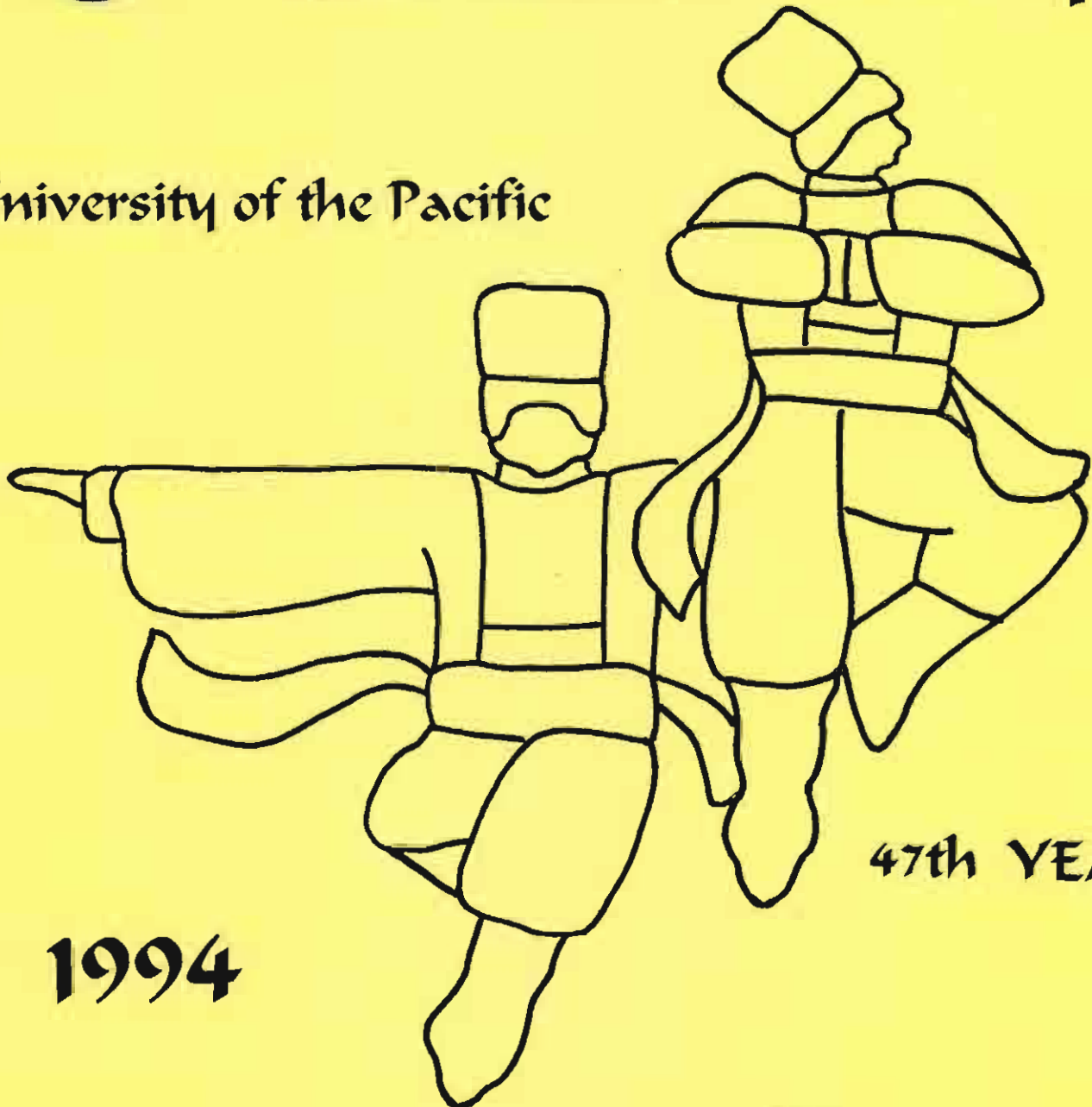


Stockton Folk Dance Camp

Please note that Richard Powers taught a one-time only, afternoon "English Sequence Dance Workshop" at the 1994 Camp. The notes are NOT included in this syllabus. Notes for that workshop are available by clicking this box:

University of the Pacific



1994

47th YEAR

Syllabus
July 24-30 and
July 31-August 6, 1994

Preface

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

Ruth Ruling has served as Editor of this syllabus, assisted by Joyce Lissant Uggla 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

Bruce Mitchell, Director

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

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

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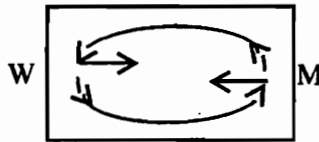
Errata and Addenda for 1994 Folk Dance Camp Syllabus

Page Clarification

- 1 **Argentina Folk Dance Steps & Styling**
See replacement pages 1a (rev) and 2a (rev).

- 3 **El Caramba**
Cassette: Danzas Folkloricas Argentinas #2 Side A/2
Introduction: change clapping hands ("palmas") to snapping fingers (castañetas).

- 4 Figure IX. Aura: Media Vuelta al Enceuentro— 1/2 CCW circle to meet each
meas 5: Change to Beg with L, dance 1/2 Basic step twd ptr, pivoting 360° CW.
meas 6: Change to Step on R twd ptr; end with R hand on ptr's L shldr, pointing L ft fwd.



- 5 **El Escondido**
Cassette: Danzas Folkloricas Argentinas #1 Side A/2
II. change VUELTE to VUELTA.
meas 8: change to M begins the zapateo with a stamp on R with wt.
- 6 III. Zapateo
meas 1-8: add at end of M looking over W L shldr, then R shldr to end close to W and slightly to her R.
IV. change VUELTE to VUELTA.
V. change to ZARANDEO—M: HIDE WITH PALMAS
VI. change to AIRA to AURA.
VII. Giro final
At end add M turn W CCW and escort her to her place and return to his new pos. Repeat dance from beg from new positions.

El Gato

See additional pages 149 and 150 to be found with the Errata.

El Pericón

See additional pages 151-154 to be found with the Errata.

- 7 **El Triunfo**

Cassette: Danzas Folkloricas Argentinas #2 Side B/1.

- I. First Esquina de Balanceo con Avance

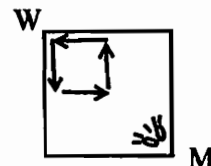
meas 5-16: delete all and replace with meas 5-8:

meas 5-6: With 1 Basic step beg L (2 meas), arms in Basic arm pos, describe 1/2 circle twd ctr, meeting ptr with R shldr adjacent.
meas 7-8: With 1 Basic step (2 meas), W (hands on skirt) completes 1/2 diamond back to corner while M backs into place with two zapateo steps.



II. Zapateo y Zarandeo

Change 1-6 meas to 1-4. Change to ... describe 1 diamond shape starting fwd diag to R and making 1 side Delete to R Side on meas 5-6 and the extra arrows inside diamond.



- 8 Fig III, V, VII: change ESQUINO to ESQUINA. Change 1-6 meas to 1-4.
 Fig IV, VI, VIII: change 1-6 meas to 1-4.
 2nd Fig VI: change to IX. AURA—MEDIA VUELTA—1/2 CCW CIRCLE.
 2nd Fig VII: change to X. Delete all. See Argentina Folk Dance Steps & Styling (p 2a (rev)) included with the Errata for description of Giro final.

9 La Chacarera

Pronunciation: change to lah chah-kah-REH-rah

Cassette: Danzas Folkloricas Argentinas #2 Side B/2

I. Avance y retroceso

meas 1: change to step on ball of R ft beside middle of L ft (cts 3-4); step on L across R (cts 5-6).

10 Fig III, V. Vuelta

Change 1-8 meas to 1-6. Change dance 4 Basic steps to dance 3 Basic steps.

2nd VII, change to VIII.

meas 3: change to pivot CCW on L 180° to face ptr (cts 3-4); step on R twd ptr (cts 5-6).

Add at end: On the second ending (Giro final), W turns CCW in place (meas 3). M places both hands on W's waist, W to L of M (meas 4, cts 1-2).

11 La Firmeza

Pronunciation: lah feer-MEHZ-ah

Cassette: Danzas Folkloricas Argentinas #2 Side A/3, A/4

I. change BALNCEO to BALANCEO.

meas 1-2: after turning 360° along the way, add End facing ptr.

meas 4: change to "Anteanoche me confese."

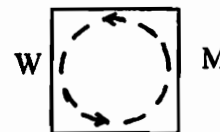
Fig II, III, IV. change ESQUINO to ESQUINA.

Fig II. change to "Anteanoche me confese."

12 Fig V. delete all and replace with:

V. VUELTA

meas 1-8: Beg L, dance 4 Basic steps (2 meas each) with arms held in Basic pos and fingers snapping to the rhythm of the music. Describe one large CCW circle, M following W, and ending back in starting pos.



"Daras una vuelta
con tu compañera"

Fig VI. Giro con Detencion. change to:

meas 1-2: With 1 Basic step, beg L (2 meas), arms in Basic arm pos, M and W describe 1/2 a small CCW circle, meeting midway (back to back) and looking at each other over their R shldr.

meas 3-4: With 1 Basic step, complete the small CCW circle, ending back in orig pos.

"Por la tras trasera
por la delantera."

Fig VII. Paseos

meas 1-2: add W hands on hips. M leading hand (outside hand) gestures to escort W, other hand on hip.

meas 5-6: change to "con ese modito"

meas 8: add M puts hands on hips.

2nd Fig VII: change to VIII.

meas (3-4): change to Tap two fingers of L hand on side of forehead. ("tambien los sentidos)

meas 7 and meas (7): change to "Una mano al"

meas (8): change to over M's L shldr. ("hombro")

13 Fig IX. Change ZAPETEO to ZAPATEO.

meas 1-2: change to W: Push M back with R hand and dance 1 Basic step bkwd starting with L.
Delete 1 step to each meas.

meas 3-4: W: add W ducks under M's outstretched arms.

meas 5-6: change downstage to L.

Fig X.

meas 1-8: change Zapteo to Zapateo. Delete In meas 5-6, he covers his face with R hand ("tapata la cara")

meas (1-4): change to ("Ay, no, no, no, no, que me da verquenza").

Fig XII. Delete all. See Argentina Folk Dance Steps & Styling (p 2a (rev)) included with the Errata for description of Giro final.

15 **Acano mlada nevesto**

Cassette: Balkan Feast Side A/9

meas 1, ct 1: change to ... moving in LOD, small lift on L and step on R in LOD (ct 1) ... (The lift on L is on the first eighth note of the triplet and the step on R is on the remaining two eighth notes.)

meas 1, ct 4: change to facing ctr. step sdwd on R (ct 4).

meas 2, line 2: change to (ct 3); step bkwd on R, turning to face R of ctr (ct 4)....

16 **Baba Djurdja**

Replace with pgs 16a (rev) and 16b (rev) to be found with the Errata.

17 **Čamčeto**

Cassette: Rounder C6054 Side A/6.

The recording used has no Introduction. Michael waited 2 meas and started the dance on meas 3.

I. meas 12, last line: Delete all. Substitute: Start Part II with the orchestra after the long chord played by the horn.

II. FAST PART: Steps become low leaps.

19 **Devetorka**

Pronunciation: deh-veh-TOR-kah

Cassette: In class we used Rounder C6054 Side B/1 "Aman, Aman."

20 **Dolgoto**

Cassette: Balkan Feast Side B/10.

Introduction: In class, when ready to start, we let cts 1, 2, 3 go by and started on cts 4, 5 of Part 1, meas 3 (step bkwd on L, hop on L).

Part I, meas 2, ct 5: change to hop on R lifting L fwd.

meas 3: Leader often signals the change to Part II at the end of the kaval solo.

21 Presjekaca

Pronunciation: pres-YEH-kah-chah

Cassette: Balkan Feast Side A/1. Delete Rounder C6054.

Steps, Scuff step, last ct &: change to step on R slightly behind L (ct &).

Fig II, ct 1: Low leap onto L

Fig III, meas 1-3, line 2: should read ...repeat all (cts 2,1,2,&).

22 Skopski čoček

Cassette: Balkan Feast Side B/9.

meas 2: change to ... outside of circle (ct 2); step fwd on L (ct &).

meas 3, end of line: change to step fwd R, L (cts 2,&).

24 Veliko kolo

Heading: change Nationality to Banat.

Cassette: Balkan Feast Side B/7.

Pattern, meas 6: should read Step in place R, L, R (cts 1,&,2); hold (ct &).

Variation—Chicago version:

meas 4: Hop on R (ct 1); step fwd on L (ct &); hold (ct 2); hop on L (ct &).

meas 5: Step on R bkwd or behind L (ct 1); hop on R (ct &); step on L bkwd or behind R (ct 2); hold (ct &).

meas 6: Step on both with heels slightly turned out (ct 1); step on L in place (ct &); step on R across in front of L (ct 2).

25 Vranjanka

Formation: add Face diag R of ctr.

Pattern: Beg dance on the beg of any meas.

meas 1, ct 1: change to Moving in LOD, step on R (ct 1)

26 Zaplet kolo

This dance was not taught.

27 Žikino kolo

Heading, last line: change to Zika is a man's name.

Start at the beginning of any 8-meas phrase.

37 Arap—not taught

39 Bera

Figure I: Krotko

meas 4: change to Facing ctr, tap L heel (ct 1); step sdwd on R to R (ct 2); touch outside of L toe across in front of R, tapping R heel (ct 3).

meas 7-12: add at end and direction.

Figure II: Sovaj (SOH-vah-ee)—Note change of pronunciation.

meas 4, ct 3: change to with wt on ball of L ft, twist L heel ...

- 40 Figure III: Kopaj, Bij (KOH-pah-ee BEE)
 meas 1, ct 3: change to stamp L heel (knee straight) in front of R, bending R knee (ct 3).
 meas 6: after R to R, add (ct 1).
 Ending: Step R, L, tucking R ft behind L knee.
- 43 Čapraz
 Tropoli (troh-poh-LEE)—Note change of pronunciation.
 meas 1: change to step lightly on L in open parallel pos, keeping R ft on the floor (ct &); step on R,
 lifting L knee slightly (ct 2).
 Praška (PRAHSH-kah)—Note change of pronunciation.
 meas 2: delete extra 1 in the margin.
- 44 No Introduction: Dance starts immediately.
 Figure I: Krotni
 meas 1: change to Facing diag R of ctr, step fwd on R (ct 1).
 meas 4: change RLOD to diag L of ctr.
 meas 7-8: change LOD to diag R of ctr.
 meas 9: change taping to tapping.
 meas 10: change RLOD to diag L of ctr.
 meas 13: change LOD to diag R of ctr.
 add meas 19-20: Facing ctr, Tropoli.
- Figure II
 meas 5-8: Tropoli bkwd two times.
- Figure IV
 meas 1-2: delete all and replace with Repeat Fig III, meas 1, 2.
 meas 15-16: combine into 1 meas 15. Change to Jerky step on R turning to face LOD, bouncing deeper (ct 1); step on the ball of L next to R, keeping R ft on the floor (ct &); step on R, slightly lifting L knee (ct 2).
 meas 17: change to meas 16. Change to Facing RLOD, repeat Fig IV, meas 15 with opp ftwk and direction.
- In the village, the leader calls out any figure by name.
 Suggested sequence, line 5: change to Fig IV, meas 15-16.
- 49 Filek
 line 5: change to These dances took place during Lent, before Easter.
- 50 Figure III
 change meas 1-8 to 1-16: after Clap, add twice.
 change meas 8-12 to 17-32: change to Clap Fast four times.
 delete all of meas 13-16.
 change meas 17-20 to 33-36.
- 51 Graovsko
 Pronunciation: GRAH-ohv-skoh
 Styling: add Bouncing deeply means bending and straightening the knee.
 Figure I
 meas 9, ct 2: change to fwd on R across L.

- 52 Figure II: U MESTO (OO mehs-TOH)—Note change of pronunciation.
 meas 2: change to Lift R knee and step on R in place, simultaneously tapping L heel (wt on both ft).

53 **Lazarica**

Figure I

meas 5: change I to L.

54 Figure III

meas 3: change to diag to the L (cts 1-2); small leap onto L ft sdwd.

Suggested sequence

Figure I once. Figure II. Figure III.

Repeat the same.

Figure I once. Figure II, Figure III two times.

55 **Petričko**

meas 1: change LOD to diag R of ctr. change to hop on R ft in place and step fwd on L (ct 4).

meas 2: change to Facing L of ctr, step bkwd on R (ct 1); step bkwd on L (ct 2); ... stamp on L whole ft in front of R (no wt)

meas 3, ct uh: after in front of L, add (no wt).

56 **Svištovsko**

Introduction: change to 32 meas.

meas 3: break into two meas.

meas 3: change ct & to ct 2.

meas 4: change to Step on R ft sdwd R, swinging arms fwd low (ct 1); hop on R, swinging arms bkwd low (ct 2).

meas 4: break into two meas.

meas 5: change ct & to ct 2.

meas 6: Step on L ft sdwd L, swinging arms fwd low (ct 1); hop on L ft, bringing arms in V-pos (ct 2).

57 **Pirinsko Lazarsko**

Formation: change to Open circle, hands in modified escort pos, R hand holding neighbor's L upper arm, L hand holding a kerchief at waist level.

Figure I

meas 9-15: change to 9-16, Repeat meas 1-8.

add meas 17-19: Repeat meas 1-3.

change meas 16 to meas 20.

58 Figure II

meas 3: after LOD add and moving RLOD.

59 **Pravo Plovdisko horo**

Introduction: Begin with vocal.

Formation: change to Open circle, leader at L end.

meas 5: change to Facing diag LOD.

meas 8: change bouncing deeply to bending and straightening knee.

meas 10: change to Lightly stamp L next to R, with wt, bending and straightening knee.

meas 13: change to Facing diag RLOD, step bkwd.

meas 14: change bouncing deeply to bending and straightening knee.

Variation: change to:

meas 9: Moving in RLOD, step fwd on L, bending and straightening knee (cts 1,2).

meas 10: Swing R heel out, bending L knee and close R with sharp click against L (cts 1,2).

61 Svornato

Figure I

meas 4: after 2nd step on L to L, add (ct 3).

63 Triti Pâti

Introduction: 4 meas

Figure 1

meas 1: change to Facing ctr, touch R in front of L.

meas 2: change to Touch L in front of R.

meas 4: change to Touch L in front of R ... moving diag in RLOD; step on L to L

meas 5: change to Step fwd on R across in front of L ... step on L to L

64 Figure II

meas 5, ct 2: change to step diag back on L.

65 Vihruška

Formation: delete entire second sentence.

Walk fwd, ct 2: add bending L knee.

Turn, cts 1 and 2: after 90°, add to R.

Add new Figure I

meas 1-8: Children in the circle perform CLAPPING eight times.

meas (1-3): One child (determined in advance) enters the circle and performs WALK FWD three times twd another child in the circle chosen by the first child.

meas (4): The walking child stops in front of the chosen one and performs BOW.

meas (6-7): Both children perform WALK FWD twd the ctr. Back child puts hands on the shldr of the front child, front child has hands down at sides.

meas (8): Performing WALK FWD in place, both children are in the middle of the circle, each one of them facing CW, and they join R hands with straightened elbows, L hands at waists.

Change Figure I to Figure II.

meas 1-8: change to Children in the circle face LOD and perform

meas 9-16: change to Children in the circle

meas (9-11): change to The two children in the middle turn R and perform

meas (14-16): renumber meas

meas (14-15): Performing WALK FWD, the two children from the middle lead the two chosen ones twd ctr. Back children have their hands on the shldr of the front ones.

meas (16): With two steps R, L, lead children hook R elbows, back children hook onto leaders in escort pos (R hooked through L) so that two "clock hands," each facing CW, are formed.

66 Change Figure II to Figure III. Change all references to Figure I to Figure II.

Dance sequence:

Figure I. Figure II. Figure III.

Repeat Figure III three more times, every time with two more children in the middle of the circle.

Finish dance with meas 1-8 of Fig III.

Vojniškata

Figure I: Zaigraj (ZAH-ee-grah-ee)—Note change of pronunciation.

meas 1: change in LOD to diag R of ctr.

meas 4: add at beg, Facing diag L of ctr, step bkwd

Figure II

meas 1: change Facing ctr to Facing LOD.

Figure IV

meas 2, ct 2: delete slightly.

Figure V

meas 3, ct 1: change to Hop on L in place.

Suggested sequence, line 3: change to Fig V three times.

Za Pojas

Figure I

meas 8: delete Big. add turning to face RLOD, tap L heel slightly

meas 9, ct 2: change facing LOD to turning to face ctr.

meas 10, ct 2: at end add turning to face LOD.

Figure II

meas 8: change to Facing LOD, tap R heel (ct 1); step bkwd on L, bending L knee (ct &); tap L heel (ct 2).

meas 9: change to Tap L heel (ct 1); step bkwd on R, bending R knee (ct &); tap R heel (ct 2).

Devochka Nadya

Pronunciation: DYEh-vohch-kah NAH-dyah

Cassette: Russian Dances Stockton 1994 Side A/6

Fig I, meas 3: Balance with ptr: leap onto L sdwd L in LOD, raising fwd joined hands (M L, W R) (ct 1); step on ball of R ft beside L (ct &); step on L in place (ct 2);

Fig II

meas 1: change to ... (cts 1,2,3); touch R toe behind on floor (ct &); bounce on L, bending

meas 3-4: Modified elbow hold: Link R arms and then extend that arm behind ptr's back. Place back of R hand at about waist level.

meas 3-4, last sentence: delete to start dance again.

Add at end: meas 5-8: Repeat meas 1-4.

REPEAT DANCE AS WRITTEN until music ends.

Gusachok

This dance was not taught.

Kak pri balkye

Cassette: Russian Dances Stockton 1994 Side B/7.

Fig I: Alternate stamping patterns: Any combination of stamping steps is possible. Another example: dance meas 1 three times and meas 2 once.

Kak u nashikh u vorot

Pronunciation: KAHK oo NAH-sheekh oo vah-ROHT

Cassette: Russian Dances Stockton 1994 Side B/5.

Fig III, meas 1-6: On the pivot on R, M kick L ft up in back, knees close together.

Fig IV, meas 1-7: W may hold handkerchief in R hand and wave it.

On repeat of dance, Fig II, meas 5-8, M may acknowledge previous ptr any time during these 4 meas.

77

Korobushka

Pronunciation: kah-ROH-boosh-kah

Cassette: Russian Dances Stockton 1994 Side B/4

Fig II, meas 1-4: change to:

meas 1: With R hands joined, step fwd twd ptr on R (ct 1); step on ball of L beside R (ct &); step on R in place (ct 2).

meas 2: Repeat meas 1 with opp ftwk.

meas 3-4: Repeat meas 1-2.

Fig III

meas 1-2: On the stamp, you may nod to R-hand neighbor.

meas 5-6: change to Repeat Fig II, meas 1-2.

78

Korzinochka

Pronunciation: kahr-ZEE-nahch-kah

Cassette: Russian Dances Stockton 1994 Side B/9.

Formation: change to May be done in concentric circles.

79

Oy kumushki golubushki

Pronunciation: oy KOO-moosh-kee gah-LOO-boosh-kee

Cassette: Russian Dances Stockton 1994 Side A/2.

Introduction: 16 meas.

Action of Heads, meas 1-8: Beg R, dance 8 heel two-steps (step on heel on ct 1) moving fwd

80

Oy tsvetyot kalina

Pronunciation: oy tsvyeht-YOHT kah-LEE-nah

Cassette: Russian Dances Stockton 1994 Side A/1

Formation: add If necessary, 5 can be in a group, but no more. Although originally danced by W, M may join in.

II. Arches, meas 1-4: add Fourth W dance in place.

2nd II: change to III. STARS.

Suggested grasp for the star: extend thumb of your R hand and grasp the thumb of the person behind.

81

Sibirskaya Matanya

Cassette: Russian Dances Stockton 1994 Side A/9.

Fig I, meas 7-8: W: Make 1 1/4 turns CW to end facing in LOD.

Fig II

M A, meas 1: change to ...(ct 1); step on L heel (ct &)

Add May raise R arm tilting body to L. Continue alternating the raising of the arms on each meas.

Add at end of Part A: By holding the last ct & of each meas, each meas becomes a triplet. Tilt arms as described above.

M: B, meas 5-8: Add at end: On meas 8, hold last cts &, ah.

W: line 2: change to: to floor, L arm straight out to

At end, add: M is worried that ptr will not return and W makes him think that she won't. Therefore she is coy and M shows off for her benefit. W shouldn't return too soon.

Fig III, meas 8: delete M turn CCW. (The elbow turn should end with M facing LOD and only the W has to turn to face LOD.)

83

Svetit mesyats

Pronunciation: SVYEH-teet MYEH-syats

Cassette: Russian Dances Stockton 1994 Side A/3.

84

Veysya, veysya kapustka—note change in spelling.

Cassette: Russian Dances Stockton 1994 Side B/10.

85

Trava moya trava

Pronunciation: trah-VAH mah-YAH trah-VAH

Cassette: Russian Dances Stockton 1994 Side A/10.

I. Traveling in LOD

meas 1, line 3: Joined hands are down and elbows are bent.

meas 2: Joined hands again have straight elbows.

II. Moving Toward Center and Back

It doesn't matter which forearm is on top.

meas 5-7: On meas 5 and 6, arms are extended diag out to sides. Rejoin hands on meas 7.

87

Veseni khorovod

Pronunciation: vyeh-SYEH-nee hah-rah-VOHD

Cassette: Russian Dances Stockton 1994 Side A/7.

88

II. Unwinding, line 2: change to ... Circle for a few meas. At the start of a new phrase, old leader releases hands with new leader. He also makes the arch with his R-hand neighbor.

III. Ending: Bow from hips.

89

Voronezhkaya Matanya

Pronunciation: voh-roh-NYEZH-kay-yah mah-TAHN-yah

Cassette: Russian Dances Stockton 1994 Side B/1.

I. Big Circle: Take a preliminary lift of L heel before taking 1st step.

II. Into Center and Out, meas 8: change to ... forming one large circle of cpls facing LOD with ...

III. In LOD and Wheel CCW

meas 9-14: change to: meas 9-12: With 4 Two-Steps, wheel CCW once.

meas 15-16: change to: meas 13-16: With 4 more Two-Steps, release R hands and W circle CCW around ptr. M dance almost in place. Releasing L hands, move to new ptr (W to M behind, M to W ahead). Hook R

91

Boimitsa

Pronunciation: BOY-mee-tsah

Cassette: I Should Have Danced All Night Side B/7.

I. Slow Part

meas 6: change to ... touch ball of R ft behind L ft (ct 2).

Add (On the camp recording, the slow part is repeated three times.)

Optional ending to slow part:

meas 1: Step back on R in RLOD (ct 1); touch L slightly in front of R (ct 2); hold (ct 3).

meas 2-6: Repeat meas 1 alternating ftwk.

- 92 **Karabatakikos**
Pronunciation: kah-rah-bah-TAH-kee-kohs
Cassette: I Should Have Danced All Night Side B/6.
- 93 **Cigánytánc**
See additional pages 93a (rev) and 93b (rev) to be found with the Errata.
- 99 **Învîrtită from Călata**
Pronunciation: in-vuhr-TEE-tuh from KUH-lah-tah
Cassette: I Should Have Danced All Night Side A/1, A/2.
Add **BASIC STEP**
meas 1: Step on L to L (ct 1); step on R near L (ct 2); step on L to L (ct 3).
meas 2: Step on R near L (ct 1); step on L to L (ct 2); close R to L, no wt (ct 3).
meas 3-4: Repeat meas 1-2 with opp ftwk and direction.
Rest Step
meas 1: add at end W starts by crossing in front of M on ct 2.
meas 3-4: add at end W doesn't cross.
Add **LONG COUPLE TURN**
meas 1-2: Repeat Couple Turn, meas 1-2.
meas 3-6: Repeat meas 1-2 twice.
meas 7: Repeat meas 1.
meas 8: Repeat Couple Turn, meas 4.
- 100 **Woman's Turn**
meas 6, M: delete all hand descriptions. At end add R hand leads W L hand fwd, up, and back in large circle to end fwd at shldr height.
meas 6, W: change to Step on R slightly behind, sinking onto leg (ct 1).
meas 8, line 5: change 4-8 to 5-8.
Extended Lasso W's Turn
meas 4, W: change to Close L to R, no wt (ct 1).
- 101 **Man's Slapping Close**
meas 7, line 3: change to raising R ft to R and back and slapping it with R hand (ct 3).
- 103 **Ketri Ketri**
Pronunciation: KEH-tree KEH-tree
Cassette: I Should Have Danced All Night Side A/7.
Basic
meas 1, and 2, ct 1: after lift on L add raising R ft slightly.
meas 3, ct 1: after lift on R add raising L ft slightly.
- 104 **Zaharoula**
Pronunciation: zah-hah-ROO-lah
Cassette: I Should Have Danced All Night Side B/4
- 105 **Zonaradikos**
Pronunciation: zoh-nah-RAH-dee-kohs
Cassette: I Should Have Danced All Night Side B/5.

I. Basic

meas 3: add bounce slightly on L, pulling hands back twd body in preparation for swings.

106

Va. Crossover with Squat Ending

meas 3: change to (knees bent, R slightly fwd).

meas 4: change to Hop slightly bkwd on R (ct 1).

Vb. Variation on Basic with Step Scuffs

meas 2: add scuff L heel fwd (ct &) (optional).

meas 4: change to Hop on R slightly back (ct 1).

VI. Click

In the village, M traditionally go into belt hold—in class, stayed in W-pos. There are no arm swings for the remaining steps, and figures are done in place (do not move to R).

meas 1: after full R ft and full L ft, add bringing L to R.

2nd VII. Rock, Lift Kick: change to VIII.

meas 5-6: delete all. Replace with Repeat Fig VII, meas 5-6.

IX. Click, Lift Right, Lift Kick

meas 4: delete all. Replace with Hop slightly back on R (ct 1); step back on L (ct 2).

meas 5-6: delete all. Replace with Repeat Fig VII, meas 5-6.

115

Cigánytánc

This dance was not taught.

117

Gyimesi Héjsza

Pronunciation: JEE-meh-shee HAY-saw

Cassette: Hungarian Folkdancing, Szabo 1994 / 01 Side A/2.

119

Mezőségi Csárdás

Pronunciation: MEH-zuhr-shay-ghee CHAHR-dahsh

Cassette: Hungarian Folkdancing, Szabo 1994 / 01 Side A/3.

Introduction: Start with vocal.

modified shldr-waist pos: W hands on M shldrs, M hands on W shldrs outside W arms.

Resting Step, meas 7-8, line 3: change to ... M holds ptr's upper L arm. Her L hand rests on his shldr-blade.... Add Outside hands are free.

120

Underarm Turn—change to Double Turn

121

Sequence in class

16 meas—Introduction

8 meas—Resting Step

12 meas —Single Throw

12 meas—Walk Around

4 meas—Resting Step

16 meas—Rida

24 meas—Double Turn

4 meas—Resting Step

Repeat dance from the beginning (without Introduction). On Resting Step, M holds W's upper L arm, W rests L hand on his shldr-blade.

Ending: L hips adjacent, R hand on upper L arm of ptr.

8 meas—8 Rida steps tuning CCW.

8 meas—8 Rida steps turning CW with R hips adjacent.

- 122 **Kerekes Héjsza**—change to **Gyimesi Héjsza**.
 Change to Gyimes, Transylvania.
 Pronunciation: JEE-meh-she KEHR-eh-kesh
 Cassette: Hungarian Folkdancing, Szabo 1994 / 01 Side A/1.
 Introduction: None. Szabó suggested waiting 4 meas and starting dance at meas 5.
 meas 12: change to Stamp L twice, no wt.
- 123 **Paloc Tancok**
 Cassette: Hungarian Folkdancing, Szabo 1994 / 01 “Dance from Kartal” Side A/4.
 Introduction: Begin with vocal.
 Part A
 meas 10-11: renumber:
 meas 10: Repeat meas 9.
 meas 11: change to M and W take 2 walking steps
 Ending sequence, meas 4-6: change to ... Step on R in place, bending knees (ct 1); click L heel to R heel, straightening knees (ct &)
- 135 **Eilat**
 Pronunciation: eh-LAHT
 Cassette: add Side A/4
 Introduction: Begin with singing.
 Part I
 cts 13-16: change 1/2 to 3/4. Change LOD to ctr. Delete turning to face ctr.
- 136 Ending: This is the choreographer’s original ending. In class, Israel repeated the dance three times with no change at the end.
- 137 **Kashe Li**
 line 1: change to meaning “It’s hard for me”
 Pronunciation: kah-SHEH lee
 Cassette: Side A/3
 Formation: Circle, facing ctr, hands in V-pos.
 Introduction: Beg with singing.
 Part I
 cts 1-2: change to Step on R diag R; bend R knee, bringing L lower leg up behind knee.
 cts 3-4: change to Double-time backward Yemenite L.
 cts 5-6: change to Step on R to R; facing ctr, step back on L.
 cts 7-8: add in RLOD.
 cts 17-18: change to Step back on R; step fwd onto L in place.
 cts 19-20: change to Step fwd on R, leaving L ft in place and exaggerating ...; pivot 1/2 CCW to face away from ctr and step onto L.
 cts 21-22: change to Step fwd on R, leaving L ft in place; pivot 1/2 CCW to face ctr and step onto L.
 cts 23-24: add Drop hands.
 cts 27-28: change to Walk L, R in RLOD with torso facing away from ctr.
 cts 31-34: add Arms gesture in graceful circles in front of chest/face.

Part II

cts 1-4: add at beg, Facing ctr.

cts 17-20: change to Step-together-step to ctr (R, L, R, hold) and bring both arms to R snapping fingers on ct 17; step-together-step to ctr (L, R, L, hold) and bring both arms to L snapping fingers on ct 19.

cts 21-24: change to Walk bkwd 4 steps (R, L, R, L); hands move to the R-snap (ct 21), to the L-snap (ct 22), to the R-snap (ct 23), and clap (ct 24).

Part III

cts 3-6: add ... jump on both facing slightly diag R; hop on L, pivoting 1/4 to face RLOD.

cts 7-10: add at beg Moving in RLOD.

138 cts 29-30: change to Step on L, turning 1/4 CCW to face out; clap.

cts 31-32: add at beg Moving in RLOD.

cts 39-42: change to Walk (R, L, R, hold, L, R, L, hold)

Part IV

cts 1-3: change to Jump fwd on both ft (ct 1); hop on L, bringing R leg fwd to begin scissors (ct 2); scissors R, L (cts &, 3).

cts 7-8: add (L, R, L, hold).

cts 9-10: change to Backward Yemenite R.

Dance sequence: Dance repeats three times. The last time through Part IV, after cts 11-12, stamp R fwd (no wt); stamp R fwd (with wt) (cts 13, &).

139 **Kol Nedarai**

Pronunciation: kohl neh-dah-RIGH

Cassette: add Side A/6.

Part I

cts 5-6: change to Continuing in LOD and facing away from ctr, repeat cts 1-2 with opp ftwk.

cts 9-12: change to Join hands and Yemenite R, Yemenite L.

Part II

cts 3-4: change to Step-together-step fwd (R, L, R, hold).

cts 11-12: add ... step on R across in front of L; hold.

Dance sequence: Dance repeats three times and ends with repetition of Part II.

141 **Shoof-ni** (note spelling change)

Pronunciation: SHOOF-nee

Cassette: add Side A/1.

Introduction: Begin dance with singing.

Part I

cts 35-36: delete next to L.

