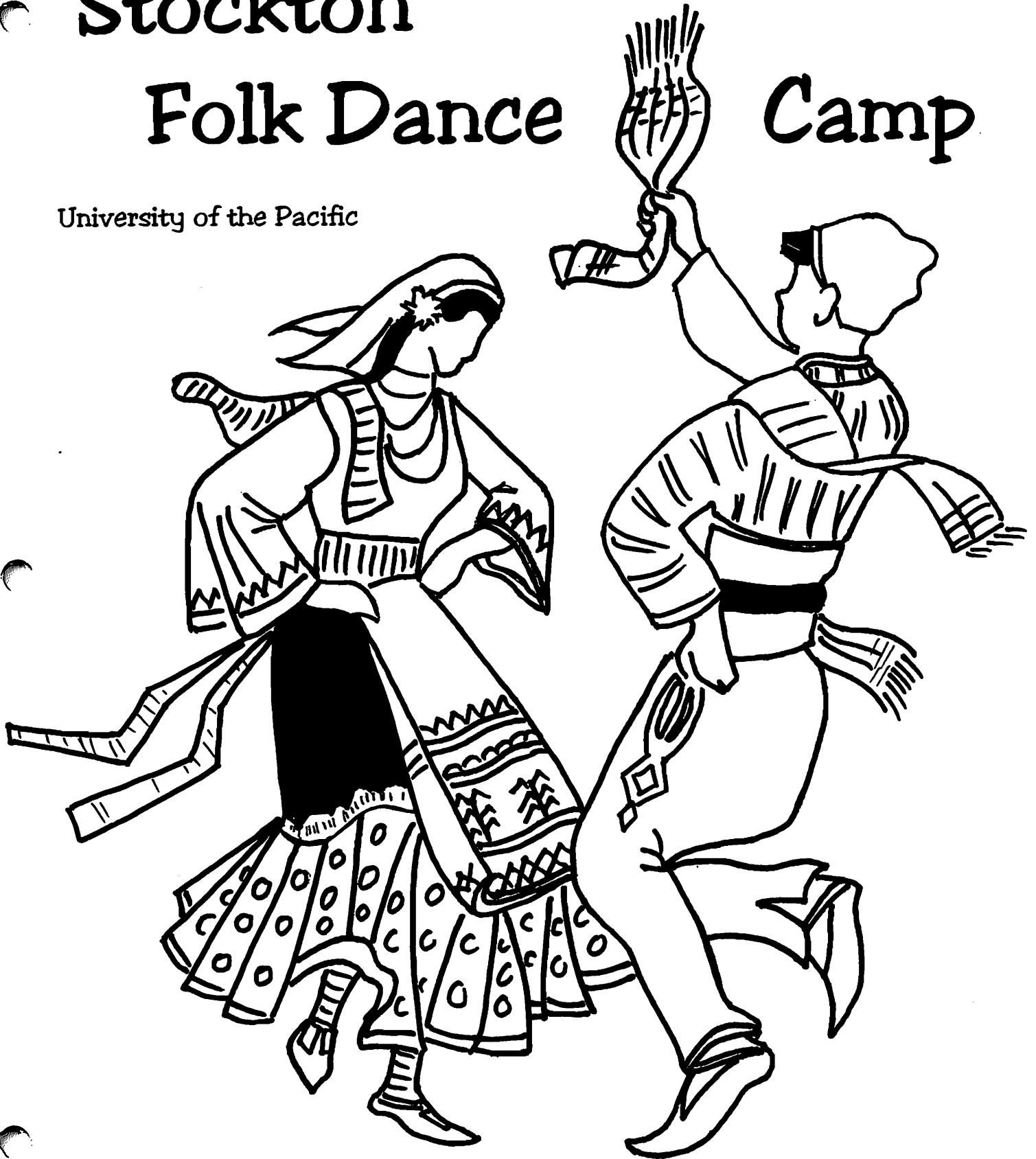


48th ANNUAL

Stockton

# Folk Dance Camp

University of the Pacific



July 23 - August 5

1995

Syllabus of Dance Descriptions

# Alphabetical Index

Adana	86	Klappdans frå Henning	6
Ajd' na Ljevo	25	Kolo	28
Ardeleană din Lugoj	147	Krivo Žensko Oro	29
Ariciul de la Peretu	151	Krossadans med tre/ni	7
		Kørsdans	9
Balmoral Strathspey	97		
Barnereinlender	5	Last of the Lairds	101
Basic Couple Dance Techniques	169	Lički tanac	89
Basic Dance Steps and Movements	106		
Bătrânesc din Valea Drăganului	152	Mândeli/Kajmiaoa	63
Beginning Line Dance Techniques	103	Map of Norway	16
Berăce	72	Mihailsko	31
		Mista Kolo	25
Čačak from Padež	26		
Cigány Tánc	109	Nesho	73
Čoček	27	Notation of the Movement Duration	143
Couple Dancing	170		
Čučuk	91	Olentangy Contra	52
		Orientation Directions	137
Dances of the Tosk Albanians living in the Prespa and Bitola Regions	69	Ovčepolsko Potrčulka	33
De purtat din Urca	153		
Drumul Dracului	75	Pols	11
		Pravo from Černomorec	65
Erkečko	53	Prorupta	83
Faculty Biographies	v	Reel of the Royal Scots, The	102
		Romanian Dance Graphical Notation System	119
Gajda/Mališevsko	57	Romanul de la Bolintin	161
Gay Gordons, The	98	Rørøspols	11
Ginka	59		
		Sârba bătrânească de la Vorona	162
Hebridean Weaving Lilt	99	Sârba de la Nufăru	163
Hoina	79	Scottish Glossary	93
Hora de la Pietroșani	154	Sekskorsedans	17
Hora de la Rezina	158	Sitnica	67
Hora femeilor	155	Slavej me peje	85
		Slavonsko Kolo	35
Ibrahim Odža	87	Sojanca	84
Izručanka	61	Springpols	21
		Square Dance Calls	39
Joc bătrânesc din Niculițel	159	Square/Contra Record List	38
Joc în patru de la Târgul Lăpuș	160	Stânga de la Gropeni	164
		Stegvals	19
		Stopparen	22

## Alphabetical Index

Stordans	23
Survey of Norwegian Dance	1
Szatmári Páros	111
Szekelyföldi Szöktetős	115
Tale ved Kleng Spelemann's Grav	24
Țepușul de la Goicea	165
Trei Păzește de la Măceșu	166
Ugrós (Dunántuli)	114
U Šest	28
Valle Jarnana	70
Valle Korcare	71
Vlach dances from the village of Osnić (East Serbia)	81
Žensko Pušteno	34
Zvâcul de la Pietrosani	167

## Index by Teacher

### Cordray

Barnereinlender	5
Klappdans frå Henning	6
Krossadans med tre/ni	7
Kørsdans	9
Map of Norway	16
Pols	11
Rørspols	11
Sekskorsedans	17
Springpols	21
Stegvals	19
Stopparen	22
Stordans	23
Survey of Norwegian Dance	1
Tale ved Kleng Spelemann's Grav	24

### Ginsberg

Ajd' na Ljevo	25
Čačak from Padež	26
Čoček	27
Kolo	28
Krivo Žensko Oro	29
Mihailsko	31
Mista Kolo	25
Ovčepolsko Potrčulka	33
Slavonsko Kolo	35
U Šest	28
Žensko Pušteno	34

### Helt

Olentangy Contra	52
Square/Contra Record List	38
Square Dance Calls	39

### Kavardjikova

Erkečko	53
Gajda/Mališevsko	57
Ginka	59
Izručanka	61
Mândeli/Kajmiaoa	63
Pravo from Černomorec	65
Sitnica	67

### Kotansky

Adana	86
Berace	72
Čučuk	91
Dances of the Tosk Albanians living in the Prespa and Bitola Regions	69
Drumul Dracului	75
Hoina	79
Ibraim Odža	87
Lički tanac	89
Nesho	73
Prorupta	83
Slavej me peje	85
Sojanca	84
Valle Jarnana	70
Valle Korcare	71
Vlach dances from the village of Osnić (East Serbia)	81

### McOwen

Scottish Glossary	93
Balmoral Strathspey	97
Gay Gordons, The	98
Hebridean Weaving Lilt	99
Last of the Lairds	101
Reel of the Royal Scots, The	102

### Rocca-Butler

Basic Dance Steps and Movements	106
Beginning Line Dance Techniques	103

### Szabó

Cigány Tánc	109
Szatmári Páros	111
Szekelyföldi Szóktetős	115
Ugrós (Dunántuli)	114



## Index by Teacher

### Vasilescu

Dance Graphical Notation System	119
Orientation Directions	137
Notation of the Movement Duration	143
Ardeleană din Lugoj	147
Ariciul de la Peretu	151
Bătrânesc din Valea Drăganului	152
De purtat din Urca	153
Hora de la Pietroșani	154
Hora de la Rezina	158
Hora femeilor	155
Joc bătrânesc din Niculitel	159
Joc în patru de la Târgul Lăpuș	160
Romanul de la Bolintin	161
Sârba bătrânească de la Vorona	162
Sârba de la Nufăru	163
Stânga de la Gropeni	164
Tepușul de la Goicea	165
Trei Păzeste de la Măceșu	166
Zvâcul de la Pietrosani	167

### Wilder

Basic Couple Dance Techniques	169
Couple Dancing	170

## Index by Country

### Albania

Berace	72
Nesho	73
Valle Jarnana	70

### Bulgaria

Erkečko	53
Gajda/Mališevsko	57
Ginka	59
Izručanka	61
Mândeli/Kajmiaoa	63
Mihailsko	31
Pravo from Černomorec	65
Sitnica	67

### Croatia

Ajd' na Ljevo	25
Lički tanac	89
Mista Kolo	25
Slavonsko Kolo	35

### Hungary

Cigány Tánc	109
Drumul Dracului	75
Hoina	79
Szatmári Páros	111
Szekelyföldi Szöktetés	115
Ugrós (Dunántuli)	114

### Macedonia

Adana	86
Čoček	27
Čučuk	91
Ibraim Odža	87
Krivo Žensko Oro	29
Ovčepolsko Potrčulka	33
Slavej me peje	85
Valle Korçare	71
Žensko Pušteno	34

### Norway

Barnereinlender	5
Klappdans frå Henning	6
Krossadans med tre/ni	7
Kørsdans	9
Map of Norway	16

Pols	11
Rørøspols	11
Sekskorsedans	17
Springpols	21
Stegvals	19
Stopparen	22
Stordans	23
Survey of Norwegian Dance	1
Tale ved Kleng Spelemann's Grav	24

### Romania

Ardeleană din Lugoj	147
Ariciul de la Peretu	151
Bătrânesc din Valea Drăganului	152
De purtat din Urca	153
Hora de la Pietroșani	154
Hora de la Rezina	158
Hora femeilor	155
Joc bătrânesc din Niculitel	159
Joc în patru de la Târgul Lăpuș	160
Romanul de la Bolintin	161
Sârba bătrânească de la Vorona	162
Sârba de la Nufăru	163
Stânga de la Gropeni	164
Tepusul de la Goicea	165
Trei Păzește de la Măceșu	166
Zvâcul de la Pietrosani	167

### Scotland

Balmoral Strathspey	97
Gay Gordons, The	98
Hebridean Weaving Lilt	99
Last of the Lairds	101
Reel of the Royal Scots, The	102

### Serbia

Čačak from Padež	26
Kolo	28
Prorupta	83
Sojanca	84
U Šest	28

### U.S.A

Ole tangy Contra	52
Square/Contra Record List	38
Square Dance Calls	39

# Errata and Addenda for 1995 Folk Dance Camp Syllabus

- | <b>Page</b> | <b>Clarification</b>  |
|-------------|---|
| 5           | <p><b>Barnereinlender</b><br/>           Music: Norwegian Dances Stockton '95 <u>Side B/1</u><br/>           Top paragraph: Delete last sentence (The source ....).<br/>           meas 5: The cranking is done in front of the face.</p>   |
| 6           | <p><b>Klappdans frå Henning</b> (note o over a)<br/>           Pronunciation: KLAHP-dahnss froh HEN-ning<br/>           Music: Norwegian Dances, Stockton '95 Side B/2.<br/>           meas 9: Should read: <u>Step on L (ct 1); close R to L, turning to face ptr (ct 2).</u></p>  |
| 7           | <p><b>Krossadans med tre/ni</b><br/>           Pronunciation: KROHS-sah-dahns<br/>           Music: Norwegian Dances, Stockton '95 Side A/3.<br/>           Measures in the margin: Change to:<br/>               Fig I - meas 1-4, <u>5-8, 9-16.</u><br/>               Fig II - meas 1-8, <u>9-16.</u></p>  |
| 8           | <p>    Fig III - meas 1-8, <u>9-16.</u><br/>               Fig IV - meas 1-8, <u>9-16.</u><br/>           Fig IV, line 2. Should read: On ct 1 of <u>meas 9, jump....</u><br/>           Krossadans med ni, second paragraph, line 5. Should read: <u>on the R takes the hand with ....</u></p>   |
| 9           | <p><b>Kørsdans</b><br/>           Pronunciation: KURSH-dahns<br/>           Music: Norwegian Dances, Stockton '95 Side A/4.</p>   |
| 10          | <p>Fig II CCW, meas 7-8. Should read: You end in square A, <u>touching R toe....</u></p>  |
| 11          | <p><b>Rørspols</b><br/>           Pronunciation: RUR-ohs-pols</p>   |
| 12          | <p>Recordings: Norwegian Dances '95 Side B/3, B/4.<br/>           Formation: Couples dance around <u>the room CCW.</u><br/>           Steps, Basic step, line 4: Delete: <u>This alternates ft.</u><br/>               line 5, should read: ... step fwd on L (ct 3). <u>This alternates ft.</u><br/>               last line, change to: ... next; 1 2 3 <u>ah</u> 4 6.</p>  |
| 13          | <p>Part I, Opening, Gullikstad form, Part 1a: Do Part 1a as in the <u>standardized form.</u></p>  |
| 14          | <p>Part II, paragraph 1, line 5: Delete: <u>and/or step slightly bkwd to make room for W.</u><br/>           Part II, paragraph 2: Delete first sentence (In most ....)<br/>               Insert instead: <u>In pols, transitions usually occur near the phrase boundaries in the music, either at the beginning or the end of a phrase.</u><br/>           Part III, variations: Change each <u>CW to CCW</u> and each <u>CCW to CW</u>. There are 5 changes.</p> |

Part 4, paragraph 1, last sentence: Change to: In the first meas, the W must change ft. She may dance a 3-step variation to do it.

15 Other Forms, paragraph 2, line 1: ...pols to polka music (called hoppvals or gallopade on the recordings).

17 **Sekskorsedans**

Pronunciation: SEKS-kohrsh-eh-dahns

Music: Norwegian Dances, Stockton '95 Side A/1.

This recording has one meas Introduction.

18 meas 17-32, line 4: Change CW to CCW.

21 **Springpols**

Pronunciation: SPRING-pohls

Music: Add: Any Springpols or Springpolka can be used.

meas 1, delete: ... direction and ....

meas 8: Add at end: Other transitions to stop the turning can also be used as long as you are ready to start over at the end of meas 8.

In class, Alix also presented the Springpolka which is danced in most of western and northern Norway. There are a few minor differences in the two dances.

Springpolka:

Formation: Same as Springpols.

meas 1-2 Beg M L, W R dance 2 step-swings.

meas 3 Same as Springpols.

meas 4 Repeat meas 3.

meas 5-8 In shldr/shldr-blade pos dance 4 CW turns in LOD using Basic Step. At end open out to repeat dance.

Basic Step: M: Step on L (ct 1); hop (ct 2); step on R (ct 3). W use opp ftwk.

22 **Stopparen**

Pronunciation: STOHP-pahr-en

Music: Norwegian Dances, Stockton '95 Side A/2.

Formation: Add: Shldr-waist can also be used.

Pattern, meas 25 -32: Delete all. Substitute:

25-27 Dance 3 Polkamazurka steps turning 1 1/2 times CCW.

28 Repeat meas 4.

29-32 Repeat meas 25-28 with opp ftwk and direction.

23 **Stordans**

Pronunciation: STOOR-dans

24 **Kleng Spelemanns Grav**— see page 24 rev.

25 **Ajd' na Ljevo (Mista Kolo)**

Pronunciation: change to IDE na LYEH-voh

Cassette: Balkan Binge Side A/4



## Translation:

Line 1, change to: "Ajd' na lijevo" ....

Line 2, change to: "Ajd' na desno" ....

26

**Čačak from Padež**

Pronunciation: change to CHAH-chahk from PAH-dezh

Cassette: Balkan Binge Side B/1

Introduction: Leader begins the dance at beginning of a musical phrase.

meas 4-6: change to: In place, dance 3 step-hops

add at the end of the sentence: and lifting bent knee of free leg.

27

**Čoček**

Simple Form

meas 1, change to: Step on R to R (ct 1); step on L behind R (ct 2).

meas 2, change to: Step on R to R (ct 1) ....

Syncopated Form—not taught

28

**Kolo (U Šest)**

meas 1, at beg add: Moving in LOD ....

meas 2-4, at beg add: In place beg R, dance.

at end add: i.e. small step on R to R (ct 1); small leap onto L behind R (ct 2); small step on R across in front of L (ct &).

29

**Krivo Žensko Oro**

Pronunciation: change to KREE-voh ZHEHN-skoh OH-roh

Cassette: Balkan Binge Side A/2

meas 1-4, change to: ... dance a 4-step grapevine ....

meas 5, 6, 8, 10: hop is a chug. The free ft beside the supporting ankle may touch the floor.

31

**Mihailsko**

Pronunciation: mee-HIGHL-skoh

Cassette: Balkan Binge Side B/3

Rhythm, Long meas, add: Consists of 3 parts: a / b / c.

Short meas, add: Consists of 2 parts: b / c.

Formation, add: facing LOD, hands in V-pos.

Introduction: 2 repetitions of Short meas.

Fig I

meas 1a, change to: ... running steps R, L, R, L (cts 1-4); facing ctr, jump onto both ft (ct 5); hop on R (ct 6); step on L behind R (ct 7).

Fig II

meas 1, in margin: change a to b and b to c.

meas 1, change to: step on L across in front of R (ct 2) ....

Fig III

meas 1, ct 6, change to: hop on L lifting R bent knee.

32

Fig IV

meas 2, in margin: change a to b and b to c.

Sequence: Dance figures in this order: I two times, II four times, I two times, II four times, III two times, I two times, II four times, I two times, IV four times.

Ending: Leap onto L in place (ct 4); stamp R.

33

### **Ovčepolsko Potrčulka**

Pronunciation: off-cheh-POHL-skoh puhtr-CHOOOL-kuh

Cassette: Side A/3

Introduction: 12 meas

Fig I

meas 1 and 3, change to: Facing and moving in LOD ....

meas 3 add at end: with light running steps.

meas 4, change to: Repeat meas 3, cts 1. & with opp ftwk; leap onto L (ct 2).

meas 5, replace with: Glide diag R fwd on R with bent knees (cts 1-2).

meas 6, add at end: and direction.

meas 7, change to: Turning to face ctr, step back on R (ct 1) ....

meas 8, change to: step on R across in front of L (ct 2).

meas 10, ct 2, change to: hop on L lifting R bent knee while ....

Fig II

meas 11, change to: ... while lifting L bent knee (ct 1); hold (ct 2); step on ball of L ft in place (ct ah).

meas 12, ct 2, change to: turning to R, leap onto L across in front of R.

Suggested sequence: Repeat Fig I until the tambura takes the melody; dance Fig II until end of music.

34

### **Žensko Pušteno**

Pronunciation: ZHEHN-skoh POOSH-teh-noh

Cassette: Balkan Binge Side A/1

Styling: Dancers' movements are controlled at all times. Each ct has an up-down bounce on it.

Introduction, line 2, change to: Beg by dancing meas 4-5 of Part I twice.

Part I

meas 3, line 2, change to: as L touches slightly sdwd L (ct 2); put full wt on L sdwd L (ct 3) ...

Part II

delete first sentence: During gaida solo .....

meas 1-2, add: Lower hands to V-pos on meas 2, ct 4. Turn to face slightly L of ctr on ct 5.

Part III, change to: Same ftwk as Part II. Release hands and place fists on hips on meas 2, ct 4 of Part II. Repeat the ftwk of Part II to the end of the music. The turns of meas 3 and 4 may be larger. Suggested sequence: Part I six times, Part II three times (begins during gaida solo), Part III three times.

35

### **Slavonsko Kolo**

Pronunciation: slah-VON-skoh KOH-loh

Cassette: Balkan Binge Side A/7

Formation, change to: (L arm under R).

36

Lyrics, verse 2, line 4, change to: Da ne znate složit s' nama

Verse 4, line 5, change to: Tud su ruk'tud je glava

- 53 **Erkečko**  
Pronunciation: ehr-KEHCH-koh  
Cassette: Side B/5
- 57 **Gajda/Mališevsko**  
Pronunciation: GIGH-dah  
Cassette: Side B/9  
Rhythm: Mališevsko is in 2/8 meter ....  
Styling, change to: ... tail of the dance ....  
Fig I, meas 1, 2, 3, and 4: change bounce (bouncing) to bend and straighten R or L knee.
- 58 Fig III, meas 14, change to: ... in front of L ....
- 59 **Ginka**  
Cassette: Side B/1  
Formation: delete performance. change Women to Woman leader.  
Fig I, title: delete SLOW.  
Fig I, meas 3, replace with: Repeat meas 1.  
Fig II, title: delete FAST.
- 60 Fig III  
meas 5, change to: Starting a turn to L, hop in place on R, turning 1/4 CCW (ct 1); repeat ct 1 (ct 2); leap onto L next to R continuing CCW turn 1/4 (ct 3). ... (palms above head level) ....  
meas 6, change each hop to leap.
- 61 **Izručanka**  
Pronunciation: Ihz-roo-CHAHN-kah  
Cassette: Side B/7  
meas 9, delete: and a half a foot in front of ; replace with to.  
Variation for individual dancers  
meas 1: Step on R (cts 1, &); hop on R (ct 2); step on L (ct &).  
meas 2: repeat meas 1.
- 63 **Mândeli/Kajmiaoa**  
Pronunciation: mun-DEH-lih / kigh-MYAH-oh-ah  
Cassette: Side B/4  
Fig I  
meas 1, change to: Facing ctr and moving RLOD, leap ....  
meas 5, change behind to in front of.
- 64 Fig II  
meas 1, change to: ... facing and moving in LOD ....  
meas 9, change to: Step in place on R, lifting L bent knee (ct 1); hop in place on R pumping L ....
- 65 **Pravo from Černomorec**  
Cassette: Side B/6  
Fig I, meas 4, change to: ... small step sdwd on L near R in slightly open parallel pos ....

**Fig II**

meas 1, ct 2, change to: leap onto both ft fwd, simultaneously bending both knees.

meas 2, change to: Leap sdwd R and back onto R (ct 1); hop on R tapping R heel, raising bent L knee (ct 2).

67

**Sitnica**

Cassette: Side B/2

Rhythm: 2/8 meter

Fig I: When the music is fast, the steps in place (meas 1, 2, 3, 5, 6, 7) can be replaced with heel taps.

68

Finale, change to: Dance ends with last 4 meas of Fig III:

meas 38-39: Repeat Fig II, meas 23-24.

meas 40: Leap onto R in place (cts 1-2).

meas 41: Stamp L next to R (cts 1-2).

Suggested sequence, add: Although this suggested sequence was done in some classes, the preferred sequence is:

I, II, I, II, III, III, then repeat that sequence.

It is also correct for the leader to call the figures.

69

**Dances of the Tosk Albanians living in the Prespa and Bitola Regions**

line 2, line 9, line 11: add accent under ç in Devolliçe.

line 2, line 8: add accent under ç in Beraçe.

line 2: add hachek over ç in Grčkoto.

line 12: add umlaut over e in Presparë. Add hachek over ç in Grmčari.

line 13, change to: Gorna i Dolna Bela Crkva (no comma).

70

**Valle Jarnana**

Cassette: Side A/3

Formation, add: Leader changes from Basic to Variation steps.

Styling: Forearms move side to side smoothly (windshield wiper fashion), beginning after 2 times through the dance:

meas 1: Forearms move to R side (ct 1); move to L side (ct 2).

meas 2: Forearms move smoothly through center to the R (cts 1, 2).

meas 3: Forearms move smoothly through center to the L (cts 1, 2).

Suggested sequence: Dance Basic during vocal, Variation during instrumental. During the long clarinet solo, dance Variation longer. When music returns to the melody, dance Basic. When chorus starts, shift to Variation.

71

**Valle Korçare**

Cassette: Side A/4

meas 2, change to: Lift on R (ct 1); step fwd on L across in front of R (ct &); step fwd on R to R (ct 2); step fwd on L across in front of R (ct &).

Variation I. Cross Behind

meas 1: Step on R to R (ct 1); step on L behind R (ct 2); step on R in place (ct &).

meas 2: Repeat meas 1 with opp ftwk and direction.

Variation II. To Center and Back

meas 1: Facing ctr, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct &).

meas 2: Repeat meas 1 with opp ftwk.

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

meas 4: Repeat meas 3 with opp ftwk.

#### Variation III. Processional

meas 1: Facing LOD, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct &).

meas 2: Repeat meas 1 with opp ftwk.

#### Variation IV. Turning

Repeat Variation III making individual turn R (CW) or L (CCW).

#### Variation V. Cross in Front

meas 1: Step on R across in front of L (ct 1); step on L slightly to L (ct 2); step on R next to L (ct &).

meas 2: Repeat meas 1 with opp ftwk and direction.

Improvisation: First two dancers in an open circle, or any dancers in a processional (as when escorting the groom to the bride's house) can improvise with each other using any of the variations. In the processional form, the forearms can move smoothly from side to side as in meas 2 and 3 of Valle Jarnana.

72

### Beraçe

Heading, line 2: add hachek to Beranče, deleting mark under the c. Add accent to Puščeno.

Cassette: Side A/5

Rhythm: Ct 3 is accented but not longer.

#### Basic

meas 1, change to: ... step on ball of R to R, wt on both ft (ct 2); finish transfer of wt (ct 3) ....

meas 2, change to: ... lifting L ft up behind (ct 1); step fwd on ball of L, wt on both ft (ct 2); finish transfer of wt onto L ft, sinking onto L knee (ct 3); step slightly fwd on R ....

In class, Women's Form was taught as Variation I and Variation for Women was taught as Variation II.

73

Nesho—not taught

75

### Drumul Dracului

Heading, paragraph 2, change to: ... Serény Magyaros) and many dances .... Add umlaut and accent to Öves-Brîul.

Heading, last line: add accent to Zoltán.

Cassette: Side A/1

Introduction: none

Variation III, Grapevine, Part B, alternate variation:

meas 1: ... (ct 2); heavy hop on R slightly fwd (ct ee); jump onto both ft ....

Variation IV—not taught

Variation V, meas 1-3, change to: Repeat Variation III, Part A, meas 1 three times.

Suggested sequence: Var I twice, Var II twice, Var III twice, Var V once.

Music changes into Zdroboleanca, which is not part of Drumul Dracului:

Introduction: 8 meas

meas 1: Stamp on R in front of L, with wt (ct 1); step on L in place (ct &); step on R to R side (ct 2); step on L in place (ct &).

meas 2-3: Repeat meas 1 twice.

meas 4: Step on R across in front of L (ct 1); hop on R, kicking L ft around and fwd (ct &); step on L across in front of R (ct 2); hop on L, kicking R ft around and fwd (ct &).



79

**Hoina**

Heading, paragraph 2, change to: ... Serény Magyaros) and many dances .... Add umlaut and accent to Öves-Brül.

Heading, paragraph 3, line 2, change to: "Oyun"

Heading, last line, add accents to: Zoltán Farkas, Ildikó Toth.

Introduction: 1 note

Basic, Part B, at end add: At end, W takes wt on L to begin Part A again.

Variation on Basic, Part B

meas 1-2, at beg add: Release L hands.

Suggested sequence: Basic, Travelling CCW, Basic, Travelling CW, Basic with Variation, Travelling CCW with Variation, Basic with Variation, Travelling CW with Variation.

83

**Prorupta**

Pronunciation: proh-ROOP-tah

Music: Kotansky Camp Tape – 1995 Side B/2

Dance, meas 4, change to: Step back on L (ct 1); step on R back next to L (ct 2).

84

**Sojanca**

Pronunciation: soh-YAHN-tsah

Music: Kotansky Camp Tape – 1995 Side B/1

Introduction

meas 1-4: No action.

meas 5: Step fwd on L (ct 1); hold (ct 2).

meas 6: Step bkwd on R (ct 1); hold (ct 2).

meas 7: Step on L to L (ct 1); step on R next to L (ct 2).

meas 8: Step on L to L (ct 1); hold (ct 2).

Dance, meas 4, change to: ... stamp/scuff R next to L, no wt (ct &) ....

meas 7-8, change to:

meas 7: With ft slightly apart and parallel, bounce 3 times on both ft (cts 1, &, 2).

meas 8: Repeat meas 7.

Variations:

meas 3: Step on R to R (ct 1); stamp L next to R, no wt (ct &); stamp L next to R, no wt (ct 2).

meas 4, no stamps: Step fwd on L (ct 1); step on R next to L (ct 2).

meas 7-8: Bouncing on both ft, shift heels R (ct 1); shift heels L (ct &); shift heels R (ct 2).

Repeat with opp direction.

85

**Slavej me peje**

Heading, change to: Translates as "A nightingale sings to me."

Pronunciation: SLAH-vay meh PAY-eh

Cassette: Side B/5

86

**Adana**

Music: Kotansky Camp Tape – 1995 Side B/6

87

**Ibraim Odža**

Cassette: Side B/3, B/4

Formation: Hands move to V-pos as music speeds up.

### Variation I. Turning Step during Travel Step

meas 2: Beginning to turn to R (CW) step fwd on L (ct 1); continuing to turn to R (CW), lift on L (ct 2); finishing turn CW and ending facing ctr, step on R to R (ct 3); repeat cts 4-5 of Basic (cts 4-5).

### Variation II. Turning Step during Crossing Steps in Place

meas 3: Turning once CCW, hop on R twice lifting L ft in back (cts 1,2); facing ctr, step on L to L (ct 3); step fwd on R diag across in front of L (ct 4); step bkwd on L in place (ct 5).

meas 4: Repeat meas 3 with opp ftwk and direction.

meas 5: Repeat meas 3.

Note: It helps to anticipate the turns by adjusting during cts 4-5 of meas 2-4 using arms to aid the turn.

Dancers can eventually combine these two turning motifs. Generally only the lead dancer and perhaps the second dancer dance the turning motifs, but for teaching purposes, everyone did them in class.

89

### Lički tanac

Music: Kotansky Camp Tape – 1995 “Mishjača” Side B/8

Introduction: none

#### Variation B

W, meas 1-4, change to: ... stamp loudly onto R ft taking wt and ....

W, meas 5-8, change to: ... stamping R ft loudly on 8th step taking wt, omitting hop.

Variation C was not danced. Change Variation D to Variation C.

#### New Variation D

Ftwk same for M and W.

meas 1: Advancing twd each other, step on L to L turning 1/4 to R (CW) and snapping fingers with arms held up, elbows bent (ct 1); step on R twd L (ct &); step on L to L (ct 2). (Face to face)

meas 2: Still advancing twd each other, step on R to R turning 1/2 to L (CCW) and bringing hands back to orig pos (ct 1); step on L twd R (ct &); step on R to R (ct 2). (Back to back)

meas 3: Repeat meas 1 face to face with ptr (cts 1, &, 2).

meas 4: Turning 1/4 to L (CCW), step on R in place (ct 1); step on L beside R (ct &); step on R in place (ct 2). End standing next to each other, facing in opposite directions. M extend R arm behind W's back (palm in) to hold W's L hand (palm out) behind her back; W extend R arm behind M's back (palm in) to hold M's L hand (palm out) behind his back. Note: R elbows are as if locking R elbows together.

meas 5-8: In this position, turn slowly as a couple once CW with 8 walking steps, beg L. End facing each other on steps 7 and 8, releasing hand hold and join R hands.

#### Variation E

meas 5-8, change to: Release hands and W repeat meas 1-4, placing hands at small of her back and continuing to turn CCW in place. M, wt on R, stamp L ft on ct 1 of each meas, waving his R hand above her head in a CCW motion as if leading her ....

Suggested sequence: A, B, New C, New D, E.

91

### Čučuk—not taught

97

### Balmoral Strathspey

Pronunciation: bal-MOHR-ahl

Cassette: Dances frae the North Side A/4

meas 1-8, add at end: M1 and W2 (also M3 and W4) make polite (long) turn at the end.  
 meas 17-24, replace last sentence with: Original 2's end in 1st pos. Cpls 1, 4, 3 (in that order) end in the middle of the set, facing up, with hands joined in Promenade pos (R hand in R, L in L, R over L at waist height).

meas 25-32 bar 5, change to: ... cpls pivot 1/4 CCW as a cpl ....

meas 25-32 bar 6, change to: ... M turn the W 1/2 CCW under ....

## 98 The Gay Gordons

Cassette: Dances frae the North Side A/1

Steps, add at end: Can begin on either ft, but beginning ML and WR avoids a transition into the Polka at the end.

meas 1-2, change to: ... make a half-turn CW, retaining hands, by pulling ....

meas 5-6, change to: ... make a half-turn CWW, retaining hands, by pulling ....

meas 9-12, change to: W's head.

## 99 Hebridean Weaving Lilt

Pronunciation: heh-brih-DEE-an

Cassette: Dances frae the North Side A/2

Fig III, add: Hook elbows for turns.

Fig IV, change to: ... down the M's side of the set, M on outside and W on inside of set, while 3 M kneel facing top of set and clap hands on the first beat of each bar. M stand and the 1's continue their arch up the W's side of the set, while the 3 W kneel facing the top of the set ....

100 Fig VII, line 4, change to: turning under their L arm ....

Fig X, change to: Ptrs join crossed hands (R hand on top) and, ... run CW around on the spot ....  
 End with W on inside of the circle and M on the outside.

## 101 Last of the Lairds

Cassette: Dances frae the North Side A/3

meas 1-8, add at end: Top W beg passing L shldr, top M begin passing R shldr.

meas 17-24, line 2, change to: Taking R hands, 1st cpl lead down the middle ....

last paragraph, line 2, change to: ... they slip into 4th place as the 4's lead up and ....

## 102 The Reel of the Royal Scots

Cassette: Dances frae the North Side A/5

meas 1-2, at end add: 1st cpl join hands with corners forming double triangles.

meas 5-6, at end add: 3rd cpl join hands with corners forming double triangles.

meas 9-16, change to: ... dance up the center of the set between the 2nd cpl ....

meas 9-16, at end add: Cpl 1 pass ptr by L shldr to end facing first corner.

Last time through, all four cpls join hands for slip L and R.

## 109 Cigány Tánc

Cassette: Hungarian Folkdancing III, Side A/1a

Introduction: 4 meas

Part A; Part B: Last line of each Fig should read: Step is repeated once. Delete all else.

Part B - Women: Dance Part B, Fig I same as M.

110

**Fig II (W): Charleston-like step:**

meas 1: Rise up on L ft, touching ball of R slightly in front and rotating R heel fwd (ct 1); sink onto L lifting R ft slightly off the floor and rotating R heel to R side (ct &); rise up on L ft, touching ball of R ft beside L (ct 2); sink on R ft, rotating lower L leg with bent knee to L side (ct &).

meas 2: Repeat meas 1 with opp ftwk.

meas 3-4: Repeat meas 1-2.

**Fig III (W): Scuff, Twizzle and Twist**

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

meas 2: Step fwd on R (ct 1); jump fwd onto both ft (ct 2).

meas 3: Step back on L ft, twizzling L heel fwd (ct 1);

step back on R ft, twizzling L heel fwd (ct 2).

meas 4: Repeat meas 3.

meas 5: With wt on toes of both ft, twist both heels to L (ct 2).

meas 6: Repeat meas 5 with opp ftwk.

meas 7-8: Repeat meas 5-6.

**Part C (M and W):**

meas 5-6, delete: small jump from both ft (ct &).

meas 7, change to: Jump up and click both heels together while landing on both ft (ct 1); repeat ct 1 (ct 2).

meas 8: Should read: Jump up and land with R ft crossed in front of L (ct 1); turn once to L keeping both ft on floor (ct 2).

meas 9-16: W: Repeat Scuff, Twizzle and Twist.

Finger snapping is a rhythmical accompaniment to Hungarian dancing and is going on constantly, the dominant hand snapping on the beat and the other on the "and" ct.

111

**Szatmári Páros**

Cassette: Hungarian Folkdancing III, Side A/2a

Part A—Men

meas 8, change to: Continue with 2 more walking steps (6 steps in all) (cts 1,2); click ....

114

**Ugrós (Dunántuli)**

Pronunciation: DOO-nahn-too-lee

Cassette: Hungarian Folkdancing #3 Side B/1a.

Formation, change to: Hands on hips, fingers fwd.

Fig I, meas 9-12: Should read: Repeat meas 3-6

Fig II, meas 1: Should read:.....across in front of R leg (ct 1).

In margin, change 5-8 to 5-6. Change text to read: Repeat meas 1-2.

115

**Szekelyföldi Szöktetős (note name change)**

Cassette: Hungarian Folkdancing #3 Side B/2a.

Pronunciation: SAY-kay-ferl-dee SOOK-teh-toosh (oo as in look)

Part A, all three steps: Ftwk same for M and W.

**I. Single Csardas Step**

meas 5, change to: Step on R to R (ct 1); hold (ct 2).

meas 6, change to; Close L to R (ct 1); hold (ct 2). Note: meas 5-6 is one slow Single Csardas Step.

meas 7-8, change to: Repeat meas 5-6 with opp ftwk and direction.

meas 9, change to: Step on R to R (ct 1); close L to R, no wt (ct 2). Note: meas 9 is a fast Single Csardas step.

meas 10, change to: Repeat meas 9 with opp ftwk and direction.

meas 11-16, change to: Repeat meas 9-10 three more times (total of 8 Single Csardas Steps).

Part B, Fig I, change entire figure: Ftwk same for M and W.

meas 1: Leap onto R to R (ct 1); stamp L beside R, no wt (ct &); raise and lower R heel (ct 2); stamp L beside R (ct &).

meas 2: Step on L to L (ct 1); jump on both ft to L (ct 2).

meas 3-8: Repeat meas 1-2 three more times.

meas 9: In cpl turn pos, R hips adjacent, begin CW turn by stepping fwd on R, bending R knee (ct 1); slight leap fwd on ball of L ft (ct 2).

meas 10-14: Repeat meas 9 five more times continuing to turn CW.

meas 15: Step fwd on R beginning to reverse turn (ct 1); hop on R (ct 2).

meas 16: Step on L turning to face CCW (ct 1); hop on L (ct 2).

meas 17: Step fwd on R (ct 1); hop on R (ct 2). End in reversed cpl turn pos, L hips adjacent.

meas 18-22: Repeat meas 9 with opp ftwk and direction five times, turning CCW as a cpl.

meas 23: Step fwd on L, turning to face ptr (ct 1); hop on L opening out with W on M's L (ct 2).

meas 24: M step on R to R (away from ptr) (ct 1); hop on R (ct 2). W step on R (ct 1); shift wt to L to beg next figure (ct 2).

Part C, Fig I, meas 1-16: W is on M's L. Change all L to R and R to L.

meas 17-18: Repeat meas 5-6, ending with inside hands joined (M R, W L).

meas 19-20: Repeat meas 7-8 with W turning twice CCW to end with inside hands joined (M L, W R).

meas 21-24: Repeat meas 1-4.

meas 25-32: Repeat meas 17-24.

Part A repeated, change to:

meas 1-8: Repeat Part A, Fig I, meas 1-8.

meas 9-16: Repeat Part A, Fig II.

meas 17-24: Repeat Part A, Fig III.

meas 25-32: Repeat Part B, meas 1-8.

