Greece. It is most often danced as a simple "Sta Tria" or even as a rhythmically modified "Sta Dhio." The following, more complicated version, is from the repertoire of the dance troupe of the Lykiion Ellinidhon of Athens. As is often the case in Epiros, the "Sta Dhio" or "Poghonisios", is attached as a sort of coda at the end of the main dance.

Pronunciation: leh-mohn-YAH

Cassette: Greek Dances 1992 #2 Side B/5

3/4 meter

Formation: Open circle; W-pos or crooked elbow escort hold.

Meas

Pattern

8 meas

INTRODUCTION

PART A

- 1-2 Facing slightly R of ctr, step on R in LOD (cts 1-3); step on L in front of R (cts 1-3).
- 3-4 step on R in LOD (cts 1-3); quick step fwd on L in front of R (ct 1); step back onto R (cts 2-3).
- 5-6 Step back on L (cts 1-3); quick step bkwd on R (ct 1); step on L in front of R (cts 2-3).
- 7-8 Pivoting to face ctr, small step on R to R (cts 1-3); close step on L next to R (cts 1-3).

PART B

- 1-2 Facing ctr, step on R to R (cts 1-3); quick step on L behind R (ct 1); step on R slightly back to R (cts 2-3).
- 3-4 Step on L in front of R (cts 1-3); touch step on R in front of L (cts 1-3).

B1

- 1-2 Repeat Part B, meas 1-2.
- 3-4 Step on L in front of R (cts 1-3); quick step R in front of L (ct 1); step back onto L (cts 2-3).

2/4 or 4/4

STA DHIO

- 1 Facing slightly R of ctr, step on R in LOD (cts 1-2); step on L behind R (ct 3); step on R in LOD (ct 4).
- 2 Step on L in front of R (cts 1-2); step on R in LOD (ct 3); step fwd on L in front of R (ct 4).

Dance sequence:

- Part A - 4 times
- Part B - 4 times
- Part A - 3 times
- Part B1 - 4 times
- Part A - 3 times
- Part B - 4 times
- Part A - 3 times
- Sta Dhio - 4 times

Presented by Joseph Kaloyanides Graziosi

Papadhopanayiotena or Syrto Tsirighotikos

(Kythira or Tsirigho)

This popular dance "game" is from the island of Kythira or Tsirigho off the southern coast of the Peloponnese. The tune is called "Papadhopanyiotena," meaning the wife of the priest Panayiotis. The leader is traditionally a male. The style is typical of most island regions: a lilting syncopated two-step.

Pronunciation: pah-pah-thoh-pahn-ah-YOH-teh-nah

Cassette: Greek Dances 1992 #2

2/4 meter

Formation: Two concentric open circles of which each first dancer holds a kerchief in his/her R free hand while the ends of both are held together in the left hand of the "leader." Joined hands in W-pos.

Meas

Pattern

8 meas

INTRODUCTION. No action.

PART A. Island or Aegean style Syrto (S, S, Q) pattern

- 1 Facing ctr, step on R to R (ct 1); touch L next to R (ct 2).
- 2 Step on L to L (ct 1); touch R next to L (ct 2).
- 3 Step on R to R (ct 1); step on L back of R (ct 2); step on R to R (ct &).
- 4 Step on L across behind R (ct 1); step on R to R (ct 2); close L next to R (ct &).

PART B. Forward Syrto

- 1 Step on R to R (ct 1); touch L next to R (ct 2).
- 2 Step on L to L (ct 1); touch R next to L, swinging arms down to V-pos and pivoting to face R of ctr (ct 2).
- 3 Step fwd on R in LOD (ct 1); step fwd on L (ct 2); smaller step on R near L (ct &).
- 4 Step fwd on L (ct 1); step fwd on R (ct 2); smaller step on L near R (ct &).
- 5-16 Repeat meas 3 and 4 six times.

PART C

Same ftwk as Part B, but the leader holds the kerchiefs in separate hands, thus opening the circle and can form a bridge under each of his raised arms, dance the opposite direction and have the lines pass under or, with arms down, have the lines turn inward, etc.

Pattern:

Part A—7 times, Part B—once

Part A—3 times, Part B—once

Part A—3 times, Part B—once

Part A—3 times, Part C—to the end

Presented by Joe Kaloyanides Graziosi

Pidhihtos

(Rhodes, Dodecanese Islands)

The dance Pidhihtos from the island of Rhodes is a local version of the Cretan Syrtos. Supposedly introduced by Cretan Muslims who fled Crete at the turn of the century, the Rhodians adapted the dance to their own style and aesthetics. It is also known as Rhoditikos or Zervodhexio (meaning Left-Right) and is popular on other Dodecanese islands as well. The pidhihtos is performed with more emphasis on sideways direction than on forward and backward as in the Cretan Syrtos itself.

Pronunciation: pee-dee-TOHS

Cassette: Greek Dances 1992 #1 Side B/3

2/4 meter

Formation: Open circle, W-pos. Leader at R end.

Meas

Pattern

4 meas INTRODUCTION. No action.

I. BASIC

- 1 Facing ctr, brush L ft fwd (ct 1); step on L across behind R (ct 2); step on R to R (ct &).
- 2 Step on L across in front of R (ct 1); step on R across in front of L (ct 2); step on L to L (ct &).
- 3 Step on R across in front of L (ct 1); step on L bkwd to R (ct 2); step on R diag bkwd to R (ct &).
- 4 Step on L across in front of R (ct 1); tap R near or slightly in front of L (ct 2); step on R next to L (ct &).

II. CROSS BACK

- 1 Repeat Fig I, meas 1.
- 2 Step on L across in front of R (ct 1); step on R across behind L (ct 2); step on L to L (ct &).
- 3-4 Repeat Fig I, meas 3-4.

CROSS BACK VARIATION (CW TURN)

- 1-2 Repeat Fig II, meas 1-2.
- 3 Step on R across in front of L (ct 1); step bkwd on L to R (ct 2); starting to turn once CW, step on R to R (ct &).
- 4 Finishing the turn, step on L (ct 1); tap R near or slightly in front of L (ct 2); step on R next to L (ct &).

III. BOX

- 1-2 Repeat Fig I, meas 1-2.
- 3 Step on R across behind L (ct 1); step on L across behind R (ct 2); step bkwd on R diag to R (ct &).
- 4 Repeat Fig I, meas 4.

Pidhihtos—continued

IV. RUN "TREXIMO"

- 1 Repeat Fig I, meas 1.
- 2 Turning to face R of ctr, step fwd on L in LOD (ct 1); moving in LOD step R,L (cts 2,&).
- 3 Continuing in LOD, step on R,L,R (cts 1,2,&).
- 4 Step on R in LOD (ct 1); turning to face ctr, tap R near or slightly in front of L (ct 2); step on R next to L (ct &).

Suggested Sequence:

Wait 4 meas Intro

Fig I - 3X; Fig II - 2X; Fig III - 3X; Fig II, Var. - 2X

Fig I - 2X; Fig IV - 2X; Fig II - 1X; Fig II, Var - 1 X

Fig III - 2X; Fig IV - 2 X plus meas 1-2 (4 cts).

When music changes tempo, the dance changes to Serviko which is danced to the end of the recording.

Serviko

I. BASIC - LOW ENERGY

- 1 Facing ctr, step on R slightly bkwd R (ct 1); step on L across in back of R (ct 2).
- 2 Step on R to R (ct 1); touch L beside R (ct 2).
- 3 Step fwd twd ctr on L (ct 1); brush R ft fwd (ct 2).

II. BASIC WITH A TWIST

- 1 Step on heel of R twisting hips CCW (R hip comes fwd) as R toe moves to L (L ft parallels R ft)(ct 1); step on L across in back of R (ct 2).
- 2-3 Repeat Fig I, meas 2-3.

III. PAS DE BASQUES - HIGH ENERGY

- 1 Repeat Fig II, meas 1.
- 2-3 Beg R, dance 2 pas de basques, the first in place and the second moving fwd twd ctr.
On repeats of this pattern, replace meas 1 with:
Hop on L (ct & of previous meas); step on R in back of L (ct 1); hop on R (ct &); step on L in back of R (ct 2).

IV. HIGH ENERGY - VARIATION

- 1 Hop on L while brushing R ft fwd (ct 1); step bkwd on R (ct &); step on L in back of R (ct 2).
- 2 Step on R near L (ct 1); step on L in back of R (ct &); step on R in place (ct 2).
- 3 Step fwd on L (ct 1); step on R in back of L (ct &); step fwd on L (ct 2).

Leader may choose Serviko patterns at will, using Fig I, Basic as a "chorus" figure.

Presented by Joseph Kaloyanides Graziosi

Syrtos Serifos

(Serifos, Cyclades)

The Syrtos is the most common dance form in the general Aegean cultural area. This is especially true for the Cycladic group of islands. Both the Syrtos and the couple form of Ballos dance are performed with the Aegean style two-step: an elongation in time (and distance) of the second step and a "catch up" or shortening of the third step which accounts for its rhythmic syncopation; and a tendency to push off from the ankles immediately after taking weight on the first and third steps, which accounts for its sense of lilt. This specific version of the Syrtos from the island of Serifos was learned from Kaiti Karekla-Frangedaki.

Pronunciation:

Cassette: Greek Dances 1992 #2

Rhythm: 8/8 meter (3/8, 3/8, 2/8 counted as 1, 2, 3 or S, S, Q)

Formation: Open circle of M and W (traditionally there were 5 total per dance circle M W M W M).

Meas

Pattern

INTRODUCTION

OPEN CIRCLE

- 1 Facing just slightly L of ctr, step on R to R and slightly back in LOD (ct 1); step on L bkwd in LOD (ct 2); step on R bkwd in LOD (ct 3).
- 2 Step L on bkwd in LOD (ct 1); pivot on L to face slightly R of ctr preparing R to step (ct &); step on R in LOD (ct 2); step on L in LOD or close step L next to R (ct 3).
- 3-16 Repeat meas 1-2 seven times.

COUPLES

TRANSITION: On ct & of meas 2 above, pivot to face ctr so cts 2 and 3 are performed in twd ctr of circle, arms swinging down and slightly back to prepare to swing up.

- 1 Step on R in LOD (ct 1); step on L in LOD (ct 2); step on R near L (ct 3).
- 2 Step on L in LOD (ct 1); step on R in LOD (ct 2); step on L near R (ct 3).
- 3-16 Repeat meas 1-2 seven times.

Note: All steps are performed in the characteristic Aegean style 'lilt,' obtained by a slight pushing up from the ankles on the & ct between cts 1 and 2, and also while executing ct 3 as wt shifts from the previous ft.

PATTERN: Using ftwk above, move as indicated.

- 1-2 Formation of cpls, M turns W under his upraised L arm (with or without switching W's hand) so she is positioned on the outside on 2nd meas; after an initial shldr-to-shldr roll of 1st meas, face in twd ctr of circle.
- 3-6 Cpl dances around own circle.
- 7-8 Cpl dances into file form with others.
- 9-12 Cpl dances file fwd in LOD.
- 13-15 M dances in place, W spins around in place under M's upraised L arm.
- 16 W dances out and joins 2nd M to reform open circle.

Presented by Joe Kaloyanides Graziosi

Trata Arvanitiki

(Attica, Athens)

The term "Trata" is used to describe a variety of dances from the general area of Attica surrounding the city of Athens. All these dances are for women only and are accompanied traditionally by antiphonal singing of the dancers themselves. The Trata dances are associated with the various local festivals and are all characterized by the use of the front basket or cross arm hold. This area of Greece is one of many inhabited by "Arvanites"—descendents of Albanian tribes who settled here in the 14-15th centuries. The Trata described here is an arrangement of three variants from the villages of Aspropirgos, Elefsina and the island of Salamina.

Pronunciation: TRAH-tah ar-vah-NEE-tee-kee

Cassette: Greek Dances 1992 #1 Side A/1

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

Formation: Open circle of W, front basket, L over R.

Meas

Pattern

INTRODUCTION. No action. Start with orchestra.

FIGURE I (village of Aspropirgos)

- 1 Facing slightly R of ctr, step on R i n LOD (ct 1); step on L in front of R (ct 2); pivoting to face ctr, step on R slightly to R (ct 3).
- 2 Step back on L (ct 1); step back on R (ct 2); pivoting to face slightly R of ctr, step fwd on L in front of R (ct 3).
- 3-8 Repeat meas 1-2 three times.

FIGURE II (village of Elefsina)

- 1 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3).
- 2 Step on L across and behind R (ct 1); step on R next to L (ct 2); step on L across and in front of R (ct 3).
- 3-8 Repeat meas 1-2 three times.

FIGURE III (island of Salamina)

- 1 Repeat Fig I, meas 1.
- 2 Facing ctr, step on L across and behind R (ct 1); step on R to R (ct 2); step on L across and behind R (ct 3).
- 3-8 Repeat meas 1-2 three times.

Repeat figures in sequence until end of music.

Presented by Joe Kaloyanides Graziosi

The Armagh Lancers

(Ireland)

- Source:** County Armagh, Mick O'Callaghan, Catholic, 87 years old when I first met him in 1979, and George McCombe, Protestant.
- Music:** Jigs, 32 bars. Fig 2 can be done in 2/4 time, reel or polka; Fig 5 can be a skip rhythm in 4/4 time, hornpipe.
- Cassette:** Cosa Gan Bhróga #111
- Formation:** Square of 4 couples but can be danced as a half set, double on the sides, or doubled all around. Cpl 1 faces cpl 2; cpl 3 to R of cpl 1; cpl 4 faces cpl 3.
- Steps:** Basically a skip-change: hop (ct &), step (ct 1); step (ct &); step (ct 2).
- Openings and Endings:** These can be 8 bar additions to the basic figure, a standard opening being "lead around" or promenade, sometimes ending in a swing. Such improvisation may have come from musicians being unaccustomed with introductions, such as an extra A part (8 bars). Endings, often exact duplicates of the opening, came in to fill-in when the musicians chose to carry the music to a later end than the basic figure. Why waste the beat?

Meas

Pattern

FIGURE 1

- 1-8 1st top M swings 2nd W (opposite), then returns home.
- 1-4 Top cpls pass through passing R shldr with opp to opp pos, then exchange places with ptr, M outside, W inside.
- 5-8 Tops pass back and around to original pos.
- 1-8 Everyone swing your corner.
- 1-8 Everyone swing partners.
- 96 meas Repeats: 2nd M with 1st W, tops cross; 3rd M with 4th W, sides cross; 4th M with 3rd W, sides cross.

FIGURE 2

- 1-4 1st top cpl advance ("lead up the center") and retire, the W turning under (or bow).
- 5-8 1st cpl swing (or "dance about").
- 1-8 Tops pass thru and back (sides separate to form two lines of four facing four).
- 1-8 Lines advance and retire twice.
- 1-8 Ptrs swing.

Repeats: 2nd cpl, form lines at tops; 3rd cpl, form lines at sides; 4th cpl, form lines at sides.

The Armagh Lancers—continued

FIGURE 3. "All Hands In"/"The Big Swing of 8"

1-4 (or 1-8) Big Swing of 8 CW.

5-8 (or 1-8) Big Swing of 8 CCW.

Note: "This was not often done as many could not do it..."

1-2 Tops meet in the ctr (and bow)

3-4 Tops turn to the R to greet R-hand cpl (and bow).

5-8 Tops back into opp pos and continue turning CW to greet the L-hand cpl (and bow).

1-4 With that cpl, R-hand star (M join hands over, W under).

5-8 L-hand star.

1-8 Basket swing for 4 (Hold: M hold hands behind the W's backs, while W's arms are over and under and grasped across); end by opening up, top M releasing his hold on the L, and join all around—"all hands in"—starting the next repeat from opp pos...

Repeats: Tops; Sides; Sides.

FIGURE 4

1-8 All four W Advance and Retire twice.

1-8 All four M Advance and Retire twice.

1-8 W to the ctr for a R-hand star, L-hand star back. M dance around CCW, turning individually CW.

1-8 Meet ptr (or corner*) at home and swing.

Repeats: Four more times, *swinging corner, to dance with the others of the opp sex, finishing back with orig ptrs.

FIGURE 5

1-8 Grand Chain all the way around to home.

1-2 R-hands round ptr to end with *1st cpl facing up and the other cpls lining up behind them (1st cpl, followed by 3rd cpl, 4th cpl, and 2nd cpl).

3-8 Cast around, W to the L in front and CCW, M to the R and CW; meet at the bottom and lead up in two lines.

1-8 Four M facing four W, two lines Advance and Retire twice.

1-8 Advance to home and swing your own ...

Repeats: Three more times: *2nd cpl; 3rd cpl; 4th cpl.

Note: From this last figure, the Irish dance Commission created the "official" ceili dance, "The 8-Hand Jig."

Presented by Danny and Joan Hathaway

Dewis Y Ffermwraig

(Whales)

Means "the farmwife's choice."

Pronunciation:

Music: Any 32-bar tune.

Cassette: Twmpath Dawns Side A/2

Formation: A double circle, men with backs to ctr facing ptr.

Meas

Pattern

- | | |
|--------|--------------------------------------------------------------|
| A 1-4 | R-hand turn with ptr (once or twice). |
| 5-8 | L-hand turn with corner (diag L). |
| AA 1-4 | R-shldr do-sa-do with ptr. |
| 5-8 | L-shldr do-sa-do (see-saw) corner. |
| B 1-8 | 2-hand turn corner (or swing)—this person becomes new ptr. |
| BB 1-8 | Same two promenade round CCW (skater's or varsouvienne pos). |

Presented by Danny and Joan Hathaway

Heel and Toe

(Ireland)

Also called "Heel and Toe Polka.." Dance comes from Fermanagh and Tyrone.

Music: Polkas or marches

2/4 or 4/4 meter

Cassette: Cosa Gan Bhroga #111

Formation: Couples in waltz hold.

Meas

Pattern

INTRODUCTION

PATTERN

- 1 Heel, toe. Beg M L, W R.
- 2 Walk 2 steps in LOD (cts 1,2).
- 3-4 Turn halfway CW as a couple with two 1-2-3s (3 steps)(cts 1,&,2). Optionally, make a full turn CW.
- 5-8 Repeat meas 1-4.
- 9-14 Turn CW as a couple (as many times as comfortable) with six 1-2-3s.
- 15-16 Continue turning with four hop-steps (or continue with 1-2-3s). End facing LOD.

Repeat dance from beginning until music ends.

Presented by Danny and Joan Hathaway

Jac-y-Do

(Wales)

Means "Jack Daw."

Pronunciation:

Music: "Jack Daw" tune and song, or any 32-bar polka.

Cassette: Twmpath Dawns

2/4 meter

Formation: Longways set for 5 (or more) cpls, proper, a line of W taking hands, facing a line of M.

Meas

Pattern

A 1-4 Advance and Retire.

5-8 Advance again, passing R shldr with ptr and changing sides.

AA 1-8 Repeat A, 1-8 to return to place.

B 1-8 Cpl 1 taking both hands, sashay down the ctr and back.

BB 1-8 Cpl 1 cast to the bottom to form and arch at the foot; everyone follow to meet ptr and lead up under the arch to reform two lines.

Presented by Danny and Joan Hathaway .

Kickin' Polka

(Ireland)

Kickin' Polka comes from Donegal.

Music: Polkas

2/4 meter

Cassette: Cosa Gan Bhroga #111

Formation: Couples, side by side, man's R arm around woman's waist, woman's L hand on man's R shoulder.

Steps: 1-2-3s emphasized, low flat stamps (cts 1,&,2).

Meas

Pattern

INTRODUCTION

Dance can begin with 1-2-3s dancing around, or with the pattern.

PATTERN

- 1 Dancing slightly fwd in LOD (CCW), step 1-2-3 (M-LRL, W-RLR).
- 2 Stamp inside foot (ct 1); kick it fwd while hopping on outside foot (ct 2).
- 3-4 Repeat meas 1-2 turning to face and kicking in RLOD.
- 5-8 Repeat meas 1-2 turning in to face and kicking LOD.
- 9-16 Take a waltz hold, start by stepping 1-2-3 to the side in LOD (CCW), and 1-2-3 back; then six 1-2-3s dancing around CW as a couple, slow and easy.

Variant:

The whole dance can start with stamp, kick, four 1-2-3s, etc.

Presented by Danny and Joan Hathaway

Long and Short German

(Ireland)

The Long and Short German dance is the same dance as Norway's "Rugen" and Germany's "Siebenschritt" (seven-step). Variants of this dance and tune are known all over Western Europe. Learned from Paddy Joe Gormeley (Co. Tyrone) and others.

Music: Germans, but barndances and hornpipes can be used.

Cassette: Ceol Adu aidh #102

Formation: Couples in waltz hold or barrel hold (shldr-shldr blade).

Meas

Pattern

Short	Long	
	1-2	7 side steps (step together) to M's L, W's R.
	3-4	7 side steps (step together) to M's R, W's L.
1	5	3 side steps (step together) to M's L, W's R.
2	6	3 side steps (step together) to M's R, W's L.
3-4	7-8	4 hop steps turning CW.
5		3 side steps (step together) to M's L, W's R.
6		3 side steps (step together) to M's R, W's L.
7-8		4 hop steps turning CW.

Presented by Danny and Joan Hathaway

McCusker's Ideal Barndance

(Ireland)

Source: John McCusker of the McCusker Brothers Ceili Band.

Music: Barndances

2/4 meter

Cassette: Patrick Street, "All in Good Time" #1125

Formation: Couples, partners side by side in an open hold, facing LOD (CCW). Man starts with L foot, woman starts with R foot.

Meas

Pattern

INTRODUCTION

PATTERN

- 1 Walk forward 2 steps.
- 2 Turn in toward ptr quickly with three steps to face the other way (cts 1,&,2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Taking a waltz hold, and facing ptr, step-together-step in LOD (cts 1,&,2); repeat with opp ftwk and direction (RLOD).
- 7-8 4 hop-steps.

Repeat dance from beginning until music ends.

Presented by Danny and Joan Hathaway

The Rakes of Mallow

(Ireland)

- Source:** Ceilis arranged by one Father Lorcan o Muireadhaigh for ceilis at the Irish College, Omeath, in the 1960s.
- Music:** Reels (40-bar single reels recommended). Perfect fits include "The Foxhunters," "Glen Road to Carrick," "The Graf Spee," "Bucks of Oranmore."
- Cassette:** Patrick Street, "All in Good Time #1125" 2/4 meter
- Formation:** Lines of three, a M with two W to his R (WWM), three facing three longways or around the hall (spokes of a wheel).
- Steps and Styling:** Arm-Around Swing: facing opp, place R hand on opp L waist; L hands come outside and under R arms to join at waist level. Buzz step.
Thumb Hold: Join designated hands with opp, palm to palm, thumbs hooked together, fingers wrapping around base of opp thumb. Turn wrist to bring palm to face own chest. Give weight.

Meas

Pattern

INTRODUCTION

PATTERN

- 1-8 Advance and Retire twice.
- 1-8 M swing opposite W with Arm-Around Swing.
- 1-8 M swing R-hand W.
- 1-8 Two M turn R with thumb hold and dance around CW, turn and give L hands with thumb hold to dance CCW; M finish by backing between their ptrs, the two W of the trio.
- 1-8 Taking hands in a ring of three, dance around CW, rings of three swinging out and around each other CCW to exchange places, in new pos, trio does a full CW turn; M lets go of the L hand to reform the line of three to face a new line (the two W have changed places).

Repeat dance from beginning until music ends.

Presented by Danny and Joan Hathaway

Rince Mhor

(Ireland)

Rince Mhor is a couple mixer dance from Donegal.

Pronunciation: RIN-keh MOHR

Music: Reels usually, but jigs could also be used.

4/4 or 2/4 meter

Cassette: Patrick Street, "All in Good Time" #1125

Formation: Big circle, W to R of M.

Steps: Hornpipe Step: Hop (ct 4); step (ct 1); step (ct 2); step (ct 3).

Sidestep R (7's and 3's—4 meas):

7's: Moving sdwd to R, step on L behind R (ct 1); step on R to R (ct 2); step on L behind R (ct 3); step on R to R (ct 4); step on L behind R (ct 1); step on R to R (ct 2); step on L behind R (ct 3). (counted as 1, 2, 3, 4, 5, 6, 7).

3's: Step on R behind L (ct 1); step on L beside R (ct 2); step on R in place (ct 3); repeat with opp ftwk.

Sidestep L with opp ftwk and direction.

Traveling step: Leap (ct 1); step (ct 2); step (ct 3).

Thumb Hold: Join designated hands with opp, palm to palm, thumbs hooked together, fingers wrapping around base of opp thumb. Turn wrist to bring palm to face own chest. Give weight.

Meas

Pattern

- | | | |
|----|-----|-----------------------------------------------------------------------------------------------------------------------------------------------|
| A | 1-4 | Sidestep R. |
| | 5-8 | Sidestep L. (The sidestep is a ceili adaptation. The original dance was just dance around CW and then CCW.) |
| AA | 1-2 | R hands around corner. |
| | 3-4 | L hands around ptr. |
| | 5-8 | Repeat AA, meas 1-4. |
| B | 1-8 | Swing corner with thumb hold, supporting ptr's elbow with flat of hand. |
| BB | 1-8 | Lead around in crossed hand skater's pos (or House around) CCW with corner.
At end, reform circle and repeat the dance from the beginning. |

Presented by Danny and Joan Hathaway.

Saith O Ryfeddodau

(Wales)

Saith O Ryfeddodau means "Seven Wonders."

Pronunciation:

Cassette: Twmpath Dawns

Formation: Lines of 3 (triplets, usually one M with a W on either side) facing CCW around the hall.

Meas

Pattern

- | | |
|--------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A 1-4 | Circle 3 to the L. |
| 5-8 | Circle 3 to the R. |
| AA 1-4 | Ctr dancer set to R-hand ptr and turn. |
| 5-8 | Ctr dancer set to L-hand ptr and turn. |
| B 1-?? | The outside two dancers turn to face CW and join inside hands, raising them to form an arch; the ctr dancers dance CCW under the arches as the pairs move around the set CW until the music stops; the pair catches a new ctr and begins the dance again from the beginning. |

Presented by Danny and Joan Hathaway

Three-Hand Fling

(Ireland)

Three-Hand Fling is also known as Sinn Fein or the Shamrock Highland. This last name is better associated with a version that has all arches at the end. The dance comes from Tyrone and Fermanagh.

Music: Highland Fling, known variously as "Highland" or "Fling." Hornpipe rhythm. 4/4 meter

Cassette: Portland SIF # 1041

Formation: Three people (M-W-M or W-M-W) in a circle with hands in W-pos at shldr height. Circles at random about the room.

Steps: Hornpipe Step: Hop (ct 4); step (ct 1); step (ct 2); step (ct 3).

Meas

Pattern

A 1 Step fwd twd ctr on L (ct 1); touch R next to L (ct 2); step bkwd on R (ct 3); touch L next to R (ct 4).

2 Step on L behind R (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); touch R (ct 4) (circle moves CCW).

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

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

B 1-2 Ends release hands (keep hands joined with ctr dancer). Ctr dancer raises R hand to form arch and L-hand dancer dances under followed by the ctr dancer, using Hornpipe steps.

3-4 Ctr raises L hand to form arch and R-hand dancer dances under, followed by the ctr dancer, using Hornpipe steps. Take hands and reform circle.

BB 1-2 All facing slightly in LOD, dance two Hornpipe steps CW, beg hop on R.

3-4 Facing ctr and continuing CW, hop-step four times (L to L side, R crossing behind L, L to L side, R crossing in front).

Hop once more to transition and repeat dance from beginning.

Note: Give wt, especially for the final part of this dance.

Presented by Danny and Joan Hathaway

Basic Steps for Bourrées

(France)

Bourrées are the 'reel' French dances. The origins are unknown, though they are widely done in French territory, especially in the Centre, Massif Central, Auvergne, Rouergue, Limousin, and of course, Berry. In Berry, bourrées are danced in a very sober style—no gestures with hands (as in Auvergne). Men carry most of the typical style with their knee action, which is strictly forbidden for Women, who dance in a very delicate way.

Meas

Pattern

I. PAS DE BOURRÉE (pah duh boo-RAY): bourrée step, 3/8 meter.

For 2/4 meter, the count would be 1, &, 2, hold ct &.

- 1 Step L fwd with full wt of the body touching the ground and bend both knees (ct 1); step-close on ball of R, straightening knee slightly (ct 2); step L in place (ct 3). Repeat with R. All steps should be kept well "under" the body and close to the ground.

II. AVANT-DEUX (ah-vahn-DOO): forward and backward.

A. Avant-deux droit (ah-vahn-DOO DRWAHT): straight move for 2 dancers.

Two dancers face each other (4 ft. apart).

- 1 Beginning L, dance 1 bourrée step fwd and meet opp with R shldr.
Note: The first step is a long step, leading with L heel.
- 2 Beginning R, dance 1 bourrée in place. M bend both knees on ct 1 of meas, shifting wt from L to R.
- 3 Beginning L, move bkwd with 1 bourrée step.
- 4 Dance 1 bourrée step in place: Step back on R (ct 1); step fwd on L (ct 2); close R to L (ct 3).

B. Avant-deux épaulé (ah-vahn-DOO ay-poh-LAY): épaulé = shoulder.

This is frequently used in "bourrée croisee." Two dancers face each other.

- 1 Long step fwd on L twd opp, turning 1/4 CCW (L)(ct 1); close R to L (ct 2); step L in place (ct 3). End R shldr to R shldr.
- 2 Step R in place with bent knee as L is thrown (wt shifting as above) sdwd L (ct 1); step L (ct 2); step R (ct 3).
- 3 Step L in place and begin 1/4 turn CW (R)(ct 1); step R in place (ct 2); step L close to R (ct 3). This brings ptrs face to face.
- 4 Step R bkwd diagonally R (ct 1); begin 1/4 turn CW (R), step L across R (ct 2); step R in place (ct 3). This brings ptrs pointing L shldrs twd each other. If step is repeated from this position, a 1/2 turn CCW (L) is made on ct 1, meas 1.

Note: For teaching purposes, avant-duex épaulé can be started with L shldr pointing to opp dancer. When the steps are mastered, dancers should remember that all types of avant-deux start facing the opp dancer.

C. Épingle à cheveux (ay-PANG-gleh ah sheh-VOO): hairpin or U-turn.

Two dancers in a single line facing head of hall, M behind W. This is a variation of the "avant-deux épaulé" and takes 4 meas.

- 1 Step L fwd, long step, to own L while pivoting 1/2 CCW (L) (dancers now face the foot of the hall, W behind M)(ct 1); step R, L in place (cts 2,3). Do not dip shldr.

Basic Steps for Bourrées—continued

- 2 Dance 1 bourrée step in place, beginning on R.
- 3 Repeat meas 1. Dancers are again facing the head of the hall, M behind W.
- 4 Dance 1 bourrée step in place, beginning on R.

D. Avant-deux du Haut Berry: Avant-deux from Upper Berry.

- 1 Long step fwd with L heel, then full ft (ct 1); scuff R heel fwd (ct 2); hop on L (ct 3).
- 2 Step R across L (ct 1); step L slightly bkwd to free R (ct 2); close R to L (ct 3).
- 3 Dance 1 bourrée step bkwd to original place, beginning on L.
- 4 Drop bkwd on R with bent knee as L reaches fwd close to floor and in front of R (ct 1); step farther fwd on L (ct 2); step R fwd near L heel (ct 3).

III. CROISEMENT (krwahz-MAHN): crossing over, 4 meas.A. Croisement de Bas Berry: Crossing over from Lower Berry.

- 1 Repeat meas 1 of “avant-deux épaulé.” (L fwd turning 1/4 CCW; close R, L).
- 2 Step sdwd R on R, changing places with ptr (ct 1); step L close to R (ct 2); step R in place (ct 3).
- 3 Step L, turning 3/4 CW (R)(ct 1); step R close to L (ct 2); step L in place (ct 3).
- 4 Repeat meas 4 of “avant-deux épaulé.” (R diag bkwd, L across R for 1/4 turn CW (L).

B. Croisement du Haut Berry: Crossing over from Upper Berry.

- 1 Long step fwd on L twd ptr, pivoting 1/2 CCW (L) around each other to finish in ptr's original position, facing each other.
- 2 Step R in place (ct 1); step L close to R (ct 2); step R in place (ct 3).
- 3 Dance 1 bourrée step bkwd, beginning on L.
- 4 Dance 1 bourrée step in place, beginning R.

IV. BRANCILLER (brahn-cee-YAY)

These steps are done on the spot and are used as transition between “avant-deux” and “crossing over.” Basically, they are “pas de basque” (PDB) or “bourrée steps” done in place. The last Branciller step before crossing becomes a preparatory move. This is accomplished by quickly turning so that L shldr is twd ptr, to initiate the crossing step. This quick change of direction momentarily before crossing is vital, traditional, and always done. This anticipation characterizes the whole style of Berry dances.

A. Lower Berry Style

Steps for Men are done very neatly, crossing on the second count. Step L sdwd L (ct 1); step R across L (ct 2); step L in place (ct 3). Repeat with opp ftwk. Women *do not* cross on ct 2.

B. Upper Berry Style

As above, but M and W do not cross on ct 2.

Note: These steps need 2 or 4 measures, depending on the dance. The last step becomes a preparatory move for crossing over. This anticipation characterizes the whole style.

Presented by Germain Hébert

Bourrée Croisée du Val de Loire

(France)

From the Sancerre area, this bourrée croisée has many interesting features: alternating "avant-deux" and typical Upper-Berry style for men.

Pronunciation: boo-RAY krwah-ZAY doo VAHL duh LWahr

Cassette: Hébert - Stockton '93 Side B2

3/8 or 3/4 meter

Formation: Quadrette: a couple facing a couple, W to R of ptr.

Meas

Pattern

8 meas

INTRODUCTION.