Interlude I

cts 9-12: change to Step on R, hop on R, raising L leg

Part II

cts 5-8: change to Repeat cts 1-4 with opp ftwk. Pivot is to L to end facing ctr.

cts 11-12: change to Hop on L, lifting R; leap lightly onto R in place.

cts 13-14: change to Step fwd on L (ct 13); clap hands (ct &), then pivot

142 cts 26-28: change to ... to face ctr; step on R; step fwd on L in front of R.

Interlude II

cts 9-12: add During these steps, bend elbows and bring dancers closer into beginning position.

cts 13-16: add ... on last step, step bkwd onto R and turn ...

Last line: change to Part II, cts 1-28 one time through and continue to Interlude II cts 1-8 to end the dance.

143

Shoshanat Teiman

Pronunciation: shoh-shah-NAHT tay-MAHN

Cassette: add Side A/2.

Formation: add Hands joined in V-pos.

Part I: add Done only once

Part II

cts 9-32: change to Repeat cts 1-8 four more times (five total).

ct 35: change to Jump on both ft.

ct 36: change to Hop on L.

Part III

ct 1: change to Moving twd ctr, step fwd on R

cts 9-16: change CCW to LOD.

144

Part IV: add Dancers bend arms at elbows and move close together.

Dance sequence: Dance repeats four times and ends with first two steps of final Yemenite.

145

Tzel Etz Tamar

Tzel Etz Tamar means "shade of the palm tree."

Pronunciation: TSELL ETS tah-MAR

Cassette: add Side A/7.

Formation: change to facing ctr.

Introduction: Begin with singing, one ct after it starts.

Part I

cts 5-7: add across in front of R, bringing L leg around in a circular motion;

cts 8-10: add Brush R ft fwd and raise

cts 17-20: add (R, L, R), on R step (ct 19), swing L leg fwd ... movement to crossed behind R.

Part II

ct 4: change RLOD to LOD. Delete snap fingers.

cts 5-8: change LOD to RLOD. Add Snap fingers on cts 5 and 7.

cts 9-12: change Grapevine to R to Grapevine to LOD.

Part III

cts 3-4: delete and direction.

146

cts 29-32: delete pivot. Change to ... and make a full turn CW out of ctr twd LOD.

147

Yasin Aliek (note spelling change)

Pronunciation: yah-SEEN ah-LAYK

Cassette: add Side A/5.

Formation: change to Circle, facing ctr, hands in W-pos.

Introduction: Long instrumental; begin with singing.

Part I

cts 3-4: change touch R toe fwd to hold.

cts 5-8: replace all with Rock back onto R; rock fwd onto L; close R next to L; hold. Accent cts 6 and 7.

cts 19-20: change slight hop on L to hold.

cts 23-24: change to Step on R ... full CCW pivot turn

Part II

cts 1-4 and 5-8: replace each hop with bounce.

Section 2

cts 3-4: after knee bent add ; hold.

cts 7-8: change to full CCW pivot turn

cts 14-16: change (R, L) to (L, R) and add full pivot turn

cts 25-32: change to while turning 1/4 CCW to face

148

Part III

cts 21-22: change and direction to continuing in LOD.

We wish to thank the teachers for their invaluable help and patience in the preparation of this Errata and Addenda. We are indebted to the following Federation Dance Research Committee members who have helped with the clarifications: Elsa Bacher, Vina Cera, Bob Gardner, Larry and Ruth Miller, Suzanne Rocca-Butler, Bill and Carol Wenzel, and Bruce Wyckoff. In addition, we are indebted to Dorothy Daw of the Folk Dance Federation, South, and Loui Tucker.

These notes, along with the camp videotape, will help to maintain the dances as presented.

Ruth Ruling, Editor - Joyce Lissant Ugglä, Assistant

Faculty Biographies

Nora Dinzelbacher – Dances of Argentina

Nora Dinzelbacher—Artistic Director, choreographer, and principal dancer—studied dance in her native city of La Paz, Argentina. She received her Master of Dance degree at the National School of Dance in Buenos Aires. In 1973 she joined the Argentina Folk Ballet, where she was invited to form a partnership with the company's Artistic Director, Raul Dinzelbacher. For 16 years the Dinzelbachers served as the company's principal dance couple, performing throughout Latin America.

In 1985, Nora and Raul moved to San Francisco, intent on introducing the City by the Bay to the art and sophistication of the Argentine dance. They set up classes and started to train professional dancers for their new company in North America. The Tango/Argentina Folk Ballet flourished until the untimely death of Raul Dinzelbacher at the age of 42 in 1990.

In just a few months, Nora Dinzelbacher successfully made the transition to running the company as its sole administrator. She trains the Tango/Argentina Folk Ballet's 15 performers, choreographs new Tangos, and mounts full-length productions. She teaches Argentine Tango classes in the Bay Area and beyond, including classes in Cincinnati, Miami, Seattle, Detroit, and Atlanta.

Michael Ginsburg – Dances of the Balkans

Michael Ginsburg has been teaching folk dance for more than 25 years, beginning at Michael Herman's Folk Dance House in New York City. He has been to the Balkans on numerous occasions, has studied with Pece Atanasovski in Macedonia, and has researched material from his travels in Yugoslavia and Bulgaria.

He has been on the teaching staff of many folk dance camps in North America, including the Maine Folk Dance Camp, Idyllwild, Santa Barbara Dance Symposium, Mid-America Dance Camp, Montréal Folk Dance Camp, and the Balkan Music and Dance Camp at Buffalo Gap.

Michael is currently a physical education teacher at the Bank Street College of Education in New York. He teaches a weekly Balkan dance class and runs an international dance session that meets on Friday nights in New York's Hungarian House.

He is an accomplished musician on the trumpet, accordion, frula, and tupan. He is the director of the Zlatne Uste Balkan Brass Band and has been to Serbia three times with his band as guests of Yugoslavia to participate in the Annual Gathering of Brass Bands in Guca, Central Serbia.

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. His home is in Cincinnati, where he lives with his wife, Kathy, and three daughters.

As a longtime, permanent member of the faculty of Stockton Folk Dance Camp, Jerry brings to Camp, year after year, the joy of Square Dancing.

Nina Kavardjikova – Dances of Bulgaria

Nina Kavardjikova, a native Bulgarian, graduated from the Higher Pedagogical Institute for Music and Dance in Plovdiv, Bulgaria, where she specialized in choreography, stage direction, folklore, and pedagogy. She served as soloist, dancer, singer, ballet master, and consultant for the State Folk Ensemble, Trakia. She also was an instructor and choreographer for the Royal Conservatory at the Hague.

Currently a professor at the Institute, Nina is teaching history and theory of Bulgarian folklore and dance styles. As part of her extensive research in Bulgarian folklore, she has collected numerous dances, songs, and music. In 1991, she joined Jaap Leegwater on research trips to Vidin and Varna, where they collected and recorded regional material. This resulted in a joint dance program and the co-production of two teaching tapes, "Folk Dances from Bulgaria."

Hennie Konings - Dances of Russia

Hennie Konings, European Russian dance instructor and choreographer, returns to Stockton for his second 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.

In 1988, he founded the Barinya Foundation with the goal of stimulating interest in Russian Folklore, especially in music and dance. The Barinya Foundation, the only organization of its kind in Europe, serves as a contact for people interested in Russian Folklore through its program of music and dance workshops, lectures, concerts, and tours. It also sponsors several folklore ensembles in Russia and runs its own humanitarian aid programs for Russia.

Steve Kotansky – Dances of the Balkans

Steve Kotansky, originally from the San Francisco Peninsula, has an extensive background in dance, both as performer and teacher. After high school, he moved to Southern California where he danced with Aman. Then he moved to Germany, where for several years he did dance research, taught, and danced with performing groups in Europe. Several years ago, he returned to the United States, and since then has taught in most major dance camps in North America. He came to Stockton Folk Dance Camp as a student in 1969, and returned as a Faculty member in 1980, teaching dances from Hungary and Bulgaria. In 1981, he taught dances from Serbia, Macedonia, and Romania. In 1984, he brought us dances from Resia, Italy. In 1990, he brought dances from Transylvania, and this year, he is teaching dances from the Balkans.

Steve and his wife Susan Snyder-Kotansky, who is also proficient as a dance teacher and performer, are on the staff of the Ethnic Arts Center and the American-Hungarian Folklore Centrum. They live in New York with their two children.

Richard Powers – Vintage Dances (workshop only)

Richard Powers is a performer and teacher of historic social dance. His focus is on American and European dances of the 19th century, and on the Ragtime era.

He and his wife Melanie founded the Flying Cloud Academy of Vintage Dance in Cincinnati, Ohio. He directs the Flying Cloud Vintage Dance Troupe, the CCM Early Dance Ensemble, and codirects the Fleeting Moments Waltz and Quickstep Orchestra. He is program director for the Vintage Dance Week and for the Stanford Tango Week.

Richard has taught renaissance through ragtime dance at the University of Cincinnati, Ohio University, Northern Kentucky University, Xavier University, and for the last two years, at Stanford University.

István Zoltán Szabó – Dances of Hungary

István Zoltán Szabó is a performer and teacher of Hungarian dance. From 1973 to 1979 he studied and danced with the Balassy Bálint Folk Ensemble in Békéscsaba, Hungary, and from 1979 to 1983 with the Hungarian Ballet Institute in Budapest, Hungary. From 1983 to 1987 he was principal dancer and taught with the Hungarian Army Dance Ensemble and from 1987 to 1991 he was principal dancer with the Hungarian State Folk Ensemble. In 1986, he received Dancer of the Year Award from the Hungarian Army Dance Ensemble.

Since 1991 he has been principal dancer with Karpatok Hungarian Folk Ensemble and with Aman Folk Ensemble. He was the men's coach and is now Artistic Director for the Karpatok Hungarian Folk Ensemble and teaches with Aman Folk Ensemble.

Suzanne Rocca-Butler – Line Dance Techniques

Suzanne received her undergraduate degree in Fine Arts at San Jose State University, where she did extensive study in modern dance and folk dance. She 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. 1994 marks Suzanne's sixth year teaching FDC's Beginning Line Dance Techniques class. She is a member of the Folk Dance Camp Committee and serves on the Folk Dance Research Committee of the Folk Dance Federation of California.

Suzanne's primary interest is Balkan dance, but she teaches international folk dance to all levels of dancers. She lives in Menlo Park, California with her husband Eric Butler.

Bev Wilder – Couple Dance Techniques

Bev Wilder was inveigled by his wife Ginny into joining a Folk Dance Class in Walnut Creek, California, in 1947. Within a year he was teaching in Concord Adult Education Folk Dance classes. From that time to the present, he has taught and participated in classes, institutes, and Stockton Folk Dance Camp.

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

The Lawton Harris Folk Dance Library, which is part of the University of Pacific Library, is primarily the work of Bev Wilder. He has collected the materials, has researched and organized those materials into standard library form, and has worked with the library staff to have the Folk Dance Library become part of the Library system.

Bev has been very active in California Folk Dance Federation activities, serving as President, working on the Federation Dance Research Committee, and the North-South Committee. Since 1960, Bev has been a member of the Stockton Folk Dance Camp Committee.

Israel Yakovee - Dances of Israel

A native of Israel, Israel Yakovee was born in the city of Rehovot to a Yemenite family. He had his early education through high school in Israel. He then served three years in the Israeli army, after which he danced as a professional dancer in several performing groups in Israel. Mr. Yakovee came to the United States on a foreign exchange program, and received a degree in Physical Education and Sports Medicine at California State University, Northridge. He worked at Northridge Hospital in the Physical Therapy department until 1980, then followed his love of dancing and became a full-time instructor and choreographer in Israeli dance.

Israel's love of Israeli folk dancing started in the Kibbutz youth movement, and continued on a professional level when he became a certified Israeli folk dance instructor. His first introduction to U.S. folk dancing came in 1973 at Blue Star Camp with the famous director Fred Berk.

Israel has taught at many dance camps throughout the world, has been the codirector of Israel Dance Camp Magal in Mexico City, and is currently director of Finjan Israeli Folk Dance Camp in Malibu, California. He conducts "Instructour" Master classes in choreography and dance in the United States, South America, Australia, Canada, Europe, and Israel. He specializes in Yemenite-Jewish folklore and dance.

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.

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.

Argentina Folk Dance Steps & Styling

- Basic step:** Paso basico (PAH-soh BAH-see-koh) The Basic step is performed in 2 meas of 6/8 meter. It almost always starts on the L and is a running waltz step. Meas 1: Longer step onto L (cts 1-2); step on R near L (cts 3-4); step on L (cts 5-6). Meas 2: Repeat meas 1 with opp ftwk.
- Basic arm pos:** Arms are held slightly diag fwd high, curved, with hands approx at eye level and fwd to the point where you can just see them with your peripheral vision. Fingers generally snap (castañetas—ca-stah-NYEH-tahs) in rhythm with the music.
- Balanceo:** (bah-lahn-SAY-oh) Even waltz balance: step on L to L (cts 1-2); step on ball of R slightly behind L (cts 3-4); step on L in place (cts 5-6). Repeat meas 1 with opp ftwk and direction.
- Contragiro:** (kohn-trah HEE-roh) Reverse giro. Small CW circle, meeting ptr midway in the imaginary square and ending back in orig pos. Details in each description.
- Esquina con balanceo:** (ehss-KEE-nah kohn bah-lahn-SAY-oh) Making a complete CCW turn and traveling CW to next corner of the imaginary square (2 meas), then balancing in place (2 meas). Done four times to return to original pos.
- Giro:** (HEE-roh) Small CCW circle, meeting ptr midway in the imaginary square and ending back in orig pos. Details in each description.
- Giro Final** (HEE-roh fee-NAHL) Meas 1-2: Beg L, M and W dance 1 Basic, step describing a small 1/2 circle, meeting in the center and passing back to back. Arms are in Basic pos. Meas 3: M and W step away from ptr on L (cts 1-2); pivot CCW on L 180° to face ptr (ct 3-4); step on R twd ptr (cts 5-6). Meas 4: M and W point L ft fwd and put R hand on ptr's L shldr (cts 1-2); hold (cts 3-6).
- Media vuelta:** (MAY-dee-ah VWEHL-tah) 1/2 large CCW circle, usually facing ptr, hands in Basic pos.
- Palmas:** (PAHL-mahs) L hand held at eye level to L side of head; R hand claps on L palm in rhythm with the music.
- Vuelta:** (VWEHL-tah) Large CCW circle with four Basic steps, usually facing ptr, hands in Basic pos, ending in original pos.
- Zapateo:** Zapateo steps are freely improvised, and any of the zapateo steps might be used in place of the ones specified in the descriptions.
- Zapateo basico (basic):** (zah-pah-TAY-oh BAH-sih-koh) 2 meas of 6/8. Meas 1: Stamp L heel beside R ft, no wt (ct 1); stamp L ball of L ft beside R ft, taking wt (ct 2); stamp R on whole ft, taking wt (ct 3); stamp L heel beside R ft, no wt (ct 4); stamp L whole ft, taking wt (cts 5-6). Meas 2: Repeat meas 1 with opp ftwk.
- Zapateo, basico cruzado:** (zah-pah-TAY-oh BAH-sih-koh kroo-SAH-doh) 2 meas of 6/8. Meas 1: stamp L heel, brushing L ft fwd across R (ct 1); stamp L ball of ft across R ft taking wt briefly (ct 2); stamp on whole R ft taking wt (ct 3); brush stamp L heel beside R ft, no wt (ct 4); stamp whole L ft, taking wt (cts 5-6). Meas 2: Repeat meas 1 with opp ftwk.



Argentina Folk Dance Steps & Styling—continued

Zapateo, salto con taco: (zah-pah-TAY-oh SAHL-toh kohn TAH-koh) 2 meas of 6/8. Meas 1: step on L kicking R ft fwd (ct 1); brush R ft back (ct 2); lift on L (ct 3); stamp R near L, no wt (ct 4); stamp R near L, no wt (cts 5-6). Meas 2: Repeat meas 1 with opp ftwk.

Zapateo, salto con punta: (zah-pah-TAY-oh SAHL-toh kohn POON-tah) 2 meas of 6/8. Meas 1: step on L kicking R ft out to side (ct 1); tap top of R toe to side, bending L knee (ct 2); lift on L (ct 3); stamp R near L, no wt (ct 4); stamp R near L, no wt (cts 5-6). Meas 2: Repeat meas 1 with opp ftwk.

Zarandeo: (zah-rah-NDAY-oh) With 2 Basic steps, W twd or around M. Details in each description. Generally W describes a diamond shape. W can improvise, going around M or turning back to place.

Formation: In all the dances, cpls face each other across an imaginary square. In Argentina, when large numbers dance, they form long lines of couples, similar to contra dance lines.

Presented by Nora Dinzelbacher

Argentina Folk Dance Steps & Styling

- Basic step:** The Basic step is performed in 2 meas of 6/8 meter. It almost always starts on the L and is a running two-step. Meas 1: Small leap onto L (cts 1-2); step on R beside L (ct 3); small leap onto L (cts 4-6). Meas 2: Repeat meas 1 with opp ftwk.
- Basic arm pos:** Arms are held slightly diag fwd high, curved, with hands approx at eye level and fwd to the point where you can just see them with your peripheral vision. Fingers generally snap to the beat of the music.
- Palmas:** L hand held at eye level to L side of head; R hand claps on L palm to the beat of the music.
- Zapateo, Basic:** 2 meas of 6/8. Meas 1: Stamp L heel beside R ft, no wt (ct 1); stamp L ball of L ft beside R ft, taking wt (ct 2); stamp R on whole ft, taking wt (ct 3); stamp L heel beside R ft, no wt (ct 4); stamp R whole ft, taking wt (cts 5-6). Meas 2: repeat with opp ftwk.

Presented by Nora Dinzelbacher

El Caramba

(Argentina)

El Caramba is of southern origin and has been danced since 1840. The description here is of a single couple formation. Its characteristics are lots of giros and no zapteo-zarandeo.

Pronunciation: ehl kah-RAHM-bah

Cassette: Danzas Argentinas #1

6/8 meter

Formation: Ptrs face each other in a line going across the middle of an imaginary square.

Steps and Styling: See glossary for description.

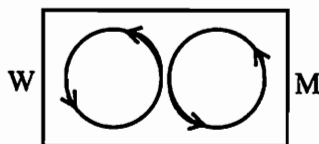
Meas

Pattern

6 meas INTRODUCTION Stand in place clapping hands ("palmas") to the beat of the music.

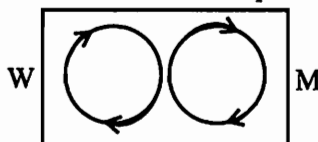
I. GIRO—SMALL CCW CIRCLE

1-4 2 Basic steps, beg with L, arms in Basic arm pos. M and W describe a small CCW circle, meeting midway (back to back) in square and ending in starting pos. Directions and ftwk same for M and W.



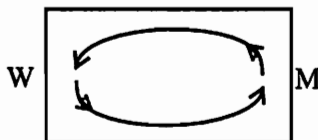
II. CONTRAGIRO

1-4 2 Basic steps, beg with L, arms in Basic arm pos. Repeat Fig I in CW direction.



III. MEDIA VUELTA—HALF LARGE CIRCLE

1-4 Beg with L and Basic step and Basic arm pos, M and W describe a 1/2 CCW circle, ending in opp pos.



IV. GIRO—SMALL CCW CIRCLE

Repeat Fig I.

El Caramba—continued

V. CONTRAGIRO

Repeat Fig II.

VI. GIRO—SMALL CCW CIRCLE

Repeat Fig I.

VII. MEDIA VUELTA—HALF LARGE CIRCLE

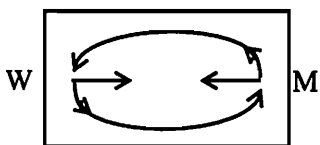
Repeat Fig III.

VIII. GIRO—SMALL CCW CIRCLE

Repeat Fig I.

IX. AURA: MEDIA VUELTA AL ENCUENTRO—1/2 CCW CIRCLE TO MEET EACH OTHER

- 1-4 Beg Basic step on L, arms in Basic arm pos, M and W describe a 1/2 CCW circle, ending in opp pos.
- 5 Beg with L, 1/2 basic step twd ptr.
- 6 Walk R twd ptr (ct 1); walk L twd ptr, don't take wt (ct 2); point L ft. End with arms in Basic arm pos.



Repeat all nine figures of the dance from opp pos. During the repeat of the 8-meas intro, M walks W back to her place and returns to his new pos.

Presented by Nora Dinzelbacher

El Escondido

(Argentina)

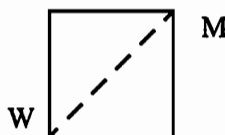
El Escondido is an old dance from the northeastern part of Argentina. The name refers to the Argentinian version of the game "hide and seek," and the dancers pretend they are playing this game in some of the figures. This is a single-couple dance.

Pronunciation: ehl EHS-con-DEE-doh

Cassette: Danzas Argentinas #1

6/8 meter

Formation: Ptrs face each other in a line going diagonally across an imaginary square.



Steps and Styling: All the figures start with the L ft. See glossary for description.

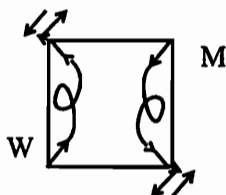
Meas

Pattern

8 meas INTRODUCTION Stand in place clapping hands ("palmas") to the beat of the music.

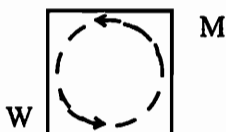
I. FOUR ESQUINAS CON BALANCEO

- 1-2 Beg on L, dance 1 Basic step (2 meas) with arms rounded and held diag fwd high, hands at approx eye level (Basic arm pos). M and W travel CW to next corner of the imaginary square, turning 360o CCW along the way. Fingers snap to the rhythm of the music.
- 3 In new corner, starting L, 1 pas de bas.
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three times, traveling to new corner each 4 meas. Reach starting pos at end.



II. VUELTE—LARGE CCW CIRCLE

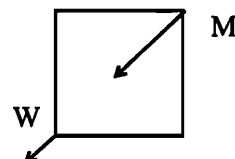
- 1-8 Beg L, dance 4 Basic steps (2 meas each) with arms held in Basic pos and fingers snapping to the beat of the music. Describe one large CCW circle, passing through each other's pos and ending back in starting pos. M and W use same ftwk. On meas 8, M dances only the first step on R and actually begins the stamping pattern of the next figure for the rest of the meas.



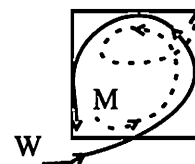
El Escondido—continued

III. M: ZAPATEO, W: HIDE WITH PALMAS

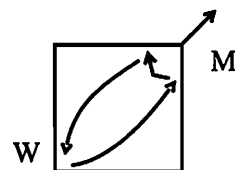
- 1-8 M: With L hand in belt buckle, R arm down at side, perform Zapateo steps twd W, beginning with L (seeking).
- (1) W: Turn 1/2 to L with L (CCW), facing away from M (cts 1,2); step slightly fwd on R (ct 3); point L ft fwd (cts 4-6).
- (2-8) Looking over L shldr at M, do palmas to the beat of the music.

IV. VUELTE—LARGE CCW CIRCLE

- 1-8 Beg L, dance 4 Basic steps (2 meas each), with arms held in. Basic pos and fingers snapping to beat of music. Describe one large CCW circle, ending in starting pos. M and W use same ftwk. M follows W closely for 6 meas, then turns back to his orig pos on meas 7, 8

V. ZARANDEO—M HIDS WITH PALMAS

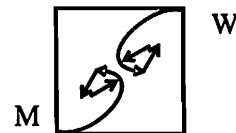
- 1-3 W: Dance Basic step starting with L, L hand is on waist and R hand holds skirt out to R side. Travel twd R sid of ptr, trying to catch his eye.
- 4-5 Travel twd L side of ptr, trying to find him and moving R arm and skirt to L side.
- 6-8 Travel back to starting pos, while moving R arm and skirt to R side.
- (1) M: Turn 1/2 to L with L (CCW), facing away from W (cts 1,2); step slightly fwd on R (ct 3); point L ft fwd (ct 4-5).
- (2-8) Look over L shldr at W, do palmas to the beat of the music.

VI. AIRA—MEDIA VUELTA—1/2 CCW CIRCLE

- 1-4 Beg with L, dance 2 Basic steps with Basic arm pos, describing a 1/2 CCW circle, ending in opp pos.

VII. GIRO FINAL—FINAL SMALL CIRCLE

- 1-2 One Basic step beg L, arms in Basic pos, M and W describe 1/2 small circle, meeting in ctr of square and passing back to back.
- 3 Step on L away from ptr (cts 1-2); pivot 180° on L to face ptr (ct 3); step fwd on R twd ptr (cts 4-6)
- 4 M and W point L ft fwd and put R hand on ptr's L shldr (ct 1-2); hold (cts 3-6).



Presented by Nora Dinzelbacher

El Triunfo

(Argentina)

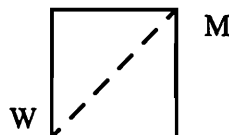
El Triunfo is danced widely throughout the country although it is of southern origin. It has been very popular since 1835. The name "triumph" relates to the battles for emancipation. This is a one-couple dance.

Pronunciation: ehl tree-OON-foh

Cassette: Danzas Argentinas #1

6/8 meter

Formation: Ptrs face each other in a line going diagonally across an imaginary square.



Steps and Styling: See glossary for description.

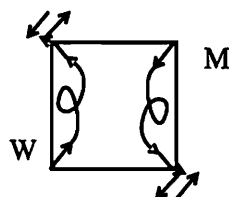
Meas

Pattern

6meas INTRODUCTION Stand in place clapping hands ("palmas") to the rhythm of the music.

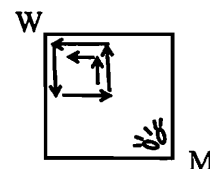
I. FIRST ESQUINA DE BALANCEO CON AVANCE

- 1-2 Beg on L, dance 1 Basic step (2 meas) with arms rounded and held diag fwd high, hands at approx eye level (Basic arm pos). M and W travel CW to next corner of the imaginary square, turning 360° CCW along the way. Fingers snap to the rhythm of the music.
- 3 In new corner, starting L, 1 pas de bas.
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three times, traveling to new corner each 4 meas. Reach starting pos at end.



II. ZAPATEO Y ZARANDEO

- 1-6 W: Basic step beg L, L hand on waist and R hand holding skirt, describe 1 1/2 diamond shape starting diag back L and making 1 side of the diamond with each meas. R arm moves skirt to L side on meas 1 across body; to R side on meas 2; stay on R side on meas 3; to L across body on meas 4; to R side on meas 5-6.
- M: With L hand in buckle of belt and R arm hanging at side, M performs stamping steps (Zapateo) backing into and finishing in place. Use Bonito.



El Triunfo—continued

III. 2ND ESQUINO DE BALANCEO CON AVANCE

1-6 Repeat Fig I from the new pos.

IV. ZAPATEO Y ZARANDEO

1-6 Repeat Fig II from the new pos.

V. 3RD ESQUINO DE BALANCEO CON AVANCE

1-6 Repeat Fig I from the new pos.

VI. ZAPATEO Y ZARANDEO

1-6 Repeat Fig II from the new pos.

VII. 4TH ESQUINO DE BALANCEO CON AVANCE

1-6 Repeat Fig I from the new pos.

VIII. ZAPATEO Y ZARANDEO

1-6 Repeat Fig II from the new pos, ending in starting pos.

VI. AIRA—MEDIA VUELTA—1/2 CCW CIRCLE

1-4 Beg with L, dance 2 Basic steps with Basic arm pos, describing a 1/2 CCW circle, ending in opp pos.

VII. GIRO FINAL—FINAL SMALL CIRCLE

1-2 One Basic step beg R, arms in Basic pos, M and W describe 1/2 small circle, meeting in ctr of square and passing back to back.

3 Pivot 180° CCW on L to face ptr (ct 1); step on R twd ptr (ct 2); point L ft back (ct 3); hold (cts 4-6). Arms are in Basic arm pos.



Repeat all ten figures of the dance from the opp pos. During the repeat of the 6-meas intro, M walks W back to her place, then returns to his.

Presented by Nora Dinzelbacher

La Chacarera

(Argentina)

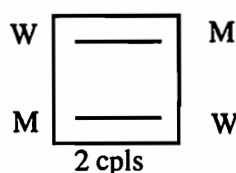
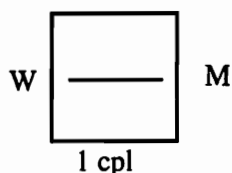
La Chacarera is associated with the province of Santiago del Estero, but is performed throughout the entire country since 1850. Traditional instruments are the guitar, violin, and “bombo” (drum). It can be danced in single or double couple formations.

Pronunciation: lah CHAH-cah-REH-rah

Cassette: Danzas Argentinas #1

6/8 meter

Formation: (1 cpl): Ptrs face each other in a line going across the middle of an imaginary square.
(2 cpls): Ptrs face each other with 1 person in each corner of the square. M has W of other cpl on his L.



Steps and Styling: See glossary for description.

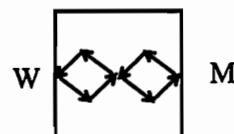
Meas

Pattern

8meas INTRODUCTION Stand in place clapping hands (“palmas”) to the rhythm of the music.

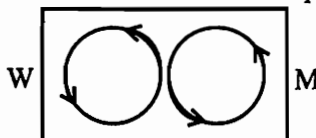
I. AVANCE Y RETROCESO

- 1 Step on L across in front of R, with arms rounded and held diag fwd high, hands at approx eye level (Basic arm pos) (cts 1,2); step on ball of R ft beside middle of L ft (ct 3); step on L across R (cts 4-6). Fingers snap in rhythm with the music.
- 2 Repeat meas 1 with opp ftwk. These 2 meas make up “Basic step.”
- 3-4 Repeat Basic step. M and W both describe a diamond shape starting diag R, meeting in the middle of the square. Make one side of diamond with each meas.



II. GIRO: SMALL CCW CIRCLE

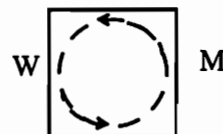
- 1-4 2 Basic steps, beg with L, arms in Basic arm pos. Describe a small CCW circle, meeting midway in the imaginary square and ending back in orig pos. Directions same for M and W. M and W pass each other back to back in ctr of square.



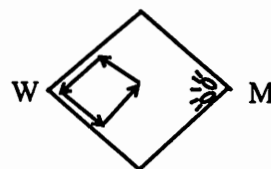
La Chacarera—continued

III. VUELTA—LARGE CCW CIRCLE

- 1-8 Beg L, dance 4 Basic steps (2 meas each) with arms held in Basic pos and fingers snapping to the rhythm of the music. Describe one large CCW circle, passing through each other's pos and ending back in starting pos.

IV. ZAPATEO Y ZARANDEO—M DOES FTWK IN PLACE, W MAKES DIAMOND SHAPE

- 1-8 M: With L hand in belt buckle and R arm down at side, perform Zapateo steps (either Basico or Cruzado).
- (1-4) W: Beg L, dance 2 Basic steps, describing a diamond shape, beg R diag fwd, making 1 side of diamond with each meas. R arm moves skirt to R side on meas 1, across body to L side on meas 2, back to the R side on meas 3 and 4.
- (5-8) Repeat diamond shape.

V. VUELTA—LARGE CCW CIRCLE

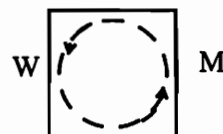
- 1-8 Repeat Fig III.

VI. ZAPATEO Y ZARANDEO—M DOES FTWK IN PLACE, W MAKES DIAMOND SHAPE

- 1-8 Repeat Fig IV.

VII. MEDIA VUELTA—HALF LARGE CCW CIRCLE

- 1-4 Beg L, dance 2 Basic steps (2 meas each) with arms held in Basic pos and fingers snapping to the rhythm of the music. Describe half a large CCW circle ending in opp pos.

VIII. GIRO FINAL—FINAL SMALL CIRCLE

- 1-2 Beg L, M and W dance 1 Basic step, describing a small 1/2 circle, meeting in the center of diamond and passing back to back. Arms are in Basic pos.
- 3 M and W step away from ptr on L (cts 1-2); pivot CCW on L 180° to face ptr (ct 3); step on R twd ptr (cts 4-6).
- 4 M and W point L ft fwd and put R hand on ptr's L shldr (cts 1-2); hold (cts 3-6).



Repeat all eight figures of the dance once from opp pos. During the repeat of the 8-meas intro, M walks W back to her place and returns to his new pos.

Presented by Nora Dinzelbacher

La Firmeza

(Argentina)

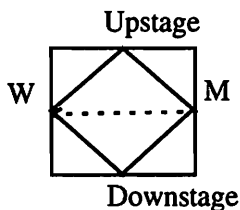
La Firmeza is an old dance from Las Pampas. It has been danced since the last century and belongs to the class of dance called "picarescas" (flirtatious) and the dancers pantomime to the lyrics of the song. It can be danced in a single couple formation.

Pronunciation: lah fihr-MEHZ-ah

Cassette: Danzas Argentinas #1

6/8 meter

Formation: Ptrs face each other in a line going across an imaginary square and the floor pattern describes a diamond shape.



Steps and Styling: See glossary for description.

Meas

Pattern

8 meas INTRODUCTION Stand in place clapping hands ("palmas") to the beat of the music.

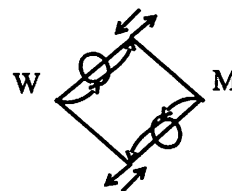
I. FIRST ESQUINA DE BALNCEO

1-2 Beg on L, dance 1 Basic step (2 meas) with arms rounded and held diag fwd high, hands at approx eye level (Basic arm pos). M and W travel CW to next corner of the imaginary diamond, turning 360° CCW along the way. Fingers snap to the rhythm of the music.

3 In new corner, starting L, 1 pas de bas.

4 Repeat meas 3 with opp ftwk and direction.

"Anteapoché me confese
con el cura de Santa Clara"



II. 2ND ESQUINO DE BALANCEO

1-4 Repeat Fig I from the new pos.

"Anteapoché me confese
con el cura de Santa Clara"

III. 3RD ESQUINO DE BALANCEO

1-4 Repeat Fig I from the new pos.

"Y me dio por penitencia
que La Firmeza bailara"

La Firmeza—continued

IV. 4TH ESQUINO DE BALANCEO

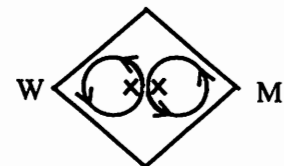
- 1-4 Repeat Fig I from the new pos, ending in starting pos.
 “Y me dio por penitencia
 que La Firmeza bailara”

V. GIRO—SMALL CCW CIRCLE

- 1-4 2 Basic steps, beg with L, arms in Basic arm pos. M and W describe a small CCW circle, meeting midway (back to back) in imaginary diamond and ending in starting pos. Directions and ftwk same for M and W.
 “Daras una vuelta
 con tu companera:

VI. GIRO CON DETENCION—SMALL CCW CIRCLE WITH STOP

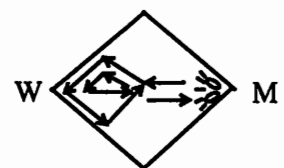
- 1-4 Repeat Fig V, but when meeting midway (2nd meas), dancers stop momentarily, looking at each other over their R shldr, then immediately complete the figure, ending back in orig pos.