Part D, change entire figure: Ftwk same for M and W.

meas 1: In cpl turn pos, R hips adjacent, begin CW turn by stepping fwd on R, bending R knee (ct 1); slight leap fwd on ball of L ft (ct 2).

meas 2-8: Repeat meas 1 eight times.

meas 9-14: Opening out into big circle, T-pos, W on M's R, repeat ftwk meas 1 six times.

meas 15: Step on R to L (ct 1); hop on R (ct 2).

meas 16; Step on L to L (ct 1); hop on L turning to face R (CCW) (ct 2).

meas 17; Step on R to R (ct 1); hop on R (ct 2).

meas 18-22: Repeat meas 1 five times with opp ftwk and direction.

meas 23-25: Repeat meas 15-17 with opp ftwk and direction.

meas 26: Step on R across in front of L (ct 1); step on ball of L ft to L (ct 2).

meas 27: Repeat meas 26.

meas 28: Step on R across behind L (ct 1); step on ball of L ft to L (ct 2).

meas 29: Repeat meas 26.

meas 30: Repeat meas 28.



meas 31: Jump up and land with ft parallel on floor, approx 12 inches apart (ct 1); jump and click heels together in the air (ct 2).

meas 32: Land with ft parallel (ct 1); hold (ct 2).

meas 33-38: Repeat Part B, Fig I, meas 1-2 three times.

meas 39-40: Repeat meas 31-32.

147-167 **NOTE:** Delete e from end of Vasilescu.

147 **Ardeleană din Lugoj**

Line 1: change to Ardeleană is a very common dance ...

Pronunciation: ahr-del-YAH-nah deen LOO-gohzh

Cassette: Side A/4, slow tape slightly.

Introduction: None

148 Fig B, meas 3, cts 1-2, M: bend knees on each step.

Fig C, meas 2, M and W: step is fwd in LOD, not across.

Fig C, meas 3, M and W: both cts are steps not stamps.

Fig C, meas 4, ct 1, M and W: step is fwd in RLOD, not across.

150 Fig D, last meas, ending: W end with weighted stamp, M end with non-weighted stamp.

151 **Ariciul de la Peretu**

Pronunciation: ah-REE-chool deh lah peh-REH-too

Cassette: Side A/1 2/4 meter

Introduction: None or hold for 8 meas and do Fig A once the first time through the dance.

152 **Bătrânesc din Valea Drăganului**

Pronunciation: buh-truh-NEHSK deen VAHL-yah druh-GAH-noo-looe

Cassette: Side A/8 2/4 meter

Introduction: none

Fig A, meas 2 and 4, ct 2: move sdwd not diag bkwd.

153 **De purtat din Urca**—not taught

154 **Hora de la Pietroșani**

Pronunciation: HOH-rah deh lah pyeh-troh-SHAHN

Cassette: Side B/2

155 **Hora femeilor**—see 156a, 157a

158 **Hora de la Rezina**

Pronunciation: HOH-rah deh lah ray-ZEE-nah

Cassette: Side A/5 2/4 meter

Fig A, meas 1, 3, and 4: all cts are steps not leaps.

Fig C

meas 1: move in LOD.

meas 3, ct 1: turn slightly twd R.

meas 4, ct 1: turn slightly twd L.

meas 5, ct 1: hands lower to V-pos.

meas 17, ct 1: hands raise to W-pos.

meas 19, ct 1: turn slightly twd R.

meas 20, ct 2: lower hands to V-pos.

159 **Joc bătrânesc din Niculițel**—see replacement pages 159a and 159b.

160 **Joc în patru de la Târgul Lăpuș** (note diacritical mark over last a)

Heading, line 2: Add, Could also be danced in couples only.

Pronunciation: ZHOHK ihn PAH-troo deh lah TUHR-gool LUH-poosh

Cassette: Side B/1 6/8 meter

161 **Romanul de la Bolintin**

Pronunciation: roh-MAH-nool deh lah boh-leen-TEEN

Cassette: Side B/4 2/4 meter

162 **Sârba bătrânească de la Vorona**—not taught

163 **Sârba de la Nufăru**

Heading: Add, Originally a men's dance.

Pronunciation: SUHR-bah deh lah NOO-fah-roo

Cassette: Side A/2, slow slightly 2/4 meter

Introduction: 8 meas, beg with clarinet

Fig A

meas 2, ct 2: small hop on R as L lifts fwd.

meas 2, ct 3: small hop on L as R lifts fwd.

line 2, 1st and 4th meas: continue in LOD, do not cross.

line 2, 2nd and 5th meas, ct 1: body turns to face L of ctr.

line 3, 3rd meas, ct 1: body turns to face L of ctr.

Fig B

line 2, same corrections as Fig A, line 2, meas 1-5.

line 3, meas 3: both cts are steps not leaps.

line 3, meas 7, ct 1: stamp fwd.

164 **Stânga de la Gropeni**—not taught

165 **Țepușul de la Goicea**

Heading, line 2: after found in the, add sharp steps determined by the...

Pronunciation: tseh-POO-shuhl deh lah GOY-chah

Cassette: Side B/6 2/4 meter

Styling: Heavy ftwk.

Introduction: Begin with flute.

Dance, Fig A, meas 5: knee is lifted with ft at approx calf height and under body.

166 **Trei Păzește de la Măceșu** (note diacritical mark over last a)

Pronunciation: TRAY puh-ZEH-shteh deh lah muh-CHEH-shoo

Cassette: Side A/7 2/4 meter

meas 6, ct &: scuff L fwd.

meas 8, ct &: scuff R fwd.

end of line 5: add 3 times.

Ending: Repeat meas 1-4, plus stamp R ft fwd and hold.

Add the following strigături

meas 1, ct 1: una  
 meas 2, ct 1: două  
 meas 3, ct 1: trei  
 meas 4, ct 1: patru  
 meas 5, cts 1-2: haida  
 meas 5, cts 3-4: haida  
 meas 7, cts 1-2: haida  
 meas 7, cts 3-4: haida  
 meas 9, cts 1-2: I-auzi  
 meas 9, cts 3-4: una  
 meas 11, cts 1-2: Hei-Hei  
 meas 12, cts 1-2: I-auzi  
 meas 12, cts 3-4: două  
 meas 14, cts 1-3: Hei-Hei  
 meas 15, cts 1-2: I-auzi  
 meas 15, cts 3-4: trei  
 meas 21, ct 1-2: haida  
 meas 21, ct 3-4: haida  
 meas 23, cts 1-2: una  
 meas 25, cts 1-2: hei  
 meas 25, cts 3-4: două  
 meas 27, ct 1: una  
 meas 28, ct 1: două  
 meas 29, ct 1: trei

167 **Zvâcul de la Pietroșani**—not taught

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: Vina Cera, Dorothy Daw, Larry and Ruth Miller, Suzanne Rocca-Butler, Bill and Carol Wenzel, and Bruce Wyckoff. In addition, we are indebted to Laura Bremer of the Folk Dance Federation, South.

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

Ruth Ruling, Editor - Joyce Lissant Ugglä, Assistant Editor  
 Elsa Bacher, Camp Assistant

# Tale ved Kleng Spelemanns Grav

(The Speech at Kleng Fiddler's Funeral)

## Norwegian words

Det vart sagt av predikantane som preika på di grav,  
at di sjel var til Svartemannen seld,  
at frå helvete kom ho, og dit drog ho av,  
då du sturta i fylla ein kveld.

Det vart vidare sagt at du var tru i ditt kall,  
og for herren din ein nytteleg dreng.  
Mange urøynde sjeler kom i freisting og fall,  
når du spela burti bygdene, Kleng.

Kvar du kom med dine tølør vart det turing og dans,  
folk vart ville so dei rasa og drog kniv,  
mang ei jente har du spela reint frå samling og sans,  
så ho skjemde seg for resten av sitt liv.

Og dei syndene som gamlepresten basta og batt,  
etter Herren heile livet å ha tent,  
slapp du laus att over bygda på ei einaste natt,  
når du fingra på ditt satans instrument.

Difor fekk du over gravi det fordømande ord,  
som vart sagt av ein velvyrd predikant,  
at det var synd du skulde kvila her i kyrkjevegd jord,  
og dei fleste sa at preikaren sa sant.

Men dei dømde deg som dårar dei som lyste deg i bann,  
for du åtte det som ingen av dei såg,  
det var gneisten frå Gud som djupt i sjela di brann,  
sjølv om slagget over logane låg.

Du skal siga gjennom brådjup av trengsel og natt,  
du skal slipast imot gloande stein,  
men frå pinsla nedi myrkret skal du lyfta deg att.  
imot høgden, frigjord og rein.

Og eingong skal du standa for Guds heilage stol,  
der påny du skal få stilla din streng,  
og i æveleg glans ifrå den nyskapte sol,  
skal du spela for Meisteren, Kleng.

## Rough translation (cannot be sung)

It was said by the preachers who spoke at your funeral,  
That your soul was sold to the Devil,  
That you came from Hell, and to Hell you returned,  
When you collapsed in drunkenness one night.

It was further said that you were true to your calling,  
And, for your master, a useful man.  
Many inexperienced souls were tempted and fell,  
When you played (music) around the countryside, Kleng.

Wherever you went with your things there was dancing,  
People went wild and brought out their knives,  
Your playing caused many a girl to lose her senses,  
So that she was ashamed for the rest of her life.

And the sins that the old priest bound and tied up,  
After serving God for a lifetime,  
You let loose over the countryside in a single night,  
When you layed your hands on your Satan's instrument.

Therefore you got such damning words over your grave,  
Said by a highly respected preacher,  
That it's too bad you were laid to rest in blessed earth,  
And most people said the preacher told the truth.

But those who condemned you were idiots,  
Because you had something none of them saw,  
It was the spark from God that burned deep in your soul,  
Even though a veil covered the flames.

You will slog through depths of need and night,  
You will be ground against red hot rocks,  
But from torture in the dark you will rise again,  
Toward the heights, emancipated and clean.

And one day you will stand before God's holy throne,  
Where once again you will tune your strings,  
And in the eternal glow of the newly created sun,  
You will play for the Master, Kleng.

Presented by Alix Cordray

## Preface

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

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

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	meas	measure
bkwd	backward	opp	opposite
CCW	counterclockwise	orig	original
cpl, cpls	couple (s)	pos	position
ct, cts	count (s)	ptr, ptrs	partner (s)
ctr	center	R	right
CW	clockwise	RLOD	reverse line of direction
diag	diagonal	sdwd	sideward
Fig	Figure	shldr	shoulder
ft	foot, feet	twd	toward
ftwk	footwork	T-pos	hands on shoulders
fwd	forward	V-pos	hands joined down
L	left	W	woman, women
LOD	line of direction	W-pos	hands joined, elbows bent
M	man, men	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, E. David Uggle,  
Bev Wilder. Walter Grothe, Honorary.

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

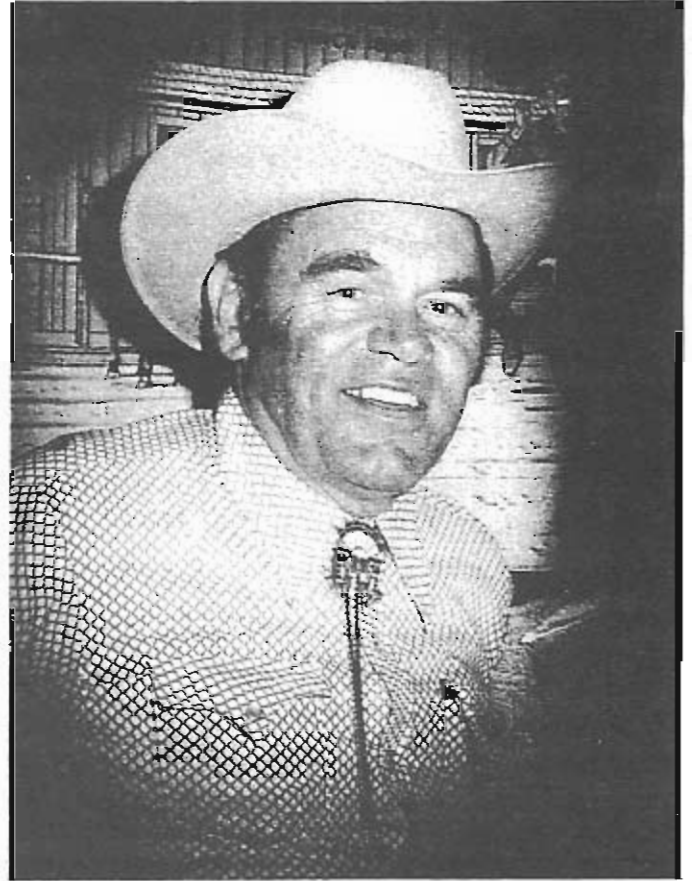


# Ace Smith

July 18, 1917 – March 15, 1995

Ace Smith was born on a farm in Osseo, Michigan. He graduated from the Michigan College of Mining and Technology in 1940 with a degree in Civil Engineering. That same year he and Marguerite (Marge) Walther were married. His professional career began in Washington, D.C., as a cadet engineer, followed by a wartime shift to the Western Division of the U.S. Geological Survey as a topographic and photogrammetric engineer. He joined Pacific Gas and Electric in Stockton in 1943 and transferred to Salinas in 1947 as a farm power advisor. He moved up through the ranks to become District Manager in San Luis Obispo. His final assignment was Governmental and Public affairs Coordinator for the Diablo Canyon nuclear power plant, a post he held from 1970 until his retirement in 1983.

We at Folk Dance Camp remember Ace for his love of and commitment to folk and square dancing. Ace and Marge started folk dancing in Stockton in a class led by Lawton Harris at the College of the Pacific (now University of the Pacific). That led to taking classes at the YMCA, then to teaching, and finally to helping found the Polk-Y-Dots led by Lawton. When Ace and Marge moved to Salinas, they took the folk dance spirit with them and were soon teaching every night of the week but Sunday. There they helped found the Lariat Swingers of Salinas and Ace became chairman of the annual California Rodeo Square Dance Round-up, for which Jerry Helt has been the caller for many years.



Ace was one of the four folk dance leaders Lawton called on to form the first Committee for Folk Dance Camp, and for 48 years, he served on that committee with energy and devotion.

Ace had many talents to give to Camp. His business associations in management made him a valuable FDC Committee member in making contact with the top administration of the University. His skill as a communicator made him the ideal publicity man. He sent copy about Camp, together with publicity photos selected from the hundreds he had taken, to folk dance magazines in the United States and Canada.

He used his fine photographic abilities to record the history of Camp with both slides and print. We remember Ace standing on a tall ladder taking shots of all of us assembled on the lawn below him, enduring our heckling with great good humor.

Ace also planned and presided over our daily assemblies and put together the Saturday Talent Shows. He was an imperturbable MC. His skill and infectious good nature made every show a success.

We will miss Ace at Folk Dance Camp. We will always remember him with appreciation and love.

Thank you, Marge, and Marilyn, Janice, and Chip, for sharing Ace with us for 48 years.

Memorials may be made to the

Ace Smith Memorial Scholarship Fund

University of the Pacific Folk Dance Camp

## Faculty Biographies

### Alix Cordray – Dances of Norway

Alix Cordray grew up in Palo Alto where she studied ballet and, in her teen years, became an enthusiastic folk dancer. She has both a Bachelor's and a Master's degree in Electrical Engineering and Computer Science from the University of California at Berkeley. At the University, she also studied modern dance (Graham technique) under David Wood, receiving a professional dance education. She was a member, and later a director, of Westwind International Folk Ensemble of San Francisco for many years. In 1975, she took a position as a software engineer in Norway and has lived there most of the time since, working as an engineer. In 1977, she received a full Teacher's Certificate from the Royal Scottish Country Dance Society. During 1979-81, she returned to Oakland, California, to earn a Master's Degree in Dance from Mills College.

In Norway, Alix is very active in Norwegian dance, both in learning new dances and in teaching in Oslo. She also teaches international dance. She has attended folk dance teacher education courses provided by Noregs Ungdomslag, the main folk dance organization. In the 1989-90 school year, she studied Norwegian folk dance half time at the University of Trondheim in a brand new (and first in Norway) program at the university level.

### 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 is internationally known for his expertise in calling squares, and 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 caller's clinics and workshops, serves on the teaching faculty of numerous universities, institutes, and camps throughout the United States and in many foreign countries.

Some of Jerry's square dance accomplishments are:

- Recording artist on Blue Star, MacGregor, Scope, Sets in Order, Hollywood, and Gateway Records.
- Performed and recorded with Cincinnati Pops Orchestra on Telarc Label.

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

Featured as caller and choreographer on stage and television shows.

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

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

Jerry conducts a full program of classes and clubs in Cincinnati, Ohio, where he lives with his wife, Kathy.

## **Nina Kavardjikova – Dances of Bulgaria**

Nina Kavardjikova, a native of Bulgaria, has been involved with folk dancing since 1969. She was a professor in the Master's program at the Academy of Music and Dance Arts in Plovdiv, Bulgaria, teaching courses in History and Theory of Bulgarian Folklore Choreography, Ethnic Styles of Bulgarian Folk Dancing, Dance Notation Systems, Theory and Practice of Dance Warm-up, and Analysis of Bulgarian Folklore Choreography.

For six years Nina was a ballet-master for Trakia State Folklore Ensemble in Plovdiv and for 11 years was their first principal dancer. With Trakia, she performed in more than 35 countries all over the world. Nina has also been a choreographer with a performing amateur group and an elementary school dance group. Her guest staging for dance ensembles throughout Bulgaria was well appreciated. In 1991 Nina founded a private performing professional group *Egida* (Aegis) and was their choreographer and manager. She devotes her spare time to extended ethnographic research in different villages and towns and to updating her rich folklore library.

Nina holds a MA in Choreography Directing and Pedagogy from the Academy of Music and Dance Arts in Plovdiv, Bulgaria. In 1992, after successful teaching at the Royal Conservatory in The Hague, in Amsterdam, and other cities of The Netherlands and in London, England, she started touring the U. S. The University of the Pacific Folk Dance Camp in Stockton, Statewide Festival, North/South Folkdance Teachers' Seminar, groups from San Francisco, Los Angeles, San Diego, Sacramento, Seattle, Olympia, Albuquerque, New York, Detroit, Chicago have been some of her destinations. Nina currently resides in Sacramento, California.

## **Steve Kotansky – Dances of the Balkans**

Steve Kotansky teaches dance from Central and South-eastern Europe, including Hungary, Romania, former Yugoslavia, Bulgaria, Greece, and Albania. Steve is known for his energetic and passionate teaching and his knowledge of diverse dance styles.

After high school, Steve moved from Northern California to Los Angeles, where he danced with AMAN and the Liberty Assembly, and taught at major Los Angeles folk dance cafes. In 1972 he received a scholarship from the Rubi Vucheta Memorial Fund to study dance in former-Yugoslavia. From there he moved to Munich, where he continued his teaching and research into Balkan dance. There, he founded the Gajda Folklore Ensemble, which in 1993 celebrated its twentieth anniversary.

After moving back to the States, Steve served on the teaching staff of the Ethnic Folk Arts Center and the American Hungarian Folklore Centrum. He has taught at most of North America's major folk dance camps, and choreographed for major folk dance companies. He still travels to Europe to continue his research, and recently appeared on Hungarian Television, performing and teaching Yugoslav-Macedonian dances to two thousand enthusiastic Hungarian dancers at a major folk festival.

Steve lives in New York with his wife Susan, also a dancer, and two children, Jesse and Maya.

## **Eliot Khuner – Cajun and Zydeco Dances (Workshop)**

Berkeley native Eliot Khuner has been teaching international dancing in Berkeley for over twenty-two years, since he was a student at the University of California, Berkeley. For two years he assisted Sunni Bloland in her International and Couple dancing classes at UC Berkeley. During the past six years, Eliot made two research trips to Louisiana to study Cajun and Zydeco dancing as found in the rural dance halls of south-west Louisiana. He has also danced with the transplanted Black-Creoles in Northern California and now teaches Cajun and Zydeco dancing regularly in Berkeley.

## **Robert McOwen – Scottish Dance**

Robert began Scottish country and highland dancing in Berkeley, California in 1973. He received the teaching certificate of the Royal Scottish Country Dance Society by examination in Scotland in 1980, and since then has taught at dance camps and workshops across the United States and Canada. He also conducted the class for candidates for the teaching certificate in Boston in 1986-7.

Robert became a member of the Scottish Dance Teacher's Alliance in 1987, and has taught, competed in, and performed highland dancing at various event in California and on the East Coast. He has taught weekly classes in highland and Scottish step dancing in the Boston area, and trained two dancers to compete in the New Hampshire Highland Games in 1989.

Robert has also been artistic director of Scottish dance and music concerts in Boston, including Burns Night Concerts with Jean Redpath and Alasdair Fraser. In addition, he has done some theatrical work with community theater groups, including the choreography for a production of Brigadoon in 1991. As a musician, Robert has played Scottish music for dances, concerts, and on recordings with the Berkeley Scottish Players, Tullochgorum, Pipes Awa', and Muckle Carffufle.

When not busy with Scottish dance events, Robert is a member of the faculty at Northeastern University in Boston, and has been known to teach mathematics and publish articles and a book.

## **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. 1995 marks Suzanne's seventh 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 specializes in Balkan dance, but she also teaches international folk dance to all levels of dancers. She lives in Menlo Park, California with her husband, Dr. Eric Butler.

## **István Zoltán Szabó (Kovacs) – Dances of Hungary**

István Zoltán Szabó, who prefers his nickname “Kovacs,” 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.

## **Theodor Vasilescu – Dances of Romania**

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

### **Professional Positions:**

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

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

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

### **Choreographies:**

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

### **Publications:**

Author of a dance notation system, *Romanotation*.

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

### **Teaching:**

Principal teacher at professional courses inside Romania.

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

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



## **Bev Wilder – Couple Dance Techniques**

Bev Wilder 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 and working on the Federation Dance Research Committee. Since 1960, Bev has been a member of the Stockton Folk Dance Camp Committee.

## **The Musicians**

### **Barbara McOwen – Music Director**

Barbara McOwen plays mostly Scottish fiddle, and is widening her musical interests to Swedish and Bulgarian. She got her start in Scottish dance and music right here at this very camp on 1968, under the tutelage of C. Stewart Smith. Barbara has since played and taught Scottish music workshops in the U.S., Canada, Scotland, Japan, and Australia and has participated in a number of recordings. She currently directs several groups, including the 130-plus-member Strathspey & Reel Society of New Hampshire. When taking time off from music, Barbara likes to read 18th-century novels, surf the Internet, and wash the dishes.

### **Chuck Corman**

Chuck Corman plays guitar, bass, tambura (and other stuff). He has been playing international folk music with various groups in both Northern and Southern California since 1983. He has completed his fifth season with Aman Folk Ensemble in Los Angeles as a full-time musician and part-time teacher. He continues his musical pursuits in Western Mass with particular interest in Balkan and Celtic styles.

### **Janette Duncan**

Janette Duncan plays fiddle and also mandolin, tambourine, rebec, and sings vocals—but mostly plays fiddle. She learned country fiddling from her father, and she is a strong leader in Swedish, Cajun, Mexican, swing, contra, Scottish, English, and French music, and can accompany most everything else. She has attended a number of workshops and camps, and plays regularly for dances in her area as well as further afield. Also, Janette is a fiddle teacher of repute. She currently performs with Greenhouse (a Celtic folk fusion band), Wild Rose (a Scottish dance band), and The Mongrel Chords (an eclectic folk band).

## **Jaap Leegwater**

Jaap Leegwater plays flute, blues harmonica, guitar, and sings 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 Muhasky**

Jerry Muhasky plays clarinet, bass, fiddle, tamburitza, 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.

## **Jim Shoemaker**

Jim Shoemaker plays accordion in a Balkan group, Dai Go Zhivo, and in a German band, Zika-Zaka. Both bands play for local events in Sacramento, California. His high school band director told him that in 30 years he would forget most of the events from high school, but he would remember some of the special moments from making music. Jim says, "Don Larson was right. The only reason I do any of this stuff is to get a special moment every now and again."

# Survey of Norwegian Dance

Norwegian dances, along with other Scandinavian dances, are primarily social in nature as opposed to religious or ritualistic. They were danced for fun at festive occasions such as weddings, midsummer, Christmas, and just plain parties. When we say Norwegian dances, we usually refer to the dances from the central and southern parts of Norway. We generally put Lapp culture, found in northern Norway, in a separate category since it is very different from the Norwegian mainstream. (It is also unclear whether they use movement in a way we would call dancing.) Today, Norwegian dances are customarily divided into the categories below.

## Bygdedans (Regional Dance)

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

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

**Springar** and **gangar** are not in principle different, except for the meter. In areas having both dances, they closely parallel each other. Springar and gangar are found in the south and west. They often have three parts, in this order: vending (turning or curving, rich in motifs and variations), lausdans (solo, not attached to partner), and samdans (some sort of rotation with partner).

**Pols** is found in the north and east. It is difficult to say much about its structure in general, except that it usually has elements of the same three parts as the springar, but not necessarily in the order given above. It generally has fewer vending motifs and very little lausdans; the samdans is very important. Just before 1900, almost every community had either springar or pols, but no community had both.

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

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

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

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

## **Gammeldans or Gamaldans (Old-Time Dance)**

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

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

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

At the beginning of this century, gammeldans was done extensively in traditional settings. The dances are still done today in many places but they are often mixed with, or have given way almost entirely to, more modern ballroom dances such as foxtrot and swing. In the 1970s, there was a tremendous revival of interest in gammeldans.

## **Turdans (Figure Dance)**

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

Turdans is a very diverse group of dances having different historical backgrounds. Three of the main types are: contra, ril and single couple dances. The contras originally came from the English, arriving in Norway at the end of the 1700s via the French court. The English form, progressive longways, is more popular in Norway than the French form (quadrille). The ril appears to have been a folk dance of the lower classes only. There are two basic types of ril: for three people and for several couples. The 3-person ril appears to be strongly related to the Scottish reel and is found in various places along most of the coast of Norway. The form for several couples seems to have no Scottish parallels and may be a Norwegian development. The single couple dances are usually done to a specific melody and often have sung verses. They usually have gammeldans motifs plus a few additional motifs. Many of the dances and melodies are found in countless variations throughout northern Europe.

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

accompaniment in the weekly meetings for learning and dancing.

### **Songleik (Song Games)**

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

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

### **Songdans (Song Dance)**

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

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

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

### **The 20th century**

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

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

The 1970s revival of interest in gammeldans produced numerous community organizations, often going under the name Gammeldansens Venner (Friends of Gammeldans). Their repertoires often include such dances as swing and foxtrot, as well as what we have defined to be gammeldans.

In the 1980s, there has been a surge of interest in swing. There are many local Norwegian forms of the dance. Swing is also taught widely in courses.

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

Presented by Alix Cordray

# Barnereinlender

(Norway)

This is one of a number of choreographed reinlenders that are used in children's classes to help them get used to the music. The source is Klara Semb, *Norske Folkedanser, Turdansar*, Oslo 1991. ISBN 82-521-3657-5.

Pronunciation: BAHHR-neh-RIGHN-lehn-dehr

Music: Norwegian Dances, Stockton '95 (special cassette). 2/4 meter  
 Dans Norsk, Heilo PAK 1004, Side 1/3, Reinlender - "Ringlender fra Engerdal."  
 Any reinlender with 8-measure phrases can be used.

Formation: People standing alone anywhere in a room. Often done in a circle. Feet together.

Meas   Ct

Pattern

INTRODUCTION No action.

- |   |      |  |
|---|------|--|
| 1 | 1    | Open R toe to side, pivoting on R heel.  |
|   | &    | Close R toe, returning to starting position.   |
|   | 2, & | Repeat cts 1, &.   |
| 2 |      | Repeat meas 1, but open and close L ft.  |
| 3 | 1    | Lift R knee with knee twd L (R foot ends beside L knee).   |
|   | &    | Return to starting pos.  |
|   | 2, & | Repeat cts 1, &.   |
| 4 |      | Repeat meas 3 with opp ftwk; lift L knee twd R.  |
| 5 |      | Hold nose with R hand (make a circle with thumb and forefinger, and put this circle around your nose). Crank rhythmically with L hand. |
| 6 |      | Repeat meas 5 with opp hands.  |
| 7 | 1    | Jump fwd on both feet.   |
|   | 2    | Jump bkwd on both feet.  |
| 8 |      | Jump 3 times on both ft (cts 1,&,2), turning once around to R.   |

Presented by Alix Cordray



# Klappdans fra Henning

(Norway)

This is a simple variation of the standard Norwegian klappdans. It is a mixer from northern Trøndelag. Egil Bakka has described it based on a 1968 film. The original description is in Egil Bakka, *Danse, Danse Lett Ut På Foten*, Noregs Boklag, Oslo, 1970.

## Pronunciation:

**Music:** Norwegian Dances, Stockton '95 (special cassette). 2/4 meter  
The dance is done to the standard klappdans melody, but each phrase is played only once.

**Formation:** Couples in a large circle, W on M's R.

**Steps:** Two-step (R-L-R or L-R-L) (cts 1&2) danced in hamborgar style. This means 3 bounces per meas, one on each step.

## Meas

## Pattern

- |       |   |
|-------|---|
| 1-8   | Start with L ft and dance 8 two-steps around the circle to the L.   |
| 9     | Walk two steps (L, R), turning to face ptr.   |
| 10    | Clap own hands 3 times.   |
| 11    | Bring arms down and stand still.  |
| 12    | Clap own hands 3 times.   |
| 13    | Clap own R hand against ptr's R hand (ct 1). Clap own hands (ct 2).   |
| 14    | Clap own L hand against ptr's L hand (ct 1). Clap own hands (ct 2).   |
| 15-16 | Take R thumb grip with ptr and, starting with L, dance 2 two-steps half way around CW to change places.<br>To repeat, rejoin hands in original circle. You have now changed ptrs. |

Presented by Alix Cordray

# Krossadans med tre/ni

(Norway)

Krossadans med tre means "Crossing dance with three." It is one of a series of "crossing" dances from Sogn written down by Klara Semb in the 1920s. The others are with six people, with nine, and with twelve. The dances with 3, 6, and 9 all use the same music although the number of times each phrase is played varies. The source is Klara Semb, *Norske Folkedanser, Turdansar*, Oslo 1991. ISBN 82-521-3657-5.

## Pronunciation:

Music: Norwegian Dances, Stockton '95 (special cassette). 2/4 and 3/4 meter  
This dance has its own melody.

Formation: Three people, 1 M and 2 W (or 1 W and 2 M) in a three-person circle. Each group is alone and has no particular relationship with the other groups.

## Meas

## Pattern

### I. FIGURE-EIGHT

- 1-4 Holding hands at shldr height, walk 8 steps to the L, starting with L ft. The walks have considerable "lift," placing toe first, with a cat-like quality. On 8th walk, pivot on R ball to change directions.
- 4-8 Walk 8 steps to the R, starting with L ft.
- 5-12 Use small running steps. Because there some 2/4 meas and some 3/4 meas, there are 18 running steps altogether, with a close on the 19th ct. The dancers run in a figure-eight. As the figure starts, they get into a line with the M in the middle. M faces one of the W and starts the figure-eight by passing L shldr with this W. Usually, they will dance one complete figure-eight, although 1 1/2 is also quite common.

### II. UNDER ARCHES

- 1-8 Repeat meas 1-8 of Figure I.
- 5-12 The two W drop hands. M and W on R make an arch; the W on L dances through the arch and back to place, with M turning with her. Briefly join hands in a circle. Then, W on R dances around under the arch made by M and W on L; M turns with her. Briefly join hands in a circle. M drop hands with the W on R, dances around W on L by passing through arch made by both W; W on L turns with him. Join hands in a circle. These 3 movements to pass under the arches are completed within the total time available, but there is no special way they have to fit to the music.

## Krossadans—continued

III. ELBOW TURNS

1-8 Repeat meas 1-8 of Figure I.

5-12 With running steps, M join R elbows with W on R and dance once around CW with her. Then, join L elbows with W on L and dance once around CCW with her. Repeat once more, dancing a total of twice with each W. As before, the only relationship to the music is to complete the 4 movements in the phrase.

IV. SHOULDER HOLD

1-8 Join in shoulder hold and walk 16 steps to L starting with L ft.

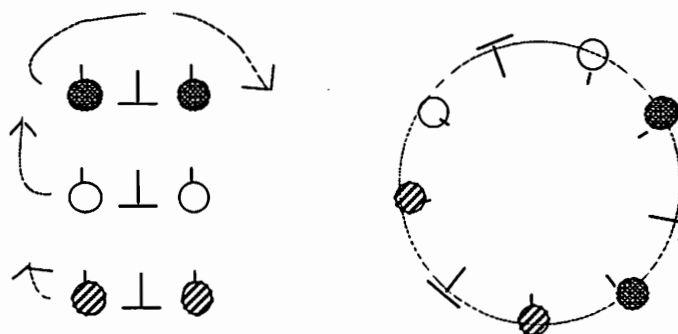
5-12 On ct 1 of meas 5, jump (with a stamp) onto both ft. Then, start running to R on R ft on ct 2. When the music stops, end with wt on both ft facing ctr. (Some groups stop running 2-3 cts earlier in this figure than in the others.) End with a sort of bow: with palms together and relatively straight arms, start with hands overhead (some groups clap) and bring them down in front, bending slightly fwd at the same time.

**Krossadans med ni**

Krossdansen med ni, with nine people, is the same dance as with three. Only the way the group interacts with other groups is different. Start with three groups of 3 behind each other.

The difference between 9 and 3 is that the circle in meas 1-8 (and in the last figure) are to be done with all nine people. The original description does not tell how to do this, but I recommend the following. At the start of meas 1, each group forms a line and leads out to the L. The frontmost group moves quickly, dancing a tight half circle. The middle group moves at a moderate tempo to the L. The rearmost group moves slowly. The person on the R can take hand with the L person from the foremost group. Using this method, it takes several walking steps before the circle is formed.

On the way back, in meas 5-8, the groups return to their original positions, with the person on the R leading into places.



In the walking part of each of the first three figures, the set starts in 3 lines, forms a circle, then goes back to 3 lines. The second part of the figure (figure-eight, arches, or elbow turns) is done in the three lines. After forming the circle in the 4th figure, they remain in a circle until the end of the dance.

Presented by Alix Cordray

# Kørsdans

(Norway)

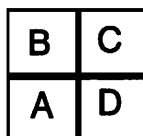
This dance belongs to a family of dances found in Scandinavia and in the British Isles. In the British Isles, it is usually danced over a sword and its sheath in a cross; the most famous example is the Scottish Highland Sword Dance. The Scandinavian examples tend to be simpler, and may be danced over two sticks, spears, or rye straws laid in a cross on the floor. The dance is also known as Slinkompas (Norway), Skinnkompass (Sweden), and Slinkepas (Finland). This Norwegian version is from Grue in Finniskog.

In many versions, the dance is competitive. The music plays faster and faster, and the object is to not disturb the cross. If you kick the cross, you must leave the dance - or perhaps give something to all the other dancers. The last person remaining gets a prize. The source is Klara Semb, *Norske Folkedanser, Turdansar*, Oslo 1991. ISBN 82-521-3657-5.

Pronunciation:

Music: Norwegian Dances, Stockton '95 (special cassette). 2/4 meter  
Norwegian Folk and Figure Dances, no. 4, EMI 1375254.

Formation: Stand in front of the cross on the floor. The square facing you is called A, in front of you B, in front and to your right C, and directly to your right D.



Start here

One, two or four dancers can dance in the same cross. Stand outside your own A square. (If there are several dancers, you can also begin in a canon, one behind the other. Start every two counts).

If two dancers are in the same cross, they start opposite one another. They can hold hands, or dance alone. If there are four dancers, they can hold hands with the person opposite.

If a M dances alone, he lifts his arms to shoulder height and bends his elbows at about right angles. A W can hold her arms as a M or hold her skirt with both hands.

Steps:

Ct	Pattern
1	Step on R in square A.
2	Hop on R and touch L toe across R into square D.
ah	Leap onto L toe in square A.
3	Step on R ft across L in square B.
4	Hop on R and touch L toe across R into square A.
ah	Leap onto L toe in square B.
	Repeat the 2 cts 3-4 round and round.

## Kørsdansen—continued

This is all that the Norwegian description contains. It is possible to vary by changing direction at each phrase. To change directions, touch L beside R on last ct. Then step on L crossing over R into the square on the R. Hop and touch R across. (This is cts 3-4 above with opp direction and ftwk). To change back, touch R beside L on last ct. Then repeat cts 3-4 above.

I have taken some variations from right across the border in Sweden and put them together to make a sequence. Here it is.

MeasPatternFIG I BASIC CW

- 1-8 Dance the basic step as above. You end standing in square D on R ft, with L toe touching across in square C. (Don't do the last "ah" ct.)

FIG II CCW

- 1 Jump on both, or leap onto L in square D (ct 1). Hop on L and touch R toe fwd into square A (ct 2). Leap onto R beside L in square D (ct ah).
- 2 Leap onto L across R in square C (ct 1). Hop on L and touch R toe fwd into square B (ct 2).
- 3 Jump on both, or leap on R in square C (ct 1), turning to face square D. Hop on R and touch L fwd into square D (ct 2). You have now progressed one square around CCW.
- 4-6 Repeat meas 1-3 in the next square around.
- 7-8 Repeat meas 1-2, having progressed two squares CW. You end in square A, touching L toe fwd into square D.

FIG III CW

- 1-8 Repeat Fig II with opp direction and ftwk. Start by leaping onto R in square A (ct 1), hop and touch L fwd (ct 2). On the last 2 cts, end by stepping on R in square D (ct 1), step on L beside R (ct 2).

To start over, leap onto R in square A (ct 1).

Presented by Alix Cordray

# Pols (Rørspols)

(Norway)

Pols belongs to the bygdedans category of Norwegian dance. Just before 1900, nearly every community in Norway had a bygdedans. In the north and east the dance was called pols and in the south and west it was called springar. To distinguish among the different kinds of pols (and springar) it is common to put a geographical name in front. For example, Nordlandspols and Inherredspols are from further north, while Elverumspols is from further south.

The Rørspols type of pols is found in a large area that includes Rørø and the northern part of Østerdal. The basic form has four parts: the couple dances forward side-by-side, then turns slowly CCW with a special step, dances forward as an interlude between turns, and does a fast CW turn. It is distinguished from other types of pols by the fact that there are two alternating, different kinds of turns within the dance. The CW turn is thought to be quite new (after 1800 at least), while the CCW turn technique may be older. Bygdedans arrived in Norway together with the fiddle, starting in the mid-1600s. Rørø had special contact with Europe as a mining town and may have received impulses much earlier than other parts of rural Norway.

Unlike most bygdedans, Rørspols has been widely taught and danced in all areas of Norway. The dance spread mostly in the 1960s and today it occupies a place in the "gammeldans" part of the evening. In the process of spreading the dance acquired many local variations; in Oslo, our way of dancing is so different that I am tempted to call it "Oslopols".

As the dance spread through Norway, it was taught in a standardized form. This is the form that was taught in the U.S. by Ingvar Sødal. The standardized form seems to have appeared in Trondheim around 1960. In recent years, people from Rørø (especially Peder and Randi Gullikstad) have held courses to try to change and enrich Rørspols. In addition, some nearby groups such as the one from Brekken, a few kilometers to the east, have cultivated their own forms. The result is that it is difficult to know what to teach and what dance name to use.

Sources: Like most bygdedans, the dance is not written down in Norway to my knowledge. My main sources are: Ingvar Sødal, from whom I first learned pols in San Diego in 1970; Sigurd Bretteville Jensen, who had danced in Trondheim and taught pols in Sarpsborg; Peder Gullikstad, at courses in Oslo, particularly September 1985; written notes by Anders Drøyvold from the 1930s that Gullikstad brought with him. In addition, I have danced pols in Oslo and at various festivals for nearly 20 years.

At Stockton, I am presenting the standardized pols along with Rørø variations as learned from Peder Gullikstad. I have called them the *standardized form* and the *Gullikstad form*, although I am quite sure that Gullikstad would say that his is the Rørø form and the other isn't. If you dance in Norway, you will almost certainly see the standardized form.