I. AVANT-DEUX ALTERNES. (Fwd and back; switching ptrs)

- A 1-4 Facing ptr (W on their R), M move fwd and back with Avant-deux from Upper-Berry steps.
W back up and go fwd with regular Avant-deux droit steps.
On the last ct, ptr execute a 1/4 turn to face the opposite ptr (M turn L; W turn R).
5-8 Repeat meas 1-4 facing the opp ptr. At the end, M turn R and W turn L to face orig ptr.
9-16 Repeat meas 1-8, alternating ptrs. End facing ctr of quadrette.

II. CROISEMENT. (Crossing over)

- B 1-4 M cross over using steps of Croisement from Upper-Berry. W do the same starting 2 meas later, using the first 2 meas to adjust their pos before crossing using 2 Branciller steps.
5-12 M: Repeat meas 1-4 of the Croisement from Upper-Berry twice.
W: Dance meas 3-4, 1-2 of Croisement from Upper-Berry. Repeat.
13 M: Pivot full turn in place, turning CCW on L.
W: Continue with the Croisement from Upper-Berry pattern (meas 3).
14 M: Stamp on R (ct 1); hold (cts 2-3).
W: Continue with the Croisement from Upper-Berry pattern (meas 4).
15-16 M move away from each other while W are crossing for the last time (meas 1-2 of Croisement from Upper-Berry).
Note: M will cross over 3 times and a spin.
W will cross over 4 times, no spin. Since they have started 2 meas late, the last 2 meas of their croisement become the first meas of the Avant-deux.

Repeat from the beginning.

Presented by Germain Hébert

Bourrée des Dindes

(France - Berry)

This bourrée is usually used as an opener. It is a good occasion to get everybody on the dance floor. Learned from Pierre Panis, summer 1967 at Pont Chrétien, Berry, France.

Pronunciation: boo-RAY day DAHND

Music: Cassette: Hébert Stockton '93 Side B/1

2/4 meter

Record: Barclay 820138 Side A/10

Formation: Circle of cpls all facing ctr. Hands are joined and held down.

Meas Pattern

4 meas INTRODUCTION. No action.

FIGURE I. Avant-deux (fwd and back)

A1-2 All move fwd with two bourrée steps, (keeping in mind that this is a two-ct bourrée) starting with L.

3-4 Repeat meas 1-2, moving bkwd.

5-16 Repeat meas 1-2 three more times.

FIGURE II. Ronde à gauche (circle L)

B1-2 Facing RLOD, all move with two bourrée steps. At end, turn to face LOD.

3-4 Still moving RLOD, dance two bourrée steps bkwd. At end, turn to face RLOD.

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

Repeat entire dance.

Presented by Germain Hébert

Koster C'hoad

(France—Brittany, Finestère)

The name of this dance means "at the edge of the forest." It belongs to the gavotte family. Learned from Huguette Bochez in 1976. It is also performed by Triskell in Montréal.

Pronunciation: KOHST ehr HWAHT

Music: Cassette: Hébert -Stockton '93 Side B/5 2/4 meter
Record: L.P. Vogue LDM 30194, Side A/4.

Formation: Short lines of 10-12 dancers, leader at the left end. Hands are held chest height, R over L; arms bent at elbow.

Meas

Pattern

FIGURE I.

- 1 Step on L to L (ct 1); step on R over L, scuffing R heel (ct 2).
- 2 Hop on R as L is pointed to L side (ct 1); hop on R as L is pointed in front of R (ct 2).
- 3 Leap onto L as R is pointed to R side (ct 1); hop on L as R is pointed in front of L (ct 2).
- 4 Leap onto R as L is pointed to L side (ct 1); hop on R as L is pointed in front of R (ct 2).
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8.

FIGURE II.

- 1 Repeat meas 1, Fig I.
- 2 Step on L to L (ct 1); step on R behind L (ct 2).
- 3 Hop on R, lifting L leg (ct 1); step on L in front of R, lifting R leg behind (ct 2).
- 4 Step on R (ct 1); hop on R, lifting L leg (ct 2).
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8.

Repeat from beginning.

Presented by Germain Hébert

La Salamandre

(France—Alsace)

On the Rhine plain and throughout the Alemanic area, people used to dance the Salamander, the name of which is probably derived from "Alamander" or "Alaman." Learned from Solange Denni, Heritage '88 International, Cornwall, Canada.

Pronunciation: lah sah-lah-MAHNDR

Cassette: Hébert - Stockton '93 Side A/3 2/4 meter
 "Danses populaires d'Alsace" OMC 67067, Side A/5; Heritage '88 International

Formation: Closed circle of couples, all facing center. Hands joined in V position.

Meas

Pattern

4 meas INTRODUCTION. No action. On meas 4, ct 2 (last ct) stamp R, taking wt.

I. CIRCLE LEFT AND RIGHT.

A 1-8 All starting L, dance 16 walking steps in RLOD (CW). Stamp with wt on last ct.
 9-16 Repeat meas 1-8, moving LOD (CCW).

II. MEN IN AND OUT: WOMEN WEAVE.

B 1-2 All drop hands. M move twd ctr with 4 walking steps (L,R,L,R), dropping wt on last count.
 W pass behind corner M and move in LOD with 4 walking steps.
 3-4 M move back to place with 4 walking steps as W, moving in LOD, pass in *front* of the next M. M stamp with wt on last count.
 5-12 Repeat meas 1-4 two more times.
 Note: During meas 1-12, W pass behind corner M, in front of second, behind third, in front of fourth, behind fifth, in front of sixth. W end on R side of sixth M, both facing ctr.
 13-14 Join hands in cross back position (with the 6th M).

III. TURNING.

A 1-4 Couples turn CCW (M backing up) 8 walking steps.
 5-8 Repeat meas 1-4 turning CW (M moving fwd).

IV. CHASSÉ.

B 1-4 Assume ballroom position (M turning backs to ctr). Dance 8 chassé or sliding steps in LOD.
 5-6 Couples turn halfway around with 4 walking steps.
 7-12 Repeat meas 1-6 moving in RLOD, breaking ballroom position on the last 4 cts of the music and joining hands to form a circle.

Repeat from beginning.

Presented by Germain Hébert

La Valse des Violettes

(France—Alsace)

La Valse des Violettes is a variation of the "Family Waltz." The melody was noted in a village near Vendenheim. The Héberts learned the dance from Solange Panis and Huguette Gautier at Pont-Chrétien, April 1972.

Pronunciation: lah VAHLS day vee-oh-LEHT

Cassette: Cassette: Hébert Stockton '93 Side B/1
Rythme 4009 (45 rpm)

3/4 meter

Formation: Couples, M back to center, facing W. Hands joined with ptr (R with L).

Meas

Pattern

4 meas

INTRODUCTION.

FIGURE I

- A 1-2 Both starting with outside foot (M L, W R), dance 2 step-swings.
3-4 M dance on the spot and, holding M's R hand and W's L, help W turn CW under the joined hands with 6 small steps (no wt on L at end).
5-6 Reverse meas 3, W turning CCW under joined hands (M's L, W's R).
6-14 In closed position, dance 8 waltz steps turning CW in LOD.

FIGURE II

- B 1-4 All join hands and face center. Starting on outside foot, dance 4 waltz steps, balancing joined hands forward and back. Turn back-to-back with partner on first waltz step, face-to-face on second waltz; repeat.
5-8 Pulling the W on their left into social dance position, M dance 4 waltz steps with "corner", turning CW in LOD.

Face new partner and repeat from beginning.

Presented by Germain Hébert

Le Laridé de Locmariaquer

(France—Bretagne, Morbihan)

Laridé was, and still is, a very popular type of dance in Morbihan. Under Louis XVIII, riots resulted after its interdiction. Learned from the group "Bagad Men Glaz", Heritage 1992, Cornwall, Canada.

Pronunciation: luh lah-ree-DAY duh lohk-mah-REE-ah-kehr

Cassette: Hébert - Stockton '93 Side B/4; Heritage 1992.

2/4 meter

Formation: Open circle of dancers, leader on the left end. Hands are joined by the little fingers in W pos.

Meas

Pattern

chord

INTRODUCTION

FIGURE

- 1 Moving L, step on R behind L, bending L knee, hands coming down to V pos (ct 1); step sdwd L on L, hands balancing fwd (ct 2).
- 2 Step on R close to L, hands balancing bkwd (ct 1); step sdwd L on L, hands lifting to W pos (ct 2).
- 3 Place R heel diag sdwd to R, turning palms up (ct 1); place R toe at the same spot, turning palms down (ct 2).
- 4 Repeat meas 3.

Repeat from beginning.

Presented by Germain Hébert

Scottish-Valse

(France—Auvergne)

The scottish is a free-style dance. Many variations can be found throughout french territory. This particular version combined schottische and waltz. Learned from Jean and Huguette Gautier, Voiren, France, 1976.

Pronunciation: skoh-TEESH VAHLS

Cassette: Hébert - Stockton '93 Side A/1

4/4, 3/4 meter

"En passant parl' Auvergne" C 054-1551 Side A/3

Formation: Circle of couples in closed ballroom pos, M facing LOD.

Steps: Scottish: Step sdwd on L to L (ct 1); close R to L (ct 2); step sdwd on L to L (ct 3); close R ft to L without taking wt (ct 4).

Note: Steps are described for M; W reversed.

Music alternates from 4/4 to 3/4 meter.

Meas
4/4 meter

Pattern

INTRODUCTION. None.

FIGURE I. Scottish in and out.

- A 1 All moving sdwd twd the ctr of the circle, dance a Scottish step to M L. On the last ct, the joined hands are quickly raised, then dropped.
- 2 Repeat meas 1, moving out of the circle (without the accentuated movement of the hands) starting on R ft.
- 3-8 Repeat meas 1-2. On the last meas, M turns his back to ctr in order to start next figure.

3/4 meter

FIGURE II. Valse.

- B 1-16 All waltz, turning CW and moving in LOD (CCW). M finish facing LOD.

Repeat from beginning.

Presented by Germain Hébert

Suite de Bourrées Bourbonnaises

(France—Bourbonnais)

Here are three dances from Bourbonnais. This ancient province (the actual department of L'Allier) is located south-east of Berry. The similarities with bourrée from Berry are obvious, yet the style is quite different.

Each variation or each dance has been "nicknamed" with reference to Berry dances (I hope I will be forgiven). A sequence will be suggested at the end.

Learned from Véronique Esvan at Heritage 1991, Cornwall, Canada.

Pronunciation: sweet duh boo-RAYS boor-buh-NEHZ

Cassette: Hébert - Stockton '93 Side A/5; Heritage 1991.

2/4 meter

Formation: Couples in longways or contra lines, 4 or 5 ft apart. Hands are free.

Meas

Pattern

chord

INTRODUCTION.

I. BOURÉE DROITE

FIGURE 1. AVANT-DEUX (fwd and back)

- 1 Starting both on L ft, ptrs move twd each other with a large step (ct 1); bring R heel near L ft without taking wt (ct 2).
- 2 On the spot, take 3 steps R,L,R (cts 1,&,2). No knee action.
- 3-4 Back away from each other using the steps described above.
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8. During meas 16, turn L shldr twd ptr.

FIGURE 2. CROISEMENTS (crossing over)

- 1 Moving twd ptr, turn 1/2 CCW with a large step on L (ct 1); bring R ft near L without taking wt (ct 2).
- 2 Facing ptr, change places with a step-close-step, clearing shldrs (cts 1,&,2).
- 3 Turn CW half way, L crossing over R (ct 1); close R near L without taking wt (ct 2).
- 4 Complete CW turn with 3 steps (R,L,R), pointing L shldr twd ptr (cts 1,&,2).
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8.

II. AUVERGNATE

FIGURE 1. AVANT-DEUX (fwd and back)

- 1 Starting both on L ft, ptrs move twd each other with a large step meeting each other at R shldr (ct 1); bring R heel near L ft without taking wt (ct 2).
- 2-4 Repeat meas 2-4, Fig 1 of Bourrée Droite (Avant-Deux).
- 5-8 Repeat meas 1-4, meeting L shldr.
- 9-16 Repeat meas 1-8. During meas 16, turn L shldr twd ptr.

Suite de Bourrés Bourbonnaises—continued

FIGURE 2. CROISEMENTS (crossing over)

- 1-16 Repeat the crossing over steps described for Bourrée Droite (Croisements).

III. HAUT-BERRY

FIGURE 1. AVANT-DEUX DU HAUT-BERRY (fwd and back, Upper-Berry style)

- 1 Starting both on L ft, ptrs move twd each other with a large step (ct 1); hop on L bringing R ft over L (ct 2).
 2-4 Repeat meas 2-4 from Bourrée Droite, Fig 1 (Avant-deux).
 5-8 Repeat meas 1-4.
 9-16 Repeat meas 1-8. During meas 16, turn L shldr twd ptr.

FIGURE 2. CROISEMENTS DU HAUT-BERRY (crossing over, Upper-Berry style)

- 1 Beginning L, take a long step twd ptr, at the same time pivoting L (CCW) around each other to finish in ptr's original line, and facing each other (ct 1); bring R ft near L without taking wt (ct 2).
 2 Step on R in place (ct 1); step on L close to R (ct &); step on R in place (ct 2).
 3-4 Repeat meas 3-4, Fig 2 of Bourrée Droite (Croisements).
 5-8 Repeat meas 1-4.
 9-16 Repeat meas 1-8.

Suggested sequence with the tune "Derrière ches-nous" (7 repetitions):

Bourrée Droite	twice
Auvergnate	twice
Haut-Berry	3 times

Presented by Germain Hébert

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. CROSSTAIL 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

22 Basic Figures: Double Pass Thru

Heads forward, face your partner
 All double pass thru, "U" turn
 All double pass thru, leader "U" turn
 Left allemande, etc.

All four ladies chain across
 Heads right & left thru
 Sides forward, face the one beside you
 All double pass thru, leaders "U" turn
 Left allemande, etc.

All four ladies chain across
 Heads right & left thru
 Side men face your corner
 Give her a swing, put her on your right
 Four ladies forward, face the lady beside you
 All double pass thru, ladies "U" turn
 Left allemande, etc.

All four ladies chain across
 Heads right & left thru
 Sides forward, face the one beside you
 All double pass thru, everybody "U" turn
 Centers right hand star, find your corner
 Left allemande, etc.

Four ladies chain 1/4
 Heads pass thru, "U" turn
 Sides roll away a half sashay
 Heads forward, face the one beside you
 All double pass thru
 Face the one beside you (lines of four with partner)

Four ladies chain across the set
 Heads forward, circle four left 3/4
 All double pass thru, first couple left, next go right
 Lines of four up to the middle & back that way
 Ladies roll away with a half sashay
 Center ladies roll away with a half sashay
 Centers pass thru, do a "U" turn
 Ladies forward & back, gents to the left sashay
 (Lines of four with partner)

Square Dance Calls—continued

All four ladies chain 3/4
 Heads right & left thru
 Sides face the one beside you, back away to your corner
 Lines pass thru, "U" turn
 (Lines of four with partner)

All four ladies chain 3/4
 Heads pass thru, "U" turn
 Sides pass thru, "U" turn
 Heads forward face your corner
 Split the outside couple around one
 (Lines of four with partner)

All four ladies chain 1/4
 Heads pass thru, "U" turn
 Heads pass thru, separate around one
 Line up four (lines of four with partner)

Head ladies chain across
 Heads pass thru, face the one beside you
 Heads pass thru
 With the outside two, circle four left 3/4
 Back away in lines of four

All four ladies chain across
 Heads right & left thru
 Side men take your corner, pass thru
 Separate around one person
 Pass thru in the middle
 Split the outside line up four (diagonal lines of four with partner)

Heads forward, face your partner
 Heads pass thru, "U" turn
 Heads pass thru, left allemande, etc.

Heads roll away with a half sashay
 Heads forward, face your partner, pass thru
 Left allemande, etc.

Heads lead right, circle to a line
 Lines up to the middle & back that way
 Roll the ladies away with a half sashay
 Everybody forward, face your partner
 Pass thru, left allemande, etc.

Square Dance Calls—continued

Heads roll away a half sashay
 All join hands circle left
 When the gents get to the head position
 Gents pass thru & cloverleaf
 All double pass thru
 Ladies "U" turn & star thru
 Couples circulate & wheel and deal
 Star thru, pass thru, partner trade
 Roll to face, right & left grand, etc.

Heads lead right, circle to a line
 Lines pass thru, wheel & deal
 Double pass thru, centers in, castoff 3/4
 Lines pass thru, wheel & deal
 Double pass thru, ladies "U" turn, star thru
 Couples circulate two places
 Chain down the line (lines of four with partner)

Heads roll away a half sashay
 Sides square thru, four hands
 Swing thru, boys run right
 Lines pass thru, wheel & deal
 Centers square thru 3/4
 Left allemande, etc.

Heads square thru four hands
 Step to an ocean wave
 Head men start a swing thru
 Centers run right, couples circulate, ferris wheel
 All double pass thru, ladies "U" turn
 Star thru, couples circulate
 Wheel & deal, pass to the center
 Square thru 3/4, left allemande, etc.

Square Dance Calls—continued

Rotate the Square 1/4 Right

Heads pass thru, partner trade
 Sides lead to the right, circle to a line
 Lines pass thru, 3/4 tag the line
 Lead people cloverleaf, the others spin the top
 Centers extend, boys run right
 Couples circulate, wheel & deal
 Left allemande, swing your partner

Heads lead right, circle to a line
 Lines pass thru, bend the line
 Lines pass thru, bend the line
 Lines pass thru, tag the line
 Leaders "U" turn, shake right hands
 Pull by, left allemande, swing your partner

Heads lead to the right, pass to the center
 Centers circle four left 3/4 & back away

Heads lead to the right, veer to the left
 Ferris wheel, centers sweep 1/4

Heads lead to the right, circle to a line
 Lines pass thru, bend the line
 Lines pass thru, bend the line
 Lines pass thru, wheel & deal
 Centers to the right sweep 1/4

Four ladies star right 3/4 or four ladies chain 3/4
 Four men promenade 1/4
 Courtesy turn your own

All four ladies chain 3/4
 All four men lead to the right
 Swing your original partner

Head men face your corner, star thru
 Four gents pass thru & cloverleaf
 All double pass thru, ladies "U" turn
 Star thru, couples circulate
 Wheel & deal, pass to the center
 Square thru 3/4, left allemande
 Swing your partner

(The square has rotated 1/4 right)

Presented by Jerry Helt

Dixie Grand

Starting formation: Dixie grand circle, double pass thru, quarter tag, or any formation where at least two dancers can start.

Timing: 6

Definition: Those who can start the call by joining right hands with facing dancer and pulling by. Each dancer moves ahead around the circle and gives a left hand to the next, pulling by, and a right hand to the next, pulling by. Regardless of the starting formation, as the movement progresses, the formation converts to a circle.

Styling: Dixie Grand styling is similar to the description for the basic right and left grand. Dancers use handshake hold for alternating pull-by movements, releasing hands as dancers pass each other. Skirt work is not recommended.

Four ladies chain across

Number one couple stand back to back

With your corner star thru

Square your set just like that

Head positions pass thru, partner trade

Same couples pass thru, separate around one, line up four

Lines pass thru, "U" turn

All join hands circle left

Go the other way back single file

Ladies "U" turn, Dixie Grand - - - -

Meet your partner, promenade

Sides pass thru, partner trade

Reverse the flutter wheel, gents lead

Number one couple promenade inside the set to face out, (or Calif. twirl)

Number two position fall in behind, three position fall in behind

Four position bring up the rear

Face your partner, back away (or triple centers in, castoff 3/4)

Lines pass thru "U" turn

All join hands circle left

The other way back single file

Ladies "U" turn, Dixie Grand - - - -

Meet your partner, promenade

All four ladies chain across

Head men face your corner

Star thru, square your set like that

The ladies in number one position

Go forward down the middle

Split the ladies, separate around one

All circle left, the other way back single file

Ladies "U" turn, Dixie Grand - - - -

Meet your partner, promenade, etc.

Dixie Grand—continued

Four ladies chain across

Sides right & left thru & roll away a half sashay

Number one couple roll away a half sashay

Number one couple back to back

With the corner star thru & “U” turn back

Square your set, new number one roll away a half sashay

Heads face your partner, back away to your corner, line up four

Lines pass thru & “U” turn, circle left

The other way back single file

Ladies “U” turn, Dixie Grand - - - -

Meet your partner, promenade

Presented by Jerry Helt

“Happy Birthday”

(Song & Dance)

by Jerry Helt

Record: Blue star, BS-2411

Key: G

Time: 1:45

Tempo: 130 @ 45 R.P.M.

Music: Blue Star Midi

Mainstream/Singing Call

Intro: All Sing:

Happy Birthday to you, Happy Birthday to you
Happy Birthday, Happy Birthday
Happy Birthday to you

Figure:

Sides face your partner:
(Grand Square)

1, 2, 3, turn, 1, 2, 3, turn
1, 2, 3, turn, 1, 2, 3, reverse

---- ----
---- ----

Four ladies chain across -----

Four ladies chain back -----

Join hands circle left -----

Left allemande, do a right and left grand

Meet your partner and all promenade home

Sides face your partner
(Grand Square)

1, 2, 3, turn, 1, 2, 3, turn
1, 2, 3, turn, 1, 2, 3, reverse

---- ----
---- ----

Ending: (Like Intro) All Sing:

Happy Birthday to you, Happy Birthday to you
Happy Birthday, Happy Birthday
Happy Birthday to you

Flowers of Edinburgh

From "The Contra Dance Book", Holden, Kaltman, Kulbitsky, 1956

1st couple only active; 2-4-6(-8) cross over

Music: Any good 48 measure reel.

Cts

Pattern

- | | |
|-------|---------------------------------------------------------|
| 1-8 | Head & foot go fwd and back |
| 9-16 | Head down the ctr, foot up the outside |
| 17-24 | Same two couples fwd and back |
| 25-32 | Down the inside, up the outside |
| 33-48 | Chain at head; star in the middle; right & left at foot |
| 49-64 | Circle at head & foot; middle right & left |
| 65-80 | Right hand star at the head & foot; chain in the middle |
| 81-88 | Everybody cross right over (& turn back) |
| 89-96 | Head couple down center to foot |

Explanation:

Restrict sets to just 6 or 8 couples. Just the first and last couple in each set are working at the beginning.

(25-32) Foot couple now in head position, move down the center to place at the foot; head couple, now in foot position, move up outside to place.

Each of the next three parts has different groups of couples doing different things. (33-48) Head couples ladies chain; center couples right, then left hand star; foot couples right and left thru. (49-64) Head and foot couples circle four to the left, then right; center couples right and left thru. (65-80) Head and foot couples right, then left hand star; center couples ladies chain.

CW Freeze

(Solo Dance)

Cts

Pattern

- | | |
|-------|----------------------------------------------------------------------------------------------------------------------|
| 1-4 | Right, left, right, left
Side to side with R ft, cross L behind R ft, step R with R ft, lift L ft cowboy fashion. |
| 5-8 | Left, right, left, right
Side to side with L ft, cross R behind L ft, step L with L ft, lift R ft cowboy fashion. |
| 9-12 | Right, left, right, left
Walk back with R, L, R, lift L fwd. |
| 13-16 | Left, right, left, right
Rock L fwd, rock R back, L fwd, 1/4 turn L on L ft, at same time lift R knee. |

Repeat until end of music.

Variation: The Electric Slide has two more beats. In place of the first two rocks do a "Rock touch" (rock fwd on L, touch R behind L, rock back on R, touch L beside).

10 Ways to Set Up Contra Lines from Squares and Circles

Collected by Jerry Helt

Number 1 promenade inside the square
 Face out at home position
 #2 fall in behind #1
 #3 fall in behind #2
 #4 fall in behind #3, #4 bring up the rear
 Face your partner back away
 (Proper lines 1, 2, 3, 4)

Number 1 promenade inside the square
 Face out at home position
 #4 fall in behind #1
 #3 fall in behind #4
 #2 fall in behind #3, #2 bring up the rear
 Face your partner back away
 (Proper lines 1, 4, 3, 2) to promenade in square rotation

Number 1 "U" turn back to face out
 #2 fall in behind #1 & roll away a half sashay
 #3 fall in behind #2 & roll away a half sashay
 #4 fall in behind #3

Number 1 "U" turn back to face out
 #2 fall in behind #1 & roll away a half sashay
 #3 fall in behind #2 & roll away a half sashay
 #4 fall in behind #3 & roll away a half sashay
 (Crossed over proper lines 1, 2, 3, 4)

Side ladies chain across
 Heads face your partner back away
 Join your corner form lines of four
 (Improper duple minor 1, 2, 3, 4)

3 & 4 right & left thru
 Side ladies chain across
 Heads face your partner back away
 Join you corner form lines of four
 (Improper duple minor 1, 2, 3, 4)

Sides right & left thru
 Heads lead right, circle to a line
 Lines right & left thru
 (Beckett Reel setup, 1 across 2, 3 across 4)

Number 1 "U" turn back to face out
 #2 fall in behind #1
 #3 fall in behind #2
 #4 fall in behind #3 & #4 roll away a half sashay
 Everybody face your partner back away
 (Improper triple minor lines 1, 2, 3, 4)

Contra Lines—continued

Large circle with partner
In promenade position
Roll away a half sashay
face your partner, back away
(Circle contra setup, proper)

Heads right & left thru
Sides lead right circle to a line
Everybody right & left thru
(Mescolanza lines, square rotation 1, 2, 3)

Large circle with partner
One couple face another couple CCW and CW
(Spanish circle or Sicilian Circle)
Everybody star thru
(Circle contra setup improper duple)

Anuše

(Macedonia)

Anuše is a dance of the Stracin, S. Nikole and Kumanovo area. It is danced at sobors and religious holidays. In its steps, this dance is occasionally reminiscent of Krstenoto. Singer Divna Lazareva is a member of the ensemble "Tanec." Music is performed by an orchestra from the ensemble.

Pronunciation:

Cassette: AK5

Rhythm: 11/16 meter (3/16, 2/16, 2/16, 2/16, 2/16 counted 1,2,3,4,5).

Formation: Mixed lines of men and women, arms in W-pos. The dance is dynamic, with defined steps.

Meas

Pattern

INTRODUCTION

PART 1. (Singing part)

- 1 Facing CCW, hop on L (ct 1); step fwd on R (cts 2,3); step fwd L,R (cts 4,5).
- 2 Walk fwd on L (ct 1); walk fwd on R (cts 2,3); step on L in front of R (ct 4); step back on R in place and face ctr (ct 5).
- 3 Hop on R (ct 1); step on L to L (cts 2,3); step on R in front of L (ct 4); step back on L (ct 5).
- 4 Step on R to R (ct 1); step on L in front of R (cts 2,3); step on R to ctr (ct 4); step on L in place (ct 5).
- 5-12 Repeat meas 1-4 two more times.

PART 2. (Instrumental)

- 1 Facing LOD, hop on L (ct 1); step fwd on R (cts 2,3); step fwd on L,R (cts 4,5).
- 2 Leap fwd on L (ct 1); step fwd on R (cts 2,3); step on L in front of R (ct 4); step back on R and face ctr (cts 4,5).
- 3 Leap on L to L (ct 1); step on R in front of L (cts 2,3); step on L twd ctr (ct 4); step back on R (ct 5).
- 4 Hop on R (ct 1); step back on L (cts 2,3); step on R to R (ct 4); step on L in front of R and face LOD (ct 5).
- 5-12 Repeat meas 1-4 two more times.

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Description by Fusae Senzaki
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Kadino Selsko Oro

(Macedonia)

Kadino Selsko Oro has been danced on different occasions such as weddings, religious holidays, picnics, and sobors. It is danced in the village of Kadino Selo in the region of Skopje.

Pronunciation:

Cassette: AK 4

4/4 meter

Formation: Mixed lines of men and women. Hands joined in W-pos.

Styling: Dance is slow, elegant, and gentle, with slight lifting and bouncing movement of the heels and the knees. Hands, arms, and shoulders are held in relaxed V-pos, constantly moving with the body.

Meas

Pattern

INTRODUCTION

FIGURE 1

- 1 Facing CCW, hop on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); step fwd on R (ct 4).
- 2 Step fwd on L (ct 1); Čučke on L, touch R next to L and twist body slightly to L (ct 2); step on R,L (cts 3,4).
- 3 Hop on L and face ctr (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); step back on R (ct 4).
- 4 Hop on R (ct 1); step on L slightly back (ct 2); step on R in place (ct 3); step L over R (ct 4).
- 5-6 Repeat meas 3-4.

FIGURE 2

- 1 Repeat Fig 1, meas 1.
- 2 Leap fwd on L (ct 1); step fwd on R,L (cts 2,&); step fwd on R,L (cts 3,4).
- 3 Leap on R to R and face ctr (ct 1); step on L behind R (ct &); step on R to R (ct 2); step on L in front of R (ct 3); step on R in place (ct 4).
- 4 Repeat Fig 1, meas 4.
- 5-6 Repeat meas 3-4.

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Kavadarsko

(Macedonia)

Kavadarsko is a wedding and sobor dance from the Titov Veleskka area, but has been transmitted along the Vardar River Valley from Gradsko into Kovadarecko from which it takes its name.

Pronunciation:

Cassette: AK 4

Rhythm: 12/16 meter (3/16, 2/16, 2/16,3/16, 2/16 counted as 1,2,3,4,5)

Formation: Men and women in separate lines: men's hands on shoulders, women in W-pos. Or can be a mixed line in W-pos.

Meas

Pattern

INTRODUCTION

FIGURE 1

- 1 Facing ctr, hop on L, R knee up in front (ct 1); close R to L (ct 2); hold (ct 3); step on L to L (ct 4); step on R in place (ct 5).
- 2 Step on L over R and face LOD (ct 1); Čučke on L and face ctr (ct 2); step on R to R (ct 3); Čučke on R and bring L knee up in front (ct 4); hold (ct 5).
- 3 Lift on R and bring L next to R (ct 1); step on L to L (cts 2,3); step on R in front of L (ct 4); step back on L (ct 5).
- 4 Step on R to R (ct 1); Čučke on R and bring L knee up (ct 2); step on L over R (ct 3); bring R ft to front from back (cts 4,5).

FIGURE 2

- 1 Facing ctr, hop on L (ct 1); step on R to R (cts 2,3); step on L behind R (ct 4); step on R to R (ct 5).
- 2 Step on L in front of R (ct 1); lift on L (ct 2); step on R to R (ct 3); step on L in front of R (ct 4); step back on L (ct 5).
- 3 Hop on R (ct 1); step on L to L (cts 2,3); step on R in front of L (ct 4); step back on L (ct 5).
- 4 Step on R in place (ct 1); hop on R and bring L knee up in front (ct 2); step on L in place (ct 3); hop on L (ct 4); step on R in place (ct &); step on L in front of R (ct 5).

FIGURE 3

- 1-3 Repeat Fig 2, meas 1-3.
- 4 Hop on L and swing arms fwd (ct 1); step on R back (ct &); hop on R and swing arms back (ct 2); step back on L (ct 3); hop on L (ct 4); step on R in place (ct &); step on L over R (ct 5).

Variation for Fig 3

- 2 Make turn to CW on cts 1,2.
- 4 Make turn to CW on cts 1,&,2,3.

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Meglensko

(Macedonia)

Meglensko is a very beautiful dance with a truly beautiful song melody. Very often this dance has been used in choreography of performing suites. Meglensko is from the Lerin area.

Pronunciation:

Cassette: AK 4

4/4 meter

Formation: Mixed lines of men and women in W-pos.

Styling: The movement is graceful, with many feminine movements. Meglensko is danced on the ball of the foot and is rich in balancing movements coming from bending the knee and stepping upon the heel.

Meas

Pattern

INTRODUCTION

FIGURE 1

- 1 Facing CCW, step fwd on R (cts 1,2); step fwd on L (cts 3,4).
- 2 Čučke on L and bring R knee up (cts 1,2); leap fwd on R (ct 3); step fwd on L (ct 4).
- 3 Step fwd on R (cts 1,2); Čučke on R (ct 3); step fwd on L (ct 4).
- 4 Step on R and face ctr (cts 1,2); Čučke on R and bring L knee up in front (cts 3,4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

FIGURE 2

- 1-2 Repeat Fig 1, meas 1-2.
- 3 Repeat meas 1.
- 4 Step on R and face ctr (cts 1,2); step on L behind R (ct 3); step back on R and face RLOD (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

FIGURE 3

- 1 Repeat Fig 1, meas 1.
- 2 Step fwd on R (cts 1,2); close L next to R (no wt)(cts 3,4).
- 3 Step fwd on L (cts 1,2); step fwd on R,L (cts 3,4).
- 4 Step on R and face ctr (cts 1,2); Čučke on R and bring L knee up in front (cts 3,4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

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Romsko Feruzovo Oro

(Macedonia)

Romsko Feruzovo Oro is a Gypsy (Romi) dance, a very musical and happy people.

Pronunciation:

Cassette: AK 4

Rhythm: 9/16 meter (2/16, 2/16, 2/16, 3/16 counted as 1, 2, 3, 4)

Formation: Mixed lines of men and women in W-pos.

Styling: The movements are quick and enthusiastic with much syncopation and fast footwork.

Meas

Pattern

INTRODUCTION

FIGURE 1

- 1 Facing slightly CCW, step fwd R,L,R (cts 1,2,3); touch L next to R (ct 4).
- 2 Facing slightly L, step bkwd L,R,L (cts 1,2,3); touch R next to L (ct 4).
- 3-4 Repeat meas 1-2.

FIGURE 2

- 1 Facing CCW, hop on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); step fwd on R, L (cts 4,&)
- 2 Half step on R and face ctr (ct 1); step on R in place (ct 2); step on L in front of R (ct 3); hop on L (ct 4); step back on R (ct &).
- 3 Hop on R (ct 1); step back on L (ct 2); step on R in place (ct 3); step fwd on L (ct 4); step back on R (ct &).
- 4 Hop on R (ct 1); step on L,R in place (cts 2,3); hop on R (ct 4); step on L in front of R and face LOD (ct &).