VII. PASEOS—WALK

- 1-2 Beg with L, dance 1 Basic step to upstage point of diamond. “Por ese constado”
 3-4 Turning twd each other, dance 1 Basic step twd downstage point of diamond.
 “por el otro lado”
 5-6 Turning twd each other, dance 1 Basic step to upstage point of diamond. “con ese mdito”
 7 Turning twd each other, dance 1/2 Basic step with L to ctr of diamond.
 “ponele el”
 8 Cross inside leg over the other and touch inside elbows (codito) at the same time. “codito”

VII. IST ZAPATEO Y ZARANDEO

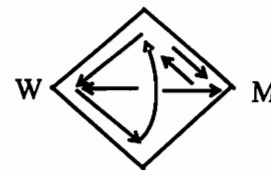
- 1-6 M: Walk with R back to starting pos; start Basico Cruzado with L. On meas 1-2, put L hand at ear (“ponele el oido”); on meas 3-4, put R hand on heart (“tambien los sentidos”); on meas 5-6, put L hand in belt buckle and R arm down at side (“como corresponde”).
 7 Step on L twd ptr (cts 1-2); step on R twd ptr (ct 3). (“Una mana al”)
 8 Point L ft fwd (ct 1) and at the same time place R hand over W’s L shldr. (“hombro”)
 (1-2) W: Uncross L ft and starting with L, dance Basic step diag bkwd L, beginning to describe a diamond shape, and making 1 side of diamond with each meas. Put R hand at ear (“ponele el oido”).
 (3-4) Put L hand on side of head (“tambien los sentidos”).
 (5-6) Put both hands on skirt (“como corresponde”).
 (7) Step on L twd ptr (cts 1-2); step on R twd ptr (ct 3). (“Una mana al”)
 (8) Point L ft fwd (ct 1) and at the same time place R hand over M’s shldr. (“hombro”)



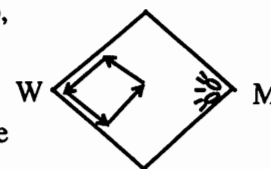
La Firmeza—continued

IX. 2ND ZAPATEO Y ZARANDEO

- 1-2 W: Push M back with R hand and walk bkwd starting with L, 1 step to each meas.
M: Also take 2 steps bkwd. W acts very proud and he is surprised (“retirate un paso”).
- 3-4 M: Perform Zapateo Basico, walking to the W pretending he’ll embrace her (“damele un abrazo”). W: Beg L, dance Basic step, both hands on skirt, moving diag fwd R trying to avoid M’s embrace.
- 5-6 M: Continue Zapateo, moving behind W (“otro poquitito”).
W: continues Basic step twd downstage flirting with M.
- 7-8 M: Continues Zapateo back to starting pos, pretending to send W a kiss with R hand (“damele un besito”). W: Continue Basic step, going back to starting pos, bending head down shyly.

X. 3RD ZAPATEO Y ZARANDEO

- 1-8 M: With L hand in belt buckle and R arm down at side, perform Zapateo salto con taco. In meas 5-6, he covers his face with R hand (“tapata la cara”).
- (1-4) W: Beg L, dance 2 Basic steps, L hand on waist and R hand says “no, no, no” to M. Describe a diamond shape, beg R diag fwd, making 1 side of diamond with each meas (“Ay, no, no.no.no”).
- (5-8) Repeat diamond shape, covering face with L hand (“tapate lacara, que te doy licencia”).

XI. MEDIA VUELTA—HALF CCW CIRCLE

- 1-4 Beg L, dancing Basic step with Basic arm pos, M and W describe a 1/2 CCW circle ending in opp pos.

XII. GIRO FINAL—FINAL SMALL CIRCLE

- 1-2 Beg L, M and W dance 1 Basic step, describing a small 1/2 circle, meeting in the center of diamond and passing back to back. Arms are in Basic pos.
- 3 M and W step away from ptr on L (ct 1-2); pivot CCW on L 180° to face ptr (ct 3); step on R twd ptr (ct 4-6).
- 4 M and W point L ft fwd and put R hand on ptr’s L shldr (cts 1-2); hold (cts 3-6).



Repeat all 12 figures of the dance once from the opp pos. During the repeat of the 6-meas intro, M walks W back to her new place, then returns to his.

Presented by Nora Dinzelbacher

Acana mlada nevesto

(Macedonia)

Acana means "young bride."

Pronunciation: AHT-sah-noh MLAH-dah NEH-veh-stoh

Cassette: Balkan Feast

Formation: Open circle, hands joined in W-pos for slow part, V-pos for faster music.

Rhythm: 11/8 meter ♩ ♩ ♩ ♩ ♩

S	Q	Q	Q	Q
1	2	3	4	5

Meas

Pattern

PATTERN

- 1 Facing slightly R and moving in LOD, lift on L (ct 1); step on R in LOD (ct &); lift on R (ct 2); step on L fwd in LOD (ct 3); step on R fwd in LOD (ct 4); step on L behind R (ct 5).
- 2 Facing ctr, lift on L (ct 1); step back form ctr on R (ct &); lift on R (ct 2); step bkwd on L (ct 3); step bkwd on R (ct 4); step on L across R (ct 5).

Repeat dance from the beginning.

Presented by Michael Ginsburg

Baba Djurdja

(Macedonia)

This dance is from Gorno Povardaire in the Skopje region. Michael learned it from Pece Atanasovski. The name means "Grandmother Georgia."

Pronunciation: BAH-bah DJOOR-djah

Cassette: Balkan Feast

Rhythm: 11/16 meter 1-2-3 4-5 6-7-8 9-10-11
 S Q S S
 1 2 3 4

Formation: Line of dancers facing ctr with hands joined in W-pos.

Meas

Pattern

2 meas INTRODUCTION No action.

PART I

- 1 Facing ctr and dancing in place, with R lifted in front of L, bounce on L (ct 1); step on R in place as L lifts in front of R (ct 2); bend and straighten R knee as L ft cuts bkwd across R with a scooping down-up motion (cts 3-4).
- 2-4 Repeat meas 1, alternating ftwk (4 times in all).
- 5 Transition: Facing R of ctr and moving in LOD, hop on L (ct 1); step fwd on R in LOD (ct 2); low leap on L near R (ct 3); step fwd on R in LOD (ct 4).
- 6 Travel: Low leap on L across R (ct 1); step fwd on R in LOD (ct 2); low leap on L near R (ct 3); step fwd on R in LOD (ct 4).
- 7 Repeat meas 6.
 Repeat from beginning until leader signals change—suggested time is when gajida resumes melody approximately 2/3 through the music (Fig I has been done 10 times).

PART II

Hands change to V-pos.

- 1 Transition: Low leap on L across R (ct 1); step fwd on R in LOD (ct 2); low leap on L across R (ct 3); step on R back to place facing ctr (ct 4).
- 2 In place: Hop on R lifting L in front of R (ct 1); leap on L beside R (ct 2); leap on R across L (ct 3); leap on L back to place lifting R in front of L (ct 4); hop on L in place, R remaining lifted (ct &).
- 3-4 Repeat meas 2, alternating ftwk, twice more (3 times total).
- 5-7 Repeat Part I, meas 5-7 (3 travel steps).
- 8-14 Repeat meas 1-7.
- 15 Moving in LOD, step fwd L, R, L, R (on each step the free ft circles sdwd then fwd) (cts 1-4).
- 16-18 Repeat meas 2, alternating ftwk, 3 times.
- 19-21 Repeat Part I, meas 5-7 (3 travel steps)

Presented by Michael Ginsburg

Baba Djurdja

(Macedonia)

This dance is from Gorno Povardaire in the Skopje region. Michael learned it from Pece Atanasovski. The name means "Grandmother Georgia."

Pronunciation: BAH-bah DJOOR-djah

Cassette: Balkan Feast Side B/3

Rhythm: 11/16 meter 1-2-3 4-5-6 7-8 9-10-11
 S S Q S
 1 2 3 4

Formation: Line of dancers facing ctr with hands joined in W-pos.

Styling: Ct 2 is always done with a heavy change of wt.

Meas

Pattern

8 meas INTRODUCTION No action.

To start dance, begin with three Travel steps, beginning with any ct 1 of the music, then continue from meas 4.

PART I

Transition into travel step (factor "x")

- 1 Facing R of ctr and moving in LOD, hop on L (ct 1); hop-step fwd on R in LOD (ct 2); step on L near R (ct 3); step fwd on R in LOD (ct 4).

Travel in LOD

- 2 Low leap on L across R (ct 1); repeat meas 1, cts 2, 3, 4 (cts 2,3,4).
 3 Repeat meas 2.

Transition into basic (factor "y")

- 4 Step L across R (ct 1); step bkwd diag R to face ctr (ct 2); hop on R lifting L in front of R (ct 3); bend and straighten R knee as L ft cuts bkwd across R with a scooping down-up motion (ct 4).

Basic

- 5 Facing ctr and dancing in place, hop on R lifting L in front of R (ct 1); hop-step on L beside R (ct 2); hop on L lifting R in front of L (ct 3); bend and straighten L knee as R ft cuts bkwd across L with a scooping down-up motion (ct 4). (R Basic)
 6 Repeat meas 5 with opp ftwk. (L Basic)
 7 Repeat meas 5. (R Basic)

Repeat from beginning until leader signals change—suggested time is when gaida resumes melody approximately 2/3 through the music (gaida, kaval, tambura, gaida). Part I has been done approx 10 times.

Baba Djurdja—continued

PART II

1-3 Repeat Part I, meas 1-3.

Transition into Basic (factor “x”)

4 Step fwd on L, free ft circling sdwd and then fwd, lean fwd, hands lower to V-pos (ct 1); step fwd on R, free ft circling sdwd and then fwd, lean fwd (ct 2); step on L across R (ct 3); straighten body and step bkwd on R to face ctr (ct 4).

5 Hop on R lifting L in front of R (ct 1); hop-step on L beside R (ct 2); step on R across L (ct 3); step bkwd on L (ct 4); (R Basic)

6 Repeat meas 5 with opp ftwk. (L Basic)

7 Repeat meas 5. (R Basic)

Repeat Part II until music ends, hands remain in V-pos.

Presented by Michael Ginsburg

Čamčeto

(Macedonia, Bulgaria)

Čamčeto was introduced to the U.S. by Anatol Joukowsky at the 1956 Santa Barbara Folk Dance Conference.

Pronunciation: CHAHM-cheh-toh

Cassette: Rounder C6054

Rhythm: Slow Part: 7/8 meter, counted 1-2-3 (ct 1), 4-5 (ct 2), 6-7 (ct 3) (S, Q, Q).
Fast Part: 4/8, 3/8, counted 1, 2.

Formation: Line or open circle. Usually there are separate lines for M and W. M use T-pos and W have hands joined in W-pos.

Styling: Knees are normally slightly bent throughout the dance, straightening only on high lifts (meas 3, 7, and 11) and on ct 2 of meas 4 in the slow part. Knees bend and flex freely. M take larger steps, W smaller. Steps are described for M. W's movements are not as exaggerated.

Meas

Pattern

4 meas

INTRODUCTION

I. SLOW PART

- 1 Step on R in front of L while raising L behind R ankle (ct 1); bounce twice on R (cts 2,3).
 - 2 Step back to place on L while releasing wt from R but keeping it slightly above its place (ct 1); bend L knee while keeping R ft above floor. (cts 2,3).
 - 3 Raise onto ball of L and raise and bend R knee so that thigh is parallel to the floor with relaxed lower leg and ft (ct 1); hold (cts 2,3).
 - 4 Step on R to R (ct 1); step on ball of L behind and very slightly R of R with straight knee (ct 2); hold (ct 3).
 - 5 Step on R to R (ct 1); bounce slightly twice on R while bringing L fwd and around behind R in small CCW arc (cts 2,3).
 - 6 Step on L behind and very slightly R of R (ct 1); bending L knee, bring R around behind L in low CW arc (cts 2,3).
 - 7 Raise onto ball of L while bringing R behind L knee (ct 1); hold (cts 2,3).
 - 8 Step slightly fwd on R (ct 1); raise and bend L knee so that thigh is parallel to floor with relaxed lower leg and ft (ct 2); hold (ct 3).
 - 9 Step slightly fwd on L and raise R behind L ankle (ct 1); bounce twice on L (cts 2,3).
 - 10 Step back to place on R (ct 1); bending R knee, bring L around behind R in low CCW arc (cts 2,3).
 - 11 Raise onto ball of R while bringing L behind R knee (ct 1); hold (cts 2,3).
 - 12 Step slightly fwd on L (ct 1); raise and bend R knee so that thigh is parallel to floor with relaxed lower leg and ft (ct 2); hold (ct 3).
- Wait 3 meas after fast music begins.

Čamčeto – continued

II. FAST PART

- 1 Step fwd on R (ct 1); step back to place on L (ct 2).
- 2 Hop on L while raising bent R knee (ct 1); step on R to R (ct &); step on L behind and to R of R (ct 2).
- 3 Step on R to R (ct 1); step on L behind and to R of R (ct 2).
- 4 Hop on L while circling R around and behind L knee (ct 1); small step diagonally fwd R on R (ct 2).
- 5 Step on L in front of and slightly across R (ct 1); step back to place on R (ct 2).
- 6 Hop on R while circling L around and behind R knee (ct 1); small step diagonally fwd L on L (ct 2).

Presented by Michael Ginsburg

Description by Bob Gardner

Devetorka

(Macedonia)

Devetorka is done to many different melodies in the 9/8 rhythm. It is known in Macedonia, Northern Greece, Serbia, and Bulgaria.

Pronunciation:

Music: Cassette: Rounder C 6054 Side A/1, B/1, B/3
CD: Rounder CD 6054

Rhythm: 9/8 meter ♪♪ ♪♪ ♪♪ ♪♪
 S S S QS
 1 2 3 45

Formation: Dancers in a line, hands in V-pos.

Meas

Pattern

PATTERN

- 1 Step on R to R side (ct 1); step on L behind R (ct 2); step on R to R side (ct 3); hop on R (ct 4); step on L across R (ct 5).
- 2 Step on R to R side (ct 1); step on L behind R (ct 2); step on R to R side (ct 3); bring feet together and bounce twice (cts 4,5).
- 3 Repeat meas 2 with opp ftwk and direction.

Repeat dance from the beginning.

Presented by Michael Ginsburg

Dolgoto

(Macedonia)

Michael Ginsburg learned this dance from Pece Atanasovski in Macedonia. The dance is done slightly differently in the Bitola region. Dolgo means "long."

Pronunciation: DOHL-goh-toh

Cassette: Balkan Feast

Rhythm: 12/8 meter ♪ ♪ ♪ ♪ ♪

Q Q S Q S
1 2 3 4 5

Formation: Line of dancers with hands joined in V-pos.

Styling: Bouncy with lots of knee and ankle flexes. All hops are low to the floor, but not quite bounces.

Meas

Pattern

INTRODUCTION No action.

PART I

- 1 Facing R of ctr and moving in LOD, hop on L lifting R in front of L (ct 1); step fwd R,L (cts 2-3); low leap fwd onto R (ct 4); step fwd on L (ct 5).
- 2 Turning to face ctr and dancing in place, hop on L lifting R in front of L (ct 1); small step on R to R (ct 2); step on L in front of R (ct 3); step bkwd on R to place (ct 4); hop on R lifting L in front of R (ct 5).
- 3 Repeat meas 2 with opp ftwk.
Repeat meas 1-3 until leader signals change.

PART II

- 1 Repeat Fig 1, meas 1.
- 2 Turning to face ctr and moving fwd and bkwd, hop on L lifting R in front of L (ct 1); step fwd on R (ct 2); step on L beside R (L circling sdwd then fwd before closing sharply) (ct 3); step back on R to place (ct 4); hop on R lifting L in front of R (ct 5).
- 3 Repeat meas 2 with opp ftwk.
Repeat Part II, meas 1-3 until end of music.

Presented by Michael Ginsburg

Presjekača

(Croatia, Slavonia)

Presjekača means "cutting dance."

Pronunciation:

Music: Cassette: Rounder C 6054 Side
 CD: Rounder-CD 6054

2/4 meter

Formation: Couples in two closed circles, M on inside, W on outside, all facing ctr. M join hands in V-pos; each W put R hand on shldr of M to her R and L hand on shldr of M to her L. L ft free. M and W execute completely different steps.

Steps: Scuff step: Step slightly sdwd on L to L (ct 1); scuff R heel fwd next to L, simultaneously raising L heel (ct &); lower L heel (ct 2); step on R next to L (ct &).
Step Bounce-Bounce: Step sdwd on L to L, bending knee (ct 1); begin to close R ft to L, raising L heel (ct &); lower heels twice (cts 2, &).

Meas

Pattern

MEN'S STEPS

I. SCUFF STEPS (music A)

1-8 Dance eight Scuff steps sdwd to L.

II. LEAPS AND SCUFFS STEPS (music B)

1 Leap on L ft in place, bending R knee to fling R ft behind L leg (ct 1); repeat with opp ftwk (ct 2).
2 Repeat meas 1.
3-4 Dance 2 Scuff steps sdwd L.
5-8 Repeat meas 1-4.

III. STEP JUMP STEP-STEP (music C)

1-3 Small step fwd on L (ct 1); jump on both ft together, toes pointing diag L (ct 2); 2 small steps L, R bkwd (cts 1,&); repeat cts 1, 2, 1, & (cts 2, 1, 2, &).
4 Dance 1 Scuff step sdwd L.
5-8 Repeat meas 1-4.

WOMEN'S STEPS

I. STEP BOUNCE-BOUNCE (music A)

1-8 Dance 8 Step Bounce-Bounce steps sdwd L.

Presjekača — continued

II. LOWER HEELS (music B)

- 1-2 With ft slightly apart, lower heels 4 times, flexing knees each time, one flex per ct.
- 3 Lower heels, flexing knees (ct 1); lower heels twice (bounce-bounce) quickly (ct 2).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.

III. LOWER HEELS (music C)

- 1 Lower heels, flexing knees (ct 1); lower heels, flexing with more emphasis (ct 2).
- 2 Lower heels three more times (bounce-bounce-bounce) quickly (cts 1, &, 2); hold (ct &).
- 3 Lower heels, flexing knees (ct 1); lower heels twice (bounce-bounce) quickly (cts 2,&)
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.

Repeat entire dance from beginning until music ends.

Presented by Michael Ginsburg

Skopski čoček

(Macedonia)

Michael learned this dance from Gypsies in Skopje, Macedonia.

Pronunciation: SKOHP-skee CHOH-chehk

Cassette: Balkan Feast

2/4 meter

Formation: Line of dancers with hands joined in V-pos.

Meas

Pattern

INTRODUCTION Start at the beginning of any phrase.

PATTERN

- 1 Facing R of ctr and moving in LOD, step fwd R, L (cts 1,2).
- 2 Step fwd on R (ct 1); step on R behind L moving slightly twd outside of circle (ct &); step fwd on L (ct 2).
- 3 Step fwd on L with slight dipping motion (knee bent) (ct 1); step fwd R, L (cts &,2).
- 4 Turning to face ctr, step on R to R (ct 1); bounce on R as L does small kick fwd (ct 2).
- 5 Facing L of ctr and moving in RLOD, step fwd L, R (cts 1,2).
- 6 Turning to face ctr, step on L to L (ct 1); bounce on L as R kicks fwd (ct 2).
- 7 Repeat meas 6 with opp ftwk.
- 8 Repeat meas 6.

Repeat dance from the beginning.

Presented by Michael Ginsburg

Veliko kolo

(Serbia)

Veliko kolo, meaning "big kolo or circle," was brought to the United States by immigrants from the Banat region of Serbia. It is considered one of the most difficult of kolos to learn because of its subtle intricacies. An article written by Dick Crum giving further information can be found in the 1993 Kolo Festival syllabus,

Pronunciation: VEH-lee-koh KOH-loh

Cassette: Balkan Feast. There are many available recordings.

2/4 meter

Formation: Circle of dancers in T-pos.

Styling: Steps are small. Hops are very small and sometimes are not seen so much as felt as a vibration of the shoulders of your neighbors.

Meas

Pattern

PATTERN

- 1 Step to L on L (ct 1); close R to L, with wt (ct 2).
 - 2 Step to L on L (ct 1); touch R toe in front of L, no wt (ct 2).
 - 3 Step to R on R (ct 1); touch L toe in front of R, no wt (ct 2).
- Meas 4, 5 contain 3 hop-steps, timed irregularly and danced in place with ft close to floor.
- 4 Hop on R (ct 1); step on L (ct &); hold (ct 2); hop on L (ct &).
 - 5 Step on R (ct 1); hop on R (ct &); step on L (ct 2); hold (ct &).
 - 6 Step on R ft in place (ct 1); step on L in place or in front of R ft (ct &); step on R in place (ct 2); hold (ct &).

Repeat dance from the beginning.

Presented by Michael Ginsburg




Vranjanka

(Serbia)

Vranjanka is a slow and stately processional in weddings and other celebrations done by the Rom (Gypsy) community in Vranja.

Pronunciation: VRAHN-yahn-kah

Music: Cassette: Rounder C 6054 Side B/6
CD: Rounder CD 6054

Rhythm: 7/8 meter   
S Q Q
1 2 3

Formation: Dancers in a line, L hand is placed on own hip, R hand is placed on forearm of person to the R.

Meas

Pattern

PATTERN

- 1 Step on R to R (ct 1); step on L across R (ct 2); hold (ct 3).
- 2 Step on R to R (ct 1); step on L beside R (ct 2); step on R slightly to R (ct 3).
- 3 Step back on L (ct 1); step back and to R on R (ct 2); step on L across R (ct 3).

Repeat dance from the beginning.

Presented by Michael Ginsburg

Zaplet kolo

(Serbia/Croatia)

Zaplet kolo means “the weaving dance.” The steps of the dance are woven around each other. The melody of the dance is familiar to both Serbian and Croatian communities in the United States. The dance itself can be done slightly differently by different communities. This is a version done by Jelena Milinkovic who is the director of “Dukati,” a dance troupe of young Serbs in the New York metropolitan area.

Pronunciation: ZAH-pleht KOH-loh

Cassette: Balkan Feast

2/4 meter

Formation: Open circle, hands joined in V-pos. Face slightly R of center.

Meas

Pattern

PATTERN

- 1 Moving in LOD, step on R (ct 1); hop on R (ct 2).
- 2 Continuing in LOD, step on L (ct 1); hop on L (ct 2).
- 3 Step on R across and in front of L (ct 1); hop on R while bringing L in front of R (ct 2).
- 4 Step on L across R (ct 1); step on R in place, keeping legs crossed (ct 2).
- 5 Step on L across R (ct 1); hop on L while kicking R in front of L (ct 2).
- 6-7 Repeat meas 4-5 with opp ftwk.
- 8-9 Repeat meas 4-5.

Repeat dance from the beginning.

Presented by Michael Ginsburg


Žikino kolo

(Serbia)

Žikino kolo is known by both Serbian and Croatian communities in the U.S. The footwork is very similar to the dance known as Kolo or U šest, however the tempo is a bit quicker and the dancers tend to move a bit more from side to side in this dance. Žiki is a man's name.

Pronunciation: ZHEE-kee-noh KOH-loh

Music: Cassette: Rounder C 6054 Side A/7
CD: Rounder-CD 6054

Rhythm: 7/16 meter 
S Q Q
1 2 3

Formation: Dancers in an open circle, hands held in V-pos.

Meas

Pattern

PATTERN

- 1 Step on R to R side (ct 1); hop on R (ct 2); step on L across R (ct 3).
- 2 Take three bouncy steps in place R, L, R (S, Q, Q)(cts 1,2,3).
- 3 Repeat meas 2 with opp ftwk.
- 4 Step on R in place (ct 1); step on L beginning to move L (ct 2); step on R continuing to move L (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Repeat dance from the beginning.

Presented by Michael Ginsburg

Where do you fit into Square Dancing at Folk Dance Camp?

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

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

If you are a newcomer to square dancing, then try the squares at Once Over Lightly. They are very easy to do and are enjoyed by everyone, from beginners to experienced.

- | | |
|------------------------------|-----------------------------------|
| 1. CIRCLE FAMILY | 13. TURN BACK FAMILY |
| a. Right | a. "U" turn back |
| b. Left | 14. SEPARATE FAMILY |
| 2. FORWARD & BACK | a. Separate |
| 3. DO SA DO | b. Divide |
| a. Reverse Do Sa Do | 15. COURTESY TURN |
| 4. SWING | 16. LADIES CHAIN FAMILY |
| 5. PROMENADE FAMILY | a. Two ladies (reg & 3/4) |
| a. Couples (full, 1/2, 3/4) | b. Four ladies (reg & 3/4) |
| b. Single file | 17. LEAD RIGHT |
| c. Wrong way | 18. RIGHT & LEFT THRU |
| 6. ALLEMANDE FAMILY | 19. CIRCLE TO A LINE |
| a. Left | 20. BEND THE LINE |
| b. Right | 21. DOUBLE PASS THRU |
| c. Left arm turn | 22. GRAND SQUARE |
| d. Right arm turn | 23. CALIFORNIA TWIRL |
| 7. RIGHT & LEFT GRAND FAMILY | 24. DIVE THRU |
| a. Right & Left Grand | 25. STAR THRU |
| b. Weave the Ring | 26. SQUARE THRU FAMILY |
| c. Wrong way grand | (1-5 hands) |
| 8. STAR FAMILY | a. Square thru |
| a. Right | 27. ALL AROUND THE LEFT HAND LADY |
| b. Left | 28. SEE SAW (TAW) |
| 9. STAR PROMENADE | 29. BOX THE GNAT |
| 10. PASS THRU | 30. DO PASO |
| 11. SPLIT FAMILY | 31. CROSSTRAIL THRU |
| a. Outside couple | 32. ALLEMANDE THAR |
| b. Ring (one couple) | 33. SHOOT THE STAR |
| 12. HALF SASHAY FAMILY | 34. SLIP THE CLUTCH |
| a. Half sashay | 35. COUPLES WHEEL AROUND |
| b. Rollaway | |
| c. Ladies in, Men sashay | |

Square Dance Calls

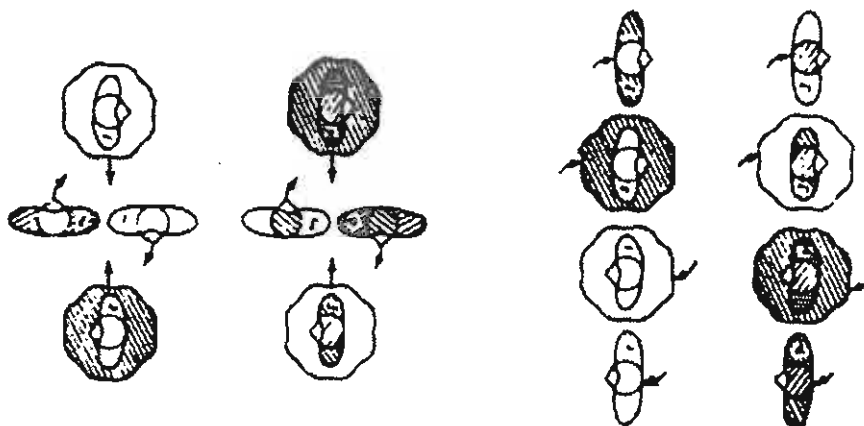
DIAMOND CIRCULATE

Starting formation—any diamond. Timing—3

Each dancer moves fwd to the next position in the diamond, changing original facing direction one-quarter (90°) twd the ctr of the diamond. Points become centers, and vice versa. If the call is directed to facing diamonds, all must pass R shldr.

DIAMOND FORMATION CALLS

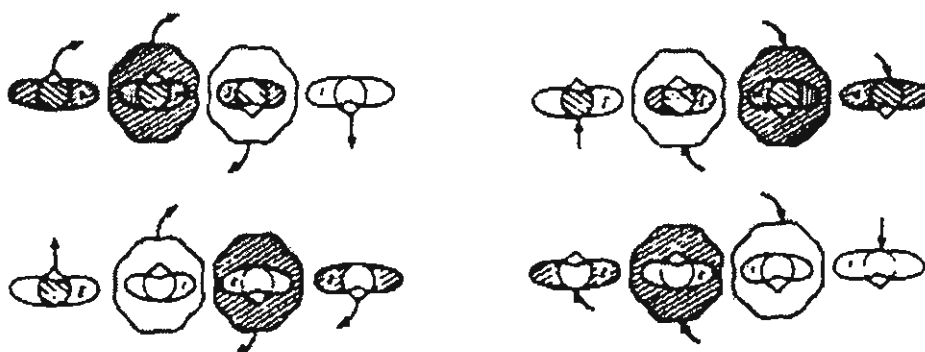
CUT THE DIAMOND



1. Start in twin diamonds formation.
2. Centers diamond circulate. Ends (points) slide together and trade. End in parallel two-faced lines formation.

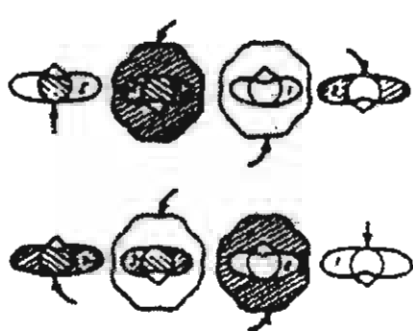
ACEY DEUCY

FROM WAVES

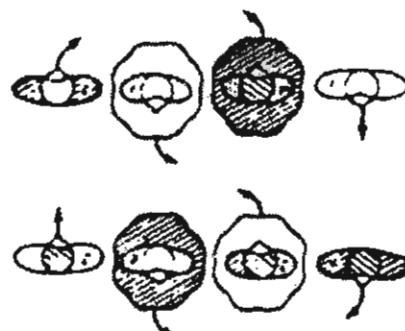


1. Start in parallel ocean waves formation.
2. Centers trade, ends circulate. End in parallel ocean waves formation.

Square Dance Calls—continued

FROM TWO-FACED LINES

1. Start in parallel two-faced lines formation.



2. Centers trade, ends circulate. End in parallel two-faced lines formation.

DIXIE GRAND

Starting formation—Dixie Grand Circle, Double Pass Thru, Quarter Tag, or any formation *where at least two dancers can start*. Timing—6.

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

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.

Acey Ducey Once & 1/2

Heads square thru four hands

Swing thru with the outside two

Acey ducey once & 1/2

Centers flip the diamond, the others hinge

Recycle in the middle and slide thru, touch 1/4

Everybody single file circulate

Boys run right, trade by

Left allemande

Side ladies chain across

Heads square thru, step to an ocean wave

Acey ducey once & 1/2

Diamond circulate while the others right hand hinge

Cut the diamond while the side boys run right

Wheel & deal in the middle

Trade by, left allemande, promenade home

Square Dance Calls—continued

Four ladies right hand star
 Pass your partner, courtesy turn the next
 Heads square thru, step to an ocean wave
 Acey ducey once & 1/2
 In the middle diamond circulate
 The others right hand hinge
 Center gents hinge, wheel & deal
 Center gents "U" turn
 Everybody single file circulate
 Boys run right, left allemande

Heads forward, touch 1/4, walk & dodge
 Step to a wave, acey ducey once & 1/2
 In the center, cut the diamond
 Others right hand hinge & roll to face
 Wheel & deal in the center, sweep 1/4
 Everybody star thru, track II
 Change hands left allemande
 Swing your partner
 (Square has rotated 1/4 right)

Heads pass thru, partner trade
 Sides pass thru partner trade
 Allemande left in the alamo style
 Heads walk & dodge & cloverleaf
 Sides walk & dodge, left allemande
 Swing your partner.
 (Square has rotated 1/4 right)

Allemande left in the alamo style
 Heads follow your neighbor & spread
 Sides right hand trade & roll to face
 Heads linal cycle (got lines)
 Lines forward, star thru
 Centers pass thru, left allemande, etc.

Allemande left & allemande thar
 Gents back up in an allemande thar
 Remake the thar 1, 2, 3,
 Ladies back up, gents push
 Everybody to right & left grand

Square Dance Calls—continued

Partner tag

Heads lead right, circle to a line
 Lines pass thru, wheel & deal
 Double pass thru, partner tag
 Ends fold, swing thru, boys run right
 Lines pass thru, wheel & deal
 Double pass thru, partner tag
 Ends fold, swing thru, boys run right
 (Zero lines with partner)

Heads pass thru, partner trade
 Heads swing thru, boys run right
 Wheel & deal, sweep 1/4
 All double pass thru, partner tag
 Tag the line to a track II
 Swing thru, turn thru
 Left allemande, etc.

Head ladies chain across
 Sides right & left thru
 Sides lead right circle to a line
 Lines pass thru, wheel & deal
 Centers star thru, back away
 (Square has rotated 1/4 right)

Heads pass thru, promenade outside 3/4
 Sides circle four left 3/4, back away
 (Square has rotated 1/4 right)

All four ladies chain across
 Heads forward, star thru, California twirl
 Circle four with the outside two
 Head gents break to a line of four
 Lines pass thru, wheel & deal
 Centers star thru, back away
 (Square has rotated 1/4 right)

Heads forward circle four left 3/4, heads zoom
 Sides circle four left 3/4, back away
 (Square has rotated 1/4 right)

Square Dance Calls—continued

Heads lead to the right, veer to the left
 Ferris wheel, centers sweep 1/4 back away
 (Square has rotated 1/4 right)

Heads face your partner, back away, join your corner
 Lines forward up & back that way
 Ladies roll away a half sashay
 Center ladies roll away a half sashay
 Everybody forward, star thru & cloverleaf
 Centers star thru & flutter wheel
 The others flutter wheel
 (Square has rotated 1/4 right)

Heads lead right circle to a line
 Ladies diagonally left, pass right thru
 All cast right 3/4, ladies trade
 Boys run right, all promenade

Heads lead right circle to a line
 Ladies diagonally left, pass right thru
 Ladies trade
 Gents diagonally right, pass right thru
 Gents trade
 (Lines of four with partner)

Dixie Grand

Four ladies chain across
 Heads flutter wheel, sweep 1/4
 Do a Dixie Grand, right, left
 Partner right, pull by
 Left allemande, etc.

Four ladies chain across
 Sides pass thru, "U" turn
 Heads roll away a half sashay
 Heads forward, star thru, "U" turn
 Do a dixie grand, meet your partner
 Promenade a short trip home
 or
 Right & left grand & promenade home

Square Dance Calls—continued

Heads pass thru partner trade
 Reverse the flutter wheel (men lead) to the right sweep 1/4
 Pass thru, circle four to a line
 Lines pass thru, wheel & deal
 Do a Dixie Grand, meet your partner pull her by
 Left allemande, etc.

Heads pass thru, partner trade
 Reverse the flutter wheel (men lead)
 To the right sweep 1/4
 Pass thru circle four to a line
 Lines pass thru, tag the line
 Face in, pass thru wheel & deal
 Do a Dixie Grand, right, left
 Promenade your partner home

Heads square thru four hands
 Do sa do the outside to an ocean wave
 Acey ducey 1 1/2, diamond circulate (in the middle)
 In the big diamond, circulate
 Boys in the center, diamond circulate
 In the big diamond, circulate
 Flip the diamond, recycle, the others hinge, same boys run right
 Trade by, star thru, pass thru, partner trade
 Roll to face your partner, turn thru
 Left allemande

Presented by Jerry Helt

Chap Slap

By Jerry and Kathy Helt.

Music: East Bound And Down, Jerry Reed RCA GB-11986

Formation: Solo. No partners necessary. All begin the dance facing the front of the hall.