Pronunciation:

Music: The music is 3/4. There is considerable discussion about whether the three beats are the same length, or whether the first is somewhat shorter. Traditionally, the music consists of two phrases played AABBAABB; that is, the melody is played exactly twice through. Usually, several melodies were played in succession with a short pause in between. Today, it is common to hear one melody played for a long time. Earlier, it was common to dance only to fiddle(s), but Sven Nyhus has popularized the band arrangements that are the most common today.

## Pols—continued

There is also a special kind of music called gammelpols (old pols). Because the melodies contain notes tied from beat 3 through beat 1 of the next meas, often at the beginning of a phrase, they can be difficult to dance to.

**Recordings:** There are many good recordings by groups from the Røros area, particularly Sven Nyhus Kvartett and Dalakopa. The melodies are labeled “pols” or have “pols” as part the name. (Watch out: “pols” by fiddlers or groups from other areas can be a completely different kind of music.) The traditional recording used in the U.S. by Sigbjørn Bernhoft Osa is *not* to be recommended. Osa himself was from the western part of Norway, and the recording lacks the Rørospols feeling.

The following are available at Stockton:

Norwegian Dances, Stockton '95 (included primarily for those who do not want to invest in one of the other recordings).

Livat i lag, Spelmannslaget i BUL i Nidaros, 12 different pols melodies.

Heilo 7043 cassette, Dalakopa, side 1 bands 3, 6, 7 and side 2 bands 1, 3, 6, 7.  
(Side 2 bands 6 and 7 are gammelpols.)

**Formation:** Couples dance around the room CW. In former times, the couples would walk slowly around the floor between melodies. When the music began, they would dance, then walk after it stopped until the next melody began.

**Sequence:** The dance has four parts as described below. These four parts follow each other in the sequence described. It is said that the best dancers use an 8 meas phrase for each part of the dance, so that they make transitions near the phrase boundaries. In this way, they dance through the dance once when the melody is played once through. In Norway today, the dance is usually done so that the man does each part as long as he likes. In some places, the dance has become rigid and must follow the music.

**Steps:** Basic step: Step fwd on L (ct 1)—earlier taught as only on heel; bend L knee sharply (ct 2); step on R (ct 3). Step repeats on same ft. A special aspect of the step is the sudden lowering on ct 2; this has often been lost in teaching. Variations: hop or skip on R before ct 1; leap onto R in ct 3. This alternates ft. W can also do a 3-step variation: Step fwd on L (ct 1); “skate” fwd on R (ct 2); step fwd on L (ct 3). M can slap R ft on ct 2, or L on ct 3.

W solo turn: When W turns alone, she usually uses the basic step, turning once to her own L on each meas. Step fwd in LOD (ct 1); lower wt and turn (ct 2); step bkwd in LOD on R (ct 3). The turn is continuous. An alternate step: Touch L beside R (ct 1); step L fwd in LOD (ct 2); step R bkwd in LOD (ct 3).

Slow CCW turn - use two meas, or 6 cts. M usually does: Step fwd on L (ct 1); lower wt (ct 2); step fwd on R (ct 3); lift or hop on R (ct 4); step bkwd on L (ct 5); step fwd on R (ct 6). Variations: slap R heel with R hand to R side on ct 2, L heel to R side with R hand behind R leg on ct 3, or do both. W usually does: step bkwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); step fwd on R (ct 4); step fwd on L (ct 5); step fwd on R (ct 6). Some rhythmic variations are possible from one person to the next; 1 2 3 a 4 6 is particularly common.



**Fast CW turn**, use one meas, or 3 cts. M: step on L fwd around ptr (ct 1); close R to L and bend knees (ct 2); step fwd on R twd ptr (ct 3). It is very common to add a small hop just before ct 1. He can also slap his L ft with L hand on ct 3. W: close R to L with wt on both (ct 1); step fwd twd M on R (ct 2); step fwd on L around M (ct 3). The very first time, ct 1 may be a special transition.

#### PART I: OPENING - DANCE FORWARD SIDE-BY-SIDE

As described above, this usually takes about 8 meas. Today, it is often danced longer than 8 meas. Face LOD, M holds W L in his R. He is on the "inner track" while she is on the outer. He is often slightly in front of her, although it is common to begin side-by-side the very first time.

##### *Standardized form:*

**Part 1a:** Dancing fwd in LOD with basic steps, M leads W to opp side behind him, changing from R hand to L hand. W is now on inside track while he is on outside. W comes up beside M while he lifts joined hands. When she is in front, he crosses behind her to the inside track.

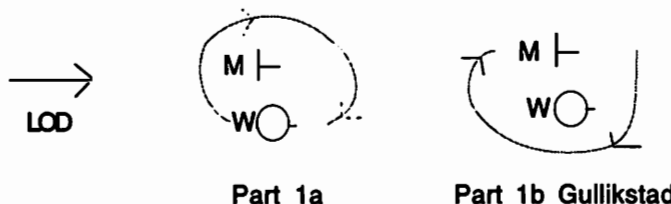
**Part 1b:** Then, he turns her to her own L under the joined hands 1, 2, 3, or 4 times. To stop her, he lowers the joined arms, and holds her L forearm with his R hand (from underneath). Dance fwd with the basic step.

##### *Gullikstad form:*

**Part 1a:** Do Part 1a as in the traditional form.

**Part 1b Gullikstad:** Without changing hands, M leap across in front of W on L (ct 1) to end facing ctr. At same time, W dances fwd in LOD and passes M. M waits on ct 2; then steps in place or slightly fwd on ct 3. Then, with basic steps, he dances around behind W to inside track, while she passes to the outside under the joined hands. W does not turn at all: she is facing LOD throughout. Finally, lower arms to get into the standard ending pos.

In the Gullikstad form, the W usually uses the 3-step variation of the basic step. (However, she needs to know that her ptr will use the Gullikstad form because it is quite difficult to do the W solo turn with the 3-step variation.) At the end, when the arms are lowered, she usually changes back to the basic step.



This diagram shows the paths of the W and M in part 1. In addition, the couple is moving continuously in LOD (twd the R of the page). Also, whenever one person changes track (to inside or outside), the ptr also moves to compensate. In this way, the couples dances in an envelope where they change places between the inside and outside tracks.

PART II: SLOW CCW TURN

*Transition into:* The transition into the turn takes one meas. M lets go with L hand and pulls with his R, placing W L arm around his waist. W crosses in front of M and ends facing RLOD; ptrs are side-by-side facing opp directions, L hip to L hip. Ending cpl pos: L arm around ptr's waist, R hand rests on ptr's L upper arm. M uses one basic step in the transition. He may stamp on ct 1 and/or step slightly bkwd to make room for W. W uses one basic step if her L ft is free; if her R ft is free, she uses one 3-step variation.

In most bygdedans, transitions usually occur at the beginning of a musical phrase. In the standardized pols, however, the transition is usually taught at the end of the phrase.

*The turn:* For the actual turn, the cpl rotates CCW once every 2 meas. At the start of every other meas, a step bkwd is taken. The bkwd step alternates between the M and the W. They usually turn about 8 meas.

PART III: INTERLUDE BETWEEN TURNS

*Standardized and basic Gullikstad Forms:* M slides R hand down W's L arm to take her L hand. When he is facing RLOD, he lifts the joined hands and turns her solo once to L. As she moves in LOD, he turns to face LOD, dancing in somewhat behind her.

He continues to dance on the inside track somewhat behind her, and turns her several more times. Then, to stop the turn, he lowers the joined hands as W turns to face LOD. Join in Norwegian ballroom pos, both facing LOD: M places R arm around W's waist, W L hand on M R shldr. Join M L and W R at chest height in front of cpl. Dance fwd with several basic steps.

*Variations:* In this part of the dance, there are many possible variations. Variations from Gullikstad and from Drøyvold's description:

- (i) Turn W CW as described about 4 times. Then, dance part 1b Gullikstad from the opening.
- (ii) Hold both hands with ptr and turn about 4 times, W CW and M CCW. Then, dance either part 1a or 1b Gullikstad from the opening.
- (iii) Hold both hands with ptr and turn about 8 times, W CW and M CCW. Gullikstad said that this was his personal special way of dancing (a show-off variation).

PART 4: FAST CW TURN

*Transition into:* The transition into the turn takes one meas. In the standardized pols, the progress in LOD nearly stops. M stamps with wt on his L (ct 1), step on R and turn to face ptr (ct 3). W step on L (ct 1), close R to L to end on both (ct 3). In the Gullikstad form, M simply starts turning, moving in front of W. In the first meas, the W dances a 3-step variation to "change feet".

*The turn:* The turn itself lasts about 8 meas, one turn per meas. Cpl pos: hold R arm around ptrs waist or on L shldr blade, L hand rests on ptrs R shldr. Ordinary shoulder-waist pos may also be used.

## Pols—continued

*Transition out of:* Transition out of turn in “old” standardized pols: M “rolls” W off his R arm, turning her once CW. He does this as he dances one basic step fwd in LOD (or almost in place) on the inside track. W must change ft during the turn, usually by stepping on each ct. Then, she extends her L hand fwd to M R.

A simpler transition that is more common today (both in standardized and Gullikstad form): Stop on both ft facing ptr, M on inside (ct 1), lower wt (ct 2), step on R in LOD while letting go to resume original pos (ct 3). M can also simply start dancing basic step without any transition. W do transition as described.

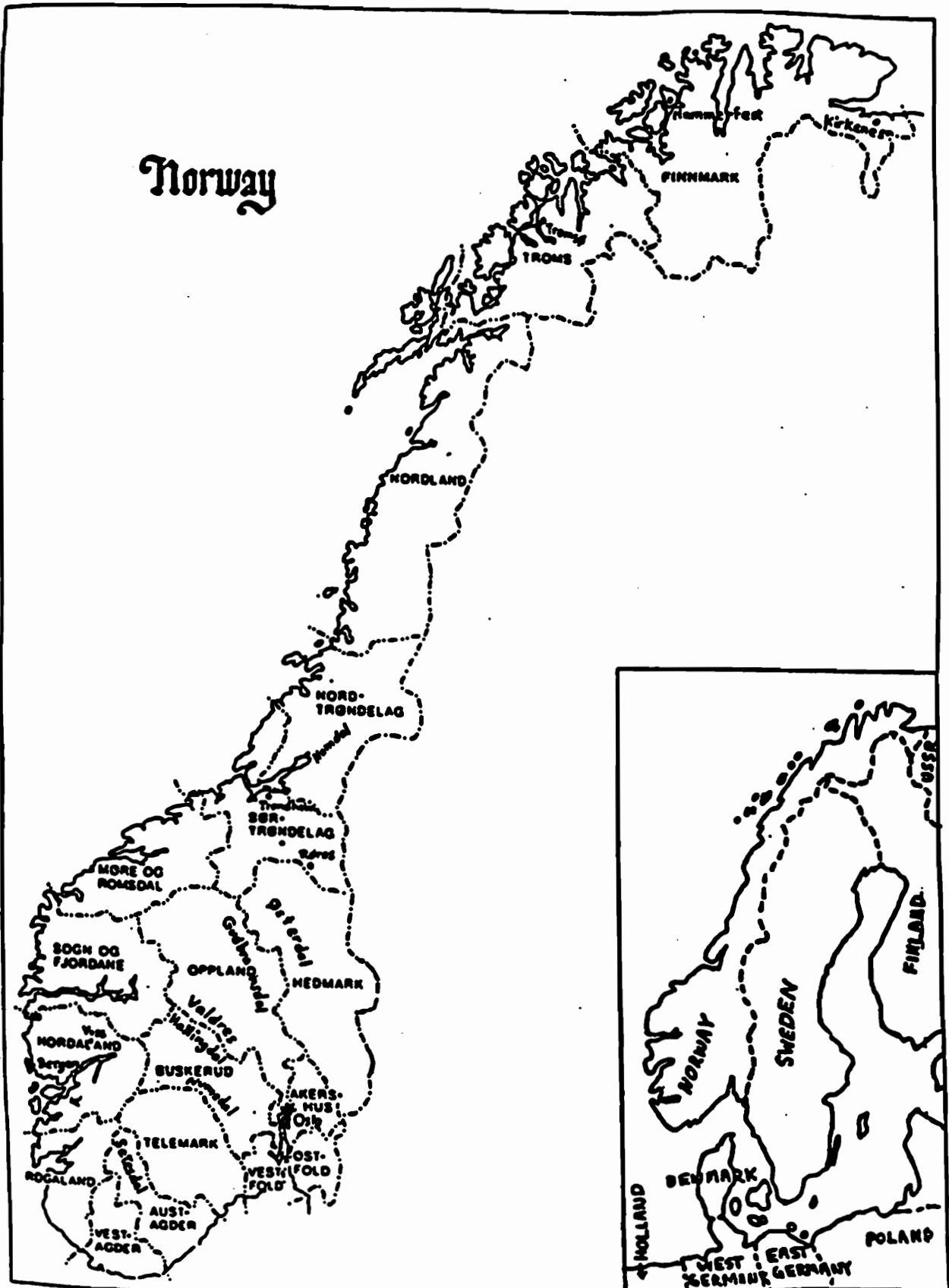
OTHER FORMS

There is a historical basis for believing that pols could be danced with 1 M and 2 W, as is common with springars.

To have some fun, you can dance pols to polka music. This is called skotsk or busserull. Everything that was previously done in one 3-count meas is now done in one 2-count meas. The basic step turns into walking. Where you must use 3 movements, such as W step in the CCW turn, count a-1-2, a-1-2. In the final turn, you can just pivot or try to dance all three parts. Gullikstad counted 1-&-2, with wt on both ft on the &.

Presented by Alix Cordray

# Map of Norway



# Sekskorsedans

(Norway)

This dance was collected by Egil Bakka in 1981-82 when he filmed a family from Melvær in Sunnfjord. The dance seems to belong to the ril family, but is danced at reinlender tempo. One fascinating aspect of the dance is its inclusion of the 6 count song dance step. It is not known whether this step was introduced from Norwegian song dance or whether it is a relic from older dances. If the latter, it is the only known Norwegian music dance where this old step has survived.

A second very interesting aspect of the dance is the variation in reinlender steps. This sort of reversing of the rhythm is quite common in many districts. Whether a two-step is danced as 1 & 2 or "backwards" to the music as 2 & 1 often doesn't matter. The source is Klara Semb, *Norske Folkedanser, Turdansar*, Oslo 1991. ISBN 82-521-3657-5.

Pronunciation:

**Music:** Norwegian Dances, Stockton '95 (special cassette). 2/4 meter  
This is a "ril" melody played at reinlender tempo. The dance has its own melody but the dance would "fit" to other reinlenders.

**Formation:** Three cpls in a circle. Hold hands at shoulder height. Face slightly L.

**Steps:** Song Dance Step: Step L diag fwd along circle (ct 1); step on R beside or slightly in front of L (ct &); step L diag fwd (ct 2); bounce on L while bringing R ft beside L but not touching floor (ct &); step on R diagonally fwd in twd ctr (ct 3); bounce on R bringing L up beside R (ct &). The style is reminiscent of Faroe Islands style, but the step is lighter and softer, and more like a reinlender. The step uses 1 1/2 meas, and repeats on the same ft each time.

Step-Hop: Step fwd on L (ct 1); hop lifting free knee fwd and up quite high (ct 2). This step alternates feet when repeated.

Reinlender-Step: Step fwd on L (ct 1); step on R fwd or beside L (ct &); step fwd on L (ct 2); bounce (ct &). Alternate feet when repeating. In this dance, you can vary by dancing half a reinlender step. It is probably most common to do an extra ct 2, but you can also do an extra ct 1. In this way, you may do some steps "backward" to the music. Most of the steps are whole, but you can throw in half steps now and then.

## Meas

## Pattern

- |      |   |
|------|---|
| 1-6  | Dance 4 Song Dance Steps moving CW.   |
| 7-8  | Face directly CW and, starting L, dance 4 Step-Hops. Dancers can continue holding hands in a circle, or can release the hand hold and dance individually. |
| 9-16 | Repeat meas 1-8.  |

**Sekskorsedans—continued**

- 17-32      M turn back to face ptr and take R elbow hold. With R forearm alongside ptr's, hold just above ptr's R elbow with R hand. Do a chain using this special elbow hold. Dance until you almost meet ptr for the 4th time. On the last elbow with corner (the person beside you when you started that was not your partner), the M turns the W an extra 1/2 turn CW to end in same circle formation as at beginning. Use 16 reinlender steps (which may be varied - see above). In meas 31-32, it is common for W to use 4 Step-Hops. There is a lot of time, so it moves SLOWLY. You pass 3 people in 4 meas.

Rejoin hands and start over.

Presented by Alix Cordray

# Stegvals

(Norway)

Stegvals is known many places in Norway, although it appears to have been little used. It probably came from Sweden, and is not very old in Norway. In Sweden it is danced in both directions, but in Norway it is usually danced only with CW rotation. The source is Egil Bakka, *Danse, Danse Lett Ut På Foten*, Noregs Boklag, Oslo 1970.

Pronunciation: STAYG-vahls

Music: Dans Norsk, Heilo PAK 1004, side 2 band 4, "Vals - Draumen om Straumen". 3/4 meter  
Heilo HO 7012 (LP) or HK 7012 (cassette), Side 2/3 "Bakkedalsvalsen".  
EMI 038-1374731 (LP) or 238-1374734 (cassette).  
Aage Grundstad's Norwegian Folk and Figure dances III, Side 1/4.

This dance can be done to any waltz.

Formation: Stand beside ptr, R hip to R hip, M on inside facing LOD, W facing RLOD. R arm around ptrs waist. L hand rests on ptr's upper R arm (waist-upper arm pos).

Steps: Stegvals step: Step fwd on R (ct 1-2); step fwd (or nearly in place) on L (ct 3). Wt lowers (ct 1); raises (ct 2); lowers (ct 3).

Characteristics: The dance has exactly the same up-down movements as the regular Norwegian waltz: down on cts 1 and 3, and up on 2. The rotation should flow smoothly.

## Meas

## Pattern

### I. REST FIGURE

- 1 Dance 1 stegvals step in LOD, M dancing fwd and W dancing bkwd.
- 2-x Repeat meas 1 until M decides to change.

### II. ROTATION

Use 2 meas (2 stegvals steps) to turn once CW as follows:

- 1 M steps diag fwd to R on R (step "around" W), W steps on R diag bkwd to L (ct. 1-2); both step fwd on L, completing rotation half way around (ct 3).
- 2 M does what W did in meas 1; W does what M did in meas 1.
- 3-x Repeat meas 1-2 until M decides to change.

## THE DANCE

The dance alternates between the Rest figure and Rotation. It normally begins with the Rest figure. The Rest figure is usually of much shorter duration than the Rotation. To make the transition into the Rotation, the M steps on R twd the R diagonal. The W feels this and follows. To stop the Rotation, M dances straight fwd with his R, holding ptr firmly so she knows to step straight bkwd.



**Stegvals—continued****VARIATION IN HOLD**

Those who want a “faster” dance can hold as follows: Put R hand on ptrs R shoulder. Join L hands in a thumb-grip under R arms.

**DANCING WITH CHANGE OF ROTATION DIRECTION**

Today this is often seen in Norway although it is probably not traditional. When M is dancing fwd, dance one regular waltz step pushing W over to the other side. (As a variation, he can turn her once CW under joined M-L and W-R hands.) End in waist-upper arm pos, L hip to L hip. W is on inside facing RLOD, M on outside facing LOD. Repeat the entire dance starting each stegvals step with the L ft and rotating CCW. A similar transition with opp direction and ftwk at the end of the turn brings you back to the R footed stegvals.

Presented by Alix Cordray

# Springpols

(Norway)

Springpols (or springpolka) is found mainly along the border with Sweden. This version is from Østerdal, a valley near the eastern border of Norway. The dance is usually put into the "gammeldans" family, although it has many close relatives that are "bygdedans". This version has approximately the same footwork as the Swedish hambo, but the style is lighter and bouncier. The source is Klara Semb, *Norske Folkedanser II*, Oslo 1983. ISBN 82-522-0100-8. (Not included in newer versions of the book). The dance is also popular in folk dance groups where I have danced for the last 20 years.

## Pronunciation:

Music: Dans Norsk, Heilo PAK 1004, Side 2/5, "Springpolka etter Åmoten". 3/4 meter

Formation: Couples around the room. Face ptr, hold M L and W R (or both hands) at shldr height.

Style: In the turn, there is one bounce on each ct. The feeling is light.

## Meas

## Pattern

- 1 M step on L in place (ct 1); hold (ct 2); hop on L, straightening R leg slightly fwd (ct 3). W use opp direction and ftwk.
  - 2 Repeat meas 1 with opp direction and ftwk.
  - 3 Face LOD. M dance fwd L (ct 1); R (ct 2); L (ct 3). W use opp ftwk.
  - 4 M step fwd on R (ct 1); L (ct 2); close R to L (ct 3). In this meas, he moves across in front of W, joining in cpl pos. M ends facing ctr with wt on both. W step fwd on L (ct 1); wait (ct 2); step fwd on R (ct 3). Cpl pos: Hold R arm around ptrs waist (or on shoulder blade), L hand on ptrs R shldr. Ordinary shoulder-waist pos can also be used.
  - 5 Make one full turn CW. M step twd ptr on R (ct 1); around her on L (ct 2); close R to L with wt on both (ct 3). W step around ptr on L (ct 1); close R to L with wt on both (ct 2); step on R twd ptr (ct 3). Both do the "same" step, but it is displaced with respect to the music. Face the ctr when you are standing on both ft.
- In early descriptions, it says that you should do a dip when you are standing on both ft. This is very odd, since you and your ptr do not have the same bounce (or "svikt") pattern. Today, the W usually follows the M's svikt.
- 6-7 Repeat meas 5 twice more.
  - 8 M step twd ptr on R (ct 1), jump onto both ft or stamp L beside R without wt (ct 2), wait (ct 3). W step around ptr on L (ct 1), jump on both ft or close R to L (ct 2), wait (ct 3).

Resume starting pos at the end of the meas.

Presented by Alix Cordray

# Stopparen

(Norway)

Stopparen is a variation of a dance widely known throughout northern Europe and the USA. The American melody is known as "Put Your Little Foot". This particular variation is unusual because it contains some 2/4 measures. It was filmed by Egil Bakka, and the original description appears in his book Danse, Danse Lett Ut På Foten, Noregs Boklag, Oslo, 1970. The source is Egil Bakka, *Danse Danse Lett Ut På Foten*, Noregs Boklag, Oslo 1970.

Pronunciation:

Music: Norwegian Dances, Stockton '95 (special cassette).

The dance has its own melody with rhythmic variations, both 3/4 and 2/4. The 3 count measures are danced with polkamasurka steps while the 2 count measures are "stops."

Formation: Circle of couples, M facing out, W in. Hold in Norwegian ballroom position (M hand on top).

Steps: Polkamasurka step: Dancing sideways to the L, step on L to L (ct 1); step on R beside L (ct 2); swing L ft slightly out to L and back again while bouncing on R (ct 3). Alternatively, swing L ft slightly bkwd on ct 3. Repeat on same ft. Can also be done turning.

Stop. This description is a Stop R; can also be done to L. Stamp R beside L without wt (ct 1); do a slight bounce on L (ct 2). (Alternatively, step on R beside L; step on L beside R.)

## Meas

## Pattern

- |       |  |
|-------|--|
| 1-2   | Dance 2 polkamasurka steps to M L and W R.                                 |
| 3     | With 3 steps starting M L and W R, turn 1/2 CCW to change places with ptr. |
| 4     | "Stop," M R and W L.   |
| 5-8   | Repeat meas 1-4 with opp ftwk and direction (turn CW).                     |
| 9-16  | Repeat meas 1-8.   |
| 17-18 | Repeat meas 3-4.   |
| 19-20 | Repeat meas 7-8.   |
| 21-24 | Repeat meas 17-20.   |
| 25-28 | Repeat meas 1-4, but turn 1 1/2 times CCW in the first 3 meas.             |
| 29-32 | Repeat meas 5-8, but turn 1 1/2 times CW in the first 3 meas.              |
| 33-40 | Repeat meas 25-32.   |

Presented by Alix Cordray

# Stordans

(Norway)

Stordans means “big dance.” It is also known as Langedansen (“long dance”) or Kjededansen (“line dance”). It is the only Norwegian dance to have roots in the Middle Ages. The particular form called Stordans has a 6-count step pattern, well known in the Faroe Islands, but in Norway there is no direct historical evidence for it. As a dance form, it was retrieved from the Faroe Islands in the 20th century. In Norway, any ballad, either ancient or modern, can be used for this dance. It is always performed to the singing of the dancers without musical accompaniment. The main point of the dance is usually to sing the ballad - the dance itself is secondary.

The Faroe Islands dance also formed the basis for what was to become “song dance” among Norwegian dance groups. The basic “Faroe” step as danced here is rougher, heavier, and freer than the steps in Norwegian song dances.

## Pronunciation:

**Music:** Dans Norsk, Heilo PAK 1004, Side 2/6. Stordans - Tale ved Kleng Spelemanns grav. (In Norway, the dancers would sing themselves—there would be no music.)

**Formation:** A long line holding hands at shldr height. Leader is on the L. Hand hold is “heavy”: with R hand, grasp over neighbor’s L palm-to-palm so that R thumb is between neighbor’s thumb and forefinger. Elbow are usually “on your own side,” but may also be crossed. Face ctr (or slightly to L).

**Steps:** Fall on L to L (ct 1); step heavily on R beside or in front of L (ct 2); fall on L to L (ct 3); bounce usually leaving R toe on ground (ct 4); fall on R in place (ct 5); bounce (ct 6). Variations: jump onto both on ct 1; raise free ft, usually behind, on ct 4 or 6; hop just before ct 1, 3 or 5; stamp, especially to accent the song words.

**Movement:** The leader snakes around the room. The best Stordans is performed by a large number of people in a very small space. The leader does *not* go under any arches—rather leads the line round and round, turning as he goes. As you round corners, you can swing back joined hands to face your neighbor on the R.

Presented by Alix Cordray

# Tale ved Kleng Spelemanns Grav

(The Speech at Kleng Fiddler's Funeral)

## Norwegian words

Det vart sagt av predikantane som preika på di grav,  
al,  
at di sjel var til Svartemannen seld,  
at frå helvete kom ho, og dit drog ho av,  
då du sturta i fylla ein kveld.

Det vart vidare sagt at du var tru i ditt kall,  
og for herren din ein nytteleg dreng.  
Mange urøynde sjeler kom i freisting og fall,  
når du spela burti bygdene, Kleng.  
Kleng.

Kvar du kom med dine tølør vart det turing og dans,  
folk vart ville so dei rasa og drog kniv,  
mang ei gjente har du spela reint frå samling og sans,  
så ho skjemde seg for resten av sitt liv.

Og dei syndene som gamlepresten basta og batt,  
etter Herren heile livet å ha tent,  
slapp du laus att over bygda på ei einaste natt,  
når du fingra på ditt satans instrument.  
ment.

Difor fekk du over gravi det fordømande ord,  
grave,  
som vart sagt av ein velvyrd predikant,  
at det var synd du skulde kvila her i kyrkjeveigd jord,  
og dei fleste sa at preikaren sa sant.

Men dei dømde deg som dårar dei som lyste deg i bann,  
for du åtte det som ingen av dei såg,  
det var gneisten frå Gud som djupt i sjela di brann,  
soul,  
sjølv om slagget over logane låg.

Du skal siga gjennom brådjun av trengsel og natt,  
du skal slipast imot gloande stein,  
men frå pinsla nedi myrkret skal du lyfta deg att.  
imot høgdene, frigjord og rein.

Og eingong skal du standa for Guds heilage stol,  
der påny du skal få stilla din streng,  
og i æveleg glans ifrå den nyskapte sol,  
skal du spela for Meisteren, Kleng.

## Rough translation (cannot be sung)

It was said by the preachers who spoke at your funeral,  
That your soul was sold to the Devil,  
That you came from Hell, and to Hell you returned,  
When you collapsed in drunkenness one night.

It was further said that you were true to your calling,  
And, for your master, a useful man.  
Many inexperienced souls were tempted and fell,  
When you played (music) around the countryside,

Wherever you went with your things there was dancing,  
People went wild and brought out their knives,  
Your playing caused many a girl to lose her senses,  
So that she was ashamed for the rest of her life.

And the sins that the old priest bound and tied up,  
After serving God for a lifetime,  
You let loose over the countryside in a single night,  
When you layed your hands on your Satan's instrument.

Therefore you got such damning words over your  
Said by a highly respected preacher,  
That it's too bad you were laid to rest in blessed earth,  
And most people said the preacher told the truth.

But those who condemned you were idiots,  
Because you had something none of them saw,  
It was the spark from God that burned deep in your  
Even though a veil covered the flames.

You will slog through depths of need and night,  
You will be ground against red hot rocks,  
But from torture in the dark you will rise again,  
Toward the heights, emancipated and clean.

And one day you will stand before God's holy throne,  
Where once again you will tune your strings,  
And in the eternal glow of the newly created sun,  
You will play for the Master, Kleng.

Presented by Alix Cordray

# Ajd' na Ljevo (Mista Kolo)

(Croatia)

A circle dance from Slavonija (Slavonia), Croatia. This dance is also commonly known as "Mista Kolo," and is done throughout the Slavonija area. This dance was learned by Michael Ginsburg from Gundinci villagers at a Smithsonian Festival in Washington, D.C. in the early 1970s.

**Pronunciation:** IDE nah LEH-voh (MEE-stah KOH-loh)

**Cassette:** Ginsburg Special Camp tape 1995;  
Balkan Blast, Side B/4

4/4 meter

**Record:** Jugoton (EP) EPY S-4427, "Kud Sokadija"

**Formation:** Mixed closed circle joined in front basket hold (R over L) by linking middle fingers.

**Style:** The dance is done in place.

## Meas

## Pattern

INTRODUCTION. None.

## PATTERN

- 1 Step on L to L (ct 1); step on R behind L (ct 2); step on L to L (ct 3); small hop on L as R quickly moves fwd (ct 4).
- 2-4 Repeat meas 1 alternating ftwk and direction (4 time in all).
- 5 Closing ft together, jump onto both ft with bent knees (ct 1); bounce twice quickly straightening knees somewhat (cts 2, &); repeats cts 1, 2, & (cts 3, 4, &).
- 6-8 Repeat meas 5 three times (4 times in all), except on meas 8, ct 4, do a small hop on R as L moves slightly fwd (no double bounce).

Repeat dance from beg to end of music.

## Translation:

Line 1: "Ajd' na Ljevo" – "Let's go to the left"

Line 2: "Ajd' na djesno" - "Let's go to the right"

"Mista Kolo" means "circle dance done in place."

Presented by Michael Ginsburg  
Description by Michael Ginsburg

# Čačak from Padež

(Serbia)

Michael Ginsburg learned this dance in the village of Padež in central Serbia in 1988.

Pronunciation: CHAH-chahk from PAH-desh

Cassette: Ginsburg Special Camp tape 1995; Balkan Blast, Side A/3

2/4 meter

Formation: Lines, hands joined in V-pos.

Style: The sidesteps in meas 1-3 and 7-8 are light running steps.

## Meas

## Pattern

8 meas INTRODUCTION. No action.

## PATTERN

- 1-3 Facing ctr, step on R to R side (ct 1); step on L behind R (ct 2); repeat 2 times (meas 2,3).
- 4-6 In place, dance 2 step-hops (1 to a meas) beginning with R and alternating ftwk.
- 7-8 Moving sdwd L, step on L (ct 1); step on R behind L (ct 2); repeat (meas 8, cts 1,2).
- 9-10 Moving fwd twd ctr, dance 2 step-hops beginning L.
- 11-12 Moving bkwd from ctr, step L, R, L (cts 1,2,1); hop on L (ct 2).

Dance pattern 15 times in all.

Ending: Dance meas 1-3. Meas 4: Step on R to R side (ct 1); close L ft to R (ct 2).

Presented by Michael Ginsburg



# Čoček

(Macedonia)

This dance was learned by Michael Ginsburg in 1979 from Macedonian Gypsies (Rom) in Skopje, Macedonia and in New York. It is a family of dances. The word probably is derived from a Turkish word which means "dance."

Pronunciation: CHOH-chehk

Cassette: Zlatne Uste, Side A/4; Rounder tape or CD C6054

Rhythm: 2/4 counted 1 2; 7/8 counted 1-2-3 4-5 6-7  
1 & 2 &

Formation: A line facing ctr with hands joined at shldr height (W-pos).

Style: Very small steps and double bounces throughout. This syncopated step is the same pattern as the dance "Čupurlika."

## Meas

## Pattern

INTRODUCTION. Start at beg of any musical phrase.

### SIMPLE FORM

- 1 Step R, L slightly bkwd (ct 1-2).
- 2 Step R slightly bkwd (ct 1); touch L beside R (ct 2).
- 3 Step L across R (ct 1); touch R beside L (ct 2).

### SYNCOPATED FORM

- 1 Slight lift onto ball of L (ct 1); step on R behind L heel (ct &); repeat cts 1, & with opp ftwk (lift on R, L back) (cts 2, &).
- 2 Repeat meas 1, ct 1 (lift on L) (ct 1); step L, R in place (cts 2, &).
- 3 Slight lift on ball of R (ct 1); step on L across R (ct &); step R, L almost in place or moving very slightly in LOD (cts 2, &).

Presented by Michael Ginsburg

# Kolo (U Šest)

(Serbia)

Learned from the Serbian community in Serbia, as well as in New York. This dance has been a part of the repertoire of many folk dance groups on the U. S. It is known here as "U Šest" (oo SHEST). In many groups, the dance is done only in a choreographed form, more likely to be found on the stage. It is presented here as it is currently done in Serbian communities as a basic form, with certain free style variations done by individuals in the line.

This dance is done to a wide variety of melodies. It is the most widely known dance among the Serbs, and for most Serbs, it is the only dance. The popularity of the dance has spread as far south as Skopje in Macedonia, where Kolo is often played in the course of a dance evening.

Pronunciation: KOH-loh

Cassette: Zlatne Uste, Rounder tape or CD C6054, Side A/4  
There are many other good recordings available.

Rhythm: 2/4 meter, "mixed pickles" rhythm: counted as 1, 2, & or S, Q, Q.

Formation: Open circle, hands joined in V-pos. Face diagonally R of ctr.

## Meas

## Pattern

INTRODUCTION. Depends on the leader.

## PATTERN

- 1 Step on R (ct 1); hop on R (ct 2); step on L across R (ct &).
- 2-4 Three sets of running steps in a "mixed pickles" rhythm. Foot placement is similar to a Yemenite step.
- 5-8 Same as meas 1-4 with opp ftwk and direction.

Variations include a "grapevine" step traveling on meas 1 instead of a step-hop-step, and four side steps replacing meas 1. Because so much of these steps have to do with styling and "feel," it has been chosen not to break the steps down in the dance notes.

Presented by Michael Ginsburg

# Krivo Žensko Oro

(Macedonia)

Women's line dance learned from Pece Atanasovski in Oteševo, Macedonia.

Pronunciation: KREE-voh ZEHN-skoh OH-roh

Cassette: Ginsburg Special Camp tape 1995; Balkan Feast, Side A/8; North/South 1993      2/4 meter

Record: Jugoton, LPY 50985, Side A/4

Formation: W in a line with hands joined in W-pos.

Style: Very bouncy.

## Meas

## Pattern

INTRODUCTION. Start with music or at the beg of any musical phrase.

## PATTERN

- 1-4 Facing ctr, dance a grapevine sdwd R, beg R to R, step L behind R. Style: double-bounce on each step.
- 5 Facing R of ctr and moving slightly in LOD, hop on L as R lifts beside L ankle (ct 1); hold (ct 2).
- 6 Hop on L again in LOD (ct 1); hold (ct 2).
- 7 Step on R fwd in LOD (ct 1); hold (ct 2).
- 8 Hop on R in LOD (ct 1); hold (ct 2).
- 9 Step on L fwd in LOD (ct 1); hold (ct 2).
- 10 Hop on L in LOD (ct 1); hold (ct 2).

Dance repeats from the beginning.

Presented by Michael Ginsburg

# Mihailsko

(Bulgaria)

Mihailsko is a line dance choreographed by Michael Ginsburg to Šop Bulgarian music.

Pronunciation:

Cassette: Ginsburg Special Camp tape 1995; Balkan Feast, Side B/8.

Rhythm: 33/16 and 18/16

## Long measure (33/16):

2, 2, 2, 2, 3, 2, 2 / 2, 2, 2, 3 / 2, 3, 2, 2  
 1, 2, 3, 4, 5, 6, 7 / 1, 2, 3, 4 / 1, 2, 3, 4  
 Q, Q, Q, Q, S, Q, Q / Q, Q, Q, S / Q, S, Q, Q

## Short measure (18/16):

2, 2, 2, 3 / 2, 3, 2, 2  
 1, 2, 3, 4 / 1, 2, 3, 4  
 Q, Q, Q, S / Q, S, Q, Q

Formation: Lines of dancers

## Meas

## Pattern

### INTRODUCTION.

#### FIGURE I (Long measure)

- 1 a Beginning with R and moving R, dance four quick running steps (cts 1-4); facing ctr, jump onto R (ct 5); hop on R (ct 6); hop on R (ct 7).
- b Hop on L (ct 1); step on R behind L (ct 2); hop on R (ct 3); step on L behind R (ct 4).
- c Hop on L (ct 1); step on R to R side (ct 2); step on L across R (ct 3); step on R back to place (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.

#### FIGURE II (Short measure)

- 1 a Step on R to R (ct 1); step on L across R (ct 2); step on R to R (ct 3); step on L behind R (ct 4).
- b Repeat Fig I, meas 1, part c.
- 2 Repeat meas 1 with opp ftwk and direction.

#### FIGURE III (Long measure)

- 1 a Hop on L (ct 1); step on R behind L (ct 2); hop on R (ct 3); step on L behind R (ct 4); chug bkwd on both ft (ct 5); hoop on L while preparing to stamp R (ct 6); stamp R (ct 7).
- b Step on R slightly in front of L (ct 1); step on L in place (ct 2); repeat cts 1, 2 (cts 3, 4).
- c Repeat Fig I, meas 1, part c.
- 2 Repeat meas 1 with opp ftwk and direction.

**Mihailsko—continued****FIGURE IV (Short measure)**

- 1 Repeat Fig II, meas 1.
- 2 a Step on L slightly in front of R (ct 1); step on R in place (ct 2); repeat cts 1,2 (cts 3, 4).
- b Hop on R (ct 1); step on L behind R (ct 2); hop on L (ct 3); step on R behind L (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

**SEQUENCE:** Dance figures in this order: I, II, I, II, III, I, II, I, IV.

**Presented by Michael Ginsburg**

# Ovčepolsko Potrčulka

(Macedonia)

A Macedonian line dance.

Pronunciation:

Cassette: Ginsburg Special Camp tape 1995

2/4 meter

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

## Meas

## Pattern

### INTRODUCTION.

#### FIGURE I

- 1 Facing R and moving in LOD, hop on L (ct 1); step on R (ct &); step on L (ct 2). (hop-step-step)
- 2 Repeat meas 1.
- 3 Still facing R and moving LOD, step on R (ct 1); step on L (ct &); step on R (ct 2). (1-2-3)
- 4 Repeat meas 3 with opp ftwk.
- 5 Leap onto R, bending knee and twisting to R (ct 1); hop on R (ct 2).
- 6 Repeat meas 5 with opp ftwk.
- 7 Facing ctr, step on R (ct 1); hop on R while lifting L (ct 2).
- 8 Facing ctr and moving to L side, hop on R (ct 1); step sideward on L (ct &); step on R across L (ct 2). (hop-step-step)
- 9 Repeat meas 8 but step on R behind L on ct 2. (hop-step-step)
- 10 Facing ctr, step on L beside R while swinging joined hands bkwd (ct 1); hop on L while swinging hands fwd (ct 2).
- 11 Repeat meas 10 with opp ftwk.
- 12 Repeat meas 10.

#### FIGURE II

- 1-10 Repeat meas 1-10 of Fig I.
- 11 Facing ctr and not swinging hands, leap onto R while lifting L (ct 1); hold (ct 2); step on L on place (ct &).
- 12 Step on R in place (ct 1); leap onto L across R (ct 2).