FIGURE 3

- 1-2 Repeat Fig 1, meas 1-2.
- 3 Hop on R (ct 1); step on L to L (ct 2); step on R in front of L (ct 3); hop on R (ct 4); step on L in place (ct &).
- 4 Leap on R to R and bring L knee up in front (ct 1); hold (ct 2); leap on L to L (ct 3); step on R,L in place (ct 4).

Romsko Feruzovo—continued

FIGURE 4

- 1 Repeat Fig 1, meas 1.
- 2 Small running steps to LOD R,L,R (cts 1,2,3); step on L in front of R and face ctr (ct 3); hop on L (ct 4); step on R in place (ct &).
- 3 Repeat Fig 2, meas 3.
- 4 Step on R to R (ct 1); step on L in front of R (ct 2); step back on R (ct &); step on L to L (ct 3); step on R in front (ct 4); step back on L (ct &).

Variation for Fig 3

- 4 Make one turn to CW while doing these steps. Hands on waist

After Fig 4, go back to Fig 1 until music ends.

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Skopsko Žensko

(Macedonia)

Skopsko Žensko is a wedding dance performed with calm steps and is distinguished by elegance, especially by women dancers. It is usually led by one of the older women at the wedding, sobor, or other holiday. Žensko is one of the oldest dances in the Skopsko region (the area around Skopje). The music is usually performed by two zurlas and tapan.

Pronunciation:

Cassette: AK 4

Rhythm: 7/8/ meter (3/8, 2/8, 2/8 counted as 1, 2, 3)

Formation: Performed by women only in a line in W-pos.

Meas

Pattern

INTRODUCTION

FIGURE 1

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

FIGURE 2

- 1 Step fwd on R (ct 1); step fwd on L and face ctr (cts 2,3).
- 2 Step on R to R (ct 1); Čučke on R and lift L ft next to R calf (cts 2,3).
- 3 Step on L to L (ct 1); step on R to ctr (cts 2,3).
- 4 Step back on L (ct 1); Čučke on L and bring R knee up in front (cts 2,3).

FIGURE 3

- 1 Facing LOD, step fwd on R (ct 1); Čučke on R (ct 2); step on L over R (ct 3).
- 2 Step on R to R and face ctr (ct 1); Čučke on R twice, bring L knee up in front (cts 2,3).
- 3 Step back on L (ct 1); step on R to R (cts 2,3).
- 4 Step on L over R (ct 1); small step fwd on R,L (cts 2,3).

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Stojanovo

(Macedonia)

Stojanovo is from the region of Kumanovo, sung by the famous folk singer Vaska Ilieva. This dance is only one melodic variant of the widely known Macedonian dance, Lesnoto or Pravo Maleševsko. Sometimes it is danced holding hands with the arm bent at the elbow and held at shoulder height (usually women) and sometimes with a shoulder hold (men). The steps in this dance are similar to those in Pravo Maleševsko.

Pronunciation:

Cassette: AK 5

2/4 meter

Formation: Mixed lines of men and women in W-pos or shldr hold.

Meas

Pattern

INTRODUCTION

FIGURE 1

- 1 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2).
- 2 Step on R to R (cts 1,2)
- 3 Step on L in front of R (cts 1,2).
- 4 Step on R to R (ct 1); step on L behind R (ct 2).
- 5 Step on R to R (cts 1,2).
- 6 Step on L in front of R (cts 1,2).
- 7 Step on R to R (cts 1,2).
- 8 Step on L behind R (ct 1); step on R to R (ct 2).
- 9 Step fwd on L (cts 1,2).
- 10 Step on R next to L (ct 1); step fwd on L (ct 2).

FIGURE 2

- 1 Step on R to R (ct 1); close L to R (no wt)(ct 2).
- 2 Step on R to R (cts 1,2).
- 3 Step on L in front of R (cts 1,2).
- 4 Step on R to R (ct 1); step on L behind R (ct 2).
- 5 Step on R to R and face ctr (ct 1); hold (ct 2).
- 6-10 Repeat meas 1-5 with opp ftwk and direction.
- 11-20 Repeat meas 1-10.

FIGURE 3

- 1 Face ctr, hop on L (ct 1); step on R to R (ct &); step on L next to R (ct 2).
- 2 Repeat meas 1.
- 3 Step fwd on R (cts 1,2).
- 4 Step fwd on L (cts 1,2).
- 5 Step back on R (ct 1); step on L next to R (ct &); step back on R (ct 2).
- 6 Step on L in place (ct 1); Čučke on L, bring R knee up in front (ct 2).

Stojanovo—continued

- 7-12 Repeat meas 1-6.
- 13 Repeat meas 6 with opp ftwk.
- 14 Step fwd on L,R (cts 1,2).
- 15 Step on L (cts 1,2).
- 16 Step on R (cts 1,2).
- 17 Step fwd on L (ct 1); step on R in front of L (ct 2).
- 18 Step on L in place, bring R knee up (cts 1,2).
- 19 Step back on R,L (cts 1,2).
- 20 Step back on R and bring L knee up (cts 1,2).
- 21 Step on L in place and bring R knee up (cts 1,2).
- 22-24 Repeat meas 19-21,

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Vodenki

(Macedonia)

Vodenki is from the area of Voden Kostur, and has been seen in festivals such as Ohrid as a performing dance in a suite.

Pronunciation:

Cassette: AK 5

Rhythm: 7/8 meter (3/8, 2/8, 2/8 counted as 1, 2, 3)

Formation: Mixed lines of men and women in W-pos.

Styling: Movement is enthusiastic with slow steps, but still quite full of movement, so that it leaves a pleasant visual impression. It is danced on the balls of the feet with a light balancing movement of the upper part of the body.

Meas

Pattern

INTRODUCTION

FIGURE 1

- 1 Facing LOD, slight lift on L (ct ah); step fwd on R (ct 1); touch L toe next to R (cts 2,3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step fwd on R (ct 1); step fwd on L (cts 2,3).
- 4 Step fwd on R and face ctr (ct 1); Čučke on R and bring L knee up in front (cts 2,3).
- 5 Step on L to L (ct 1); step on R in front of L (cts 2,3).
- 6 Step back on L (ct 1); Čučke on L and bring R knee up in front (cts 2,3).
- 7 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (cts 2,3).
- 8 Step on L in front of R (ct 1); Čučke on L and bring R to side of L calf (cts 2,3).
- 9-10 Repeat meas 7-8 but bring R knee up in front on cts 2,3 of meas 8.
- 11-20 Repeat meas 1-10.

FIGURE 2

- 1 Facing LOD, step fwd on R (ct 1); step fwd on L (cts 2,3).
- 2 Step fwd on R (ct 1); step on L next to R (ct 2); step fwd on R (ct 3).
- 3 Repeat meas 2 with opp ftwk.
- 4 Step fwd on R and face ctr (ct 1); Čučke on R and bring L knee up in front (cts 2,3).
- 5 Step on L to L (ct 1); close R to L (ct 2); step on L to L (ct 3).
- 6 Step on R to ctr (ct 1); Čučke on R and bring L knee up in front (cts 2,3).
- 7 Small step back on L (ct 1); small step back on R (cts 2,3).
- 8 Step on L in place (ct 1); step on R in place (ct 2); step on L in front of R and face LOD (ct 3).

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Zurladzisko

(Macedonia)

Zurladzisko is found everywhere, but most commonly in the Skopje area. This is a rare and beautiful men's sobor dance. The 6/8 rhythm is unusual among dances in Macedonia. It is played on zurlas and tapen.

Pronunciation:

Cassette: AK 5 

6/8 meter

Formation: Men only in a circle in T-pos.

Styling: Dynamic and noticeably large, with high steps, similar to Teska Trstacka.

Meas

Pattern

INTRODUCTION

FIGURE 1

- 1 Facing ctr, hop on L (ct 1); step on R to R (cts 2,3).
- 2 Touch L fwd (ct 1); touch L to L (cts 2,3).
- 3 Hop on R (ct 1); step on L to L and bring R ft behind L calf (cts 2,3).
- 4 Step on R to R (ct 1); step on L over R (cts 2,3).

FIGURE 2

- 1 Facing diagonally to LOD, hop on L 9ct 1); hop on L (ct 2); step fwd on R (ct 3).
- 2 Step fwd on L (ct 1); step fwd on R,L (cts 2,3).
- 3 Facing ctr, hop on L and twist R knee to L in front (ct 1); step on R to R and twist L knee to R in front (cts 2,3).
- 4 Repeat meas 3 but step on L to L on ct 1.
- 5 Hop on R, bring L ft front to side (ct 1); hop on R, bring L ft to back (ct 2); step on L over R (cts 2,3).
- 6 Step on R to R (ct 1); step on L over R (cts 2,3).

FIGURE 3

- 1-2 Repeat Fig 1, meas 1-2.
- 3 Hop on R and kick L fwd (ct 1); step on L in place at the same time R ft touches fwd (ct 2); hold (ct 3).
- 4 Repeat Fig 2, meas 6.

FIGURE 4

- 1-2 Repeat Fig 1, meas 1-2.
- 3 Repeat Fig 3, meas 3 but R knee twist to L when R ft touches fwd on ct 2.
- 4 Repeat Fig 3, meas 4.

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Cherevitsky

(Russia)

Cherevitschky is a progressive dance that came from the field work expedition of students of E. Zasimova (Institute of Culture in Moscow). It is from the Voronezh region of south-west Russia. Cherevitschky are old-fashioned shoes, very light to wear.

Pronunciation: cheh-reh-VEETS-kee

Cassette: Russian Dances - Hennie Konings A/I C#1 2/4 meter

Formation: Single circle of cpls (W to R of M) facing ctr with hands joined in V-pos. Ftwk same for M and W.
Arms held w/ elbows bent at ~90° Arms move sidw across body and out to side (the same side as the steering ft) elbows lead.

Meas

2 chords

+ 8 meas

INTRODUCTION. No action. Start with vocal.

FIGURE I.

- 1-2 Beg R ft, walk into ctr with 3 steps (cts 1,2,1); stamp L (no wt) beside R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction, moving bkwd away from ctr.
- 5-8 Repeat meas 1-4.

FIGURE II.

- 1 Circle moves in LOD. Low leap fwd onto R (ct 1); step on L near R (ct &); step fwd on R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three times.

FIGURE III.

- 1-4 Face ptr and hook R elbows. Turn CW in place with 7 walking steps, 1/2 turn CW and hook L elbows (meas 4, ct 2). *End w/ M on inside of circle. Free arms move in and out.*
- 5-8 Still turning CW, walk 8 steps (moving bkwd). End with M on inside and W on outside of the circle. *Arms move out and in. On meas. 8 end releasing hand, M on inside facing RLOD w/ W facing LOD*

FIGURE IV.

- 1 Outer circle (W) move in LOD; inner circle (M) in RLOD. Small leap onto R (ct 1); scuff heel of L ft (ct &); repeat with opp ftwk (cts 2,&).
- 2-3 Repeat meas 1 two times. *(Arms begin by moving out to R.)*
- 4 Turn 1/2 CCW to face opp direction with 3 light stamps R,L,R (cts 1,&,2). *Arms stay to R side*
- 5-8 Repeat meas 1-4 with opp ftwk and direction. End just beyond original partner and reform circle with new ptr. *(Arm begin moving out to L)*

Repeat dance from beginning with new ptr. Dance is done 5 times in all and ends with Fig I.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Ugglä

Garmon

(Russia)

This waltz is from the Moscow Region of central Russia. Garmon is the Russian word for accordion. The dance was introduced in Moscow in the early fifties by L. Bogotkova.

Pronunciation: gar-MOHN

Cassette: Russian Dances - Hennie Konings $\text{B}/\text{A} \text{ } \text{C}^{\text{b}} \text{ } \text{2}^{\text{d}} \text{ } \text{3}$

3/4 meter

Formation: Cpls in varsouvienne pos facing LOD (CCW).

Meas

Pattern

14 meas INTRODUCTION

I. PROMENADE. WOMEN TURN. COUPLE WALTZ

1-8 Both beg R, waltz fwd in LOD.

9-12 W turn twice under joined R hands while progressing in LOD. On last step, M hold last ct to beg turning waltz on L.

13-24 Assume closed ballroom pos and waltz turning CW while progressing in LOD. At the end, W turn 1/2 CW and resume varsouvienne pos.

25-48 Repeat meas 1-24. End facing ptr in a single circle, M facing LOD, W with back to LOD.

INTERLUDE

1-4 Arms are free at sides. Both beg R, step-close sdwd to own R 2 times. Repeat back to L.

5-6 Both bow to ptr and take crossed hands, R with R, L with L, R on top. Turn W 1/2 CW to assume varsouvienne pos.

48 meas II. REPEAT FIGURE I

CLOSING

1-4 Repeat Interlude meas 1-4.

5-6 With hands at sides, bow from waist to ptr.

Presented by Hennie Konings

Description by Larry and Ruth Miller

Igolka

(Russia)

Igolka is a khorovod (round dance) whose title translates as "the needle." It is from the Archangelsk region in northern Russia. It is danced to the round dance song "Pryalitsa." Igolka was introduced in Holland by E. Zasomova in 1987. As is often the case, another dance, Stenka, has been set to this same music. Stenka was introduced in Holland by Hennie Konings in 1987.

Pronunciation: ee-GOHL-kah

Cassette: Russian Dances - Hennie Konings, "Pryalitsa" $\frac{3}{4}$ CD 20 2/4 meter

Formation: 8-10 dancers in a circle, hands joined and down.

Steps: Walk (2 steps to a meas): Step R (ct 1); step L (ct 2).
The number of steps for each figure is not exact and depends upon the leader and how many dancers are in the circle.

Approx Meas

Pattern

6 meas INTRODUCTION. No action.

I. CIRCLE RIGHT (CCW)

6 meas Beg R, walk in the circle (CCW).

II. THE NEEDLE

18 meas All stop, stand in place, and raise joined hands. #1 dancer release R hand with dancer on the R to begin "threading the needle" by walking to the L and out under the arch formed by dancers #2 and #3. Leader continues to weave in and out; the line follows the leader. Dancers lower joined hands as they start to duck under the arches.

Note: Dancers standing in place dance a stamping pattern as follows: Stamp R heel (ct &); stamp R with wt (ct 1); step on L (ct 2).

After passing through the last arch, the leader walks CCW in a circle to meet the end of the line to rejoin with the last dancer's L hand.

6+ REPEAT FIG I
Circle to the end of a 6-meas phrase.

18 meas REPEAT FIG II
The needle is now led by dancer #2 who goes through the arch formed by dancers #3 and #4.
Continue alternating between Fig I and Fig II, each time lead by a new leader.

ENDING

As the music retards, all bow slowly twd ctr.

Presented by Hennie Konings
Description by Larry and Ruth Miller

Lapty

(Russia) NOT TAUGHT

Lapty is a couple dance from the Voronezh region of south-west Russia. Lapty are shoes that were woven from strips of bark. They were considered to be a symbol of poverty and backwardness. Under the Communists, it was forbidden to show peasants wearing lapty on TV. The dance in its original form was pure improvisation. The several variations are based on the research of Hennie Konings who introduced the dance in western European countries in 1991.

Pronunciation: LAHP-tee

Cassette: Russian Dances - Hennie Konings

2/4 meter

Formation: Couples in a single circle facing ctr, W to R of ptr. W L arm through the crook of M R arm. Outside hands on hips.

Meas

Pattern

16 meas INTRODUCTION. No action, begin with vocal.

FIGURE I

- 1 Step on R to R side, bending knee a little (ct 1); step on ball of L behind R (ct 2).
- 2-7 Repeat meas 1 six times.
- 8 Step on R to R side (ct 1); brush L ft diag fwd to L (ct 2).
Hands: Meas 1-4: Move outside hands fwd in an arc at about chest level to arrive (palm up) out to side. Meas 5-8: Retrace arc (turning palm down) to return hand to hip.
- 9-15 Repeat meas 1-7 with opp ftwk and direction. Begin with L and move to L side.
- 16 Step on R (ct 1); stamp L (with wt) near R (ct 2).
Hands: Meas 9-16: Repeat meas 1-8.

FIGURE II

- W move twd ctr; M dance in place.
- 1-7 W: Beg R move twd ctr with 7 heel two-steps. (Step on R heel (ct 1); step on L near R heel (ct &); step flat on R with an accent (ct 2). Step alternates.) With elbows bent, palms down, swing arms from side to side, beg R side and alternating each meas.
- 8 In place, turn sharply 1/2 CW leaping on L,R,L (cts 1,&,2).
- 9-14 Beg R, dance 6 heel two-steps back to place.
- 15-16 Facing ptr, dance stamping pattern.
Stamping: Stamp R (no wt)(ct 1); hop on L (ct &); stamp on R (with wt)(ct 2); stamp L (no wt)(ct &); hop on R (ct 1); stamp on L (with wt)(ct &); stamp R (no wt)(ct 2).
- (1) M: In place, balance sdwd R stepping R,L,R (cts 1,&,2) turning a little CCW.
- (2) Repeat meas 1 with opp ftwk and turning a little CW. Arms swing freely from side to side.
- (3-16) Repeat meas 1-2 seven times.

Lapty—continued

FIGURE III

M move twd ctr; W dance in place.

- 16 meas M: Repeat ftwk of W Fig II. M move arms more vigorously than W.
 W: Repeat ftwk and arms of M Fig II.

FIGURE IV

Cpl turn CW in place. Join hands with ptr: R with R, L with L; R hands on top.

- 1 Step on R across in front of L, bending knee (ct 1); step on ball of L to L side (ct 2).
 2-8 Repeat meas 1 seven times, making approximately two turns. Try to finish meas 8 with M
 facing on LOD. At end, release hands and take original starting pos facing ctr. Continue ftwk
 directly into a repeat of the dance.

Dance sequence: Dance pattern as written 4 times. On the last repeat of Fig IV, dance
 meas 1-6 as written and finish facing ptr with the stamping pattern Fig II, meas 15,16.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Poseyely Dyevky Lyon

(Russia)

This dance for three, choreographed by Hennie Konings, is based on the traditional girl's dances of the Voronezh region in south-west Russia. The dance song translates as "the girls sowed flax."

Pronunciation: poh-SEH-yeh-lee DYEHV-kee LYOHN

Cassette: Russian Dances - Hennie Konings A/7 CD 7

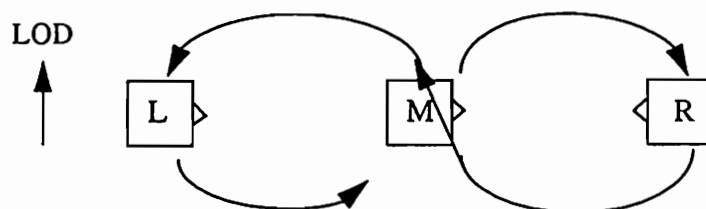
2/4 meter

Formation: Circle of trios facing ctr, all hands joined in V-pos.

Steps: Basic Step: Low leap fwd onto R (ct 1); step on L near R (ct &); step fwd on R (ct 2). Step alternates. Steps have a light running quality.

Reel of Three: Three people in line formation; R-hand dancer facing middle dancer and L-hand dancer facing the other two. All moving at the same time, describe a Figure 8 pattern. All go around the Figure 8 in the same direction (follow the leader).

R-hand Dancer	Middle Dancer	L-hand Dancer
Curve CW passing R shoulder with middle dancer and dance thru ctr	Curve CW passing R shoulder with R-hand dancer	Curve CCW
Loop CCW around the end	Loop CW around the end twds ctr	Pass thru ctr
Pass thru ctr (let middle dance go first)	Pass thru ctr and loop around end	Loop CW around end
Curve to original place	Curve to original place	Pass thru ctr and curve to original place



Meas

8 meas

Pattern

INTRODUCTION. No action. At end, turn to face LOD (CCW).

FIGURE I.

1-16

All beg R ft, travel in LOD with 16 basic steps.

Poseyely—continued

FIGURE II.

- 1-4 Turning to face ctr, dance into circle with 4 basic steps.
- 5-8 Dance 4 basic steps backing out of ctr and releasing hands with neighboring trios. Middle dancers place arms around waist behind outside dancers. Outside dancers join nearer hands behind middle dancer's back. Outside hands are at slightly away from the body at sides.
- 9-16 Each trio wheel CCW with 8 basic steps, making 1 3/4 turns to finish facing LOD.

FIGURE III.

- 1-8 With 16 walking steps (1 to a ct), each trio dance a reel of three. Middle and R-hand person start by passing R shldr.
- 9-16 Continuing, dance a second reel of three. End with each trio facing in LOD with hands joined as at the end of Fig II.

FIGURE IV.

- 1-8 Each trio wheel CW with 8 basic steps, making 1 3/4 turns to finish facing ctr.
- 9-12 Beg R ft, dance 4 basic steps twd ctr. At end release hands in the trio and rejoin them to make one big circle.
- 13-16 Dance 4 basic steps bkwd away from ctr.
- 64 meas Repeat dance from beginning.
- 24 meas Repeat Fig I and Fig II meas 1-8, keeping hands joined. End with a stamp.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Ugglä

Ruskaya Krugovaya Kadril

(Russia)

This dance from central Russia, is part of the choreographic work of Olga Zolotova. It was introduced in western European countries in 1987 by Hennie Konings.

Pronunciation: ROOS-kah-yah kroo-GOH-vah-yah kah-DREEL

Cassette: Russian Dances - Hennie Konings ^{B/I} CD 14 2/3 meter

Formation: Cpls facing in a circle, M back to ctr. Inside hands joined at shldr height, free hand on waist.

Steps: Heel-step: Step fwd on heel (ct 1); put full wt on ft sharply (ct &).
Ftwk described for M, W use opp ftwk.

Meas

Pattern

8 meas INTRODUCTION. No action.

FIGURE I

- 1 Turning away from ptr (back to back), ^{moving in LOD} ~~step~~ on L to L (ct 1); stamp on R (with wt) near L and slightly fwd (ct &); step on L back in place (ct 2). The free hand moves (arcs) from the waist fwd then sdwd so that the arm ends extended sdwd at chest height with palm up.
- 2 Repeat meas 1 with opp ftwk and turning twd ptr (face to face). End in beg pos somewhat facing ptr, hand returns to waist. Release hands at beg of next meas.
Moving fwd in LOD:
- 3 M: Fall fwd on L as R lifts bkwd, lean fwd slightly (ct 1); clap hands fwd at chest height (ct &); repeat cts 1,& with opp ftwk (cts 2,&).
- 4 M: Repeat meas 3, cts 1,& (cts 1,&); fall fwd on R (ct 2).
- (3-4) W: With both hands on the waist and moving in LOD, turn CW (R) once. Step R,L,R (cts 1,&,2); repeat with opp ftwk.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIGURE II

- Both face LOD, side by side with inside hands joined, ^{in W-pos. M L hand behind back} all hands in W-pos at shldr height except for ML behind back. ^{W arm bent, forearm parallel to floor, hand curled back moving to side when stepping on R and across body when stepping L}
- 1-3 Move fwd with 6 heel-steps, beg L ^{hand}.
 - 4 Step on L heel fwd (ct 1); step on R back in place (ct &); step fwd on L with an accent (ct 2).
 - 5-6 Do 4 heel-steps fwd, beg R.
 - 7 Release hands. Step fwd on R (ct 1); pivot 1/2 CW (R) in place to end facing RLOD (ct 2).
^{rejoin as in meas 1} Rejoin inside hands, all hands in W-pos except M L hand behind back.
 - 8 Step on L heel fwd (ct 1); step on R back in place (ct &); step fwd on L with an accent (ct 2).
 - 9-16 Repeat meas 1-8, beg R in RLOD. End facing ptr. ^{momentarily joining both hands}

Repeat dance from beg to end of music.

Presented by Hennie Konings

Description by Dorothy Daw

Vetry Veterochky

(Russia)

The title of the Khorovod (round dance) from the Kursk region of south-west Russia translates as "Winds, Little Winds." The students of E. Zasimova showed the dance in Moscow after their field work expedition.

Pronunciation: VEH-tree veh-TEH-rohch-kee

Cassette: Russian Dances - Hennie Konings SIDE B BAND II CD 24 4/4, 5/4 meter

Formation: Sets of 2 cpls facing in one large circle. Cpl 1 has backs to LOD; cpl 2 is facing LOD. W to R of M. Inside hands joined with ptr; outside hands joined with opp dancer. All hands in V-pos.

Rhythm: Dance consists of 4 meas of mixed meter (4/4, 5/4, 5/4, 4/4).

Meas
upbeat +
4 meas

Pattern

INTRODUCTION. No action. Begin with vocal.

4/4

1 All beg R, walking in LOD (cpl 1 backs up), step R (ct 1); step L (ct 2); step R (cts 3-4).

5/4

2 Continuing, step L (ct 1), step R (ct 2); step L (ct 3); step R (cts 4-5).

3 Beg L, walking 5 steps (1 to a ct), keeping hands joined with ptr, cpls change places, cpl 1 ducking under arch made by cpl 2. At the end, release hands, turn the short way to face original ptr, and join inside hands with new ptr. M1, W2 have backs to ctr.

4/4

4 Beg R, walking 4 steps (1 to a ct), cpls change places, cpl with backs to ctr duck under arch made by the other cpl. At end, release hands, turn the short way to face opp cpl. Cpls have now exchanged places with cpl 2 having back to LOD. All rejoin hands as at beginning of dance.

5-8 Repeat meas 1-4 to end in orig places.

1-40 Repeat meas 1-8 five times.

1-4 Repeat meas 1-4.

ENDING. (music changes)

4/4

1-4 Original W1 release hands with neighbor and lead line into one large circle with 14 walking steps (1 to a ct); turning to face ctr, step on R (meas 4, ct 3); close L to R and bow from hips (meas 4, ct 4).

Note: After instrumental, dance the complete 8-meas pattern twice, and then do the ending.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Ugglä

Voronezhkaya Kadril

(Russia)

This quadrille was researched by Hennie Konings. It is from the Voronezh region of south-west Russia.

Pronunciation: voh-roh-NYEZH-kah-yah kah-DREEL

Cassette: Russian Dances - Hennie Konings Side B/6 CD # 19 2/4, 3/4 meter

Formation: Square of 4 cpls aligned on corners of the room facing ctr. Head cpls are the cpl to left of musician and the cpl facing them. Cpls stand in courtesy turn pos: Ptrs side by side facing in same direction, 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.

Steps: Walk: One step to a ct.
 Music A (first three figures), is a 7 meas melody of 2/4 meter, except for meas 4 which is 3/4 meter (total = 15 cts). Music B is all 4/4 meter.
 Ftwk same for M and W.

Meas

Pattern

7 meas INTRODUCTION. No action.

I. HEAD, THEN SIDE CPLS ACTIVE

Head cpls active.

- A 1-2 On the spot, turn once CCW with 4 steps, beg R.
 3-4 Walk twd ctr with 4 steps; stamp R (no wt) twd ctr (ct 5).
 5-7 Beg R, walk bkwd 6 steps.
 8-14 Side cpls repeat meas 1-7.

II. WOMEN VISIT

- 1-2 In courtesy turn pos, all 4 cpls turn once CCW on the spot with 4 steps, beg R.
 3-4 W walk twd ctr with 4 steps; W stamp R twd ctr (no wt)(ct 5). Hands at sides.
 5-7 Walk 6 steps on a L diag to next M on L arriving with L shldr adjacent.
 8-9 M quickly turn 1/2 CCW to take W in courtesy turn pos. On the spot, turn 1/2 CCW with 4 steps, beg R. End facing ctr.
 10-14 Repeat meas 3-7.
 15-28 Repeat meas 8-14 twice. End with L shldr adjacent to ptr.

III. MEN VISIT

- 1-2 Ptrs hook L elbows. Turn once CCW with 4 steps, beg R. End with M facing ctr, W facing out.
 3-4 M walk twd ctr with 4 steps; M stamp R twd ctr (no wt). W turn to face ctr.
 5-7 Walk 6 steps on a L diag to next W on L arriving with L shldr adjacent. On last step, fall heavily on L, raising R ft up in back.

Voronezhkaya Kadril—continued.

- 8-28 Repeat meas 1-4 three times. When L elbows are hooked, it is only necessary to turn 1/2 CW to allow M to face ctr.
- 29-30 Hook L elbows. Turn once CCW with 4 steps, beg R.
- 31-32 M quickly turn 1/2 CCW so as to take W in courtesy turn pos. Beg R, all walk 4 steps twd ctr; stamp R (no wt) twd ctr (ct 5).
- 33-35 Walk bkwd 4 steps to place; release hands turning to face ptr with 2 steps (R,L).

4/4 IV. FORWARD AND BACK; GRAND RIGHT AND LEFT

- B 1 Facing ptr, M walk fwd R,L; stamp (with wt) on R,L. W use same ftwk but move bkwd. Hands free at sides.
- 2 Repeat meas 1 in opp direction. M back up.
- 3-4 Each turning to own R (CW), walk a small circle with 8 steps. End facing ptr.
- 5-6 Repeat meas 1-2.
- 7-8 Do-si-do with ptr with 8 steps, passing R shldr first.
- 9-12 Grand R & L: 16 scuff steps, begin with R hand to ptr. Meet ptr on opp side of set. Scuff step: Small leap fwd onto R (ct 1); scuff heel of L (ct &). Step alternates.
- 13-24 Repeat meas 1-12 to arrive at home. End in single large circle.

V. CIRCLE ENDING

- 1-2 Facing ptr, joining M R and W L hands and hold them out to side (elbow straight) about head level. Circle moves CCW. Beg R, walk 8 steps (W backing up). Pull the circle in so that neighbors can join hands (WR, ML) as soon as possible. Hold these joined hands low twd ctr.
- 3-4 Keeping hands joined, turn to face neighbor (M turn CCW, W CW). Continue circling CCW with 8 steps (M backing up). Reverse pos of joined hands (ML, WR high).
- 5-7 Repeat meas 1-3.
- 8 Still circling CCW, walk R, L (cts 1,2); turning to face ctr, step on R with an accent (ct 3); stamp L near R (ct 4).

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Ya Po Travushke Shla

(Russia)

This dance from the Voronezh region of south-west Russia, comes from the field work expedition of the students of E. Rudneva (Gnesinski Institute in Moscow). The title of the dance song translates as "I walked on the grass."

Pronunciation: YAH poh trah-VOOSH-keh SHLAH

Cassette: Russian Dances - Hennie Konings  2 2/4 meter

Formation: Circle of cpls facing in LOD with W to R of ptr. Inside hands joined in W-pos; M L hand behind back at waist level; W R hand on hip.

Steps: Walk (one step to a ct): When walking fwd, contact heel on floor first and then whole ft. Ftwk same for M and W unless otherwise noted.

Meas

Pattern

8 meas **INTRODUCTION.** Begin with vocal.

FIGURE I

1-4 Beg R, walk 8 steps in LOD. At end, turn to face ptr, M back to ctr.

5-8 **M:** Facing W, do a stamping pattern, arms out to sides:

meas 5: Step on R heel (ct 1); step on L near R heel (ct &); step on R ft (ct 2).

meas 6: Repeat with opp ftwk.

meas 7: Brush R ft fwd (ct 1); hop on L (ct &); stamp R (no wt)(ct 2); step on R (ct &).

meas 8: Brush L ft fwd (ct 1); hop on R (ct &); step on L (ct 2); stamp R (no wt)(ct &).

W: Make one CW circle with a stamping pattern, arms down at sides:

meas 5: Small stamping step fwd on R, heel followed by flat ft (ct 1); step on L near R (ct &); repeat cts 1,& (cts 2,&).

meas 6-8: Repeat meas 5 three times.

FIGURE II

1-3 Facing ptr, join both hands (R in L) at about chest height. Beg R, walk 6 steps twd ctr (M back up).

4 Change places with ptr walking R,L (circle 1/2 CW). Joined hands stretched out to sides on turn.

5-7 With joined hands again at chest height, beg R, walk 6 steps away from ctr (M back up).

8 Stepping R,L release MR and WL hands and turn to face LOD. Resume hand pos of Fig I, but W is now to L of ptr.

Dance is repeated from new positions. During Fig 1, meas 5-8, W dance in place using ftwk originally described for M, hands on hips; M circle once CW with ftwk originally described for W, arms up at head height, elbows bent.

Dance Sequence: Fig I and Fig II are danced five times in all, plus one more Fig I.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Beginning Line Dance Techniques

Dance, whether in the form of couple or line, is composed of a series of connected movements which form patterns, either random or planned. These patterns can be reduced to single movements or to a group of movements. Once a person understands dance patterns, beginning with the most elementary single movements and continuing to combinations of movements, much of the bewilderment of dance is gone, replaced by knowledge, familiarity, ease, and thus enjoyment. My goal in this class is to make you familiar with many of the frequently used steps, step patterns, arm and hand holds, and rhythms used in line dance, and to help assemble this information so that transitions from one movement or pattern to the next becomes increasingly effortless. When a dancer can anticipate the next movement pattern instead of dancing step by step, it is possible for him or her to flow. Before launching into the details, however, I would like to impart a few ideas I have found helpful to myself and others.

Line dance is both a solo and a communal experience--solo in the sense that one does not need a partner, and communal in the sense that each dancer is part of a line or circle--a group. Each dancer's movements relate to and reflect upon those near to him. Thus, among the most basic and useful concepts is to be aware of those near you when you dance, and TAKE SMALL STEPS. You probably wonder why you have given up the chance to learn some fascinating 24-figure Macedonian or Bulgarian dance to take a class from a person who tells you that this concept will be one of the most useful things she can teach you, but I will do my best to not disappoint you. There is more, but the taking of small steps is important.

Small steps enable you to "fake it"--another useful tool in complicated dances. "Faking it" is the fine art of covering up an incorrect movement. "Fudging" is a close relative. If you are dancing with small steps, and you find that you are on the wrong foot, you can take an extra step, and correct the situation. Another possibility is to hold still briefly, rejoining the movement on the correct foot. By taking small steps, you can make a subtle, almost imperceptible correction.

STAND ERECT. Your carriage is important. Dance with your back straight. Look ahead, not at the floor. Keep you feet directly under your body (or conversely, your weight directly over your feet). You will be able to keep your balance, to turn with ease, to respond to rapid rhythm changes, and to recover quickly if you have made an incorrect move; thus, you will not have pulled upon your neighbors, for which they will be only too grateful.