Cts

Pattern

- | | |
|-------|---|
| 1-8 | With the R ft, do a heel and toe and heel and toe and then 4 quick sashay (sliding) steps to the right. |
| 9-16 | Repeat cts 1-8 with opp ftwk. |
| 17-18 | Slap the R chap (thigh) with the R hand 3 times. |
| 19-20 | Slap L chap with the L hand 3 times. |
| 21-22 | Slap both chaps together 3 times. |
| 23-24 | Clap both hands together 3 times. |
| 25-31 | With 4 two-steps, circle to the R three quarters to face the original L-hand wall to begin again. |

Presented by Jerry Helt

Arap

(Pirin, Bulgaria)

Arap means "Arabian," indicating the people who originated the dance. In the Pirin region, Arap was brought by settlers from the Bulgarian village of Spatovo, Demirhisar area. When used in Bulgarian folklore, the word "Arabian" is related to a dark-skin people, as the Turkish were called by the Bulgarians at the time of their first meeting in 14th century. In the music and the dancing style of Arap, the Turkish influence is obvious, showing the origin of the dance. Nowadays, it is performed by men and women on any occasion in two parts: a slow one, followed by a fast, jumpy one, as it is common for a lot of dances from that region. The source for this dance is the Group for Authentic Dances, performed at Koprivštica 1986.

Pronunciation: ah-RAHP.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / B19 2/4 meter
The original tune is played by tâpan and zurna—instruments well known in Turkey and the Middle East. This recording repeats the original music. Any other music in the same tempo, meter, sequence, and style is also good for Arap.

Formation: Open circle, hands held in W-pos. Wt on L ft.

Styling: Pirinski styling includes: high knee lifting for M, lower for W. Bounce with knee and ankle on every step, and bounce the arms with the rhythm of the steps.

Meas

Pattern

8 meas INTRODUCTION. No action.

FIGURE I: TEŽKO (TESH-koh)

- 1 Moving in LOD, tap L heel in place, lifting R knee and then straightening R leg fwd low (ct 1); step fwd on R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Tap R heel in place, lifting and then straightening L leg fwd low (ct 1); pause (ct 2).
- 5 Step bkwd on L, swinging arms bkwd low (ct 1); step bkwd on R (ct 2).
- 6 Step on L next to R, tapping R heel, swinging arms to W-pos (ct 1); tap both heels (ct 2).
- 7 Facing ctr, step on R in front of L, bending R knee, flicking L heel bkwd, swinging arms bkwd low (ct 1); step on L behind R (ct 2).
- 8 Step on R next to L, tapping L heel, swinging arms to W-pos (ct 1); tap both heels (ct 2).

FIGURE II: ŽIVO (SHIH-voh)

- 1-5 Moving in LOD, repeat Fig I, meas 1-5 with jumpy steps.
- 6 Leap onto L in place, turning the body slightly to the R (ct 1); step on ball R behind L (ct &); leap onto L in front of R (ct 2).
- 7 Moving in RLOD, leap onto R whole ft in knee-bend pos in front of L, swinging L heel bkwd (ct 1); pause (ct 2); stamp on the ball of L behind R (ct &).
- 8 Fall onto R whole ft in knee-bend pos in front of L, swinging L heel bkwd (ct 1); leap onto L in knee-bend pos, lifting R knee (ct 2).

Arap—continued

SUGGESTED SEQUENCE:

Fig 1 three times.

Fig 2 three times.

Fig 1 four times.

Fig 2 three times.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Bera

(Šopluk, Bulgaria)

Bera means "to pick up" and describes dance movements of agricultural activity. This is a mixed line dance popular in a couple of villages in Graovo region: Režanci, Konska, Viskjar, Velkovci. The present version has been observed in the village of Noevci performed by women. The source for this dance is the Group for Authentic Dances, performed at Koprivštica 1986.

Pronunciation: BEH-rah.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / A9.

Any other instrumental or song piece in 7/8 for slow Graovskav Râčenica, having appropriate pattern could be used as well.

Rhythm: 7/8 meter counted 1, 2, 3.

Formation: Open circle, hands in belt-hold position, L over R.

Styling: Šopski styling includes: light steps with three bounces per meas (cts 1, 2, 3). Arms are relaxed at wrists and shoulders and bounce in accordance with the rhythm of the steps. The body is straightened, bending, when needed, not at waist but at hips. All the leaps can be done as steps, and all the hops as taps on low energy level.

Meas

Pattern

12 meas INTRODUCTION No action.

FIGURE I: KROTKO (KROHT - koh)

- 1 Moving in LOD, tap L heel, lifting and pumping R knee fwd low (ct 1); step fwd on R, bending R knee (ct 2); step fwd on L (ct 3).
- 2-3 Repeat meas 1 two times.
- 4 Facing ctr, step sdwd on R to R (cts 1,2); touch L toe across in front of R, tapping R heel (ct 3).
- 5 Repeat meas 4 with opp ftwk.
- 6 Repeat meas 4.
- 7-12 Moving RLOD, repeat meas 1-6 with opp ftwk.

FIGURE II: SOVAJ (SOH-vahih)

- 1-3 Moving LOD, repeat Fig I, meas 1-3.
- 4 Facing ctr, leap onto R to R (ct 1); step on L in front of R, keeping R ft on the floor (ct 2); tap L heel, swinging it to R, simultaneously lifting R and taking fast step on the same spot behind L (ct 3).
- 5 Repeat meas 4 with opp ftwk.
- 6 Repeat meas 4.

FIGURE III: KOPAJ, BIJ (KOH-pahih BEE)

- 1 Facing ctr, leap onto L in place, extending R leg fwd low (ct 1); leap onto R in place, extending L leg fwd low (ct 2); stamp on L heel in front of R, bending R knee (ct 3).
- 2 Leap bkwd onto L (ct 1); leap onto R in place, turning L heel out (ct 2); hop on R, closing L with sharp click against R without wt (ct 3).
- 3 Hop on R ft, lifting L knee (ct 1); leap onto L in place, turning R heel out (ct 2); hop on L, closing R with sharp click against L without wt (ct 3).
- 4 Moving RLOD, hop on L fwd, brushing R toes bkwd next to L heel (cts 1,2); hop fwd on L, brushing R toes bkwd next to L heel (ct 3).
- 5 Hop on L in place, lifting R knee (ct 1); step on R in front of L, keeping L ft on the floor (ct 2); turning to face ctr, tap R heel, turning it in, simultaneously lifting L ft and taking a fast step behind R (ct 3).
- 6 Leap sdwd onto R to R; step on L in front of R, keeping R ft on the floor (ct 2); tap L heel, turning it in, simultaneously lifting R ft and taking a fast step on the same spot behind L ft (ct 3).
- 7-12 Repeat meas 1-6.

SUGGESTED SEQUENCE:

Fig I once, Fig II once, Fig III once.

Repeat the three figures with opp ftwk and direction.

Keep this structure till the end of the dance.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Bera—continued

Song words

Ia Snošti, Mamo, Otido

Ia snošti, mamo, otido / na studen bistâr kladenec / končeto da si napoja,
Čorapje da si opera./ konče mi voda ne pie, / čorapje sapun ne lova.

Koga nagore pogledna / mojeto libe tam beše,/ sos drugo libe stoješe.
Mojte mu dumi dumaše,/ moju mu prâsten davaše,/ i ia go, mamo, prokâlnah.

Devet godini da ležiš,/ na desetata da staneš,/ so slamka da se podpiraš.
I ona da e voztežka,/ konče da ti e komaro / i on da ti e visočok.

Co soba u gârne da vlezneš / u netre turski da sedneš / i tam da ti e široko.
Da pojdeš, libe, da prosiš / sos edno bljudo prosjaško / na našte porti da dojdeš.

Ia će te, libe, daruem / u edno bljudo brašance / na moko da go zamešis.
Tri dni ot nego da jadeš / polovin da go izjadeš / i nogu da se najadeš.

Mum. I Went Last Night

Mum, I went last night / to a fresh, clear spring / to water my horse.
To wash my socks. / My horse didn't drink water, / the socks didn't wash.

When I raised my eyes / I saw my beloved / with another lover.
She said to him my words, / gave him my ring, / and, mum, I cursed her.

To be sick nine years,/ to stand up in the tenth one / to support herself with a straw.
And to feel it heavy, / to have a mosquito as a horse, / too high for mounting.

To enter a pot with her room / to sit cross-legged / and still to have a lot of space.
To go soliciting / with a beggar's bowl,/ to come to our door.

I will give you, my beloved / a cup of flour / to knead dough.
To eat it for three days / to finish it half / and to be full.

Song words translation - Nina Kavardjikova © 1994.

Čapraz

(Thrace, Bulgaria)

Čapraz means "a buckle" worn by women and made mainly by wrought iron. People's faces, animals, ornaments, and whole pictures have been portrayed on their surfaces. Often, some of their parts have been gold-plated, coated with silver or ivory. The sounds, produced during that work, are close to those ones of strongly stamping shoes. The numerous fast tapping steps of Čapraz really give the impression of "metal" sound. The dance is performed primarily in the region of the city of Nova Zagora (Thrace) and is often called Novozagorsko Horo or Novozagorski Čapraz, but it is very popular throughout whole Eastern Thrace as well. It is a typical men's dance, usually initiated by the best dancer at the moment when the regular Pravo Horo becomes faster. After him, a couple of good performers leave the mixed line and form a short one in front of the others. The leader yells out the figures and his line starts them, while the rest do the basic simple pattern of Pravo Horo. Presented here are some easy, not very fast sequences of Čapraz in their men's version. The dance could be rendered on any occasion. The source for this dance is the Group for Authentic Dances, performed at Koprivštica 1986.

Pronunciation: chahp-RAHZ.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / B18.

2/4 meter

Any other Čapraz tune with similar tempo and musical structure can be used too.

Formation: Short line, hands in belt-hold pos, L over R.

Styling: Thracian styling includes: soft, bouncy steps in the slow part; jerky, strong stamps and bounces in the quick part. Knees are bent, weight on the whole ft.

Steps: TROPOLI (troh-poh-LIH)

- 1 Facing ctr, step on sdwd on R to R, bouncing deeper (ct 1); step on L without wt in open parallel pos, keeping R ft on the floor (ct &); tap R heel, lifting L knee slightly (ct 2).
- 2 Repeat meas 1 to L (with opp ftwk and direction).
Tropoli can be done bkwd as only the first step of each meas is bkwd.

HLOPKA (HLOHP-kah)

- 1 Facing ctr, bend L knee, swinging R heel sdwd and out (ct &); close R ft with a sharp click against L ft, tapping both heels (ct 1); pause (ct 2).
Hlopka can be done with L ft too (opp ftwk).

PRAŠKA (PRASH-kah)

- 1 Facing ctr, fall fwd onto R, keeping L leg straightened bkwd low (ct 1); tap R heel, swinging L leg fwd low (ct 2).
- 2 1 Tap R heel, lifting L knee (ct 1); step on L a bit bkwd (ct 2).

MeasPattern

INTRODUCTION No action.

FIGURE I: KROTNI (KROHT-nih) - EASY

- 1 Moving in LOD, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd on R (cts 1,2).
- 3 Step fwd on L (cts 1,2).
- 4 Facing RLOD, step bkwd on R (ct 1); step bkwd on L (ct 2).
- 5 Step bkwd on R (cts 1,2).
- 6 Step bkwd on L (cts 1,2).
- 7-8 Facing LOD, repeat meas 1-2.
- 9 Touch the ball of L sdwd L in parallel position, without bouncing, keeping weight on R (ct 1); keeping parallel pos, the ball of L ft on the floor, and weight on R, jerky turn both knees to the R, bending them, taping R heel (do not turn upper part of the body) (ct 2).
- 10 Facing RLOD, tap R heel, lifting slightly L knee (ct 1); step bkwd on L (ct 2).
- 11 Step bkwd on R (cts 1,2).
- 12 Step bkwd on L (cts 1,2).
- 13 Facing LOD, bend L knee, lifting R knee (ct &); emphasized step fwd on R, straightening R knee (ct 1); step on L ft next to R heel, bending L knee (ct 2).
- 14 Emphasized step on R in front of the L, keeping wt on L and both knees bent (ct &); emphasized step on R in front of the L, keeping wt on L, straightening both knees (ct 1); tap R heel, bending R knee, lifting L knee (ct 2).
- 15-18 Repeat meas 9-12.

FIGURE II: HLOPKA, PRAŠKA (HLOHP-kah PRASH-kah) CLICK, SLING

- 1 Facing ctr, low leap fwd on R (ct 1); low leap fwd on L (ct 2).
- 2 Hlopka.
- 3-4 Praska.
- 5-8 Tropoli bkwd four times.

FIGURE III: HLOPKA, PRAŠKI DVE (HLOHP-kah PRASH-kih DVEH)
CLICK, SLINGS TWO

- 1 Facing ctr, small leap fwd onto R (ct 1); small leap fwd onto L (ct 2).
- 2 Hlopka.
- 3 Fall fwd onto R, keeping L leg straightened bkwd low (ct 1); tap R heel, swinging L leg fwd low (ct 2).
- 4 Tropoli bkwd starting with L.
- 5-6 Praska.
- 7-8 Tropoli.

**FIGURE IV: HLOPKI TRI, PRAŠKI DVE (HLOHP-kih TRIH PRASH-kih DVEH) -
CLICKS THREE, SLINGS TWO**

- 1-2 Facing ctr, Tropoli.
- 3 Small leap fwd onto R (ct 1); small leap fwd onto L (ct 2).
- 4 Hlopka.
- 5 Hlopka with L ft.
- 6 Hlopka.
- 7-8 Praška.
- 9-10 Praška.
- 11-12 Tropoli.
- 13 Small leap fwd onto R, bending R knee, slightly lifting L knee (ct 1); small leap fwd onto L, bending L knee, slightly lifting R knee (ct 2).
- 14 Small leap fwd onto R, bending R knee, slightly lifting L knee (ct 1); jerky step bkwd on L, bending L knee, keeping the ball of R on the floor without wt, turning the whole body to the L (ct 2).
- 15 Facing LOD, jerky step on R sdwd R, bouncing deeper (ct 1); step on the ball of L next to R, keeping R ft on the floor (cts 2).
- 16 Tap R heel, slightly lifting L knee (cts 1-2).
- 17 Facing RLOD, repeat Fig IV, meas 16 opp ftwk and direction.

SUGGESTED SEQUENCE:

Fig I once. Fig II two times.

Fig I once. Fig III two times.

Fig I (meas 1-12 once, meas 7-12 once, meas 13-18 once).

Fig IV once.

Fig I (meas 1-12 once, meas 19-20 once), Fig IV, meas 16-17.

Fig II two times.

Fig I once. Fig III two times. Fig IV once.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Dva Pâti Nadjasno

(Bulgaria)

Dva Pâti Nadjasno ("two times to the right") is a very popular throughout all of Bulgaria as a children's game, developing the rhythmical sense and the orientation of 5-7 years old kids. It is a good experience for the children to learn and sing the song during dancing. Source: Andreev, Georgi. *Folk Line Dances and Musical Games for Children*. Sofia: Medicina I Fizcultura, 1975.

Pronunciation: DVAH pah-tih nah-DYAHS-noh.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / B14.

2/4 meter

The tune is unique and can not be replaced.

Formation: Closed circle, hands held in V-pos.

Style: Children's: free, jumpy steps and leaps.

Meas

Pattern

8 meas INTRODUCTION. No action.

FIGURE I RIGHT, LEFT:

- 1 Facing ctr, step on R ft sdwd R (ct 1); step on L ft next to R ft (ct 2).
- 2 Repeat meas 1. No wt on last step.
- 3-4 Repeat meas 1-2 with opp dir and ftwk.
- 5-8 Repeat meas 1-4.
- 9 Repeat meas 1. No wt on last step.
- 10 Repeat meas 1 with opp dir and ftwk. No wt on last step.
- 11-12 Repeat meas 1-2.
- 13 Step on R ft sdwd R (ct 1); step on L ft in front of R ft (ct &); step on R ft sdwd R (ct 2); step on L ft in front of R ft (ct &).
- 14 Step on R ft sdwd R (ct 1); step on L ft next to R ft, no wt (ct 2).
- 15-16 Repeat meas 13-14 of Figure 2 with opp dir and ftwk.

FIGURE II IN, OUT:

- 1 Facing ctr, step on R ft fwd (ct 1); step on L ft next to R ft (ct 2).
- 2 Repeat meas 1.
- 3 Step on L ft bkwd (ct 1); step on R ft next to L ft (ct 2).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.
- 9 Repeat meas 1.
- 10 Repeat meas 3.
- 11-12 Repeat meas 9-10.
- 13 Step on R ft fwd (ct 1); step on L ft fwd (ct &); step on R ft fwd (ct 2); step on L ft fwd (ct &).
- 14 Step on R ft fwd (ct 1); step on L ft next to R ft (ct 2).
- 15-16 Repeat meas 13-14 with opp dir and ftwk.

Dva Pâti Nadjasno—continued

FIGURE III DOWN, UP:

- 1-2 Facing ctr, squat slowly.
- 3-4 Straighten up slowly.
- 5-8 Repeat meas 1-4.
- 9 Squat slowly.
- 10 Straighten up slowly.
- 11-12 Repeat meas 9-10.
- 13 Squat rapidly (ct 1); pause (ct 2).
- 14 Straighten up rapidly (ct 1); pause (ct 2).
- 15-16 Repeat meas 13-14.

Dva Pâti Nadjasno

Dva pâti nadjasno, dva pâti naljavo.2
Djasno, ljavo.2
 Djasno, djasno, djasno.
 Ljavo, ljavo, ljavo.

Dva pâti navâtre, dva pâti navânka.2
Vatre, vânka.2
 Vâtre, vâtre, vâtre.
 Vânka, vânka, vânka.

Dva pâti nadolu, dva pâti nagore.2
Dolu, gore.2
 Dolu, dolu, dolu.
 Gore, gore, gore.

Two Times To The Right

Two times to the right, two times to the left.2
To the right, to the left. 2
 Right, right, right, right.
 Left, left, left, left.

Two times inside, two times outside.2
Inside, outside.2
 In, in, in, in.
 Out, out, out, out.

Two times downward, two times upward.2
Downward, upward.2
 Down, down, down, down.
 Up, up, up, up.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Song words translation by Nina Kavardjikova © 1994.

Filek

(Thrace, Bulgaria)

Filek is a name of a group of spring children's line dances from the area of the town of Malko Târnovo in Strandža mountain, Thracian ethnographic region. It includes different games, based on a simple basic step, but with numerous figures forming "tunnels", open circles, serpentine, with clapping, etc. Each of them has its own name, associated with the way of dancing: Prepuskanica (Trotting), Vârtežka (Carousel), Pleskunica (Clapping), etc. The children choose how to combine them. These line dances took place between Lent and Easter, when the dances in closed circle were not done. Young people (children between 8 and 13 years) participated in them, celebrating the spring to come. Usually this was a reason for them to go outside to the countryside for the first time after the long winter and enjoy the nature. Source: Vâglarov, Stefan. *Bulgarian Folk Line Dances*. Sofia: Medicina I Fizkultura, 1976.

Pronunciation: FIH-lehk.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / B1. 2/4 meter
Any other Filek tune (with or without a song) with appropriate musical structure can be used too.

Formation: Line, hands held in V-pos.

Styling: Thracian: Bouncy steps on whole feet. Steps can turn into running, if performers want that.

Steps: FILEK STEP

- 1 Moving in LOD, bend L knee, lifting R knee (ct &); step on R ft fwd, straightening R knee (ct 1); step on L ft fwd, bending L knee (ct 2).
The movement can be performed sdwd R or sdwd L (with opp ftwk).

CLAP

- 1 Facing your partner, clap both hands in front of the chest, bouncing both knees.
- 2 Clap both hands on both thighs, bouncing both knees.
- 3 Clap both hands in front of the chest, bouncing both knees.
- 4 Clap both hands on your partner's hands, bouncing both knees.
- 5 Clap both hands in front of the chest, bouncing both knees.
- 6 Clap R hand on your partner's R hand, bouncing both knees.
- 7 Clap both hands in front of the chest, bouncing both knees.
- 8 Clap L hand on your partner's L hand, bouncing both knees.

CLAP FAST

- 1 Facing your partner, clap both hands in front of the chest, straightening both knees (ct 1); clap both hands on both thighs, bending both knees (ct 2).
- 2 Clap both hands in front of the chest, straightening both knees (ct 1);
clap both hands on your partner's hands, bending both knees (ct 2).
- 3 Clap both hands in front of the chest, straightening both knees (ct 1);
clap R hand on your partner's R hand, bending both knees (ct 2).

Filek—continued

- 4 Clap both hands in front of the chest, straightening both knees (ct 1);
clap L hand on your partner's L hand, bending both knees (ct 2).

STAMP:

- 1 Facing your partner, join hands in V pos, bend at waist in bend-knee pos and keeping this posture, stamp on R ft in place (ct 1); stamp on L ft in place (ct 2).
2-4 Repeat meas 1 three times.
The movement is with opp ftwk for the partners who will continue FILEK STEP with L ft.

MeasPattern

NO INTRODUCTION. Even number lines form “tunnels” by couples, facing each other and holding hands above their heads.

FIGURE I:

- 1-48 The first couples bend at waist and with Filek step pass through their “tunnels”, taking the last spots. Other couples perform the same steps sdwd, so that the “tunnels” move fwd. When their turn comes, each couple follow the first.

FIGURE II:

- 1-32 Everybody join hands in V pos. with their side partners and perform Filek step, following leaders (the two from the first at that time couple in the “tunnel”), who turn (R side person to the R, L side one to the L) and describe separate circles going back to the same “tunnel”.

FIGURE III:

- 1-8 Everybody perform Clap with the original partner.
8-12 Clap Fast.
13-16 Repeat meas 8-12 of Figure 2.
17-20 Stamp.

SUGGESTED SEQUENCE:

Figure I. Figure II. Figure III.
Figure I. Figure II. Figure III.
Figure II. CLAP FAST four times.

Presented by Nina Kavardjikova
Description © 1994 Nina Kavardjikova

Graovsko

(Šopluk, Bulgaria)

Graovo is a part of Šopluk and is located west of Sofia around the cities of Pernik and Breznik. Graovsko means "from Graovo." It is a general name for a dance from a big group of line dances consisting of similar movements. In each village they call them with differently, for example: Divotinsko (from the Village of Divotino), Zidarovsko (from the Village of Zidarovo), Kladniško (from the Village of Kladnica) etc. The leader of the line yells out the figure name and explains what has to be performed, keeping dancing the basic simple pattern. After that, he exclaims in a specific way ("Ha sega," "U bre," etc.) and everybody starts the new figure. Usually the beginning of the dance is slow whereas the end is very vivid. Presented here are two slow sequences: the simple basic one and one of the most popular called one. The source for this dance is the Group for Authentic Dances, performed at Koprivštica 1986.

Pronunciation: GRAH-oh-vskoh.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / A6.

2/4 meter

Any other Graovsko piece or song can be used.

Formation: Short line or open circle. Hands in belt-hold position, L over R.

Styling: Šopski styling includes: jerky, light, jumpy steps mainly on the front part of the foot, a lot of pauses, giving the impression of delay of some movements. Basic posture is with the body leaned fwd, keeping wt on the front part of the foot. All the leaps can be performed alternatively as steps on low energy level.

Meas

Pattern

16 measures INTRODUCTION. No action.

FIGURE I: PODNESI (POHD-neh-sih)

- 1 Facing RLOD and moving in LOD, tap L heel, lifting R knee slightly (ct 1); step bkwd onto R (ct &); step bkwd onto L, bending L knee (ct 2).
- 2 Repeat meas 1.
- 3 Facing LOD; small leap onto R in place (ct 1); small leap onto L in place (ct &); small leap fwd onto R, bending deeply R knee (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Facing ctr, tap L heel, lifting slightly R knee (ct 1); leap sdwd R onto R lifting L knee (ct &); tap R heel, straightening L leg down low in front of the R (ct 2).
- 6 Tap R heel, slightly lifting L knee (ct 1); step sdwd L on L (ct &); step on R in front of L, bouncing deeply (ct 2); pause (ct &).
- 7 Tap R heel, slightly lifting L knee (ct 1); step on L sdwd L (ct &); step on R behind L, bouncing deeply (ct 2); pause (ct &).
- 8 Step fwd on L, bouncing deeply (ct 1); tap L heel, lifting R ft with straight leg (ct 2).
- 9 Touch R ft across in front of L, keeping wt on L, both ft raised on toes (ct 1); big step fwd on R, bouncing deeply (ct 2).
- 10 Small leap onto L in place (ct 1); small leap onto R in place (ct &); facing LOD, small leap fwd onto L, bouncing deeply (cts 2,&).

Graovsko—continued

FIGURE II: U MESTO (UH mehs-TOH)

- 1 Facing ctr, tap L heel, lifting slightly R knee (ct 1); step bkwd on R(ct 2); step bkwd on L, bending L knee (ct &).
- 2 Step on R in place, simultaneously tapping L heel (ct1); tap L heel, lifting R knee (ct &); leap onto R in place, bending R knee, lifting L knee (cts 2,&).
- 3 Repeat meas 2 with opp ftwk.
- 4-17 Repeat meas 2-3 seven times.

SUGGESTED SEQUENCE:

Fig I three times.

Fig II once.

Keep that structure till the end of the dance.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Lazarica

(Dobrudža, Bulgaria)

Lazarica is a girl, participating in the ritual on the Day of Saint Lazar (the weekend before Easter) in Dobrudža, North Eastern Bulgaria. This is also the name of a spring maidens' custom, celebrating the waking up of the nature after the winter and of the young woman inside the girl's body. After being Lazarka, girl is allowed to get married. Associated with that are the costumes with bride's elements, the content of the songs, and the special guessing for the future husband the Lazarki do. Presented here is a line dance for health and luck, performed in the yard of a village house. Source: *Tancovo Izkustvo*, vol. 9/10 1972.

Pronunciation: LAH-zah-rih-tsah.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / B13.
Any other tune with the same style, meter, structure and tempo can be used too.

Rhythm: 7/8 (ct 1, 2, 3).

Formation: Open circle, hands joined in front basket, L over R.

Styling: Dobrudžan: Slightly knee-bend position, bouncy steps on whole feet, gently touching the floor.

Meas

Pattern

1-8 INTRODUCTION. No action.

FIGURE I BASIC

- 1 Facing ctr, step on R ft sdwd R (cts 1,2); step on L ft next to R ft (ct 3).
- 2 Step on R ft sdwd R (cts 1,2); step on L ft without weight next to R ft (ct 3).
- 3 Step on L ft in front of R ft (ct 1,2); step on R ft without weight next to L ft (ct 3).
- 4 Step on R ft bkwd (ct 1,2); step on L ft without weight next to R ft (ct 3).
- 5 Step on L ft sdwd l (ct 1,2); step on R ft without weight next to L ft (ct 3).
- 6-20 Repeat meas 1-5 three times.
- 21-23 Repeat meas 1-3.
- 24 Step on R ft bkwd (ct 1,2); step on L ft next to R ft (ct 3).

FIGURE II RAČENIČA STEP

- 1 Facing in LOD, small leap onto R ft fwd (ct 1); small leap onto L ft next to R ft (ct 2); small leap onto R ft, bending R knee (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Facing RLOD, repeat meas 1-2 bkwd.
- 5-8 Repeat meas 1-4.

FIGURE III GENTLE STEP

- 1 Facing ctr, step on R ft without weight fwd diagonally to the right, bending both knees (ct 1); bounce on both ft, without changing the posture (ct 2); put weight on R ft, bouncing (ct 3).
- 2 Step on L ft in front of R ft (ct 1); bounce on L ft, slightly lifting R ft (ct 2); touch the ball of R ft next to L toes (ct 3).
- 3 Step on R ft bkwd diag to the left (cts 1-2); step on L ft sdwd L (ct 3).
- 4 Facing in LOD, fall onto R ft fwd (ct 1); small leap onto L ft fwd (ct 2); small leap onto R ft fwd, bending R knee (ct 3).
- 5 Repeat meas 4 with opp ftwk.
- 6 Repeat meas 4.
- 7 Facing ctr, step on L ft fwd (cts 1,2); stamp on R ft next to L ft (ct 3).
- 8 Facing RLOD and moving in LOD, step on R ft bkwd (cts 1,2); step on L ft next to R ft (ct 3).

SUGGESTED SEQUENCE:

Figure I six times. Meas 1-2 of Figure I. Figure II. Figure III.

Repeat the same.

Figure I six times. Figure III two times.

Oj. Velo. Velo

Oj. Velo. Velo, hubava Velo, 2
Ja daj si, Velo, palamarkata,
Palamarkata, Velo, saltamarkata.

Oj. Velo. Velo, hubava Velo,
Palamarkata, Velo, saltamarkata. 2

Sutrina rano, rano da staniš, 2
Na niva da ideš, žetva da ženiš,
Žetva da ženiš, Velo, snopi da vrâzvaš.

Oj. Velo. Velo, hubava Velo,
Žetva da ženiš, Velo, snopi da vrâzvaš. 2

Oj. Enjo. Enjo, kaskandži Enjo, 2
Idi si, Enjo, vârvi si, Enjo,
Ni palamarka davam, ni saltamarka.

Oj. Enjo. Enjo, kaskandži Enjo,
Ni palamarka davam, ni saltamarka. 2

Hey you, Velo

Hey you beautiful Velo.
Give me your swaphook.
And your jacket with fur edges.

Hey you, beautiful Velo.
Your swaphook and your jacket.

You have to stand up early in the morning.
To go to field to reap.
And to bind sheaves.

Hey you, beautiful Velo.
To reap and bind sheaves.

Hey you, Enjo.
Go home.
I don't give my swaphook and jacket to anybody.

Hey you, Enjo.
I don't give my swaphook and jacket to anybody.

Presented by Nina Kavardjikova
Description © 1994 Nina Kavardjikova
Song words translation by Nina Kavardjikova © 1994.

Petričko

(Pirin, Bulgaria)

Petrič is the most southern city in Pirin ethnographic region and is located on the Bulgarian border with Greece. Petricko means "from Petrič" and indicates the origin of the dance. It has been observed in the year of 1925 in the village of Iavornica, Petrič region. This is a line dance from the large group of Samokovski Line Dances in 9/8, very popular in Bulgarian Macedonia and performed on any occasion. They have a simple 3-bar sequence with similar movements but are known under different names: Preskačanka, Vračansko, Dâlgoto, Na Povraštanki, Dupniško, Krušovene, Samokovsko Horo, etc. Source: Conev, Boris. *Textbook for Bulgarian Folk Dances*, vol. 4. Sofia: Medicina I Fizkultura, 1963.

Pronunciation: PEHT-rich-koh.

Cassette: Folk Dances from Bulgaria - NK 1994.02.

Any other tune in 9/8 from the group of Samokovski Line Dances could be used. Usually the music has an 8-bar pattern and the dance a 3-bar one, so the overlap occurs on every 24th bar.

Rhythm: 9/8 meter, counted 1, 2, 3, 4 or 1, 2, 3, 4, &.

Formation: Open circle, hands held in W-pos.

Styling: Pirinski style includes: light, jumpy steps, bounces with the ankles mainly. All the hops can be performed alternatively as taps on low energy level.

Meas

Pattern

6 meas INTRODUCTION. No action.

PATTERN

- 1 Facing LOD, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); hop on R ft in place (ct 4); step fwd on L (ct &).
- 2 Step fwd on R (ct 1); step fwd on L (ct 2); facing ctr, step sdwd R on R (ct 3); step on L in front of R (ct 4); step on R behind L (ct &); stamp on L whole ft in front of R, bending both knees (ct uh).
- 3 Facing RLOD, step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); facing ctr, step on R in front of L (ct 4); step on L behind R (ct &); stamp on R whole ft in front of L, bending both knees (ct uh).

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Svištovsko

(Mizia, Bulgaria)

Svištovsko means "from Svištov" (a town on the Danube waterside). This is one of the most popular throughout whole Bulgaria dance, originating from Mizia. Mizia is the name Northern Bulgaria has been recognized as an independent land after the end of the Turkish hegemony in Bulgaria (the second half of XIX century). The other names of the same ethnographic region are Severnjaska Oblast or Severna Bulgaria. Svištovsko Horo can be performed by everybody, but because of its jumpy, energetic character, it is very appropriate for children. In Bulgaria it is in the school program for 13 years old. Other name you can hear for it are: Pravo Horo (Pravo Line Dance), Dunavsko Horo (Line Dance from Danube Waterside), Učeničesko Horo (Student's Line Dance), etc. Source: Folklore Festivals throughout Bulgaria.

Pronunciation: svih-SHTOHV-skoh.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / B12. 2/4 meter

Since the end of XIX century, the typical accompaniment for Svištovsko has been done by Brass Bands. Any other tune in the same style, meter and musical structure is good too.

Formation: Open circle, hands held in W-pos.

Styling: Mizijski (Severnjaski): Jumpy, light steps, constant knee bounces.

Meas

Pattern

16 meas INTRODUCTION. No action.

PATTERN

- 1 Facing in LOD, step on R ft fwd (ct 1); hop on R ft (ct 2).
- 2 Step on L ft fwd (ct 1); hop on L ft., swinging arms to V pos bkwd low (ct 2).
- 3 Facing ctr, step on R ft sdwd R, swinging arms fwd low (ct 1); step on L ft behind R ft, swinging arms bkwd low (ct &); step on R ft sdwd R, swinging arms fwd low (ct 2); hop on R ft, swinging arms bkwd low (ct &).
- 4 Step on L ft sdwd L, swinging arms fwd low (ct 1); step on R ft behind L ft, swinging arms bkwd low (ct &); step on R ft sdwd R, swinging arms fwd low (ct 2); hop on L ft, bringing arms in V pos (ct &).

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Pirinsko Lazarsko

(Pirin, Bulgaria)

Lazarski Line Dance from Pirin is the translation of this dance title. Pirin is a name not only of a big mountain Bulgarian Macedonia, but also of a small village in it with unique music and dance traditions. Pirinsko Lazarsko is a dance, performed on Lazarovden (Day of Saint Lazar) in this village. The "scenario" of the celebration is the same for whole Bulgaria: Lazarki (11-14 years of age girls) gather a week in advance for learning special songs and line dances. On the day itself, early in the morning, Lazarki go to the house of their leader and from there start to go around and about the village houses, singing and dancing in each of them, wishing the hosts health and a good agricultural year. If there is a Lazarka from that house, they sing a song for her to get married sooner. Usually, the custom, presented in neighboring villages, is similar. The village of Pirin, though, is famous for its distinguished Lazarovden celebrations. Presented here is a line dance, done in a house yard. Source: Rujčev, Kostadin. *Collection of Pirin Folk Line Dances*. Blagoevgrad: Pečatna Baza ONS, 1972.

Pronunciation: PIH-rihn-skoh LAH-zahr-skoh.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / B17.
Originally the dance is done to the song "Stoj, Jovane". Any other Pirin tune in this 9/8 type (2-3-2-2), with the same tempo and structure can be used for recreational purposes too.

Rhythm: 9/8 meter (1, 2, 3, 4).

Formation: Open circle, hands held in tea-cup (escort) pos, R hand hooked at neighbor's L elbow, L hand holding a kerchief.

Styling: Pirinski: Light, gentle, running steps from the ball to whole foot, bounces mainly with ankles.

Meas

Pattern

8 meas INTRODUCTION. No action.

FIGURE I BASIC:

- 1 Facing LOD, small leap onto R ft fwd (ct 1); step on L ft fwd (ct 2); small leap onto R ft fwd (ct 3); step on L ft fwd (ct 4).
- 2-7 Repeat meas 1 six times.
- 8 Hop on L ft in place, turning body sdwd R at 45° (ct 1); step on R ft in place, turning body sdwd R at 45° (ct 2); hop on R ft in place, turning body sdwd R at 45° (ct 3); step on L ft in place, turning body sdwd R at 45° (ct 4).
During ct 1-4 L hand twirls kerchief above the head, R hand down at side.
- 9-15 Repeat meas 1-7.
- 16 Facing ctr, hop on L ft in place (ct 1); step on R ft sdwd R (ct 2); hop on R ft in place (ct 3); step on L ft behind R ft (ct 4).