Presented by Michael Ginsburg

# Žensko Pušteno


(Macedonia)

Women's line dance learned from Pece Atanasovski in Oteševo, Macedonia.

Pronunciation: ZEHN-skoh POOSH-teh-noh

Cassette: Ginsburg Special Camp tape 1995; 1993 North/South Tape, Side A/7

Record: Jugoton, LPY 50985, Side B/3

Rhythm: 11/8 meter   
                   S    Q    Q    Q    Q  
                   1    2    3    4    5

Formation: Lines with hands joined in W-pos during Part I; down in V-pos for Part II; loose fists on own hips for Part III. Patterns change at leader's discretion with change of hand position.

## Meas

## Pattern

INTRODUCTION. When drums beg during gajda music, that is the first step of the dance. Beg dance with meas 4-5 of Part I.

### PART I

- 1 Facing R of ctr and moving in LOD, lift R slightly fwd while bouncing on L (ct 1); bounce again on L as R full ft touches slightly fwd on floor (ct 2); put full wt on R as L moves twd R (ct 3); step L bkwd (ct 4); step R, beside L (ct 5).
- 2 Long step fwd on L with small plié (ct 1); bounce on L as R lifts beside L ankle (ct 2); step R, L fwd (cts 3-4); step bkwd on R (ct 5).
- 3 Facing ctr and dancing in place, lift L slightly fwd while bouncing on R (ct 1); bounce again on R as L touches slightly sdwd R (ct 2); put full ft on L sdwd L (ct 3); step R across L (ct 4); step L back to place (ct 5).
- 4-5 Repeat meas 3 twice more, alternating ftwk (3 times in all).

### PART II

During gajda solo when traveling, lower hands and beg Part II.

- 1-2 Repeat Part I, meas 1-2.
- 3 Bounce twice on R as L lifts beside R ankle (cts 1-2); step L, R, L in place turning slightly twd R (LOD) (cts 3-5).
- 4 Repeat meas 3 with opp ftwk, turn to face slightly twd L (RLOD) on cts 3-5.
- 5 Bounce twice on R as L lifts beside R ankle (cts 1-2); step back on L (ct 3); step on R to R or beside L to face ctr (ct 4); step L in front of R, face LOD (ct 5).

### PART III

Repeat ftwk of Part II to end of music, except release hands and place fists on hips.

Presented by Michael Ginsburg

# Slavonsko Kolo

(Croatia)

This dance was first presented in California by John Filcich in 1958.

Pronunciation: slah-VOHN-skoh KOH-loh

Cassette: Ginsburg Special Camp tape 1995

2/4 meter

Record: Jugoton J6003-B; Woodlands 6805 (45 rpm)

Formation: Closed circle, M together on one side of the circle, W together on the other side. Everyone faces ctr with hands joined in front basket (L arm over R) by locking middle fingers.

Steps: Drmeš: 2 meas to complete

All movements are small, light, quick, and subtle. Basically the step consists of:

Meas 1: Step on R in place with bounce as L touches floor sdwd L (ct 1); with wt still on R, bounce twice, knees straight (cts 2,&).

Meas 2: Step (transfer wt) on L sdwd where it touched, with a bounce (ct 1); close R to L bouncing twice, knees straight (cts 2,&).

Note: There should be a relaxed lean of upper body slightly twd ctr of circle, Entire body should vibrate during bounces.

Walking – Rest: 4 meas to complete. Smooth steps, facing ctr throughout.

Meas 1: Step on R across L.

Meas 2: Step on L to L.

Meas 3: Step on R behind L.

Meas 4: Step on L to L.

Vrtanje (Buzz): Facing L of ctr and moving twd L, step on R across L, with bent knee (ct 1); step on ball of L ft to L (ct 2).

Note: During this step, point R toe twd ctr, upper body leans slightly twd ctr, knees flexible throughout.

## Meas

## Pattern

4 meas INTRODUCTION. No action.

### I. DRMEŠ

A 1-24 Dance 12 basic Drmeš steps moving to L (CW).

### II. WALKING – REST

B 1-12 Dance 3 complete Walking – Rest steps, moving to L (CW).

### III. VRTANJE

C 1-16 Dance 16 Vrtanje steps, moving to L (CW). During the first 8 meas, keep steps short; during the last 8 meas, lengthen steps so that the circle moves faster.



## Slavonsko Kolo—continued

Repeat dance 3 more times (4 in all).

IV. FINALE

A 1-28 Dance 14 basic Drmeš steps moving to L (CW).

## LYRICS:

1. Hej, ni momka kod naših seljaka

// Nit curica kod naših totica. //

2. Bolji mi nego vi

Vi ste malo šašavi

Vidi vam se po nogama

Da ne zynate slozit s' nama

Bolje naši nego vaši

Naši vaše nadigraše.

3. Hej kad zaigra pusta Slavonija

// Pod njima se zemljica uvija. //

4. Uze baba vriću maka

Metnula kraj didaka

Kad se didak probudio

Vriću maka zagrlio

Tud su ruk tud je glava

Kom je vragu noge dala.

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. CROSSTAIL THRU                |
| a. Outside couple            | 32. ALLEMANDE THAR                |
| b. Ring (one couple)         | 33. SHOOT THE STAR                |
| 12. HALF SASHAY FAMILY       | 34. SLIP THE CLUTCH               |
| a. Half sashay               | 35. COUPLES WHEEL AROUND          |
| b. Rollaway                  |                                   |
| c. Ladies in, Men sashay     |                                   |

## Square/Contra Record List

Name of Music	Label and Record Number	Distributor
<b>Hoedown:</b>		
"Do"	Red Boot RB313 B	RED BOOT RECORDS Rt. 8, College Hills Greenville, Tenn. 37743
"Fireball"	Red Boot RB314 A	SQUARE TUNES RECORD CO. 236 Walker Springs Rd. Knoxville, Tenn. 37923
"Boiling Cabbage"	Square Tunes ST301 B	JOPAT RECORDS 1616 Gardiner Le, #202 Louisville, Ky. 40205
"James"	Square Tunes ST302 B	
"Dixie Breakdown"	Square Tunes ST 300 B	
"City Slicker"	Jo Pat JP502 B	
<b>Singing:</b>		
"Medley"	Chaparral C3506 A	CHAPARRAL RECORDS 1425 Oakhill Dr. Plano, Texas 75075
"Old Time Medley"	TNT 161 B	TNT RECORD CO. R.F.D. St. Albans, Vt. 05478
"Good Old Summertime"	Blue Star 2239 B	MERRBACH RECORD SERVICE P.O. Box 7309 Houston, Texas 77248-7309
"I Found a New Baby"	Blue Star 2263 B	
"Summer Sounds"	Blue Star 2265	
"Schatzie"	Blue Star 2260	
"Hi Neighbor"	Blue Star 2360	
"Travel On"	Blue Star 2363	
"Sprechen Sie Deutsch"	Blue Star 2366	
"Cincinnati Waltz Quadrille"	Blue Star 2378	
"With" (Hoedown)	Blue Star 2376	
<b>Contra and Quadrille:</b>		
"Glise a Sherbrooke"	Folk Dancer MH4510073	FOLK DANCER RECORD SERVICE P.O. BOX 201 Flushing, NY
"Doubtful Shepherd"	Lloyd Shaw LSF 1009	LLOYD SHAW FOUNDATION 2217 Cedar Acres Dr. Manhattan, KS 66502
"Queens Quadrille"	E-Z 719	MERRBACH RECORD SERVICE
"Star & Promenade Contra"	TNT 201	TNT RECORD CO.
"Waltz Contra"	National Records 4562	NATIONAL RECORDS
"Gordo's Quadrille"	Square Dancetime 002	JACK MURTHA ENTERPRISES Box 3055 Yuba City, CA 95991
<b>Rounds:</b>		
"I'm Busted"	Blue Star 2219	MERRBACH RECORD SERVICE
"Stay Young"	MCA Records MCA52310 (Vocal—Don Williams)	MCA RECORDS, INC. 70 Universal Plaza Universal City, CA
<b>Miscellaneous:</b>		
"The Bird Dance"	AVIA Disk AD831	
"Jerry Helt's Dance Party"	Video and Cassette Tape	KENTUCKY DANCE FOUNDATION C/O Stew Shacklette 460 Long Needle Rd. Brandenburg, KY 40108

# Square Dance Calls

**SPIN CHAIN THE GEARS**—Starting formation – Parallel Ocean Waves. Timing – 24 beats

Each end and the adjacent center dancer turn one-half ( $180^\circ$ ). The new centers of each ocean wave turn three-quarters ( $270^\circ$ ) to form a new ocean wave across the set, as the other four dancers do a U Turn Back (turning in toward the center). The centers of the wave Trade and then release hands with each other. Four dancers on each side of the square now form a four-hand star and turn the star three-quarters, forming a new wave across the set. Centers of this wave Trade momentarily reforming the wave across the set. The two outside pairs of dancers of the center wave now turn three-quarters ( $270^\circ$ ) as the other four dancers turn back (turning away from the center).

**STYLING: SPIN CHAIN THE GEARS**—Dancers turning in ocean wave formations use styling as previously described for the basics swing thru and spin chain thru. For star portions of movement, refer to styling as indicated by the basic star right. When turning into the star or out to the wave, use a flowing turn rather than an abrupt about-face. In star patterns, ladies' outside hands may be used to work skirts.

**SPIN CHAIN & EXCHANGE THE GEARS**—Starting formation – Ocean Waves (right-hand, for ease of description). Timing – 26 beats

Start as in a normal Spin Chain the Gears—Ends and adjacent centers turn  $1/2$ , new centers turn  $3/4$ , while the ends U-Turn Back, and the very two centers of the wave Trade. All form two left-hand stars (but before turning them, the out-facing point should raise a hand, indicating “follow me”—they will be the “leaders of the exchange”) and turn the stars  $3/4$ . The “leaders of the exchange” will now lead the star out to the right, around the outside of the other star, like an S pattern, then into a momentary column of four, single file through the sides position. The first three dancers in the momentary column....

**STYLING:** Same as in Spin Chain the Gears.

**CHASE RIGHT**—Starting formation – Two couples Back-to-Back. Timing – 6 (from zero box).  
Timing – 8 (from static square [SS])

Each right-hand dancer does an exaggerated Zoom action, moving into the position previously occupied by the right-hand dancer behind him, to finish facing in the same direction as when he started the Zoom action. (The net result is the same as if the right-hand dancer had done a right face U Turn Back & Box Circulate twice.) The left-hand dancer follows (“Chases”) the right-hand dancer by doing a Box Circulate two positions. The call finishes in a Box Circulate formation.

**STYLING: CHASE RIGHT**—All dancers have arms in natural dance position. Ladies' skirt work optional. Right-hand dancer uses flowing motion rather than an abrupt turn around. When two couples (e.g., the heads) do chase right in the center of the square, it is important for those doing the zoom motion to keep the action tight and avoid bumping into the outside dancers. At the same time, those not involved in the Chase Right, move, if possible and comfortable, away from the center to allow more space for the action.

**ZOOM**—Starting formation—starting and completed double pass thru, two-faced lines, single file promenade, columns, box circulate and promenade. From one couple following another, each dancer in the lead couple separates away from his partner and walks around a full circle ( $360^\circ$ ) to end in the position of the dancer who was directly behind him. Meanwhile, each trailing dancer step directly forward into the vacated position of the lead dancer. Every dancer ends facing in the same direction he started.

### Square Dance Calls—continued

From a setup where one dancer is following another, the lead dancer walks away from the center of the square and around in a full circle (360°) to the position of the dancer who was directly behind him. Meanwhile, the trailing dancer steps directly forward into the position vacated by the lead dancer.

**STYLING:** Lead dancers hold arms in natural dance position. Ladies skirt work optional. Trailing dancers use couple handhold. In zoom it is important that lead dancers initiate the roll out movement with a slight forward motion to allow sufficient room for trailing dancers to step through comfortably. **TIMING:** 4 steps.

## SPIN CHAIN & EXCHANGE TO A COLUMN

(Variation by Johnnie Wykoff)

Heads square thru four hands

Spin chain & exchange to a column - - - -

Boys run around the girls

Centers square thru 3/4

Outsides partner trade

Swing thru, turn thru, left allemande

Heads square thru four hands

Spin chain & exchange to a column - - - -

Coordinate - - -, \* couples circulate

Wheel & deal, pass to the center

Centers square thru 3/4, left allemande

\* Ferris Wheel, centers square thru 3/4

Left allemande

Heads forward, touch 1/4, walk & dodge

Spin chain & exchange to a column - - - -

Boys run right, trade by

Pass to the center, centers square thru 3/4

Left allemande, etc.

Heads lead right, circle to a line

Lines forward, pass the ocean

Spin chain & exchange to a column - - - -

Coordinate - - -, couples circulate

\*Wheel & deal, pass to the center

Centers square thru 3/4

Left allemande, etc.

\*Ferris wheel, centers square thru 3/4

Left allemande, etc.

## Square Dance Calls—continued

Sides pass thru, partner trade  
 Heads square thru four hands  
 Spin chain & exchange the gears — — — —  
 Spin chain & exchange to a column — — — —  
 Boys run right, trade by  
 Left allemande, etc. (square has rotated 1/4 right)

Sides lead right circle to a line  
 Lines forward, touch 1/4, finish the exchange (head ladies lead)  
 Swing thru, boys trade, bend the line  
 (zero lines with partner)

Heads square thru four hands  
 Do sa do the outside two to an ocean wave  
 Boys trade, ladies trade, trade the wave  
 Left allemande, etc.

Heads lead right, circle to a line  
 Lines forward, touch 1/4 coordinate — — — —  
 Bend the line, pass the ocean, trade the wave  
 Left allemande, etc.

Heads square thru four hands  
 Swing thru with the outside two  
 Boys trade, boys run, bend the line  
 Reverse the flutter wheel, boys lead  
 Ladies lead, dixie style to an ocean wave  
 Left allemande, etc.

Heads square thru four hands  
 Swing thru with the outside two  
 Boys run right, bend the line  
 Reverse the flutter wheel, boys lead  
 Ladies lead, dixie style to an ocean wave  
 Boys trade, left allemande, etc.

Head gents walk, head ladies dodge  
 Ladies extend, gents roll right 1/4  
 Diamond circulate, flip the diamond  
 Extend, swing thru  
 Boys run right, wheel & deal  
 Circle four, head gents break  
 Line up four

# **Square Dance Calls—continued**

Gents walk, ladies dodge  
 Ladies extend, gents roll right  
 Diamond circulate, flip the diamond  
 Swing thru, turn thru  
 Left allemande, etc.

Heads square thru four hands  
 Swing thru with the outside two  
 Boys run right, bend the line  
 Gents walk, ladies dodge  
 Ladies extend, gents roll right 1/4  
 Diamond circulate, flip the diamond  
 Swing thru, gents run right  
 Wheel & deal, pass to the center  
 Square thru 3/4, left allemande

Head gents walk, head ladies dodge  
 Ladies extend, gents roll right 1/4  
 Diamond circulate, cut the diamond  
 Bend the line (zero)

Heads forward, veer left  
 Ladies hinge, diamond circulate  
 Flip the diamond, recycle (zero)

Heads forward, swing thru  
 Gents run right, ladies hinge  
 Diamond circulate, flip the diamond  
 Recycle, star thru, pass thru  
 Left allemande, etc.

Heads pass thru, partner trade  
 Do sa do to an ocean wave  
 Swing thru, boys run right  
 Half tag, walk & dodge  
 (Eqv. heads lead to the right)

Heads pass the ocean, swing thru  
 Boys run right, half tag  
 Walk & dodge, cloverleaf  
 Centers zoom, new centers swing thru  
 Turn thru, left allemande

# Square Dance Calls—continued

Heads lead right, circle to a line  
 Lines forward, pass the ocean  
 Swing thru, boys run right  
 Half tag, walk & dodge  
 Boys fold, star thru  
 Couples circulate, wheel & deal  
 Swing thru, boys run right  
 Half tag, walk & dodge  
 Boys fold, star thru  
 Couples circulate, wheel & deal  
 Star thru, pass thru, partner trade  
 (lines of four with partner)

Heads square thru four hands  
 Swing thru with the outside two  
 Boys trade, boys run right  
 Half tag, walk & dodge  
 Partner trade, slide thru  
 Left allemande, etc.

Heads pass thru, partner trade  
 Square thru four hands  
 Sides roll away with a half sashay  
 Do sa do the outside two  
 Swing thru, centers run right  
 Half tag, walk & dodge  
 "U" turn, lines pass thru  
 Wheel & deal, double pass thru  
 Centers in, cast off 3/4  
 Star thru or slide thru  
 Left allemande, etc.

Heads square thru four hands  
 Pass the ocean  
 Grand swing thru, right hand hinge  
 Boys run right, left allemande  
 \* Pass one, swing the next (your own)  
 (The square has rotated to the right 1/4)  
 Come back one & swing, all promenade  
 (Singing call)



**Square Dance Calls—continued**

Heads forward, square thru four hands

Swing thru, spin the top

Grand swing thru

Right hand trade, roll to face

Pass thru, face your partner

Right & left grand

Heads lead right, do sa do to an ocean wave

Ladies trade, take a little peek & trade the wave

Gents circulate, left allemande, etc.

Heads flutter, wheel, sweep 1/4, pass thru

circle four, head gents break, line up four

Right & left thru, ladies lead, dixie style to an ocean wave

Ladies circulate, gents circulate

or

(All eight circulate)

Left allemande, square your set

(Square has rotated 1/4 right)

Head ladies chain across

Send the ladies back dixie style to an ocean wave

Head gents raise your hands, make an arch

Side ladies chain thru the arch

Send the ladies back dixie style to an ocean wave

Everybody slip the clutch, left allemande, etc.

Head ladies chain across

Sides pass thru, separate around one, line up four

Lines pass thru, wheel & deal

double pass thru, face the one beside you

Pass thru, wheel & deal, left allemande

Heads forward, do sa do to an ocean wave

Sides forward along the wave, star thru

Ping pong circulate, recycle in the middle

Pass thru, swing thru, turn thru

Left allemande

Heads lead right, circle to a line

Lines pass thru, wheel & deal

Centers step to a wave, ping pong circulate

Center gents extend & hinge 1/4

Center ladies extend & hinge 1/4

# **Square Dance Calls—continued**

Ladies take a peek & trade  
 Lines pass thru, wheel and Deal  
 Centers step to a wave, ping pong circulate  
 Centers extend & right hand hinge  
 Ladies take a peek & trade  
 (Normal lines of four with partner)

Heads square thru four hands  
 Pass to the center  
 Centers step to a wave  
 Center gent extend & right hand hinge 1/4  
 Center ladies trade & extend  
 Right hand hinge with the gents  
 Ladies take a peek & trade  
 (Lines of four with partner)

Heads square thru four hands  
 Pass to the center  
 Centers step to a wave  
 Center ladies trade or centers extend  
 Everybody right hand hinge 1/4  
 Ladies take a peek & trade  
 (Lines of four with partner)

Heads pass thru, partner trade  
 Heads pass the ocean  
 Ping pong circulate — — — —  
 Center ladies trade & extend & right hand hinge 1/4  
 Center gents extend & right hand hinge 1/4  
 Ladies take a peek & trade  
 (Lines of four with partner)

Head ladies chain across  
 Sides flutter wheel & sweep 1/4, pass thru  
 (Sides square thru four hands)  
 Touch 1/4, ladies take a peek & trade  
 (Lines of four with partner)

## Square Dance Calls—continued

**ZOOMS**

Heads forward, star thru, double pass thru  
 The leaders zoom, first couple go left, next one right  
 Lines pass thru, wheel & deal, centers zoom  
 New centers square thru 3/4, left allemande

Heads lead right, circle to a line  
 Lines forward up & back to place  
 Couples #1 & #2 partner trade or California twirl  
 Leaders zoom, new leaders zoom  
 Bend the line, left allemande

Everybody promenade, don't slow down  
 Heads zoom, sides zoom  
 Promenade home

Heads square thru four hands  
 Swing thru with the outside two  
 Boys run right, boys zoom  
 Couples circulate one position  
 Wheel & deal, star thru  
 Pass thru, wheel & deal  
 Centers zoom  
 New centers square thru 3/4  
 Left allemande, square your set  
 (Square has rotated 1/4 right)

Heads square thru four hands  
 Do sa do the outside two to an ocean wave  
 Swing thru, ladies zoom  
 Boys run right, couples circulate  
 Wheel & deal, star thru  
 Pass thru, wheel & deal  
 Centers square thru 3/4  
 Left allemande

Heads pass thru, partner trade  
 Sides forward, star thru, pass thru  
 Do sa do to an ocean wave  
 End boys zoom  
 Swing thru, end ladies zoom

## Square Dance Calls—continued

Boys run right, couples circulate, bend the line  
 Lines pass thru, wheel & deal  
 Centers square thru 3/4 left allemande, square your set  
 (Square has rotated 1/4 right)

Heads flutter wheel, star thru, pass thru  
 Do sa do the outside two to an ocean wave  
 Gents zoom, boys run right  
 Wheel & deal, star thru  
 (Lines of four with partner)

## CHASE RIGHT & LEFT

Heads pass thru, chase right  
 Box circulate, walk & dodge  
 Chase right, boy run around the girl (zero)

Heads pass thru, chase right  
 Walk & dodge, gents lead, chase right  
 Walk & dodge, partner trade (zero)

Heads roll away a half sashay  
 Heads pass thru, to the left chase  
 Left hand trade, ladies run around the man (zero)

Heads roll away a half sashay  
 All circle eight left as you are  
 When the gents get to head position  
 Four gents pass thru, chase right  
 Gents walk & dodge, chase right  
 Gents walk & dodge, separate around one  
 Gents pass thru, star thru  
 Couples circulate, bend the line  
 (Lines of four with partner)

Allemande left in the Alamo style  
 Heads walk & dodge, heads chase right  
 Heads walk & dodge, gents run right  
 Reverse the flutter wheel (zero)

Heads square thru four hands  
 All pass thru, chase right  
 Boys run around the lady (zero)

## Square Dance Calls—continued

Heads square thru four hands

Touch 1/4, walk & dodge

Chase right, boys run right

Pass the ocean, boys trade

(Zero ocean wave)

(Singing call)

Boys run right & all promenade

All four ladies chain across

Heads pass the ocean, explode the wave & cloverleaf

Sides star thru, pass thru, partner trade

(Square has rotated 1/4 right)

All four ladies chain across

Heads star thru, pass thru, pass to the center

Centers star thru, pass thru, partner trade

(Square has rotated 1/4 right)

Heads forward, touch 1/4, walk & dodge

Pass to the center, touch 1/4

Walk & dodge, partner trade

(Square has rotated 1/4 right)

Heads forward, circle four left 3/4, with your girl, California twirl

Pass to the center, centers circle four left 3/4

(Square has rotated 1/4 right)

All four ladies chain across

Heads lead right, circle to a line

Lines pass thru, wheel & deal

Double pass thru, lead couples cloverleaf

The others partner trade

(Square has rotated 1/4 right)

All four ladies chain across

Heads forward, star thru, all double pass thru

Everybody partner trade, centers star thru, back away

(Square has rotated 1/4 right)

Square Dance Calls—continued

**CONVERT 1-P 2-P LINES TO BOX 1-4 & VICE VERSA**

(Presented by Jerry Helt)

**1-P 2-P lines**

Pass thru, wheel & deal  
Centers pass thru, pass to the center  
In the center, swing thru, turn thru  
(Box 1-4)

**Box 1-4**

Circle four left 3/4  
Everybody pass thru, "U" turn back  
Center four flutter wheel  
Everybody star thru & "U" turn back  
The inside couples split the outside couples  
Around one to lines of four  
(1-P 2-P lines)

**1-P 2-P lines**

Ends fold, all the gents "U" turn back  
Single file circulate, center gents run right  
Centers square thru 3/4  
Outside gents "U" turn back

**Box 1-4**

Veer to the left, couples trade  
Ferris wheel — — — —  
Centers veer left, center gents trade  
Center couples to the right veer  
Everybody to the right veer  
Heads partner trade or California twirl

**1-P 2-P lines**

Sides partner trade or California twirl  
Ferris wheel — — — —  
Centers flutter wheel & pass thru

**Box 1-4**

Centers "U" turn back  
Centers to the right veer  
Center ladies trade  
Centers veer left  
Swing thru, boys run right  
Partner trade  
1-P 2-P lines

**Square Dance Calls—continued****1-P 2-P lines**

Head ladies, diagonally chain

With the couple across, circle left 3/4, back away

(Box 1-4 in head position)

**Box 1-4**

Star thru

In lines, end ladies chain

Everybody star thru

Circle left 3/4, back away

(1-P 2-P lines in head position)

**1-P 2-P lines**

Touch 1/4, single file circulate one place

Boys run right

(A box facing corner)

**Box 1-4**

Spin chain thru, ladies circulate two places

Boys run right, bend the line

(Lines of four with partner)

**1-P 2-P lines**

Lines pass thru, wheel & deal

Centers flutter wheel, pass thru

(A box facing corner)

**Box 1-4**

Centers "U" turn back, star thru

Same couples wheel to the left

To a two faced line with the sides

Bend the line

(Lines of four with partner)

**1-P 2-P lines**

Pass thru, wheel & deal

Centers star thru

Take this lady, lead to the right

(A box facing corner)

**Box 1-4**

Do sa do to an ocean wave

Ladies "U" turn back & circulate one place

Everybody castoff 3/4

(Lines of four with partner)

# **Square Dance Calls—continued**

Heads lead to the right, circle to a line  
 Lines pass thru, ladies trade, right hand hinge 1/4, recycle  
 Star thru, lines pass thru  
 Ladies trade, right hand hinge 1/4, recycle, star thru  
 (Lines of four with partner)

Heads lead right, circle to a line  
 Lines pass thru, ladies trade, right hand hinge 1/4  
 Do a linear cycle, lines pass thru  
 Ladies trade, right hand hinge 1/4  
 Do a linear cycle  
 (Lines of four with partner)

Heads lead right, circle to a line  
 Lines pass thru, ladies trade, right hand hinge 1/4  
 Linear cycle, lines forward, touch 1/4  
 Coordinate, bend the line  
 Star thru, pass thru, left allemande

Four ladies chain across the set  
 Heads lead right, circle to a line  
 Lines pass thru, tag the line, face in  
 Lines pass thru, gents trade, right hand hinge 1/4  
 Gents run right, couples circulate  
 Bend the line, pass thru, tag the line, face in  
 Lines pass thru, gents trade, right hand hinge 1/4  
 Gents run right, bend the line  
 (Lines of four with partner)

Heads star thru, pass thru, split the outside around one, line up four  
 Lines pass thru, gents trade, right hand hinge 1/4  
 Gents run right, wheel & deal, left allemande, etc.  
 (Square has rotated 1/4 right)

Heads lead right, pass to the center  
 Centers swing thru, boys run right, bend the line  
 (Square has rotated 1/4 right)



## Square Dance Calls—continued

**RECTANGULAR COLUMNS**

Four ladies chain across  
 Heads flutter wheel, sweep 1/4, veer left  
 Sides face, touch 1/4  
 In your rectangular column, single file circulate  
 In your rectangular column, walk & dodge  
 \*Gents bend the line, ladies cloverleaf  
 Gents pass thru, step to an ocean wave  
 Boys run right, lines forward, star thru  
 Pass thru, left allemande, etc.

\*Gents bend the line, pass thru & cloverleaf  
 With the ladies star thru, couples circulate  
 Bend the line, star thru, pass thru  
 Left allemande, etc.

Heads star thru, pass thru, circle to a line  
 Lines pass thru, wheel & deal  
 Centers veer left, the others face, touch 1/4  
 In your rectangular column, single file circulate  
 In your rectangular column, walk & dodge  
 Boys bend the line, ladies cloverleaf  
 Boys pass thru, step to a wave  
 Boys run right  
 (Line of four with partner)

**Olentangy Contra**

by Jerry Helt

Duple cross over  
 1, 3, 5, 7, etc., & active

MeasPattern

- |   |  |
|---|--|
| 8 | Actives double balance your own                                |
| 8 | Actives swing your own   |
| 8 | Active lead right, lady hook with inactive man (weathervane)   |
| 8 | Actives cross to inactive lady and hook (weathervane)          |
| 8 | Actives out the ol' side door                                  |
| 8 | Wheel turn come back once more                                 |
| 8 | Actives face below pick up inactives, line of four down you go |
| 8 | Turn alone, lines come back up you know                        |

# Erkečko

(Thrace, Bulgaria)

Erkečko means "from Erkeč." Erkeč is the old name of the village of Kozičino, Burgas district, eastern Thrace. The dance is performed by young women, called Lazarki, only once a year on the Day of Saint Lazar—a week before Easter. That is a day for celebrating the waking up of the nature after the winter and of the young woman inside the girl's body. On that day groups of unmarried girls dance and sing in every house yard of the village, wishing the hosts health and wealthy crop, and themselves getting married in the year to come. According to the pagan calendar, still recognizable in Bulgarian folklore, the new year begins with the spring. Source: a group for ethnic dancing from the village of Erkeč.

Pronunciation: Ehr-KEHCH-koh.

Cassette: Folk Dances from Bulgaria - NK 1995.03.

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

Formation: Couples form a single dance line as an open circle, everybody faces ctr, hands in belt-hold position, L over R. Everybody knows his partner, but couples are not visibly separated.

Styling: There is a specific Erkeč style, which is a bit jerkier than the usually soft Thracian style: step on whole ft, slightly knee-bent position, accented, sharp feet and arms movements.

## Meas

## Pattern

### STEP # 1 BUENEK

- 1 Facing ctr, accented step sdwd R on R, straightening both knees (ct 1); fall onto L next to R, bending L knee and simultaneously bend R knee, lifting R heel bkwd-diagonally right-low, keeping knees together (ct 2).

### STEP # 2 WAVES FWD

Preparation: bend L knee, lifting R knee (ct & before the meas).

- 1 Facing ctr, accented step fwd on R, keeping L knee bent simultaneously bowing upper body fwd (ct 1); fall onto L next to R, kicking R heel bkwd simultaneously straightening up upper body (ct 2).

### STEP # 2 WAVES BKWD

Preparation: bend L knee, lifting R ft from the floor with R heel behind the body plane (ct & before the meas).

- 1 Facing ctr, accented step bkwd on R, keeping L knee bent (ct 1); fall onto L next to R, kicking R heel bkwd (ct 2).

### STEP # 3 STEP-HOP

- 1 Facing ctr, step in place on R, kicking L heel bkwd, keeping knees together(ct 1); hop in place, keeping L leg pos (ct 2).
- 2 Repeat meas 1 with opp ftwk.

## Erkečko—continued

Step # 3 can be used for moving in any direction. Regardless the step direction, Step # 3 is performed with one of the two following hand movements:

VERSION # 1 WITH HANDS

- 1 Clap both hands in front of the chest (ct 1); set the hands apart on the same height (ct 2).

VERSION # 2 WITH HANDS

Preparation: bend both elbows at waist level and point them bkwd. Palms, clenched in loose fists with thumbs up, are at sides at mid-abdomen level.

- 1 Jerky lift the fists up to waist level, keeping thumbs pos (ct 1); release the arms on the same way back to their original pos (ct 2).

STEP # 4 TRANSITION TO THE RIGHT

Preparation: Extend R leg down, then sdwd R, describing a little arc.

- 1 Facing ctr, jump sdwd R on both ft, closing R ft with a sharp click (ct 1); hop in place on R, extending L leg down and then sdwd L, describing a little arc (ct 2).
- 2 Facing ctr, jump sdwd L on both ft, closing L ft with a sharp click (ct 1); hop in place on L, bending R knee, lifting R heel bkwd-diagonally right-low in anticipation of Step # 1 Buenek, keeping knees together (ct 2).

STEP # 5 TRANSITION TO THE LEFT

Preparation: Extend L leg down, then sdwd L, describing a little arc.

- 1 Facing ctr, jump sdwd L on both ft, closing L ft with a sharp click (ct 1); hop in place on L, extending R leg down and then sdwd R, describing a little arc (ct 2).
- 2 Facing ctr, jump sdwd R on both ft, closing R ft with a sharp click (ct 1); hop in place on L, bending R knee, lifting R heel bkwd-diagonally right-low in anticipation of Step # 1 Buenek, keeping knees together (ct 2).

STEP # 6 SEAGULL TRANSITION

- 1-4 Facing ctr and joining hands in belt-hold pos, perform 4 times Step # 1 Buenek, women yelling like seagulls.

MeasPatternNO INTRODUCTION.FIUGRE I

- 1-22 Facing ctr, Step # 1 Buenek.

**FIGURE II**

- 1-4 Facing ctr, with Step # 2 Waves Fwd the line moves toward the ctr of the "circle". While squeezing the line, point your elbows bkwd and help your neighbor by lifting up your R elbow.
- 5-10 With Step # 2 Waves Bkwd the line opens the "circle" to its original form.
- 11-20 Repeat meas 1-10.

**FIGURE III**

- 1-4 Facing ctr, 4 times Step # 1 Buenek, women yelling like seagulls.
- 5-16 Facing ctr, 12 times Step # 1 Buenek.
- 17-26 Facing ctr, everybody drops hands and perform 10 times Step # 3 Step-Hop with Version # 1 With Hands. For 10 meas the partners of each couple describe full circles around each other (R partner goes bkwd-L-fwd-R; L partner goes R-bkwd-L-fwd) and finish them in their original pos.
- 27-28 Facing ctr, everybody again forms a line and with hands down at sides, performs Step # 4 Transition.

**FIGURE IV**

- 1-4 Facing ctr and joining hands in belt-hold pos, everybody performs 4 times Step # 1 Buenek, women yelling like seagulls.
- 5-17 Facing ctr, 11 times step # 1 Buenek.
- 18-28 Repeat Fig III meas 17-28, but this time 11 times and with Version # 2 With Hands.
- 29-30 Facing ctr, everybody again forms a line and with hands down at sides, performs Step # 5 Transition.

**Suggested sequence:**

Fig I. Fig II. Fig I. Fig II.  
 Fig III. Fig IV. Fig III. Fig IV.  
 Step # 6 Seagull Transition.  
 Fig I. Fig II.  
 Fig III. Fig IV. Fig III.

Presented by Nina Kavardjikova  
 Description © 1995 Nina Kavardjikova

Erkečko—continued

Pripadnalo I Temna Magla

Pripadnalo i temna magla  
Pu morava i pu dubrava. 2

Ne mi bilo temna magla  
Nai mi bilo sivu stadu. 2

Male, Mila Male

Male, mila male  
Libe mi se zeni  
Za neznajno ljube

Male, mila male  
A znajnoto ljube  
Drebni salzi roni.

Thick Fog Was Covering

Thick fog was covering  
The meadows and the woods.

It was not thick fog  
It was a huge grey flock.

Hey You, My Dear Mom

Hey you, my dear mom,  
My beloved is getting married  
To a unknown beloved.

Hey you, my dear mom,  
But his well known beloved  
Is crying bitterly.

Song words translation © 1995 Nina Kavardjikova.

# Gajda/Mališevsko

(Pirin, Bulgaria)

Gajda means "a bag pipe." Mališevsko—"from the village of Mališevo." These are two separate dances almost always done one after the other by the villagers within a large area of Pirin Macedonia. Both dances Gajda and Mališevsko, in different variations, are popular throughout Greek Macedonia and the Republic of Macedonia as well. Often they are performed in various combinations with other line dances. In Bulgaria, Mališevsko is also called Ograzdensko and Četvorka. The name of Gajda comes most likely from the fact that originally that dance has been done on a bag pipe accompaniment. The zurna has replaced it later on, when Bulgaria experienced some Turkish influence during the 500 years of Turkish hegemony. Pirin, Macedonia is the last Bulgarian province to gain independence in the beginning of this century, some 40 years later than mainland Bulgaria. That is why the sound of zurna is still very common in the regional folklore. Source: Atanas Sinanski - a local researcher and choreographer from the town of Sandanski.

Pronunciation: GUYH-dah / MAH-lih-shehv-skoh.

Cassette: Folk Dances from Bulgaria - NK 1995.03.

Rhythm: Gajda is in 5/8 meter, counted 1, 2 or 1, 2 &.  
Mališevsko is in 2/4 meter, counted 1, 2 or 1 &, 2 &.

Formation: Open circle, hands held in V-position.

Styling: Pirin Macedonian style includes: light steps, constant bounces with knees and ankles mainly. The leader and the last dancer (who is the leader of the tale of the dance) twirl a specially tight handkerchiefs and improvise within the dance pattern using movements with all the parts of the body. The energy level of all the dancers depends on the personal choice, mood, physical condition, social status and, last but not least, dance skills.

## Meas

## Pattern

1-16 INTRODUCTION. No action.

### FIGURE I. GAJDA

- 1 Facing LOD, step fwd on R (ct 1); kick L heel bkwd, bouncing R knee (ct 2).
- 2 Step fwd on L (ct 1); bounce L knee (ct 2).
- 3 Step fwd on R (ct 1); bounce R knee (ct 2).
- 4 Sharply turning to face RLOD, pivot in place R ft without lifting it from the floor in bent knee pos and tapping R heel, simultaneously kicking L heel bkwd (ct 1); bounce R knee (ct 2).
- 5 Turning to face LOD, pivot in place R ft without lifting it from the floor in bent knee pos and tapping R heel, simultaneously extending L ft fwd low (ct 1); step fwd on L (ct 2).
- 6 Moving LOD, step fwd on R (ct 1); step fwd on L (ct 2).
- 7 Facing ctr, step sdwd on R to R (ct 1); bounce on R (ct 2).
- 8 Lift L knee in front of R (ct 1); bounce on R (ct 2).
- 9 Facing RLOD, step fwd on L (ct 1); kick R heel bkwd, bouncing on L (ct 2).
- 10 Moving RLOD, step fwd on R (ct 1); bounce on R (ct 2).

## Gajda/Mališevsko—continued

- 11 Facing ctr, step sdwd L on L (ct 1); bounce on L (ct 2).
- 12 Lift R knee in front of L (ct 1); bounce on L (ct 2).
- 13 Step bkwd on R (ct 1); bounce on R (ct 2).
- 14 Lift L knee in front of R (ct 1); bounce on R (ct 2).
- 15 Step bkwd on L (ct 1); bounce on L (ct 2).
- 16 Lift R knee in front of L (ct 1); bounce on L (ct 2).

FIGURE II. GAJDA

- 1-11 Repeat Fig I, meas 1-11.
- 12 Facing ctr, extend R leg fwd low, bending L knee (ct 1); slowly straighten L knee while lifting R knee and simultaneously bringing R heel up, around and behind L ft (ct 2).
- 13 Step bkwd on R, bending both knees (ct 1, 2).
- 14 Extend L leg fwd low, bending R knee (ct 1); slowly straighten R knee while lifting L knee and simultaneously bringing L heel up, around and behind R ft (ct 2).
- 15 Step bkwd on L, bending both knees (ct 1, 2).
- 16 Lift R knee in front of L (ct 1); bounce on L (ct 2).

FIGURE III MALIŠEVSKO

- 1 Facing LOD, step fwd on R (ct 1, 2).
- 2 Step fwd on L, bending L knee (ct 1, 2).
- 3 Small leap fwd onto R (ct 1); small leap fwd onto L (ct 2).
- 4 Small leap fwd onto R, bending R knee (ct 1, 2).
- 5 Small leap fwd onto L (ct 1); small leap fwd onto R (ct 2).
- 6 Small leap fwd onto L (ct 1, 2).
- 7 Facing ctr, leap sdwd onto R to R (ct 1); leap onto L in front of R (ct 2).
- 8 Leap onto R behind L (ct 1, 2).
- 9 Facing RLOD, step fwd on L (ct 1, 2).
- 10 Step fwd on R (ct 1, 2).
- 11 Facing LOD, leap onto L in front of R (ct 1); leap onto R behind L (ct 2).
- 12 Leap onto L in front of R (ct 1, 2).
- 13 Facing RLOD, leap onto R in front of L (ct 1); leap onto L behind R (ct 2).
- 14 Leap onto R in front of l (ct 1, 2).
- 15 Turning to face LOD, small hop in place on R, bending R knee, simultaneously extending L leg fwd low (ct 1, 2).
- 16 Facing LOD, leap in place onto L, simultaneously kicking R heel bkwd (ct 1, 2).