Feet are not the only parts of our bodies with which we need to be concerned when dancing. Arms play an important role also. They may actually be an integral part of the dance, with specific movements, or they may be passive, resting in either a "T", "V", "W", or little finger hold. Whether they are active or passive, KEEP YOUR ARMS RELAXED. This may be difficult, since dancers often will become tense in their upper bodies as they concentrate on learning foot patterns. Remember the people next to you, however, and loosen your shoulders, arms and fingers. Once you become more familiar with a dance, this may occur naturally, but keep this in mind as you learn footwork as well.

In addition, BE AWARE OF YOURSELF IN RELATION TO OTHERS IN THE LINE. Don't allow yourself to bend forward to compensate for a feeling that you are being stretched from opposite sides. Being pulled forward has resulted from the line or circle becoming too spread out. To compensate for this, remain erect and dance slightly toward the center of the dance floor, rather than to the designated right (line of direction) or left (reverse line of direction). This makes the circle or line smaller and relieves the stretched feeling. Conversely, if you are feeling squashed, dance slightly out from the circle's center, thus making the circle larger and creating more space between you and your neighbors. Varying the size of your dance steps may be necessary as well.

Beginning Line Dance Techniques—continued

There is an etiquette in folk dance and now is a good time to discuss it. Generally, line dances progress to the right--also termed "counter-clockwise" (CCW) or "line of direction" (LOD). This means that the leader is also on the right end of the line. Thus if you are joining a line, go to the far left and join on the end. If you are joining a line that is very long (as is often the case here at Stockton, since we have large classes), or are joining a closed circle, then it is all right to join in the middle of the line. Try not to separate people who are obviously dancing next to each other by choice.

Should a dance progress to the left with the leader on the left (as is the case of the French branle), the same philosophy applies but in reverse.

If you are unfamiliar with a dance during a recreational (not teaching) session, it is advisable for you to **STAND BEHIND THE LINE TO LEARN**. Position yourself behind someone who seems to know the dance well (the leader should be one of these individuals), and try to learn the dance by imitation of movement. It is usually more difficult for you to learn a dance while in the line since it is harder to see your neighbor's feet. Those who already know the dance will appreciate your consideration.

LEADING A LINE: The leader in line dance has a responsibility to the group, in that he needs to direct not only the sequence of dance patterns, but also where the dancers travel over the dance floor. The primary leader is at the head of the line (generally on the right if a dance is moving LOD). The person on the tail end of the line also has responsibility to the group and could be considered the secondary leader. He or she must see that the end of the line doesn't curl in upon itself (or that it does in the case of the dance Zonarathikos). If curling in upon itself is undesirable, then the secondary leader may have to dance backward, rather than in the line of direction, and take larger steps. By dancing backward the secondary leader has kept the end of the line (either curved or straight) open and has kept the dancers from becoming squeezed. If curving the tail of the line in upon itself is desirable, then the end person should dance forward, toward the center of the circle, rather than in the line of direction. In this case, it may be necessary to dance smaller steps to the center to make the diameter of the circle smaller. Thus we see the importance of both ends of the line and how step-size can affect so many aspects of dance.

Beginning Line Dance Techniques—continued

BASIC LINE DANCE POSITIONS

“T” POSITION: Also known as “shoulder hold” position since dancers place their hands on the nearer shoulders of their left and right neighbors, elbows straight. Generally it is more comfortable to place left arm over right, if dance moves CCW, and conversely, right over left, if dance moves CW; again, there are exceptions. It may vary if there is a height-discrepancy between neighbors. Adjust accordingly, since comfort is a primary reason for this practice. Be sure to keep your hands on top of your neighbors’ shoulders, and do not slide your hands down to their upper arms since this is very uncomfortable.

“V” POSITION: Generally done with left palm facing backward, right facing forward. Hands joined down at sides, arms straight. May be done with interlocking fingers, or both palms facing backward, as required by individual dances.

“W” POSITION: Same as “V” position, except elbows are bent, hands generally at shoulder level.

LITTLE FINGER POSITION: Little fingers are linked and elbows are bent, hands generally at shoulder level. Large rings can be uncomfortable for your neighbors, so turn those rings with high settings toward your own middle and index fingers.

BELT HOLD: Wear belts loosely. Extend arms across and in front of neighbors, and comfortably grasp their belts toward center (buckle area), palms facing forward, left arm over right if dance progresses CCW, and conversely right over left for a CW moving dance.

FRONT BASKET: Extend arms across and in front of neighbors, joining hands with second dancer on either side. Apply left over right guidelines unless dance indicates otherwise.

BACK BASKET: Extend arms across and in back of neighbors, either joining hands or wrists with second dancer on either side or holding far sides of neighbors’ waists.

ESCORT: Link forearms, resting right arm lightly upon neighbor’s left. Left arm may be stabilized by hooking thumb into your own belt or waistband.

These positions connect dancers into a unit or a community so that, as a group, they dance. The community may be a:

LINE which has a beginning and an end--may be straight or curved (as in an OPEN CIRCLE)-- and may move in any direction, each dancer following the same direction.

CIRCLE (or CLOSED CIRCLE) which resembles a ring, with no beginning or end.

For written definitions of the following dance steps and movements, see *Steps and Styling*, published by the Folk Dance Federation of California, Inc. I have only included explanations for those not mentioned in that publication.

Presented by Suzanne Rocca-Butler

Basic Dance Steps and Movements

The following list, although not complete, should give a solid foundation to any beginning folk dancer. Over the next few days we will acquaint ourselves with these movements and will put them to practical use as we learn various dances. We will see how movements can be put together in different combinations and to different rhythms; by understanding each isolated step and movement, I hope patterns will emerge and the learning of new material will become easier and thus more enjoyable. There will be some overlap of material; for example, a čučke is a type of lift done in dances from Bulgaria. However, since each term is commonly used, I have listed both.

BALANCE

BEND: To compress isolated parts of the body (knees, waist, neck, elbows)--see specific dance description

BLOOP BLOOP: A "Dick Crumism" referring to two very quick light running step on the ball of the R foot (quick) followed by a longer running step on the L foot (slow)--may be done with opposite feet

BOUNCE

BRUSH: A forward movement of indicated foot, hitting ball of foot on floor in passing

BUZZ

CHUG

CIFRA: See Hungarian glossary in *Steps and Styling*

CLOSING STEP: Step beside supporting foot. May or may not take weight

CSÁRDÁS: See Hungarian glossary in *Steps and Styling*

ČUKČE: Lift of heel of foot with weight on the upbeat and lower it on the beat

CUT

FLEX: Bend slightly (generally your knees or ankles)

GALLOP

GRAPEVINE

HOLD: Remain immobile

HOP

HOP STEP STEP: A combination of two movements

JUMP

KICK

LEAP

LIFT

PAS DE BASQUE

PIVOT: A one-step turn, generally executed on the ball of one foot--or the heel as in some Hungarian dances

POINT: The extension, either forward or backward, generally of either foot

REEL

RIDA: See Hungarian glossary in *Steps and Styling*

ROCK: With feet separated, shift your weight to move from over one foot to over the other--may be done forward or backward or side to side

RUN

SCISSORS: A shift of weight, done in place, with a small leap onto one foot as the other simultaneously is kicked forward close to the floor, and repeated with opposite feet. May be done repeatedly.

SCUFF: A forward movement of indicated foot, hitting heel forcefully on floor in passing and continuing the motion of the foot beyond that place

SKIP

SLAP: A forceful foot contact with dance floor, making sound, but not taking weight. Slapping leg is outstretched, knee straight

SLIDE

SLIDE CLOSE: A combination of two movements

Basic Dance Steps and Movements—continued

STAMP: A forceful foot contact with dance floor, making sound. It may or may not take weight.

STEP

STEP-BEND: A combination of two movements

STEP-CLOSE: A combination of two movements

STEP-HOP: A combination of two movements

STEP-SWING: A combination of two movements

SWING

URNS: May be done in two or more steps, depending on the individual dance. To facilitate making a complete turn within the designated time, prepare by placing leading foot facing the direction you are turning.

TWIZZLE: Step diagonally backward right on ball of R foot, twisting both heels to right. May be done on opposite foot

TWO-STEP**WALK**

YEMENITE: Step on R foot to right side, close L foot to R taking weight on L, step on R foot across and in front of L foot, hold--may be done toward the L, starting with L foot

What makes these different steps even more interesting and varied is the speed with which they are danced (TEMPO) and the arrangement of the long and short/slow and quick note values (RHYTHM). In most cases, the slower the tempo of the dance, the easier it is to dance. There is time to think, to recall, to follow. The faster the dance tempo, the greater the need to be familiar with the actual dance, OR to be familiar with dance patterns, so that it is primarily the transitions between movements that require the dancer's main concentration.

Rhythm is a more complex matter. It includes not only tempo but also the beat or pulse of the music, the meter (the time signatures--2/4 or 7/8), and the arrangement of long and short note values ("slows" and "quicks"). There is no fixed or definite length for a slow or a quick beat. They are *relative* to each other. Thus a waltz, which has three beats of equal length, can be counted as either slow, slow, slow or quick, quick, quick, depending upon the tempo or speed of the music. The same is true of a pravo. I think of these as *even* rhythms.

Here are some interesting examples of rhythm patterns ranging from a simple 2/4 to a complicated 25/16:

2/4	Pravo	SS or QQ
2/4	Syrtos	SQQ
3/4	Waltz	SSS or QQQ
3/4	Tsamikos (also 6/8)	SQ
4/4	Bapardess Leyad Hashoket	SSSS or QQQQ
5/16	Paidushko Horo (also 3/8 or 5/8)	QS
7/8	Četvorno or Kalamatianos	SQQ
7/8	Račenica (also 7/16)	QQS
11/16	Kopanica/Gankino	QQSQQ
12/16	Drenica	SQSQQ
12/16	Leventikos	SQQSQ
13/16	Krivo Sadovsko Horo	QQQSQQ
15/16	Bučimiš	QQQSQSQ
18/16	Jove, Malaj Mome (7/16 & 11/16)	SQQ QQSQQ
22/16	Sandansko Horo (9/16 & 13/16)	QQQS QQQSQQ
25/16	Sedi Donka (7/16 & 7/16 & 11/16)	SQQ SQQ QQSQQ

Basic Dance Steps and Movements—continued

Another important and complex element of dance is **STYLING**. As an extreme example, a native dancer from Scotland will dance very differently from a native dancer from Bulgaria. But native dancers from the Šop and Dobrudža regions of Bulgaria will also dance very differently from each other. Why? One dancer at times will dance the same steps as the other. Isn't a pas de Basque a type of crossing step usually needing 2 counts of music for 3 steps? Perhaps it is called by a different name in another country, but a rose by any other name.... In addition, there is a commonality of rhythm. A 2/4 can be found in both countries.

But a dance done to a 2/4 rhythm with an occasional "pas de Basque" from Scotland will look entirely different from one from Bulgaria. The unique element that makes this difference is **STYLING**. It is **HOW** a dancer moves. The ingredients of styling are posture, height and energy of steps, interpretation of music, type of hand hold, relation of dancers to other dancers, formation of dancers on the dance floor, smoothness or sharpness of movements and an infinite variety of subtleties.

Styling is such a complex subject that it can be a lifelong pursuit for a folk dancer to study and attempt to absorb the dance style of a single ethnic group. Thus it is not possible in a paragraph, an hour-long class, or even a week-long class, to experience anything more than an introduction to this most exciting topic. It is enough to hope that this brief introduction will accomplish three purposes. One, to make dancers aware that many of the same basic steps can be seen in the dances from different countries and ethnic groups--that there is a commonality--and that once the basic steps are learned, dancing becomes easier. Two, to make dancers aware that there are styling differences in ethnic folk dance, and three, to suggest that watching **HOW** a movement is done is as important as watching which step is being done. Your ears as well as your eyes will help, since music gives an indication of styling as does movement.

It is necessary to **LISTEN TO THE MUSIC** carefully when dancing. It is not enough to memorize the intellectual aspects of a dance. Think how colorless dancing would be if we danced only to written or spoken dance descriptions without music. Not only is music a gift, a pleasure to our senses, but it is also a tool to help us improve our dancing.

Once we master these individual movements, we can begin to assemble them, forming patterns and ultimately entire dances. The areas between the movements or patterns are transitions, and they too are comprised of these basic movements. There is, however, one more important key element which must be accomplished to be truly dancing, and that is your ability to **FLOW**--to **DANCE WITH FLUIDITY**. Connect your movements, not as though they are isolated actions, but rather part of an entire feeling--a unity. Then, when fluidity is combined with the "fundamentals of motion" (the title of a class taught at U.O.P Folk Dance Camp by Pirkko Roecker for many years), you will be dancing with ease and enjoyment.

Presented by Suzanne Rocca-Butler

Dance Graphical Notation System

Theodor Vasilescu

Forward

Since ancient times the dance was customary in the life of civilizations and it is certain that in modern society it finds itself a place more and more sought after.

Its presence not only as a show but also as a means of education, strengthening and physical training by practicing in recreational groups or as a "hobby," has led to the diversification of forms and programs.

Under such conditions, the dance memorization and transmission can no longer be done by traditional methods. The video recording of the movie does this service in the most proper way but in teaching the dance, in conceiving and reproducing the choreographies, in the dance study and analysis, the graphical notation cannot be substituted.

It is obvious the need for some notation systems with full possibilities to cover the movement in the finest details, which should also be very effective by the power to synthesize the details in simple by comprehensive graphical expressions.

To such desiderata responds the dance graphical notation system drawn up by Theodor Vasilescu with the consulting contribution of Sever Tita and initially published in 1969. It proved its efficiency by the fact that it became the working tool for more than 40 volumes published by over 20 authors, containing collections of choreographic folklore from various areas of Romania. Being known and used in other countries as well, this dance notation system has mostly contributed to the establishment of the documentary and study basis for the specialists in the dance field: choreographers, teachers, pedagogues, instructors, etc.

This system was put on a computer program in the Netherlands and so its use became very practical and efficient.

Theodor Vasilescu, June 1992.

Principles of Dance Notation and Conventional Basic Signs

In the writing, all is looked at forward from the place where the performer is.



Right leg (step with the right leg)



Left leg (step with the left leg)



Body and its orientation






Arms and their orientation



Head


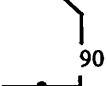
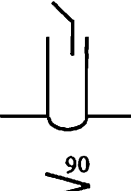

The limbs are divided in three parts, in accordance with their articulations.

The signs for the bend of the joints of the knee, of the elbow and the fingers. These signs may be used also to indicate some movements of closing (contractions) for other fragments of the body (eyes, forehead, etc.).

	Slightly bent (semi-flexion)
	Bent 90°
	Completely bent


At the moves of the members from the joint of the shoulder (scapulo-humerale) and of the hip (coxo-femorale) is used the indication of the amplitude of the movement in degrees: 15°, 29°, 45°, 90°, 120°, etc. the same principle is used at the movement of the inferior jaw, of the segment three of the feet and the hands (foot and palm).

Examples:

	Arms are in a normal position, by the body
	Right arm raised forward 90°, elbow slightly bent
	Semi-flexion of both legs (small pli��)
	Right leg lifted forward 90°, knee completely bent

Sole or palm bends are indicated by the angle degrees and flexion direction. The + sign is used for the frontal lift and the - sign for the back stretch.

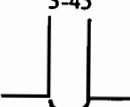
Examples:

 90 3-90

Right arm raised laterally 90° , palm bent downward (to the earth) 90° .

 3+45

Right leg sole bent upward 45° .

 3-45

Position on the toes or relevé from the classic dance

The absence of a flexion sign with arms and legs means these remain in their natural position (more or less stretched out). The sign ▲ is used for stretching. The same sign represents for any segment of the body—tension, strain. Relaxation will be noted by the sign ▲.

Limb twist from the shoulder or haunch articulations are indicated by the letter R associated with a twist direction and amplitude marking arrow:

 R

Right foot twisted from the hip in exterior 90°

 R

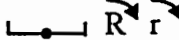
Left leg twisted from the hip in exterior 45°

 R

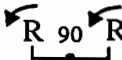
Right foot twisted from the hip inside 45°

As to the arms, there is also possible the forearm twist from the elbow articulation, so here appears, besides R marking shoulder twist, r noting forearm twist.

Examples:.

 R r

Right arm by the body twisted from the shoulder 90° towards right (outside)

 R 90 R

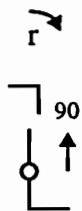
Both arms raised in front at the height of the shoulders, the left palm oriented upwards, the right palm towards ground

 r R 135

Left hand raised 135° forward, completely twisted from the shoulder to the right and completely twisted from the elbow to the right (palm outward)

Whenever the feet are raised in the air, bent, or in any other case, there is also the possibility that for the segments 2 and 3 there appears r:

Example:



Right leg lifted in front 90° , knee bent and foot twisted outside 45°

The body sign is used for body bends, blackened where the bend is performed. The same with head bends. Examples:



Trunk inclined ahead 90° .

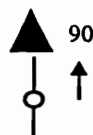
Trunk inclined towards right 45° .

Head bent backward 15° .

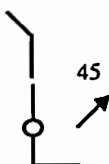
Head bent to the right shoulder 45° .

Body inclined ahead 30° from the joint of the ankle.

An air bubble included in the respective sign marks feet lifting in the air.



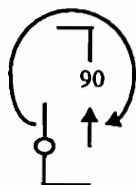
Right foot raised in front tense at 90° .



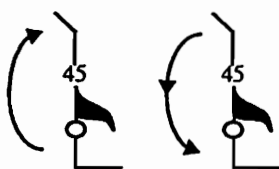
Right foot lifted oblique to the right 45° , knee slightly bent.

The feet rotations are indicated by circular arrows that describe the rotation movement of the respective foot and its sense.

Examples:



Right foot raised in front tense at 90° with the knee bent, performs a complete rotation.



Right foot raised at 45° , with the knee slightly bent, performs a half rotation on an eighth, stops and then comes back to the initial position on the second eighth.

When the foot is put on the floor without getting body weight, it is represented by an interrupted line.



Step with the right leg without taking body weight.



Rotation of the right foot on the floor on the cushion.



Rotation of the left foot on the floor on the heel.

The air bubble placed under foot means jump.



Step with the right leg without taking body weight.

To mark the tiptoe-heel step, quite often seen in Rumanian dances, the sign ∇ is used meaning that during the same rhythmical value, the foot lifts on its cushion and immediately falls on the heel.

The placing of the foot on the floor is marked by the following signs:



Entire sole



Tiptoe



Cushion



Heel

By including the air bubble, different combinations are obtained:



Tip in the air (heel being on the floor)



Heel in the air (toe being on the floor)

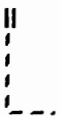
For beatings on the floor:



Beating in accord (beat without taking weight—the foot lifts immediately from the floor)









Full beat on the floor, accentuated.





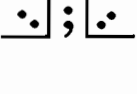


Full stamping (the foot that performs the stamp does not take weight)

The following signs are used for the spurs (clapping heels):


	Spur on the floor with both legs (they clap equally)
	Spur with the right clapping on the left
	Spur with the left clapping on the right
	Spur in the air with both legs
	Spurs in the air with the right clapping on the left
	Spurs in the air with the left clapping on the right.

Steps amplitude is marked by the following signs:

	Normal step
	Large step
	Very large step
	Small step
	Very small step

In order to specify that one leg does not surpass the other in performing shift steps (un-surpassed step), the step sign is cut by a cross-line.

Example:

	Unsurpassed step with the left leg
-------------------------------------------------------------------------------------	------------------------------------

The nonsurpassed step is placed in line with a vertical line from the center of weight of the body.



Adjoining step with the right foot.

For the superposition of a segment (arm, foot, etc.) on another, the following signs are used:

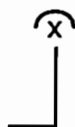


Crossed in front



Crossed in back

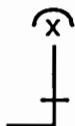
For the crossed steps:



Step with the left foot crossed in front of the right foot.



Step with the right foot crossed behind the left foot.



Step with the left foot crossed in front but not surpassing the axis of the body.



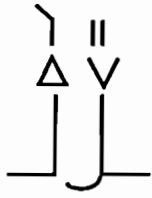
Step with the right foot cross in front but not surpassing the axis of the body

To characterize a sliding movement on the floor, under the sign of movement is laid a comma whose short tail indicates the direction of the siding:



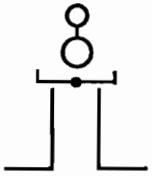
Beat sliding along the floor with the right leg from behind forward

When the steps are performed with both legs simultaneously, the movements performed by each are noted and the signs are linked with a small arc.



Full beat on both legs, the left on the ball of foot, the right on the heel

The movement is noted by superposition in the order:




Head, body, arms, legs, which reproduces the scheme of the whole body

When the body makes contact with the ground other than with the sole of the foot, the letter Z is attached next to the sign that represents the active segment of the respective movement. Thus Z specifies the contact with the ground.

A little perpendicular line on the sign representing a member of the body indicates a contact either between members, or with another portion of the body, or with the partner. This sign also appears in the case of the contact with the ground.

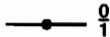
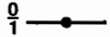

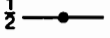
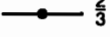



Right arm touches the floor in front of the body.

In the case of marking a genuflexion (legs remaining on the ground), the body performs a pli  . Returning from genuflexion is marked by: 



When the palms slap sections of the body or segments of the legs, this is specified by attaching a little marker to the figure indicating the segments of the legs or to the signs that indicate other regions of the body.

Using the representation of an ordinary fraction, the portions of the body representing the basic joints of the members can be specified.

	Right shoulder
	Left shoulder
	Right elbow
	Left elbow
	Right wrist
	Left wrist


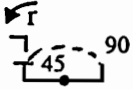
The same notations are available for the legs.

Example:

	Right knee
	Left hip

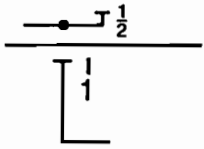
The precise position where contact will be made can be indicated through the use of the the horizontal bar that shows contact.

Example:

	Right knee touches the ground with the calf and foot pointing backward.
 $\left(\frac{\text{---} \bullet \text{---} \frac{1}{2}}{3 - \text{---} \text{---} \bullet \text{---}} \right)$	Left palm supports the right elbow which is raised at 90° in front.

The fraction determines the exact position of the contact between different segments. In the same way, using the fraction system, the contacts of members with other sections of the body can be noted.

Example



Right elbow leans upon segment 1 of the right leg

The precise indication of the place where the segment is struck is marked by attaching a small accent to the segment number.

Examples

1-

Striking the right thigh, laterally

-2

Striking the right calf, inward

3-

Striking the left heel, inward

3-

Right palm stroke on the left heel, inward in front of the body

3-

Right palm stroke on left heel, inward behind the body

1

Left palm stroke on left leg segment 1, frontally

1-

Right palm stroke on right leg segment 1, laterally

x

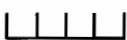



Palm clapping in front of body

x

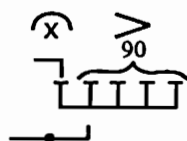
Palm clapping behind the body

90

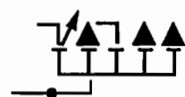
Clapping of the palm ahead under the right leg which is lifted 90° in front, with the knee bent

The sign  indicates the position of the fingers. To it are added indications of flexion of the joints by using degrees and flexion signs (, , ) and when appropriate, the arrows of direction may also be filled in.

Keep in mind that for the metacarpophalangeal joint and respectively the metatarsophalangeal, the degrees are used for flexion, while for the interphalangeal joint, the signs of flexion are used.



Right fist closed, thumb over the other fingers



The thumb and the middle finger of the right hand touch each other and the other fingers are stretched

As a shortcut, finger snapping, used in many Rumanian dances, is noted:



Right hand fingers snapping



Left hand fingers snapping



Both hands fingers snapping

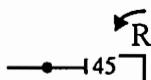
By fingers snapping, we mean the sound obtained by the sudden fall on the palm of the middle finger, initially stopped by the thumb.

Arm raising direction is indicated by the arm position itself as against the body line.

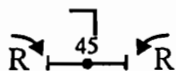


Right arm raised inclined to the right 135°

When arms raise laterally, amplitude and elbow articulation flexion indications are attached laterally close to the body line.



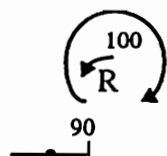
Right hand on the hip, the other free along the body



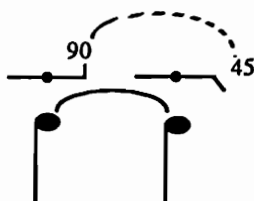
Both arms bent, with the palms on the hips

For the rotations of the arms as well as rotations of the feet, the arrows that describe the direction and the route of the rotation and the angles made by the arm with the line of the body, determine the traversed route.

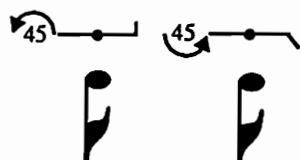
Examples



Arm raised at 90° , in front, with the palm to the ground, performs a rotation, reaching the amplitude of 180° (the right arm above the head) and continuing the rotation comes back to the initial point.



Right arm raised at 90° turns around arriving at the maximum point with the arm raised at 135° and the movement continues on the second quarter note until the position oblique in the back at 45° is reached (the movement is fluid and non-stop).

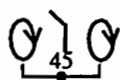


Left arm executes a complete rotation with an amplitude of 45° on two eighth notes (the short movement is stopped after the first eighth note).

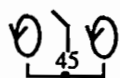


Left arm executes a little rotation from the normal position until the maximum angle of 15° is reached; then it comes back continuing the rotation until the initial position is reached.

The rotations on a vertical plane are noted by ovals with the arrow on them specifying the direction of rotation.



Clockwise rotations of the arms in vertical plane, the arms being bent, raised at 45° .



Counterclockwise rotations of the arms in vertical plane, the arms bent, raised at 45° .

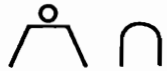
Abbreviations of Arm Position

For group dances, the position of the arms is graphically represented by signs that abbreviate the analytic description and which are place above the choreographic stave. They remain in effect until another sign for arm position appears.

Example



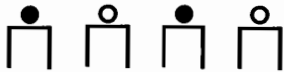
Boy (the angle represents the face, and the opening the back).



Girl (the concave part represents the face and the opening the back).



Chain of arms oblique down.



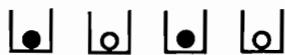
Chain of arms down.



Chain of arms bent.



Chain of arms oblique upward.



Chain of arms upward.



Chain of arms laterally.



Chain of arms crossed frontally.



Chain of arms crossed behind.



Belt position.



Shoulder position.

In couple dances, signs are used to graphically note the positions occurring during these dances, these signs being abbreviations of the complete analytic notations.

Examples:

Abbreviation

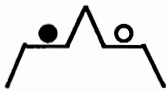
Complete notation



Hands laterally down.



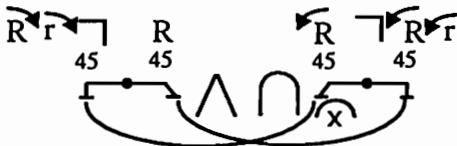
Hands laterally arms bent.



Hands laterally inclined upward



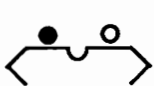
Hands laterally crossed in front, the boy's R hand over the girl's L hand.



Hands laterally crossed behind, the girl's L hand under the boy's R hand.



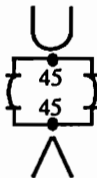
Hands laterally on the shoulders.



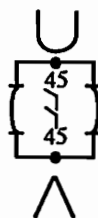
Hands laterally, an arm on the shoulder of the partner, the other one on the hip.



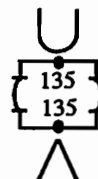
Hands laterally around the girl's neck.



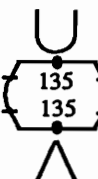
Face to face, hands down.



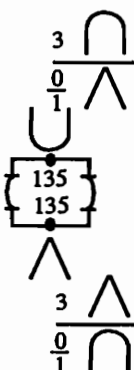
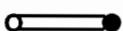
Face to face, arms bent.



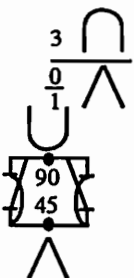
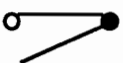
Face to face, hands up.



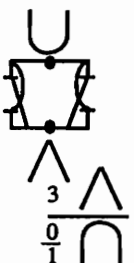
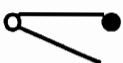
Face to face, hands inclined upward.



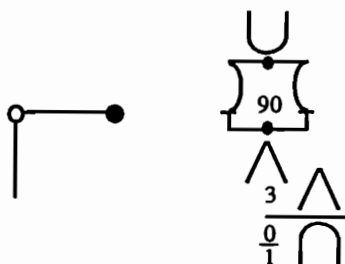
Face to face, hands on the shoulders.



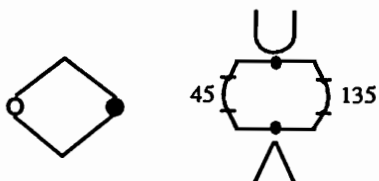
Face to face, girl's hands on the shoulders, boy's hands on the waist.



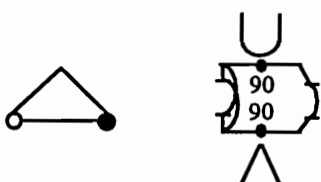
Face to face, girl's hands on the waist, boy's hands on the shoulders.



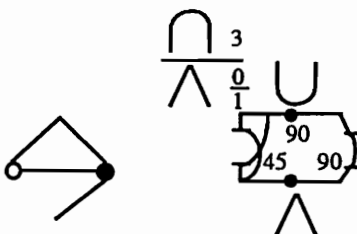
Face to face, girl's arms along the body, boy's on the shoulders.



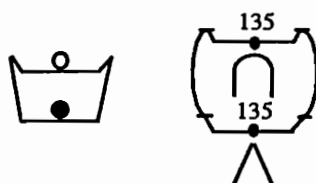
Face to face, one arm oblique upward, and the other oblique down.



Face to face, free arm on the shoulder of the partner, the other joined with ptr's and raised tense at shoulder height.



Face to face, girl's free arm on the shoulder of the partner, the other joined with ptr's and raised tense at shoulder height. The boy has free arm on the waist of the girl.

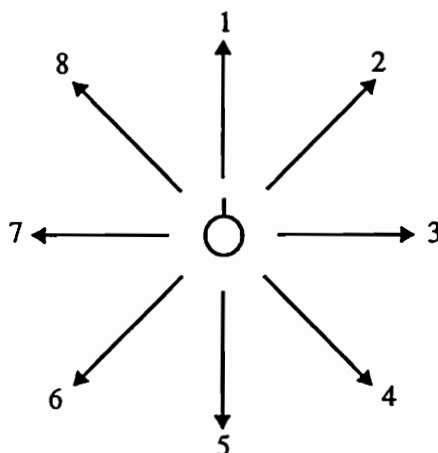


Boy behind girl, joined hands inclined overhead.

The arc "legato" indicates the connection between the arms of the girl and those of the boy when it is felt that the sign indicating the contact of the respective segments would not be sufficiently suggestive.

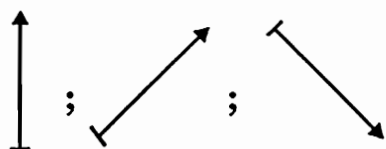
Orientation Directions

Directing arrows are used to indicate changes of direction of the body and movement and rotations of the arms, legs, and head. The fundamental scheme uses eight principal directions.

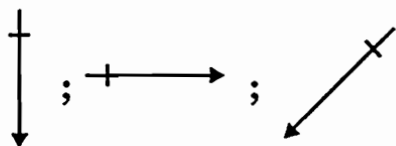


It is also possible to notate intermediate directions when needed.

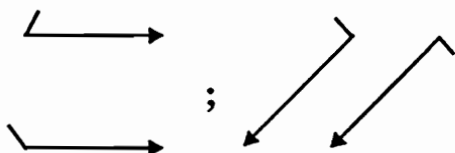
The following signs are used to explain the orientation of the body.



Body oriented to shifting direction.



Body oriented opposite to shifting direction (shifts backward).



Body orientation forms an angle with shifting direction

In order to render the fact that the moves are executed on the spot or in order to underline the cessation of a movement, the following sign is used.



The hyphen attached to the sign indicates the orientation of the body.

Important in the shifting is the fact that the place is determined by the center of the body weight in normal position. The place shifts with the dancer and is always where his center of weight is. From this place, the shifting directions or movements of the members, of the trunk of the head, etc., are determined. This, non-surpassed steps will not surpass the line that passes through the point where the center of weight falls, and the

steps on the spot have no characteristics of size, only amplitude.

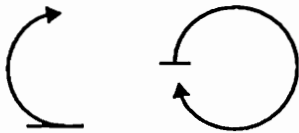
Body orientation and shifting direction combinations are systematized in the following table.

Table 1:

Orientation of the Body

D i r e c t i o n o f M o v e m e n t	1	2	3	4	5	6	7	8
1								
2								
3								
4								
5								
6								
7								
8								

Circular movement is noted from the starting body position in relation to the shifting direction.



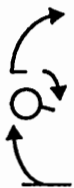
Shift, face to direction.



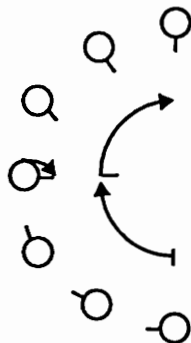
Shift, back to direction.



Shifts, body changing its orientation on the way.

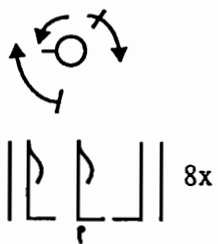


To explain all we have said above, we will describe the scheme that can be analytically presented as follows:



These schemes of movements are necessary, especially in the case of some abbreviations.

Example



Body rotations are noted by directional arrows attached to the respective sign.



Moving on the spot, body rotates to indicated direction toward point 2.