FIGURE II SMALL CIRCLE:

- 1 Facing in RLOD, small leap onto R ft fwd (ct 1); step on L ft fwd (ct 2); small leap onto R ft fwd (ct 3); step on L ft fwd (ct 4).
- 2 Facing ctr, small leap onto R ft sdwd R (ct 1); step on L ft in front of R ft (ct 2); small leap onto R ft sdwd R (ct 3); step on L ft in front of R ft (ct 4).
- 3 Facing LOD, hop on L ft bkwd (ct 1); step on R ft bkwd (ct 2); hop on R ft bkwd (ct 3); step on L ft bkwd (ct 4).
- 4 1-4 Repeat meas 8 of Figure I.

SUGGESTED SEQUENCE:

Figure I. Figure II.

Repeat this structure till the end of the dance.

Pitat Me, Mamo, V Selo MomitePitat me, mamo, v selo momite, 2Što ti sa, Gano, cârni očite? 2A az im dumam, dumam, produmam: 2Koga me mama mene rodila
Cârni čereši v râce dâržala.Gano, Gane, pile pernato,
Gančice, dušo kalešo.Pitat me, mamo, v selo momite, 2Što ti e, Gano, tânka snagata? 2A az im dumam, dumam produmam: 2Koga me mama mene rodila
Mladi fidanki v râce dâržala.Gano, Gane, pile pernato,
Gančice, dušo kalešo.Pitat me, mamo, v selo momite, 2Što ti e, Gano, belo liceto? 2A az im dumam, dumam produmam: 2Koga me mama mene rodila
S presno si mleko lice umila.Gano, Gane, pile pernato,
Gančice, dušo kalešo.**Mom, Maiden From Our Village Ask Me**Mom, the maidens from our village asked me:
Gano, why are your eyes black?I told them:
When my mom has been giving birth
She has held black cherries in her hands.Gano, beautiful bird,
Gancice, dark-hair sweetheart.Mom, the maidens from our village asked me:
Gano, why is your figure so fine?I told them:
When my mom has been giving birth
She has held young saplings in her hands.Gano, beautiful bird,
Gancice, dark-hair sweetheart.Mom, the maidens from our village asked me:
Gano, why is your face so pretty?I told them:
When my mom has had me
She has washed her face with milk.Gano, beautiful bird,
Gancice, dark-hair sweetheart.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Song words translation by Nina Kavardjikova © 1994.

Pravo Plovdivsko horo

(Thrace, Bulgaria)

Pravo Line Dance from Plovdiv Region is the translation of the name of this slow dance from Thrace. It belongs to the large group of Pravo type dances, known throughout Bulgaria, but this version has an unusually long pattern. It has been observed only in the village of Prolom, Plovdiv district, performed on any occasion. Source: Ilieva, Anna. *Folk Dances from Sredna Gora Region*. Sofia: Bulgarian Academy of Science, 1978.

Pronunciation: PRAH-voh PLOHV-dihv-skoh hoh-ROH.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / A4.

2/4 meter

Any other song or instrumental piece in 2/4 Slow Pravo type from Plovdiv region can be used too.

Formation: Closed circle, hands held in V-pos.

Styling: Thracian styling includes: calm, straightened body; soft slow steps on whole ft, bouncy but not jumpy. Arms swing constantly fwd low (ct 1) and bkwd low (ct 2).

Meas

Pattern

16 meas INTRODUCTION. No action.

- 1 Moving in RLOD, step fwd on L.
- 2 Step fwd on R.
- 3 Facing ctr, step sdwd L on L (ct 1); step on R next to L (ct 2).
- 4 Step sdwd L on L.
- 5 Facing LOD and moving RLOD, step bkwd on R (ct 1); step bkwd on L (ct 2).
- 6 Step bkwd on R.
- 7 Facing RLOD, step fwd on L.
- 8 Big step fwd on R, bouncing deeply.
- 9 Small step fwd on L (ct 1); small step fwd on R (ct 2).
- 10 Slightly stamp on R next to L, bouncing deeply.
- 11 Step bkwd on R.
- 12 Facing ctr, step bkwd on L.
- 13 Moving in RLOD, step bkwd on R (ct 1); moving in LOD, step on L in front of R (ct 2).
- 14 Facing ctr, step bkwd on R, bouncing deeply.

Meas 9 and 10 can be performed as well as follows:

- 9 Moving in RLOD, step fwd on L, bouncing deeply (cts 1,2); swing R heel out, bending L knee (ct &).
- 10 Close R with a sharp click against L, bouncing deeply.

Repeat the pattern till the end of the dance.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Song words

Žastim Mi Mene Da Živam

Žastim mi mene da živam na saja
Ginjo lažovna.
Ga nemam košta gradena, ga nemam
Konče hraneno.

Žastim mi mene da živam na saja
Ginjo lažovna.
Ga nemam sevdjo da galjam, edna be
Moma zagalil.

Blizno komšijsko momiče i to sa
Včera joženi.
Žastim mi mene da živam na saja
Ginjo bez sevdjo.

Why Should I Continue Living

Why should I continue living on that
Earth of lies.
When I don't have a brick-built house, when I don't have
A well bred horse.

Why should I continue living on that
Earth of lies.
When I don't have a beloved,
He loves another maiden.

A next door girl also
Got married yesterday.
Why should I continue living on that
Earth without a beloved.

Song translation by Nina Kavardjikova © 1994

Svornato

(Rhodopes, Bulgaria)

"Changing direction" or "to dance changing directions" is the translation of the name of this line dance, very popular and done on any occasion in the Rhodope mountains, Southern Bulgaria. Even though that region borders Turkey and has been under direct influence of the Turkish culture, a lot of the dances have preserved their pure Bulgarian-Slavic character. Svornato is one of them. The source is Groups for Authentic Dances performed at Folklore Festivals in the Rhodope Mountains.

Pronunciation: SVOHR-nah-toh.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / B16.

Usually the dance is performed on either a song or a bag-pipe or both. The "kaba gajda" is a specific low-pinched Rhodope bag-pipe, not popular in other parts of Bulgaria. Any tune played or accompanied by it in 9/8, slow tempo, and with 6- or 8-bar musical structure is appropriate for Svornato too.

Rhythm: 9/8 meter (2/8+2/8+ 2/8+3/8) counted 1, 2, 3, 4 or 1, 2, 3, 4, &.

Formation: Open circle, hands joined in V-pos.

Styling: Because the dance is performed mostly inside (due to the cold mountain climate) Rhodopski styling for the dance does not have jumpy and wide movements, but bouncy, soft steps and turns. When done in open air, it keeps the same character. The straightened body is easily kept in that posture by the women's big buckles, worn high above the waist, and by the men's thick waist-bands. Steps are on the whole ft, bouncing on every count, slightly bend-knee position all the time.

Meas

Pattern

4meas INTRODUCTION. No action.

FIGURE I

- 1 Moving in LOD, small leap fwd onto R, bending R knee and swinging L heel bkwd (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); step fwd on L (ct 4).
- 2 Repeat meas 1.
- 3 Repeat meas 1, cts 1-2 (cts 1,2); facing ctr, step on R to R (ct 3); close on L next to R without wt (ct 4).
- 4 Step on L to L (ct 1); step on R behind (optional next to) L (ct 2); step on L to L; close R to L without wt (ct 4).

FIGURE II

- 1 Facing ctr, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); tap R heel (ct 4); step fwd on L (ct &).
- 2 Step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); step on L next to R (ct 4).
For meas 1-2, bring arms gradually up to W pos.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

Svornato—continued

FIGURE III

- 1 Moving in LOD, small leap fwd onto R, bending R knee and swinging L heel bkwd (ct 1); step fwd on L (ct 2); facing ctr, step on R ft to R (ct 3); close L next to R without wt (ct 4).
- 2 Facing RLOD, repeat meas 1 with opp ftwk.
- 3 Facing ctr, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); close L next to R without wt (ct 4). Bring arms gradually up to W-pos.
- 4 Step bkwd on L (ct 1); step bkwd on R (ct 2); step bkwd on L (ct 3); close R next to L without wt (ct 4).

FIGURE IV

- 1 Moving in LOD, step fwd on R (ct 1); small hop on R in place, lifting slightly L knee (ct 2); step fwd on L (ct 3); small tap L heel, slightly lifting R knee (ct 4); step fwd on R, bending R knee (ct &).
- 2 Step bkwd on L (ct 1); step bkwd on R (ct 2); facing ctr, step sdwd L on L (ct 3); small leap onto R in front of L (ct 4); small leap onto L behind R (ct &).
- 3 Repeat Fig III, meas 1.
- 4 Step bkwd on L (ct 1); step bkwd on R (ct 2); step bkwd on L (ct 3); small leap onto R in front of L (ct 4); small leap onto L behind R (ct &).

SUGGESTED SEQUENCE:

Fig I twice. Fig II once. Fig I twice. Fig II once.

Fig III twice. Fig IV two times.

Repeat this structure one more time.

Gajdana Sviri

Gajdana sviri, horo se vie (2)
Horo se vie, moma go vodi. (2)

Ot dolu ide ludo i mlado (2)
Horo si ima, horo igrae. (2)

A bre, junače, ludo i mlado (2)
Ajda da viem nie horoto. (2)

Eh, Mari Gano

Eh, mari, Gano, bela Gano.
Izgori ma, izsuši ma. (2)

A Bag-Pipe Is Playing

A bag-pipe is playing, a line dance is winding.
A line dance is winding, a maiden is heading it.

A young wild guy is coming from down hill.
Dancing his own line dance.

Hey you, young wild guy.
Let's dance together.

Hey You Gano

Hey you beautiful Gano.
You lit my fire, you made me glow.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Songs words translation by Nina Kavardjikova © 1994

Trite Pâti

(Thrace, Bulgaria)

Trite Pâti means "the three times." It is one of the most common dances, performed on any festive occasion in the Eastern Thracian ethnographic region. The only exception was during the 40 days of Lent before Easter when people were not allowed to dance in a closed circle. During that time the dance was done in an open circle. Usually, there is a leader (the best dancer in the circle, or the first one in the line) who calls the figures changing by yelling out the well known name of each part. The present version is from the village of Erkeč (new name-Kozičino), Burgas district. It is danced by women in an easy, low energy manner. The style is a specific mixture of Thracian and Dobrudžan due to the village location, on the ethnographic border between two main areas: Thrace and Dobrudža. The source is the Group for Authentic Dances from the village of Erkeč, Burgas district.

Pronunciation: TRIH-teh PAH-tih.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / A1. 2/4 meter
The musical pattern consists of 8 bars, whereas the dance goes in 10 bars. This periodic coincidence between music and dance phrase is one of the characteristics of Bulgarian folklore. Here, the overlap occurs on every 40th measure. Any other tune in 2/4 with similar musical structure and called Trite Pati can be used for this Thracian dance.

Formation: Closed circle, hands held in V-pos.

Styling: Thracian/Dobrudžan styling includes: knee and ankle bounces with emphasis up on each step, steps on whole ft. Arms swing fwd and bkwd at elbows.

<u>Meas</u>	<u>Pattern</u>
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8 meas	<u>INTRODUCTION</u> . No action.
--------	----------------------------------

FIGURE 1: PÂRVO (PUHR-voh)

- | | |
|---|--|
| 1 | Facing ctr, step on R in front of L, keeping wt on L, swing arms fwd low (ct 1); step on sdwd R on R, swing arms bkwd low (ct 2). |
| 2 | Step on L in front of R, keeping wt on R, swing arms fwd low (ct 1); step on sdwd L on L, swing arms bkwd low (ct 2). |
| 3 | Repeat meas 1. |
| 4 | Step on L in front of R, keeping wt on R, swing arms in W-pos (ct 1); moving in RLOD; step fwd on L, swing arms fwd low, keeping W-pos (ct 2); tap L heel slightly (ct &). |
| 5 | Step fwd on R, swing arms bkwd low, keeping W pos (ct 1); tap R heel slightly (ct &); step fwd on L, swing arms fwd low, keeping W-pos (ct 2); tap L heel slightly (ct &). |

FIGURE II: SEDNI (SEHD-nih)

- | | |
|---|---|
| 1 | Facing ctr, repeat Fig I, meas 1. |
| 2 | Repeat Fig I, meas 2. |
| 3 | Repeat Fig I, meas 1. |
| 4 | Step on L in front of R, keeping wt on R, swing arms in W-pos (ct 1); moving in RLOD, tap L heel, bending L knee and simultaneously kick R heel bkwd, bounce with arms, keeping W-pos (ct 2). |

Triti Pâti—continued

- 5 Step fwd on R, bounce with arms, keeping W-pos (ct 1); step fwd on L, bounce with arms, keeping W-pos (ct 2).

SUGGESTED SEQUENCE:

Fig I two times.

Fig II two times.

Keep that structure till the end of the dance.

The dance ends with Fig I two times.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Vihruška

(Bulgaria)

Vihruška means “whirlwind” and describes the dance performance. This game is well known throughout whole Bulgaria and is usually done after Dva Pâti Nadjasno, as it is in this example. Alternatively, it can be performed separately. The folk game is appropriate for 6-9 years of age children.

Pronunciation: vih-HRUSH-kah.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / B14. 2/4 meter
Vihruška follows Dva Pâti Nadjasno in this recording. Any children's music in 2/4 with the same character, tempo, and structure can be used for Vihruška too (together or separately).

Formation: Closed circle, hands held in V-pos. In the middle of the circle two children, each facing CW, join R hands with straighten elbows, L hands at waists.

Styling: Children's: free movements.

Steps: STEP HOP: Step on R ft fwd (ct 1); hop on R ft in place (ct &); step on L ft fwd (ct 2); hop on L ft in place (ct &).
CLAPPING: Clap both hands in front of the chest (ct 1); pause (ct 2).
WALK FWD: Step on R ft fwd (ct 1); step on L ft fwd (ct 2).
BOW: Bend body fwd at waist, relaxing arms down (ct 1); straighten the body to the original position (ct 2).
TURN: Step on R ft in place, turning body at 90° (ct 1); step on L ft in place, turning body at 90° (ct 2).

Meas

Pattern

NO INTRODUCTION.

FIGURE I

- 1-8 Children from the circle perform Step Hop eight times.
The two children in the middle perform eight times STEP, HOP, so that the couple turns CW.
- 9-16 Children from the circle perform Clapping eight times.
- (9-11) The two children in the middle perform Walk Fwd twd another two children they have chosen from the circle.
- (12) The two children perform BOW in front of the two new children and
- (13) Turn.
- (14-16) The two children from the middle lead the two chosen ones, performing Walk Fwd. Back children have their hands on the shoulders of the front ones.
On meas 16 the four children hold hands in tea-cup (escort) pos, L hooked at R. The middle children join L hands, so that two “clock hands”, each facing CCW, are formed.

Vihruška—continued

FIGURE II

- 1-8 Repeat meas 1-8 of Figure I.
- 9-16 Performers from the circle repeat meas 9-16 of Figure I.
- (9-11) Turning to the R, each two children are in a couple (one behind another), lead by the chosen children. Back ones put their hands on front shoulders, front ones have hands down at sides. The two couples perform WALK FWD twd another two children, chosen by the leaders from the circle.
- (12-16) The six children repeat meas 12-16 of Figure I.

DANCE SEQUENCE:

Figure I. Figure II.

Repeat Figure II four times, every time with two more children in the middle of the circle.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Vojniškata

(Thrace, Bulgaria)

Vojniškata means "in a soldier's manner" and describes the sharp, powerful way of tapping during dancing, resembling a soldier's march. This line dance is one of the most famous within a small ethnographic region, the so called Erkeč area, Burgas district. This area is well preserved culturally, untouched by Turkish influence. It consists of three villages: Erkeč, Panicovo, and Dobrovan which have their own unique folklore. Vojniškata is a men's line dance from the village of Panicovo and is known as well as Maskata (In a Men's Manner). The leader, at the head of the group, calls the changing of the figures, yelling out the names of each one. Since the Erkeč area is located between the two major ethnographic regions Thrace and Dobrudža, Vojniškata reflects styling characteristics from both of them. The source is the Group for Authentic Dances from the village of Panicovo, Burgas district.

Pronunciation: voy-NISH-kah-tah.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / A5.

2/4 meter

This tune is very specific and can not be replaced.

Formation: Open circle, hands in belt-hold position, L over R.

Styling: Thracian/Dobrudžan styling includes: steps on whole ft, bouncing in bend knee position, soft, Dobrudžan stamps, starting with heel kick from behind or aside, small Râčenica steps in a specific open parallel position, light small leaps in bend knee position. All the leaps and hops can be performed alternatively as steps on low energy level.

Meas

Pattern

2 meas

INTRODUCTION. No action.

FIGURE I: ZAIGRAJ (ZAH-ih-grie)

- 1 Moving in LOD, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd on R.
- 3 Step fwd on L.
- 4 Step bkwd on R diag to R (ct 1); step on L behind R (ct 2).
- 5 Facing RLOD and moving in LOD, step bkwd on R.
- 6 Step bkwd on L.

FIGURE II: ČESTO (CHEHS-toh)

- 1 Facing ctr, leap fwd onto R (ct 1); leap fwd onto L, bringing R ft around, close to the floor (ct 2).
- 2 Touch L ankle with R ft, keeping wt on L (ct 1); step sdwd R on R (ct 2).
- 3 Leap fwd onto L (ct 1); stamp on both ft in an open parallel pos, bending both knees (ct 2).
- 4 Leap bkwd onto R diag to R (ct 1); leap onto L behind R (ct 2).
- 5 Leap sdwd R onto R (ct 1); touch with L ft sdwd L in an open parallel pos, keeping wt on R (ct &); leap sdwd R into an open parallel pos (ct 2).
- 6 Repeat meas 5 with opp ftwk.

FIGURE III: ČUKNI (CHUHK-nih)

- 1 Moving in LOD, leap fwd onto R (ct 1); leap fwd onto L, turning R heel out (ct 2).
- 2 Close R ft against L ft with a sharp click, tapping both heels (ct 1); fall onto R in place, turning L heel out (ct 2).
- 3 Close L ft with a sharp click against R ft, tapping both heels (ct 1); fall onto L heel, touching with R ft sdwd R in an open parallel pos, bending both knees (ct 2).
- 4-6 Facing ctr, repeat Fig II, meas 4-6.

FIGURE IV: HVÂRLI (HVAHR-lih)

- 1 Moving in LOD, leap fwd onto R, bringing L leg around close to the floor (ct 1); leap fwd onto L, bringing R leg around close to the floor (ct 2).
- 2 Chug on L bkwd diagonally to L, softly flicking R leg across in front of L (ct 1); leap sdwd R onto R, slightly lifting L knee (ct 2).
- 3 Leap fwd onto L, lifting R knee (ct 1); stamp sdwd R on R in an open parallel pos, bending both knees (ct 2).
- 4-6 Facing ctr, repeat Fig II, meas 4-6.

FIGURE V: HVÂRLI, ČUKNI (HVAHR-lih CHUHK-nih)

- 1 Moving in LOD, repeat Fig IV, meas 1.
- 2 Chug on L bkwd diagonally to L, softly flicking R leg across in front of L (ct 1); step sdwd R on R in open parallel pos, tapping both heels in knee-bend pos (ct 2).
- 3 Hop fwd on L (ct 1); step sdwd R on R in open parallel pos, tapping both heels in knee-bend pos (ct 2).
- 4-6 Facing ctr, repeat Fig II, meas 4-6.

FINAL STAMP

- 1 Facing ctr, repeat Fig II, meas 5.
- 2 Leap onto L in place (ct 1); stamp on R in place (ct 2).

SUGGESTED SEQUENCE:

Fig I four times.

Fig II twice. Fig III twice. Fig IV twice. Fig V twice.

Fig II twice. Fig III twice. Fig IV twice. Fig V twice.

Final stamp.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Za Pojas

(Šopluk, Bulgaria)

Za Pojas (belt-hold) is the name of a very popular mixed (women and men) line dance in belt-hold position. It is performed on every occasion and everywhere in Šopluk ethnographic region, located in Central Western Bulgaria, covering a big area around the Bulgarian capital Sofia. As with other Bulgarian folklore dances there is a leader at the head of the line, "commanding" all the rest. The dance is known as well as Selsko Šopsko horo (Village Line Dance from Šopluk), Sitno Šopsko horo (Small-Stepped Line Dance from Šopluk), Šopsko Za Pojas (Belt-Hold Line Dance from Šopluk). The source is the Šopska Group for Authentic Dances, performed at Koprivštica 1986.

Pronunciation: Zah POH-yas.

Cassette: Folk Dances from Bulgaria - NK 1994.02 / A3. 2/4 meter
The 10-bar dance pattern coincides with the music patterns (8 and 12 bars) every 40th meas. Another piece in 2/4, phrased in 10, 15 bars, or having the same as present structure and called with one of the above names, can be used too.

Formation: Open circle, hands in belt-hold position, L over R.

Styling: Šopski styling includes: small, light steps with knee and ankle bounces, high knee lifting for men. Weight is constantly on the front half of the feet. The whole body is straight and leans slightly fwd. The tilting comes from bending the ankles.

Meas

Pattern

16 meas INTRODUCTION. No action.

FIGURE 1: KREPI (KREH- pih)

- 1 Moving in LOD, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd on R (ct 1); step fwd on L (ct 2).
- 3 Step fwd on R, deeply bending R knee (ct 1); straighten R knee, lifting L knee (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Facing ctr, step on R to R, lifting L knee (ct 1); pump L leg fwd low, slightly across in front of R (ct 2).
- 6 Step sdwd L on L (ct 1); step on R in front of L (ct 2).
- 7 Step sdwd L on L (ct 1); step on R behind L (ct 2).
- 8 Big step fwd on L, deeply bending L knee (ct 1); tap L heel slightly, straightening L, simultaneously lift R knee (ct 2).
- 9 Big step fwd on R, deeply bending R knee (ct 1); facing LOD, tap R heel slightly, straightening R, simultaneously lift L knee (ct 2).
- 10 Big step fwd on L, bending L knee (ct 1); tap L heel slightly, straightening L, simultaneously lift R knee (ct 2).

Za Pojas—continued

FIGURE II: RIPNI (RIHP-nih)

- 1-2 Moving in LOD, repeat action of Fig I, meas 1-2.
- 3 Jump on both ft (ct 1); hop on R, kicking L heel bkwd (ct 2).
- 4 Step fwd on L (ct 1); tap L heel, lifting R knee (ct 2).
- 5-7 Facing ctr, repeat Fig I, meas 5-7.
- 8 Moving in RLOD, step bkwd on L (ct 1); bounce with L knee (ct 2).
- 9 Step bkwd on R (ct 1); bounce with R knee (ct 2).
- 10 Step bkwd on L (ct 1); step on R in place (ct &); step on L in place, bending L knee, simultaneously lifting R knee (ct 2).

SUGGESTED SEQUENCE:

Fig I two times.

Fig II two times.

Keep that structure till the end of the dance.

Presented by Nina Kavardjikova

Description © 1994 Nina Kavardjikova

Devochka Nadya

(Russia)

"A Girl Named Nadya" is a typical example of a city dance of the first half of the 20th century. The dance is known in many parts of central Russia; each region can have its own Devochka Nadya. Olga Zolotova introduced the dance at the Winter Dance Camp in Moscow in 1991. The melody is the same as that used by the Federation for "Tsiganochka."

Pronunciation: DYEh-vohch-kay NAH-dyah

Cassette: Russian Dances Stockton 1994

4/4 meter

Formation: Couples in a circle, facing LOD with W on R, inside hands joined.

Steps: Lively. Footwork is given for M; W use opposite footwork throughout.

Meas

Pattern

4 meas INTRODUCTION No action.

FIGURE I

- 1 Walk fwd in LOD L, R, L turning back to back with ptr, as joined hands swing fwd to chest ht and free arms swing back (cts 1,2,3); stamp on R without wt (ct 4).
- 2 Starting with back to ptr and stepping on R in LOD, repeat meas 1 with opp ftwk and arm movements to end facing ptr with both hands joined and arms held out at chest ht.
- 3 Balance with ptr, leaping onto L in LOD (ct 1); step on ball of R beside L (ct &); step on L in place raising fwd (LOD) arms (ct 2); repeat cts 1-2 in RLOD with opp ftwk and arm movements (cts 3,&,4).
- 4 Releasing hands, turn alone CCW with 4 steps, beg L. Rejoin inside hands and face LOD.
- 5-8 Repeat meas 1-4.

FIGURE II

- 1 Step fwd in LOD L, R, L (cts 1,2,3); hop on L, bending R knee to lift R heel behind with toe twd floor (ct 4).
- 2 Continuing to move in LOD, repeat meas 1 with opp ftwk.
- 3-4 Joining R arms in elbow hold, turn ptr once CW with 6 steps, beginning L. With 2 more steps, M dance in place facing LOD as W turns CW to face LOD. Rejoin inside hands to start dance again.

Presented by Hennie Konings

Description by Carol and Bill Wenzel

Gusachok

(Russia)

Gusachok, a couple dance, comes from the research and choreographic work of Tatyana Ustinova. Gusachok could be translated as "goose-dance." Russian peasants of the Smolensk region used to imitate geese in their dancing. The dance was introduced at the Russian Summer Dance Camp 1990 by Olga Zolotova.

Pronunciation: toos-AH-chohk

Cassette: Russian Dances Stockton 1994

2/4 meter

Formation: Couples in a single circle facing LOD (CCW), W in front of ptr. Imitating the wings of a goose, arms are rounded and held behind the body with hands at back of hips, palms up. Throughout the dance, one or both arms are held in this position.

Meas

Pattern

4 meas INTRODUCTION No action.

I. TWO-STEPS IN LOD

- 1 Beg R, dance 1 two-step (cts 1,&,2) in LOD, turning R side twd LOD on ct 1.
- 2 Beg L, dance 1 two-step in LOD, turning L side twd LOD on ct 1.
- 3-16 Repeat meas 1-2 seven times. On meas 16, W continue turning CW on cts &, 2 to end facing ptr.

II. CIRCLING WITH PARTNER

- 1-8 With 8 two-steps, circle CW with R side adjacent to ptr. On each two-step beginning with the R ft, thrust R hip twd ptr. On each two-step beginning with the L ft, thrust L hip away from ptr. On meas 8, reform original circle.

III. TWO-STEP IN LOD

- 1-16 Repeat Fig I. On meas 16, M face ctr; W move in to face ptr. Touch R palms at about shldr level with elbows bent.

IV. INTO CENTER AND OUT

- 1-3 Beg R, walk 6 steps twd ctr (W backing up). Joined hands move down a little on each ct 1 and up a little on each ct &; repeat for cts 2,&.
- 4 Stepping R, L, change places with ptr (W turn 1/2 CW under joined R hands while changing places). Hands return to palm-to-palm pos.
- 5-8 Repeat meas 1-4 moving away from ctr (W still backing up).
- 9-16 Repeat meas 1-8. On meas 16, turn W under to end in original circle, W in front of ptr.

56 meas REPEAT DANCE FROM THE BEGINNING

End Fig IV facing ptr, M facing LOD.

Gusachok—continued

V. ENDING

- 1-3 Leaning twd ptr and looking R at ptr, front of R shldr adjacent and knees slightly bent, walk 6 steps circling CW once with ptr. End ft together, M facing LOD, W facing ctr.
- 4 M: With ft together, rise on balls of ft, arms spread as if to protect ptr with the wings.
W: Bend knees and crouch, looking up at ptr.

Presented by Hennie Konnings

Description by Ruth Ruling and Joyce Lissant Uggla

Kak pri balkye

(Russia)

Kak pri balkye is a traditional dance from the Orenburg region of southeast Russia whose title translates as "by the gully." The dance shows the influence of the Ural Cossacks who live in the region. Research for the dance was done by Hennie Konings who introduced it in Germany in 1993.

Pronunciation: KAHK pree BAHl-kyeh

Cassette: Russian Dances Stockton 1994

2/4 meter

Formation: Single circle of dancers, hands joined in V-pos.

Steps: Walk: Each walking step takes 1 count (2 to a measure).

Meas

Pattern

4 meas INTRODUCTION No action. Start with vocal.

I. CIRCLE IN LOD

1-4 Beg R, dance 8 scuff steps in LOD (CCW): small leap onto R (ct 1); scuff L heel fwd (ct &); repeat with opp ftwk (cts 2,&). Repeat for meas 2, 3, 4.

Note: One possible alternate stamping pattern:

meas 1: Beg R, dance 2 scuff steps.

meas 2: Small leap onto R (ct ah); step fwd on L, R, L (cts 1,&,2); scuff R heel fwd (ct &).

meas 3-4: Repeat meas 1-2.

II. INDIVIDUAL CW CIRCLES

5-8 Releasing hands, walk 8 quiet steps (beg R) in an individual CW circle to the outside of the big circle. Follow your R shldr with arms down and out from body.

III. TOWARD CENTER AND BACK

9-10 Rejoin hands and beg R, walk twd ctr 3 steps; stamp L ft fwd (with wt) bending knee. Joined hands are raised fwd a little.

11 Step bkwd R, L, lowering hands and then releasing them.

12 Stepping R, L, turn once CW alone, moving back to the original circle. At the end, rejoin hands, reforming the large circle.

REPEAT DANCE AS WRITTEN until music ends. At the end, bow from the hips twd ctr.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Kak u nashikh u vorot

(Russia)

Kak u nashikh u vorot, which means "by our gate," is a traditional dance found all over central Russia, with little differences in each region. This variant is from southwest Russia. Research was done by students of E. Zasimova of the Cultural Institution of Moscow, and presented in Moscow after their field work expedition. The dance was introduced by Hennie Konings in the first Russian Dance Camp in Switzerland of 1988.

Pronunciation: KAHK oo NAH-sheekh oo voh-ROHT

Cassette: Russian Dances Stockton 1994

2/4 meter

Formation: Couples in a single circle, W to R of M, hands joined in V-pos.

Steps: Walk (1 step to a ct)
Bouncy two-step (leap, step, step) (cts 1,&,2). Both M and W begin each Fig with R ft.

Meas

Pattern

8 meas INTRODUCTION. No action, begin with vocal.

I. WALK LOD, RLOD

1-2 Beg R, walk fwd LOD (CCW) 3 steps R, L, R; stamp L (no wt) beside R.

3-4 Repeat meas 1-2 with opp ftwk but walking bkwd in RLOD (CW).

5-8 Repeat meas 1-4.

II. CIRCLE LOD

1-8 Dance 8 Bouncy two-steps fwd in LOD.

III. CPLS WALK LOD, RLOD

1-6 Repeat Fig I, meas 1-6. On first 2 cts, M release L hand and step up to L side of ptr both facing LOD and raise joined MR, WL hands to shldr level, outside hands on hips. On meas 6, ct 2, M pivot on R 1/2 CW to hook L elbows with ptr.

7-8 Beg L, walk 3 steps and a stamp moving in RLOD, W bkwd, M fwd.

IV. CPL TURN CCW

1-7 Turn 1 3/4 CCW with 7 Bouncy two-steps. Option for M: M may put free L arm out to side, palm up, beg low and slowly raise it to overhead at end of meas 7.

8 With 1 Bouncy two-step, M put W on his L side (W turn 1/2 CCW). Rejoin hands in a circle. Former ptr is on ML, new ptr is on MR.

32 meas REPEAT DANCE FROM BEG, except that on the repeat Fig II, meas 5-6, M turns 1/2 CCW to face and honor previous ptr with a nod of the head as he dances bkwd. On meas 7-8, M turns 1/2 CW to face LOD.

128 meas REPEAT DANCE 4 MORE TIMES (total 6) using the variation on Fig II, meas 5-6.

Presented by Hennie Konings

Description by Ruth and Larry Miller

Korobushka

(Russia)

This traditional dance is known in many parts of Russia. This variant comes from Rostov. With his students, Alexei Shilton, teacher of traditional dances at the "Russian academy of music" (formerly Gnesin-Institution), collected this dance and introduced it during Russian Dance Camp in Suzdal (Russia) in 1992. The melody is the one familiar to Federation dancers.

Pronunciation: koh-ROH-boosh-kah

Cassette: Russian Dances Stockton 1994

2/4 meter

Formation: Couples in a circle facing LOD, hands joined in promenade (skater's) position, R over L.

Meas

Pattern

4 meas INTRODUCTION No action.

FIGURE I

- 1-2 Both step on R to R (ct 1); close L to R with wt (ct 2); step on R to R (ct 1); close L with an accent (no wt) (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4, turning to face ptr at end of meas 8 and releasing L hands. M faces out, W in.

FIGURE II

- 1-2 With R hands joined, step fwd twd ptr on R (ct 1); step on ball of L beside R (ct &); step on R in place (ct 2); step back on L away from ptr (ct 1); lift slightly on ball of L ft (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 W turn CCW under joined R hands as ptrs change places, stepping R, L, R, L, to end facing ptr, W facing out, M facing in (cts 1,2,1,2). Release hands.
- 7-8 Stamp with wt in place R, L, R (cts 1,2,1).

FIGURE III

- 1-2 M on outside, W on inside of the circle, move to R side, stepping R, L, R, stamp L (no wt) (cts 1,2,1,2)
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Repeat Fig I, meas 5-6.
- 7 W turn CCW under joined R hands as ptrs change places stepping R, L (cts 1,2). Release hands.
- 8 M: Step R, L while moving fwd to new ptr.
W: Step R, L in place while turning to face LOD.
With new ptr, join hands in promenade pos.

Presented by Hennie Konings

Description by Carol and Bill Wenzel, Ruth Ruling

Korzinochka

(Russia)

The dance is called Korzinochka meaning "basket," and the name of the round dance song is Ryabina, Ryabinushka (ryah-BEE-nah ryah-BEE-noosh-kah) meaning "rowan tree." It is a traditional dance found all over Russia. This variant comes from the Riazanj region. In each region the dance song can be different, the same for the steps and style. Research was done long ago by several folklorists. The dance was introduced in the first Russian Dance Camp in Switzerland in 1988.

Pronunciation: kohr-ZEEN-ohch-kah

Cassette: Russian Dances Stockton 1994

2/4 meter

Formation: Couples in a single circle (W to R of M) in front-basket hold, M hands joined with M, W with W, M on top. My have concentric circles.

Meas

Pattern

8 meas INTRODUCTION. No action, begin with vocal.

PATTERN

1-6 Beg R, dance 6 two-steps in LOD (CCW).

7 Beg to change to back-basket hold stepping R, L M raise joined hands over W and down in back.

8 Dancing 1 two-step in place, complete the change to back-basket hold. W raise joined hands over M and down behind as M duck fwd under the arches.

9-16 Beg L, repeat meas 1-8 with opp ftwk and direction. On meas 15-16, change to front-basket hold.

Repeat dance from beginning until music ends.

If there are 2 concentric circles in the formation, the center one can beg circling to the L, while the outer one is circling to the R.

Presented by Hennie Konings

Description by Ruth and Larry Miller

Oy kumushki golubushki

(Russia)

Oy kumushki golubushki is a round dance that is danced in a square formation. It is another Stenka of which there are many. The song title is difficult to translate. Literally, it is, "Oh godmother's doves" or "Oh, my good woman's doves."

Pronunciation: oy Koo-moosh-kee GOH-loo-boosh-kee

Cassette: Russian Dances Stockton 1994

2/4 meter

Formation: A square with about an equal number of dancers on each side (about 6-8) all facing ctr. Join hands in W-pos. End dancers hold free hand in W-pos. Sides are numbered in a CW direction. Heads (1, 3) are facing; Sides (2,4) are facing.