SUGGESTED SEQUENCE:

Fig I three times.

Fig II four times.

Fig III 11 times.

The dance ends on the 12th repetition of Fig III on meas 8.

Suggested ending on meas 8:

Facing ctr, leap in place onto R, simultaneously lifting L knee in front of R (ct 1, 2).

Presented by Nina Kavardjikova

Description © 1995 Nina Kavardjikova

# Ginka

(Pirin, Macedonia, Bulgaria)

Ginka is a woman's name in Bulgaria. The dance is transferred to the region of the town of Petrič located on the Bulgarian-Greek border in Pirin Macedonia from the area of the river Vardar in Macedonia. It is done by men and women. Source: Atanas Sinanski - a local researcher and choreographer from the town of Sandanski.

Pronunciation: GIHN-kah.

Cassette: Folk Dances from Bulgaria - NK 1995.03.

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

Formation: Open circle. During Fig I performance hands are held in W-position. During Fig II and III hands are in V-pos. Women may hold a handkerchief in R hand.

Styling: Pirin Macedonian: light steps, soft leaps and hops, wavy bounces with ankles mainly.

## Meas

## Pattern

### NO INTRODUCTION.

#### FIGURE I. SLOW

- 1 Facing LOD, tap L heel, lifting R knee fwd and pumping R leg fwd low in anticipation of the next step (ct 1); step fwd on R (ct 2, 3).
- 2 Tap R heel, lifting L knee fwd and pumping L leg fwd low in anticipation of the next step (ct 1); step fwd on L (ct 2, 3).
- 3 Tap L heel, lifting R knee fwd and extending R leg sdwd R (ct 1); keeping LOD step on R to R (ct 2, 3).
- 4 Still facing LOD, step on L in front of R (ct 1); step on R behind L (ct 2, 3).
- 5 Turning to face RLOD, tap R heel, lifting L knee and bringing L ft up, around and behind R (ct 1); facing LOD, step on L behind R (ct 2, 3).
- 6 Turning to face LOD, step fwd on R (ct 1); facing LOD, step fwd on L (ct 2, 3).

#### FIGURE II. FAST

- 1-2 Bringing hands in V-pos, repeat Fig I meas 1-2, replacing taps with hops.
- 3 Keeping LOD, hop fwd on L, lifting R knee and pumping R ft fwd low (ct 1); facing LOD and moving RLOD, hop bkwd on L, bringing R leg in straighten pos next to L with R foot hanging in the air (ct 2); keep moving RLOD, step on R behind L, bending R knee (ct 3).
- 4 Facing and moving LOD, step fwd on L, bending L knee and slowly straightening both knees (ct 1); jump fwd on both ft and bend knees (ct 2, 3).
- 5 Turning to face RLOD, hop in place on R (ct 1); facing RLOD, step on L behind R (ct 2, 3).
- 6 Turning to face LOD, leap in place onto R (ct 1); facing LOD, leap fwd onto L (ct 2, 3).



## Ginka—continued

FIGURE III. ROTATION

- 1-4 Repeat Fig II meas 1-4.
- 5 Starting a turn to R, hop in place on R, turning at 90° (ct 1); continue turning to 180°, hop in place on R (ct 2); continue turning to 270°, hop on L next to R (ct 3). Men bring both arms up beside head (palms at head level), women lift R hand up beside head, L hand at waist (ct 1, 2, 3).
- 6 Completing turning to 360°, hop in place on R (ct 1); facing LOD, hop in place on L (ct 2, 3). Keep hands pos. Drop hands on ct 1 of the next meas.

Optional replacement of Fig II meas 5-6:

- (5-6) Repeat ftwk of Fig II meas 5-6 in place without turning. Drop hands down at sides.

Suggested sequence:

Fig I eight times. Fig II ten times. Fig III four times.

The dance ends during the fifth repetition of Fig III on meas 4.

Presented by Nina Kavardjikova  
Description © 1995 Nina Kavardjikova

# Izručanka

(Mizia, Bulgaria)

Izručanka is a very popular dance throughout the area around the city of Vidin, northwestern Mizia. This is a Bulgarian line dance, bearing some characteristics of Serbian influence. The Bulgarian-Serbian border passes only a few miles west of the area. In various villages, the name of the dance appears the same, but the patterns are sometimes completely different. This Izručanka is from the village of Gradec in the Vidin region. Source: group for ethnic dances from Gradec.

Pronunciation: Ihz-ruh-CHAHN-kah

Cassette: Folk Dances from Bulgaria - NK 1995.03.

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

Formation: Open circle, belt-hold pos, L over R.

Styling: Mizijski: small, jumpy steps; ankles and knees reacting with bounces; relaxed upper part of the body, so that shoulders and arms can reflect the ftwk with tiny bounces.

## Meas

## Pattern

1-4 INTRODUCTION. No action.

## PATTERN

- 1 Facing LOD, leap fwd onto R (ct 1); leap fwd onto L (ct 2).
- 2 Repeat meas 1.
- 3 Facing ctr, leap sdwd R onto R (ct 1); leap onto L behind R (ct 2).
- 4 Tap L heel, touching floor with R toes in front of L (ct 1); repeat ct 1 (ct 2).
- 5 Leap onto R next to L, lifting L knee (ct 1); leap onto L in front of R (ct 2).
- 6 Leap onto R behind L (ct 1); leap onto L in front or R (ct 2).
- 7 Tap L heel, touching floor with R toes in front of L (ct 1); leap onto R behind L, lifting L knee (ct 2)
- 8 Leap onto L in front of R (ct 1); leap onto R behind L (ct 2).
- 9 Accented leap sdwd L onto L, bending knee (cts 1, &); step on R next and half a foot in front of L (ct 2); step on L next and half a foot in front or R (ct &).
- 10 Repeat meas 9, with opp ftwk and direction.
- 11 Repeat meas 9.
- 12 Repeat meas 9 with opp ftwk and direction.
- 13 Repeat meas 9.

## Suggested sequence:

The dance starts with meas 4.

Repeat the whole pattern.

The dance ends on meas 8 with a stamp on L next to R (ct 1).

Presented by Nina Kavardjikova

Description © 1995 Nina Kavardjikova

# Mândeli/Kajmiaoa

(Wallachs' Region of Mizia, Bulgaria)

These two dances are from two villages from the area of the town Vidin and are typical example of the folklore mix existing in the North-Western part of the ethnographical region of Mizia. Vidin area is known as the main region with Wallach population in Bulgaria. Wallach people came from the ancient land of Wallachia, situated northern of Danube river and known since Roman time. Their folklore still bears the characteristics of its origin. The ethnographical region they came to live in Bulgaria is known as Moesia (or Mizia in Bulgarian) and it covers the central Northern and North-Western Bulgaria, also known as Severnjaška area. The words Mândeli and Kajmiaoa are Wallach's and the local people haven't changed them. Mândeli is from the village of Gânzovo (a pure Bulgarian name) and Kajmiaoa is from another Bulgarian village named Kutovo, both in Vidin county. The two dances are put together in order to meet the needs of the recreational groups. Source: groups for village dances from the villages of Gânzovo and Kutovo, Vidin region.

Pronunciation: Mun-DEH-lih / Kuyh-MYAH-oh-ah.

Cassette: Folk Dances from Bulgaria - NK 1995.03.

Rhythm: 5/8 meter counted 1, 2 or 1, 2 &.

Formation: Open circle. During Mândeli hands in W-position, during Kajmiaoa hands in V-pos.

Styling: Wallachian styling differs from Bulgarian with its very interesting syncopated movements, smaller and faster steps and constant bounces with the upper part of the dancer's body, shoulders and arms in particular.

## Meas

## Pattern

1-16 INTRODUCTION. No action.

### FIGURE I. MÂNDELI

- 1 Facing ctr, leap onto R behind L, bending R knee (ct 1); leap sdwd L onto L, lifting hands in W-pos (ct 2).
  - 2-3 Repeat footwork of meas 1 two times. Hands remain all the time in W-pos without changes.
  - 4 Leap onto R behind L, swinging hands down at sides (ct 1); hop in place on R, continuing hands swinging bkwd low (ct 2).
  - 5 Leap sdwd L onto L (ct 1); leap onto R behind L, swinging hands fwd low (ct 2).
  - 6 Leap onto L behind R (ct 1); hop in place on L, swinging hands bkwd low (ct 2).
  - 7 Leap sdwd R onto R (ct 1); leap onto L in front of R, swinging hands fwd low (ct 2).
  - 8 Leap onto R behind L (ct 1); hop in place on R, swinging hands bkwd low (ct 2).
- Transition Steps to Figure II:
- 8 Leap in place onto R (ct 1); leap sdwd L onto L (ct 2). Same hand work.

**FIGURE II. KAJMIAOA**

- 1 Facing ctr, step in place on R (ct 1); facing LOD, hop in place on R, bringing hands in V-pos down at sides (ct 2).
- 2 Keeping LOD, step on L in front of R (ct 1); hop in place on L (ct 2).
- 3 Facing ctr, leap sdwd R onto R (ct 1); step on L behind R (ct 2).
- 4 Leap sdwd R onto R (ct 1); step on L in front of R (ct 2).
- 5 Repeat meas 3.
- 6 Leap in place onto R (ct 1); hop in place on R (ct 2).
- 7 Step in place on L, lifting R knee (ct 1); hop in place on L, keeping R knee pos (ct 2).
- 8 Tap L heel, bending L knee, simultaneously scooping up in the air with R heel down low-toward the body plane-L in front of L ankle (ct 1); tap L heel, lifting R heel up finishing the brushing across L ankle (ct 2).
- 9 Step in place on L, lifting R knee (ct 1); hop in place on L, pumping L ft down low (ct 2).
- 10 Repeat meas 9 with opp ftwk.
- 11 Step in place on R, lifting L knee (ct 1); hop in place on R, keeping L knee pos (ct 2).
- 12 Tap R heel, bending R knee, simultaneously scooping up in the air with L heel down low-toward the body plane-R in front of R ankle (ct 1); tap R heel, lifting L heel up finishing the brushing across R ankle (ct 2).

**Suggested sequence:**

Fig I once. Fig I with opp ftwk and direction.

Repeat the above sequence three more times.

Fig I once with meas 8 replaced by the Transition Steps to Fig II.

Fig II till the end of the dance.

Presented by Nina Kavardjikova

Description © 1995 Nina Kavardjikova

# Pravo from Černomorec

(Thrace, Bulgaria)

Černomorec is a village from the region of the city of Burgas in Thrace on the Black Sea coast. This is a dance from the big group of Pravo Horo. Its interesting pattern of three bars goes only forward so that the line moves to the right all the time. Source: Authentic folklore group from the village of Černomorec, Burgas region, performing at Koprivštica festival.

Pronunciation: PRAH-voh from chehr-noh-MOH-rehtz

Cassette: Folk Dances from Bulgaria - NK 1995.03.

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

Formation: Open circle, belt-hold pos, L over R.

Styling; Thracian: steps on whole foot, the knees bounce in accordance with the steps.

## Meas

## Pattern

1-36 INTRODUCTION. No action.

### FIGURE I.SLOW

- 1 Facing ctr, step on L in front of R (ct 1, 2).
- 2 Step sdwd R on R (ct 1, 2).
- 3 Step on L behind R (ct 1, 2).
- 4 Small step sdwd R on R (ct 1); small step sdwd L on L in slightly open parallel pos (ct &); small step sdwd R on R (ct 2).

### FIGURE II. FAST

- 1 Facing ctr, leap onto L in front of R (ct 1); stamp on R next to L, tapping L heel, simultaneously bending both knees (ct 2).
  - 2 Leap sdwd R onto R (ct 1, 2).
  - 3 Leap sdwd L onto L (ct 1); leap onto R next to L (ct 2); leap onto L next to R (ct &).
  - 4 Repeat meas 3 with opp ftwk and direction.
- This figure implies improvisation. The above pattern is only one of many you can choose to do with hops, stamps, higher knee lifting, etc., staying in the frame of 4 meas.

### Suggested sequence:

Dance Fig I on low energy level during the vocal.

Dance Fig II on high energy level during the instrumental part.

Presented by Nina Kavardjikova

Description © 1995 Nina Kavardjikova

## Song lyrics

**Mama Na Georgi Dumaše**

Mama na Georgi dumaše:  
 Sino, George le, George le,  
 Ia ela, sinko, ia ela,  
 Ia ela da večerame.

Mamo lio, stara mamo lio,  
 I na um ne mi ie došlo  
 Za tvoita topla večeria  
 Za tvoite sladki prikazki

Nai mi ie naum, male mo,  
 Tova mi selo Tenevo,  
 Tam ima mom hubava,  
 Tam ima moma za mene.

Kitka i iskah, dade ia,  
 Seliam i dadoh, vzema go,  
 Iskam ia, mamo, iskam ia,  
 Iskam ia i šte ia vzema.

**Says Mother to Georgi**

Says Mother to Georgi:  
 My son Georgi,  
 Come, son, come,  
 Come to have dinner.

My dear mom,  
 I cannot think  
 Of your warm dinner,  
 Of your sweet chatting.

I can only think, my mom,  
 About that village of Tenevo,  
 There is a beautiful maiden there,  
 There is a maiden for me there.

I asked for her posy, she gave it to me,  
 I gave her a gift, she accepted it.  
 I want her, mom, I want her,  
 I want her and I will take her.

Song words translation © 1995 Nina Kavardjikova

# Sitnica

(Mizia, Bulgaria)

Sitnica means "consisted of tiny things," resembling the small fast steps of the dance. It is done in the village of Gradec near the town of Vidin in Mizia. Mizia (Moesia in English) exists under that name yet from thousands of years B.C. Nowadays Bulgarian Mizia is the land between the Balkan Mountains and the Danube river. On the west it borders Serbia, on the east, Dobrudža. It is also known as Severnjaška Oblast. Mizia is named after the local people, the tribe of Mizi, who have lived since neolithic times. After the Slavs and Proto-Bulgarians have come to their land in 5th-7th century A.D., the culture of the Mizi has been absorbed by the newcomers and now it is part of the regional Bulgarian culture, which is a homogeneous mix of Slavic, Bulgarian, and Mizian traditions. Source: a group for village dances from the village of Gradec, Vidin region.

Pronunciation: SIHT-nih-tsah.

Cassette: Folk Dances from Bulgaria - NK 1995.03.

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

Formation: Short lines of dancers, belt-hold pos L over R.

Styling: Light, jumpy steps, relaxed upper part of the body so that shoulders and elbows can bounce finely in accordance with steps.

## Meas

## Pattern

1-4 INTRODUCTION. No action.

### FIGURE I

- 1 Facing ctr, step on R in front of L (ct 1); step on L in place (ct 2).
- 2 Step sdwd R on R (ct 1); step in place on L (ct 2).
- 3 Step on R in front of L (ct 1); step on L in place (ct 2).
- 4 Hop in place on L (ct 1); step in place on R (ct 2).
- 5 Step on L in front of R (ct 1); step on R in place (ct 2).
- 6 Step sdwd L on L (ct 1); step in place on R (ct 2).
- 7 Step on L in front of R (ct 1); step on R in place (ct 2).
- 8 Lift L knee and take an accented step on whole L ft in front of R, straightening L knee, simultaneously lifting R heel bkwd (ct 1, 2).
- 9 Step on R behind L (ct 1, 2).
- 10 Step on L next to R (ct 1, 2).

### FIGURE II

- & Preparation: lift R knee.
- 1 Facing ctr, hop fwd on L, pumping R ft downward (ct 1, 2).
  - 2 Leap fwd onto R, lifting L knee (ct 1, 2).
  - 3 Hop fwd on R, pumping L ft downward (ct 1, 2).
  - 4 Leap fwd onto L, lifting R knee (ct 1, 2).
  - 5-8 Repeat meas 1-4.

## Sitnica—continued

- 9 Hop in place on L, lifting R knee (ct 1, 2).
- 10 Leap sdwd R onto R (ct 1, 2).
- 11 Leap onto L in front of R (ct 1, 2).
- 12 Leap onto R behind L (ct 1, 2).
- 13 Leap sdwd L onto L, bending L knee (ct 1, 2)
- 14 Leap onto R next to L (ct 1); leap onto L next to R (ct 2).
- 15-16 Repeat meas 13-14 with opp ftwk and direction.
- 17-18 Repeat meas 13-14.
- 19 Facing LOD, accented step on R next to L, lifting L knee (ct 1, 2).
- 20 Hop in place on R, keeping L knee lifted (ct 1); step fwd on L (ct 2).
- 21-22 Repeat meas 19-20.
- 23 Facing ctr, leap bkwd on R (ct 1, 2).
- 24 Leap bkwd on L (ct 1, 2).
- 25 Leap bkwd on R (ct 1, 2).
- 26 Leap bkwd on L (ct 1, 2).

FIGURE III

- 1-12 Repeat Fig II meas 1-12.
- 13 Accented leap sdwd L onto L, bending L knee, simultaneously jerky lifting R knee (ct 1, 2).
- 14-33 Repeat Fig I two times.
- 34-41 Repeat Fig II meas 19-26.

FINALE

- 1 Facing ctr, leap onto R next to L (ct 1, 2).
- 2 Stamp L heel no wt in front of R (ct 1, 2).
- 3 Leap onto L next to R (ct 1, 2).
- 4 Stamp R heel in front of l (ct 1, 2).

Suggested sequence:

Fig I three times. Fig II two times. Fig III two times.

Repeat the above sequence.

Fig I three times. Fig II once. Finale.

Presented by Nina Kavardjikova

Description © 1995 Nina Kavardjikova



## Dances of the Tosk Albanians living in the Prespa and Bitola Regions

I first observed these dances in 1972 with Bob Liebman in the village of Krani (Prespa). There we filmed villagers dancing **Devollice**, **Nesho**, **Berace**, and **Grckoto** at a wedding, and returned to record men's and women's diaphonic singing. Many of the dancers and inhabitants actually lived in the Chicago area, and the lead dancer ironically had a diner in Streator, Illinois; the birthplace of my father and most of my paternal relatives. In 1986, I returned to Ohrid to videotape and record "Sazet i Ohrid," a popular musical group/wedding band with the Prespa Tosk Albanians.

More recently, I've had the chance to observe Jane Sugarman and Evan Fraenkel's films of the Tosk Albanians in Toronto and London, Ontario, Canada. They still dance **Berace** (2-measure form), **Nesho** (4- and 6-measure forms), **Devollice**, and a basic **Sta Dhio** (2-measure form, named after the song. Jane Sugarman informed me that it is only more recently, after World War I, that the Prespare dance to instrumental music. Earlier, the dances, including **Devollice**, were done to songs sung by the dancers.

The Prespare villages in Macedonia include Krani, Arvati, Nakolec (home of the Begs), Asamati, Grncari, Gorna i Dolna, Bela Crkva, Resen, Sopotsko, Kozjak, and others. Other concentrations of Prespare are Chicago, Detroit, London, and Toronto, Ontario, and Melbourne, Australia.

Presented by Steve Kotansky

# Valle Jarnana

(Albania)

Valle is the Albanian word corresponding to the Serbian Kolo or Macedonian Oro. Shota is another popular name for this particular dance. This dance belongs to the Pravo family of dances. I've based it on variations learned from ethnic Albanians in former Yugoslavia, Germany, and the midwest U.S.A. Also, I've learned variations from Janet Reineck. Jarnana is the refrain of this popular song.

Pronunciation: VAHL-leh JAHR-nah-nah

Cassette: Kotansky Camp Tape – 1995

2/4 meter

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

## Meas

## Pattern

### BASIC

- 1 Facing ctr, step on R to R (ct 1); step on L crossing behind R (ct 2).
- 2 Step on R to R (ct 1); touch L ft beside R ft (ct 2).
- 3 Step fwd on L twd ctr (ct 1); touch R ft beside L (ct 2).

Note: Meas 2-3 may be danced as soft "Pas de Basque"-like steps barely distinguishable from the step-touches (cts 1, &, 2).

### VARIATION—danced during instrumental breaks

Coming out of Basic, on ct & before ct 1, rise onto ball of R ft.

- 1 Step on L (actually land on it) in front of R with slightly bent knees (ct 1); step onto ball of R ft (ct &); step or land on L in front of R (knees slightly bent) (ct 2).
- 2 Step on R to R (ct 1); step on ball of L ft behind R (ct &); step on R in place (ct 2).
- 3 Repeat meas 2 with opp ftwk.

Note: This is actually a soft Pas de Basque (cts 1, &, 2).

Presented by Steve Kotansky

Song (Tosk Albanian women's song, performed on Radio Tirane—transcribed and translated by Jane Sugarman)

// As më jep nj'er' ujë moj balluk' e prerë. //

Won't you bring me some water, you with the cut bangs?

// Me se të të japë trendafil me ere? //

With what shall I bring it, fragrant rose?

Refrain:

// Jarnana, jarnane jarnana moj të keqëne. //

(... may I take all your misfortunes upon me!)

// O me dorën tënde moj balluk' e prerë. //

Oh, with you hands, you with the cut bangs.

// Dora m'u ndodh zënë trendafil me ere. //

But my hand is occupied, fragrant rose.

Refrain

// Me se t'u ndodh zënë moj balluk' e prerë? //

With what is it occupied, you with the cut bangs?

// Me unazën tënde, trendafil me ere. //

With the ring that you gave me, fragrant flower.

Refrain

# Valle Korçare

(Prespa Area, Macedonia)

This is similar to the Epirot dance Sta Dhio or Pogonosios but as done by Tosk Albanians.

Pronunciation: VAHL-leh kohr-CHAH-reh

Cassette: Kotansky Camp Tape – 1995

2/4 meter

Formation: Open circle, hands in W-pos.

## Meas

## Pattern

- 1 Facing ctr, lift on L (ct 1); step on R to R (ct &); step on L behind R (ct 2); step on R to R and turn to face slightly R of ctr (ct &).
- 2 Lift on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2); step fwd on L (ct &).

Note: During the dance, the leader or leaders break off and turn, dancing around each other using subtle arm movements.

Presented by Steve Kotansky

## Beraçe

(Preparë, Tosk Albanian)

This is a two-measure form of Beraçe, popular with the Tosk Albanians living in the Lake Prespa region of Macedonia. Beraçe is also popular among the Slavic-speaking Macedonians (Berance, Pušceno, Bufsko, Armentsko) and Greeks (Leventikos, Lytos). It is more common though in a three-measure form.

Pronunciation: BEH-rah-cheh

Cassette: Kotansky Camp Tape – 1995

Rhythm: 12/16 meter = 3 + 2 + 2 + 3 + 2  
1, 2, 3, 4, 5

Formation: Men and women in open circle with W-pos hand hold.

### Meas

### Pattern

#### BASIC

- 1 Facing ctr, lift or hop on L bringing R leg with knee bent up in front or behind (ct 1); step on R to R, wt on both ft (ct 2); hold or finish transfer of wt (ct 3); step on ball of L ft raising up slightly behind and close to R ft (ct 4); turning to face slightly R, step on R slightly to R (ct 5).
- 2 Facing slightly R of ctr, lift on R, lifting L ft up and in back of R ft (ct 1); step fwd on L, wt on both ft (ct 2); hold (ct 3); step fwd on R raising up slightly (ct 4); step fwd on L (ct 5).

#### VARIATION FOR WOMEN (MEAS 2)

- 2 Facing slightly R of ctr, touch L ft beside R ft and bounce on both (ct 1); step fwd on L ft across and in front of R ft (ct 2); hold (ct 3); step on R with slight accent or raising up on it (ct 4); step fwd on L (ct 5).

Note: During dance, leader or leaders may break off and dance a solo with slow turns and waving, subtle arm movements. This dance is very similar to the Sta Dhio—Pogonosios type of dance, only it is in 12/16 meter.

#### WOMEN'S FORM

- 1 Facing ctr, lift on L (ct 1); step on R to R (wt on both ft) (ct 2); hold (ct 3); step on L behind R (ct 4); step on R to R (ct 5).
- 2 Lift on R, slightly kicking L ft fwd (ct 1); step on L to L (wt on both ft) (ct 2); hold (ct 3); step back on R behind L (ct 4); step on L across in front of R (ct 5).

Presented by Steve Kotansky

# Nesho

(Albania)

My Albanian informants felt this dance was not their own but rather Greek or Macedonian (Slav), and they seem to be right in some sense. It is widely known among Macedonians from this area, often as Nešeto, and a musical analysis of the piece shows the use of a more typically Macedonian scale and harmony. On the other hand, the rhythm is similar to that of Berace and seems, at least in the short run, to be Albanian in origin. (Absolute speculation—not fact!) It can be danced by both men and women, although women obviously would not do the squats.

Pronunciation: NEH-shoh

Music: Kotansky Camp Tape – 1995; Garlic Press Productions GPP-004, Side A/7;  
LP-SELO, Vol 2 Albanian Songs & Dances, Side A/4

Rhythm: 12/16 meter = 3 + 2 + 2 + 3 + 2  
1, 2, 3, 4, 5

Formation: Open circle with leader on the right, hands joined and held fwd at waist height or higher.

## Meas

## Pattern

### BASIC

- 1 Facing slightly R of fwd, hop or lift on L, free R raised fwd and crossed in front of L knee or shin, R knee bent (ct 1); lift slightly on L, lowering free R to ground to the R (no wt) and facing R of ctr (ct 2); Shift wt onto R, flexing R knee and body sinking, facing almost LOD (ct 3); step fwd on L in LOD (ct 4); large step fwd on R (ct 5).
- 2 Step fwd on L (may have slight preparatory lift on R) (ct 1); lift slightly on L, bringing free R fwd on the ground (no wt) (ct 2); turning to face slightly R of ctr, step on R to R (ct 3); step on L across in front of R, into ctr of circle (ct 4); step back on R (ct 5).
- 3 Facing ctr or slightly R of ctr, hop on R moving slightly to L (RLOD), raising free L with only slight bend in knee (ct 1); small lift on R moving slightly to L (RLOD), lowering L leg (ct 2); step on L to L (ct 3); close R to L (ct 4); hold or slight bounce in place (ct 5).
- 4 Repeat meas 3, cts 1-3 (cts 1-3); step on R near L (ct 4); step on L near R (ct 5).  
Note: cts 4 and 5 are very small shifts of wt, barely lifting foot!

### VARIATION A

Although the dance may be done as above in 4 meas, it seem more common to make it 6 meas long by adding the two more measures.

- 5 Small lift on L, free R raised across in front of L or touching the ground (ct 1); small lift on L, free R touches ground out to the R and slightly fwd (ct 2); small lift on L, free R is bent at knee and drawn back sharply and near L (ct 3); repeat meas 3, cts 4-5 (cts 4-5).
- 6 Repeat meas 5.

VARIATION B

Turn may be done by turning CW on cts 4-5 of meas 2 and cts 1-2 of meas 3. A double turn may be performed by beginning CW turns on ct 5 of meas 1.

VARIATION C

Squats may be done by squatting on ct 4 of meas 2. Leap up on ct 5 and then do a series of squats exactly as in Berace. End series by moving to L as in meas 3.

VARIATION D—4 meas variation

- 1 Facing ctr, lift on L and bring R (knee bent) up and out to R side (ct 1); turning to face slightly R, step fwd on R (wt is on both ft) (ct 2); hold (ct 3); step fwd on L (ct 4); step fwd on R (ct 5).
- 2 Step fwd on L (ct 1); turning to face ctr, step or land on R to R so wt is on both ft (ct 2); hold (ct 3); step on L across and in front of R (ct 4); step back on R (ct 5).  
Note: cts 4 and 5 can be leaps when the energy level is high.
- 3 Facing L of ctr, lift on R and lift L with knee bent across in front of R (ct 1); step fwd on L so wt is on both ft (ct 2); hold (ct 3); step fwd on R (ct 4); step fwd on L (ct 5).
- 4 Turning to face ctr, step on R across and behind L (ct 1); hitch-hop on L to L so wt is on both ft (ct 2); hold (ct 3); step fwd on R across and in front of L (can be low leap) (ct 4); step back on L (ct 5).

VARIATION E—optional meas 5 and 6

- 5 Facing ctr, hop on L and lift R up and in front of L (ct 1); swing R out to R (ct 2); touch R to R side (ct 3); leap onto R across and in front of L with L leg lifted and bent behind R (ct 4); leap onto L in place (ct 5).
- 6 Repeat meas 5.

Presented by Steve Kotansky  
Original notes by Bob Leibman

# Drumul Dracului

(Moldvai–Csángó, Rumania)

The “Moldvai–Csángó” people are a Hungarian-speaking group living on the eastern slopes of the Carpathian Mountains in Rumania. Ethnographically, they are divided into three groups: the Székely, the Northern, and the Southern Moldvai Csángós. Their geographic boundaries are more or less set up by a triangle consisting of the Rumanian towns of Adjud (south), Moinești (west), and Román (north), with Bacău in the center.

Their dance culture can be looked at in layers including archaic couple dances (Lapos Magyaros, Serénymagyaros) and may dances more akin to their Rumanian-speaking neighbors; often using the Rumanian nomenclature (Óves-Briul, Kezes, Korogászka, Drumul Dracului, DeDoi, Hoina, etc.)

In investigating the name “Drumul Dracului” (literally “the Devil’s Path”), Dick Crum informed me that a well-known “Strigatur” (dance call) goes as such:

“Faoie Verde Macului

Dați-i Drumul Dracului”

which essentially means “a green leaf of poppy, let’s dance like hell.” Most likely, the name comes from this final call.

The source for the dance was Zoltan Farkas, Ferenc Sára.

Pronunciation: DROO-mool DRAH-koo-loo-ee

Cassette: Kotansky Camp Tape – 1995

2/4, sometimes 6/8 meter

Formation: Closed circle with belt hold or V-pos.

## Meas

## Pattern

### VARIATION I

#### Part A

- 1 Facing slightly R of ctr, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd on R (ct 1); turning to face ctr, close L to R (ct &); step on R to R turning to face L of ctr (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

#### Part B

- 1 Facing ctr, step on R to R (ct 1); close L to R (ct &); brush R heel fwd with accent (ct 2); bounce slightly on L in place (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Stamp R ft in place 3 times (no wt) (cts 1, &, 2).
- 5-8 Repeat meas 1-4.

## Drumul Dracului—continued

VARIATION IIPart A

- 1 Facing ctr, step on R to R (ct 1); step on L next to R (ct &); step on R to R (ct 2); step on L next to R (ct &).
- 2 Step on R to R (ct 1); stamp L beside R (no wt) (ct &); stamp L again beside R (no wt) (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Part B

- 1 Leap onto R in front of L with accent (lifting L ft up slightly in back) (ct 1); step on L in place (ct &); step back and slightly diag R on R (ct 2); step on L in place (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Stamp R ft beside L three times (cts 1, &, 2).
- 5-8 Repeat meas 1-4,

VARIATION III. GrapevinePart A

- 1 In a running-prancing fashion, step on R to R (ct 1); step on L across and behind R (ct &); step on R to R (ct 2); step on L across and in front of R (ct &).
- 2 Step on R to R (ct 1); stamp L ft fwd twice (no wt) (cts &, 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Part B

- 1 Leap onto R in front of L with accent (ct 1); step on L in place (ct &); step on R back and diag R (ct 2); jump onto both ft (about 16" apart) in place (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Stamp R ft next to but slightly in front of L (no wt) (ct 1); stamp R out to R side (no wt) (ct &); stamp R next to but slightly in front of L (no wt) (ct 2); hold (ct &).
- 5-8 Repeat meas 1-4.

VARIATION IV. Long Traveling StepPart A

- 1 Step on R to R (ct 1); step on L to R (ct &); step on R to R (ct 2); step on L to R (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Step on R to R (ct 1); stamp L beside R (no wt) (ct &); stamp L beside R (no wt) (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.



**Drumul Dracului—continued****Part B**

1-8 Repeat Variation II, Part B, meas 1-8.

**VARIATION V. Long Grapevine****Part A**

1-3 Repeat Variation III, Part A, meas 1-3.

4 Repeat Variation III, Part A, meas 2.

5-8 Repeat meas 1-4 with opp ftwk and direction.

**Part B**

1-8 Repeat Variation III, Part B, meas 1-8.

Presented by Steve Kotansky

# Hoina

(Moldvai–Csángó, Rumania)

The “Moldvai–Csángó” people are a Hungarian-speaking group living on the eastern slopes of the Carpathian Mountains in Rumania. Ethnographically, they are divided into three groups: the Székely, the Northern, and the Southern Moldvai Csángós. Their geographic boundaries are more or less set up by a triangle consisting of the Rumanian towns of Adjud (south), Moinești (west), and Romăn (north), with Bacău in the center.

Their dance culture can be looked at in layers including archaic couple dances (Lapos Magyaros, Serénymagyaros) and may dances more akin to their Rumanian-speaking neighbors; often using the Rumanian nomenclature (Óves-Briul, Kezes, Korogászka, Drumul Dracului, DeDoi, Hoina, etc.)

While investigating the name “Hoina,” I turned to Dick Crum who found a possible cognate in the Rumanian shepherd’s game, “Oina” which interestingly is derived from the Turkish “Oyen”—dance or game. Another possibility comes from the Rumanian “Hoinar”—wanderer, vagabond, or, according to one friend, hobo. This dance has certain characteristics common to German dances.

The source for the dance was Zoltan Farkas, Ildiko Toth.

Pronunciation: HOY-nah

Cassette: Kotansky Camp Tape – 1995

2/4 meter

Formation: Couples in a circle, facing center, varsouvienne position: M to L of W with his R hand joined with her R over her R shldr; M L hand holds W’s L in front of his chest.

## Meas

## Pattern

### BASIC

#### Part A

- 1 Both starting with R, step fwd to ctr on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd on R (ct 1); stamp L ft beside R (no wt) (ct 2).
- 3-4 Backing out, repeat meas 1-2 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three times (4 times in all), except, W takes wt onto R ft on the last ct of meas 16.

#### Part B

- 1 M: Step on R to R side (ct 1); close L to R (no wt) (ct 2), arms begin to shift to other side.  
W: Step on L to L (ct 1); close R to L (no wt) (ct 2).
- 2 M: Step on R to R (ct 1); stamp L beside R (no wt) (ct 2).  
W: Step on L to L (ct 1); stamp R beside L (no wt) (ct 2).  
During this step the varsouvienne pos is reversed and cpls may acknowledge one another.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three times.

## Hoina—continued

VARIATION ON BASIC, PART APart A

- 1 Repeat Basic, meas 1.
- 2 Step fwd on R (ct 1); step on L beside R with accent (ct ah just before ct 2); step on R in place with accent (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three times.

Part B

- 1-16 Repeat Basic, Part B.

TRAVELLING CCWPart A

- 1-16 Cpls turning to face CCW in circle travel fwd with alternating Basic Step.  
Note: Do not back up—continue fwd.

Part B

- 1-16 Repeat Basic, Part B.

TRAVELLING CWPart A

- 1-16 Cpls turning to face CW in circle travel fwd with alternating Basic Step.  
Note: Do not back up—continue fwd.

Part B

- 1-16 Repeat Basic, Part B.

VARIATION ON BASIC, PART B

- 1-2 W: Turn slowly CW (L, R, L, stamp) under M's R hand.
- 3-4 W: Turn slowly CCW back to pos (R, L, R, stamp).  
M: Continue Basic B step.
- 5-16 Repeat meas 1-4 three times.

Presented by Steve Kotansky

## Vlach dances from the village of Osnić (East Serbia)

Osnić is a village in East Serbia near the town of Boljevac which is inhabited by a Yugoslav minority known as "Vlasi." The word "Vlasi" (or "Vlah" in the singular) has obscure, complex origins dating back to the early Greek form "Vlachoi." It refers not only to a Romanian-related linguistic group, but through the centuries has been used in the Balkans to denote, sometimes even in a derogatory sense, that which is foreign ("not one of us"), "primitive," pastoral, nomadic, etc. My informants in Osnić, a mountain village, refer to themselves as "Ungurijani," a meaning related to "the Hungarians," and call the neighboring "Vlasi" lowlanders, "Carani," meaning "peasants," or those who work the earth.

When the Slavs arrived in the Balkan Peninsula during the sixth and seventh centuries, the "Vlasi" were already established as primarily pastoral people scattered through the area as far south as Thessaly, and were speaking a language related to Latin.

### Dance characteristics

Typical characteristics of Vlach dances in this general area are: stamping, shaking-bouncing, and twisting. The dance names often refer to movements characteristic of the dance, for example: "Batuta" or "Ropota"—stamping, "Tramuriša"—shaking, and also to names of animals, for example: "Šok'c"—the rat, "Jepura"—the hare, "Vakarijaca"—herd of cattle.

### Stylistic notes for the dances of Osnić

The women are often being sharply twisted by the men in the direction of each step, i.e., stepping on R, R hips twists back on a horizontal plane. This movement is instigated by the men who yank on the women's belts with each step. Dancing is done on the whole foot.

Presented by Steve Kotansky

# Prorupta

(East Serbia)

Prorupta is a Vlach dance whose name translates as "Interrupted."

Pronunciation:

Music: Kotansky Camp Tape – 1995; FEP 111, Side A

2/4 meter

Formation: Short lines alternating man, woman, man, woman, lead by a man. Belt hold, L over R.

## Meas

## Pattern

### INTRODUCTION

- 1 Facing front, step fwd on L (ct 1); pause (ct 2).
- 2 Step back on R (ct 1); pause (ct 2).
- 3 Step on L to L (ct 1); step on R next to L (ct 2).
- 4 Step on L to L (ct 1); pause (ct 2).
- 5-6 Repeat meas 3-4 with opp ftwk and direction.

### DANCE

- 1 Step fwd on L (ct 1); step on R next to L (ct 2).
- 2 With ft slightly apart, bounce 3 times on both feet (cts 1, &, 2).
- 3 Repeat meas 2 but accent L ft slightly fwd on last bounce.
- 4 Step back on R (ct 1); step on L back next to R (ct 2).
- 5 Repeat meas 2.
- 6 Step on R to R (W twist R) (ct 1); step on L next to R (W twist L) (ct 2).
- 7 Repeat meas 2

### VARIATION (meas 1)

- 1 Step fwd on L (ct 1); stamp/scuff R next to L (no wt) (ct &); stamp R next to L (with wt) (ct 2).

### VARIATION (meas 6)

- 6 Step on R to R (ct 1); step on L next to R (ct &); stamp/close on L next to R (W twist L) (ct 2).

Presented by Steve Kotansky

# Sojanca

(East Serbia)

Vlach dance from Osnić in which the women are twisted, a movement instigated by the men.

Pronunciation:

Music: Kotansky Camp Tape – 1995; FEP 110, Side B

2/4 meter

Formation: Short lines alternating man, woman, man, woman, lead by a man. Belt hold, L over R.

## Meas

## Pattern

4 meas INTRODUCTION. No action.

## DANCE

- 1 Step on R to R (W twist to R) (ct 1); step on L next to R (W twist to L) (ct 2).
- 2 Repeat meas 1.
- 3 Step on R to R (W twist to R) (ct 1); pause (ct 2).
- 4 Step fwd on L (ct 1); stamp/scuff R next to L (ct &); stamp/scuff R next to L (ct 2).
- 5 With ft slightly apart and parallel, bounce 3 times on both ft, accenting L foot slightly fwd on last bounce (cts 1, &, 2).
- 6 Step back on L (ct 1); step back on R (ct 2).
- 7-8 Repeat meas 5 twice.

Presented by Steve Kotansky

# Slavej me peje

(Slav-Macedonia)

Translates as "A nightingale sang to me." The source for this dance is the well-known kaval and gaida player, Mile Kolarov from the village of Dračevo in the Vardar region of Slavic Macedonia.