Moving on the spot, body rotates to indicated direction toward point 3.



Body rotates one time as marked.

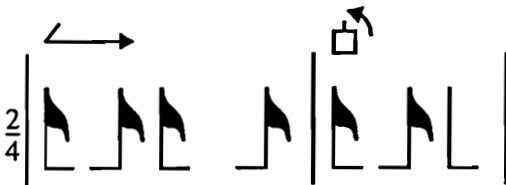



Body rotates three times as marked.

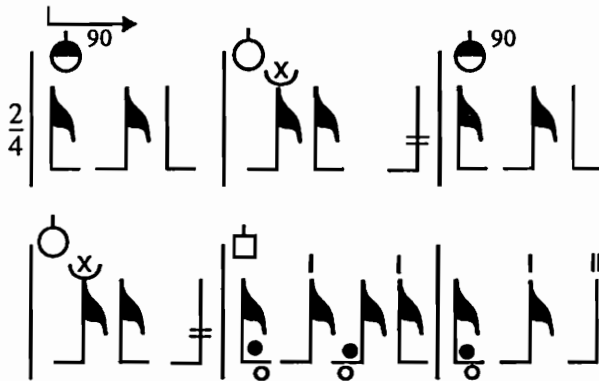
The figure represents the rotation number. When rotations are performed during several values, this is indicated by writing the sign above a brace including the respective values.

Direction and orientation signs are valid until the appearance of a new direction and orientation sign.

Examples:



The appearance of the sign  stops the shifting.



The position of inclination 90° in front of the trunk lasts on the three steps of the first bar. At the second bar, the trunk comes back to its initial position. At the third bar, it is inclined again and it returns in the fourth bar. All this time the body shifts towards the right. The shifting ceases in the fifth bar.

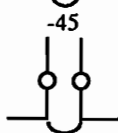




The contraction of the chin (the contour of the lips lowers, the face weeps)



The body laid with the right shoulder on the floor



The body laid on the floor, with the face downwards, with the belly on the floor, the feet lifted in the air at the back, and the trunk cambered



The shoulders move in front (the trunk crouches)



The shoulders move at the back (the chest stands out)



The right shoulder is raised up



The shoulders are raised up (gesture that expresses "I have no idea" (no care))



The right shoulder moves backwards and the left forward. The trunk makes a rotation at the right

If it is necessary to note the relations of the body with different objects (properties, environment), the writer defines them at the beginning by granting abbreviations or symbols. For example:

Cane



Chair



Table

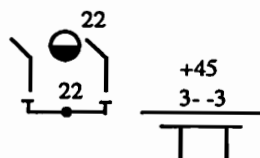


Flag of "călușari"

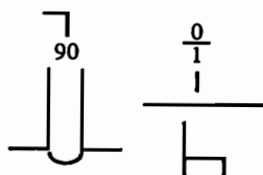


Door

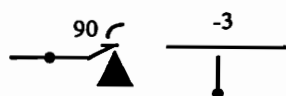




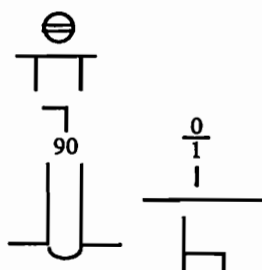
The trunk inclined in front 22° leans upon the arms with the palms on the table



Seated on the chair



The right hand stretched at 90° oblique to the right which holds a cane



The body seated on the chair and the forehead propped up on the table

Notation of the Movement Duration

Rhythmical values are included in the leg signs:



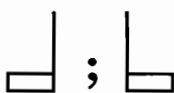
Steps lasting $1/4$



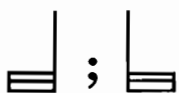
Steps lasting $1/8$



Steps lasting $1/16$



Steps lasting $1/2$



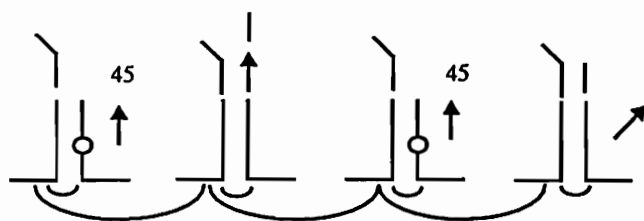
Steps lasting $1/1$ (four crotchets)

The point attached to the right of a sign extends its value with half of its initial value:



Steps lasting $3/8$

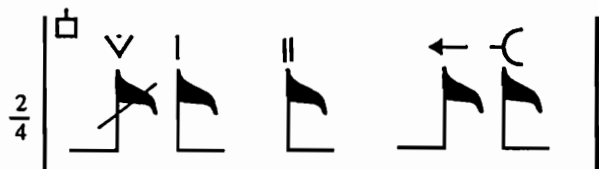
The sign “legato” unites the included values to one value equal to their sum. The respective leg remains in an unmodified position during the “legato” arc, though the other may perform different movements:



Left leg remain in initial position, while the right one performs lifts from the ground and beats in accord.

If some appoggiatures are met, they are noted only by cutting the sign of step with a diagonal hyphen. The sign “legato” is no more used with the basic note, in order not to complicate the choreographic score.

Example:



Pauses are noted as follows:



1/4 pause



1/8 pause



1/16 pause

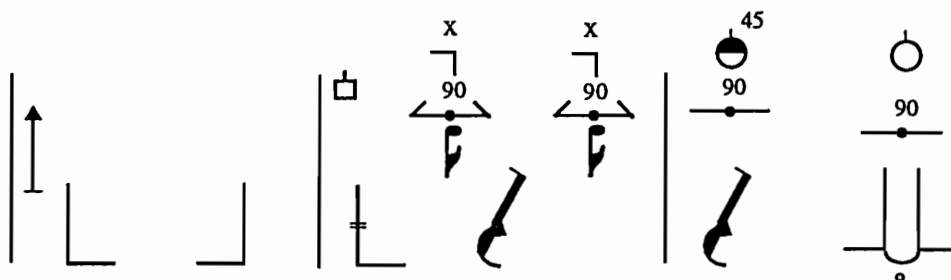


1/2 pause

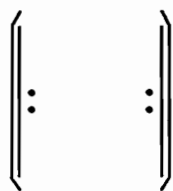


1/1 pause (four fourths)

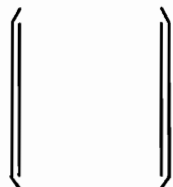
When leg movements do not correspond rhythmically to arm, head, body movements, or when only body, head, or arm movements are performed, their value is specified by the musical notation of the respective rhythm: 219



In order to facilitate the notation, repetition signs are used as follows:

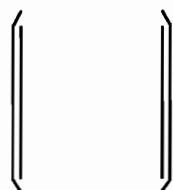


Repetition of dance fragment of bars comprised between signs



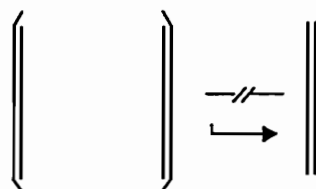
5 x

Total number of dance fragment executions comprised between signs (5 times)

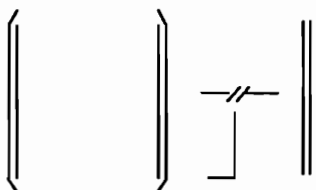


n x

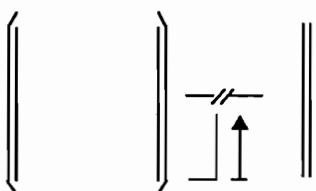
Repetition "ad libitum" of dance fragment comprised between signs



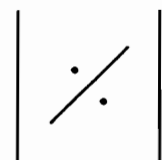
Repetition of dance fragment comprised between signs, leg changed



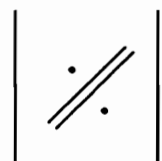
Exact repetition of dance fragment comprised between signs, but in a new direction indicated by arrow at the end of repetition sign



Repetition of dance fragment comprised between signs in a new direction indicated by arrow at the end of repetition sign and with changed leg



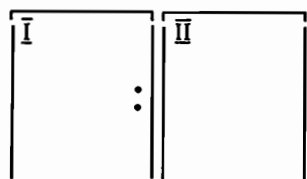
Repetition of one bar before the sign



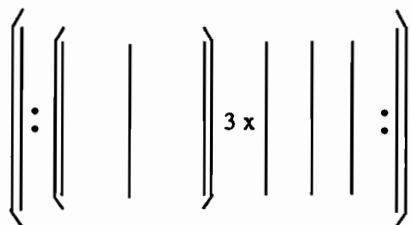
Repetition of two bars before the sign

= = =

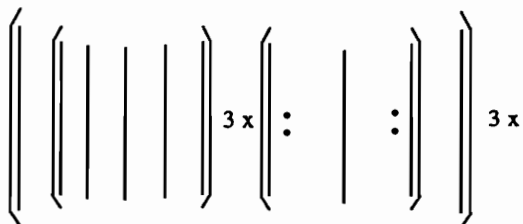
Indicates to maintain the positions until the appearance of others



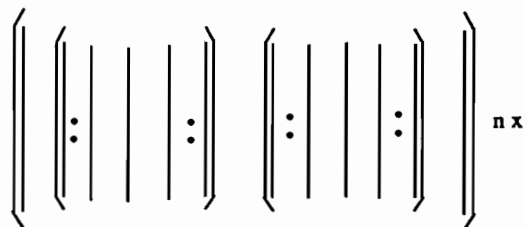
Volta I and Volta II indicate repetition of dance fragment without the bars comprised under the first brace, passing directly to the bars under the second brace



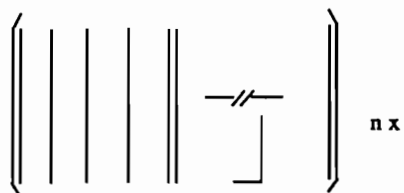
The repetition signs from the interior are observed



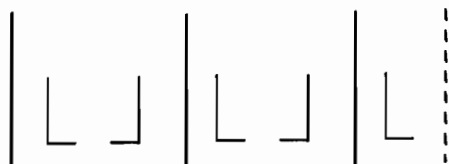
—idem—but it is repeated three times



—idem—but it is repeated n times



The repetition of the bars of dance with changed foot (eventually in an opposed direction) and then the repetition of the entire fragment of dance included in the great brackets, in accordance with the indications of repetition (two times or n times)



The dotted line delimits the dance fragments that end in the interior of a bar, without exhausting it entirely

Alunelul în horă

(Goicea, Dolj, Oltenia)

2/4

A

$\text{L} ===$

10

60

una!

10

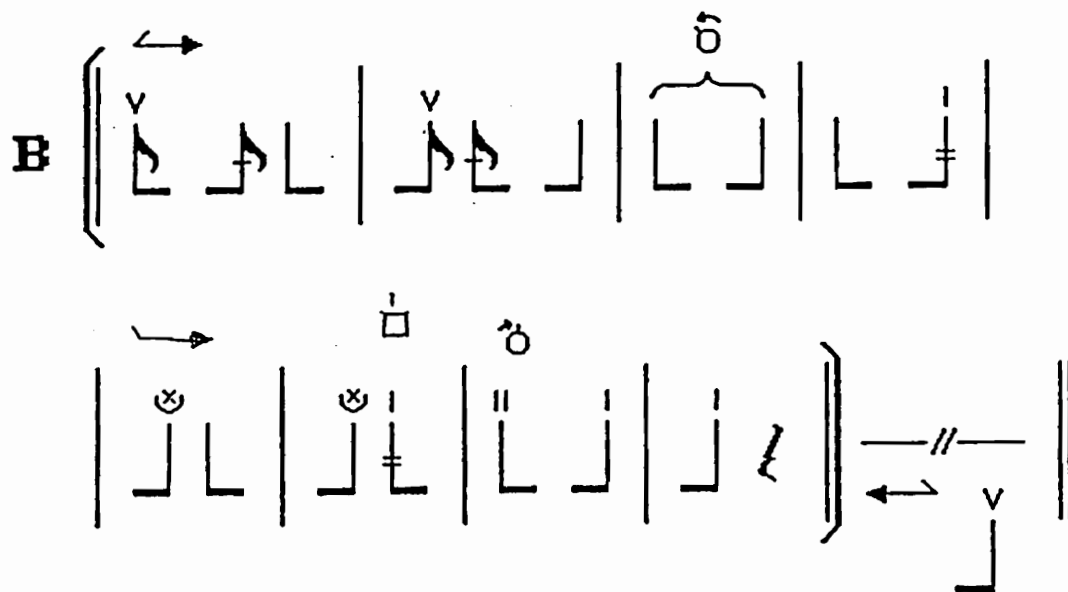
60

două!

trei păzea!

♂

E →



Presented by Theodor Vasilescu

Ardeleană

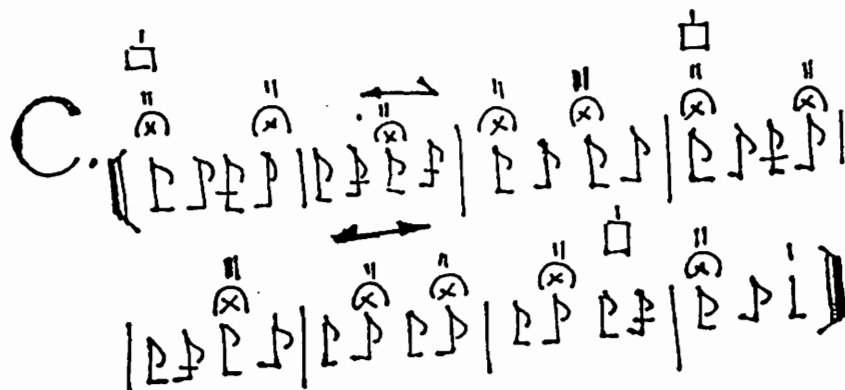
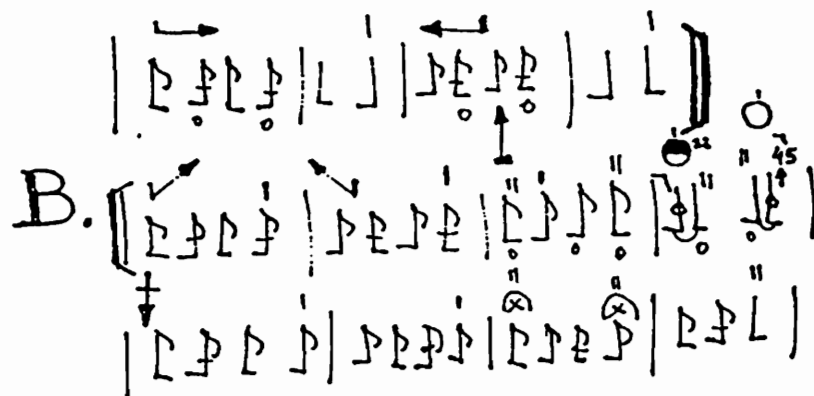
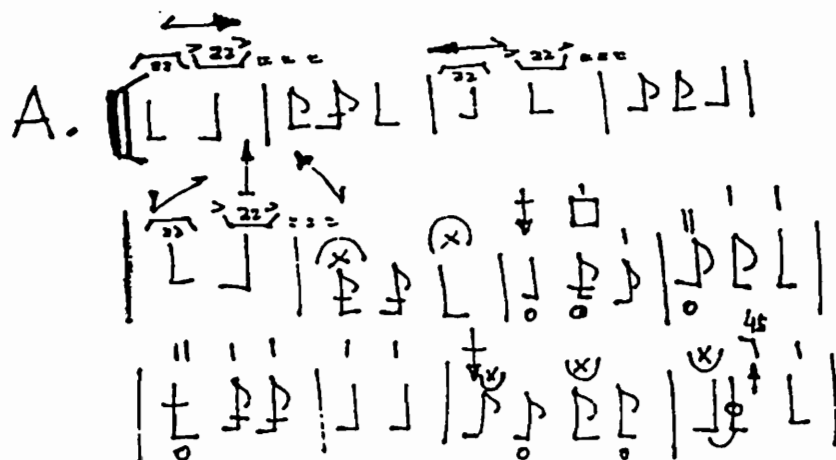
(Șicula, Arad, Transylvania)

The image displays six systems of handwritten musical notation for the Ardeleană dance. Each system consists of a series of notes, rests, and dance-specific symbols such as arrows, circles, and wavy lines. The notation is written in a stylized, handwritten style. The systems are labeled A through F. System A begins with a wavy line and a circle. System B starts with a wavy line. System C begins with a wavy line. System D starts with a wavy line. System E begins with a wavy line and a circle. System F starts with a wavy line and a circle. The notation includes various symbols for dance steps, such as arrows indicating direction and circles indicating specific movements or turns. The systems are arranged vertically, with each system containing multiple measures of music and dance notation.

Presented by Theodor Vasilescu

Arnăuțeasca

(Crivina, Muntenia)



Presented by Theodor Vasilescu

Bălăceanca

(Pârtești, Bucovina)

A. 

B. 

C. 

D. 

E. 

Presented by Theodor Vasilescu

Brâu

(Teregova, Banat)

A.

B.

Presented by Theodor Vasilescu

Geampara

(Topraisar, Dobrogea)



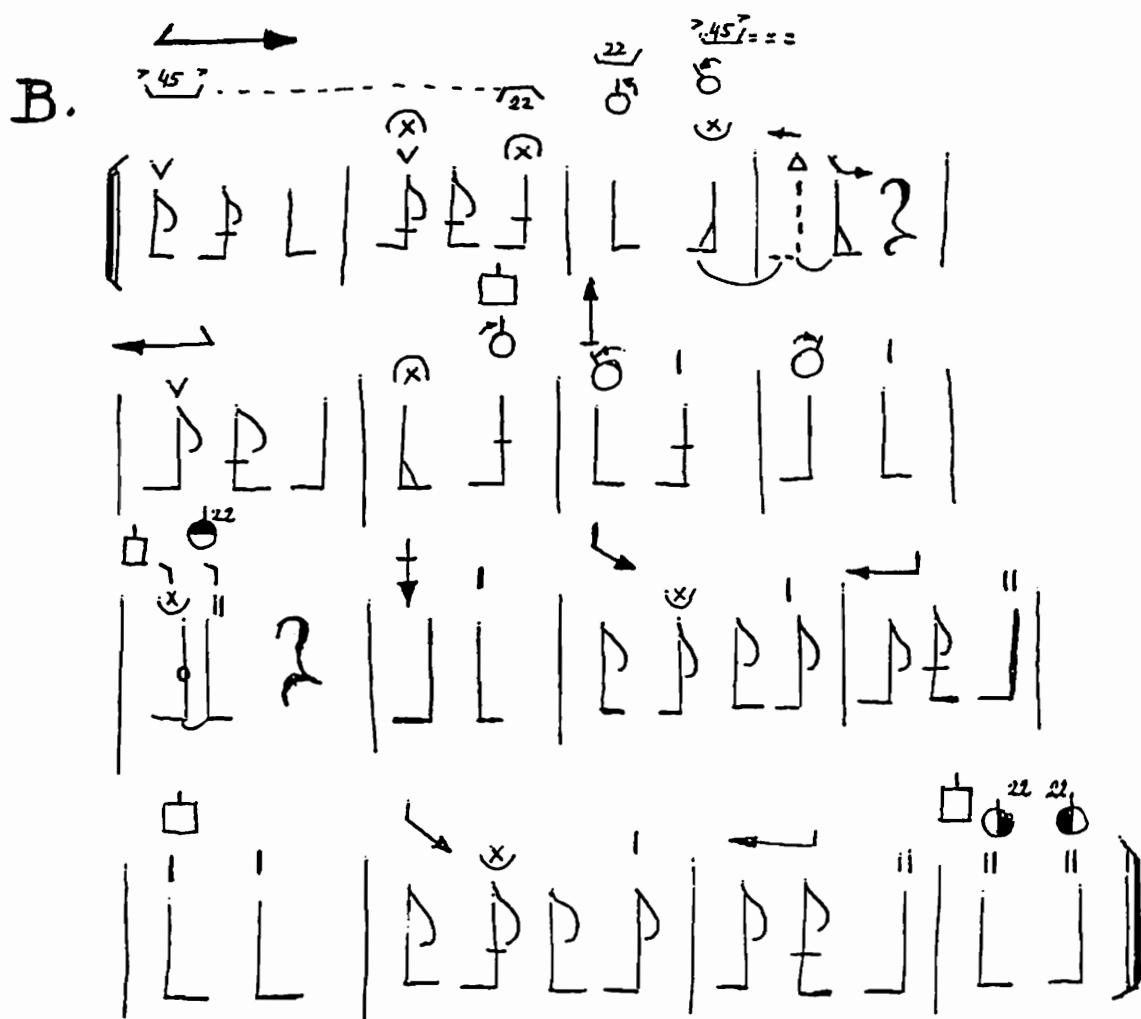
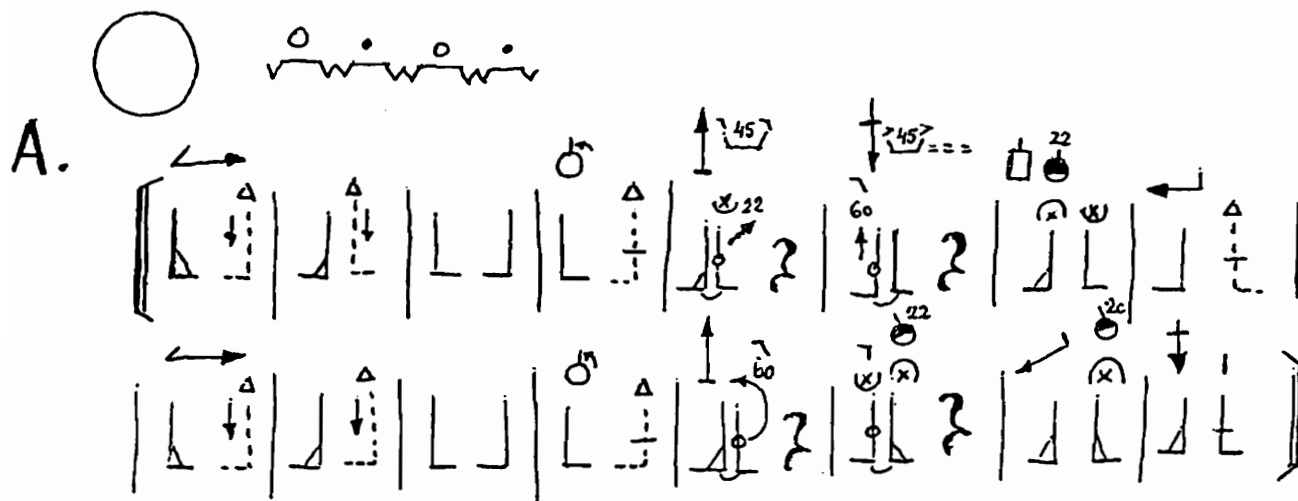
A.

B.

Presented by Theodor Vasilescu

Hora a doua

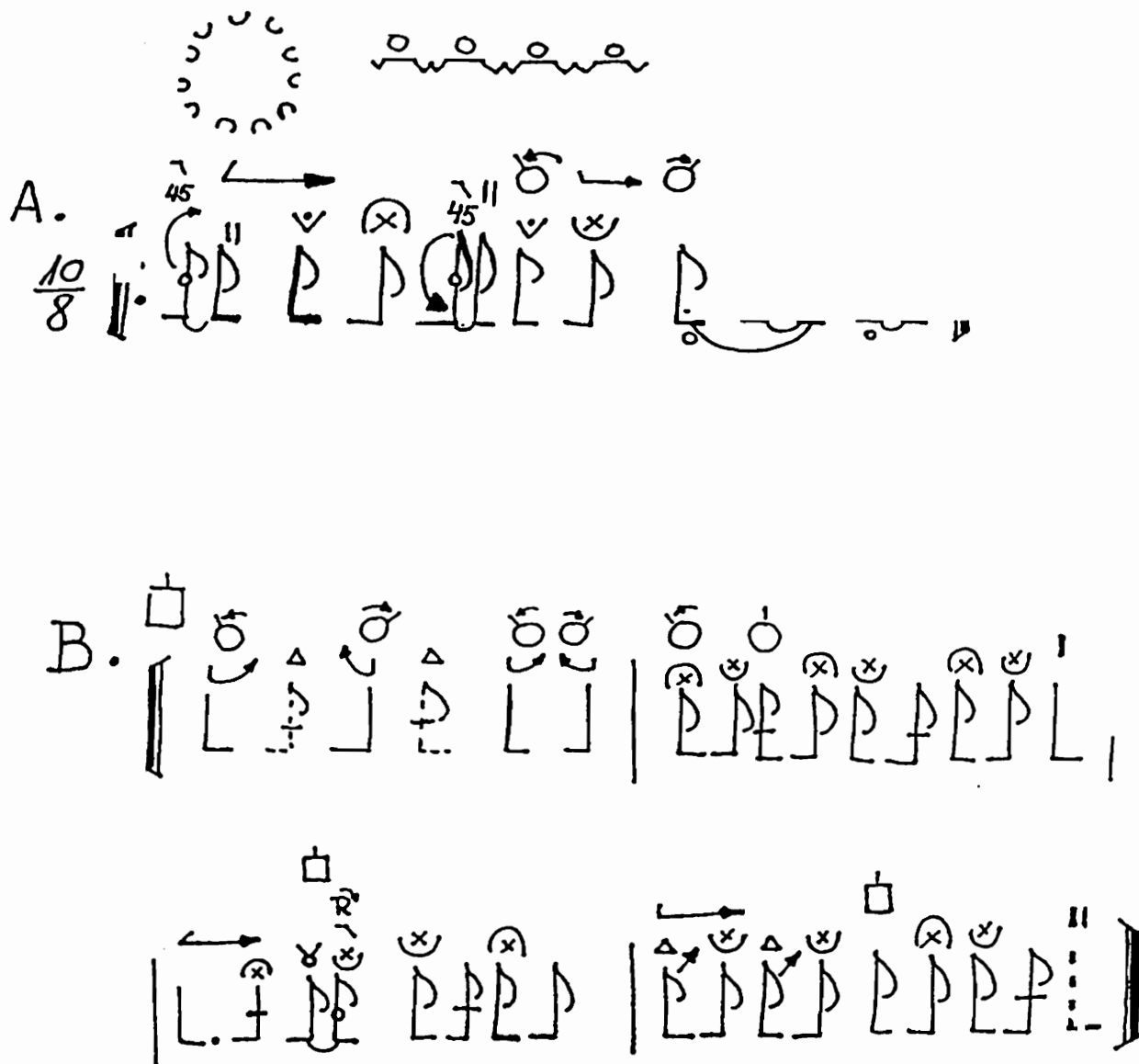
(Goicea, Oltenia)



Presented by Theodor Vasilescu

Hora din câmpie

(Banat)



Mă dusei cu badea-n luncă
Să-mi fac rășchitor și furcă

La mijolcul drumului
Plata rășchitorului

La mijlocul ușilor
Vine plata furcilor

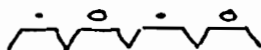
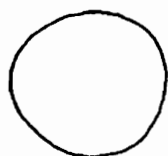
Bate vântu rășchitoriu
Te sărut de două oriu

Pentru furcă înc-odată
Să-ți fie bade pă plată

Presented by Theodor Vasilescu

Hora nunului mare


(Vulcănești, Basarabia)



A.

Handwritten musical notation for a piece labeled 'A.'. The notation is written on a single staff with a treble clef. It consists of several measures, each containing a single note with a stem. Above the notes are various annotations: some have a circled 'X' with a number (e.g., 45, 22, 45) above it, and others have a number (e.g., 45, 22, 45) above it. Arrows indicate fingerings or breathings. The notation is written in a cursive, handwritten style.

B.

C. 

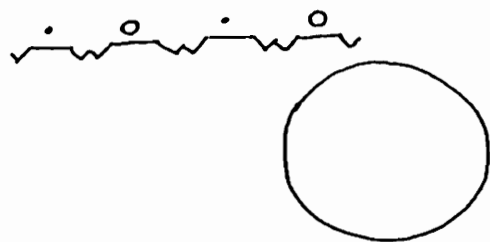
D. 

Handwritten musical notation on a five-line staff. The notation includes various notes and rests, with some notes marked with a 'u' and a 'c' above them. A double bar line is present, and the piece ends with a double bar line and a repeat sign.

Presented by Theodor Vasilescu

Jianul

(Slănic, Muntenia)



A. $\frac{6}{8}$

B. $\frac{2}{4}$

$\frac{6}{8}$

The image contains handwritten musical notation for two pieces, A and B. Piece A is in 6/8 time and consists of two systems of three staves each. Piece B is in 2/4 time and also consists of two systems of three staves each. The notation includes various musical symbols such as notes, rests, and beams, along with handwritten annotations and arrows indicating specific musical directions or techniques. The notation is written in a cursive, handwritten style.

Presented by Theodor Vasilescu

Jocul caprelor

(Moldova)

A. $\frac{7}{16}$

B.

Jocul țapului

(Moldova)

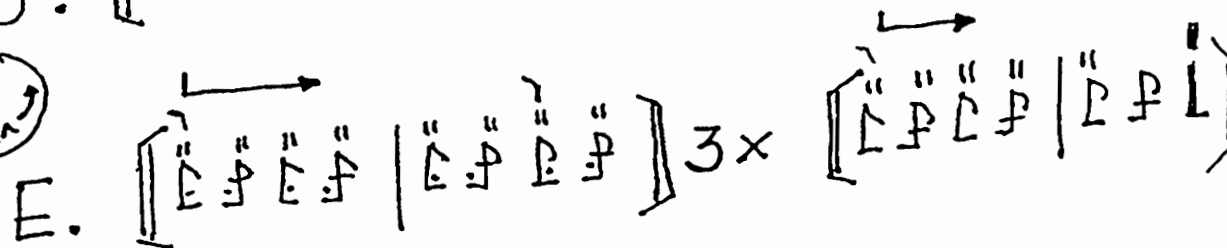
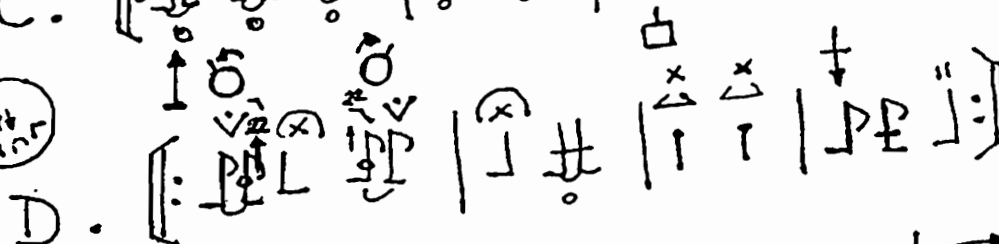
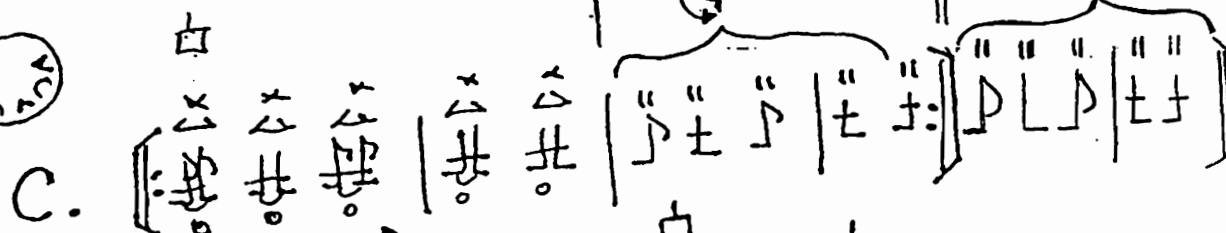
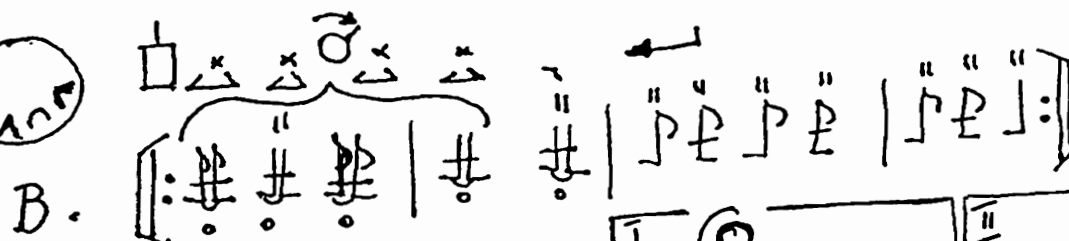
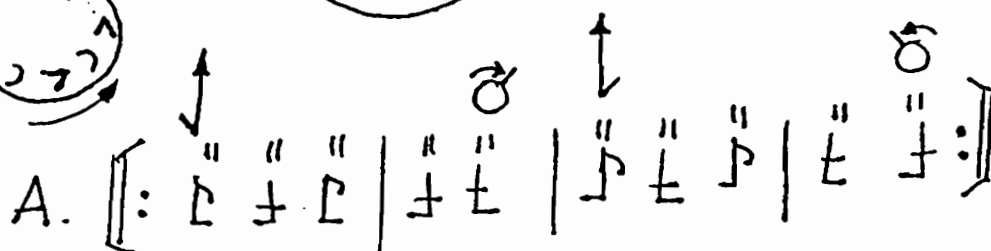
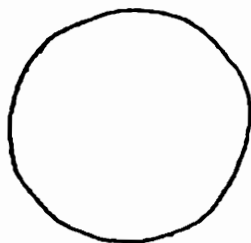
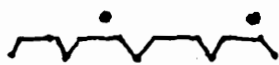
A.

B.