Meas

Pattern

INTRODUCTION

ACTION OF HEADS (Sides 1, 3)

- 1-8 Beg R, dance 8 two-steps moving fwd to meet in ctr of set.
- 9-12 Walk 8 steps (1 to a ct) wheeling the line 1/4 CW to end with backs to the side lines. Center dancers dance almost in place while end dancers move with larger steps.
- 13-16 Walk 8 steps bkwd to new pos at sides. Side 1 is now Side 2; Side 3 is now Side 4.

ACTION OF SIDES (Sides 2, 4)

- (1-16) Beg R, dance 16 two-steps advancing CCW in a single file to occupy the spaces vacated by the Heads. Hands are not joined, but are out to sides about shldr level or with elbows bent. Dancers may turn a little CW or CCW on each two-step, turn around with 2 two-steps, or even dance bkwd while smiling at the dancer who is following.

DANCE SEQUENCE: Action of the Heads and Sides are done simultaneously. At the end of 16 meas, Heads and Sides have changed places (1 with 2, 3 with 4). Repeat dance from new pos, changing roles. All will be back in orig pos. Repeat dance until music ends.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Oy tsvetyot kalina

(Russia)

Oy tsvetyot kalina, meaning "the snowball tree is blooming," is not a traditional dance of Russia. It was choreographed by Olga Zolotova and introduced at a Russian dance camp in Moscow in 1991. The dance is for women only.

Pronunciation: OY tsveyht-YOHT KAH-lee-nah

Cassette: Russian Dances Stockton 1994

4/4 meter

Formation: One large circle of women in groups of four facing LOD, hands joined in V-pos.

Styling: Steps are low with the ball of foot touching the floor first.

Meas

Pattern

INTRODUCTION. Start with vocal.

I. BIG CIRCLE

- 1-2 Walk four steps fwd in LOD R, L, R, L (cts 1, 3, 1, 3).
- 3 Continuing in LOD, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4.

II. ARCHES

Ends of groups of four drop hands with adjacent dancers.

- 1-4 With 16 walking steps (4 steps per meas), R end W lead line through arch formed by third and fourth W moving CCW to reform line, fourth W turning CW under arch on meas 4. Ends of line have free hands on hip.
- 5-8 Repeat meas 1-4 with fourth W leading through arch formed by first and second W and moving CW to reform line, and first W turning CCW under the arch.

II. STARS

- 1-4 With 16 walking steps (4 per meas), form a star with R hands in the center a little above shldr height and move the star around CW, opening back out to join hands in original large circle. On the star, free arms are extended diagonally out to side with palms down and dancers look at extended hand.

Repeat dance from beginning three times.

ENDING

- 1-6 Repeat Fig I, meas 1-6.
- 7-8 Turning to face ctr with ft together, bow from waist.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Sibirskaya Matanya

(Russia)

Sibirskaya Matanya is a couple dance from Siberia. Matanya is a girl's name but "matat" also means "to turn or spin." In many regions in the south, dances with turnings are known and are called "Matanya." This Matanya was researched by Tatyana Ustinova and later choreographed by Andrei Klimov. Hennie Konings introduced the dance in Switzerland in 1987.

Pronunciation: see-BEER-skah-yah mah-TAHN-yah

Cassette: Russian Dances Stockton 1994

2/4 meter

Formation: Couples in a circle in open ballroom pos, facing in LOD. ML, WR hands joined at about shldr level and pointed in LOD. Ftwk same for M and W except in Fig II.

Meas

Pattern

8 meas INTRODUCTION No action. Start with vocal.

I. TRAVEL IN LOD (CCW)

1-6 Beg R ft, dance 6 two-steps in LOD (CCW). Steps have a gliding quality, danced mostly on the balls of the ft with very little up-down movement. At end, release MR, WL hands.

7-8 M: With back to ctr, dance 2 two-steps as W turns CW under the joined hands. R arm is out to side about shldr level.

W: With 2 two-steps make one turn CW, going under the joined hands (ML, WR). L hand on hip.

II. MAN STAMPS; WOMAN CIRCLES

1-8 M: With back to ctr and watching W, dance a stamping pattern.

A. With arms out to sides at about shldr level:

meas 1: Step on R (ct 1); hit L heel with wt (ct &); step on R (ct 2); hit L heel with no wt (ct &).

meas 2: Repeat meas 1 with opp ftwk.

meas 3-8: Repeat meas 1-2 three times but on meas 8, hold last ct &.

B. Another possibility:

meas 1-2: Dance meas 1-2 of Pattern A, omitting the last ct &. Add: Raising R knee, slap thigh with R hand (ct &); slap L thigh with L hand (ct ah).

meas 3: Stamp R ft (ct 1); clap hands twice (cts &,2); raising R knee, slap thigh with R hand (ct &); slap L thigh with L hand (ct ah).

meas 4: Repeat meas 3.

meas 5-8: Repeat meas 1-4.

W: Arms at chest level, R arm bent at elbow so the forearm is in front of the body and parallel to floor, R arm straight out to side. Hands are bent up at wrists, Look over R shldr.

meas 1-8: Beg R, dance a CW circle with 8 two-steps. End facing ptr.

Sibirskaya Matanya—continued

III. ELBOW TURN WITH PARTNER

- 1-7 Hook R elbow with ptr. L arm is out to L side with elbow bent and hand raised. With 7 two-steps circle CW 3 times.
- 8 Releasing elbows and dancing one more two-step, M turn CCW, W CW to face LOD. Resume open ballroom pos to start dance again.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Svetit mesyats

(Russia)

Meaning "the moon is shining," Svetit mesyats is a traditional dance from central Russia. E. Zasimova, teacher of ethno-musicology at the Cultural Institution of Moscow, introduced the dance in holland in 1987. The melody is the same as that used for the Federation's "Russian Peasant Dance."

Pronunciation: svyeh-TEET MYEH-syats

Cassette: Russian Dances Stockton 1994

2/4 meter

Formation: Couple (W to R of ptr) facing couple in a column. Each set of 2 couples join hands (V-pos) to make a small circle of 4.

Meas

Pattern

4 meas INTRODUCTION No action, start with vocal.

I. CIRCLE CCW AND CW

- 1 Each pair of cpls walk two steps CCW R, L (cts 1,2).
- 2 Continuing CCW, dance 1 two-step R, L, R (cts 1,&,2).
- 3-4 Repeat meas 1-2 with opp ftwk and moving CW.

II. PROGRESS TO NEW COUPLE

- 1-2 Releasing hands with other couple, walk 4 steps R, L, R, L diag fwd to L passing opp cpl with W R shldr.
- 3-4 Walk 4 steps R, L, R, L diag R to meet new cpl, joining hands in V-pos.

DANCE SEQUENCE: Dance pattern as written until music ends. As each cpl reaches the end of the set, turn CW as a cpl to face twd the column and wait out one pattern.

Presented by Hennie Konings

Description by Carol and Bill Wenzel

Veysya, veysya kaputska

(Russia)

Veysya, veysya kaputska is a traditional dance of Russia in which can be found the remnants of a pagan ritual dance of spring. The dance originated in the initiation rituals of the adolescents of the pagan East Slavic people. The dance is known all over Russia with variations from region to region. The title translates as "grow, grow my cabbage." Research was done by several leading ethnomusicologists specializing in dance. Hennie Konings introduced this dance in Holland in 1986.

Pronunciation: VYAY-syah VYAY-syah kah-POOST-kah

Cassette: Russian Dances Stockton 1994

2/4 meter

Formation: Dancers in one circle, hands joined in V-pos. A break occurs between the Leader and the dancer on the R. Both end dancers have free hand on hip.

Steps: Basic Step (one to a ct): A low, relaxed running step, beg each meas on R. Used throughout dance, even when standing in place.

Meas

Pattern

INTRODUCTION

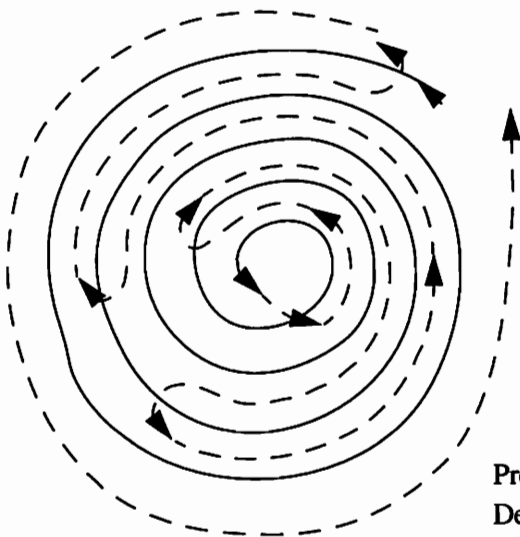
I. CIRCLING

Moving in front of last dancer, Leader lead line CCW spiralling into ctr. Spiral shouldn't be too tight, but kept loose enough to allow the unwinding. When ready to unwind (usually at the end of a musical phrase), Leader stop and raise hands overhead. All stop facing ctr and raise joined hands to make arches. Keep dancing in place.

II. UNWINDING

Leader duck through a facing arch and lead the line CCW less than one round (see diagram). Leader duck through second arch (on the R) and lead the line CW less than one round. Leader duck through third arch (on the L) and lead line CCW less than one round. Continue ducking through an arch and alternating direction of travel until the end of the spiral is reached.

Final arch: Leader duck through the arch made by the last 2 dancers and lead line CCW into the big circle. As line starts to move fwd, lower joined hands into V-pos.



Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Trava moya trava

(Russia)

Trava moya trava is a traditional round dance of the Kuban Cossacks. The title translates as "grass my grass." Men used to dance separately from the women in earlier days but now it is common for both sexes to dance together in the round dances. The dance was researched by Hennie Konings who introduced it in Europe in 1989.

Pronunciation: TRAH-vah MOY-yah TRAH-vah

Cassette: Russian Dances Stockton 1994

2/4 meter

Formation: Circle of dancers facing ctr with hands joined in V-pos but held a little fwd twd ctr.

Steps and Styling: Stamping Step: a step (with wt) that produces a sound. M steps are heavier than W.

M may dance prysiadkas and other "show-off" steps during Fig II.

Meas

Pattern

4 meas INTRODUCTION No action, start with vocal.

I. TRAVELING IN LOD (CCW)

- 1 Stamping Step sdwd on R, bending knees (ct 1); Stamping Step on L beside R, straightening knees (ct &); Stamping Step sdwd on R, bending knees (ct 2); scuff L heel fwd, turning to face LOD (ct &). Lower joined hands.
- 2 Moving in LOD, dance a Stamping Step fwd on L, bending knees (ct 1); Stamping Step on R beside L, straightening knees (ct &); Stamping Step fwd on L, bending knees (ct 2); scuff R heel fwd, turning to face ctr (ct &). Raise joined hands a little twd ctr.
- 3-6 Repeat meas 1-2 twice.
- 7 Repeat meas 1 but on the heel scuff remain facing ctr.
- 8 In place, dance 2 Stamping Steps (L,R) (cts 1,2).

II. MOVING TOWARD CENTER AND BACK

Releasing hands and bending arms, place R forearm on top of L forearm. Folded arms are held a little fwd from body at about chest level.

- 1 Stamping Step fwd twd ctr on L, bending knees (ct 1); Stamping Step on R beside L, straightening knees (ct &); repeat cts 1,& (cts 2,&). On ct 1, tilt shldr to R; on ct 2, tilt shldr to L.
- 2-4 Repeat meas 1 three times. Hold last ct & of meas 4.
- 5-7 Rejoining hands in V-pos, move bkwd 6 steps beg R.
- 8 In place, dance 2 Stamping Steps (R,L) (cts 1,2).

Variations possible during Fig II.

- a. Meas 4. M may do a prysiadka: Squat (ct 1); rise with wt on L and kicking R ft fwd (ct 2).
- b. Meas 5-7. On each step bkwd, twist the other ft by leaving its heel on the floor and turning the toe out.

Trava moya trava – continued

- c. Meas 5-7. On each step bkwd, twist the other ft by leaving the ball of that ft on the floor and turning the heel inward.
- d. Meas 5-7. (M only) Step bkwd on R while placing L heel on the floor (knee turned out) in front of R (ct 1); step bkwd on L while raising bent R leg across in front of L at about knee level (ct 2). R knee is turned out and ankle is up. Repeat twice (meas 6,7).

Repeat dance from the beginning. Tempo increases.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Veseni khorovod

(Russia)

Veseni khorovod, translated as "springtime round dance," shows a typical braiding pattern but is not a traditional dance. It is an example of late 19th century interpretation of much older round dance forms.

Pronunciation: vyeh-SYEH-nee hoh-roh-VOHD

Cassette: Russian Dances Stockton 1994

4/4 meter

Formation: Circle of dancers (about 10 or 11), hands joined in V-pos. One dancer is designated as leader (#1). Dancer #2 is to the L of leader (CW).

Steps: Basic Pattern: Moving in desired direction, step on R (ct 1); step on L (ct 2); step on R (cts 3-4) (Q,Q,S). Step repeats with opp ftwk. This Basic Pattern continues throughout the dance. When traveling, the Basic pattern moves fwd; when dancing in place, the Basic Pattern moves side to side with very small steps.
Dance repeats with a new leader each time—the dancer to the L of the previous leader.

Meas

Pattern

8 meas INTRODUCTION No action.

I. CIRCLING AND ARCHING

24 meas Circle CCW using Basic Pattern for 1 or 2 meas. Leader release R hand from last dancer and put on own R hip.

Leader lead line through an arch made by the last and the 2nd to the last dancer. Leader continue to lead line in a CCW direction. As the 3rd-to-last dancer goes through the arch, the 2nd-to-last dancer step in front of last dancer to face, lowering joined hands to waist level. Standing dancers dance Basic Pattern with very small steps side to side.

Repeat arches, leader going through arch formed by 3rd-to-last and 4th-to-last dancers. At end, 4th-to last dancer step to face 3rd-to-last dancer.

Continue arching until all have arched except last few dancers. If there is an uneven number of dancers, the last arch is made by dancers #2 and #3 (counting leader as #1). Leader go through this arch and stand by dancer #3.

If there is an even number of dancers, the last arch is made by dancers #3 and #4. Leader go through this arch and stand by dancer #3, facing dancer #2.

All continue dancing side to side until end of the 24-meas phrase.

Veseni khorovod – continued

II. UNWINDING

- 8 meas All raise joined hands and leader lead line through the “tunnel” and moving CCW reform original circle, joining hands with last dancer. Circle for 1-2 meas and new leader release R hand from L of neighbor (old leader) to start arches again.
- 64 meas REPEAT Fig I and II twice more (total of 3 times).

III. ENDING

- 16 meas Leaders lead CCW forming one large circle, all hands joined. Dance Basic Pattern CCW. On last meas, face ctr and bow from waist.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Voronezhkaya Matanya

(Russia)

Voronezhkaya Matanya is from the Voronezh region of south-west Russia. Matat' in Russian means to "turn" or "spin." Research for this dance was done by Hennie Konings who introduced it in Holland in 1992.

Pronunciation: voh-roh-NYEZH-kah-yah mah-TAHN-yah

Cassette: Russian Dances Stockton 1994

2/4 meter

Formation: Single circle of couples, W to L of M, hands joined in V-pos. All face ctr.

Steps: Two-Step: Step fwd on R (ct 1); step on ball of L near R (ct &); step fwd on R (ct 2). Step alternates.

Walk: One step to a ct (2 to a meas).

Meas

Pattern

INTRODUCTION No action, start with vocal.

I. BIG CIRCLE

- 1 Step on R to R side, bending knee (ct 1); step on ball of L behind R with straight knee (ct 2).
- 2-7 Repeat meas 1 six times.
- 8 Step on R to R side, bending knee (ct 1); stamp L (no wt) beside R, straightening knees (ct 2).
- 9-16 Moving to L side, repeat meas 1-8 with opp ftwk.

II. INTO CENTER AND OUT

- 1-3 Beg R, walk 6 steps twd ctr raising joined hands to above head level.
- 4 With 2 more steps, turn 1/2 CCW (L), bringing R arm overhead and down, releasing hands to rejoin them with ptr at waist level (R with R, L with L, R hands on top).
- 5-7 Beg with R, walk 6 steps away from ctr.
- 8 With 2 more steps, turn as a cpl 1/4 CCW to face LOD forming one large circle of cpls with W to R of ptr.

III. IN LOD AND WHEEL CCW

- 1-8 Beg R, dance 8 Two-Steps fwd in LOD.
- 9-14 With 6 Two-Steps, wheel CCW 1 1/2 times.
- 15-16 With 2 more Two-Steps, release hands with ptr (R first, then L) to move to new ptr (W to M behind, M to W ahead). Hook R elbows with new ptr, L hands on hips.

IV. ELBOW TURN

- 1-8 Beg R, turn CW with 8 Two-Steps. Make 2 revolutions and release elbows to end in a double circle with ptrs facing, M on inside.

Veronezhkaya Matanya – continued

V. CIRCLES TO RIGHT AND LEFT

1-16 With hands on hips, repeat Fig I with each circle moving to own R and back to L.

VI. ELBOW TURN

1-8 Hooking R elbows with ptr, turn CW with 8 Two-Steps. Make 2 revolutions and end in single circle as in Fig I with W to L of ptr, hands joined in V-pos.

Repeat dance from the beginning.

Presented by Hennie Konings
Description by Carol and Bill Wenzel

Boimitsa

(Macedonia, Greece)

Boimitsa, along with similar dances such as Ti Kles Kaimeni Maria, Tou Katsamba, and Kale Maria, comes from Alexandria (formerly Gida), Imathia County, Macedonia. Boimitsa takes its name from a town near Alexandria. It is an interesting 6-meas dance starting in a slow, almost unidentifiable rhythm and graduates into a fast 11/16 which is danced like a Syrtos or Kalamantianos. As learned from Irini Loutzaki and Elefteris Drandakis.

Pronunciation:

Cassette: Kotansky camp cassette

Rhythm: In the slow music (Part I), musicians usually follow the lead dancer with dancer's cts 1, 2, 3 (S, Q, S). The fast music is 11/16 meter counted 1-2-3-4 (S), 5-6-7 (Q), 8-9-10-11 (S) with dancer's cts 1, 2, 3.

Formation: Line or open circle. Arms can be anywhere from V-pos to W-pos, facing R of ctr.

Meas

Pattern

I. SLOW PART

- 1 Step fwd on R (ct 1); step fwd on L in front of R (ct 2); touch R near L instep and hold (ct 3).
- 2 Repeat meas 1.
- 3 Facing ctr, step on R to R side and lift L leg, straight, low, and in front of R ft (ct 1); bend R knee (ct 2); bend R knee again and bring L ft sharply around and in back of R (ct 3).
- 4 Step back onto L bending both knees (ct 1); lift R ft, knee straight, low and in front of L ft bending L knee (ct 2); bend L knee and draw R ft sharply around and in back of L ft (ct 3).
- 5 Repeat meas 4 with opp ftwk.
- 6 Step on L to L (ct 1); touch ball of R ft beside L ft (ct 2); hold (or bounce on L) (ct 3).
Repeat until music speeds up.

II. FAST PART (11/16 meter)

- 1 Facing ctr, step on R to R (ct 1); step on L across and behind R (ct 2); turning to face slightly R of ctr, step fwd on R (ct 3).
- 2 Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3).
- 3 Step on R to R side (ct 1); touch ball of L near R instep (ct 2); hold (ct 3).
- 4 Repeat meas 3 with opp ftwk and direction.
Note: As music becomes faster, the "touches" on ct 2, meas 3 and 4 become 2 bounces on the supporting ft. Hold free ft close to supporting heel. Also, as the music speeds up, dancers begin to add hops and even turns.

Presented by Steve Kotansky

Karabatakikos

(Greece)

Karabatakikos comes from Samarina in the border region between Thessaly and Epirus in Greece. It is danced by the Vlachs, a former nomadic people who speak a Latin-based language. The source is Maragarethe Mahkorn, Apostolis Padhios.

Pronunciation: kah-rahlah-TAH-kee-kohs

Cassette: Kotansky camp cassette

5/4, 2/4 meter

Formation: Open circle, leader at R, hands in W-pos.

Meas

Pattern

2 meas INTRODUCTION No action.

SLOW PART (5/4 meter)

- 1 Turning to face L of ctr, step on R across and in front of L, lifting L bkwd (ct 1); hold (ct 2); step bkwd on L (ct 3); turning to face R of ctr, step on R to R (ct 4); hold (ct 5); lift L knee and L ft up and lower L ft in anticipation of a fwd step (ct &).
- 2 Long step fwd in LOD on L (ct 1); bring R ft up and behind L calf (ct 2); leap onto ball of R ft slightly to R (ct 3); bring L ft (knee extended, leg straight) across and in front of R and step on L to R (ct 4); pivot on L, turning to face L of ctr, while bringing R knee around to front in anticipation of first step (ct 5).

FAST PART (2/4 meter)

- 1 Facing R of ctr, step fwd on R (ct 1); step on L close to R (ct &); step fwd on R (ct 2).
- 2 Still moving fwd, repeat meas 1 with opp ftwk.

During this basic two-step, leader may turn in either direction under own left arm or break away and turn solo with arms up.

Presented by Steve Kotansky

Cigánytánc

(Szabolcs, Szatmár County, Hungary)

The Cigánytánc that is described here can be done by one man, by one woman, and in couples. This version was choreographed by Stephen Kotansky for recreational purposes.

Pronunciation: TSEE-gahn-tahnts

Cassette: Kotansky camp cassette—I Should Have Danced All Night Side A/3, A/4 4/4 meter
or any good cigánytánc.

Formation: For recreational purposes, Steve teaches this as individuals in a circle, facing ctr. Arms held up about chest level and move freely. Fingers snap continually in front of body.

Meas

Pattern

I. PIHENŐ (Rest)

- 1 Facing ctr, touch R toe (or heel) fwd (ct 1); step on R beside L (ct 2); touch L toe (or heel) fwd (ct 3); step on L beside R (ct 4).
2-4 Repeat meas 1 three more times (total of eight touch-steps).

II. SÉTALO (Walk)

- 1 Facing ctr, touch R toe (or heel) fwd (ct 1); step on R to R (ct 2); step on L across R (ct 3); step on R to R (ct 4).
2 Repeat meas 1 with opp ftwk and direction.
3-4 Repeat meas 1-2.

III. HEEL TWISTS

- 1 With wt on L ft and ball of R ft touching slightly fwd, bounce on L and twist both heels to L (ct 1); bounce on L and twist both heels to R (ct &); step on R beside L (ct 2); repeat cts 1, &, 2 with opp ftwk (cts 3,&,4).
2-4 Repeat meas 1 three times (total of eight heel twists).

IV. FWD WITH HEEL SHIFT AND BACK

- 1 Facing ctr, accented step fwd on R (ct 1); accented step fwd on L (ct 2); accented step fwd on R (ct 3); click L ft to R ft (ct 4); shift heels to L (ct &).
2 Step bkwd on R, twisting L heel to R (ct 1); step bkwd on L, twisting R heel to L (ct 2); repeat cts 1-2 (cts 3-4).
3-8 Repeat meas 1-2 three times (total of four times).

Cigánytánc—continued

V. STEP STAMP

- 1 Step on R in place (ct 1); tap L heel next to R, no wt (ct &); step on L in place (ct 2); tap R heel next to L, no wt (ct &); step on R heel to R (ct 3); step on L behind R (ct &); step on R to R (ct 4); tap L heel next to R, no wt (ct &).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

VI. CIRCLING

- 1 Step on R heel to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); tap L heel beside R ft (ct &); making 1/4 CW turn, step on L heel to L (ct 3); step on R behind L (ct &); step on L to L (ct 4); tap R heel beside L ft (ct &).
- 2-4 Repeat meas 1 three more times (complete full CW turn in eight side-behind-side steps).

MEN'S OPTIONAL PATTERN (while W are circling)

- 1 Fall onto R (ct 1); click L ft to R, no wt (ct &); fall onto L (ct 2); click R ft to L (ct &); jump onto both ft, slightly apart (ct 3); click heels together in the air (ct &); separate ft in air and land on both ft together (ct 4).
- 2 Jump onto both ft, R crossed in front of L (ct 1); on balls of both ft, turn once CCW (cts 2-4).
- 3 Step on L in place (ct 1); slap R calf with R hand (ct &); step on ball of R in place (ct ah); step on L next to R (ct 2); slap R calf with R hand (ct &); repeat cts 1-2 with opp ftwk and slaps (cts 3-4).
- 4 Step on L in place (ct 1); slap R calf with R hand (ct &); step on R next to L (ct 2); slap L calf with L hand (ct &); step on L next to R (ct 3); slap L thigh with L hand (ct &); slap R calf with R hand (ct 4).

Repeat from beginning until music ends.

Presented by Steve Kotansky

Cigánytánc

(Szabolcs, Szatmár County, Hungary)

Two forms of dance are found among Gypsies living in Hungary: (1) Cigány Tánc (Gypsy dance) and (2) Botoló (stick dance). The Cigánytánc that is described here can be done by one man, by one woman, and in couples. In the men's solo form, demonstrating one's virtuosity is the aim. When dancing with a partner, a game occurs in which the woman attempts to get behind her partner's back while he tries to prevent her without ever touching her. The dance in its traditional form, is never done in a group. A couple may begin dancing and then another man or woman will come and replace the first, and then another, and so on. Musical accompaniment consists of singing, "mouth music" (a series of nonsense syllables and sounds), and percussion instruments such as wooden spoons or even milk cans, serving as the rhythmic basis for the dance. More recently, guitars and contra brács (viola) have been added.

Pronunciation: TSEE-gahn-tahnts

Cassette: Kotansky camp cassette

4/4 meter

Formation: Traditionally, cpls scattered freely about the dance space, ptrs facing each other. Arms held up about chest level and move freely. Fingers snap continually in front of body.

Meas

Pattern

MOTIFS DONE BY MEN AND WOMEN

PIHENÖ (Rest)

- 1 Facing ctr, touch R toe (or heel) fwd (ct 1); step on R beside L (ct 2); touch L toe (or heel) fwd (ct 3); step on L beside R (ct 4).

SÉTALO (Walk)

- 1 Facing ctr, touch R toe (or heel) fwd (ct 1); turning to face slightly R of ctr, step fwd on R (ct 2); step fwd on L (ct 3); turning to face ctr, step on R to R (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.

MOTIFS DONE BY MEN ONLY

CSIPÖ FORGATÁS VAGY CSIKTAPOSÓ (Hip turn, or putting out a cigarette butt)

- 1 With wt on L ft and ball of R ft touching slightly fwd, bounce on L and twist both heels to L (ct 1); bounce on L and twist both heels to R (ct &); step on R beside L and lift L ft lightly up and to side (ct 2); reverse ftwk (cts 3,&,4).

DOBOGÓ (Stamp)

- 1 Facing and moving twd ctr, with 3 accented steps run fwd R, L, R (first step can be a leap) (cts 1,&,2); lift L ft slightly to L (ct &); click-close L ft to R ft (ct 3); step on R in place (or with wt on both ft, knees bent, heels turned to L) (ct 4).

Cigánytánc—continued

- 2 Moving bkwd, step on L and twist R heel to L (ball of R ft remains on floor) (ct 1); step bkwd on R and twist L heel to R (ct 2); repeat (cts 3,4).
Alternate for meas 2: Moving back with a bounce, twist both heels to L (ct 1); twist heels to R (ct &); twist heels to L (ct 2); twist R heel to R and extend L leg with only the heel touching (ct 3); drop onto L in place (ct 4).

CSAPAS CADENCE (Slap cadence)

- 1 Fall onto L and bend upper body slightly fwd (ct 1); slap R hand against R boot top, leg straight (ct &); step fwd on R (ct 2); slap L hand against L boot top, leg straight (ct &); step fwd on L (ct 3); slap L hand against outer L upper thigh (ct &); slap R hand against R boot top, leg straight (ct 4).

TROMPF (Trump) Written to begin with wt on L; if previous motif leaves wt on R, just reverse ftwk below.

- 1 Hop on L in place and lift or fling R ft up and fwd (ct 1); step slightly fwd on R (ct &); accented step on ball of L ft in place (ct 2); step slightly fwd on R (ct &); accented step on ball of L ft in place (ct 3); hop on L and bring R ft around and in back (ct &); step on R behind L (ct 4); bounce slightly on L (ct &).
2 Repeat meas 1 with opp ftwk.

HÁTRAVÁGÁS (Cutting backwards)

- 1 Step on R behind but close to L (ct 1); lift or hop on R and bring L ft sharply around and in back (ct &); step on L behind but close to R (ct 2); lift or hop on L and bring R ft sharply around and in back (ct &); repeat (cts 3,&,4,&).

BOKÁZÓ R (Heel-clicks) BOKÁZÓ L, same but beg with opp ft.

Preparation: Wt on L, knee slightly bent and R ft raised to R side (ct & of previous meas).

- 1 Slide L ft slightly to R and close R ft sharply against L ft (wt on both ft) (ct 1); bend R knee slightly and raise L ft out to L side (ct &); close L ft sharply to R (ct 2); raise R ft to R side (ct &); repeat (cts 3,&,4,&).

TAPSOS BOKÁZÓ (Clapping and heel clicks)

The ftwk remains the same as in the Bodázó step above.

- 1 Claps and slaps: Hold (ct 1); clap hands together behind back (ct &); hold (ct 2); clap hands together in front of body (ct &); hold (ct 3); slap L hand against L upper thigh (ct &); slap R hand against R upper thigh (ct ah); slap L hand against L upper thigh (ct 4); clap hands together in front (ct &).
2-3 Repeat meas 1 twice.
4 Repeat meas 1, cts 1, 2 (cts 1,2); jump onto both ft, knees bent, ft slightly apart and bend upper body fwd (ct 3); slap L hand against L boot top (ct &); slap R hand against R upper boot top (ct ah); slap L hand against L upper boot top (ct 4); raise up in preparation to leap up and clap hands in front (ct &).

Cigánytánc—continued

- 5 Leap in air with both heels out to sides, knees bent (ct 1); slap hands against respective heels (2/4 meter) up in air (ct &); land on both ft (ct 2).

PONTOZÓ (Point)

- 1 With wt on L, lift and lower L heel (R ft is behind L calf, R knee bent and turned out) (ct 1); bend L knee and tap R toe behind L ft (ct &); lift and lower L heel (R ft moves to R side, and R knee bent and turned in next to L knee) (ct 2); bend L knee and tap R toe to R side (ct &); lift and lower L heel (R ft is lifted diag fwd R, knee straight) (ct 3); bend L knee and strike R heel fwd and to R (ct &); lift and lower L heel (bring R ft, knee bent and turned out, to pos in front of L shin (ct 4); bend L knee and tap R toe in front and to L of L ft (ct &).
- 2 Leap onto R in place and lift L ft up and behind (L knee bent and turned out (ct 1); reverse ftwk of meas 1, cts &-4 (cts &-4).

DUPLA KOPOGÓ BOKÁZÁZÓVAL (Double stamps and heel clicks)

- 1 Slight leap onto L (ct 1); stamp R heel beside L ft (ct &); step on R in place (ct 2); tap L heel beside R ft (ct &); step on L in place (ct 3); tap R heel beside L ft (ct &); lift on L and bring R ft slightly up behind L ft (ct 4); step on R across and behind L ft (ct &).
- 2 Step on L to L (ct 1); tap R heel beside L ft (ct &); step on R in place (ct 2); tap L heel beside R ft (ct &); lift on R and bring L ft slightly up and behind R ft (ct 3); step on L behind but to R of R ft (ct &); fall on R to R (ct 4); click-close (bokázó) L ft to R ft (ct &).
- 3 Fall onto L in place (ct 1); click-close (bokázó) R ft to L ft (ct &); jump onto both ft with ft about 12 inches apart, knees bent (ct 2); jump up and click heels together (beneath body) (ct &); spread ft apart in air and land with heel click, ft together, knees bent (ct 3); hold (ct 4).
- 4 Fall onto L (ct 1); bending upper body slightly fwd, slap R hand against R boot top (ct &); step fwd on R (ct ah); step fwd on L (ct 2); slap R hand against R boot top (ct &); repeat with opp ftwk and slaps (cts 3,&,ah,4,&).
- 5 Repeat Csapas Cadence.

MOTIFS DONE BY WOMEN ONLYHÖCÖGÖ 1 (Bounce)

On ct & of previous meas, lower wt onto both ft together, knees bent and heels turned to l.

- 1 Bounce twice on both ft twisting heels to R (cts 1,&); lower both heels to R (ct 2); repeat with opp heel action (cts 3,&,4).

HÖCÖGÜ 2 (Bounce)

- 1 With wt on L and R ft lifted slightly off floor but very near to L ft, hop twice on L turning 1/4 - 1/2 CW (to R) (cts 1,&); fall onto R as L knee turns in with toe touching floor next to R instep (ct 2); repeat with opp ftwk and direction (cts 3,&,4).

KIÜLÉS (Twist)

- 1 With ft together and knees bent, raise slightly on balls of ft and twist heels to R (ct 1); raise slightly on balls of ft and twist heels to L (ct 2); repeat (cts 3,4).

Cigánytánc—continued

CSUSZIK (Moving twist)

- 1 With ft together, twist both heels to R (ct 1); with knees together, twist toes to R (ct &); twist heels to R, knees bent (ct 2); repeat with opp ftwk and direction (cts 3,&,4).

PONTOZÓ (Point)

- 1 With wt on L, bounce slightly on L and touch R heel (toe up) slightly fwd and to R of L ft (ct 1); bounce slightly on L and point R toe in front of and to L of L ft (ct 2); bounce slightly on L and touch R heel (toe up) slightly fwd and to R of L ft (ct 3); drop wt onto R, knee bent, in place but leave L toe touching (knees together) (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1 through ct 3 (cts 1,2,3); fall onto R with knee bent, holding L ft beside R ft, no wt (ct 4).

EGYES KOPOGÓ HÁTUL KERESZTCIFRÁRAL (One stamp with a back-crossing cifra)

- 1 Step on R to R (ct 1); tap L heel beside R ft (ct &); step on L to L (ct 2); step on R across and behind L ft (ct &); repeat with opp ftwk (cts 3,&,4,&).
- This step can be done from side to side or used to turn slowly CCW.

DUPLA KOPOGÓ HÁTUL KERESZTCIFRÁRAL (Two stamps with a back-crossing cifra)

- 1 Step on R in place or slightly to R (ct 1); tap L heel beside R (ct &); step on L in place (ct 2); tap R heel beside L (ct &); step on R to R (ct 3); step on L across and behind R ft (ct &); step on R to R (ct 4); tap L heel beside R ft (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- Note: Can also be used to circle slowly CW (R) once.

SÁNTIKÁLÓ (The cripple buzz-like step)

- 1 With ft together, fall onto L (knee bent) in place (ct 1); take wt onto ball of R ft (ct &); repeat cts 1, & three times (cts 2-4).
- 2-12 Repeat meas 1.
- Use this step backing up to make a figure "S" or turn in place in either direction.

4/4 meter

CHUG-CROSS-STEP-TOUCH

- 1 With wt on both ft, chug back slightly on L and lift R ft slightly fwd (ct 1); step on R in front and to L of L ft (ct &); step on L slightly to L (ct 2); touch ball of R to R but near L ft with partial wt transfer (knees are bent) (ct &); repeat (cts 3,&,4,&).
- Step can be done with opp ftwk and direction.