Pronunciation: SLAH-vay mee PAY-eh

Cassette: Kotansky Camp Tape – 1995;

2/4 meter

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

## Meas

## Pattern

### DANCE

- 1 Facing slightly R of ctr, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Longer step fwd on R (ct 1); hold (ct 2).
- 3 Step fwd on L (ct 1); step fwd on R (ct 2).
- 4 Running step fwd L (ct 1); running step on R beside L (ct &); step fwd on L (ct 2).
- 5 Longer step on R to R turning to face ctr (ct 1); bounce slightly on R and bring L ft to R ft (no wt) (ct 2).
- 6 Step fwd twd ctr on L (ct 1); slight bounce on L (ct 2) OR close R ft near yet in back of L ft (ct &); step on L in place (ct 2).
- 7 Step back on R (ct 1); slight bounce on R (ct 2) OR step on L beside R (ct &); step on R in place (ct 2).
- 8 Hop on R to L extending L heel out to L (ct 1); step on L (heel lead) to L (ct &); step on R beside L (ct 2).
- 9 Step on L to L (ct 1); step on R next to L (ct &); step on L in place (ct 2).
- 10 Step fwd to ctr on R (ct 1); step on L slightly fwd to R (ct &); step on R in place (ct 2).
- 11 Step back on L (ct 1); step back on R twd L ft (ct &); step on L in place (ct 2).
- 12 Rock wt onto R to R bringing L ft to R ankle (ct 1); rock wt onto L to L bringing R ft to L ankle (ct 2).
- 13 Fall onto R slightly fwd lifting L ft up and in back (cts 1-2).
- 14 Turning to face R of ctr, leap onto L across and in front of R (ct 1); step on R beside L (ct &); step on L slightly fwd (ct 2).

Presented by Steve Kotansky

# Adana

(Macedonia, Skoplje Region)

As presented by Pece Atanasovski at Buffalo Gap International Folk Dance Camp, 1987.

Pronunciation: AH-dah-nah

Music: Kotansky Camp Tape – 1995; Jugodisk, LFD-0328, Side 1/1 (Adana) 4/4 meter

Formation: Line dance for men with arms resting on neighbor's near shoulders. Start facing center.

## Meas

## Pattern

### SLOW MUSIC

- 1 Facing ctr, step on R to R side (ct 1); bending L knee, raise L ft across in front of R (ct 2); keeping raised L ft in same pos, flex R knee (ct 3); repeat ct 3 (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Turning to face CCW, step fwd on R (ct 1); continuing CCW, swing and raise L ft in front of R (ct &); flex raised L ft, bringing L ft closer to R knee (ct 2); unflex raised L ft slightly in preparation for step (ct &); continuing CCW, step fwd on L (ct 3); continuing CCW, swing and raise R in front of L ft (ct &); flex raised R ft, bringing R ft closer to L knee (ct 4); unflex raised R ft slightly in preparation for step.

### VARIATION (SQUATS) FOR SLOW MUSIC

- 1-4 Repeat Slow Music, meas 1-4.
- 5 Turning to face CCW, step fwd on R, lowering L knee to floor (both knees are now flexed) (ct 1); keeping wt on R, rise up and swing L ft in front of R (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).

### MIXED FAST AND SLOW MUSIC (done twice)

- 1 Facing CCW, hop fwd on L, swinging free R ft low and slightly in front of L (ct 1); step fwd on R (ct 2); repeat cts 1-2 with opp ftwk (ct 3-4).
- 2 Turning to face ctr, hop in place on L (ct 1); hop again in place on L (ct &); step slightly on R to R (ct 2); step on L across in front of R (ct 3); step bkwd into place on R (ct 4).
- 3 Repeat meas 2 with opp ftwk.
- 4-5 Repeat meas 2-3.
- 6 Repeat meas 1.
- 7 Turning to face ctr, leap on R to R side, bent L knee raised across in front of R ft (ct 1); pause (ct 2); repeat Slow Music, meas 1.
- 8-10 Repeat Slow Music, meas 2-4.

### FAST MUSIC (danced until end of music)

- 1-5 Repeat Mixed Fast and Slow Music, meas 1-5.

Presented by Steve Kotansky





## Ibrim Odza—continued

♩. 248

The musical score is written on four staves. The first two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is labeled 'ORKESTAR' and the fourth staff is an instrumental line. The lyrics are written below the vocal staves.

Bog da go bi - e da go u - bi - e tej bra-im o - dia,

bej a - ra - mi - ja bej a - ra - mi - ja Veljo-na pla - ni - na.

ORKESTAR

# Lički tanac

(Croatia)

Lički tanac, a couple dance from Lika, is also known as Mišnjača or Hrvatski, and could be seen as late as the 1930s at weddings and spinning bees in villages of the rugged karst region of Lika in western Croatia. (Many U.S. and Canadian dancers already are familiar with another dance from this region, Ličko kolo.) Lički tanac is no longer danced there today, but old-timers in the area have been able to recall enough of it to enable us to reconstruct it. The sequence below is an arbitrary selection of authentic figures.

**Pronunciation:** LEECH-kee TAH-nahtz

**Music:** Kotansky Camp Tape – 1995; 2/4 meter  
Jugoton LSY 61203, Side B/6 “Lički tanac”; Jugoton LVPS-Y-767, Side A/8, “Lički tanac”;  
Aman 104, Side 1/4, “Mišnjača”.

**Formation:** Contra formation. Ptrs face each other about three feet apart. M holds back of his hands on hips. W holds back of her hands at small of her back, one above the other; may be clenched or with open palms.

## Meas

## Pattern

INTRODUCTION. No action.

### VARIATION A

M and W have same ftwk.

- 1 Step onto flat L ft across in front of R (ct 1); step on R in place (ct &); step onto flat L ft beside R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three times.

### VARIATION B

M:

- 1-4 With eight heavy step-hops in place, beg with L, dance facing W, raising free knee high in front on each hop.
- 5-8 Repeat meas 1-4, but raising free knee out to side on each hop.

W:

- (1-4) With eight low step-hops (really step-lifts), make one full turn L (CW); on the 8th, stamp loudly onto R ft and omit the hop.
- (5-8) With eight low step-hops as above, make one full turn R (CW) again beg with L ft and stamping R ft loudly on 8th step, omitting hop.

### VARIATION C

M and W have same ftwk.

- 1-2 Beg with L, take four low step-hops to change places with ptr, passing R shldr, and raising hands and snapping fingers once on ct 1 of 1st meas and immediately bringing hands back down to starting pos.

## Lički tanac—continued

- 3-4 In ptr's place, make one full turn R (CW) with four step-hops, beg with L. (Actually, natives used to turn either L or R, or no turn at all during this variation.)
- 5-8 Repeat meas 1-4 exactly, returning to home pos.

VARIATION D

- M and W have same ftwk; this figure is done in place, facing ptr. (M's style is "wild" and noisy.)
- 1 Hop in place on R with L ft extended fwd near the floor (ct 1); hop again in this pos (ct &); fall onto flat L ft beside R and kick R ft up behind (ct 2); hop in place on L, keeping R ft up in back (ct &).
- 2 Jump onto both ft together in place (almost a chug) (ct 1); hop on L in place, kicking R ft up behind (ct &); jump onto both ft together in place again (ct 2); hop on R in place, kicking L ft up behind (ct &).
- 3-8 Repeat meas 1-2 three more times.

VARIATION E

- M and W have same ftwk, but W turns while M does not.
- 1-4 Ptrs join R hands high, M does eight step-hops in place, beg L, while W turns CCW under joined R hands with eight step-hops, beg L.
- 5-8 Repeat meas 1-4 but hands are released, W places hands at small of her back and continues her turn CCW in place, while M waves his R hand above her head in a CCW motion as if leading her in the turn (articulate from R wrist, fingers closed, pointed down, "swirl" CCW as if getting a bucket of water (or chicken soup) to swirl CCW by dipping your hand in and rotating it).

Presented by Steve Kotansky  
Original notes by Dick Crum

# Čučuk

(Povardarije, Macedonia)

Čučuk, most likely derived from the Turkish word *çoçek* (or the Macedonian word *čoček*), is a *krsteno* or crossing type of dance which comes from Skopje and the Vardar River region of Macedonia.

Pronunciation: CHEW-chook

Cassette: Kotansky Camp Tape – 1995;

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

Formation: Dance begins in a loose semi-circle with leader at end, no hand hold. Eventually a shoulder hold will be used.

## Meas

## Pattern

### INTRODUCTION.

- 1 Facing LOD (CCW), step fwd on L (ct 1); slide on L slightly bkwd while stepping fwd on R (weight is evenly distributed) (ct 2); step fwd on L (ct 3); hop on L as R moves fwd and through (ct 4); step fwd on R (ct &).
- 2-9 Repeat meas 1 eight more times (9 in all).

### BASIC STEP

- 1 Step fwd L, R (cts 1,2); step fwd on L, turning to face ctr and joining in T-pos (shoulder hold), or W in W-pos (ct 3); step bkwd on R (ct 4).
- 2 Lift on R while bringing L knee up and fwd (ct 1); step on L to L (ct 2); step on R across L (ct 3); step back on L in place (ct 4).
- 3-5 Repeat meas 2, alternating ftwk three more times (4 in all). Note: Begin from meas 1, but note ct 1 of meas 1 will now be a lift instead of a step fwd.

### BREAK-AWAY

As music speeds up, dancers release shldr hold and dance solo in a semi-circular formation facing LOD (CCW).

- 1 Repeat meas 1 of Introduction, but begin by hopping on L replacing leap: hop L, R, L fwd, R back.
- 2 Leap fwd onto L (ct 1); chug on while placing R fwd (weight is evenly distributed (ct 2); step fwd on L (ct 3); turning to face ctr, leap onto R to R (ct 4); step on L behind and to R of R (ct &).
- 3 Step on R to R side (ct 1); lift on R while bringing L up in front of R knee (ct 2); step quickly bkwd on L to place (ct &); step on R in place and bring L ft up in front sharply (ct 3); step L, R in place (cts 4, &).
- 4-5 Repeat meas 3, alternating ftwk and direction, twice more (3 in all), except on last ct 4, &, turn to face LOD.

SQUATS

- 1 Repeat meas 1 of Break Away (hop L, R, L fwd, R back).
- 2 Lifting L knee up, leap on L across R (cutting action), as you land on L, lift R bkwd in prep for next movement (ct 1); leap on R across L (ct 2); squat deeply onto both ft (knees shldr-width apart) (ct 3); come up onto L and lift R up to L side (ct 4).
- 3 Repeat meas 2, but start by crossing R over L (ct 1); L over R (ct 2); squat (ct 3); come up on L (ct 4).
- 4 Repeat meas 3 exactly.
- 5 Repeat meas 3, but come up on R on ct 4 (L free).

SQUAT-TURNS

- 1-2 Repeat meas 1-2 of Squats, but on ct 4, meas 2, come up on both ft (hop L, R, L fwd, R back; Lx, Rx, squat, rise).
- 3 Jumping up onto both ft while turning 1 time to L (CCW) (ct 1); land in place (ct 2); squat as in squat variation (ct 3); come up onto both ft (ct 4).
- 4 Repeat meas 3, but turn R (CW) 1 time.
- 5 Repeat meas 3, but come up with wt on R (L free) on ct 4.

Note: Generally the dance is danced by doing the Introduction as described (getting up the courage), then the Basic for a long time. The Break-Away is then used to prepare for Squats and as a rest step before Squat-Turns. At the point where the Break-Away begins, through the Squats and Squat-Turns, 1 hard minute of dancing is as much as a truly good dancer would last. Any more is a case of SADO-MACEDONIANISMOS ....

Presented by Steve Kotansky

# Scottish Glossary

## Steps

Step	Meter & Count for Action			Step Description
<b>Move Up:</b>	<u>2/4</u>	<u>4/4</u>	<u>6/8</u>	(2 measures) Described for M; W dance counterpart.
<b>“Side Step”</b>	1	1	1	Step on L diagonally forward L;
	2	3	4	Step on R across in front of L;
	1	1	1	Step on L diagonally backward L;
	2	3	4	Step on R close to L.
<b>Move Down:</b>				Same movement as Move Up, but reversing footwork and direction.
<b>Pas De Basque:</b>	<u>2/4</u>	<u>6/8</u>		
	1	1	Leap onto R, knee and toe turned out;	
	&	3	Step on ball of L beside R with L heel to R instep and L toe turned out;	
	2	4	Step on R extending L diagonally forward L, toe pointing down an inch or two off floor, knee straight and turned out. Step alternates.	
<b>Set:</b>				(2 measures) Pas de Basque R and L. Whenever someone sets to you, you always set also.
<b>Skip Change of Step:</b>	<u>2/4</u>	<u>6/8</u>		
	&	6	Hop on L lifting R forward with toe pointing down, knee turned out;	
	1	1	Step forward on R;	
	&	3	Step on L close behind R, L instep close to R heel;	
	2	4	Step forward on R. Step alternates.	
<b>Slip Step:</b>	<u>2/4</u>	<u>6/8</u>	2 per measure. Usually danced in a circle.	
<b>“Slide”</b>	1	1	Step sideward on L to L, heels raised and toes turned out;	
	ah	3	Step on R close to L, heels meeting and toes still turned out;	
	2, ah	4, 6	Repeat above action. Movement should be light and easy, with no shuffling noise. May also begin on R to R.	
<b>Strathspey Step:</b>	<u>4/4</u>			
<b>“Travelling”</b>	1	Keeping foot close to floor, step forward on ball of R;		
	2	Step on L close behind R, L instep to R heel;		
	3	Keeping foot close to floor, step forward on R, bending R knee slightly;		
	4	Hop on R, bringing L forward passing through close to R, toe pointing down and close to floor, knee turned out. Step alternates.		

## Steps

Step	Meter & Count for Action	Step Description
<b>Strathspey</b>	4/4	(2 measures)
<b>Setting Step:</b>	1	Step on R sideward R, knee and toe turned out;
	2	Step on L close behind R, L instep to R heel;
	3	Step on R sideward R again;
	4	Hop on R bringing L up behind R ankle, L knee turned out and toe pointing down.
	1-4	Repeat action beginning on L sideward L. A complete SETTING STEP moves to R, then L.

## Styling

**Styling for Turns:** Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the Handshake hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn, the arms are held easily extended. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

**General Styling:** The body is held erect but not stiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first 2 fingers. All dancing is done on the balls of the feet with knees turned out. Partners dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first position), but be alert and ready to assist the active couple.

## Step Patterns

**Allemande:** 8 measures. Danced by 2 couples, first couple followed closely by second couple for first 4 measures. Couples in varsouvienne position, M hands raised from normal handshake hold so that W L on bottom and W R on outside.

### Measures

- 1 Dance diagonally forward on R;
- 2 Turn 1/4 CCW to face M side of the dance and move forward to center;
- 3 Dance across the dance and turn 1/4 CCW to face down;
- 4 Dance a long step down on the M's side;
- 5 Both couples turn 1/4 CCW into center to form a line facing W's side;
- 6 Dance toward center while W turns 1/2 CCW under M R arm to face partner, both hands still joined.
- 7-8 Release hands and dance backwards into own place.



## Step Patterns (continued)

**Bow and Curtsey:** Used at the beginning and end of each dance. M bow from the waist, back straight, hands hanging easily at his sides as he looks at his partner.

W take a tiny step sideward (or forward), bringing the toe of the L close to heel of R foot and bend both knees. Keep body erect and look at partner. Then return to easy standing position, taking weight on L to prepare for dance movement. Skirt may be held between thumb and middle finger, elbows kept almost straight, and wrist bent forward a little.

**Cast Off or "Cast Down":** An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

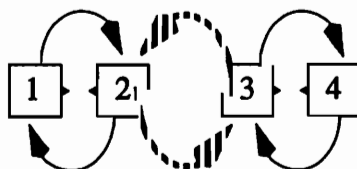
**Cast Up:** The same movement as CAST OFF, except that M turn CW and W CCW to dance up behind own line.

**Hands Across "Wheel" "Star":** Join indicated hand with opposite person at shoulder height, elbows slightly bent, and move as directed.

**Longways Formation:** Designated number of couples in two lines, a line of M facing a line of W, partners facing, M L shoulder toward music or head of line. Couples are numbered, with couple 1 at head of line.

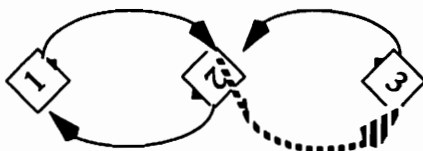
**Reel of Four:** 8 measures. Danced by 4 persons, 2 standing back to back in center facing out towards other 2, who face in.

<u>Measure</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shoulders with facing dancer.	Pass R shoulders with facing dancer.
2	Curve to turn 1/2 CW and face in opposite direction.	Pass L shoulders in center.
3	Pass R shoulders with next dancer.	Pass R shoulders with next dancer.
4	Pass L shoulders in center.	Curve to turn 1/2 CW and face in opposite direction.
5-8	Repeat action of measures 1-4 back to original place.	Repeat action of measures 1-4 back to original place.



## Step Patterns (continued)

**Reel of Three:** 8 measures. A dance Figure for 3 people in a line, center dancer facing out, and outside dancers facing in. All 3 people are active and describe on the floor a pattern of a Figure of 8, consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go around the Figure of 8 in the same direction as in "follow the leader."



In an ordinary R shoulder Reel of Three, the center dancer (#1) always begins curving CW to pass R shoulders with the dancer he is facing (#2), who also curves CW, while the remaining dancer (#3) curves CCW (see diagram). Dancer 2 cuts through the center before dancer 3. Each half loop takes approximately 2 measures. At the end of measure 4, dancers should be halfway through the Figure. Dancers 2 and 3 will have changed places, and dancer 1 will have returned to the middle. At the end of measure 8, dancers will be back in original places.

**Rights and Lefts:** 8 measures. Usually danced as a small Grand R and L for 2 couples, done in a floor pattern similar to a square, 2 steps for each side.

### Measure

- 1-2 Give R hand to person across the dance and change places.
- 3-4 Give L to next person and change places on the side.
- 5-8 Repeat action of measures 1-4. On measure 8 two dancers going CW make Long Turn.

**Wrong Side:** M on W side of the dance, W on M side.

*From Steps and Styling, Folk Dance Federation of California*

# Balmoral Strathspey

(Scotland)

A 32-bar strathspey for three couples in a four-cpl longways set. This dance was devised by John Charles from traditional formations and was published by the Royal Scottish Country Dance Society in 1963.

Pronunciation:

Tune: "Balmoral"

Cassette:

4/4 meter

Formation: Longways sets of four couples, numbered 1-4 from the top of the set.

Steps: Strathspey Traveling Step; Strathspey Setting Step.

## Bars

## Pattern

### INTRODUCTION. Bow to ptr.

- |       |  |
|-------|--|
| 1-8   | 1st and 2nd cpls, and also the 3rd and 4th cpls, dance Rights & Lefts (each cpl giving R hands to ptr, L hands on the sides, R hands to ptr, and L hands on the sides, dancing 2 strathspey Traveling steps per hand), to finish in original pos.  |
| 9-12  | 1st and 2nd cpls, and also the 3rd and 4th cpls, set, then giving R hands across in a wheel, they dance halfway round to finish in the diagonally opposite pos.  |
| 13-16 | All four cpls set, then cross over to own sides, giving R hands to ptr. The order is now 2, 1, 4, 3. The 2's and 4's face down, and the 1's and 3's face up ready for the next figure.   |
| 17-24 | All dance Reels of Four on the sides. They pass R shldrs, L in the middle, R shldrs, L in the middle, R shldrs, L in the middle, R shldrs, L in the middle. They finish the reels (again in the order 2,1,4,3) in the middle of the set, facing up, with 2 hands joined in Promenade position (R hand in R, L in L, R over L at waist height).   |
| 25-32 | <p>The bottom three cpls (1's, 4's, and 3's) dance the Allemande.</p> <p>bar 1: Raise their R arms into Allemande position (Varsouvienne pos) and move out to the R;</p> <p>bar 2: 1's begin leading across the dance to the M's side, with the 4's and 3's dancing up to follow the 1's;</p> <p>bar 3: 1's begin leading down the M's side, 4's crossing over and 3's following;</p> <p>bar 4: 1's lead down to the bottom place on the M's sidelines, the 4's following, and the 3's crossing over to the M's side;</p> <p>bar 5: All three cpls pivot as a cpl to form a single line down the M's side;</p> <p>bar 6: They dance into the middle of the set as the M turn the W under their arms to face ptrs;</p> <p>bars 7 and 8: They drop hands and retire back into the sidelines.</p> |

Repeat the dance with a new top cpl. Repeat until all four cpls have had one turn through the dance.

Presented by Robert McOwen

Description by Robert McOwen

# The Gay Gordons

(Scotland)

A 16-bar march for any number of couples dancing round the room. This is a traditional dance often danced at balls, ceilidhs, and barn dances in Scotland and North America.

**Tune:** "The Gay Gordons," by J. Scott Skinner, or any good march.

**Cassette:** 2/4 meter

**Formation:** Couples facing CCW around the room in allemande hold (hands at shldr height, joining R hand in R hand, L hand in L hand, M's R arm behind W's back, M's ptr on his R.).

**Steps:** Walking (2 steps per bar); Pas de Basque (one step per bar); Polka (one step per bar).

<u>Bars</u>	<u>Pattern</u>
-------------	----------------

INTRODUCTION. Bow to ptr.

- |       |  |
|-------|--|
| 1-2   | Walk 4 steps fwd in LOD (CCW), but on the 4th step both individually make a half-turn by pulling back R shldr (to face CW around the room, M's ptr is now on his L).   |
| 3-4   | Walk 4 steps bkwd in LOD (CCW), continuing the direction of travel in bars 1-2.  |
| 5-6   | Walk 4 steps fwd but now moving CW around the room, and on the 4th step both individually make a half-turn by pulling back L shldr (to face CCW again, M's ptr again on his R).  |
| 7-8   | Walk 4 steps bkwd moving CW around the room.<br>(Bars 1-8 may be summarized: "Forward for 4 and turn, back up for 4; forward for 4 and turn, back up for 4.")  |
| 9-12  | Releasing L hands and lifting R hands over the W's had, dance 4 pas de basque, traveling slightly in LOD, and the W making 2 turns to the R under their joined R hands.  |
| 13-16 | Assume ballroom hold and dance 4 turning polka steps traveling in LOD. On the last polka step, the M transfers the W's R hand to his own R hand and they join L hands to finish in allemande hold, again facing CCW around the room, ready to begin again. |

Presented by Robert McOwen

Description by Robert McOwen

# Hebridean Weaving Lilt

(Scotland)

A ritual dance for four couples in a longways set. This dance was collected from the Outer Hebrides by Mary Isdale MacNab and published by the Royal Scottish Country Dance Society in 1987.

Pronunciation:

Tune: "Brochan Lom" or any schottische

Cassette: 4/4 meter

Formation: Longways sets of four couples, numbered 1-4 from the top of the set.

Steps: Running Step (4 steps to the bar with emphasis on the first beat of each bar).

Note: Where possible, the figures are danced in eight-bar phrases, but if this is difficult, the dancers continue running on the spot until the next musical phrase begins.

## Bars

## Pattern

INTRODUCTION. Bow to ptr.

### I. BACK TO BACK

1-8 All dance back to back (do si do) with ptrs twice, passing R shldr to begin.

### II. PARTNER TURN

1-8 All turn ptrs with R and then L arms (linked arms instead of joining hands), falling back to own lines at the end of each turn.

### III. REEL

1-8 1's run down the middle, turn each other with R arms 1 1/2 times; turn 4's (1st M with 4th W and 1st W with 4th M) L arms; turn each other with R arms; turn 3's with L arms; turn each other with R arms; turn 2's with L arms; turn each other with R arms. Finish at the top with nearer hands joined, facing down the set.

### IV. ARCHES

1-8 1's make an arch and run down the M's side of the set, while the 3 M kneel and clap hands on the first beat of each bar. The 1's continue their arch and run up the W's side of the set, while the 3 women kneel and clap hands on the first beat of each bar.

### V. THE SHUTTLE

1-8 All cpls join both hands with ptrs. The 1st cpl is the "shuttle." The 2's, 3's, and 4's run four steps out to the W's side and four steps back, while 1's run four steps out to the M's side and four steps back, finishing below the 2's. Repeat, 1's finishing below the 3's; repeat 1's finishing below the 4's. The 2's, 3's, and 4's drop hands and retire to sidelines while the 1's run up to the top.

## Hebridean Weaving Lilt—continued

VI. THE LOOM

- 1-8 All join nearer hands with ptrs, 1's and 3's facing down and the 2's and 4's facing up. Using four running steps, the 1's and 3's dance down the set while the 2's and 4's dance up, the 1's (and 3's) dancing under an arch formed by 2's (and 4's). Using four running steps, the 1's and 4's change places (1's making the arch), while the 2's at the top and the 3's at the bottom turn towards each other, changing hands, to face the other way (2's facing down and 3's up). Continue this pattern to finish in original positions. Arches are made sharply on the first beat of each bar.

VII. THREADING

- 1-8 All face ptrs, the W moving a little to the L and crossing their raised arms L over R to join hands with the M, who do not cross their arms. The 4th W, with her R hand free, is the "needle" and she leads the others up the middle under the crossed hands. All follow, the M turning under their R arm to avoid breaking the thread. As the 4th W comes out at the top, she leads the others round CCW behind the M's line to form one large circle.

VIII. WINDING THE BOBBIN

- 1-8 The 1st M is the "bobbin." He stands still, releasing the hand of the 4th W, who represents the end of the thread. She begins to wind the thread of the bobbin, winding around and around him CCW, until all 7 dancers are tightly wound around 1st M. 1st M now crouches down and comes out between the 4th cpl, bringing the "thread" (line of dancers) with him, moving CW until all finish again in one circle.

IX. THE EYELET

- 1-8 All face ptrs, M facing CCW and W CW. Link R arms with ptr and run around each other 1 1/2 times. Turn the next person with L arms 1 1/2 times; continue this chain until ptrs meet. When turning, the free hand is held at the waist to represent the eyelet.

X. FINISH

- 1-8 Ptrs join crossed hands and, leaning away from each other, run around on the spot for eight steps. Then, still turning, all begin to move round the circle CCW to finish the dance.

Presented by Robert McOwen  
Description by Robert McOwen

# Last of the Lairds

(Scotland)

A 32-bar jig for three couples in a four-cpl longways set. This dance was devised by Hugh Thurston from traditional formations and was published by the Royal Scottish Country Dance Society in 1963.

Tune: "The Stool of Repentance"

Cassette:

6/8 meter

Formation: Longways sets of four couples, numbered 1-4 from the top of the set.

Steps: Skip-Change-of-Step (one step per bar); Pas de Basque (one step per bar).

## Bars

## Pattern

### INTRODUCTION. Bow to ptr.

- |       |  |
|-------|--|
| 1-8   | 1st, 2nd, and 3rd cpls dance crossover mirror reels of three. 1s begin by crossing over through second place on the opposite side; 2's begin by dancing up and out; and 3's begin by dancing in and up. The 2's and 3's cross over through second place on the opposite side upon reaching the top of the set. |
| 9-16  | All three cpls dance crossover mirror reels of three, each cpl crossing back to own sides upon reaching the top of the set. All finish in original positions.  |
| 17-24 | 1st cpl set to each other, then they cross over giving R hands and cast off into second place. The 2nd cpl step up to 1st place on bars 19-20. 1st cpl lead down the middle, cross over below standing 3's, and cast up into second place on their own sides.  |
| 25-28 | 1's, taking nearer hands, dance up to the top and cast off into second place.  |
| 29-32 | All three cpls turn ptrs by the R hand.  |

1st cpl repeat the dance from second place with the two cpls below. After the second time through the dance, they slip into 4th place and the new 1's begin at the top. Repeat until all four cpls have danced twice and to the bottom.

Presented by Robert McOwen

Description by Robert McOwen

# The Reel of the Royal Scots

(Scotland)

A 32-bar reel for three couples in a four-cpl longways set. This dance was devised by Roy Goldring from traditional formations and was published by the Royal Scottish Country Dance Society in 1983.

Tune: "The Reel of the Royal Scots"

Cassette: 2/4 meter

Formation: Longways sets of four couples, numbered 1-4 from the top of the set.

Steps: Skip-Change-of-Step (one step per bar); Pas de Basque (one step per bar); Slip Step (2 steps per bar).

## Bars

## Pattern

### INTRODUCTION. Bow to ptr.

- |       |  |
|-------|--|
| 1-2   | 1st and 2nd W change places with the L hand, while 1st and 2nd M change places with the R hand, 1st cpl finishing back to back in the middle of the set in second place.   |
| 3-4   | All three cpls set with pas de basque.   |
| 5-6   | 1st and 3rd W change places with the R hand, while 1st and 3rd M change places with the L hand, 3rd cpl finishing back to back in the middle of the set in second place.   |
| 7-8   | All three cpls set with pas de basque.   |
| 9-16  | 1st cpl, followed by 3rd cpl, dance up between the 2nd cpl and cast off, then dance down to third place and cast up to second place, 3rd cpl finishing in original place. (1st and 3rd cpls join nearer hands with ptrs when coming into the middle of the set.) |
| 17-24 | 1st cpl turn 1st corners with R hands; 1st cpl pass each other by the R shldr; 1st cpl turn their 2nd corners with R hands; 1st cpl, passing each other by the R shldr, cross over to second place, own sides.   |
| 25-32 | All three cpls take hands in a circle and, dance 8 slip steps round to the L and back to the R.  |

1st cpl repeat the dance from second place with the two cpls below. After the second time through the dance, they slip into 4th place and the new 1's begin at the top. Repeat until all four cpls have danced twice and to the bottom.

Presented by Robert McOwen  
Description by Robert McOwen



## 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 your 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:** (T-pos) 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:** (V-pos) 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:** (W-pos) Same as V-pos, 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**

**YEMENTITE:** 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 Sadvosko Horo	QQQSQQ
$15/16$	Bučimiš	QQQSQSQ
$18/16$	Jove, Malaj Mome ( $7/16$ & $11/16$ )	SQQ QQSQQ
$22/16$	Sandansko Horo ( $9/16$ & $13/16$ )	QQQS QQQSQQ
$25/16$	Sedi Donka ( $7/16$ & $7/16$ & $11/16$ )	SQQ SQQ QQSQQ

### Basic Dance Steps and Movements—continued

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

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

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

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

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

Presented by Suzanne Rocca-Butler

# Cigány Tánc

(Gypsy dance from Hungary)

The Gypsy dances of Hungary represent a living tradition, practised and evolving today. In each area, the dances take on the flavor of the majority party.

Pronunciation: TSEE-gahn TAHNS

Cassette: Szabo Hungarian Dances #3

2/4 meter

Formation: Partners facing each other anywhere on the dance floor.

## Meas

## Pattern

### Part A

#### I. HEEL, TOE STEP

- 1 Touch R heel on floor in front and slightly diag R (ct 1); touch R toe on floor across and in front of L ft (ct 2).
- 2 Repeat meas 1, ct 1 (ct 1); step on R next to L ft (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.  
Step is repeated twice (3 times in all).

#### II. WALKING STEP

- 1 Step on R to R side (ct 1); step on L in front of R (ct 2).
- 2 Repeat meas 1, ct 1 (ct 1); touch L heel on floor to the front (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.  
Step is repeated twice (3 times in all).

#### III. SIDE STEP

- 1 Step on R to R side (ct 1); step on L next to R (ct &); step on R to R side (ct 2); step on L next to R (ct &).
- 2 Step on R to R side (ct 1); Touch L toe on the floor, across and behind R ft (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.  
Step is repeated twice (3 times in all).

### Part B- Men

#### I. TOUCH STEP

- 1 Touch R heel or toe on the floor to the front (ct 1); lift heel or toe off floor and move it slightly to R side (ct &); click both heels together with both ft on floor (ct 2).
- 2 Repeat meas 1 with opp ftwk.  
Step is repeated twice (3 times in all).

## Cigány Tánc—continued

II. SLAPPING STEP

- Slap R thigh with R hand while lifting R ft off floor (ct &).
- 1 Touch R heel or toe on floor to the front (ct 1); slap R thigh with R hand while lifting R heel or toe off floor and moving it slightly to R side (ct &); click both heels together with bot ft on floor (ct 2).
- 2 Repeat meas 1 (cts &, 1, &, 2) with opp ftwk and handwork.  
Step is repeated twice (3 times in all).

III. TRAVELING SLAPPING STEP

- 1 Step fwd on L (ct 1); lift R leg in front of body and slap with R hand (ct &); step fwd on R (ct 2); lift L leg in front of body and slap with L hand (ct &).
- 2 Step fwd on L (ct 1); slap L hip with L hand (ct &); lift R leg in front of body and slap with R hand (ct 2).
- 3 Step back on R (ct 1); step back on L (ct 2).
- 4 Step back on R (ct 1); click both heels together with both ft on floor (ct 2).  
Step is repeated twice (3 times in all).

Part B – Women

Women substitute the following step for the men's Travelling Slapping Step (Part B, III).

III. TWISTING STEP

- 1 With wt on toes of both ft, twist both heels to R (ct 1); twist both heels to L (ct &); twist both heels to R (ct 2).
- 2 Repeat meas 1 with opp ftwk.  
Step is repeated twice (3 times in all).

Part C

- 1 Leap onto R ft behind while bringing L ft around L side to the back (ct 1); leap onto L ft behind while bringing R ft around R side to back (ct 2).
- 2 Step slightly fwd on R (ct 1); step slightly fwd on L (ct &); step on R next to L (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-6 Repeat meas 1-2; small jump from both ft (ct &).
- 7 Click both heels together while landing on both ft (ct 1); small jump from both ft (ct &); click both heels together while landing on both ft (ct 2); small jump from both ft (ct &).
- 8 Land with L ft crossed in front of R (ct 1); turn once to R keeping both ft on floor (ct 2).
- 9-16 M: Repeat Traveling Step from Part B.  
W: Repeat Twisting Step from Part B.

VARIATION

- 1-8 Repeat meas 1-8 only of Part C.  
Dance Sequence: A A B A B A C A B C-Variation

Presented by István Szabó



# Szatmári Páros

(Hungary)

This dance includes the slow and vast csárdás of the cycle of dances from the Szatmár region of Hungary.

Pronunciation: SAWT-mah-ree PAH-rohsh

Cassette: Szabo Hungarian Dances #3

4/4 meter

Formation: Two lines of men facing each other and women facing their ptrs. Dance can also be done with cpls anywhere on the floor. Hands on hips.

## Meas

## Pattern

### PART A – MEN

- 1 Introduction. No movement.
- 2 Click heels together 3 times (cts 1,2,3); bend knees slightly while extending R ft fwd, close to floor (ct 4).
- 3 Step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3); scuff L heel on floor next to R ft and extend leg fwd (ct 4).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5 Step on R heel to R (ct 1); step on L next to R (ct &); step on R to R bending both knees but keeping ft far apart with L toe touching floor (ct 2); repeat cts 1, &, 2 with opp ftwk and direction (cts 3,&,4).
- 6 Repeat meas 5.
- 7 With four steps starting with R, make one circle CW.
- 8 Click R heel to L heel (ct 1); click L heel to R (ct 2); click R heel to L (ct 3); hold (ct 4).
- 9-16 Repeat meas 1-8 with following variations:  
Meas 1: Do 4 heel clicks.  
Meas 8, ct 3: Place R arm around waist of W.

### PART A – WOMEN

- 1 Introduction. No movement.
- 2 Step on R to R (ct 1); close L to R (no wt) (ct 2); step on L to L (ct 3); close R to L (no wt) (ct 4).
- 3 Turn body to R and step fwd on R (ct 1); step fwd on L (ct 2); step on R and turn body twd ptr again (ct 3); step on L next to R (ct &); step on R next to L turning body to the L (ct 4).
- 4 Step fwd on L (ct 1); step fwd on R (ct 2); step on L and turn body twd ptr (ct 3); step on R next to L (ct &); step on L next to R (ct 4).
- 5-6 Repeat meas 2 twice (4 single csárdás steps).
- 7-8 With six steps, beg R, turn one CW circle. Lift R arm above head with palm facing out. Click R heel to L heel and bring R hand back to hip (meas 8, ct 3); hold (meas 8, ct 4).
- 9-16 Repeat meas 1-8 with the following variations:  
Meas 1: Dance 2 single csárdás steps beg R.  
Meas 8, ct 3: Make 1/2 turn to R and place L hand on R shldr. This will put W next to M, facing the same direction.

PART B – FORWARD AND BACK CSÁRDÁS

Ftwk for M; W use opp ftwk unless otherwise noted.

- 1 Step fwd on L (ct 1); step on R next to L (ct 2); step fwd on L (ct 3); slight bounce on L (ct 4).
- 2 Step bkwd on R (ct 1); step on L next to R (ct 2); step bkwd on R (ct 3); slight bounce on R (ct 4).
- 3-4 Repeat meas 1-2. On meas 2, ct 4, W pivot 1/2 a turn CCW on L to face in opp direction from the M. Place R hand n M L shldr and L hand above M R elbow.
- 5 Ftwk for M; W use opp ftwk and direction.  
Step fwd on L (ct 1); step on R next to L (ct 2); step fwd on L (ct 3); slight bounce on L (ct 4).
- 6 Step bkwd on R (ct 1); step on L next to R (ct 2); step bkwd on R (ct 3); slight bounce on R (ct 4).
- 7-8 Repeat meas 5 and meas 6, ct 1,2. Click heels together (ct 3); hold (ct 4).

PART C – RIDA TURNS AND CROSSES

Note: On meas 1-2, rotate CCW as a cpl, facing each other with W slightly to M L. M hands are on W shldr blades, W L hand on M R shldr, R hand above M L elbow.

- 1-3 Both M and W step on ball of R ft (ct 1); step on L in place, bending L knee (ct 2); repeat cts 1,2 five more times (12 cts in all).
- 4 M: M take W L hand with M R hand and begin to turn W once CCW as M places R heel fwd on floor (ct 1); place R ft on floor parallel to L ft and approx one foot apart (ct 2); click both heels together by drawing ft together on floor (ct 3); step on R slightly to R while bringing W into ptr pos to reverse the turns (ct 4).  
W: Begin to turn once CCW by stepping on ball of R ft (ct 1); complete turn by stepping on L next to R and bending L knee (ct 2); click R heel to L heel (ct 3); end in ptr pos ready to reverse the turns (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 M step on R slightly to R while letting go of W L arm; W step on R ft twd M L side while bringing L arm to side of body (ct 1); both step on L next to R (ct 2); both step R, L, R in place (cts 3,&,4).
- 10 Repeat meas 9 with opp ftwk and direction while M tosses W to his R side.
- 11-12 Repeat meas 9-10.
- 13 Note: For meas 13-16, ftwk for W remains the same as meas 9-12 as W switches from one side of the M to the other.  
M: Drag back on R ft as L ft moves fwd and across to R (ct 1); step on L across and in front of R (ct 2); click R heel to L heel (ct 3); step on R to R and slightly fwd (ct 4).
- 14 Hop on R, lifting L ft slightly off the floor (ct 1); step on L to L (ct &); step on R next to L (ct 2); click L heel to R heel (ct 3); place L ft on floor to L and slightly fwd, taking no wt (ct 4).
- 15-16 Repeat meas 13-14.
- 17-32 Repeat meas 1-16.

**PART D – FAST CSÁRDÁS**

- 1-8 Repeat Part C, meas 1-8, ending facing ptr, hands held shldr height. On the last ct, M click R heel to L and hold wt on L ft.
- 9 **M**: Leap onto R to R and move ptr's hands to R while keeping elbows in place (ct 1); step on L next to R (ct &); step on R in place (ct 2); repeat cts 1, &, 2 with opp ftwk and arm motion (cts 3,&,4).  
**W**: Use opp ftwk and direction.
- 10 Repeat meas 9.
- 11 **M**: Scoot L ft to R while clicking R heel to L, while also moving ptr's hands to L (ct 1); step on R in place (ct 2); repeat cts 1-2 with opp ftwk, direction, and arm motion (cts 3-4).  
**W**: Use opp ftwk and direction.
- 12 Repeat meas 11.
- 13 Leap onto both ft, parallel, approximately 1 ft apart and lower arms to a low hand hold (ct 1);  
**M**: Scoot L ft to R while touching R toe across and in front of L ft (ct 2); step on R to R while leaving L toe on floor (ct 3); scoot R to L while touching L toe across nd in front of R ft (ct 4).  
**W**: Use opp ftwk and direction (cts 2-4).
- 14 **M**: Step on L to L while leaving R toe on floor (ct 1); scoot L ft to R while touching R toe across in front of L ft (ct 2); step on R to R while leaving L toe on floor (ct 3); scoot L ft to R while touching R toe across in front of L ft (ct 4).  
**W**: Use opp ftwk and direction.
- 15 **M**: Step on R to R while leaving L toe on floor (ct 1); scoot R ft to L while touching L toe across in front of R (ct 2); step on L to L while leaving R toe on floor (ct 3); scoot L ft to R while touching R toe across in front of L ft (ct 4).  
**W**: Use opp ftwk and direction.
- 16 M step on R (W on L) in place (ct 1); M stamp R ft (W L ft) slightly fwd while bending knees (ct 2); throw arms twd ceiling, letting go of ptr's hands and straightening knees (cts 3-4).
- 17-32 Repeat meas 1-16.