Presented by Theodor Vasilescu

Joc oșenesc

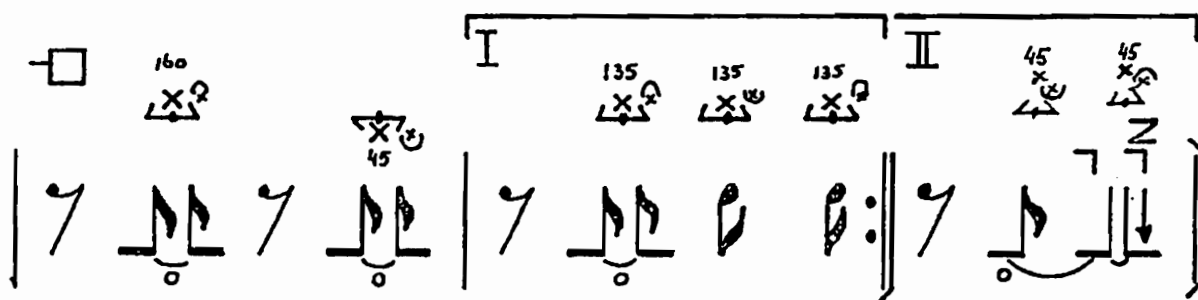
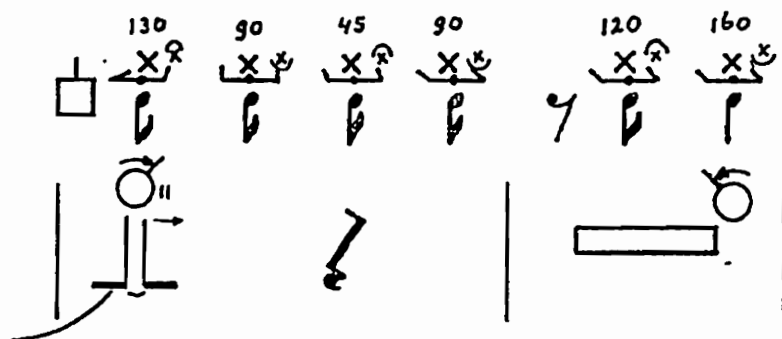
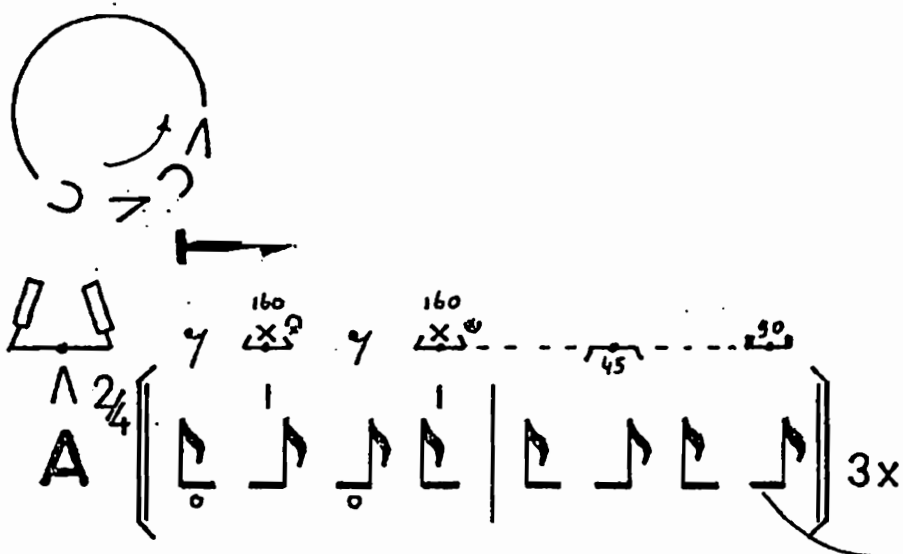
(Transylvania)



Presented by Theodor Vasilescu

Joc cu sucitoare

(Feleac, Transylvania)



Presented by Theodor Vasilescu

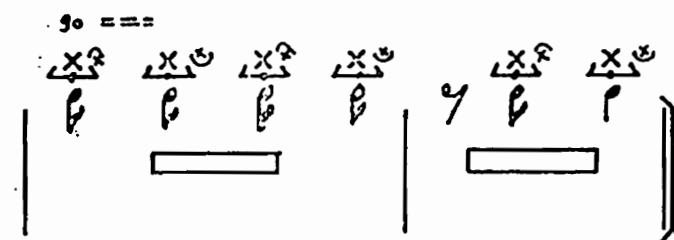
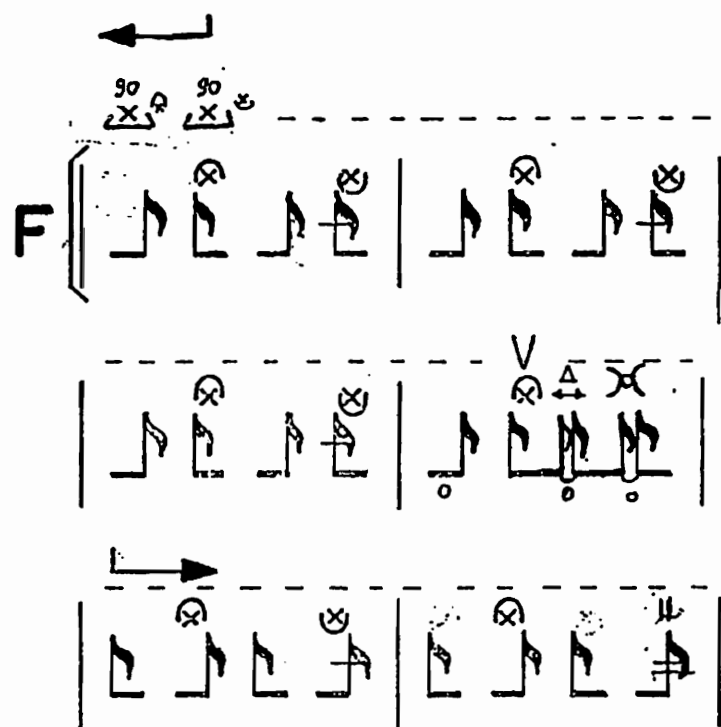
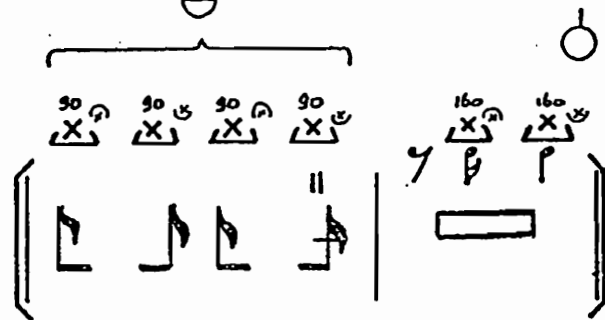
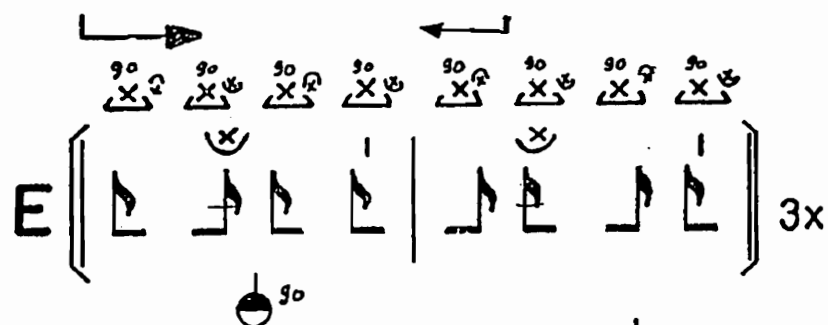
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Lazărul

(Vitănești, Muntenia)

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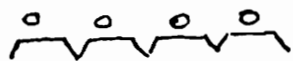
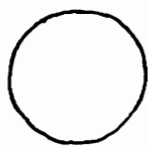
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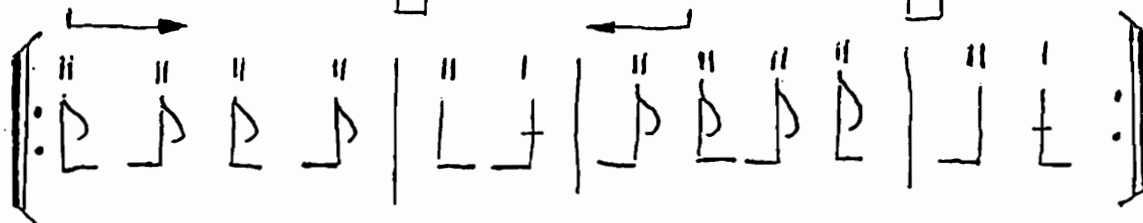
Presented by Theodor Vasilescu

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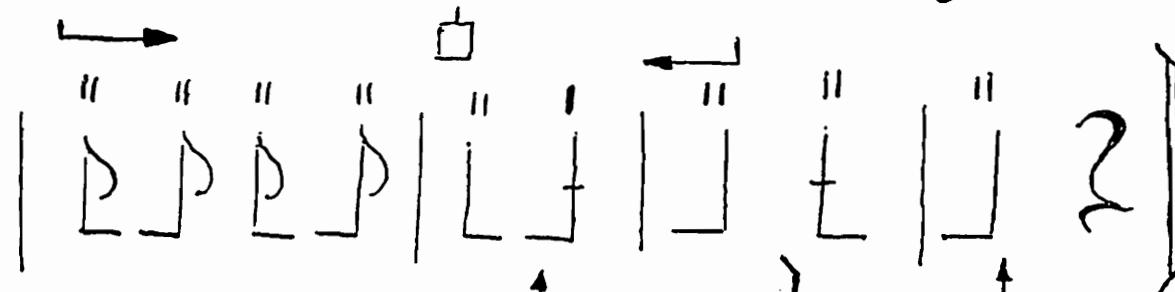
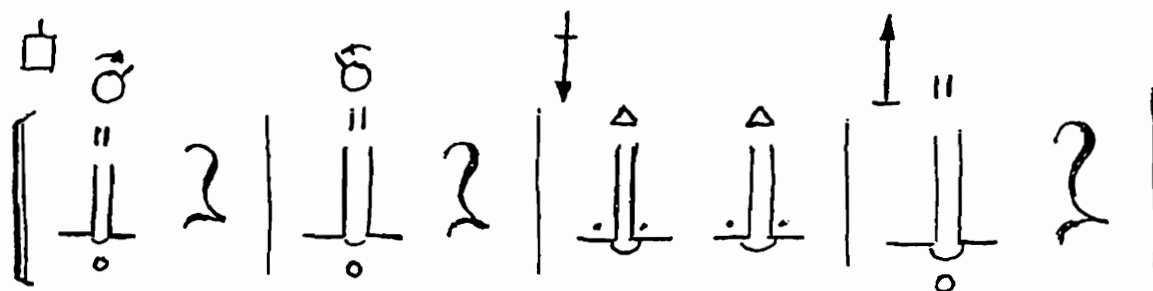
(Gropeni, Muntenia)



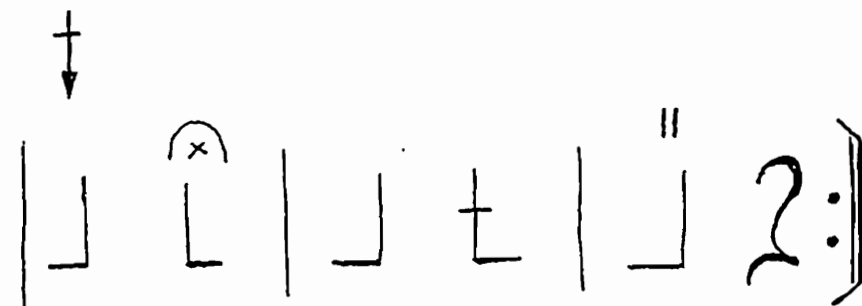
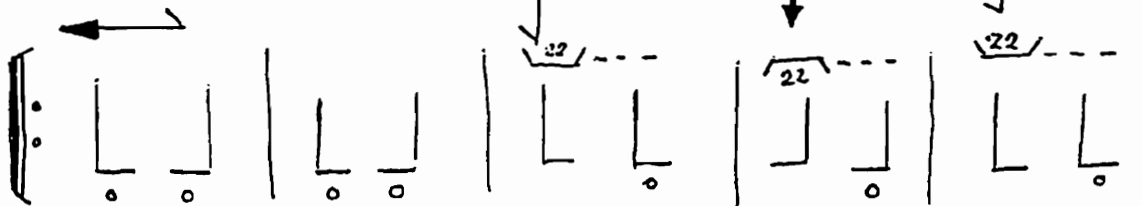
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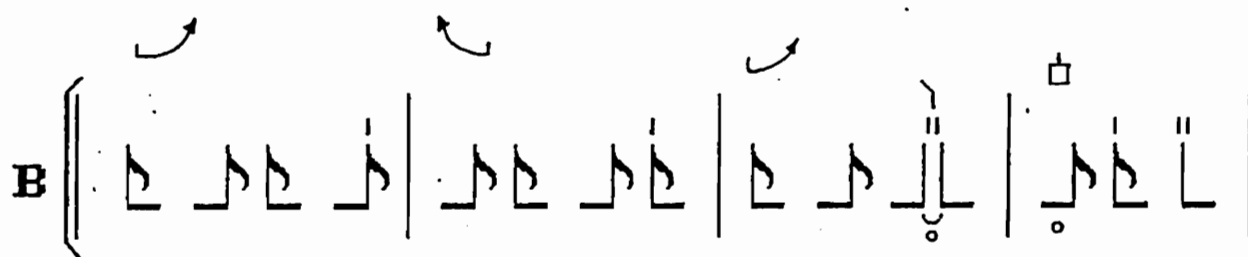
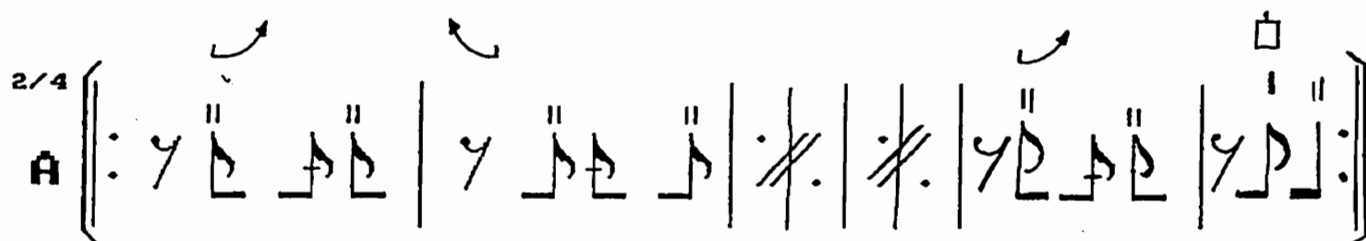
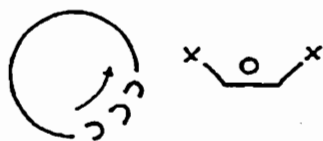
C.



Presented by Theodor Vasilescu

Țura fetelor

(Bihor, Transylvania)



C →

Țura fetelor—continued

C

D

Presented by Theodor Vasilescu

Tocul

(Vrata, Oltenia)

A.

Tocul! Tocul!

B.

Tocul! Tocul!

C.

Tocul! Tocul!

Presented by Theodor Vasilescu

Words to Songs

Tura fetelor

Ai lume și hai hai
Că la dragoste mă dai

Ai lume și iar lume
Nu mă mai satur de tine

Nici de dragoste și dor
Nici de cântec pînă mor

Că dac-oi intra-n pămîntu
Și-acolo-i hori și cîntu

Și l-oi iubi pe badea
D-apoi nu m-a ști nime

Numai iarba pe mormîntu
Imi va cătina pămîntu

Ea nu poate vorovi
Dragostea mea cu-a badii

Ai lume si hai hai
La multe rele mă dai

Dă m-ai da la toate bune
N-ar fi om ca mine-n lume

Lazarul

Lazăr mă-ta te-a făcut, Lazăre,
Cum te-a făcut, te-a crescut, Lazăre,
In mijlocul florilor, Lazăre,
Sub lumina stelelor, Lazăre

Te-a scăldat în apă lină, Lazăre,
Să-ți fie viața senină, Lazăre,
Te-a scăldat în apă vie, Lazăre,
Toată lumea să te știe, Lazăre

Lazăre, băiatul mamei, Lazăre
Luminoși să-ți fie anii, Lazăre

Paparuda

Paparudă-rudă
Vino de ne udă
Ca să-nceapă ploile
Să curgă șiroaiele
Cu găleata-leata
Peste toată ceata

Paparudă-rudă/Vino de ne udă
Cu ulcața novă
Plinuță de rouă
Cu inel de-argint
Peste tot pămînt

Paparudă-rudă/Vino de ne udă
Plodie, Doamne, ploaie
Să curgă siroaie
Ploiță curată
Din ceruri lăsată

Paparudă-rudă/Vino de ne udă
Plodie, Doamne, ploaie
Locul să se-nmodie
Unde-i valea seacă
Mai mult să se facă
Unde-i valea lungă
Mai mult să se-ajungă

Paparudă-rudă/Vino de ne udă
Unde-i da cu sapa
Să pornească apa
Grîul ca să crească
Frunza să lățească

Paparudă-rudă/Vino de ne udă
Crească mare spicul
Nalt ca și voinicul
Podul să rodească
Gazda să trăiască

Basic Couple Dance Techniques

This class is intended for two groups of folk dancers:

1. The newer dancer who wishes to learn the basic techniques of partner dancing.
2. The teacher who wishes to establish a teaching progression for couple dances, especially those involving turning as a couple.

It will be illustrated by dance examples taken from the Teachers Committee Dance List for 1992, augmented by a few chosen dances to illustrate special needs.

No couple-dance experience is required for this course. No partners are required -- partnerships will be developed in the class. Each succeeding dance pattern will build upon material previously taught. Special emphasis will be placed on turning as a couple, utilizing several dance rhythms and patterns, and employing simple dances for illustration. At the end of the course, the participants will be familiar with the principles of *leading* and *following*, and be confident of their ability to do simple couple-turning patterns in such dance patterns as: the pivot, waltz, schottische, polka, two-step. If time permits, the basic polska pattern will be covered (this is the pattern used in the Hambo).

Dances used for illustration will be selected from the following list, with perhaps two or three added examples not on the list:

Allemanmsmarsj
Apat-Apat
Bal In Da Straat
Castle Schottische
Circle Schottische
Corrido
Cotton Eyed Joe
Danish Family Circle
Doudlebska Polka
Jiffy Mixer

Kohanotchka
Körcsárdás
Korobushka
La Bastringue
Milondita Tango
Oklahoma Mixer
Oslo Waltz
Road to the Isles
Salty Dog Rag
Scandinavian Polka

Siamsa Bierte
Square Tango
Ta'am Haman
Talgoxen
Tango Poquito
Tex-Mex Mixer
To-Tur
Ve' David

Couple Dancing

Partnering: This is the interaction of two dancers dancing together, that coordinates their movements. It involves two key attributes, both of which are vitally and equally necessary. The first is *leading*, which directs the actions of the partners. The second is *following*, which involves reacting to leading.

A simple example illustrates why both leading and following are necessary. When driving an automobile, only one person can be behind the wheel at a time. That person is the Leader; the other follows along. Classically couple dancing began in the days of male dominance, and therefore leading became the male's requirement, while the female reacted to his leading by following. Ballroom position couple dancing reached its zenith during the 1930s and early 1940s when most couple dancing was done in closed ballroom dance position, and was exemplified by such couples as the Arthur Murrays, Veloz and Yolanda, Fred Astaire and partner, and others. Many different patterns could be selected by the leader and put together in various sequences as the leader chose, so that "free-style" ballroom dancing became the vogue. Good leaders knew many step-patterns and could lead and execute them without conscious thought, and their partners followed without hesitation.

Leading: This involves the use of the whole body to signal the required couple movement. These signals must "very slightly" anticipate the next required movement, so that the partner can react in time to execute the desired movement on time. Leads are given by the Leader's shoulders, hands, arms, body position, and direction of movement. Leads must be firm but not rough; precise, not sloppy; and consistent, so that the same signal means the same thing every time it is employed. Leading is a skill that can be learned.

Following: This entails reacting to leads. It is *equally* important to leading in couple dancing, and is a demanding skill that can be taught and learned. The Follower must have good dance posture, and give a "slight" resistance to the Leader so that leads are transmitted to the Follower. A joined hand connected to a "spaghetti" arm cannot react to a lead. At the same time, there cannot be so much resistance that the couple doesn't move together. This is a delicate balance that the Follower must attain, and when it is achieved, it becomes instinctive, and couple dancing becomes a joy for *both* partners.

Dance Positions: There are a wide variety of positions commonly employed. Among these are: closed, semi-open, and open ballroom; inside hands joined; Varsouvienne; cross-hand promenade; back Skater's; 2-hand circle; and crossed-hand circle. In general, when both hands are held, the partners are both on the same foot, and when one opposite hand is held, they are on opposite feet. Thus, in ballroom positions and inside-hand joined positions, the partners are usually on opposite footwork. A prominent exception is the right-hip-to-right-hip (Banjo) position, or left-hip-to-left-hip (Sidecar) position, where the two partners normally use the same foot action. Another exception is in the cross-hand (square dance) promenade position, where the partners may be either on the same or opposite footwork depending on the dance requirements.

Couple Turns: The most commonly used couple turns require two measures of music to complete one full rotation of the couple. Prominent exceptions to this are the Step-Hop, Pivot, and polska/pols turns. Each type of turn will be discussed separately below, beginning with the simpler two-measure turns. It is essential that both partners understand that each partner does *the same action* in the turn, but they begin that action depending on the direction they are facing to begin their turn. Thus in a two-measure turn when the woman is doing the action of measure 1, the man is doing the action of measure 2; on the following measure they have reversed positions and do the other measure's action.

Couple Dancing—continued

In the discussions below it is assumed that the couple will be moving around the dance floor in dance-flow direction, or Line-Of-Direction (LOD), and turning as a couple clockwise (CW). (For counter-clockwise (CCW) turns, use opposite footwork.) It is further assumed that the person on the inside facing *out* is the Man and the person on the outside facing *in* is the Woman.

It is important for dancers to understand the mechanism of a turn. For the normal CW turn, moving LOD, the man must get around in front of the woman to the outside of the circle, while the woman turns almost in place and acts as a pivot for the couple. This is the action of the first measure, which ends with the man on the outside facing *in*, and the woman on the inside facing *out*. During measure 2, their roles are reversed and the woman must get around in front of the man to the outside, while the man acts as the couple pivot. The inside person must always travel further and take slightly larger steps than the outside person acting as the couple pivot. Note that the partners exactly reverse roles in the two measures.

Abbreviations used below: M=Man, W=Woman, ptr=partner, cpl=couple, ct=count, meas=measure, ft=foot, pos=position, sdwd=sideward, fwd=forward, bk=back, bkwd=backward, twd=toward, ctr=center (of big circle), LOD=Line-Of-Direction, CW=clockwise, CCW=counterclockwise.

Waltz Turn: This is done to 3/4 meter, takes two meas to complete, and uses one step per musical ct. Once the turn is initiated, there is continuous rotation of the cpl in order that the cpl will turn *smoothly* throughout the turn. It is described for the person facing in, normally the *woman*. She acts as the couple-pivot for the first meas and must take *small* steps. On ct 1 she takes a small step in LOD with her R ft, with the toe pointing more or less in LOD. This step starts her CW turn, her body turning up to 1/4 CW. She continues to turn on cts 2 and 3, stepping L,R to face *out*. She is now in the M's pos at the beginning of that meas. On meas 2, ct 1, she must take a fairly large L step across in front of the M to get to the outside of the circle, her L heel should be pointing more or less in LOD, and she has turned about 1/4 CW. On cts 2 and 3 she continues the turn to face *in*, stepping R near or just back of her L heel, ct 2, and closing the R to the L ft on ct 3. She has now completed one full CW turn. For the M, he does the action of the W's meas 2 as meas 1, and her meas 1 as his meas 2. To *lead* the turn the Man must push with his extended L hand to start the W turning and to prevent her moving in LOD and blocking him, at the same time twisting the W's waist with his R hand so that she turns CW. During meas 2 he must use a strong pulling action with his R hand to assist her to get to the outside of the circle, at the same time pushing with his L hand to keep her turning and moving in LOD.

Schottische Turn: This is done to 4/4 meter with steps on counts 1,2,3, and *no* step on count 4. The turn differs from the waltz turn in that there is not the continuous turning. Most of the turning comes on cts 3,4. Described for the W facing *in*. Meas 1: step R sdwd R (ct 1); close L to R (ct 2); step on R sdwd to R with toe pointing almost LOD, starting body into a 1/4 CW turn (ct 3); low hop on R, completing the CW turn to face *out*. Meas 2: continuing in LOD, step on L sdwd to L (ct 1); close R to L (ct 2); step on L to L, pointing L heel almost LOD, and starting body into a 1/4 CW turn (ct 3), low hop on L, completing the CW turn to face *in*. This completes one CW turn. For the M facing out, do meas 2 as described above, and for meas 2, do meas 1 as described above. To *lead* the turn: Meas 1: pull in LOD with L hand, at the same time push at W's R waist with R hand during cts 1 and 2. On ct 3 push with L hand, and pull with R hand at W's waist to initiate the turn, continue with slightly more force during ct 4. Meas 2: cts 1 and 2, push with L hand twd W's body, at the same time pulling with R had twd LOD. This keeps the cpl moving LOD but not turning. On ct 3 start the turn by pushing with M-L hand, at the same time twisting the W's waist with his R hand, so they turn up to 1/4 CW. On ct 4 continue the same action with a little more force to complete the CW turn.

Couple Dancing—continued

Two-step Turn: Described for 2/4 meter, with two meas per turn with a rhythm of quick-quick-slow in each meas (cts 1,&,2). The footwork is the same as that described for the Schottische Turn, but the timing is different. Described for W facing *in*. Meas 1: R sdwd R (ct 1); close L to R (ct &); small step on R in LOD, pointing R toe twd LOD, and starting a 1/4 CW turn (ct 2); pivot on the ball of R without hopping to face *out* (ct &). Meas 2: L sdwd L (ct 1); close R to L (ct &); L sdwd L, stepping with L heel more or less pointing LOD and initiating a 1/4 CW turn (ct 2); pivoting on ball of L to continue CW, turn to face *in*. This completes one CW turn. M does ftwk of meas 2 for his meas 1, and ftwk of meas 1 for his meas 2. The leads are the same as for the Schottische turn.

Polka Turn: Done to a 2/4 meter with one turn done in two meas. In 4/4 meter, one turn is done in each meas; i.e., cts 1,&,2,3,&,4. The footwork is the same as for the Two-step Turn, except that on the & ct of ct 2, there may be a hop, or in some countries, a slight dip. Usually the polka turn starts with the hop on the upbeat (ah) just ahead of the meas that you start turning.

Step-hop Turn: Described for 4/4 meter; often done as part of a Schottische pattern. It takes one meas or two step-hops to complete one CW turn. A good dance pos is required, with the shldr lines of both ptrs parallel, but offset slightly to the L so that each is looking straight ahead on a vertical line with their ptr's R shldr. This allows the R ft to step between the ptr's ft on the turn, without ft interference. There is continuous rotation of the cpl throughout the turn. Described for the W facing *in*. Meas 1: ct 1, a small step R in LOD, with R with toe pointing more or less in LOD and between ptrs ft, initiating a 1/4 CW turn; ct 2, hop on R continuing the CW turn to face *out*; ct 3, step L in LOD, a fairly large step, with heel pointing more or less LOD, and turning about 1/4 CW; ct 4, hop on L continuing the CW turn to face *in*. This completes one CW turn. The M facing out does the W's actions of cts 3-4 on his cts 1-2, and her actions of ct 1-2 on his cts 3-4. To *lead* the M must push constantly with his L hand and pull at the W's waist with his R hand to keep the cpl constantly turning.

Pivot Turn: Done to 2/4 meter, with one full CW turn for each meas. Ftwk identical to Step-hop Turn, but no hop, keep it smooth, and for each footfall there must be 1/2 CW turn! Both ptrs must help in the turn. Ptrs must stay close together, keep their R ft moving fwd in LOD between their ptrs ft. As there is no pause at the end of each meas, this turn is faster, and must be done very smoothly, pivoting on the balls of the ft. Both ptrs must help each other make a full CW turn each meas -- this means that anytime one steps with the R ft it *must be pointed in the LOD*. If the cpl tends to move twd the ctr of the big circle, it is because *both* ptrs are not getting full around so that their R ft points in LOD when they put weight on it. The lead is the same as for the Step-hop Turn, and must be constant and smooth. The M must help the W get across in front of him in LOD by taking small steps.

Polska Turn: Done to 3/4 meter, with one full CW turn per meas. The turn can be started with the footwork of any of the three counts described, depending on the dance and whether leading or following. An interesting note is that although the footwork is essentially identical for both ptrs, the W's footwork is 1 ct ahead of the M's in the meas pattern -- i.e., if the M's footwork is R,L,both, the W's is L,both,R; if the M's is L,both,R, the W's is both,R,L. The same principal works as with the waltz turn, that the person facing *in* is the pivot for the cpl and takes small steps, and the person facing *out* must take longer steps to cross in front of the ptr to the outside of the circle.

Couple Dancing—continued

Starting facing *in*: ct 1, a small step R in LOD with toe pointing LOD, starting a CW turn; ct 2, a larger step L around across in front of ptr in LOD with L heel pointing in LOD, and making almost a 3/4 CW turn; ct 3, complete the CW turn putting wt on both ft, end facing ctr (in some cases the W do not put wt on R but touch it near L—depends on the dance). *Important note*: at that instant you are facing center, you have wt on both ft, or on L with R touching near it. Also note: the L ft takes the largest step, and swings across in front of ptr in LOD. It is desirable that it land slightly beyond the LOD. Beginning face out, weight on R ft: ct 1, large L step across in front of ptr, with heel pointing LOD and making almost a full pivot CW to nearly face in; ct 2, complete the turn to face in, closing R to L, or touching R next to L; ct 3, a small step R in LOD, pointing R toe LOD. On the next meas one does not have to turn so far on the L step as the turn is already initiated. *Note*: The Polska Turn can be: L,R,Both; R,Both,L; or Both,R,L, depending on the dance's requirements but the steps are always done in that sequence. In the Hambo Turn the M begins R,L,both while the W begins L,Both,R. The principles of leading are the same as previously described for the turns above.

Leading in Ballroom Pos, not involving turning: To move sdwd L: M pulls with his L, at same time pushing with R to the L at W's waist. If this is continued, both ptrs will do step-closes to M's L. If the M alternates pushes and pulls with his R hand, the W will do a grapevine: side, behind, side, in front. To move sdwd R, use the L hand toward her body, assisting with the R at her waist. To move straight ahead, M fwd, W bkwd, with M leading L ft fwd: push slightly in LOD with L hand, turning M's L shldr slightly fwd of his R, the W will compensate by pushing her R shldr back and will step back on her R. Reverse these actions for the M to move fwd R and the W move bkwd L.

All leads are done the easiest and most practical way. Keep them that way!! Enjoy couple dancing, it is a world of fun for both partners.

Presented by Bev Wilder

Israeli Steps

- 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.
- Yemenite L: Step on L 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.
- Yemenite R: Same as Yemenite L, but with opp ftwk and direction.
- Yemenite Step with Hop: Same ftwk as Yemenite Step, but on ct 4 do a hop instead of hold.
- 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 beg L.
- Fast Yemenite Step: Same ftwk as Yemenite Step, but takes only 2 cts of 4/4 meter, i.e., cts 1,&2, hold (ct &). Usually repeat with opp ftwk for cts 2,&4.

Achot Lanu Kitana

(Israel)

Achot Lanu Kitana (Little Sister) was choreographed by Israel Yakovee to a traditional Yemenite melody.

Pronunciation:

Cassette: Israel Yakovee '93

Formation: Circle of dancers facing center. Hands clasped tightly in front, arms bent at elbow, bodies closely adjacent—debka-style.

Cts

Pattern

INTRODUCTION

PART I

- 1-2 Step fwd on R; hold.
- 3-4 Touch heel of L ft and fall on L.
- 5-8 Repeat cts 1-4.
- 9-10 Repeat cts 1-2.
- 11 Close ft.
- 12 Small kick with R ft fwd.
- 13-16 Walk bkwd on R, L, R, and step back on L.
- 17-64 Repeat cts 1-16 three more times (total of 4 sets).

PART II

- Release hand hold. Arms up in W-pos.
- 1-2 Leap fwd on R; hold.
- 3-4 Walk fwd on L, R.
- 5-8 Touch heel of L while turning 1/2 CCW; leap on L to face outside of circle.
- 9-12 Walk on R, L, R, and hold.
- 13-16 Walk on L, R, L while turning 1/2 CCW to face ctr; hold.
- 17-64 Repeat cts 1-16 three more times (total of 4 sets).

PART III

- 1-2 Touch heel of R ft to R; hold.
- 3 Leap on R to R.
- 4 Step on L across in front of R.
- 5-6 Dip with R to R side (sideways).
- 7 Touch heel of L ft to L.
- 8 Fall on L ft.
- 9-12 Walk on R, L, R, hold.
- 13-16 Step back on L; step on R to R; cross L over R; hold.
- 17-64 Repeat cts 1-16 three more times (total of 4 sets).

Presented by Israel Yakovee

Abba Shimon

(Israel)

Abba Shimon was choreographed by Israel Yakovee to a traditional Yemenite melody.

Pronunciation:

Cassette: Israel Yakovee '93

Formation: Lines facing ctr. Hands held close together, elbows bent.

Cts

Pattern

INTRODUCTION

PART I

- 1-4 Rock fwd on R; rock bkwd on L; rock fwd on R; hop on R.
- 5-6 Step on L; hop on L.
- 7-9 Travel fwd R, L, R.
- 10-12 Hop on R in place; step bkwd on L; jump bkwd on both ft.
- 13-16 Step bkwd on L; step on R in place; step fwd on L; slight hop on L.
- 17-32 Repeat cts 1-16.

PART II

- 1-4 Step fwd on R; step on L next to R; step bkwd on R to R; hold.
- 5-8 Yemenite L.
- 9-12 Slide R, L, R moving CCW in LOD; pivot to L to face out.
- 13-16 Yemenite L.
- 17-32 Repeat cts 1-16 beginning facing out and pivoting L to face in.