4/4 meter

EXTEND CHUG CROSS

- 1 Repeat cts 1, &, 2, & of Chug-Cross-Step-Touch (cts 1-2); step on L slightly to L (ct 3); step on R in front of L (ct &); close L beside R, knees bent (ct 4). Step can be done with opp ftwk.

Cigánytánc—continued

2/4 meter

CHUG-CROSS-CLOSE

- 1 With wt on both ft or on L ft, chug back slightly on L and lift R ft slightly fwd (ct 1); step on R in front and to L of L ft (ct &); close L to R ft with knees bent (ct 2).
This step moves slightly to L. It can also be done with opp ftwk and direction.

4/4 meter

CSUSZÓS KOPOGÓS (Sliding tap)

- 1 With heels together but wt on L ft, twist L heel to R and tap R heel beside L ft (ct 1); twist L toe to R and tap ball of R ft beside L (ct &); repeat cts 1, & two more times (cts 2,&,3,&); drop wt onto R (knee bent) and lift L ft slightly (ct 4).
2 Repeat meas 1 with opp ftwk and direction.

2/4 meter

MARI'S STEP

- 1 With wt on L and R ft extended fwd (knee straight and ft slightly off the floor) moving fwd, bounce twice on L (cts 1,&); step on R in front and slightly to L of L ft (ct 2).
2 Moving fwd, bounce twice on R and bring L ft fwd (knee straight, ft slightly off the floor) (cts 1,&); step on L in front and slightly to R of R ft (ct 2).
3 Moving fwd, bounce twice on L bringing R ft fwd (knee straight) (cts 1,&); step bkwd R, L (cts 2,&).
4 Step bkwd on R (knee slightly bent) (ct 1); with L ft lifted slightly off floor but close to R ft, bounce twice on R and turn L ft slightly out to L (cts 2,&).
5 Leap onto L slightly to L (ct 1); step on R across and in front of L ft (ct &); close L to R (knees bent) to face ctr (ct 2).

ADDITIONAL MOTIFS DONE BY MEN

4/4 meter

CSAPAS 2

Done after Csapas Cadence. On the & ct of 4, slap L hand against L outer upper thigh.

- 1 Slap R hand against raised R outer heel at the R side (ct 1); slap L hand against L outer upper thigh as R ft does a downward starting Ronde de Jambe (knee bent and R ft up and behind) (ct&); tap R hand against heel sole of R ft (ct 2); slap L hand against L outer upper thigh (ct &); close R ft to L ft (ct 3); slap L hand against L outer upper thigh (ct &); slap R hand against fwd-raised R boot top (knee straight) (ct 4).

BOKÁZÓ 2

- 1 Jump onto both ft slightly apart (knees bent) (ct 1); click heels together in air (ct &); land on L, R ft (knee bent) lifted to R side (ct 2); click-close R ft to L ft (ct &); repeat cts 1-2 with opp ftwk (cts 3-4).

TAPSOS BOKÁZÓ 2

- 1 Repeat action of Bokázó meas 1 while hands hold (ct 1); clap hands together in front (ct &); slap R hand against R outer heel (ct 2); clap hands together in front (ct &); repeat cts 1-2 with opp ftwk (cts 3-4).

Cigánytánc—continued

CSAPAS 3

- 1 Leap onto L slightly to L and clap hands together in front (ct 1); slap R hand against R outer heel (knee bent) (ct &); turn R knee out (upper body rotates to R), straighten R leg and slap L hand on R upper thigh (ct 2); brush R hand up against R upper outer thigh (ct &); step on R (ct 3); slap L hand against L upper outer thigh (ct &); slap R hand against raised R boot top (ct 4); slap R hand against R upper thigh (ct &).
- 2 Repeat meas 1 with opp ftwk and hands.

This is a free-style dance and can be done using any of the figures described, in any sequence. The sequence developed in class for recreational purposes will be in the Errata.

Presented by Steve Kotansky

Învîrtită from Călata

(Transylvania, Romania)

This version of the Transylvanian turning dance Învîrtită comes from villages in the northern part of Clus county in an area inhabited by Romanian, Hungarian, Gypsy, and German-speaking people. This particular dance is danced by the Romanians of that region. The source for this dance is Zoltán Farkas and Idilkó Tóth.

Pronunciation: TSEE-gahn-tahnts

Cassette: Kotansky camp cassette

Rhythm: 9/8 meter counted 1, 2, 3.

Formation: Couples, W to M's L in a closed 45° side-by-side position. M R hand hold W L down in front. M L hand on W R upper arm. W R hand on M lower back. Note: This pos is adjustable according to mood and size.

Meas

Pattern

REST STEP

- 1 Moving CW around and trying to face a center point between the couple, step on L to L (ct 1); step on R behind L (ct 2); step on L to L (ct 3).
- 2 Step on R across in front of L (ct 1); step on L to L (ct 2); close R ft to L ft (no wt) (ct 3).
Note: In doing this style, the upper body will change directions, sometimes backing up, other times moving fwd. There should be a definite tension and swing in this step.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

COUPLE TURN

M turns twd W and places R hand on her L shldr. W L hand rests on M upper arm. M L hand holds W R upper arm. W R hand hold firmly onto M L back under his arm. The position is a closed face-to-face position offset slightly to L. They turn CW together.

- 1 Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3).
- 2 Step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3).
- 3 Repeat meas 1.
- 4 Step fwd on R (ct 1); step fwd on L (W bkwd) (ct 2); M stamp R ft fwd, W close R ft to L ft with wt (ct 3). During this step, M releases W R hand (gives slight fling) so that she opens to end on his R side, still joined in side-by-side pos (W backs into pos).
Note: During this turn, M hold pivot point with R while W travels more.
- 5-8 Repeat meas 1-4 with opp ftwk and direction. M pulls (leads) W to his L side as they turn CCW.

WOMAN'S TURN

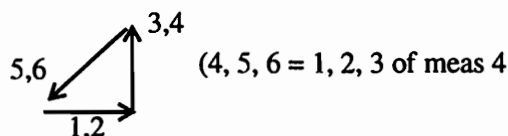
- 1-4 Repeat Rest Step, meas 1-4.

Învîrtită from Călata—continued

- 5 **M:** Lead W from his L to his R by stepping on L to L (ct 1); step on R beside L (ct 2); step on L slightly to L (ct 3).
W: Step fwd on L to cross in front of M (ct 1); step fwd on R to continue across and turn CW (ct 2); step on L to complete 360° turn ending on M R side (ct 3).
 During this lead across, M R hand and arm remain low and pull W across, and then begins to come up and fwd on ct 3.
- 6 **M:** Step on R in place (R hand leads W L hand back at shldr level and down) (ct 1); step on L in place (R hand reaches spot fwd at shldr height (ct 2); step on R in front (no wt) (R hand moves straight across to back at shldr height) (ct 3).
W: Step on R in place (ct 1); close L ft to R ft (no wt) (ct 2); step on L to L in front of M (ct 3); W L hand is held by M R which leads it from a low pos up around and in back as described in M's step.
- 7 **M:** Step on R to R and initiate W's CCW turn under his own R hand (ct 1); step on L to R, continuing to turn W (ct 2); turning to face slightly L, step on R to R and push R hand fwd to stop W's turn (ct 3).
W: Turning CCW under own L hand (M's R), step on R across and in front of L (ct 1); continuing 360° CCW turn, step on L in place (ct 2); ending turn on M's L, step on R to R ending to face M (ct 3).
- 8 **M and W:** Step on L in place, and M R hand crank back over own R shldr, W L hand follows, M resumes closed hold, M L hand on W R upper arm, W R hand on M L side (ct 1); step on R beside L, M R hand pushes fwd (ct 2); close L to R (no wt), M R hand remains fwd near W L shldr (ct 3). Note, this last meas moves slightly to R in a CCW fashion as a cpl.
 From this position, the couple can return to the Rest Step or immediately repeat meas 4-8 of Woman's Turn.

EXTENDED LASSO W'S TURN

- 1-2 Repeat meas 5-6 of Woman's Turn.
- 3 **M:** Initiate W's turn as in meas 7 of Woman's Turn, but M ftwk changes: step on R to R (ct 1); step on L beside R, R arm remains up over head and L hand reaches to assist W by guiding her lower L back with extended M L hand (ct 2); step fwd on R under own R hand (ct 3).
W: Repeat meas 7 of Woman's Turn but end facing twd back (opp of M) as he will lead you around his back and into place.
- 4 **M:** Continuing to lead W in lasso-like fashion around back, close L to R (no wt) (ct 1); step on L diag back to L (ct 2); close R to L (W is now on M R side) (ct 3).
 Note floor pattern for M ftwk:



W: Close L to R (ct 1); take a long step on L across in back of M (ct 2); step fwd on R ball of ft beside L (ct &); step fwd on L to end on R side of M (ct 3).
 M is leading and assisting W in making a full circle around M under their joined hands (M R, W L). He must help at the critical points with his L hand at her back, but also a strong R arm/hand lead to pull her across his back.

Învîrtită from Călata—continued

- 5-6 M and W: Repeat meas 3-4.
 7-8 M and W: Repeat meas 7-8 of Woman's Turn.

MAN'S SLAPPING CLOSE

- 1-4 Repeat Rest Step, meas 1-4.
 5-6 Repeat Rest Step, meas 1-2.
 7 Release or hold onto W with loose L hand, turning to face W, jump with both ft shldr-width apart, knees bent (ct 1); slap R hand against R boot top (ct &); close ft sharply together (ct 2); hop on L, raising R upper thigh and slapping it with R hand (ct 3).
 8 Step fwd on R with accent and knee slightly bent, start to kick L ft fwd and low (ct 1); L ft continues fwd and up (ct &); land on L in place and slap R hand to R upper inside boot out in front (ct 2); step back on R (ct 3).
 During Man's Slapping Step, W continues Rest step or stands and watches.

This description is only the basic of this multi-figured, beautiful dance. But all the basic elements from which many variations arise are included. Much of Transylvanian couple dances can be seen as logical building of four to five central parts:

1. Rest Step
2. Couple Turn
3. Woman's Turn
4. Extended Woman's Turn
5. Man's Solo Figures/Slap

Transitions connect the figures. Dancers always return to the Rest Step to rest, regather, and create.

Presented by Steve Kotansky

Ketri Ketri

(Gypsy, Southern Balkan)

Ketri Ketri is a contemporary gypsy song sung in Rom, the gypsy language, by Kalyi Jag, a popular gypsy ensemble living in Hungary. The dance steps are based on a slow Čoček, Sheriance, Kuprlika type dance more popular in urban areas of the southern Balkans, i.e. Macedonia, South Serbia. As with the dance Rumelaj, Steve has taken some aesthetic license with the dance.

Pronunciation:

Music: Camp tape

2/4 meter

Formation: Open circle, leader at R, little fingers joined in W-pos.

Meas

Pattern

BASIC

- 1 Facing ctr and backing up, lift on L (ct 1); step back on R (ct &); lift on R (ct 2); step back on L (ct &).
- 2 Lift on L (ct 1); step slightly back on R (ct &); step on L beside R (ct 2); step on R beside L (ct &).
- 3 Lift on R (ct 1); step on L across in front of R (ct &); step on R to R (ct 2); step on L across and in front of R (ct &).

TURN

During meas 1, turn slowly to R. Do not rush as you can use cts in meas 2 to finish.

Note: The hips sway slightly in the direction of the ft with the wt.

Presented by Steve Kotansky

Zaharoula

(Greece)

Zaharoula comes from Veria in the border region between Thessaly and Macedonia in Greece. It is danced by the Vlachs, a former nomadic people who speak a Latin-based language. Source: Margarethe Mahkorn, Apostolis Padhios.

Pronunciation:

Cassette: Kotansky camp cassette

2/4 meter

Formation: Open circle, leader at R, hands in V-pos.

Meas

Pattern

PATTERN

- 1 Facing slightly R of ctr, hop on L lifting R knee up (ct 1); step fwd on R (ct &); hop on R lifting L knee up (ct 2); step fwd on L (ct &).
- 2 Hop on L lifting R knee up (ct 1); step fwd on R (ct &); turning to face ctr, hop on R lifting L knee up (ct 2); step on L in place slightly to L (ct &).
- 3 Turning to face L of ctr, step on R across and in front of L (ct 1); step on L to L and twizzle R (full ft) to R, turning to face ctr (ct &); repeat cts 1, & (cts 2,&).
- 4 Turning to face slightly R of ctr, hop on L (ct 1); Step on R to R (ct &); step on L across and in front of R (ct 2); step on R to R and twizzle L (full ft) to L turning to face ctr (ct &).
- 5 Repeat meas 4, cts 2, & (cts 1,&); turning to face L of ctr, hop on R (ct 2); step on L to L (ct &).
- 6 Repeat meas 3.

Turn to face R of ctr to begin dance again.

Variation: During meas 1, turn 360°CW with 2 hop-steps.

Presented by Steve Kotansky

Zonaradikos

(Greece)

Zonaradikos (meaning "belt hold") is akin to the Bulgarian Thracian Pravo Horo and its variations such as Čestoto, Čapraz, etc. The Greeks of Monastiri are descendents of Greeks from Bulgaria who resettled in the Volos region of Thessaly as a result of population exchanges after the Balkan wars of the early part of the 20th century. They also call this dance Chesto. The dance was learned from Margarethe Mahkorn, Jannis Pranthidis, Lykion of Volos.

Pronunciation: behr-AH-tees

Music: Camp tape or any favorite Zonaradikos

Rhythm: 6/8 meter, counted 1-2-3 (ct 1), 4-5-6 (ct 2).

Formation: Open circle with leader at R, hands in W-pos and/or belt hold (L over R) in short lines.

Meas

Pattern

I. BASIC

- 1 Moving diag fwd R, step fwd on R (ct 1); step fwd on L (ct 2).
 - 2 Step fwd on R (ct 1); bring L ft fwd and through while bouncing slightly on R ft (ct 2).
 - 3 Step fwd on L (ct 1); bounce slightly on L (ct 2).
 - 4 Step diag bkwd R on R and push arms straight fwd and then swing down (ct 1); step bkwd on L, arms continue down and back (ct 2).
 - 5 Step bkwd on R and bring arms fwd and back up (ct 1); bounce slightly on R and continue to bring L ft back and arms to W-pos (ct 2).
 - 6 Step bkwd on L (ct 1); bounce slightly on L (ct 2).
- Note: Some dancers do a slight kick fwd with the free ft during the bounce (cts 2 of meas 5, 6).

II. VARIATION WITH SQUAT "KATO"

- 1-4 Repeat Fig I, Basic, meas 1-4.
- 5 Step bkwd on R as arms return to W-pos (ct 1); leap onto L in place or bkwd, raising R knee up (ct 2).
- 6 Squat onto both ft with R ft fwd of L ft (ct 1); come up with wt on L (ct 2).

III. VARIATION ON BASIC WITH STAMPS

- 1 Stamp R ft fwd with wt (ct 1); close L to R (ct 2); scuff R ft fwd (ct &).
- 2-6 Repeat Fig II, Kato, meas 2-6, except step on R ft fwd with accent (meas 2, ct 1).

IV. VARIATION WITH JUMP-CLOSE

- 1 Very small step fwd on R heel as L toe slides fwd on floor (ct 1); rock back onto L ft (ct 2).
- 2 Tap R heel fwd (ct 1); step fwd onto R ft (ct 2).
- 3 Tap L heel fwd (ct 1); jump onto both ft, shldr width apart (ct 2).
- 4 Close ft sharply together as arms push fwd (ct 1); step back on L, arms swing down and bkwd (ct 2).
- 5-6 Repeat Fig I, Basic, meas 5-6 with slight fwd kick during bounces.

Va. CROSSOVER WITH SQUAT ENDING

- 1 Step on R across and in front of L (ct 1); step on L to L (ct 2).
- 2 Step on R across and in front of L (ct 1); lift on R and bring L around and in front of R (ct 2).
- 3 Step on L across and in front of R (ct 1); jump onto both ft, shldr width apart (knees bent) (ct 2).
- 4 Leap slightly bkwd onto R (ct 1); step bkwd on L (ct 2).
- 5-6 Repeat Fig II, Kato variation, meas 5-6.

Vb. VARIATION ON BASIC WITH STEP SCUFFS

- 1 Step fwd on R (ct 1); scuff L ft fwd (ct &); step fwd on L (ct 2); scuff R ft fwd (ct &).
- 2 Step fwd on R (ct 1); scuff L heel fwd (ct &); hop on R (ct 2); step on L across in front of R (ct &).
- 3 Jump onto both ft together (ct 1); hold (ct 2).
- 4 Hop on R in place (ct 1); step bkwd on L (ct 2).
- 5 Step bkwd on R (ct 1); small bounce on R (ct 2).
- 6 Step bkwd on L (ct 1); small bounce on L (ct 2).

VI. CLICK

- 1 Rock diag fwd R on full R ft (ct 1); rock bkwd onto full L ft (ct 2).
- 2 Step fwd on R lifting L ft up and back slightly (ct 1); hop on R and kick L ft fwd (ct 2).
- 3 Step fwd on L (ct 1); facing L of ctr, hop on L in place and bring R ft fwd and out to diag R side (ct 2).
- 4 Click-close R ft to L ft (taking wt) (ct 1); step bkwd on L (ct 2).
- 5-6 Repeat Fig I, Basic, meas 5-6, except on bounces, kick free ft fwd.

VII. HEEL-CLICKS, FORWARD KICK

- 1 Draw R back with a low, scissor-like step and kick L ft low and fwd (ct 1); draw L ft back with a low, scissor-like step and lift R out slightly to R side (ct 2).
- 2 Click-close R ft to L ft (ct 1); transfer wt onto R and lift L ft slightly out to L side (ct 2).
- 3 Click-close L ft to R ft (ct 1); kick L ft fwd low in a bkwd bicycling movement (ct 2).
- 4 Continuing bkwd bicycling, lift on R in place (ct 1); step bkwd on L (ct 2).
- 5 Step on R in place, knee slightly bent (ct 1); tap ball of L beside R with a moment of shared wt (R leg is extended) (ct &); step or lower onto R in place, knee slightly bent (ct 2); optionally, strike L heel beside and slightly in front of R (ct &).
- 6 Repeat meas 5 with opp ftwk.
Note: These steps are essentially Pas de Basque steps with a heel strike at the end, or what Thracian Bulgarians refer to as Tropoli, Tropoleno, Na Mjasto.

VII. ROCK, LIFT KICK

- 1 Rock fwd R onto R (ct 1); rock back onto L (ct 2).
- 2 Step fwd on R (ct 1); raise L knee fwd and in front, upper thigh parallel to the ground, ft hanging but slightly fwd of R knee (ct 2).
- 3 Hold on R (ct 1); kick L fwd, straightening knee (ct 2).

Zonaradikos – continued

- 4 Lift on R and bring L around and to back (ct 1); step bkwd on L (ct 2).
- 5 Step on R in place (ct 1); tap L toe beside R (ct &); tap L heel beside R (ct 2).
- 6 Step on L in place (ct 1); close-click R to L (ct 2).

IX. CLICK, LIFT RIGHT, LIFT KICK

- 1 Click-close R ft to L ft (ct 1); hold (ct 2).
- 2 Hop on L as R kicks across L (ct 1); step fwd on R (ct 2).
- 3 Lift L knee fwd and up, thigh parallel to ground, knee bent (ct 1); kick L fwd (ct 2).
- 4 Step bkwd on R, L (cts 1,2).
- 5 Step on R in place (ct 1); tap L toe beside R (ct &); tap L heel beside R (ct 2).
- 6 Repeat meas 5 with opp ftwk.

Note: The Lykion group moves from W-pos to a belt hold starting with the Crossover with Squat Ending variation.

Presented by Steve Kotansky

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	QQQSSQQ
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

Cigánytánc

(Gypsy dance from Hungary)

The Gypsy dances of Hungary represent a living tradition, practiced and evolving today. In each area, the dances take on the flavor of the majority population. These steps are taken from various regions of Hungary.

Pronunciation:

Cassette: Special tape - Szabo '94

2/4 meter

Formation: Couples around floor, apart and facing each other.

Meas

Pattern

1-4 INTRODUCTION No action.

FIGURE I

- 1 Step on R to R (ct 1); step on L across in front of R (ct 2).
- 2 Step on R to R (ct 1); touch L heel in front (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-12 Repeat meas 1-4 twice.
- 13 Click R to L, taking wt (ct 1); strong step to L, bending both knees, but keeping wt. on L (ct 2).

FIGURE II

- 1 With wt on L and R resting on floor in front, bounce twice on L (ct 1,&); step on R slightly to R side, bending knees (ct 2).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-6 Repeat meas 1-2 twice.
- 7 Step on L (ct 1); raise R knee slightly and slap thigh with R hand (ct &); touch R heel on floor taking no wt. (ct 2); raise R knee slightly and slap thigh with R hand (ct &).
- 8 Repeat meas 7 with opp ftwk and direction.
- 9-13 Repeat meas 7-8.

FIGURE III

- 1 Jump on both slightly L (ct 1); jump on both slightly R (ct 2).
- 2 Repeat meas 1.
- 3 Hop on R (ct 1); step on L across R (ct and); jump lightly on both slightly apart (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-6 Repeat meas 3-4.
- 7-12 Repeat meas 1-6 with opp ftwk and direction.
- 13 Repeat meas 4.

FIGURE IV

- 1 Step on R to R (ct 1); close L to R, no wt (ct 2).
- 2 Step on L to L (ct 1); hit R next to L (ct 2); hit R next to L (ct &).
- 3 Step on R to R (ct 1); step on L next to R (ct &); step on R to R (ct 2); hit L next to R (ct &).
- 4 Repeat meas 3, opp ftwk and direction.
- 5 Strong step on R, bending R knee and leaving L in place (ct 1); hop on R bringing L heel across (ct 2); hop on R again turning L heel out (ct &).
- 6 Step on L in place (ct 1); step on R in front of L (ct &); step back to place on L (ct 2); step back on R (ct &).
- 7 Step fwd on L (ct 1); hop on L, swinging R through to front (ct 2); step on R in front (ct &).
- 8 Step on L (ct 1); step back on R (ct 2).
- 9-10 Repeat meas 7-8.
- 11 Slight leap onto L in place (ct 1); slight leap onto R in place (ct &); slight leap onto L in place (ct 2).
- 12 Hop on L in place (ct 1); step on ball of R in front (ct &); step on L in place (ct 2); step on ball of R in front (ct &).
- 13 Step on L in place (ct 1); step on ball of R in front (ct &); step on L in place (ct 2); hold (ct &).

FIGURE V

- 1 Leap back onto R (ct 1); leap back onto L (ct 2).
- 2 Leap onto R in place (ct 1); leap onto L in place (ct &); leap onto R in place (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Repeat meas 1-2.
- 7 Hop on R (ct 1); step back on L (ct &); hop on L (ct 2); step back on R (ct &).
- 8-11 Repeat meas 7 four times.
- 12 Jump onto both after bringing feet slightly apart in the air (ct 1); repeat (ct 2).
- 13 Jump onto both with R crossed in front of L (ct 1); pivot one turn to L (CCW) keeping wt on both (ct 2).

FIGURE VI

- 1 Click R to L (ct 1); click L to R (ct 2).
- 2-3 Repeat meas 1 twice.
- 4 Click R to L (ct 1); clap hands in front (ct &); click L to R (ct 2); clap hands in back (ct &).
- 5 Click R to L (ct 1); clap hands in front (ct &); hit R thigh with R hand (ct uh); click L to R, slapping L thigh with L hand (ct 2); clap both hands in front (ct &).
- 6-13 Repeat meas 4-5 four times.

Repeat dance beginning with Figure 2.

Gyimesi Héjsza

(Gyimes, Hungary)

The Gyimesi Csangos are a Hungarian-speaking ethnic group living in the eastern Carpathian Mountains.

Pronunciation:

Cassette: Special tape - Szabo '94

2/4 meter

Formation: Mixed line of men and women, joined hands in W position.

Meas

Pattern

FIGURE I

- 1 Step on L to L bending knee and turning body slightly to R (ct 1); close R to L straightening knees (ct 2).
- 2 Repeat with opp ftwk and direction.
- 3-8 Repeat meas 1-2 three times.
- 9 Repeat meas 1. (Figure alternates for a total of 9 times, ending with wt on L.)

FIGURE II

- 1 Step on R to R, bending knee (ct 1); close L to R with L slightly ahead of R (ct 2).
- 2 Step on R to R (ct 1); touch L heel in front (ct 2).
- 3 Step on L to L (ct 1); touch R heel in front (ct 2).
- 4-12 Repeat meas 1-3 three times (total of four times).

FIGURE III

- 1 Step on R to R (ct 1); step on L across in front of R (ct 2).
- 2 Step on R to R (ct 1); kick L in front (ct 2).
- 3 Step on L to L (ct 1); kick R in front (ct 2).
- 4-24 Repeat meas 1-3 seven times (total of 8 times).

FIGURE IV

- 1 Slight leap onto R (ct 1); light step on L in place (ct &); light step on R in place (ct 2).
- 2 Swing L around and touch in back of R (ct 1); step on L (ct 2).
- 3 Tap R toe next to L heel (ct 1); brush R heel fwd (ct 2).
- 4-12 Repeat meas 1-3 three times (total of four times).

FIGURE V

- 1 Repeat Fig IV, meas 1.
- 2 Hop on R (ct 1); hit L next to R (ct &); slight leap L (ct 2); hit R slightly to R side (ct &).
- 3 Click R to L (ct 1); hold (ct 2)
- 4-12 Repeat meas 1-3 (total of four times).

Gyimesi héjsza—continued

FIGURE VI

- 1 Repeat Fig IV, meas 1.
- 2 Hop on R (ct 1); swing L behind R and step on L (ct &); repeat with opp ftwk (ct 2,&).
- 3 Jump with feet slightly apart in place (ct 1); bring feet together in place (ct 2).
- 4-17 Repeat meas. 2-3 seven times (total of eight times).

FIGURE VII

- 1 Repeat Fig IV, meas 1.
- 2 Slight leap onto L (ct 1); stamp R slightly in front (ct &); repeat with opp ftwk and direction (ct 2,&).
- 3 Leap slightly onto L (ct 1); stamp R twice, taking no wt (ct 2,&).
- 4-12 Repeat meas 1-3 three times (total of four times).

FIGURE VII

- 1 Repeat Fig IV, meas 1.
- 2 Repeat Fig VII, meas 2.
- 3 Hop on R (ct 1); stamp L, taking wt (ct &); stamp R, taking wt. (ct 2).
- 4 Hop on R, turning slightly R (ct 1); stamp on L slightly across, taking wt (ct &); stamp in place on R (ct 2).
- 5-13 Repeat meas 2-4 three times (total of four times).

FIGURE IX

- 1 Step on L bending knee slightly (ct 1); step on R, straightening knees (ct &); repeat (ct 2,&).
- 2 Step on L bending knee slightly (ct 1); step on R, straightening knees (ct &); step on L (ct 2); hold (ct 2).
- 3 Repeat Fig IV, meas 1.
- 4-12 Repeat meas 1-3 three times (total of four times).

FIGURE X

- 1 Hop on L (ct 1); step on R (ct &); step on L (ct 2); step on R (ct &).
- 2 Step on L (ct 1); step on R (ct &). Repeat (ct 2,&).
- 3-8 Repeat meas 2 six times, but hold on the last & count of final meas.

FIGURE XI

Repeat Figure III four times.

FIGURE XII-XV

Repeat Figures IV-VII.

FIGURE XVI

Repeat Figure X.

Presented by István Szabó

Mezőségi Csárdás

(Transylvania)

Pronunciation:

Cassette: Special tape - Szabo '94

2/4 meter

Formation: Couples around floor, holding hands at the beginning of the music.

Meas

Pattern

INTRODUCTION

16 meas During the introduction, dancers listen to the music and move to modified shldr-waist pos during the last 4 measures or so.

RESTING STEP

- 1-2 M: Step on L (ct 1); step on R across in front of L (ct 2); step on L (ct 1)
R in place (ct and), L in place (ct 2).
W: Same as M with opp ftwk.
- 3-4 Repeat as meas 1-2.
- 5-6 Repeat meas 1-2, except on meas 6 M leaves out the & ct leaving the L ft free for the next step.
- 7-8 M: Step on L (ct 1); step on R (ct 2); step on L (ct 1); step on R (ct 2).
W: Step on R (ct 1); step on L (ct 2); step on R (ct 1); step on L (ct &); step on R (ct 2).
During this step, W moves to M's R side. M holds ptr's upper arm. Her hand rests on her shldr blade (side-by-side position).

SINGLE THROW

- 1-2 M: Step on R to R (ct1) step on L behind R (ct &); step on R to R (ct 2); making about a 1/2 turn to the R (CW), step on L to L (ct 1); close R to L (ct 2).
W: Steps in front of M with R (ct 1); continuing around M with step on L (ct 2); continuing around to go behind her partner W step on R bringing L together at the same time (during this ct, the W's wt transfers to the back part of foot and she makes one turn to her L (ct 1); step out of the turn with L (ct 2).
- 3-4 Long Ending:
M: Catch ptr after the turn and brings her to his L side, stepping R (ct 1); step on L (ct 2); step on R (ct 1); step on L (ct &); step on R (ct 2).
W: Cross in front of her ptr moving to his L side with the same ftwk as M.
- 5-6 M: Cross ptr back to his R side, stepping on L (ct 1); step on R (ct 2); step on L (ct 1); step on R (ct &); step on L (ct 2).
W: Using same ftwk as M, move to ptr's R side.
- 7-12 Repeat meas 1-6.

Mezőségi csárdás—continued

WALK AROUND

- 1-2 Cpl rotate CCW, M moving backward and W moving fwd.
M: Steps on R (ct 1); step on L (ct &); step on R (ct 2). Repeat with opp ftwk.
W: Steps on R (ct 1); step on L (ct 2); repeat.
- 3-4 Long ending: Repeat Single Throw, meas 3-4 with opp ftwk and direction.
- 5-6 Repeat Single Throw, meas 5-6.
- 7-12 Repeat meas 1-6.

UNDER ARM TURN

- 1-2 Repeat Single Throw, meas 1-2, but M catches W's R hand with his L at the end.
- 3-4 Cpl continues rotation.
M: Step on R (ct 1); step on L (ct &); step on R (ct 2); repeat with opp ftwk.
W: Same as M with opp ftwk.
 On meas 3, cpl is face-to-face. On meas 4, couple is back-to-back.
- 5-6 W: Repeat Single Throw, meas 2 two times under ptr's R arm.
M: Turn ptr under his R arm stepping on R. (ct 1); step on L (ct 2); repeat.
- 7-10 Repeat meas 3-6.
- 11-12 Repeat Single Throw Long Ending, M moving his ptr to his L side.
- 13-14 Using same ftwk of meas 11-12, M move ptr back to his R side.
- 15-20 Repeat meas. 1-6
- 21-22 Repeat Single Throw Long Ending, M moving his ptr to his L side.
- 23-24 Using same ftwk of meas 11-12, M move ptr back to his R side. Take shldr-waist pos for next step.

RIDA

- 1-2 Cpl turn CCW, both step on R (ct 1); step on L (ct 2); repeat.
- 3-6 Repeat meas 1-2 twice.
- 7-8 Repeat Single Throw Long Ending, M moving his ptr across to prepare for Rida step in the other direction.
- 9-16 Repeat meas 1-8 turning CW.

SLAPPING SEQUENCE

- 1-2 Repeat Single Throw Long Ending, M moving his ptr to his L side.
- 3-4 Couple rotates slowly CCW.
W: Wait for ptr to finish his slaps using a single csardas step.
M: Step on L (ct 1); slap raised R knee (ct &); step on R (ct 2); step on L (ct &); slap raised R knee (ct 1); step on R (ct &); step on L (ct 2); slap raised R knee (ct &).
- 5-6 Step on R (ct 1); slap raised L knee (ct &); step on L (ct 2); slap raised R knee (ct &); step on R (ct 1); slap raised L knee (ct 2).
- 7-8 Repeat meas 5-6.

REPEAT DANCE FROM THE BEGINNING leaving out the first 2 measures of the resting step, using them to bring ptr to shldr-waist pos.

ENDING SEQUENCE

- 1-2 Repeat Single Throw Long Ending, M moving his ptr to his R side.
3-8 Repeat Under Arm Turn, meas 1-6.
9-10 Repeat Single Throw Long Ending to end in modified shldr-waist pos to prepare for final Rida turn.
11-end Starting with L, cpl does Rida turn to the end of music.

Presented by István Szabó

Kerekes Héjsza

(Gyimes, Hungary)

Pronunciation: KEHR-eh-kesh HAY-sah

Cassette: Special tape - Szabo '94

2/4 meter

Formation: Open circle of dancers, arms in W-pos, facing slightly LOD.

Meas

Pattern

- | | |
|-------|---|
| 1 | Moving LOD, step on R (ct 1); step on L (ct &); step on R (ct 2). |
| 2 | Repeat meas 1 with opp ftwk (L, R, L). |
| 3 | Step on R in LOD turning body to ctr of circle (ct 1); step on L behind R in LOD (ct &); step on R in LOD (ct 2). |
| 4 | Stamp L foot once taking no wt (ct 1); hold (ct 2). |
| 5-7 | Repeat meas 1-3 with opp ftwk and direction (RLOD). |
| 8 | Stamp R twice, no wt (cts 1,2). |
| 9-11 | Repeat meas 1-3. |
| 12 | Stamp L three times, no wt (cts 1,&,2). |
| 13-16 | Repeat meas 9-12 with opp ftwk and direction. |

Repeat dance from the beginning.

Presented by István Szabó

Palóc Táncok

(Palóc region, Hungary)

Pronunciation: PAW-lohts TAHNTS-ohk

Cassette: Special tape - Szabo '94

2/4 meter

Formation: Couples around floor, shoulder/shoulder-blade pos.

Meas

Pattern

PART A

- 1-4 8 single csardas steps: M and W step onto R slightly to the side (ct 1); close L to R, no wt (ct &); repeat with opp ftwk and direction (cts 2,&). When stepping to R, shldr and hips turn slightly to R, when stepping to L, shldr and hips turn slightly to L.
- 5-8 M and W step on R slightly to the side (ct 1); close L to R, taking wt (ct &). When stepping on the R, shldr and hips turn slightly R; when taking wt onto L (ct &) shldr and hips turn slightly L. Repeat this step 7 times (8 total). This will rotate the couple one complete rotation CCW.
- 9 M and W step on L back and diag away from ptr (ct 1); close L to R, no wt (ct &); repeat with opp ftwk (cts 2,&). W's arms go to a high W-pos with the palms facing away from the body during this movement. Man's arms go to an even higher W position during this step.
- 10-11 M and W take 4 walking steps starting with the R to complete one circle CW to face partner again, about 3 to 4 feet apart. W's arms stay in high W-pos with palms fwd. M clap once on ct 3, then return arms to high W-pos.
- 12 M and W step on R moving diagonally fwd twd ptr (ct 1); close L to R, no wt. (cts &); repeat with opp ftwk (cts 2,&). M and W return arms to closed ptr pos on cts 8,&).

PART B

- 1-2 4 Rida turns: W moves slightly to the M's R side, M and W step on full R ft (ct 1); step up onto the ball of the L (ct &); repeat (cts 2,&). Rida turns rotate couple CW about one and a half rotations.
- 3 M and W step on R, moving same direction as the rida turn (ct 1); swing L leg around as body turns square to face ptr (ct &); step on L parallel to R, shldr-width apart, taking wt. on both ft with a deep knee bend (ct 2); transfer wt to R for a slight chug back as L lifts slightly off the floor (ct &).
- 4 Step on L crossing in front of R (ct 1); step onto R parallel to L, shldr width apart, with a deep knee bend on both legs (ct 2); for the transition, step onto ball of L traveling CW (ct &).
- 5-8 Repeat meas 1-4. Transfer wt to L for a slight chug back as R lifts slightly off the floor (last ct &).
- 9 Step on R crossing in front of L (ct 1); step on L parallel to R, shldr width apart with a deep knee bend, wt on both ft (ct 2).
- 10 2 deep knee bends, straightening the knees on the & counts.
- 11-12 Repeat meas 1-2 with opp ftwk.