Presented by István Szabó

# Ugrós

(Hungary)

Ugrós means "jumping dance." It is from Dunántal (Western Hungary) and is usually improvised with a partner. For learning purposes, the steps can be done in a circle as described below.

Pronunciation: OO-grohsh

Cassette: Szabo Hungarian Dances #3

2/4 meter

Formation: Closed circle of couples, W on M R, facing ctr. Hands joined in V-pos.

## Meas

## Pattern

### I. SINGLE CSARDAS STEPS WITH CLAPS

- 1-2 Introduction. No movement.
- 3 Dance a Single Csardas Step: Step on R to R side (ct 1); close L ft to R ft, no wt (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5 Clap hands twice (cts 1,2).
- 6 Clap hands 3 times (cts 1,&,2).
- 7-8 Dance 2 Single Csardas Steps R, L.
- 9-12 Repeat meas 3-8.

### II. LEG SWINGING STEP

- 1 Hop on R while swinging L lower leg across in front of R leg (ct 2); hop on R ft while swinging L lower leg to L (ct 2).
- 2 Step on L in place (ct 1); step on R next to L (ct &); step on L in place and swing R lower leg out to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.

### III. KIS UGRÓS (Dunátul Grapevine)

- 1 With arms in W-pos, step on R diag twd L ctr (body turns with leg) (ct 1); step on L next to R to face ctr (ct 2).
- 2 Step diag bkwd L on R (ct 1); step onto L next to R (ct 2).
- 3-6 Repeat meas 1-2 twice.
- 7-11 Repeat meas 1-5.
- 12 Face ptr, step back on R in line of circle, dropping hands (ct 1); step back on L, joining R hands with ptr (ct 2).

### IV. WALKING STEP WITH PARTNER

- 1 Step on R twd ptr's R side (ct 1); step on L passing ptr by R shldr to switch places (ct 2).
  - 2 Bounce on both ft (toes) by bringing ft together and lifting heels (ct 1); bounce twice more (cts &,2).
  - 3-4 Repeat meas 1-2 to switch places again.
  - 5-6 Repeat meas 1-2 to switch places again. M must turn an extra 1/4 turn twd ctr of circle to rejoin in one circle. M has progressed one person around the circle in LOD.
- Dance repeats a total of 4 times. When dance repeats, dance 2 Single Csardas Steps beg R on meas 1-2 of Fig I.

Presented by István Szabó

# Szekelyföldi Couple Dance

(Transylvania)

This dance is the last dance of the "dance cycle" in the Szekelyföld region of Transylvania. Szekelyföld is a largely Hungarian area lying within the borders of Romania.

Pronunciation: SAY-kay-ferl-dee

Cassette: Szabo Hungarian Dances #3

2/4 meter

Formation: One large circle of couples in ballroom pos. M R hand and W L hand on ptr's shldr and M L and W R hands joined higher than regular ballroom pos. W with backs to ctr of circle.

## Meas

## Pattern

### Part A

#### I. SINGLE CSARDAS STEP

Written for M, W do opp ftwk and direction.

- 1-4 Introduction – no movement.
- 5 Step on R to R (ct 1); close L to R, no wt (ct 2). Note: meas 5 is Single Csardas Step.
- 6-8 Continue Single Csardas Steps alternating direction for a total of 4 times.
- 9-16 Dance 8 more Single Csardas Steps starting R for M, L for W.

#### II. CIFRA STEP

Written for M, W do opp ftwk and direction.

- 1 Leap onto R to R (ct 1); step on ball of L ft in front of body (ct &); step on R in place (ct 2).  
Note: cts 1, &, 2 are a Cifra step.
- 2-8 Continue Cifra steps alternating direction for a total of 8 times.

#### III. BOKAZO WITH CIFRA STEP

Written for M, W do opp ftwk and direction.

- 1 Scoot L ft to R while clicking R heel to L heel (ct 1); repeat ct 1 (ct 2).
- 2 Dance one Cifra step to R.
- 3-8 Repeat meas 1-2 (Bokazo with Cifra) 3 times alternating ftwk and direction.

### Part B

#### I. TRAVELING SEQUENCE

Written for M, W do opp ftwk and direction.

- 1 Dance Single Csardas Step fwd on R while moving into semi-open ballroom pos with W on M R.
- 2 Dance Single Csardas Step on L remaining in semi-open pos but stepping away from W.
- 3-8 Continue Single Csardas Steps twd and away from ptr for a total of 8 times. Use all 8 Single Csardas Steps to rotate the cpl CCW one circle to face RLOD.

## Szekelyföldi Couple Dance—continued

- 9 Traveling in RLOD, step fwd on R, bending R knee (ct 1); slight leap onto ball of L moving fwd in RLOD (ct 2).
- 10-12 Repeat meas 9 three more times.
- 13 Dance Single Csardas Step on R twd W.
- 14 Dance Single Csardas Step on L away from ptr.  
Couple rotates 1/4 turn CCW to face out of circle.
- 15-16 Repeat meas 13-14.
- 17-24 Repeat meas 9-16 in LOD. On meas 24, remain facing ctr of circle.

Part CI. CROSSING AND TURNING

Meas 1-4 written for M, W do opp ftwk and direction.

- 1 Dance Single Csardas Step on R twd ptr
- 2 Dance Single Csardas Step on L away from ptr
- 3-4 Repeat meas 1-2.
- 5 M: Step on R to R, bending R knee (ct 1); step on L next to R (ct 2).  
W: Step on L in front of M, bending L knee (ct 1); step on R facing M and moving to M's L side (to semi-open pos) (ct 2).
- 6 M: Step on R to R (ct 1); bring L ft to R, no wt (ct 2).  
W: Bring L ft to R and bend both knees, standing on both ft (ct 1); straighten both knees (ct 2).  
Note: In meas 5-6, M leads W to semi-open pos on his L side.
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.
- 17-22 Repeat meas 1-6.  
Variation: W ends up on M's R, W's L hands above the shldr and farther away from ptr than semi-open pos.
- 23 Turn:  
M: Step fwd on R on a circular path around W (into the circle). Bend R knee while beginning to turn W CCW with R hand (ct 1); leap fwd onto ball of L ft on circular path continuing to turn W CCW.  
W: Step on L in place bending L knee and beginning to turn CCW (R arm is held in front of body, bent at elbow) (ct 1); step on ball of L ft in place completing one turn (ct 2).
- 24-25 Repeat meas 23 twice.
- 26 Repeat meas 23, ct 1 with M having made a semi-circle around the W (W is now on M L side) (ct 1); M pivot twd W on R, W complete final turn by pivoting on L (ct 2).
- 27-30 Beg M L, W R, dance 4 Single Csardas Steps starting twd ptr.
- 31-32 Repeat meas 23 twice. End in beginning formation: hold (meas 32, ct 2).

Part A

- 32 meas Repeat Part A adding 4 Single Csardas Steps in place of the introduction.

## Szekelyföldi Couple Dance—continued

Part DI. ONE BIG CIRCLE

- 1-8 Repeat Part B, meas 1-8 using meas 1-4 to rotate one CCW turn and meas 5-8 to move twd ctr of circle. W step on ball of L ft behind R on meas 8, ct 2.
- 9 Step on R to L bending R knee (ct 1); leap onto ball of L to L (ct 2).
- 10-14 Repeat meas 9 five times.  
Note: Use the 4 cts in meas 9-10 to form one circle in shldr hold (T-pos).
- 15 Step on R to L bending R knee (ct 1); hop on R bringing L ft out to L side (ct 2).
- 16 Step on L to L (ct 1); hop on L (ct 2).
- 17 Step on R to R (ct 1); hop on R bringing L ft across in front of R ft (ct 2).
- 18-22 Repeat meas 9 five times with opp ftwk and direction.
- 23-25 Repeat meas 15-17 with opp ftwk an direction.
- 26 Step on R across in front of L (ct 1); step on ball of L ft to L (ct 2).
- 27 Repeat meas 26.
- 28 Step on R across behind L (ct 1); step on ball of L ft to L (ct 2).
- 29 Repeat meas 26.
- 30 Repeat meas 28.
- 31-33 Repeat meas 15-17.
- 34-37 Repeat meas 9 four times with opp ftwk and direction.
- 38 Step on L to R bending L knee (ct 1); hop on L bringing R ft parallel to L ft (ct 2).
- 39 Jump up and land with ft parallel on floor, approx 12 inches apart (ct 1); jump up and click heels together in air (ct 2).
- 40 Land with both ft together on the floor (ct 1); hold (ct 2).

Presented by István Szabó

# Dance Graphical Notation System

Theodor Vasilescu

## Forward

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

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

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

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






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

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

Theodor Vasilescu, June 1992.

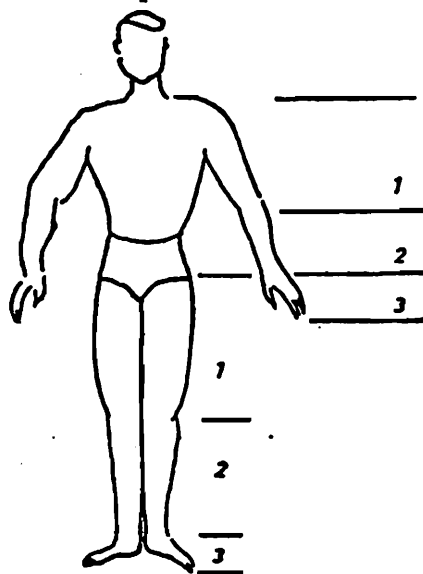
## Principles of Dance Notation and Conventional Basic Signs

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

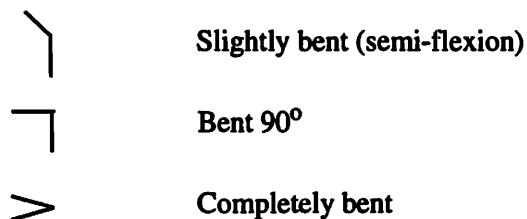
	Right leg (step with the right leg)
	Left leg (step with the left leg)
	Body and its orientation
	Arms and their orientation
	Head



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

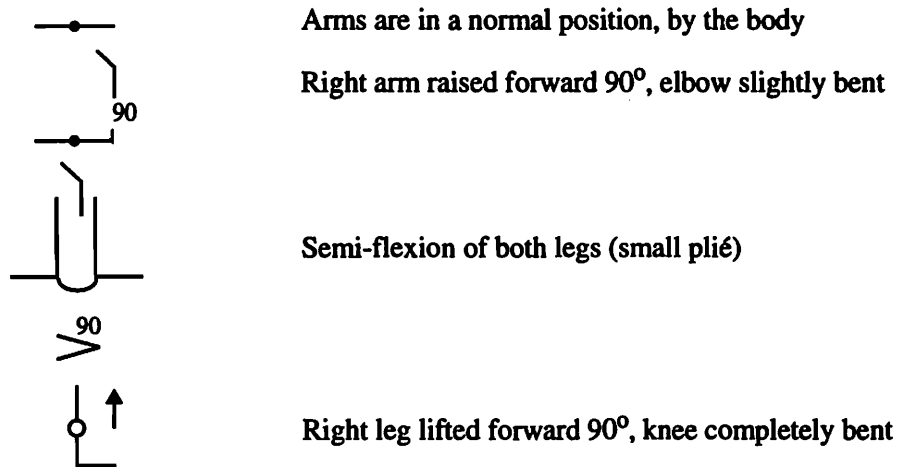


The signs for the bend of the joints of the knee, of the elbow and the fingers. These signs may be used also to indicate some movements of closing (contractions) for other fragments of the body (eyes, forehead, etc.).



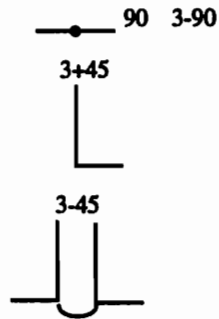
At the moves of the members from the joint of the shoulder (scapulo-humerale) and of the hip (coxo-femorale) is used the indication of the amplitude of the movement in degrees: 15°, 29°, 45°, 90°, 120°, etc. the same principle is used at the movement of the inferior jaw, of the segment three of the feet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

Examples:



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

Examples:



Right arm raised laterally  $90^{\circ}$ , palm bent downward (to the earth)  $90^{\circ}$ .

Right leg sole bent upward  $45^{\circ}$ .

Position on the toes or relevé from the classic dance

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

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

R



Right foot twisted from the hip in exterior  $90^{\circ}$

R



Left leg twisted from the hip in exterior  $45^{\circ}$

R



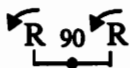
Right foot twisted from the hip inside  $45^{\circ}$

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

Examples:.



Right arm by the body twisted from the shoulder  $90^{\circ}$  towards right (outside)



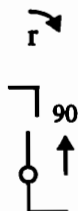
Both arms raised in front at the height of the shoulders, the left palm oriented upward, the right palm towards ground



Left hand raised  $135^{\circ}$  forward, completely twisted from the shoulder to the right and completely twisted from the elbow to the right (palm outward)

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

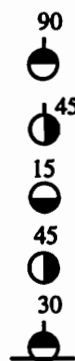
Example:



Right leg lifted in front  $90^\circ$ , knee bent and foot twisted outside  $45^\circ$

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

Examples:



Trunk inclined ahead  $90^\circ$ .

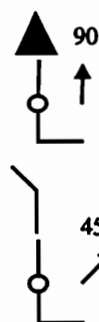
Trunk inclined towards right  $45^\circ$ .

Head bent backward  $15^\circ$ .

Head bent to the right shoulder  $45^\circ$ .

Body inclined ahead  $30^\circ$  from the joint of the ankle.

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

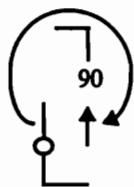


Right foot raised in front tense at  $90^\circ$ .

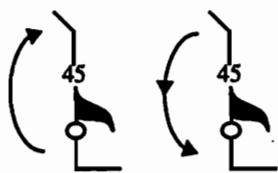
Right foot lifted oblique to the right  $45^\circ$ , knee slightly bent.

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

Examples:



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



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

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



Step with the right leg without taking body weight.



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



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

The air bubble placed under foot means jump.



Jump on the left foot.

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

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



Entire sole



Tiptoe



Cushion



Heel

By including the air bubble, different combinations are obtained:



Tip in the air (heel being on the floor)



Heel in the air (toe being on the floor)

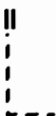
For beatings on the floor:



Beating in accord (beat without taking weight—the foot lifts immediately from the floor)



Full beat on the floor, accentuated.



Full stamping (the foot that performs the stamp does not take weight)

The following signs are used for the spurs (clapping heels):



Spur on the floor with both legs (they clap equally)



Spur with the right clapping on the left



Spur with the left clapping on the right



Spur in the air with both legs



Spurs in the air with the right clapping on the left



Suprs in the air with the left clapping on the right.

Steps amplitude is marked by the following signs:



Normal step



Large step



Very large step



Small step



Very small step

In order to specify that one leg does not surpass the other in performing shift steps (un-surpassed step), the step sign is cut by a cross-line.

Example:



Unsurpassed step with the left leg

The nonsurpassed step is placed in line with a vertical line from the center of weight of the body.



Adjoining step with the right foot.

For the superposition of a segment (arm, foot, etc.) on another, the following signs are used:

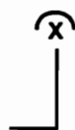


Crossed in front



Crossed in back

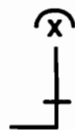
For the crossed steps:



Step with the left foot crossed in front of the right foot.



Step with the right foot crossed behind the left foot.



Step with the left foot crossed in front but not surpassing the axis of the body.



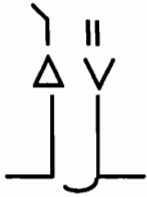
Step with the right foot cross in front but not surpassing the axis of the body

To characterize a sliding movement on the floor, under the sign of movement is laid a comma whose short tail indicates the direction of the siding:



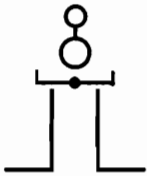
Beat sliding along the floor with the right leg from behind forward

When the steps are performed with both legs simultaneously, the movements performed by each are noted and the signs are linked with a small arc.



Full beat on both legs, the left on the ball of foot, the right on the heel

The movement is noted by superposition in the order:




Head, body, arms, legs, which reproduces the scheme of the whole body

When the body makes contact with the ground other than with the sole of the foot, the letter Z is attached next to the sign that represents the active segment of the respective movement. Thus Z specifies the contact with the ground.

A little perpendicular line on the sign representing a member of the body indicates a contact either between members, or with another portion of the body, or with the partner. This sign also appears in the case of the contact with the ground.



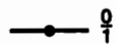
Right arm touches the floor in front of the body.

In the case of marking a genuflexion (legs remaining on the ground), the body performs a plié. Returning from genuflexion is marked by: 

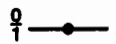
When the palms slap sections of the body or segments of the legs, this is specified by attaching a little marker to the figure indicating the segments of the legs or to the signs that indicate other regions of the body.

Using the representation of an ordinary fraction, the portions of the body representing the basic joints of the members can be specified.

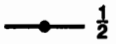




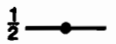
Right shoulder



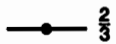
Left shoulder



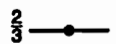
Right elbow



Left elbow



Right wrist



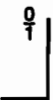
Left wrist

The same notations are available for the legs.

Example:



Right knee



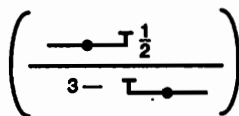
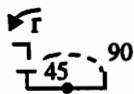
Left hip

The precise position where contact will be made can be indicated through the use of the the horizontal bar that shows contact.

Example:



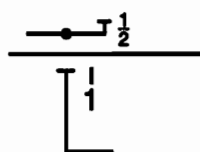
Right knee touches the ground with the calf and foot pointing backward.



Left palm supports the right elbow which is raised at 90° in front.

The fraction determines the exact position of the contact between different segments. In the same way, using the fraction system, the contacts of members with other sections of the body can be noted.

### Example



Right elbow leans upon segment 1 of the right leg

The precise indication of the place where the segment is struck is marked by attaching a small accent to the segment number.

### Examples

1-

Striking the right thigh, laterally

-2

Striking the right calf, inward

3-

Striking the left heel, inward

3-

Right palm stroke on the left heel, inward in front of the body

3-

Right palm stroke on left heel, inward behind the body

1

Left palm stroke on left leg segment 1, frontally

1-

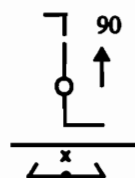
Right palm stroke on right leg segment 1, laterally

x

Palm clapping in front of body

x

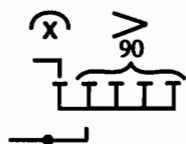
Palm clapping behind the body



Clapping of the palm ahead under the right leg which is lifted 90° in front, with the knee bent

The sign indicates the position of the fingers. To it are added indications of flexion of the joints by using degrees and flexion signs ( , , ) and when appropriate, the arrows of direction may also be filled in.

Keep in mind that for the metacarpophalangeal joint and respectively the metatarsophalangeal, the degrees are used for flexion, while for the interphalangeal joint, the signs of flexion are used.



Right fist closed, thumb over the other fingers



The thumb and the middle finger of the right hand touch each other and the other fingers are stretched

As a shortcut, finger snapping, used in many Rumanian dances, is noted:



Right hand fingers snapping



Left hand fingers snapping



Both hands fingers snapping

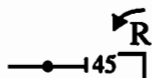
By fingers snapping, we mean the sound obtained by the sudden fall on the palm of the middle finger, initially stopped by the thumb.

Arm raising direction is indicated by the arm position itself as against the body line.

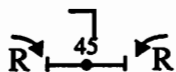


Right arm raised inclined to the right 135°

When arms raise laterally, amplitude and elbow articulation flexion indications are attached laterally close to the body line.



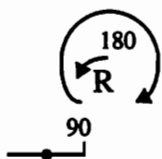
Right hand on the hip, the other free along the body



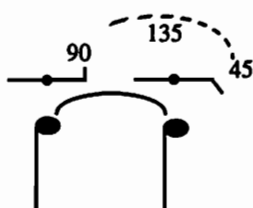
Both arms bent, with the palms on the hips

For the rotations of the arms as well as rotations of the feet, the arrows that describe the direction and the route of the rotation and the angles made by the arm with the line of the body, determine the traversed route.

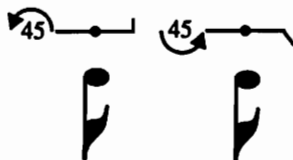
### Examples



Arm raised at  $90^\circ$ , in front, with the palm to the ground, performs a rotation, reaching the amplitude of  $180^\circ$  (the right arm above the head) and continuing the rotation comes back to the initial point.



Right arm raised at  $90^\circ$  turns around arriving at the maximum point with the arm raised at  $135^\circ$  and the movement continues on the second quarter note until the position oblique in the back at  $45^\circ$  is reached (the movement is fluid and non-stop).

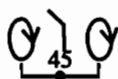


Left arm executes a complete rotation with an amplitude of  $45^\circ$  on two eighth notes (the short movement is stopped after the first eighth note).

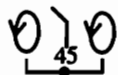


Left arm executes a little rotation from the normal position until the maximum angle of  $15^\circ$  is reached; then it comes back continuing the rotation until the initial position is reached.

The rotations on a vertical plane are noted by ovals with the arrow on them specifying the direction of rotation.



Clockwise rotations of the arms in vertical plane, the arms being bent, raised at  $45^\circ$ .



Counterclockwise rotations of the arms in vertical plane, the arms bent, raised at  $45^\circ$ .

## Abbreviations of Arm Position

For group dances, the position of the arms is graphically represented by signs that abbreviate the analytic description and which are placed above the choreographic stave. They remain in effect until another sign for arm position appears.

### Example



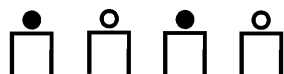
Boy (the angle represents the face, and the opening the back).



Girl (the concave part represents the face and the opening the back).



Chain of arms oblique down.



Chain of arms down.



Chain of arms bent.



Chain of arms oblique upward.



Chain of arms upward.



Chain of arms laterally.



Chain of arms crossed frontally.



Chain of arms crossed behind.



Belt position.



Shoulder position.

In couple dances, signs are used to graphically note the positions occurring during these dances, these signs being abbreviations of the complete analytic notations.

Examples:

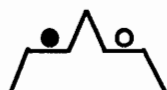
Abbreviation      Complete notation



Hands laterally down.



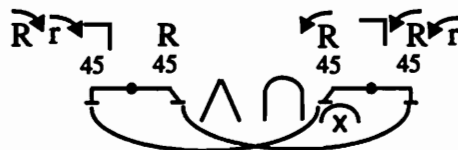
Hands laterally arms bent.



Hands laterally inclined upward



Hands laterally crossed in front, the boy's R hand over the girl's L hand.



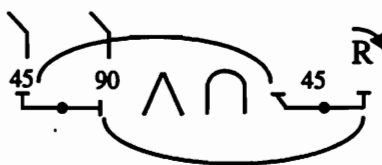
Hands laterally crossed behind, the girl's L hand under the boy's R hand.



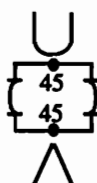
Hands laterally on the shoulders.



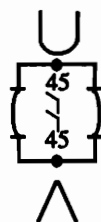
Hands laterally, an arm on the shoulder of the partner, the other one on the hip.



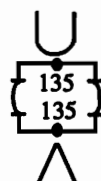
Hands laterally around the girl's neck.



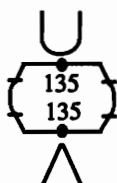
Face to face, hands down.



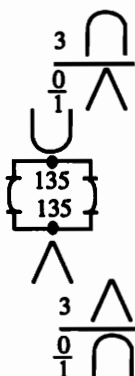
Face to face, arms bent.



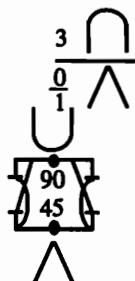
Face to face, hands up.



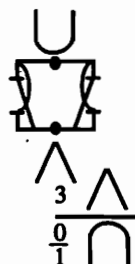
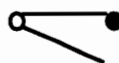
Face to face, hands inclined upward.



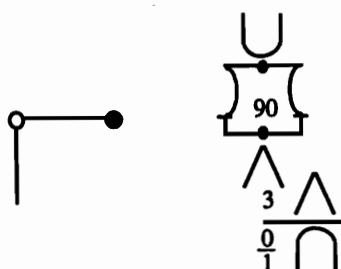
Face to face, hands on the shoulders.



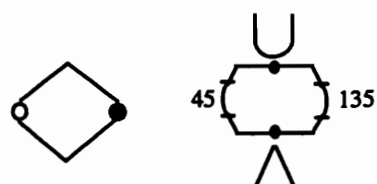
Face to face, girl's hands on the shoulders, boy's hands on the waist.



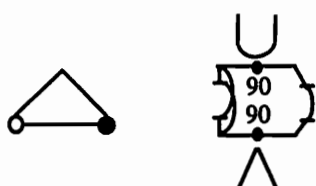
Face to face, girl's hands on the waist, boy's hands on the shoulders.



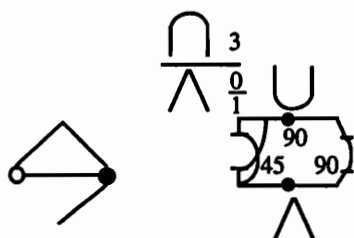
Face to face, girl's arms along the body, boy's on the shoulders.



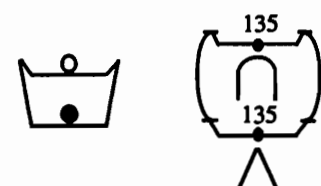
Face to face, one arm oblique upward, and the other oblique down.



Face to face, free arm on the shoulder of the partner, the other joined with ptr's and raised tense at shoulder height.



Face to face, girl's free arm on the shoulder of the partner, the other joined with ptr's and raised tense at shoulder height. The boy has free arm on the waist of the girl.



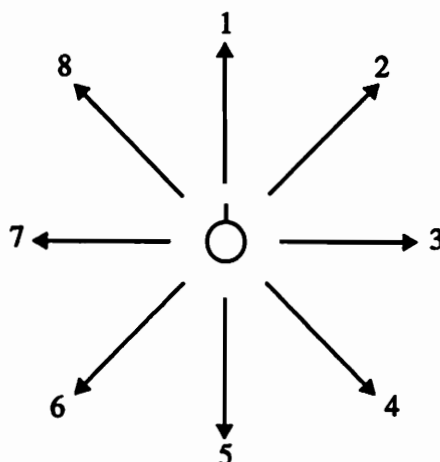
Boy behind girl, joined hands inclined overhead.

The arc "legato" indicates the connection between the arms of the girl and those of the boy when it is felt that the sign indicating the contact of the respective segments would not be sufficiently suggestive.



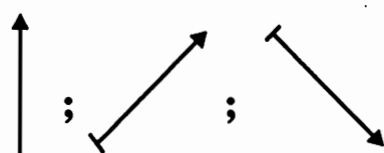
## Orientation Directions

Directing arrows are used to indicate changes of direction of the body and movement and rotations of the arms, legs, and head. The fundamental scheme uses eight principal directions.

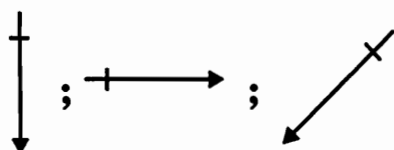


It is also possible to notate intermediate directions when needed.

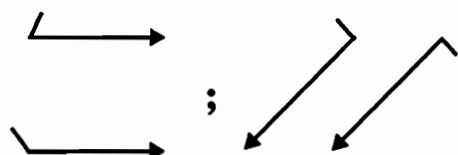
The following signs are used to explain the orientation of the body.



Body oriented to shifting direction.



Body oriented opposite to shifting direction (shifts backward).



Body orientation forms an angle with shifting direction

In order to render the fact that the moves are executed on the spot or in order to underline the cessation of a movement, the following sign is used.



































































The hyphen attached to the sign indicates the orientation of the body.

Important in the shifting is the fact that the place is determined by the center of the body weight in normal position. The place shifts with the dancer and is always where his center of weight is. From this place, the shifting directions or movements of the members, of the trunk of the head, etc., are determined. This, non-surpassed steps will not surpass the line that passes through the point where the center of weight falls, and the steps on the spot have no characteristics of size, only amplitude.

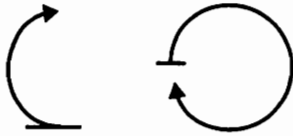
Body orientation and shifting direction combinations are systematized in the following table.

Table 1:

Orientation of the Body

D i r e c t i o n  o f  M o v e m e n t		1	2	3	4	5	6	7	8
	1								
	2								
	3								
	4								
	5								
	6								
	7								
	8								

Circular movement is noted from the starting body position in relation to the shifting direction.



Shift, face to direction.



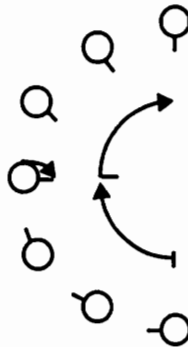
Shift, back to direction.



Shifts, body changing its orientation on the way.

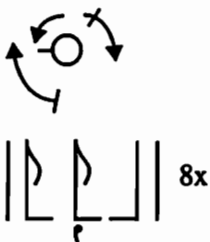


To explain all we have said above, we will describe the scheme that can be analytically presented as follows:



These schemes of movements are necessary, especially in the case of some abbreviations.

Example



Body rotations are noted by directional arrows attached to the respective sign.



Moving on the spot, body rotates to indicated direction toward point 2.



Moving on the spot, body rotates to indicated direction toward point 3.



Body rotates one time as marked.

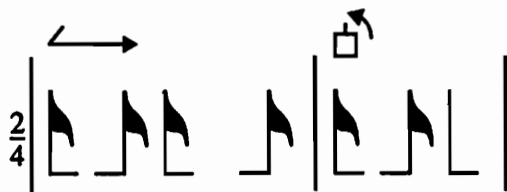



Body rotates three times as marked.

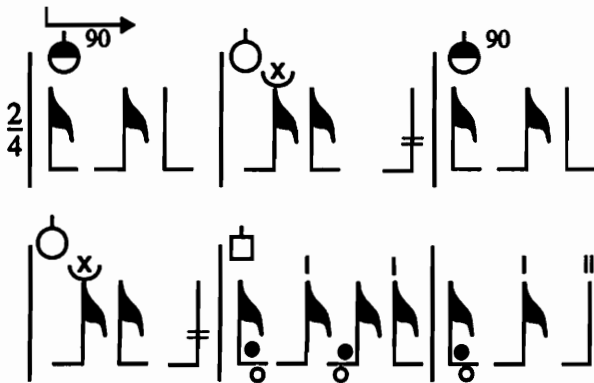
The figure represents the rotation number. When rotations are performed during several values, this is indicated by writing the sign above a brace including the respective values.

Direction and orientation signs are valid until the appearance of a new direction and orientation sign.

Examples:



The appearance of the sign  stops the shifting.



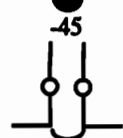
The position of inclination  $90^\circ$  in front of the trunk lasts on the three steps of the first bar. At the second bar, the trunk comes back to its initial position. At the third bar, it is inclined again and it returns in the fourth bar. All this time the body shifts towards the right. The shifting ceases in the fifth bar.



The contraction of the chin (the contour of the lips lowers, the face weeps)



The body laid with the right shoulder on the floor



The body laid on the floor, with the face downwards, with the belly on the floor, the feet lifted in the air at the back, and the trunk cambered



The shoulders move in front (the trunk crouches)



The shoulders move at the back (the chest stands out)



The right shoulder is raised up



The shoulders are raised up (gesture that expresses "I have no idea" (no care))



The right shoulder moves backwards and the left forward. The trunk makes a rotation at the right

If it is necessary to note the relations of the body with different objects (properties, environment), the writer defines them at the beginning by granting abbreviations or symbols. For example:

Cane



Chair



Table

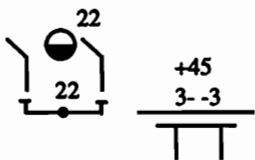


Flag of "călușari"

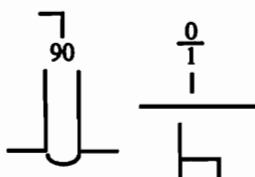


Door

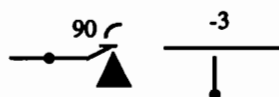




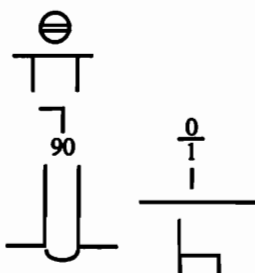
The trunk inclined in front  $22^\circ$  leans upon the arms with the palms on the table



Seated on the chair



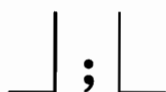
The right hand stretched at  $90^\circ$  oblique to the right which holds a cane



The body seated on the chair and the forehead propped up on the table

## Notation of the Movement Duration

Rhythmical values are included in the leg signs:



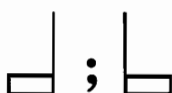
Steps lasting 1/4



Steps lasting 1/8



Steps lasting 1/16



Steps lasting 1/2



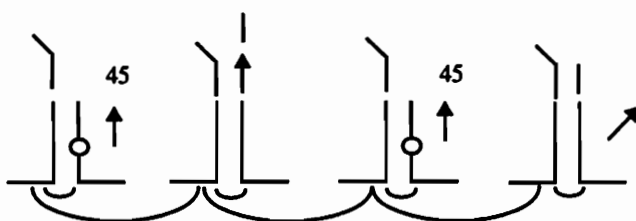
Steps lasting 1/1 (four crotchets)

The point attached to the right of a sign extends its value with half of its initial value:



Steps lasting 3/8

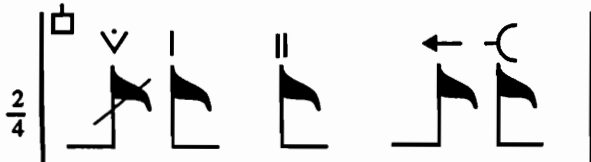
The sign "legato" unites the included values to one value equal to their sum. The respective leg remains in an unmodified position during the "legato" arc, though the other may perform different movements:



Left leg remain in initial position, while the right one performs lifts from the ground and beats in accord.

If some appoggiatures are met, they are noted only by cutting the sign of step with a diagonal hyphen. The sign "legato" is no more used with the basic note, in order not to complicate the choreographic score.

Example:



Pauses are noted as follows:



1/4 pause



1/8 pause



1/16 pause

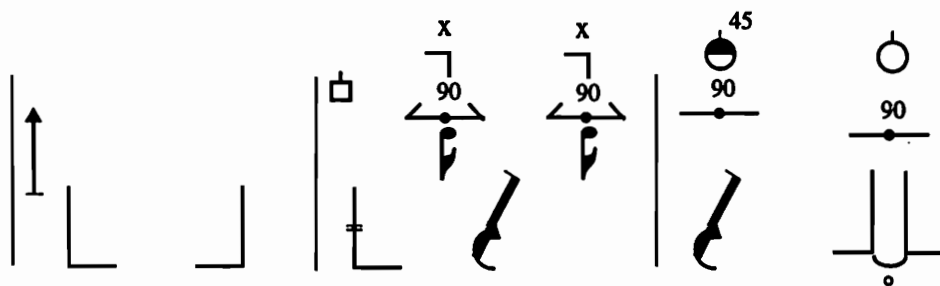


1/2 pause



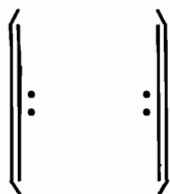
1/1 pause (four fourths)

When leg movements do not correspond rhythmically to arm, head, body movements, or when only body, head, or arm movements are performed, their value is specified by the musical notation of the respective rhythm: 219

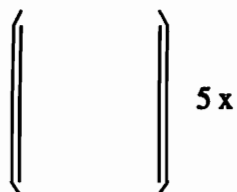




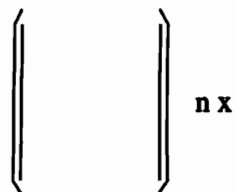
In order to facilitate the notation, repetition signs are used as follows:



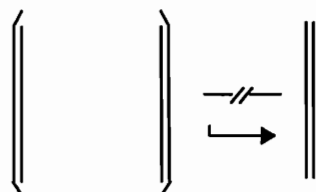
Repetition of dance fragment of bars comprised between signs



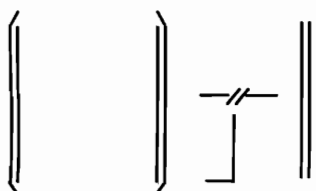
Total number of dance fragment executions comprised between signs (5 times)



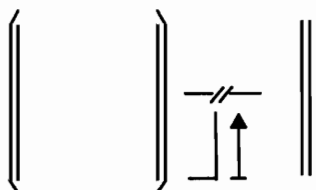
Repetition "ad libitum" of dance fragment comprised between signs



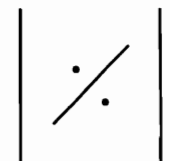
Repetition of dance fragment comprised between signs, leg changed



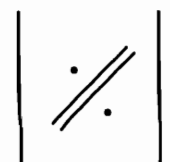
Exact repetition of dance fragment comprised between signs, but in a new direction indicated by arrow at the end of repetition sign



Repetition of dance fragment comprised between signs in a new direction indicated by arrow at the end of repetition sign and with changed leg

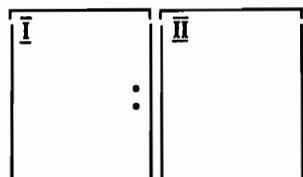


Repetition of one bar before the sign



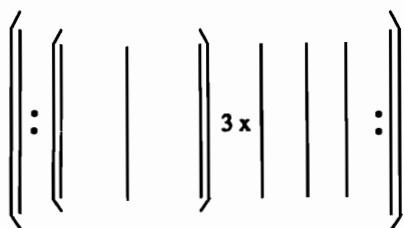
Repetition of two bars before the sign

= = =

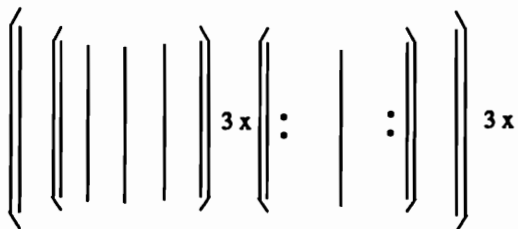


Indicates to maintain the positions until the appearance of others

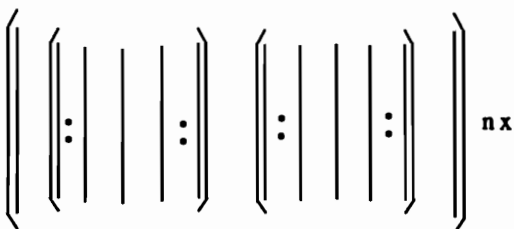
Volta I and Volta II indicate repetition of dance fragment without the bars comprised under the first brace, passing directly to the bars under the second brace



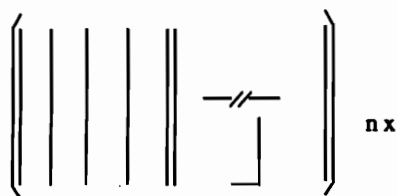
The repetition signs from the interior are observed



—idem— but it is repeated three times



—idem— but it is repeated n times



The repetition of the bars of dance with changed foot (eventually in an opposed direction) and then the repetition of the entire fragment of dance included in the great brackets, in accordance with the indications of repetition (two times or n times)



The dotted line delimits the dance fragments that end in the interior of a bar, without exhausting it entirely

# Ardeleană din Lugoj

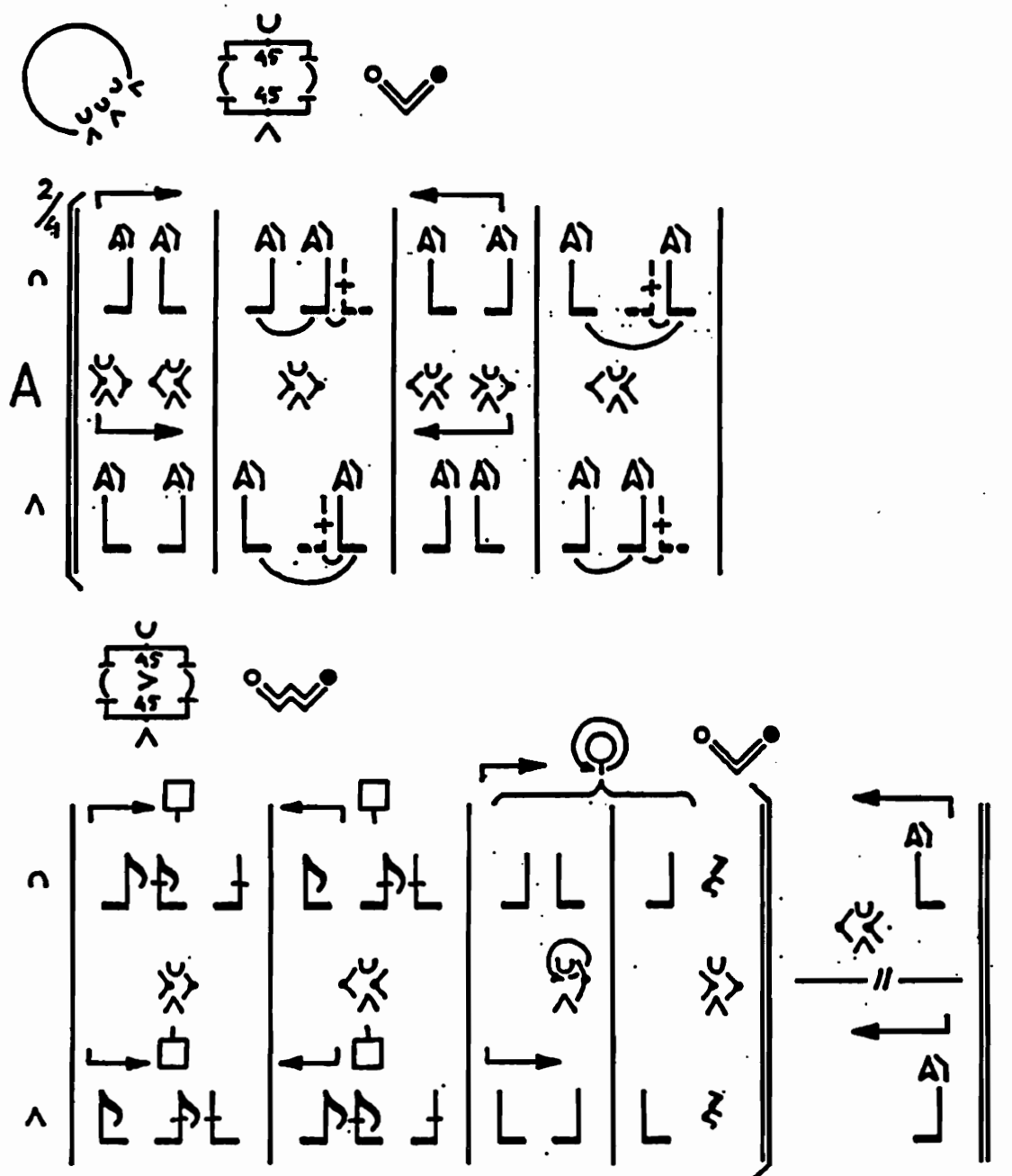
(Banat)

Ardeleană is a very common dance for couples in Banat. Lugoj is the area the dance comes from. The melody is well known under the name Ana Lugojana.