INTERLUDE. Facing ctr.

- 1-4 Step fwd R, L, R, hold.
- 5-8 Step fwd on L; step on R in place; step bkwd on L; hold.
- 9-12 Step bkwd R, L, R, hold.
- 13-16 Yemenite L.

PART III. Moving CCW.

- 1-4 Step on R; hold; step on L heel, then step on L full ft.
- 5-8 Slide R, L, R, hold.
- 9-12 Step on L behind R; step on R to R; step on L across in front of R; hop on L.
- 13-16 Jump on both; land on R; step on L behind R; step on R to R.
- 17-18 Step on L in front of R; hop on L.
- 19-20 Sway R; sway L.
- 21-24 Yemenite R; hold.
- 25-44 Repeat cts 1-20 moving CW using opp ftwk.
- 45-46 Step L, R.

Abba Shimon—continued

PART IV. Facing ctr.

- 1-4 Step fwd on L; step on R next to L; step bkwd on L; hold.
- 5-8 Step on R behind L; step on L to L; step on R across in front of L; hold.
- 9-12 Slide L, R, L, pivot R to face out.
- 13-16 Yemenite R.
- 17-32 Repeat cts 1-16 facing out. Step 32 begins the rock R for Part I.

Presented by Israel Yakovee

Agadelcha

(Israel)

Agadelcha was choreographed by Israel Yakovee to a Yemenite melody.

Pronunciation:

Cassette: Israel Yakovee '93

Formation: Circle, facing center, holding hands with elbows bent, bodies close together.

Cts

Pattern

INTRODUCTION

PART I

- 1-2 Rock bkwd on R; step on L in place.
- 3-4 Rock fwd on R; step on L in place.
- 5 Lift R.
- 6 Step on R next to L.
- 7 With ft and knees together, dip with bent knees.
- 8 Hold.
- 9-12 Yemenite R.
- 13-16 Yemenite L.
- 17-64 Repeat cts 1-16 three more times (total of 4).

PART II. Release hands.

- 1-2 Step bkwd on R; step on L in place.
- 3-4 Step fwd on R; leap fwd on L.
- 5-6 Step fwd on R, bending knee; snap R.
- 7-8 Repeat cts 5-6 with L.
- 9-12 Yemenite R with half turn to L to face out.
- 13-16 Yemenite L.
- 17-32 Repeat cts 1-16 facing out, ending facing inside again.

PART III. Facing ctr, arms at shldr level, not held.

- 1-2 Pivot on R to R to face outside.
- 3-4 Step on L, R in place (sway L, R).
- 5-8 Repeat cts 1-4 with opp ftwk and direction.
- 9-12 Yemenite R.
- 13-16 Yemenite L.
- 17-32 Repeat cts 1-16,

Agadelcha—continued

PART IV

- 1-2 Step fwd on R with knee bent, R shldr fwd; hold.
- 3-4 Step on L to L; step on R to R.
- 5-6 Step on L across R; hold.
- 7-8 Step on R to R and pivot half to L; raise L slightly and face CW.
- 9-16 Beg L, dance 2 two-steps.
- 17-32 Repeat cts 1-16 with opp ftwk and direction.

ENDING

- 1-4 Step on R to ctr with knee bent; step on L next to R; bounce.
- 5-8 Repeat cts 1-4

Presented by Israel Yakovee

Lafalach Harimon

(Israel)

Choreographed by Israel Yakovee. Translation: "The red of your cheeks is like the pomegranate."

Pronunciation:

Cassette: Israel Yakovee '93

Formation: Couple mixer, facing ctr, M on W's right. Hands joined in W-pos. Ftwk same for M and W.

Cts Pattern

INTRODUCTION

PART I

- 1-4 Yemenite R.
- 5-8 Yemenite L.
- 9-12 Leap on R to R; step on L, R in place; hold.
- 13-16 Repeat cts 9-12 with opp ftwk.
- 17-32 Repeat cts 1-16.

PART II

- 1 Tap R behind L with bent L knee.
- 2-3 Leap on R to R and step on L across in front of R.
- 4 Hold
- 5-8 Repeat cts 1-4 facing CCW.
- 9-12 Facing ctr, Yemenite R.
- 13-16 Yemenite L.
- 17-20 Step back on R; step fwd on L; step on R; touch L beside R (no wt).
- 21-24 Step back on L; step fwd on R; step on L; touch R beside L (no wt).
M steps fwd on L, faces W and joins L hands.

PART III

- 1-4 Yemenite R.
- 5-8 Yemenite L.
- 9-16 Repeat cts 1-8.
- 17-20 Step on R to R; step on L in place; touch R heel and lift R leg with bent knee.
- 21-24 M steps bkwd with R,L,R. W follows.
- 25-32 Repeat cts 17-24 with opp ftwk, W leading bkwd on cts 29-32.

PART IV

- 1-8 Change places with Yemenite R and Yemenite L, joining L hands, snapping out and in with R hands.
- 9-16 Yemenite R and Yemenite L facing ptr.
- 17-20 Step back on R; step L in place; step on R and touch L beside R (no wt).
- 21-24 Step back on L; step R in place while changing formation, M joins R hands with W to his R.
W moves fwd and to L side of new ptr.
Repeat whole dance from beginning with new ptr. W on M's L side.

Presented by Israel Yakovee

Mi Li Yieten

(Israel)

Mi Li Yieten, a Yemenite men's prayer dance, was choreographed by Israel Yakovee and Rehavia Yakovee. It is danced to traditional Yemenite music.

Pronunciation:

Cassette: Israel Yakovee '93

Formation: Circle, solo dance.

Cts

Pattern

INTRODUCTION

PART I

- 1-2 R arm to R.
- 3-4 L arm to L.
- 5-6 Move L arm to R (arms now parallel); cross L arm in front of R and turn palms twd you.
- 7-8 Step on R in place while raising L in flex position (turn 1/4 CCW).
- 9-11 Shift wt in place L,R,L, moving slightly CCW.
- 12 Pause.
- 13-15 Repeat cts 9-11 with opp ftwk and direction.
- 16 Step fwd on L (face ctr).
- 17-20 Yemenite R.
- 21-24 Yemenite L.
- 25-27 Yemenite R (dip step on ct 26 turning slightly CCW).
- 28 Close L next to R.
- 29-32 Bend knee and cross L arm in front of R arm.

PART II. Facing ctr

- 1 Step on R across in circular motion, arm also following the same pattern.
- 2 Step on L to L.
- 3 Large step on R across in front of L.
- 4 Pause.
- 5-7 Yemenite L.
- 8 Pause.
- 9-16 Repeat cts 1-8.
- 17-18 Step on R diag to R.
- 19-20 Step on L next to R and snap fingers.
- 21-24 Repeat cts 17-20 with opp ftwk.
- 25-28 Backward Yemenite R.
- 29-32 Backward Yemenite L (arms move behind back).

Presented by Israel Yakovee

Mocher Prachim

(Israel)

Mocher Prachim (The Flower Vendor) was choreographed by Israel Yakovee to traditional music.

Pronunciation:

Cassette: Israel Yakovee '93

Formation: Trios about the dance floor. Each trio joined R hands to make a R hand star.

Cts

Pattern

INTRODUCTION

PART I

- 1-4 Yemenite R.
- 5-8 Yemenite L.
- 9-10 Small leap from L onto R.
- 11-14 Yemenite L.
- 15-16 Leap onto R to R (higher leap) and hold.

PART II

- 1 Step on R to R.
- 2 Step on L in front of R.
- 3 Step on R in front of L.
- 4 Step back on L.
- 5-6 Step on R next to L and bounce in place.
- 7-8 Step R,L,R (cts 7,&,8).
- 9-16 Repeat cts 1-8 with opp ftwk.
- 17-18 Change formation into one straight line by stepping R, L, close. To form the line: each trio face R, place L hand on L shldr of person in front. First person in the line hold L arm up in front.

- 16 meas Repeat Part I.

PART III

- 1 Step back on R.
 - 2 Step on L in place.
 - 3 Step fwd on R.
 - 4* Pivot CCW on L.
 - 5-8* Repeat cts 1-4
 - 9-16 Repeat cts 1-8.
 - 17-18 Change formation back to triangle with R, L, close.
- * Involves unique arm movements.

Presented by Israel Yakovee

Sar Hamemune

(Israel)

Sar Hamemune was choreographed by Israel Yakovee to traditional Yemenite music.

Pronunciation:

Cassette: Israel Yakovee '93

Formation: Circle of individuals facing center.

Cts

Pattern

INTRODUCTION

PART I. Facing center.

- | | |
|-------|----------------------------------------------------------------------------------|
| 1-2 | Lift on R in place. |
| 3-4 | Step fwd on R. |
| 5-6 | Step on L close to R, knee bend. |
| 7-8 | Bend both knees in place. |
| 9-16 | Repeat cts 1-8 bkwd. |
| 17-20 | Sway R; sway L; stamp on R in place; circle L behind R. |
| 21-24 | Step on L across behind R; step on R to R; step on L across in front of R; hold. |
| 25-28 | Sway R, L in place; touch R heel twice. |
| 29-40 | Repeat cts 17-28. |

PART II. Facing center, hold hands.

- | | |
|-------|--------------------------------------------------------------------|
| 1-4 | Yemenite R, on last step (R) pivot 1/4 to face CW; pause. |
| 5-8 | Walk bkwd L, R, L, pause. |
| 9-10 | Touch R heel fwd and fall fwd. |
| 11-12 | Step fwd on L; pivot on L to face outside of the circle. |
| 13-16 | Yemenite R facing outside. |
| 17-20 | Step on L to L; pivot 1/2 CW to face inside the circle. |
| 21-24 | Sway R, L in place; close R to L, bending knees; bend knees again. |

Presented by Israel Yakovee

Shir Me Aba

(Israel)

Shir Me Aba was choreographed by Israel Yakovee to traditional Yemenite music. The song and dance reflect the feelings of a father telling his son about life. "Avoid evil and do good deeds, and God will reward you. Thank God for the bread and water."

Pronunciation:

Cassette: Israel Yakovee '93

Formation: Circle of dancer facing ctr, hands joined in V-pos.

Styling: In general, when there are 4 beats and 3 steps, move on the first 3 beats and pause on the 4th beat (step, step, step, hold). If there are just 2 steps for 4 beats, the steps are evenly spaced (step, hold, step, hold).

Cts

Pattern

INTRODUCTION. No action. Begin with vocal.

PART I

- 1-4 Three small sways in place R, L, R; pause (ct 4).
- 5-8 Step on L in front of R; pause (ct 6); touch R next to L; pause (ct 8).
- 9-12 Repeat cts 1-4.
- 13-16 Step on L across behind R; step on R to R; step on L across in front of R; pause (ct 16).
- 17-24 Yemenite R, Yemenite L facing ctr.
- 25-28 Step on R twd ctr and pivot 1/2 to L in place to end facing out while shifting wt onto the L.
- 29-32 Step fwd on R (away from ctr) and pivot 1/2 R, bringing L ft around and stepping on L next to R, ending facing ctr.
- 33-64 Repeat cts 1-32.

PART II. Hands remain held only on cts 1-10.

- 1-2 Step on R to R; pause (ct 2).
- 3-8 Dance 5 cts of grapevine, beginning on L crossing in front of R; pause (ct 8).
- 9-12 Yemenite R facing ctr, pivoting 1/2 L on the last step to end facing away from ctr; pause (ct 16).
- 13-14 Step on L next to R; pause (ct 14).
- 15-16 Touch R next to L and snap fingers; pause (ct 16).
- 17-32 Repeat cts 1-16, end facing ctr again.

Transition

- 1-4 Sway R, L; lift R in front of L, allowing R hand to follow R ft, motioning with palm up in a scooping motion.

Shir Me Aba—continued

PART III

- 1-2 Step on R in front of L.
- 3-6 Step on L behind R; step on R to R; step on L in front of R; pause.
- 7-8 Step on R next to L; pause (ct 8).
- 9-12 Repeat cts 3-6.
- 13-16 3-step turn to R (R, L, R), end facing ctr; pause (ct 16).
- 17-20 Step o L to L (slight diagonal fwd) and click fingers at chest height on ct 19.
- 21-24 Repeat cts 17-20 to opp side.
- 25-26 Step on L to ctr, hands held palms down together and scoop upward twd ctr; pause (ct 26).
- 27-30 3 steps bkwd (R, L, R); pause (ct 30).
- 31-32 Step on L next to R and pivot 1/4 L so that R shldr is twd ctr; pause (ct 32).

PART IV. Twd ctr and out, hands not held.

- 1-4 Step-together-step twd ctr with 3 steps (R, L, R); pause (ct 4).
- 5-8 step on L behind R; step on R to R; step on L in front of R; pause (ct 8).
- 9-10 Step on R to R and pivot 1/4 to L to face out.
- 11-12 Step fwd on L (away from ctr); pause (ct 12).
- 13-16 Walk 3 steps (R, L, R) fwd (away from ctr); pause (ct 16).
- 17-24 Repeat cts 17-24 of Part III (snaps to each diagonal).
- 25-28 3 small steps (L, R, L) almost in place while turning 1/2 to L to face to ctr.
- 29-32 Yemenite R facing ctr.

PART V

- 1-4 Repeat the transition but reverse ftwk and direction.
- 5-16 Repeat Part III, cts 1-12, but reverse ftwk and direction.
- 17-24 Repeat Part III, cts 17-24 (snaps to each diagonal). this is not reversed. Start to the L diagonal as before.
- 25-30 Repeat Part III, cts 25-30 (scoop in and back out).
- 31-34 Step on L next to R and hold; touch R next to L and hold.

Second time through the dance:

Part I is done once to the music without lyrics.

Then do Parts I-V as before up to ct 30.

Then repeat from the transition through Part V up to ct 31.

End with:

- 1-8 Yemenite R; Yemenite L.
- 9-10 Repeat Part III, cts 25-26 (scoop in).

Presented by Israel Yakovee

Shir Me Aba—continued

Shir Me Aba

Song by Avihu Medinah

Yoshev hoshev al aba kol shli amar

I am sitting and thinking about my father and all that he told me

Beshevet piv hikani moosar li masar

From his own wisdom the message he gave me

Yoshev hoshev ki aba tamim hyah va ham

In my mind, my father was a modest and warm person

Yashav levad im elohav ve im adam

He was always along with God and mankind

Vetov haya le aba ba derech ba bahar

And he was content with the way of his life

Vetorato botech emunato shamar

He trusted the torah and was faithful to his faith

Soor mera vase toy

Avoid evil and do good deeds

Baruch tihey shivatyim uschrcha la rov

You will be blessed forever and you will be rewarded

Barech el shamayim al lehem vamayim

Bless God for the bread and water

Kach amar li aba kam veyashav

So told my father to me

Yoshev hoshev al derech bh ani holech

I am thinking on the path that I close to myself

Hazo he derech melech sheba asarech

Is it a road to kingdom, the one I have chosen?

Haim he toveleni el ha tehila

Is this the road that will lead me to glory?

Haze ani movil haderech o he movilah

Is it I who lead the road, or it lead me?

Yoshev hosev al aba siman sheli natan

I am sitting and thinking about my father and the message he gave me

Simanim shel derech el eden hagan

The message that will lead me to heaven.

Shavnu El Eretz Ha'avot

(Israel)

Shavnu El Eretz Ha'avot (Returning to Our Homeland) was choreographed by Israel Yakovee to a traditional Yemenite melody.

Pronunciation:

Cassette: Israel Yakovee '93

Formation: Circle, hands joined in W-pos.

Cts

Pattern

INTRODUCTION

PART I. Facing circle (hand level of shldr)

- 1-4 Step on R to R; step on L across behind R; step on R to R; step on L across in front of R.
- 5-8 Yemenite R; Yemenite L.
- 9-12 Step on R, pivoting 1/2 turn to L (CCW); step on L to L; step on R across in front of L; step on L to L, turning to face out.
- 13-16 Facing out, Yemenite R; Yemenite L.
- 17-32 Repeat cts 1-16, beg facing out.
- 35-64 Repeat cts 1-32.

PART II. Facing in (W-pos)

- 1-3 Leap on R diag to R; step L,R,L (cts 2,&,3).
- 4-6 Yemenite R with R shldr to ctr (release hand hold at end).
- 7-9 Yemenite L with R shldr to ctr.
- 10 Face ctr, closing R to L (no wt).
- 11-14 Yemenite R; Yemenite L.
- 15-18 Step fwd on R; step on L next to R; step bkwd on L; step bkwd on R next to L.
- 19-22 Bend both knees (ct 19); bounce twice on R (ct 20,&); Backward Yemenite L.
- 23-24 Step bkwd on R; leap fwd onto L.
- 25-28 Yemenite R; Yemenite L.
- 29-32 With 4 steps (R,L,R,L), walk a small circle CW to end facing ctr.
- 33-36 Yemenite R; Yemenite L.

PART III. W-pos, face in, move CCW

- 1-4 Step on R to R; step on L across behind R; step on R to R; step on L across in front of R.
- 5-16 Repeat cts 1-4 three more times.
- 17-18 Step on R to R, step on L across behind R.

Repeat from beginning.

Note: The last two steps of Part III are the same as the first two steps of the dance, so when the dance repeats, you do the side, behind twice.

Presented by Israel Yakovee

Shoshanat Teiman

(Israel)

Shoshanat Teiman (The Rose from Yemen) was choreographed by Israel Yakovee to a traditional Yemenite melody.

Pronunciation:

Cassette: Israel Yakovee '93

Formation: Circle of dancers facing center.

Cts

Pattern

INTRODUCTION

PART I

- 1 Step on R to R.
- 2 Step on L next to R.
- 3-4 Step on R to R; pause.
- 5 Step on L across behind R.
- 6 Step on R to R.
- 7-8 Step on L across in front of R; pause.

PART II

- 1-2 Step on R to R; pause.
- 3 Step on L across behind R.
- 4 Step on R to R.
- 5-6 Step on L across in front of R, pause.
- 7-8 Step fwd on R; step on L in place.
- 9-32 Repeat cts 1-8 three times.
- 33 Step fwd on R.
- 34 Step on L in place.
- 35 Step on R next to L.
- 36 Jump on both ft and land on L.

PART III

- 1 Step fwd on R.
- 2 Leap onto L.
- 3 Step fwd on R.
- 4 Step fwd on L.
- 5-8 Yemenite R.
- 9-12 Yemenite L; hop on L and pivot 1/4 CCW.

PART IV

- 1-4 Step fwd R, L, R (step together); pause.
- 5-8 Step fwd L, R, L (step together); pause.
- 9-32 Repeat cts 1-8 three times.

Presented by Israel Yakovee

Jovanovo oro

(Macedonia)

This dance from Skopje was taught by Atanas Kolarovski at the Sunday opening party.

Pronunciation: yoh-VAH-noh-voh OH-roh

Cassette: AK 4 Side B/6

2/4 meter

Formation: Lines in W-pos, facing ctr. The style is bouncy (bounce on every beat).

Meas

Pattern

- 1 Step back on R (ct 1); bounce (ct &); step back on L (ct 2); bounce (ct &).
- 2 Step back slightly to R on R (ct 1); bounce (ct &); step on L next to R (ct 2); step on R in place (ct &).
- 3 Step on L across in front of R (ct 1); bounce (ct &); step on R to R (ct 2); step on L across in front of R (ct &).

Repeat pattern from beg until music ends.

Presented by Atanas Kolarovski

Petyelky

(Russia)

"The girls were weaving a carpet" is the translation of the circle dance song, "Shily Devushky Kovyor." The khorovod that goes with the song is called "Petyelky," meaning "loops" in English. The dance comes from the research of Folklorist A. Koltilova, who was a folklorist and art leader of the North Russian Folk Choir. The dance was introduced in Switzerland in 1991 by Hennie Konings.

Pronunciation: peht-YEHL-kee

Cassette: Russian Dances - Hennie Konings Side A/12

4/4 meter

Formation: Square of indeterminate size with approximately equal number of girls on each side, facing and moving CCW. Any unmarried men stand and watch at the corners of the square.

Meas

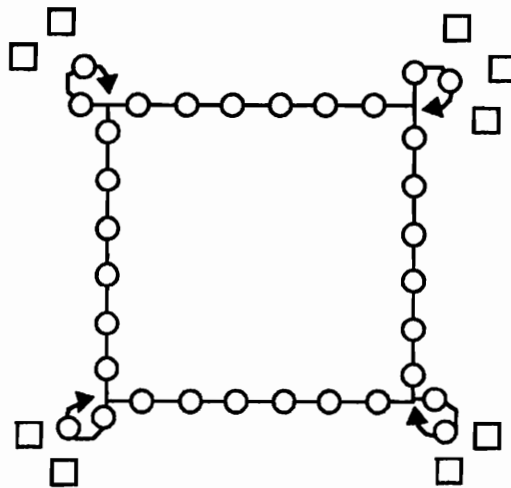
Pattern

5 meas

INTRODUCTION. No action.

PATTERN

Women walk fwd with small gliding steps on balls of ft, one step to a ct. Hands are at sides. At the corners of the square, each woman make a small CW loop, nodding to the men; pass R shldrs and moving behind the woman following, to move on along the next side of the square.



Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggle

Stenka

(Russia)

Stenka, meaning "little wall," is a khorovod danced to the dance song Pryalitsa (little distaff). Originally it was a women's dance, reflecting the matriarchal society. This version of the dance is from the Arkhangelsk region. Other versions, to different songs and with different styling, are found all over Russia. This version was researched by Hennie Konings and introduced in Holland in 1986. Another dance, Igolka, uses the same music.

Pronunciation: STYEHN-kah

Cassette: Russian Dances - Hennie Konings, "Pryalitsa" Side B/7

2/4 meter

Formation: Square of indeterminate size with approximately equal number of women on each side (ideally, 8 to 15 women on a side), facing ctr. Hands in each line are joined in W-pos (including the end dancers). Hands make *very* small circles up, fwd, and around with each step. Side 1 contains the leader, and is the line on the musician's left. Remaining sides are numbered CW from Side 1.

Meas

Pattern

pickup +
6 meas

INTRODUCTION. No action. Beg with word "Pryalitsa."

I. SIDE ONE ACTIVE; SIDE THREE FOLLOWS

- 1-5 Beg R, Side 1 walk 10 gliding steps fwd twd Side 3 (one step to a ct).
- 6 Step R, L, R in place (cts 1,&,2). Nod head to acknowledge opp line.
- 7-12 Side 1: Beg L, back up 12 steps to original place.
Side 3: Repeat meas 1-6, moving fwd twd Side 1.
- 13-18 Side 1: Bow deeply from hips (meas 13-15); slowly become erect (meas 16-18).
Side 3: Beg L, back up 12 steps to original place.

II. SIDE TWO ACTIVE; SIDE FOUR FOLLOWS

- 1-18 Repeat Fig I with Side 2 active first and Side 4 following.

III. SIDE THREE ACTIVE; SIDE ONE FOLLOWS

- 1-18 Repeat Fig I with Side 3 active first and Side 1 following.

IV. SIDE FOUR ACTIVE; SIDE TWO FOLLOWS

- 1-18 Repeat Fig I with Side 4 active first and Side 2 following.

72 meas Repeat Figures I-IV.

V. ENDING

- 1-22 Beg R, sides start walking CCW forming one large circle. End dancers join hands. Music retards on meas 22; close ft together and face ctr.
- 23-24 Bow twd ctr and straighten up.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Tseepochka

(Russia)

The title of the tune, "Arkhangelsky Khorovod," means "circle dance from the Arkhangelsk region." The khorovod danced to it is called "Tseepochka," meaning "little chain." The circle dance has another variation, not presented here, which was choreographed by N. Nadezhdina, founder of the Beryozka Dance Company. Hennie Konings introduced the dance in West European countries in 1987.

Pronunciation: tseh-POHCH-kah

Cassette: Russian Dances - Hennie Konings Side A/3

4/4 meter

Formation: Circle of dancers, hands joined in V-pos. One dancer is designated as leader. Walk fwd R,L,R (cts 1,&,2). Step alternates. Pattern changes are indicated by the leader, and the amount of music needed to complete some of them depends on the number of dancers in the circle.

Meas

Pattern

CIRCLING

Move in a circle in LOD (CCW) using the basic walking step.

WINDING THE CHAIN

On the beginning of a musical phrase, leader indicates start of winding by turning twd ctr and raising joined hands fwd.

1 meas Dancing basic step, move into ctr, hands coming up.

1 meas Turn L (CCW), R hand over own head, and end facing LOD with joined hands under R arms. Chain continues moving in LOD.

UNWINDING THE CHAIN

Circle continues to move in LOD with basic step. Leader indicates beginning of unwinding by releasing R hand and raising it up while turning CW; then raises joined hands to turn neighbor out (CW), bringing joined hands back to V-pos. The second dancer then turns out the third and so on until the entire circle is back in V-pos, moving in LOD (one meas to turn each dancer). Leader rejoins hands with the last dancer.

Dance repeats until the end of the music. Leader may form a spiral instead of a circle if there are enough dancers. From the circle, the leader begins spiralling in. Before reaching the center, leader winds the chain (all bring arms up and over) and begins leading the spiral out. Begin unwinding the chain when the leader gets back to the outside of the circle.

Dance ends with dancers facing ctr and bowing from the hips.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggle

Geampara

(Romania)

This dance is from Topraisar, Dobrodja, in the Southeast corner of Romania near the Black Sea. It was presented by Theodor Vasilescu at a lawn party at the 1993 Stockton Folk Dance Camp.

Pronunciation: jahm-pah-RAH

Cassette: Theodor Vasilescu Stockton Camp 1993 Side A/10

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

Formation: Circle of couples, M facing LOD, W's back to LOD. Inside hands joined down with the person behind, outside hands joined with ptr and extended diag up.

Meas

Pattern

16 meas INTRODUCTION. No action.

PART A

- 1 Moving fwd in LOD (M fwd, W bkwd) leap onto R, L, R (cts 1, 2, 3). On ct 3, bend R knee while lifting L ft slightly fwd with L knee bent.
- 2 Repeat meas 1 moving in LOD with opp ftwk. At the end of the meas, without releasing hands, M turn CCW to face RLOD, W turn CW to face LOD; reverse arm positions.
- 3-4 Continuing to move in LOD, repeat meas 1 and 2 with arm positions reversed. At the end of the meas, M turn CW, W turn CCW to resume orig formation.
- 5-16 Repeat meas 1-4 three times.

PART B

- 1 Facing ctr and moving fwd, leap onto R (ct 1); step on L, R (cts 2, 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Leaning fwd from hips, stamp in place on R, L, R (cts 1, 2, 3).
- 4 Facing ctr, body upright, take large stamping step L to L (cts 1, 2); bounce on L while lifting R ft diag across in front of L, R knee bent (ct 3).
- 5 Facing ctr, stamp fwd on R (cts 1, 2); bounce on R while lifting L ft behind R, L knee bent (ct 3).
- 6 Step bkwd (away from ctr) on L (cts 1, 2); continuing to move bkwd, step on R in front of L (ct 3).
- 7 Step bkwd on L (cts 1, 2); step slightly diag bkwd on R to R (ct 3).
- 8 Facing ctr, stamp in place L, R, L (cts 1, 2, 3).
- 9-16 Repeat meas 1-8.

Repeat entire dance from the beginning twice, and end with Part A (total of three and a half times).

Presented by Theodor Vasilescu
Description by Bill and Carol Wenzel

Joc oșenesc

(Romania)

Joc oșenesc means "dance from Oaș" in northern Transylvania. Based on the presentation at the Sunday night party, this description is simplified from the notation in the syllabus.

Pronunciation: ZHOHK oh-shehn-EHSK

Cassette: Theodor Vasilescu Stockton Camp 1993 Side A/1

Rhythm: 2/4 meter: counted here as 1, &, 2, &. Long counts are underlined.

Formation: Mixed circle, hands joined down.

Meas

Pattern

4 meas INTRODUCTION. No action.

PART A

- 1-2 Facing diag R of ctr, moving in LOD, stamp on R, L, R, L, R (cts 1, &2, &, 1&, 2&); turn on last step to face LOD.
- 3-4 Moving in LOD, repeat meas 1-2 with opp ftwk, turning on last step to face diag R of ctr.
- 5-8 Repeat meas 1-4

PART B

- 1-2 Facing ctr, jump on both feet five times, making 1/8 turn CW while clapping hands with arms straight forward (cts 1, &2, &, 1&, 2&). Accent last jump with knees bent.
- 3-4 Facing ctr and moving RLOD, stamp L, R, L, R, L, R, L (cts 1, &, 2, &, 1, &, 2&).
- 5-8 Repeat meas 1-4.

PART C

- 1-2 Repeat Part B, meas 1-2, facing ctr without turn.
- 3-4 While turning CCW to face out of circle, stamp on L, R, L, R, L (cts 1, &2, &, 1&, 2&).
- 5-6 Facing out, repeat meas 1-2.
- 7-8 Turning CCW to face ctr, repeat meas 3-4.

PART D. Facing ctr and moving in and out,

- 1 Turning body diag L, bounce on L while lifting R foot twd ctr, R knee bent (ct 1); step on R across in front of L (ct &2); turning body diag R, bounce on R, while lifting L twd ctr, L knee bent (ct &).
- 2 Step L across R (ct 1&); jump on both feet (ct 2&).
- 3 Facing ctr, clap hands twice (cts 1&, 2&).
- 4 Moving backwards away from ctr, step L, R, L (cts 1, &, 2&).
- 5-8 Repeat meas 1-4.

PART E. Facing and moving in LOD.

- 1-2 Stamp on R, L, R, L, R, L, R, L (cts 1, &, 2, &, 1, &, 2, &). Bend knee with accent on steps 1 and 7.
 - 3-6 Repeat meas 1-2 twice.
 - 7-8 Stamp with short steps, R, L, R, L, R, L, R (cts 1, &, 2, &, 1, &, 2&).
- Repeat entire dance from the beginning.

Presented by Theodor Vasilescu

The Character of Romanian Folk Dance

The folklore dance reveals sincerely and directly the aspirations and feelings of man; it is closely connected with life and history of people being man's faithful companion both in happiness and in sorrow; it expresses at the same time the character, temper, force, keenness, wisdom, and humor of the people.

Romania has a very rich and complex folklore treasure. The Romanian popular dances, known for their beauty and large variety, constitute this treasure together with songs, fables, legends, and popular poetry. Although the Romanian popular dance appears in a large variety of regional aspects, yet it presents essential characters in common, uniting all forms of choreographic expression of the Romanian people in a specific national style.

The Romanian popular dance has always been a part of individual and community life; whenever important events occurred, song and dance played a prominent part. Such occasions are holidays, pastimes, markets, "nedeie" (a folklore festival characteristic of the zones of Hunedoara and Banat), feasts in connection with farming or herding, ceremonies in connection with labor and earth fertility and, naturally, important events of life: birth, engagement, marriage, even death.

Dance is never separated from music. Before being accompanied by instruments, dance was accompanied by songs and the rhythms of clapping hands or percussion. This kind of dancing is going on today in some ritual dances for men and women.

Romanian choreographic folklore belongs to the great family of Balkan-Carpathian dances. There is a great richness of rhythms and tempos; the elegance of the lyric movements of the dances for women joins the vitality and virtuosity of the dances for men. A series of well-outlined technical elements determine a distinct national character. Steps with large movements, small steps in place, rapidly changing steps, groups of 8 to 16 successive steps, tapping steps, even-tempo steps, syncopated steps, all combined in small or large movements in all directions to create a tremendous variety of choreographies. Additionally, the intensity of stepping (stamping) on the floor increases the variety of rhythmic nuances. Other steps include crossing steps, spurs on the floor or in the air, a whole series of leaps, running jumps, steps on tiptoe or on heels, steps on the ball of the foot or on the full sole, lifting feet in the air at different heights, rotating feet in the air or on the ground, slapping boots or different parts of the legs, pirouettes on the heels (performed by girls), snapping fingers, etc.

There is a great variety of regional styles with pronounced character, conferring personality on the different folklore regions of the country. The folklore regions cannot be strictly delimited by the specific character of the dancing and style because many aspects overlap, but the local regions can be grouped geographically in larger regions corresponding to the ancient historical provinces.

These larger folklore regions are Moldavia, Basarabia, Wallachia, Oltenia, Banat, Transylvania, and Dobrodja. To these regional styles, we add the Aromanian folklore of those people having the same origin but living south of the Danube.

Moldavia

Bordered on the west by the East Carpathians and on the south by the Danube, Moldavia constitutes the east region of the country, presenting in its turn various choreographic aspects in its north, center, and south.

In the north, dance is accompanied by gentle swinging of the body. Steps are small, generally tapped, often in contra tempo, giving a continuous, jerky rhythm to the movement. Small leaps are also found, accompanied by spur clapping, specifically characterizing "Trilisești" men's dances. There are also many couple dances,

generally known as "Bătute," having the same slightly leaping character to the pronounced rhythm of tapping steps. The dance that generally ends an event in this region is "Tărăneasca," characterized by "hora" rotation at high speed. It begins slowly with steps on the spot, then moves with large steps to the right and to the left, and when the tempo has increased, the large circle divides into little circles of four to six couples competing in virtuosity.

Characteristic of the central region is the men's dance "Corăghiasca," including particular technical elements and a special rhythm performed in six measures. This is found especially in the Bacău region, while towards Jassy there is found a rich repertoire of stamping "sîrbe": "Sîrba de la Sticlăria," "Sîrba-n ciobănaș," "Sîrba de la Flaminzi."

The south region includes dances like "Burduiul" of Vrancea, similar to the Bacău "Corăghiasca," but showing the influence of the Wallachia region.

Musical accompaniment is supplied by folk bands including: violin, kobsa (a type of guitar), trumpet, contrabass, and portable cembalo. But often, dance accompaniment is supplied by specific instruments such as "trișca" (kind of short pipe), "fluierul" (shepherd's flute), "tilinca" (shepherd's pipe).