PART C: SIDEWAYS TRAVELING

- 1 Ptrs are square to each other, feet are parallel approx. 3 inches apart. Bend knees (ct 1); straighten knees, M lifting R slightly off floor, W lifting L (ct &); place lifted ft (M R, W, L) in parallel position, shldr width apart, wt on both feet (ct 2); M replace R with L with a slight leap, W replaces L with R with a slight leap (ct &).
- 2 M step on R to R, W step on L to L (ct 1); M step on L next to R, W step on R next to L (ct &); M step on R to R, W step on L to L (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-12 Repeat meas 1-4 two more times for a total of 6 sideways traveling steps.

PART C: VARIATION

- 1-8 Repeat Part C, meas 1-8 (total of 4 sideways traveling steps).
- 9-11 6 Rida turns rotating CW, stepping R on the beat, stepping L on the & cts. Note: W must step L on the first ct and hold on the & ct to begin this step.
- 12 Partners turn square to each other, W puts wt on both ft with ft together, M and W bend knees (ct 1); W jumps back on both feet away from partner, M lifts W from shldr blades and throws her back away from him (ct &); W lands on both feet, arms in high W-pos with palms facing out (ct 2).

ENDING SEQUENCE

- 1-3 M and W beg R, take 6 walking steps to complete one CW circle away from partner, arms in high W-pos with W's palms facing out.
- 4-6 Bokazo (heel-clicks): Step on R in place (ct. 1); click L heel to R heel (ct &), reverse ftwk (cts 2,&). Repeat twice (total of 6 times).
- 7-8 1-2-3's: Step on R in place as knees bend and L knee lifts in front approx. 45° (ct 1); step on L next to R (ct &); step on R next to L (ct uh); repeat with opp ftwk (cts 2,&,uh). Repeat step for a total of 4 times. (Note: For this step count 1-and-uh, 2-and-uh, etc.)
- 9 Wt on both ft, parallel position shldr width apart, bend knees twice (cts 1,2).
- 10-12 From both ft, leap onto one ft, bringing the other ft around to the front by lifting the knee and hip: M transfers wt to L, bringing R knee and foot around, W does the same with opp ftwk (ct &); M steps on R in front of L while W does the opposite (ct 1); repeat with opp ftwk (cts &,2). Repeat for a total of 6 times. Couple returns to a closed position on about ct 1 of this sequence. After ct 1, leap from 1 foot instead of from both feet. On final ct & (meas 12 after ct 2), M hops on L bringing R knee, hip, and ft around to the front while W does the same with the opp ft.
- 13-15 M step on R crossing in front of L (ct 1); step on L to L side on ball of ft (ct &). W does the opp. Repeat for a total of 6 times.
- 16-18 Repeat meas 13-15 with opp ftwk and direction.
- 19-21 M: Slight chug back on L while bringing R around to the front (ct &); step R crossing in front of L (ct 1); step on L parallel to R, shldr width apart with a deep knee bend, wt on both ft (ct 2); straighten knees (ct &); bend knees (ct. 1); repeat with opp ftwk (cts &,2,1,&,2).
W: Step on L (ct &); step on R crossing in front of L (ct 1); step on L parallel to the R, shldr width apart (ct 2); straighten knees (ct &), bend knees (ct 1); same ftwk as M (cts &,2,1,&,2).

Palóc Táncok—continued

- 22-23 4 Rida turns CW, stepping R on the beat.
24 Repeat Part C: Variation, meas 12.

Note: This is really an improvised dance form. The sequence here is only one possibility and does not exhaust all possible steps or combinations.

SEQUENCE: A, A, B, C, B, C (Variation), Ending sequence

Presented by István Szabó

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 Murrys, 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 hand 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 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.
- Double-time Yemenite:** 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 3,&4.

Eilat

(Israel)

Eilat, named after a city in southern Israel, was choreographed by Shmulik Gov-Ari to music by Boaz Sharabi.

Pronunciation:

Cassette: Israel Yakovee '94

4/4 meter

Formation: Circle, facing LOD (CCW), hands in V-pos.

Cts

Pattern

INTRODUCTION

PART I

- 1-4 Three steps fwd (R, L, R); brush L fwd.
- 5-6 Step fwd L, R.
- 7-8 Step fwd on L and pivot 1/2 to L (CCW) to end facing RLOD (R shldr to ctr); touch R toe next to L.
- 9-10 Slow step on R to R (twd ctr), open arms to sides.
- 11-12 Slow step on L across in front of R, knee bent, cross hands in front and snap.
- 13-16 Step on R to R; with 2 steps (L, R) turn 1/2 L (CCW) to end facing LOD; touch L next to R, turning to face ctr.
- 17-20 Step on L to L; cross R behind; step on L to L; touch R to L without wt.
- 21-22 With 2 steps (R, L), full turn CW along LOD.
- 23-24 Facing ctr, step on R to R; slight leap onto L to L side.
- 25-26 Step on R across in front of L, knee bent; rock back onto L.
- 27 Step on R to R.
- 28-30 Mayim step in LOD (beg L across in front of R).
- 31-32 With 2 steps (R, L), full turn CW along LOD.
- 33-64 Repeat cts 1-32.

PART II (Facing ctr)

- 1-2 Step on R to R; sway on L to L, knees bent.
- 3-4 Brush and raise R ft fwd, knee bent. Arms follow the brush movement R, L, up (cts 1-4).
- 5-8 Step fwd R, L, R twd ctr; hold, lowering arms.
- 9-10 Step on L to L; step on R to R and pivot 1/2 CW (R) to end facing away from ctr.
- 11-12 Step on L to L; hold.
- 13-16 Yemenite R.
- 17-32 Repeat cts 1-16 with opp ftwk and direction, facing out. End facing ctr.

PART III

- 1-2 Slow step on R to R, open arms to sides.
- 3-4 Slow step on L across R, knee bent, cross hands and snap.
- 5-8 Repeat cts 1-4.

Eilat—continued

- 9-10 With 2 steps (R, L), full turn CW along LOD.
- 11-12 Step on R to R; slight leap onto L to L.
- 13-14 Step on R across in front of L, knee bent; rock back onto L in place.
- 15-16 With 2 steps (R, L), full turn CW along LOD.
- 17-32 Repeat cts 1-16.

ENDING

During third time through the dance, do:

Part III, cts 1-16.

Part III, cts 1-8; hold (with music).

Part III, cts 9-14; hold.

Part II, cts 1-8.

Presented by Israel Yakovee

Kashe Li

(Israel)

Kashe Li, meaning "love song," was choreographed by Israel Yakovee.

Pronunciation:

Cassette: Israel Yakovee '94

4/4 meter

Formation: Circle, facing ctr.

Cts

Pattern

INTRODUCTION

PART I

- 1-2 Step on R to R; bend R knee.
- 3-4 Double-time Yemenite L.
- 5-6 Step on R to R; step back on L.
- 7-8 Step-together-step (R over L, L to L, R over L).
- 9-16 Repeat cts 1-8 with opp ftwk and direction.
- 17-18 Step back on R; step on L to L.
- 19-20 Step fwd on R, exaggerating hip movement twd ctr in anticipation of pivot; pivot 1/2 CCW to face away from ctr.
- 21-22 Step fwd on R; pivot 1/2 CCW to face ctr.
- 23-24 Step back on R; step on L to L.
- 25-26 Step-together-step (R over L, L to L, R over L turning 1/2 L (CCW) to face away from ctr).
- 27-28 Walk CW L, R facing away from ctr.
- 29-30 Step-together-step (L over R, R to R, L over R to face ctr).
- 31-34 Rock fwd on R; step on L in place; rock back on R; step on L in place.

PART II

- 1-4 Step-together-step to R (R, L, R); hold.
- 5-8 Step on L behind R; step on R to R; step on L across in front of R; hold.
- 9-16 Repeat cts 1-8.
- 17-20 Step-together-step to ctr (R, L, R); step-together-step to ctr (L, R, L).
- 21-24 Walk bkwd 4 steps (R, L, R, L), clap on last step.
- 25-48 Repeat cts 1-24.
- 49-50 Transition: Rock back onto R; rock fwd onto L (dip-bend heavily on ct 49).

PART III

- 1-2 Step R in place, touch L fwd.
- 3-6 Double-time Yemenite bkwd L; jump on both; hop on L, pivoting 1/4 to face CCW.
- 7-10 Step-together-step fwd (R, L, R); step-together-step fwd (L, R, L) moving CCW.
- 11-20 Repeat cts 1-10.
- 21-28 Repeat cts 1-8.

Kashe Li—continued

- 29-30 Stop, face out, clap).
- 31-32 Step-together-step (R, L, R) facing away from ctr.
- 33-34 Facing away from ctr, cross L behind R, step on R to R, cross L in front of R.
- 35-38 Step on R to R; step on L to L pivoting 1/2 CCW to face ctr; step fwd on R; step on L in place.
- 39-42 Walk (R, L, R, L, R, L) in individual CW circle to end facing ctr.

PART IV

- 1-3 Jump fwd on both ft (ct 1); hop on L (ct 2); step back on R (ct &) ; step on L in place (scissors, hold) (ct 3).
- 4-6 Traveling twd ctr, step fwd on R (ct 4), step on L next to R (ct &); step fwd on R (ct 5); step on L next to R (ct &); step on R (ct 6).
- 7-8 Step-together-step bkwd (L, R, L).
- 9-10 Step-together-step bkwd (R, L, R).
- 11-12 Big step fwd on L; close R to L, no wt.

Presented by Israel Yakovee

Kol Nedarai

(Israel)

Kol Nedarai, meaning "all my vows," was choreographed by Shmulik Gov-Ari to music by Haim Moshe.

Pronunciation:

Cassette: Israel Yakovee '94

4/4 meter

Formation: Circle, facing ctr, hands in V-pos.

Cts

Pattern

INTRODUCTION

PART I

- 1-2 Step on R to R; step on L in front of R, snap fingers.
- 3-4 With 3 small steps (R, L, R), turn 1/2 CW to face out, ending with R over L.
- 5-6 Facing away from ctr, repeat cts 1-2 with opp ftwk and direction.
- 7-8 Repeat cts 3-4 turning 1/2 CCW to face ctr.
- 9-12 Yemenite R; Yemenite L. Join hands.
- 13-14 Sway fwd on R, raising arms; sway bkwd on L, lowering arms.
- 15-28 Repeat cts 1-14.
- 29 Step bkwd on R, step on L next to R. (Transition to Part II.)

PART II

Hands are joined except on cts 15-16.

- 1-2 Facing ctr and moving twd ctr, step on R across in front of L; step on L across in front of R.
- 3-4 Step-together-step fwd (R, L, R)
- 5-8 Repeat cts 1-4 with opp ftwk and direction moving bkwd away from ctr.
- 9-10 Step on R to R; step on L across in front of R.
- 11-12 Rock back onto R (in place); step on L to L; step on R across in front of L.
- 13-14 Rock back onto L (in place); step on R to R.
- 15-16 With three steps (L, R, L), full turn CW in LOD.
- 17-32 Repeat cts 1-16.

Presented by Israel Yakovee

Shoofni

(Israel)

Shoofni, meaning "watch me," is a dance choreographed by Israel Yakovee to music by Naomi Amrani and Adani.

Pronunciation:

Cassette: Israel Yakovee '94

4/4 meter

Formation: Lines, face ctr, hands held in V-pos.

Cts

Pattern

INTRODUCTION

PART I

- 1-4 Step on L to L; hold; step on R across L; hold.
- 5-8 Yemenite L; hold..
- 9-12 Step-together-step to R side (R,L,R,hold).
- 13-14 Step on L across R; step back on R in place.
- 15-28 Repeat cts 1-14.
- 29-30 Step on L to L; hold.
- 31-32 Rock fwd onto R; step back on L and pivot 1/2 turn to R to face away from ctr.
- 33-34 Step fwd on R; hold.
- 35-36 Rock fwd onto L; step back on R next to L.
- 37-72 Repeat cts 1-36, beginning with back to ctr. End facing ctr.

INTERLUDE I

- Face ctr.
- 1-2 Step back on L; hold.
- 3-4 Step on R to R; step on L across R.
- 5-8 Repeat cts 3-4 two more times.
- 9-12 Jump onto both ft; bounce on R, raising L leg; double-time Backward Yemenite L.

PART II

- Face ctr, hands free.
- 1-2 Rock fwd onto R; step back on L and pivot 1/2 turning to R (CW) to face away from ctr.
- 3-4 Step-together-step fwd (R,L,R,hold), back to ctr, moving out.
- 5-8 Repeat cts 1-4 with opp ftwk and direction.
- 9-10 Rock fwd onto R; step back on L.
- 11-12 Lift R; step fwd onto R.
- 13-14 Step fwd on L, clap hands, then pivot 1/4 turning to L (CCW) to face CW (R shldr to ctr).
- 15-16 Step on R to R side (to ctr); hold.
- 17-20 Yemenite L.
- 21-22 Sway R, L.

Shoof-ni—continued

- 23-25 Moving away from ctr, step on R across L; step on L to L, step on R across L.
26-28 Sway onto L to L; pivot R (CW) to face ctr; step fwd on R; step fwd on L.
29-54 Repeat cts 1-28.

INTERLUDE II

- Face ctr, join hands in V-pos.
1-8 Yemenite R, Yemenite L.
9-12 Facing CCW, step-together-step fwd R, L, R.
13-16 Still facing CCW, step fwd L, R, L, R (on last step, turn 1/4 CCW (L) to face ctr to begin dance again).

Note: On the third time through the dance, after Part II, repeat Interlude I, cts 9-12, then repeat Part II, cts 1-2 *one time* through and continue to Interlude II to end the dance.

Presented by Israel Yakovee

Shoshanat Teiman

(Israel)

Shoshanat Teiman, meaning "rose from Yemen," was choreographed by Israel Yakovee to traditional Yemenite music.

Pronunciation: shoh-shah-NAHT TAY-mahn

Cassette: Israel Yakovee '94

4/4 meter

Formation: Circle.

Cts

Pattern

INTRODUCTION

PART I

- | | |
|---|---------------------------------|
| 1 | Step on R to R. |
| 2 | Step on L next to R. |
| 3 | Step on R to R. |
| 4 | Hold. |
| 5 | Step on L across behind R. |
| 6 | Step on R to R. |
| 7 | Step on L across in front of R. |
| 8 | Hold. |

PART II

- | | |
|------|---------------------------------------|
| 1-2 | Step fwd on R; step on L in place. |
| 3-4 | Step on R to R; hold. |
| 5 | Step on L across behind R. |
| 6 | Step on R to R. |
| 7-8 | Step on L across in front of R; hold. |
| 9-32 | Repeat meas 1-8 three more times. |
| 33 | Step fwd on R. |
| 34 | Step on L in place. |
| 35 | Step on R next to L. |
| 36 | Jump on both 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. |
| 9-16 | Repeat cts 1-8 with opp ftwk backing away from ctr; end with a L Yemenite and turn 1/4 R (CW) to face CCW. |

Shoshanat Teiman—continued

PART IV

- 1-4 Moving CCW, step-together-step fwd (R, L, R); hold.
- 5-8 Backward Yemenite L; hold.
- 9-32 Repeat cts 1-8 three more times.

Presented by Israel Yakovee

Tzel Etz Tamar

(Israel)

Tzel Etz Tamar was choreographed by Benny Levy to a folk melody.

Pronunciation:

Cassette: Israel Yakovee '94

4/4 meter

Formation: Circle, facing LOD (CCW), hands in V-pos.

Cts

Pattern

INTRODUCTION

PART I

- 1-4 Yemenite R; hold.
- 5-7 Step on L across in front of R; rock back onto R in place; step fwd on L in place.
- 8-10 Brush and raise R leg fwd, knee slightly bent; step on R to R; step on L across in front of R.
- 11-14 Repeat cts 8-10 and tap ball of R ft next to L.
- 15-16 Step bkwd on R; rock fwd onto L in place.
- 17-20 Walk twd ctr (R, L, R); swing L leg fwd and to L in a circular movement.
- 21-24 Rock bkwd onto L; step on R in place; step fwd on L; step on R in place.
- 25-28 With 3 steps (L, R, L) turn 1/2 CCW to face away from ctr; tap R next to L.
- 29-30 With 2 steps (R, L) turn 1/2 CW to end facing ctr.
- 31-32 Rock bkwd onto R; step on L in place.
- 33-64 Repeat cts 1-32.

PART II

- 1-3 Facing ctr, hands joined in V-pos, Yemenite R.
- 4 Pivot 1/4 CW on R to face RLOD, snap fingers.
- 5-8 Step bkwd in LOD (L, R, L); hold.
- 9-12 Grapevine to R (step on R to R; cross L in front of R; step on R to R; step on L behind R).
- 13-15 With 3 steps (R, L, R), full turn CW.
- 16 Step on L across in front of R.
- 17-32 Repeat cts 1-16.

PART III

- 1-2 Facing LOD, hands free, step fwd on R; tap L next to R, snap fingers.
- 3-4 Repeat cts 1-2 with opp ftwk and direction.
- 5 Shift wt fwd onto ball of R ft; quick step fwd on L.
- 6-8 Step bkwd on R and turn 1/4 CCW to face ctr; step on L to L; touch R to L, no wt; hold.
- 9-16 Facing LOD, repeat cts 1-8.

Tzel Etz Tamar—continued

- 17-20 Step fwd R, L, R in LOD; pivot 1/2 CW to face RLOD.
- 21-24 Step fwd L, R, L in RLOD; pivot 3/4 CCW to end facing ctr.
- 25-28 Moving fwd into ctr, step R, L, R; step back on L.
- 29-32 With 4 steps (R, L, R, L), pivot full turn CW in LOD.

Presented by Israel Yakovee

Yasin Alek

(Israel)

Yasin Alek, meaning "God bless you," was choreographed by Sefi Aviv to a Yemenite folk tune.

Pronunciation:

Cassette: Israel Yakovee '94

4/4 meter

Formation: Circle, facing LOD (CCW), hands in W-pos.

Cts

Pattern

INTRODUCTION

PART I

- 1-2 Balance R, L.
- 3-4 Touch R heel fwd; touch R toe fwd.
- 5-8 Backward Yemenite R.
- 9-16 Repeat cts 1-8 with opp ftwk and direction.
- 17-18 Balance R, L.
- 19-20 Brush and lift R leg in front of L, knee bent; slight hop on L.
- 21-22 Step on R across in front of L; step on L to L.
- 23-24 Sep on R across in front of L making a full CCW turn in RLOD; hold.
- 25-28 Face ctr and repeat cts 17-20 with L, moving in LOD.
- 29-30 Step on L across in front of R; step on R to R.
- 31-32 Step on L across in front of R; hold.
- 33-64 Repeat cts 1-32.

PART II

Section 1: Face ctr, hands in V-pos.

- 1-4 Step on R to R; slight hop on R; step on L behind R; slight hop on L.
- 5-8 Step on R to R; slight hop on R. step on L across in front of R; slight hop on L.
- 9-16 Yemenite R, L.
- 17-32 Repeat cts 1-16. On cts 29-32, turn 1/4 CW to face LOD.

Section 2: Face LOD, hands in V-pos.

- 1-2 Balance R, L.
- 3-4 Brush and lift R leg in front of L, knee bent.
- 5-6 Step on R across in front of L; step on L to L, moving into ctr.
- 7-8 Step on R across in front of L making a full CCW turn in place.
- 9-12 Yemenite L.
- 13 Balance R to R.
- 14-16 With 2 steps (R, L), full turn CCW in place; hold.
- 17-24 Facing LOD, repeat cts 1-8 with opp ftwk (beg L), moving away from ctr, without a turn.
- 25-32 Yemenite R while turning CCW to face ctr; Yemenite L.

PART III

Facing ctr, arms lifted, palms facing to ctr, bouncing steps.

- 1-8 Step fwd on R diag to R; hold; step on L across in front of R; hold; step bkwd on R; hold; step on L to L; hold. (Walk in a box.)
- 9-16 Repeat cts 1-8.
- 17-18 Sliding step on R to R; close L to R with wt.
- 19-20 Step on R to R, pivoting 1/2 CCW; slight hop on R, end facing out.
- 21-22 Facing away from ctr, repeat cts 17-18 with opp ftwk and direction.
- 23-24 Step on L to L, pivoting CCW 1/2 to face ctr; slight hop on L in place.
- 25-32 Facing ctr, Yemenite R, L.
- 33-64 Repeat cts 1-32.

Presented by Israel Yakovee

El Gato

(Argentina)

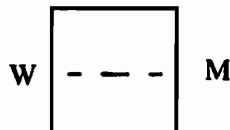
El Gato, meaning "the cat," is considered to be one of the oldest dances in Argentina and belongs to a class of dance called "picasescas" (flirtatious). It originated in the early years of the last century and is danced throughout the country with small variations depending on the region. It can be danced in single or double couple formations.

Pronunciation: ehl GAH-toh

Cassette: Danzas Argentinas #1 Side A/1

6/8 meter

Formation: Ptrs face each other in a line going across the middle of an imaginary square.



Steps and Styling: See Argentina Folk Dance Steps & Styling (pages 1a and 2a (rev)) included with the Errata.

Meas

Pattern

8meas

INTRODUCTION Stand in place clapping hands ("palmas") to the rhythm of the music.

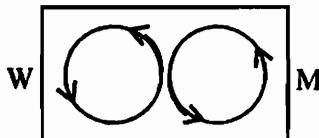
I. VUELTA—LARGE CCW CIRCLE

1-8 Beg L, dance 4 Basic steps (2 meas each) with arms held in Basic pos and fingers snapping to the rhythm of the music. Describe one large CCW circle, passing through each other's pos and ending back in starting pos.



II. GIRO: SMALL CCW CIRCLE

1-4 2 Basic steps, beg with L, arms in Basic arm pos. Describe a small CCW circle, meeting midway in the imaginary square and ending back in orig pos. Directions same for M and W. M and W pass each other back to back in ctr of square.



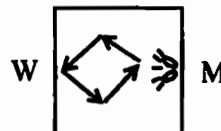
El Gato—continued

III. ZAPATEO Y ZARANDEO—M DOES FTWK IN PLACE, W MAKES DIAMOND SHAPE

1-8 M: With L hand in belt buckle and R arm down at side, perform Zapateo steps (either Basico or Cruzado).

(1-4) W: Beg L, dance 2 Basic steps, describing a diamond shape, moving R diag fwd, making 1 side of diamond with each meas. L hand on waist, R arm moves skirt to R side on meas 1, across body to L side on meas 2, back to the R side on meas 3 and 4.

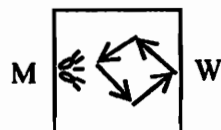
(5-8) Repeat diamond shape.

IV. MEDIA VUELTA—HALF LARGE CCW CIRCLE

1-4 Beg with L, dancing Basic step with Basic arm pos, M and W describe half a CCW circle, ending in opp pos.

V. ZAPATEO Y ZARANDEO—M DOES FTWK IN PLACE, W MAKES DIAMOND SHAPE

1-8 Repeat Fig III in new pos.

VI. GIRO FINAL—FINAL SMALL CIRCLE

1-2 Beg L, M and W dance 1 Basic step, describing a small 1/2 circle, meeting in the center of the square and passing back to back. Arms are in Basic pos.

3 M and W step away from ptr on L (cts 1-2); pivot CCW on L 180° to face ptr (ct 3-4); step on R twd ptr (cts 5-6).

4 M and W point L ft fwd and put R hand on ptr's L shldr (cts 1-2); hold (cts 3-6).



Repeat all six figures of the dance once from opp pos. During the repeat of the 8-meas intro, M walks W back to her place and returns to his new pos.

Presented by Nora Dinzelbacher

El Pericón

(Argentina)

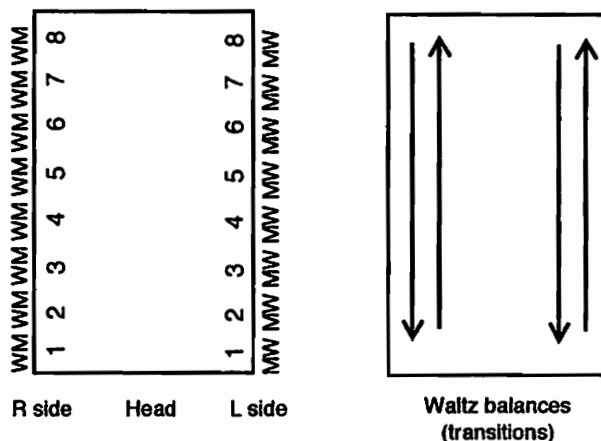
El Pericón is from the Rio de la Plata area and is considered the national dance. It is a direct descendent of the European contredanse. It is also very popular in Uruguay and Chile.

Pronunciation: ehl peh-ree-COHN

Cassette: Danzas Folkloricas Argentinas #2 Side B/4

6/8 meter

Formation: Two lines of cpls facing each other with W on R side of ptr. It is danced in 8-cpl segments, but can be done minimally in multiples of 4 cpls. The "Bastonero" is the lead M at the head of the formation and calls the figures. At the precise moment of execution, he calls "aura" (meaning "now"). He decides how many repetitions of each figure and the order of the figures. (Measures in the description are indications of how long the figure might take.)



Steps and Styling: All the figures are performed with a basic waltz step, usually starting with the R.

Meas

Pattern

8meas

INTRODUCTION (BALANCEO)

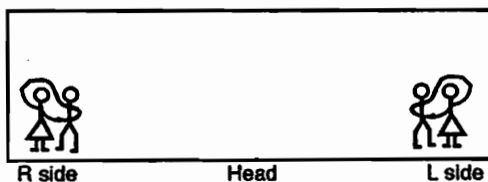
Starting with R to the R, waltz side to side, arms in Basic arm pos, until Bastonero calls the first figure. (This is also a transition step between figures, done until the next figure is called.)

I. ESPEJITO (MIRROR)

1-2

Cpls in L line: Giving L hand to L hand of ptr, W turns 1/4 CCW as M moves CCW around her to end facing head of formation, W to L of M. At the end of meas 2, W move R arm around back waist of M, holding M's R hand; L arms arch over W's head, forming Espejito pos.

Cpls in R line: Giving R hand to R hand of ptr, W turns 1/4 CW as M moves CW around her to end facing head of formation, W to R of M. At the end of meas 2, W move L arm around back waist of M, holding M's L hand; R arms arch over W's head, forming Espejito pos.



El Pericón—continued

- 3-4 Dance two waltz steps twd and away from ctr (side to side) in Espejito pos.
 5-6 Cpls in R line: Release R hands and back up, M moving CCW, to both end in orig starting pos.
Cpls in L line: Release L hands and back up, M moving CW, to both end in orig starting pos.
 7-8 Waltz to R and L along lines, hands in Basic pos. (Cpls on R side must shift wt to start with R ft.)

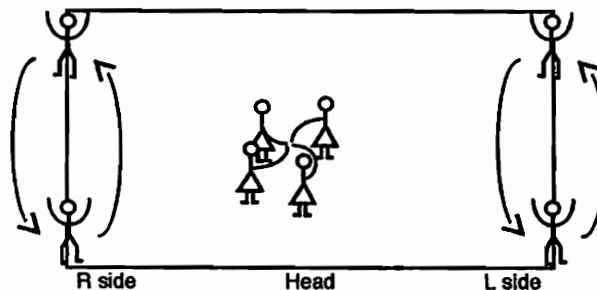
II. DEMANDA

(This step is basically a ladies chain, courtesy turn figure of contra dancing.)

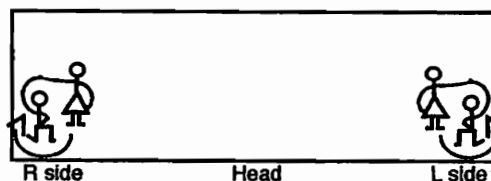
- 1-2 Beg R, W waltz twd ctr, taking R hands (palm to palm, thumbs up, at head height) and passing across. M waltz in place, guiding W along.
 3-4 Join L hands with opp dancer palm to palm, forearms touching, held at shldr height (M placing R hand on W waist, W's R hand holds skirt to R side) and turn CCW (number of turns up to Bastonero).
 5-8 Repeat meas 1-4 to return to orig pos.

III. MOLINETE DE MOZAS—NOSOTROS UN GATITO

- 1-2 W: Beg R, take two waltz steps to ctr to form R-hand star (in units of four cpls).
 3-6 W: In star pos with four waltz steps, make a full CW circle.
 7-8 W: With two waltz steps, return to orig pos.
 (1-8) M: With eight waltz steps, two M on each line dance a large CCW circle (vuelta entera).

IV. MOZOS DE RODILLAS, LAS MOZAS NOS CORONAN (M on his knee, W circles him)

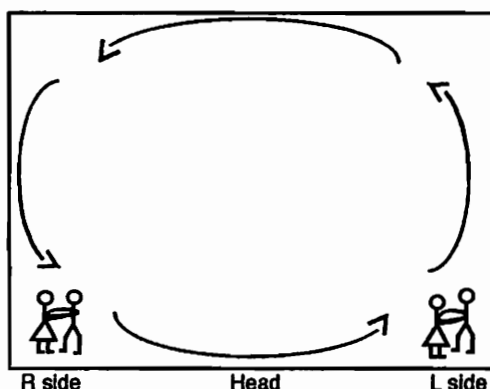
- 1 M on L side goes down on his L knee facing head of formation, joining L hand with ptr. W holds skirt to R side with R hand. M on R goes down on his R knee, joining R hand with ptr, W holding skirt with L.
 2-8 W on L side waltzes around M in CCW circle. W on R side waltzes CW around M. At the end of the last meas, M rise.



El Pericón—continued

V. VALSECITO EN RUEDA

- x M turns W under her arm into ballroom pos. All waltz around the 4-cpl or 8-cpl set in a large CCW circle. Take as many meas as desired by Bastonero.

VI. VALSECITO CON LA QUE VIENE (Waltz with next woman)

- x M turns W under his L arm (CW) and passes her to the next M in LOD. W turns under L arm of new ptr (CW) and new cpls waltz around the 8-cpl set as in Fig. V. When cpls arrive in orig pos, M passes W on to next M in LOD. Repeat turning W under, waltzing, and moving on until W arrives at orig ptr.

VII. UNA NO, OTRA SI

- x Repeat Fig VI except that W waltzes around with every 2nd M. She still approaches each M and is turned under each M's arm. The figure ends when W reaches her orig ptr.

On Fig VI or VII, if the Bastonero calls "go to original partner," W pass each M with an underarm turn until W arrives at orig ptr.

VIII. RUEDA Y CANASTA

- x Form circle (rueda), hands joined in V-pos, W to R of M, moving CCW. When Bastonero calls, "W into center," W form inner circle with hands joined in V-pos and dance CW while M form outer circle, hands in V-pos, moving CCW. M bring joined hands over W's heads and form basket (canasta), W to R of M; all dance CCW. Reverse the basket (contracanasta) by M bringing joined hands over W's heads, and W bringing joined hands over M's heads to form back basket; all dance CW. Bastonero calls changes of hands and directions. Open out into a large circle, hands in V-pos, dancing CCW.

IX. PASEITO AL CAMPO

- x M offers R hand to ptr, putting her on his R side. Drop R hands and M offers W his R arm which she takes with her L arm (escort hold) and the cpls stroll in a CCW circle around the 8-cpl formation.

El Pericón—continued

X. PABELLON

- x At national celebrations, M wear white scarves and W wear light blue ones—the colors of the Argentine flag. While waltzing around the circle, the Bastonero calls, “prepararse para la pabellon” (pah-bah-ZHOHN) (be ready for the flag). Dancers take off their scarves and rejoin hands with the scarves held in their hands and falling loosely in front of them. Dancers form lines, facing head of formation and moving fwd, stretching scarves out to sides, balanceo to R and L sides. As dancers display the flag colors, Bastonero calls, “viva Argentina” and dancers reply, “viva.” Put scarf back around neck, and in paseito pos, escort ptr off the floor.



Presented by Nora Dinzelbacher

OPSA
("Nek' se igra ovo kolo")
U.S. Serbian/Croatian

Notes by Dick Crum 7/94

This dance is currently one of the most popular at Croatian and Serbian dance events in the major cities of the Upper Midwest and the Pennsylvania/Ohio area. Its melody is relatively recent, having been composed and recorded in former Yugoslavia about a decade ago. The origins of the dance *per se* are obscure - it seems to have arisen here in the U.S., possibly around Pittsburgh. On the other hand, its structure has the same 5-measure pattern as the old Serbian *Vranjanka*. I first saw and learned it at the Tamburitza Extravaganza weekend in Los Angeles, 1993, where tamburitza players and fans of tamburitza music from all over the U.S. had gathered, and *Opsa* was played and danced dozens of times.

Recordings Jugoton Stereo CAY-814 (Nenad Jovanović), Side 2; has also been issued on cassette by two U.S. tamburitza orchestras, "Lole" and "Kapetani".

Meter 2/4

Formation Open circle, men and women, hands joined and held at shoulder height to start.
Pronunciation: OHP-sah

MEAS	ACTION
1	Facing very slightly R of center, step Rft in line of dance (1); step Lft, continuing in line of dance (2).
2	Continue, stepping Rft in line of dance, turning to face center (1); close Lft beside Rft, without taking weight on Lft (2).
3	Still facing center, step Lft slightly L (1); close Rft beside Lft, without taking weight on Rft (2).
4	Still facing center, step Rft slightly L (1); close Lft beside Rft, without taking weight on Lft (2).
5	Step Lft to L, turning to face slightly R of center (1); bring joined hands down and a little backwards as you step back on Rft (2); step Lft across, beginning to move in line of dance, at the same time raising joined hands to previous position (&).

OPSA

1. \: Nek' se igra ovo kolo, ko ga ne bi vol'o? :\
- \: Kolo ide tako lako, da zaigra može svako. :\

Refrain:

Devojke se čuju, opsa, skoči!
Nedaju se momci, oće brže,
složnije i bolje, igranj do zore, opsa!

2. \: Nek' se igra ovo kolo, ko ga ne bi vol'o? :\
- \: Momci, cure, svi u kolo, nek' se vije naokolo. :\
3. \: Nek' se igra ovo kolo, ko ga ne bi vol'o? :\
- \: Zurle ječe, bubanj bije, vesele se meraklije. :\

Translation:

1. Let's dance this kolo -- everyone loves it. It moves so freely and easily, everyone can dance it.

Refrain:

You can hear the girls shouting: "*Opsa!*" Dance!" The boys won't be outdone -
- they want to dance faster, more together and better -- dance till dawn, *opsa!*

2. Let's dance this kolo -- everyone loves it. Boys, girls, everybody join the kolo, wind it around.
3. Let's dance this kolo -- everyone loves it. The *zurlas*** are wailing, the drum is beating, and the dancers are on a high.

* *opsa!* - spontaneous exclamation often used while dancing (no exact English translation; something like 'wheel!', 'yippee!' or 'hee-haw!')

** *zurla* (zoor'-lah) - shawm-like folk instrument common in southern Serbia, Macedonia and other southern Balkan countries. Usually played in pairs with accompaniment by a drum (*bubanj*, *tapan*, etc.).