Basarabia

This region stretches to the east of Moldavia, comprising the territory between the Prut and Histru rivers. It was occupied by USSR after the Second World War and gained its independence in 1991.

The folklore here is related to that of Moldavia, but in the southern part, it is closer to the folklore of Muntenia and Dobrodja.

There are "hore" and "bătute" (dances with many stamps and syncopations), as well as men's dances such as "Brăul" and couple dances similar to those of northern Moldavia.

Wallachia (Muntenia)

Situated in the south of the country between the Carpathian mountains and the Danube, Wallachia includes regions of varied repertoire; there are villages with 20, 30, even 40 different dances. Most of them are mixed dances, but there are also dances for men and dances for women. The most frequent formation is the circle and semi-circle. The richness of rhythmical steps is very large; syncopation and contra tempo are frequently found.

The most representative dances in Wallachia are the hand "Hore," the stamping "Hore," and the "Sîrba." There is a great variety of "Brîuri" for men and women, the principal steps of which are performed in six or eight measures. There is also found on the Danube plain a specific dance performed in five measures, the "Bugeac," which is accompanied by pronounced body swings, giving a special charm to the style of this south region.

In this region is found the "Călușul," a dance also found in the Oltenia region. This is one of the oldest Romanian popular dances. It seems to have originated from a ritual dance included in traditional spring customs designed to drive out disease. The seven, nine, or eleven dancers (it should be an odd number) led by a captain, assisted by a standard bearer and a masked person (the mute), are "armed" with cudgels, have spurred footwear with bells attached, hats adorned with belts, gilded spangles, and glass pearls.

The dance consists of a great number of figures ("more than fifty" Franz-Josef Sulzer noted in the 18th century) alternating with a walk in a circle for resting. The figures are shown by the captain and imitated by the group, and humorous extemporary verses continue throughout the dance.

Nic. Istvvanffi mentions the "Călușari" in 1572 when performing at the court of Austrian emperor Rudolf II, and chronicler Dozsa Daniil mentions a one-hundred "Calușari" show performed at Piatra Camprei near Alba Iulia on October 15, 1599.

The oldest musical notations of "Calușari" are in the Joan Căianu Codex (17th century), and Fr. J. Sulzer (History of Transalpine Dacia) offers them in the following century.

The folk music bands accompanying the dance in Wallachia usually consist of violin, panpipe, kobsa, cembalo, contrabass, and often they include the "fluier," bagpipe, and "caval" (long shepherd's pipe).

Oltenia

Adjoining Wallachia in the west between the Carpathians and the Danube, Oltenia includes a choreographic folklore with a numerous and varied repertoire. Oltenia dances are vigorous, rapid, requiring talent and virtuosity. Quick movements in large spaces, sudden direction changes, crossing steps, beatings and syncopations, swinging feet and spurs, all make up the characteristics of the Oltenia style.

In this region there are women's dances full of grace and gentleness: "Crăițele," "Mîndrele," "Ițele," "Leana." Men's dances require virtuosity: "Galaonul," "Brîulețul," "Trei păzește." There is an endless series of mixed dances "Rusteme," "Alunele," "Ca la Baltă," "Sîrbe," "Hore," as well as compound beat dances with seven and five measures alternating: "Sobolanul," "Dianca."

Dances are accompanied by a folk music band consisting of violin, kobsa, cembalo, contrabass, and sometimes guitar.

Banat

In the south-west of the country, Banat forms a distinct folklore region. The characteristic style of Banat includes steps in demiplié, dancing on the balls of the feet, rotating the feet in the air and on the ground, successive crossing with short leaps on the supporting foot.

The dances that reflect these characteristics are the Banat "Brîulețe," often named for various performers, "Brîul lui Vlădia," "Brîul lui Paica," "Brîul lui Snop," "Brîul lui Megheș," or after the places where they are performed, "Brîul de la Mehadia," "Brîul de la Vălișoara," "Brîul de la Marga," "Brîul de Armeniș."

Characteristic of these "brîuri" is the 7/16 rhythm, also found in other dances of this region. Besides "brîuri," there are "hore," "ardelene," "jocuri de doi," "poșovoaițe," "iedire," and one of the complex men's dances, "Sorocul." Characteristic of the couple dances is a multitude of arm positions, bringing about interesting and ingenious positions of the partners. There are also dances for one boy and two girls, amplifying the characteristic Banat elements of the "joc de doi," the boy passing the girls under his hand, performing "învîrtite" first with one and then with the other, turning around in ingenious combinations.

The composition of the accompanying folk music band changes in Banat. Instead of violin, viola, cembalo, and contrabass, the orchestra is composed of wind instruments; one will always find the "Taragot," an instrument with a very popular sound.

Transylvania

Western Transylvania includes the interesting region of the three Crish rivers. Dances of the region are characterized by a syncopated rhythm appearing in many choreographic variants and created by accent changes. These generally are couple dances, the partners starting with the same stepping; the girl maintains the base rhythm while the boy continues evolving interesting combinations of spurs and syncopated tappings, clapping hands, and slapping boots.

Northern Transylvania includes the picturesque folklore regions of Oaş and Maramureş, where the unique small trampling steps transmit vibrations to the whole body and thus convey a distinct personality to the style. Characteristic dances are: "Roata oşenească," "Tropotita," "Bărbătescu maramureşan."

Central Transylvania includes the Someş and Mureş valleys, where dance choreographies attain a high level of virtuosity. There are not as many dances in this region as in the southern regions, but in the dance structure there are many figures of uncommon technicality and endless variety. The dance series begins with "De-a lungul," a slow and elegant dance, sometimes compared to the gait of the proud peacock, whose feathers the lads use to adorn their hats (the Năsăud region). This is generally followed by two dances for men: one of a moderate tempo, "Rarul," the second a fast one, "Jocul fecioresc," dances where leaps, slaps on different parts of the legs, spurs, and spins combine in a variety of forms. The dance usually closing the village "hora" is "Învîrtita," where two or even three pirouettes on the heels are unhesitatingly performed by the girls, and the boys compete in dance virtuosity.

The south of Transylvania offers some interesting 7/16 and 10/16 rhythms in "Purtate," and "Fecioresţi." The characteristic elements of the central region are diversified into a greater variety of rhythms. In this region, besides "Purtată," "Feciorească," and "Haţegană," reminiscent of the dance series of the central region, there are also found the usual dances of the Carpathian southern slope, such as "Brîul," "Jiana," and "Mocaneasca."

Striking coincidences are to be found not only on the opposite slopes of the same mountain chain, such as the south of Transylvania and the north of Wallachia, but also at great distances, such as Oaş and "Mărginimea Sibiului."

The melody accompaniment is principally supported by violins seconded by violas and contrabasses; cembalo and clarinet are sometimes used.

Dobrodja

The Dobrodja region is situated between the Danube and the Black Sea. Typical dances are the fast "Brîuri" for men, "Hora pe bătaie," reaching a high level of virtuosity ("Hora la două" of Făgăraşul nou), and dances performed in measures of 5, 7, 8, and 11 beats, such as "Drăgăicuţa," "Geamparaua," "Cadîneasca," "Păhărelul," "Păpuşica." The musical accompaniment is similar to that of Wallachia.

Aromania

Living in the middle of the Balkan territory, in Greece, Macedonia, Albania, and Bulgaria, the Aromanians, known also under the name Vlăhi, speak a Neolatin language in a dialect close to the Romanian language. They have the same origin as the Romanians being the descendents of the Roman empire. Their songs and dances reflect the populations among whom they are living, but retain some distinct features.

Their dances may be classified within the Balkan area from which the rhythms of 5/8, 7/16, 9/8 are not missing. But the customs preserved today reflect ancient Roman and pre-Roman traditions. For instance, the ritual of the "Călusari" dance is preserved in forms which are very close to those practiced by Romanians from north of the Danube.

Singing and Lyrics

In Romania dance is associated with poetic creation. During the dance, lads and girls chant "strigături" (impromptu verses), which differ from one region to another.

In Moldavia, verses are chanted jerkily in rhythm with the step. In Oaş and Maramureş they are chanted with specific, interesting intonations, "îpărituri." In the center and south of Transylvania as well as in the Crisana, real dialogues pop up between boys and girls. In Oltenia, Wallachia, and Dobrodja, these chantings play the part of leading the dance by announcing the figures.

The "strigături" contain now a lyric, love text, now a satirical, humorous one; but no matter how they are done, they are not absent from any choreographic style.

In the general description of Romanian dance, the women's dances complete the rich choreographic folklore palette by adding an undoubted degree of artistic refinement. It is enough to mention here the dance of the girls of Căpîlna (Central Transylvania) performed with nobility and peerless grace and accompanied by their own singing.

Not included here is discussion of agricultural ritual dances like "Drăgaica," "Cununa," "Căiuşii," "Caprele," "Ursul," or death watch dances and mask dances of Vrancea. As evidence of long traditions, each of them might be the object of detailed studies.

We hope this general summary will encourage interest in more detailed knowledge of the character of Romanian folk dance.

Presented by Theodor Vasilescu

STOCKTON FOLK DANCE CAMP COUNTRY WESTERN WORKSHOP DANCES

Tips and Suggestions
The Country Western Dance Floor
Cowboy Cha Cha - Couple
Cowboy Two Step - Couple
Horseshoe - Couple
Tumbleweed - Line
Boot Scootin' Boogie - Line
The Stroll - Line
Tush Push - Line
Cowboy Boogie

Tips and Suggestions

LEARNING TO DANCE

If you're just starting out, keep in mind that becoming an accomplished dancer has nothing to do with any sort of previous experience or relative coordination, etc. Everyone has "two left feet" at first, including those you see gliding around the dance floor like a pro. Your success, just like theirs, is governed only by your effort and personal determination. So relax and enjoy yourself - you're going to have lots of fun and become a good dancer!

GO SLOW AND ENJOY IT

It takes some time to learn this dancing and you'll need to be patient with your progress. The end result is a recreational skill and activity with long lasting depth and substance. With patience, time and practice anyone can become an accomplished dancer!

USE WHAT YOU'VE LEARNED

Remember - the class simply "presents" you with the basic information you need. Actually dancing it, just for fun, is where you become skilled and accomplished. A good rule of thumb is to dance at least one night a week. (2-3 hours)

The more time you spend dancing outside of class, the faster you'll progress. You learn what to do at the classes, but you will only become skilled by using it.

MULTIPLE PARTNERS

This means dance partners. Everyone dances a little differently. Cultivating a large diverse group of dance partners is the fastest way to dramatically enhance your skill, and make new friends at the same time.

Since Western Dancing is dependent on generous amounts of good will and patience, the folks who love western dancing tend to be fairly friendly, patient people. Active dancers will help you - just as others helped them when they started dancing - and as you'll help future beginners....that's how it works.

Start by asking those you see dancing with many different people. You'll rarely be turned down, but when you are, don't take it too personally (they may just be tired) just ask someone else.

SAFETY AND COURTESY

The risk of physical injury, inherent in all Western Dancing, can be reduced by wearing appropriate foot wear, watching where you're going and understanding the floor rules.

TWO STEP FLOOR RULES

1. Step off the floor when not dancing
2. When entering the floor, watch for an opening before merging with the flow.
3. Dancers in front of you ALWAYS have the right-of-way, even if they're in the wrong dance lane.
4. The OUTSIDE lane is for FAST dancing only.
5. The MIDDLE lane is for MEDIUM speed dancing only.
6. The INSIDE lane is for SLOW dancing only.
7. The CENTER is for Swing, Line and other non-traveling (spot) dancing.
8. Thou shalt not push, shove, or verbally assault another dancer, or engage in other form of intentional harassment.

LINE DANCE FLOOR RULES

1. Form lines from the CENTER of the floor.
2. Maintain even spacing as the lines travel. Look up!

NOTE: You don't have to be "perfect." If you don't remember the whole dance, GET OUT THERE ANYWAY! Dance on the ends of the lines. Follow as best you can and you'll begin remembering the steps.

This information was provided by the Timberline, Seattle Washington.

THE COUNTRY WESTERN DANCE FLOOR

FAST MOVING COUPLE DANCES

SLOWER MOVING COUPLE DANCES

SWING DANCE

a n d

LINE DANCES

COWBOY CHA CHA

(Western American)

Meter: 4/4 (counted 1,2,3,&4)

Music: Clint Black, The Gulf of Mexico
Garth Brooks, Friends in Low Places
The Bellamy Brothers, If I Said You Had A Beautiful Body
Michael Martin Murphey, I'm Gonna Miss You Girl
Mel McDaniel, Baby's Got Her Blue Jeans On

Formation: Couples facing LOD in upper sweetheart (varsouvienne) position.

Basic step for man and woman is the same and is danced throughout the entire dance. Step fwd with L (ct 1), step bkwd with R (ct 2), step L, R, L in place (ct 3,&4). Step bkwd with R (ct 1), fwd with L (ct 2), step R, L, R in place (ct 3, & 4) Note: this is one complete sequence.

Measure Variation 1

- 1-2 M & W side by side facing LOD. R hands joined over W's R shoulder L hand joined in front of M's L about chest level. Basic step beginning with L moving fwd and bkwd.
- 3 Basic step beginning with L moving fwd.
- 4 M & W continue with basic step moving bkwd (cts 1,2); keeping hands joined, W turns under R hands CCW to face RLOD in front of man (cts 3,&4) (bring both joined hands in front at chest ht). M remains facing LOD while dancing basic step (cts 3 & 4). NOTE: hands will be crossed R over L.

Variation 2

- 1 Ptrs face, M steps fwd L, W step bkwd L (ct 1); M steps bkwd R, W steps fwd R (ct 2); M dances in place W turns CW to sweetheart position (cts. 3 & 4). NOTE: On (ct 1) M reaches up with his L hand to tip his hat or bow.
- 2 Repeat Measure 4 of Part one.
- 3 Repeat Measure 1 of Part two.
- 4 M remains facing LOD dancing basic step (cts 1-4). W has returned to sweetheart position and remains next to M (cts 3 & 4).

Variation 3

- 1 Couples remain in sweetheart position. M and W individually pivot CW 1/2 in place to face the RLOD (cts 1-2).
- 2 Repeat measure 1 but turn CCW to face LOD.
- 3 Repeat measure 1 of variation 3.
- 4 Repeat measure 2 of variation 3.

Variation 4

- 1 Drop L hands and raise joined R hands over W's head. M dances basic step moving slightly fwd. W turns one turn CW and dances (cts 3 & 4) facing LOD.
- 2 Repeat measure 1 of variation 4 with W turning CCW.
- 3 Repeat measure 1 of variation 4.
- 4 Repeat measure 2 of variation 4.

Variation 5

- 1 M steps L behind R (ct 1); steps R to R (ct 2); takes small steps in place (cts 3,&4); while the W steps in front and to the L, traveling around M CCW (drop R hands low, lift L hands over W head cts 1-4).
- 2 W is now on the opposite side and completes moving around the M to her original place with the basic step (cts 1-2). W turns CCW in place to end in original position (cts 3 & 4).
- 3 Repeat measure 1 of variation 4.
- 4 Repeat measure 2 of variation 4.

Presented by Jeff O'Connor

COWBOY TWO STEP

(Western American)

Meter: 2/4 (quick, quick, slow, slow)

Music: George Strait, *You Know Me Better Than That*
George Strait, *Home In San Antonio*
Clint Black, *One More Payment*
Clint Black, *Muddy Water*
Vern Gosdin, *Set'em Up Joe*
Travis Tritt, *Country Club*
Dwight Yoakam, *I Sang Dixie*

Formation: Couples western closed position. M and W dance opposite footwork. Man begins on L, W begins on R. The dance should be done with little or no bouncing, wiggle, hopping or twisting motion. It should be smooth and elegant. Small steps and knees are kept slightly bent.

Measure

- 1 M steps fwd on L (ct 1); close R to L (ct &); step fwd on L (ct 2).
W steps bkwd on R (ct 1); close L to R (ct &); step bkwd on R (ct 2).
- 2 M steps fwd on L (ct 1); step fwd on R (ct 2).
W steps bkwd on R (ct 1); step bkwd on L (ct 2).

VARIATIONS

There are many variations to this dance. Couples can turn halfway around CW or CCW so that the follower will travel forward and the leader will travel backward. Any single-hand or double-hand country swing turn can be added to this step. The inside and outside turns are the easiest to start with. Landler windows may also be done as a variation.

Presented by Jeff O'Connor

HORSE SHOE

(Western American)

Meter: 4/4

Music: Travis Tritt, *It's All About Change*
Travis Tritt, *Someone For Me*
Garth Brooks, *I've Got A Good Thing Going*
Garth Brooks, *I Know One*
Alan Jackson, *Here in the Real World*
Clint Black, *Nobody's Home*

Formation: Couples facing LOD in upper sweetheart position (varsouvienne). M and W dance on same ft.

Measure

- 1 Step fwd diagonally to R, touch L to R (cts 1 - 2); step bkwd diagonally to L, touch R to L (cts 3 - 4).
- 2 Step bkwd diagonally to R touch L to R(cts 1 - 2); step fwd diagonally to L ct 3, brush R next to L swinging foot fwd (ct 4).
- 3 Step to R with R (ct 1); step L behind R (ct 2); step R with R(ct 3); step fwd with L making 1/2 pivot turn CW (ct 4); M & W drop L hands and lift R hands over M head (ct 4).
- 4 Step fwd on R facing RLOD (ct 1); step fwd on L pivot 1/2 turn CW to face LOD, (ct 2); step fwd with R (ct 3); step to L with L, rejoin hands in sweetheart position (ct 4).
- 5 Step to L with R behind L (ct 1); step fwd L with L (ct 2); step fwd with R making 1/2 pivot turn CCW, drop R hands making an arch over M head (ct 3); step fwd on L, facing RLOD (ct 4).
- 6 Step fwd on R pivot 1/2 turn CCW to face LOD (ct 1); step fwd on L (ct 2); shuffle step fwd in LOD, with R, L, R (cts 3 & 4).
- 7 Shuffle step fwd in LOD, with L, R, L (cts 1 & 2); push heel of R foot to floor with no weigh (cts 3, 4).

Repeat dance from beginning.

Presented by Jeff O'Connor

TUMBLEWEED

(Western American)

Meter: 4/4

Music: Travis Tritt, Don't Give Your Heart To a Rambler
Mark Chestnut, Bubba Shot The Jukebox

Formation: Lines in center of room. This is a two wall dance

Measure

- 1 Weight on L, Kick R foot fwd, clapping hands (ct 1); step bkwd on R, L, R (cts 2 - 4).
- 2 Touch L toe back (ct 1); shuffle fwd L, R, L (cts 2 & 3); shuffle forward R, L, R (cts 4 & 1).
- 3 With weight of R (ct 1); step fwd on L pivot 1/2 turn CW (ct 2); step fwd onto R (ct 1); shuffle fwd L, R, L (cts 4 & 1).
- 4 With weight on L, step fwd on R pivot 1/4 turn CCW (ct 2); step on L (ct 3); step fwd on R pivot 1/4 turn CCW (ct 4).
- 5 Step on L with feet slightly apart (ct 1); step R in front of L (ct 2); step on L behind R pivot 1/2 turn CW (ct 3); step on R pivot 1/2 turn CW (ct 4).
- 6 Step on L ending facing opposite direction from where dance began (ct 1). Shuffle L, R, L (cts 2 & 3); shuffle R, L, R (cts 4 & 1).
- 7 With weight on R stamp L next to R (ct 2); with feet together, twist both heels to the L (ct 3); twist both heels to R (ct. 4).

Repeat dance facing opposite direction.

Presented by Jeff O'Connor

BOOT SCOOTIN' BOOGIE

(Western American)

Meter: 4/4

Music: Brooks & Dunn, Boot Scootin' Boogie
Brooks & Dunn, Boot Scootin' Boogie (Club Mix)
Garth Brooks, Two Of A Kind
Garth Brooks, Workin' On A Full House

Formation: Lines in center of room. This is a four wall dance.

Measure

- 1 Step fwd on L pivot 1/2 turn CW (ct 1); step fwd on R (ct 2); step fwd on L pivot 1/2 turn (ct 3); step on R to face original direction (ct 4).
- 2 Grapevine to L. Step on L to L (ct 1); step R behind L to L (ct 2); step on L to L (ct 3); stamp R to L and clap hands (ct 4).
- 3 Step fwd on R pivot 1/2 turn CCW (ct 1); step fwd on L (ct 2); step fwd on R pivot 1/2 turn (ct 3); step on L to face original direction (ct 4).
- 4 Grapevine to R. Step on R to R (ct 1); step L behind R to R (ct 2); step on R to R (ct 3); stamp L to R and clap hands (ct 4).
- 5 Place L heel in front of R ft (ct 1); Hitch L foot in front of R shin (ct 2); step fwd with L (ct 3); slide ft R to L (ct 4).
- 6 Repeat measure 5
- 7 Step fwd with L ending with ft slightly apart (ct 1); sway L hip fwd (ct 2); step on R in place (ct 3); sway R hip bkwd (ct 4).
- 8 Step on L in place (ct 1); brush R ft swinging next to L while making a 1/4 turn CCW (ct 2); stamp on R slightly in front of L (ct 3); hold ft position and clap on (ct 4).

Repeat dance from beginning.

Presented by Jeff O'Connor

THE STROLL

(Western American)

Meter: 4/4

Music: Eddie Rabbitt, The Wanderer
The Bellamy Brothers, Sugar Daddy
Robin Lee, Black Velvet
Kenny Rogers and Dolly Parton, Islands in the Stream
John Anderson, Seminole Wind

Formation: Individuals in circle facing toward center. Can also be done as couples in upper sweetheart position.

Measure

- 1 Touch L heel fwd (ct 1); step on L (ct 2); touch R heel fwd (ct 3); step on R (ct 4).
- 2 Touch L heel fwd (ct 1); step to L on L (ct 2); step R behind L (ct 3); step L with L (ct 4).
- 3 Touch R heel fwd (ct 1); moving LOD, step to R with R (ct 1); step on L behind R to R, (ct 3); step R to (ct 4).
- 4 With weight on R do a chug step to pivot on R 1/2 turn CW (ct 1); step on L in LOD (ct 2); step on R behind L traveling in LOD (ct 3); step on L (ct 4).
- 5 With weight on L do a chug step to pivot on L 1/2 CCW to face center (ct 1); step on R to LOD (ct 2); step on L behind R (ct 3); step on R next to L (ct 4).

Repeat dance from beginning

Presented by Jeff O'Connor

TUSH PUSH

(Western American)

Meter: 4/4

Music: Marty Stuart, Hillbilly Rock
George Strait, The Fireman
Shenandoah, Church on Cumberland Road
Billy Dean, Hammer Down

Formation: Lines in center of room. This is a four wall dance

Measure

- 1 Touch R heel fwd (ct 1); R next to L (ct 2); touch R heel fwd twice (cts 3 - 4)
- 2 Leap onto R touching L heel fwd (ct 1); L next to R, ct. 3. Touch L heel fwd twice (cts. 3, 4).
- 3 Leap onto R touching L heel fwd (ct 1); leap onto L touching R heel fwd (ct 2); leap onto L touching R heel fwd (ct 3); hold ct. 4 while clapping hand.
- 4 Rock hips fwd, cts. 1 - 2. Rock hips bkwd (cts 3, 4).
- 5 Rock hips fwd, bkwd, fwd, bkwd (cts 1 - 4).
- 6 Shuffle fwd with R, L, R (cts 1 & 2); step fwd L (ct 3); step bkwd R (ct 4).
- 7 Shuffle bkwd with L, R, L (cts 1 & 2); step bkwd R (ct 3); step fwd L (ct. 4).
- 8 Shuffle fwd with R, L, R (cts 1 & 2); step fwd L pivot 1/2 turn CW (ct 3); step fwd R (ct 4).
- 9 Shuffle fwd with L, R, L (cts 1 & 2); step fwd R pivot 1/4 turn CCW (ct 3); step next to R with L (ct 4).
- 10 Step fwd R pivot 1/2 turn CCW (ct 1); step on L with feet slightly apart (ct 2); Stamp R next to L (ct 3); hold (ct 4) while clapping hands once.

Repeat Dance facing new direction.

Presented by Jeff O'Connor

COWBOY BOOGIE

(Western American)

Meter: 4/4

Music: Dolly Parton, Why'd You Come in Here Lookin' Like That
John Anderson, Swingin'
Bellamy Brothers, Redneck Girl
Aaron Tippin, I Wouldn't Have It Any Other Way

Formation: Lines in center of room. This is a four wall dance

Measure

- 1 Step to R with R (ct 1); step L behind R (ct 2); step to R with R (ct 3); touch or kick L (ct 4).
- 2 Step to L with L (ct 1); step R behind L (ct 2); step to L with L (ct 3); touch or kick R (ct 4).
- 3 Step & hop on R fwd (ct 1 &); step & hop on L fwd (cts 2 &); walk bkwd three step R, L, R (cts 3 & 4); touch L toe next to R (ct &).
- 4 Step slightly fwd with L keeping feet apart. Rock L hip fwd (cts 1, 2); rock R hip bkwd (cts 3, 4) .
- 5 Rock hip fwd, bkwd, fwd (cts 1 - 3); swing R foot through scuffing floor and make 1/4 turn CCW (ct 4). Do not put any wt on R foot.

Repeat dance from beginning facing new direction.

Presented by Jeff O'Connor

ROLL BACK THE RUG

MUSIC: "Roll Back the Rug" by Patsy Cline.

METER: 2 / 4

FORMATION: Non-partner. Start facing the music. *HANDS CLASPED BEHIND BACK, AT SIDES, OR IN FRONT WITH THUMBS IN BELT*

MEAS. COUNT

PATTERN

16 **INTRODUCTION:** Dance starts with the song.

I. VINE RIGHT AND LEFT:

- | | | |
|---|---|-----------------------------------------------------------------------|
| 1 | 1 | VINE RIGHT: Step R foot to R. |
| | 2 | Step L foot behind R. |
| 2 | 1 | Step R foot to R. |
| | 2 | <i>STAMP</i> L foot next to R. Clap your hands, <i>IF YOU CHOOSE.</i> |
| 3 | 1 | VINE LEFT: Step L foot to L. |
| | 2 | Step R foot behind L. |
| 4 | 1 | Step L foot to L. |
| | 2 | <i>STAMP</i> R foot next to L. Clap your hands, <i>IF YOU CHOOSE</i> |

II. TWIZZLE AND BACK-UP:

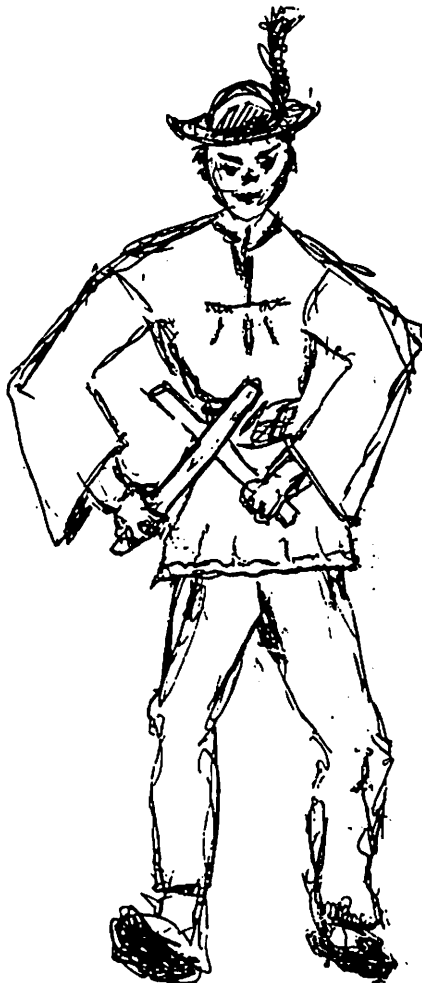
- | | | |
|---|---|--------------------------------------------------------------------------------|
| 1 | 1 | TWIZZLE: With the weight on the balls of both feet, twist both heels to the R. |
| | 2 | Twist both heels back to <i>LEFT</i> |
| 2 | 1 | Light jump downward. Bend both knees slightly. |
| | 2 | Hop on the L as you straighten knees and at same time kick R foot forward. |
| 3 | 1 | BACK-UP: Step back on R. |
| | 2 | Step back on L. |
| 4 | 1 | Step back on R. |
| | 2 | Kick <i>touch</i> L foot |

III. SHUFFLE AND BASKETBALL TURNS:

- | | | |
|---|---|---------------------------------------------------------------------------------------------------------------------------------|
| 1 | 1 | SHUFFLE: Step L foot forward. |
| | & | Step R beside L foot. |
| | 2 | Step L foot forward. |
| 2 | 1 | Step R foot forward. |
| | & | Step L beside R foot. |
| | 2 | Step R foot forward. |
| 3 | | Repeat Meas. 1 with the L foot. |
| 4 | 1 | BASKETBALL TURNS: Step forward on R foot and pivot on the ball of that foot as you turn 1/2 L (CCW) to face opposite direction. |
| | 2 | Step L foot in place. |
| 5 | | Repeat Meas. 4. |
| 6 | | Repeat Meas. 4 (a total of 3 reverse turns are done). |

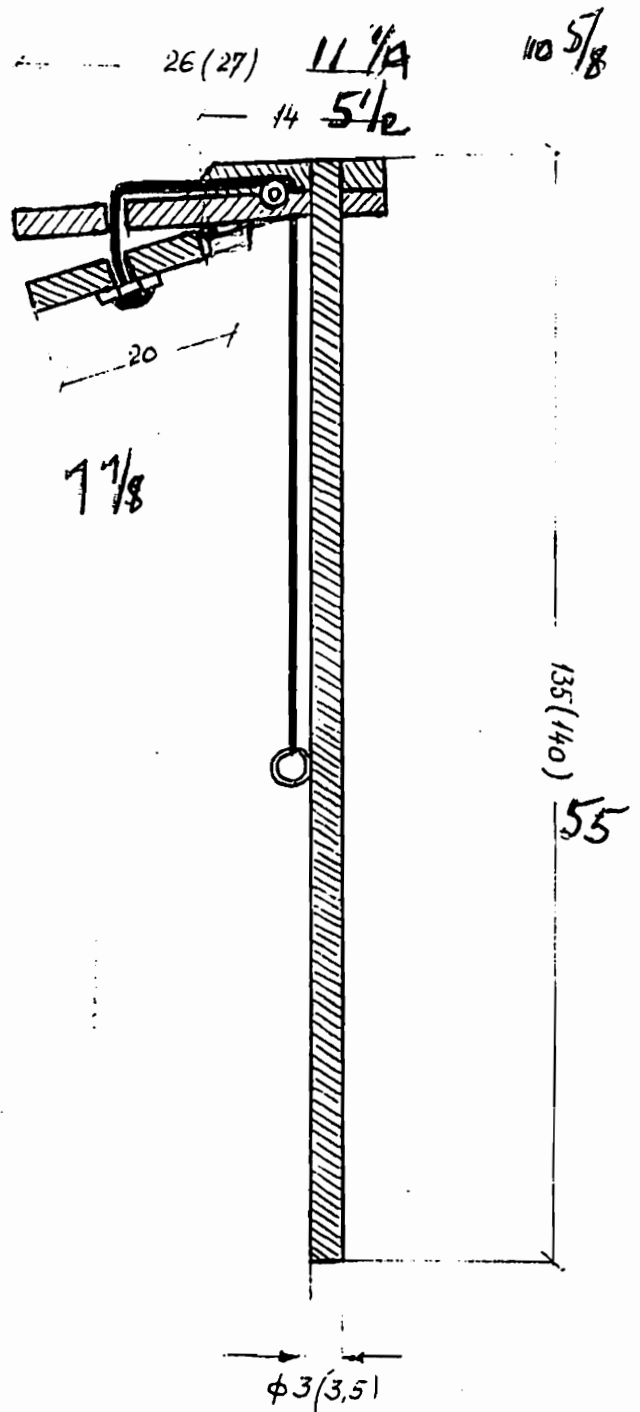
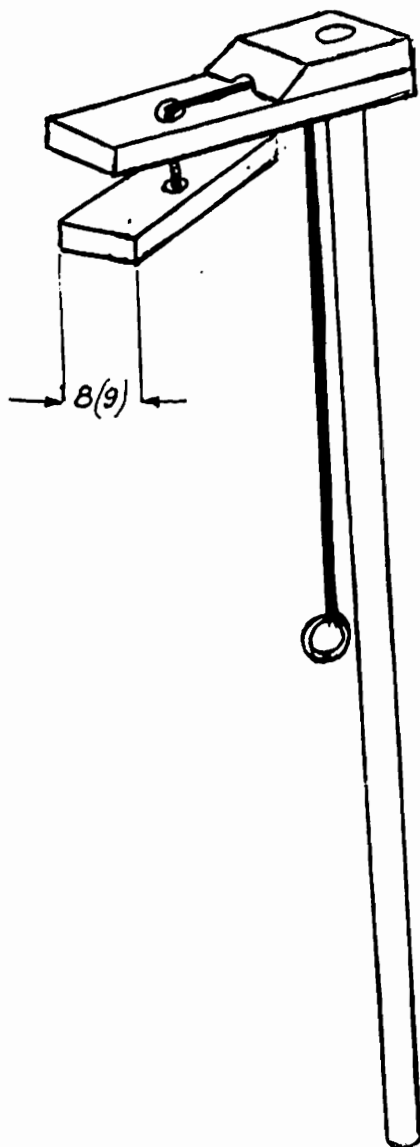
Dance is repeated making a 1/2 turn each time - (2 wall dance).

The way in which the goats and the sticks
are handled.



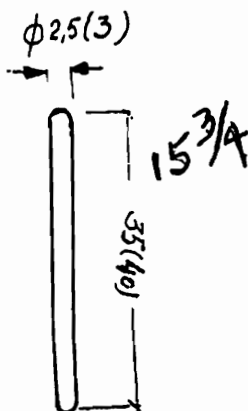
1. The goat

We need about 8-10 goats, which will be used also for children dances.



2. The sticks

For the course will be necessary 2 pcs. for each person.



Remarks. All sizes are given in centimeters.