Pronunciation:

Cassette: Vasilescu, Stockton 1995

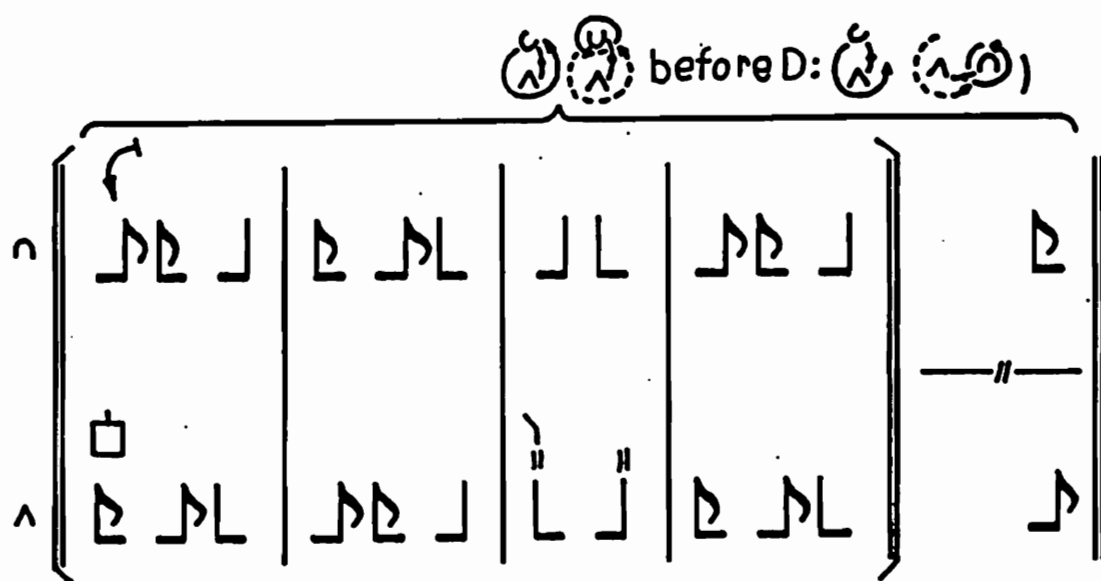
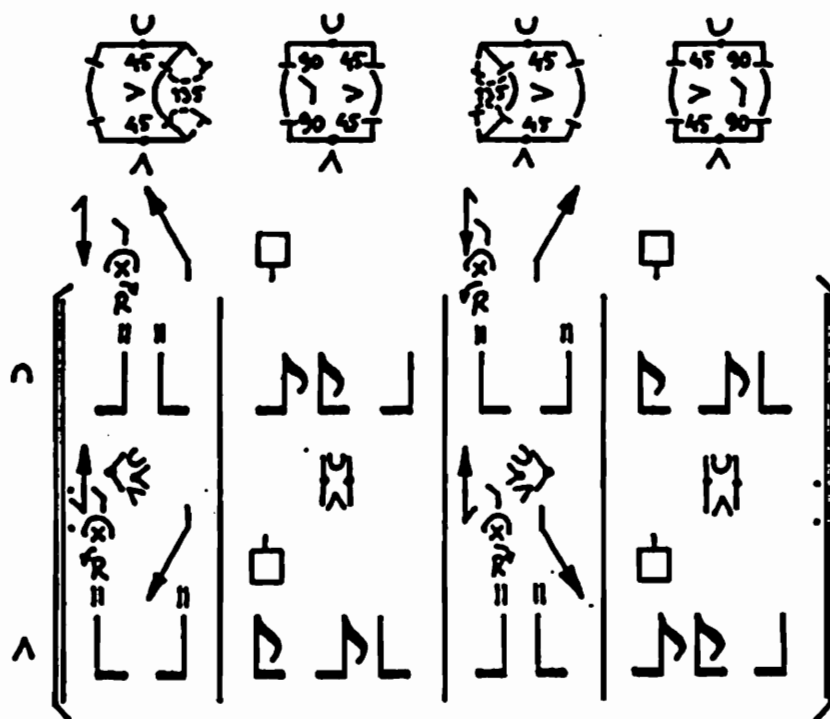
2/4 meter

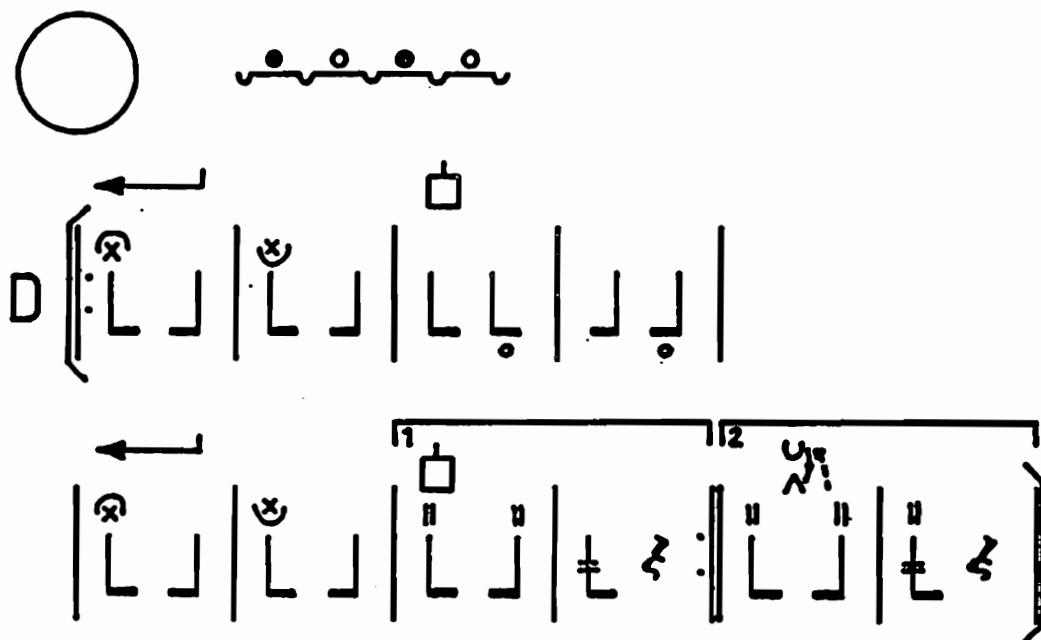


B →

The image displays two musical staves, labeled B and C, representing dance pieces. Each staff consists of a melody line at the top and a three-part accompaniment (C, B, A) below. The notation is in a simplified, stylized form, likely representing a specific dance style. The melody lines are marked with 90-degree angles and 22-degree angles, indicating specific dance steps or movements. The accompaniment parts are marked with various symbols, including arrows and curved lines, indicating the direction and timing of the dance steps. The pieces are separated by a double bar line.

## Ardeleană din Lugoj—continue





repeat A,B,C in a quick tempo

Presented by Theodor Vasilescu

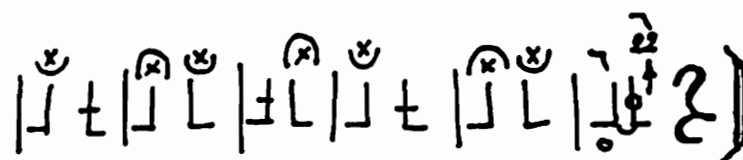
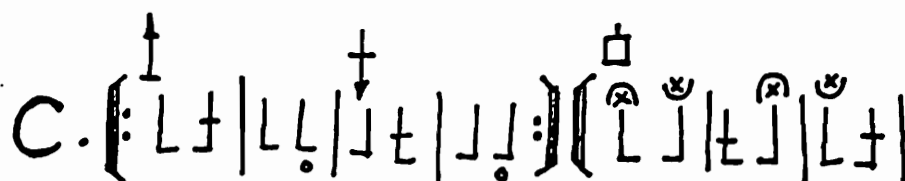
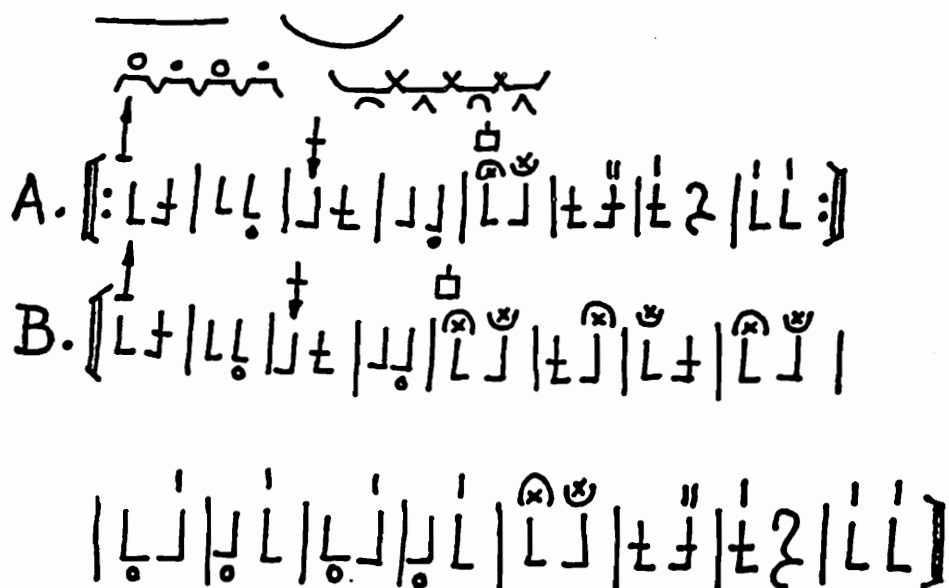
# Ariciul de la Peretu

(Muntenia)

Ariciul means "Hedgehog." Peretu is a village in south Muntenia. The steps are quick and made in such a way to prevent stepping on the sharp needles of the hedgehog.

Pronunciation:

Cassette: Vasilescu, Stockton 1995



Presented by Theodor Vasilescu

# Bătrânesc din Valea Drăganului

(Transylvania)

Bătrânesc is a dance category characterizing ancient men's dances coming from our forefathers; "din" as well as "de la" means "from." Valea Drăganului is a village in the middle of northwest Transylvania.

Pronunciation:

Cassette: Vasilescu, Stockton 1995

A. [Musical notation]

B. [Musical notation]

C. [Musical notation]

Presented by Theodor Vasilescu



# De purtat din Urca

(Transylvania)

De purtat is the slow couple dance starting the traditional dance cycle in Transylvania. "De" means "to," "purtat" is the past participle of the verb "a purta," meaning "to carry."

Pronunciation:

Cassette: Vasilescu, Stockton 1995

A.

B.

Presented by Theodor Vasilescu

# Hora de la Pietroșani

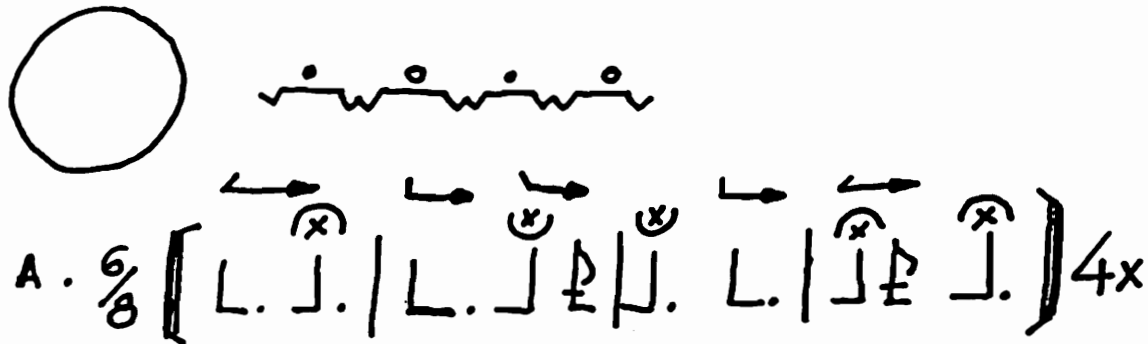
(Muntenia)

Hora de la Pietroșani is a 6/8 rhythm hora performed by the children from Pietroșani, a village in southern Muntenia. The music of this dance is played by a group of children on flute and caval.

Pronunciation:

Cassette: Vasilescu, Stockton 1995

6/8 meter



Presented by Theodor Vasilescu

# Hora femeilor

(Oltenia)

Hora femeilor is Hora mare ("big hora") in 6/8 rhythm performed only by women, and found all over Oltenia and Muntenia.

Pronunciation: HOH-rah feh-MAYEE-lohr

Cassette: Vasilescu, Stockton 1995 Side B/5

Rhythm: 6/8 meter, counted    1 2 3 4 5 6  
   S Q S Q

## Meas

## Pattern

8 meas    INTRODUCTION. No action.

### FIGURE A

- 1    Moving in RLOD and facing L of ctr, step on R across L (ct 1-2); step on L to L (ct 3); step on R behind L, turning to face R of ctr (ct 4-5); step on L to L (ct 6).
- 2    Step on R across L, turning to face L of ctr (ct 1-2); step on L to L (ct 3); step on R across L (ct 4-6).
- 3    Pivoting on R in plié to face ctr, brush L across R with slightly bent knee (ct 1-2); moving sdwd in RLOD, step on L to L (ct 3); step on R behind L (ct 4-5); step on L to L (ct 6).
- 4    Continuing sdwd, step on R behind L (ct 1-2); step on L to L (ct 3); step on R behind L, pivoting to face L of ctr as L beg to circle bkwd (ct 4-6).
- 5    Moving in LOD, step on L behind R (ct 1-2); step on R to R (ct 3); step on L across R, turning to face R of ctr (ct 4-5); step on R to R (ct 6).
- 6    Step on L behind R, turning to face L of ctr (ct 1-2); step on R to R (ct 3); step on L behind R (ct 4-6).
- 7    Facing ctr, step fwd on R as L lifts beside R calf (ct 1-3); step bkwd on L (ct 4-5); step on R next to L (ct 6).
- 8    Facing R of ctr, step on L across R (ct 1-2); step on R to R (ct 3); step on L across R (ct 4-6).

### FIGURE B

- 1    Pivoting on bent L knee to face diag L of ctr, touch R heel fwd (ct 1-2); pivoting on L to face R of ctr, step on R in place (ct 3); touch L toe fwd (ct 4-6).
- 2    Moving in LOD, step on L across R (ct 1-2); step on R to R (ct 3); step on L across R (ct 4-6).
- 3-4    Repeat meas 1-2 (touches and cross over).
- 5    Facing ctr, step fwd on R as L lifts beside R, slightly higher than ankle (ct 1-3); step bkwd on L (ct 4-5); step on R next to L (ct 6).
- 6    Moving in LOD, step on L across R, turning to face R of ctr (ct 1-2); step on R to R (ct 3); step on L across R (ct 4-5); pivot on L to face slightly L of ctr as R circles fwd (ct 6).
- 7    Moving in RLOD, step on R across L (ct 1-2); step on L to L (ct 3); step on R behind L, turning to face R of ctr (ct 4-5); step on L to L (ct 6).
- 8    Step on R across L, turning to face L of ctr (ct 1-2); step on L to L (ct 3); step on R across L (ct 4-6).

## Hora femeilor—continued

FIGURE C

- 1 Moving and facing diag R of ctr, step diag fwd on L (ct 1-2); step on R next to L (ct 3); step fwd on L diag R (ct 4-5); pivoting on L to face diag L, circle R fwd (ct 6).
- 2 Repeat meas 1 with opp ftwk moving fwd diag L twd ctr.
- 3 Facing ctr and moving bkwd, step bkwd on L (ct 1-2); step bkwd on R across L (ct 3); step bkwd on L (ct 4-5); step bkwd on R (ct 6).
- 4 Step bkwd on L (ct 1-2); step bkwd on R across L (ct 3); step bkwd on L (ct 4-6).
- 5 Step fwd on R (ct 1-2); with wt on slightly bent R leg, touch L beside R twice (cts 3, 4-5); straighten R knee as L kicks softly fwd close to the floor with a straight leg (ct 6).
- 6 Moving bkwd away from ctr, step bkwd on L (ct 1-2); step on R next to L (ct 3); step bkwd on L (ct 4-6).
- 7-8 Repeat meas 5-6.

Sequence: Dance the entire dance twice through. End closing R to L, hold.

Presented by Theodor Vasilescu

Description by Dorothy Daw and Laura Bremer

# Hora femeilor

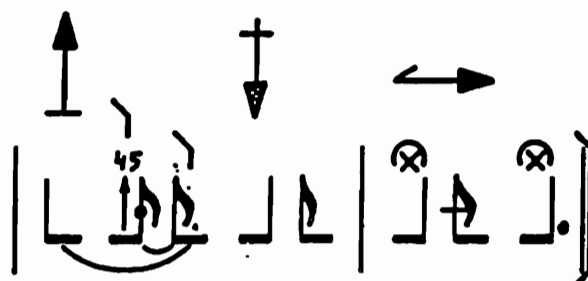
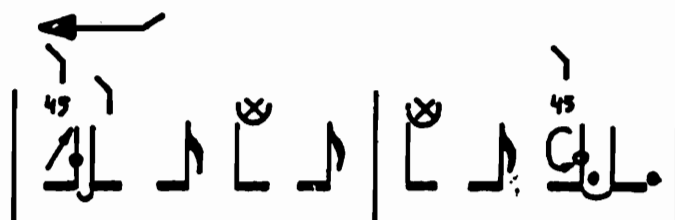
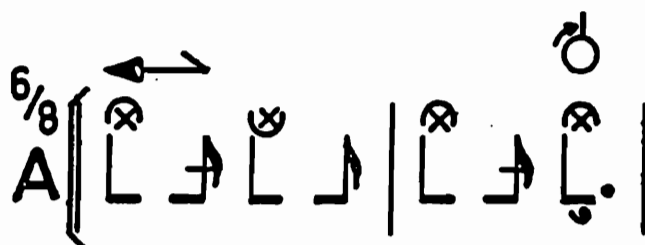
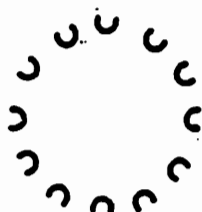
(Oltenia)

Hora femeilor is a women's Hora, or Hora mare ("big hora") in 6/8 rhythm performed only by women, and found all over Oltenia and Muntenia.

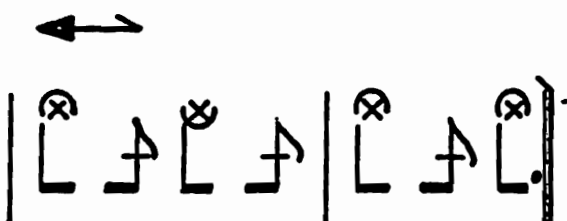
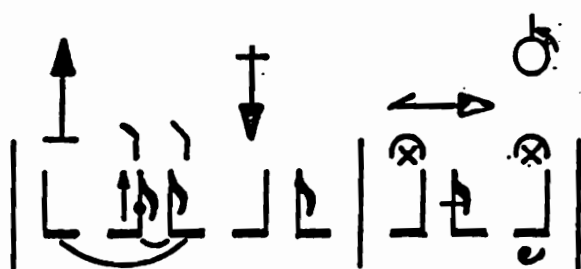
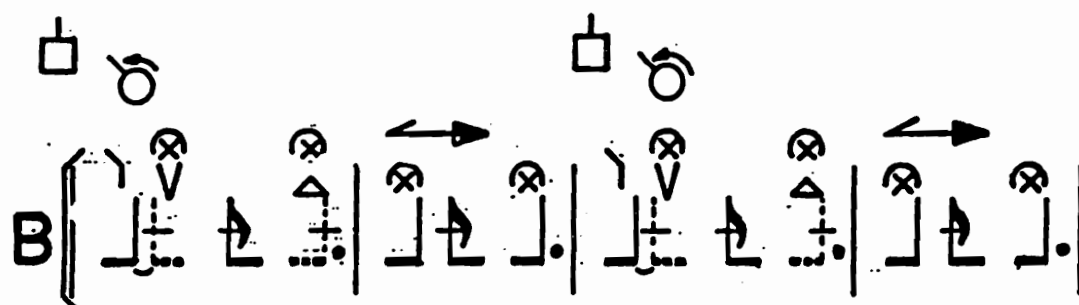
Pronunciation:

Cassette: Vasilescu, Stockton 1995

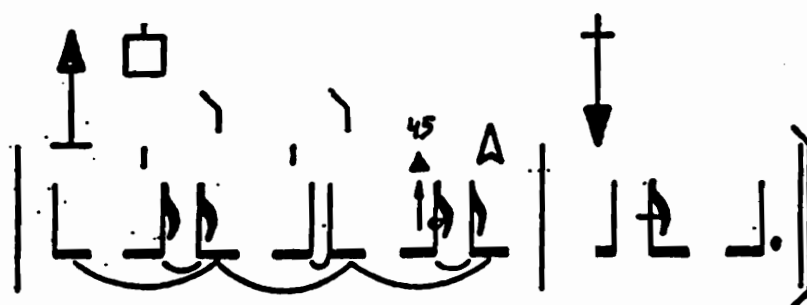
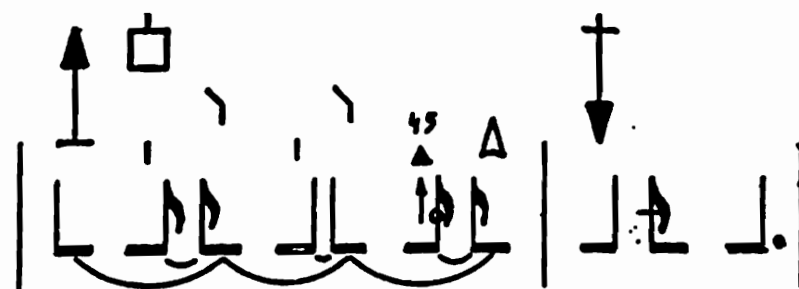
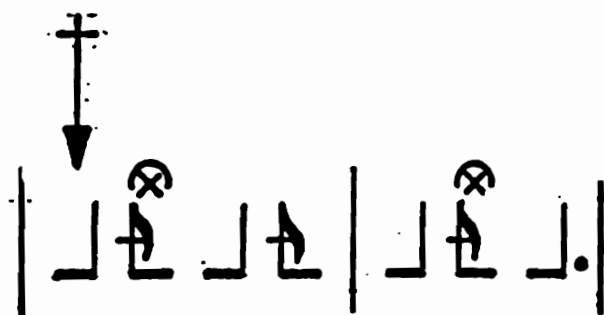
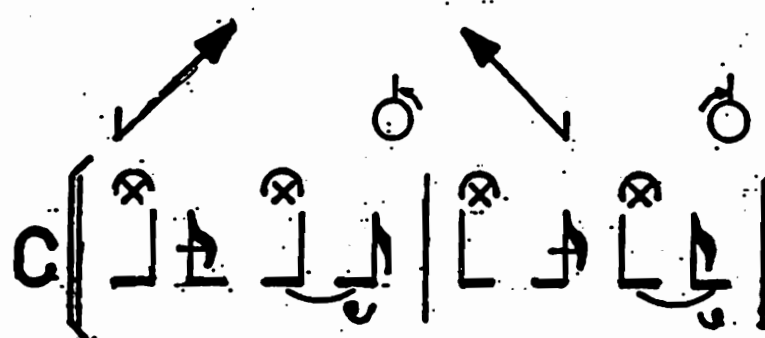
6/8 meter



## Hora femeilor—continued



## Hora femeilor—continued



Presented by Theodor Vasilescu

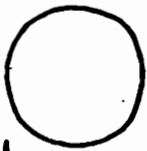

# Hora de la Rezina

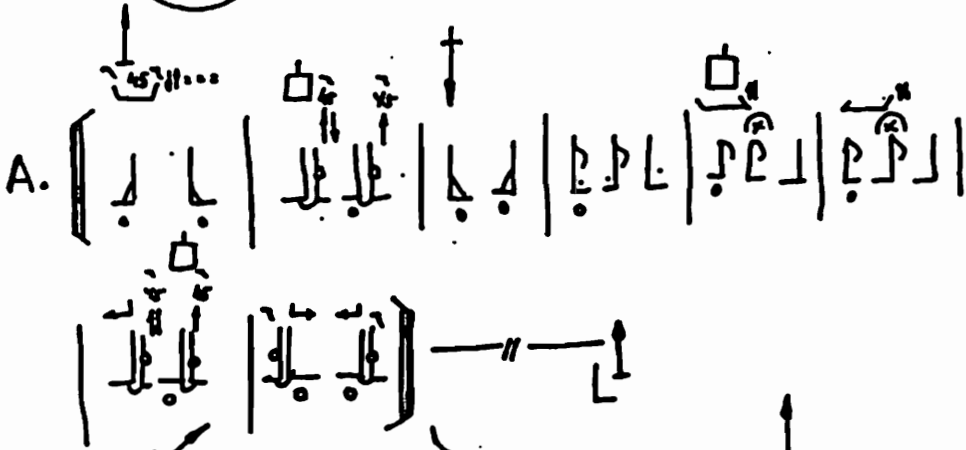
(Basarabia)

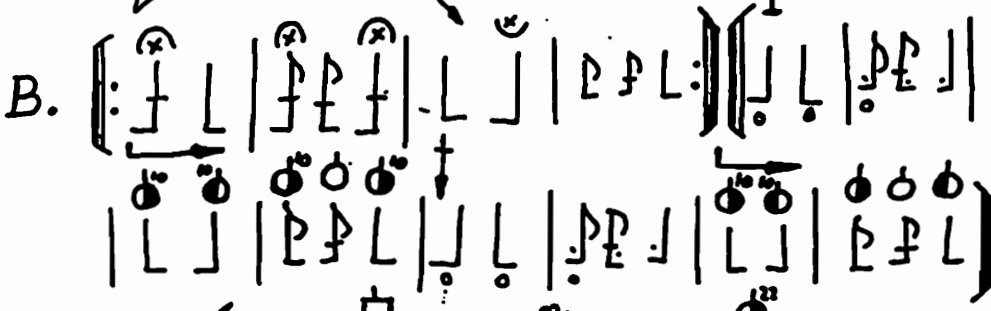
Hora is the name of a big circle dance to be found all over Romania. Rezina is a place in the former Romanian region called Basarabia.

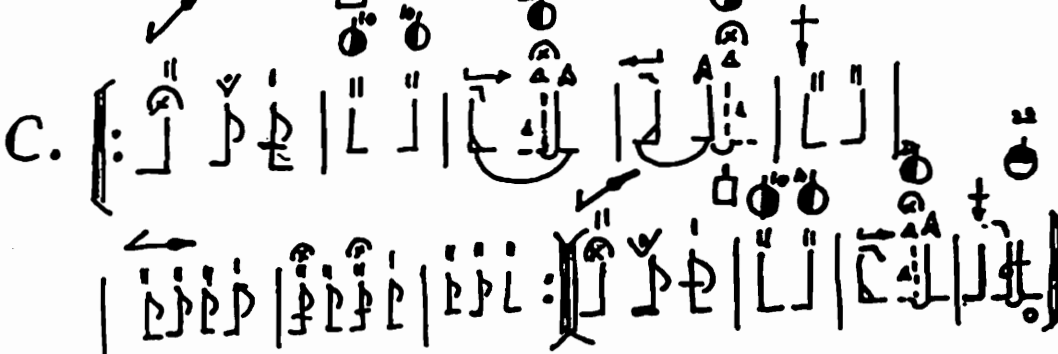
Pronunciation:

Cassette: Vasilescu, Stockton 1995



*Rezina - Basarabia*

A. 

B. 

C. 

Presented by Theodor Vasilescu



# Joc bătrânesc din Niculițel

(Dobrogea)

Joc means "dance," bătrânesc means "ancient," and Niculițel is a village in Dobrogea near the Black Sea.

Pronunciation: ZHOHK buh-truh-NESK deen nee-koo-lee-TSEL

Cassette: Vasilescu, Stockton 1995 Side A/3

2/4 meter

Formation: Closed circle facing ctr with hands joined in V-pos.

## Meas

## Pattern

2 chords INTRODUCTION. No action.

### FIGURE A

- 1 Turning to face L of ctr, step on R to R (ct 1); stamp on L in place (ct 2).
- 2 Turning to face R of ctr, repeat meas 1 with opp ftwk (step L, stamp R).
- 3 Facing ctr, leap onto R to R (ct 1); moving sdwd to L, leap onto L to as R lifts circling fwd with bent knee (ct 2).
- 4 Long step on R across L (ct 1); step on L to L (ct 2).
- 5 Repeat meas 4.
- 6 Step on R across L (ct 1); pivot on R to face ctr (ct 2).
- 7 Step on L to L (ct 1); stamp R in place, no wt (ct 2).
- 8 Step on R to R (ct 1); stamp L in place, no wt (ct 2).
- 9 Stamp L to L, with wt (ct 1); turning to face diag L of ctr, hop on L as R circles fwd with bent knee (ct 2).
- 10 Moving to L, step on R across L (ct 1); step on L to L (ct 2).
- 11 Step on R across L (ct 1); turning to face R of ctr, circle L ft fwd with bent knee (ct 2).
- 12 Moving to R, long step on L across R (ct 1); step on R to R (ct 2).
- 13 Repeat meas 12.
- 14 Long step on L across R (ct 1); turning to face ctr, stamp R in place, no wt (ct 2).
- 15 Step on R in place (ct 1); stamp L in place, no wt (ct 2).
- 16 Stamp on L in place, with wt (ct 1); hold (ct 2).

### FIGURE B

- 1 Bending L knee slightly, stamp fwd R, no wt (ct 1); stamp bkwd R with toe pointing twd R, no wt (ct 2).
- 2 Kick R fwd straightening the knee (ct 1); stamp R in place with wt (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Moving fwd twd ctr of circle, lift on L as R circles fwd (ct 1); turning to face L of ctr, step on R across L (ct 2).
- 6 Repeat meas 5 with opp ftwk, turning to face R of ctr.
- 7 Step fwd R, L (cts 1, 2).
- 8 Long step diag R fwd, leaning/swaying diag fwd R (ct 1); hold (ct 2).

## Joc bătrânesc din Niculițel—continued

- 9 Step diag bkwd on L leaning/swaying as R lifts slightly fwd off floor (ct 1); hold (ct 2).
- 10 Long step diag bkwd on R (ct 1); step on L next to R (ct 2).
- 11 Step diag bkwd on R, leaning/swaying (ct 1); hold on R as L lifts diag fwd L with bent knee (ct 2).
- 12 Repeat meas 11 with opp ftwk and moving diag L bkwd.
- 13 Moving sdwd in LOD, step on R to R (ct 1); step on L behind R (ct 2).
- 14 Step on R to R (ct 1); pivot on R to face LOD, lifting L fwd (ct 2).
- 15 Step fwd on L in LOD (ct 1); lift R ft bkwd (ct 2).
- 16 Scuff R heel fwd (ct 1); hold with R ft raised (ct 2).

Presented by Theodor Vasilescu

Description by Dorothy Daw and Laura Bremer

# Joc bătrânesc din Niculițel

(Dobrogea)

Joc means "dance, bătrânesc means "ancient," and Niculițel is a village in Dobrogea near the Black Sea.

Pronunciation:

Cassette: Vasilescu, Stockton 1995



**A.**

**B.**

Presented by Theodor Vasilescu

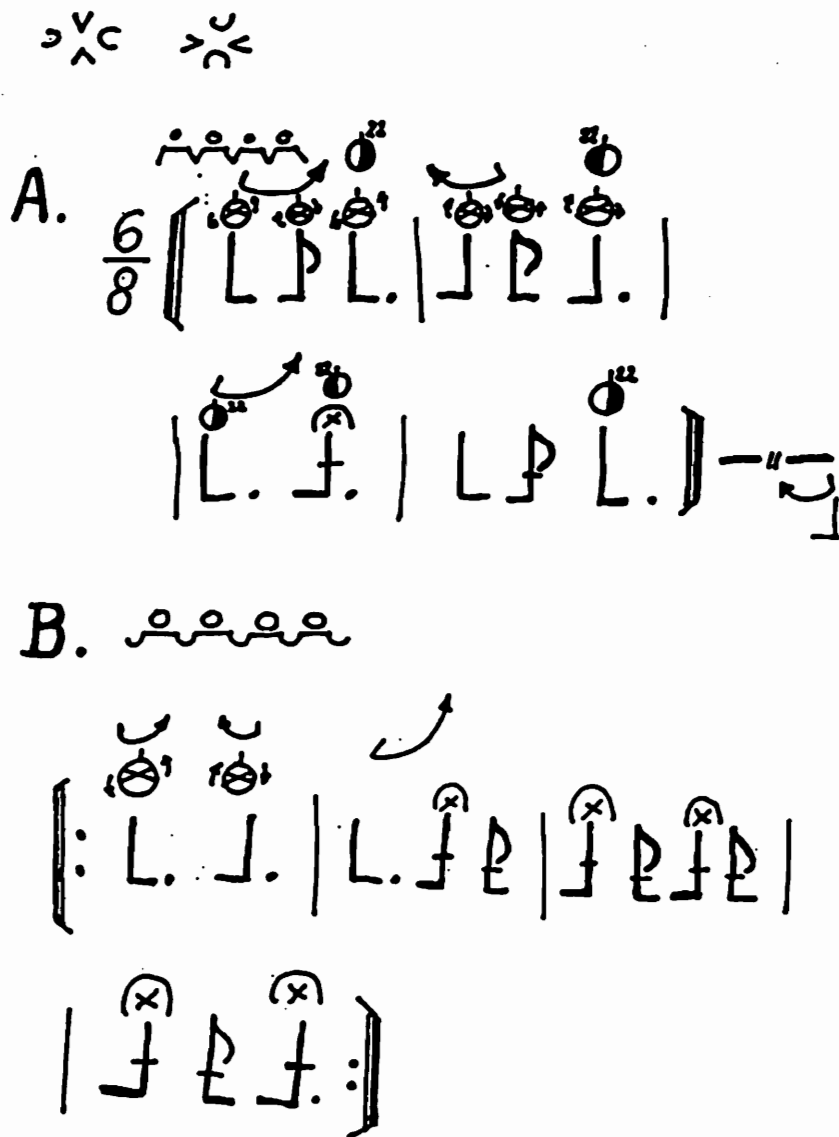
# Joc în patru de la Târgul Lapuș

(Transylvania)

Joc means "dance," în patru means "in four," din means "from," and Târgul Lapuș is a location in Northern Transylvania. The dance is performed in circles of four people (two couples).

Pronunciation:

Cassette: Vasilescu, Stockton 1995



Presented by Theodor Vasilescu

# Romanul de la Bolintin

(Muntenia)

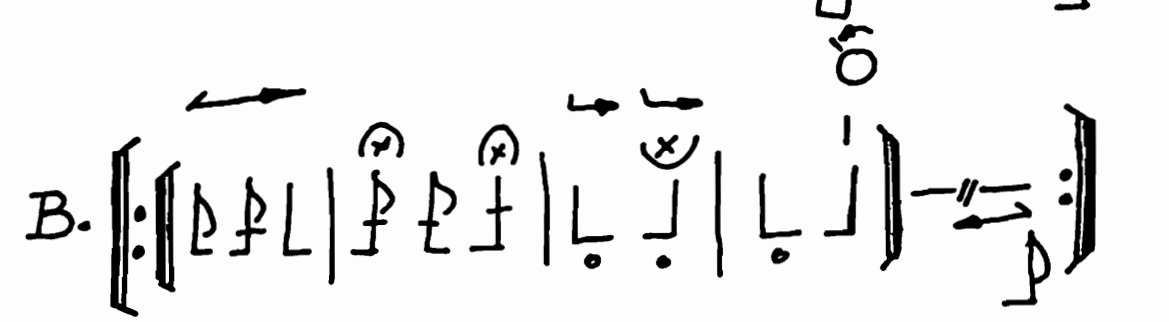
Romanul means "the Roman (citizen of Rome)." Bolintin is a village in the middle of Muntenia.

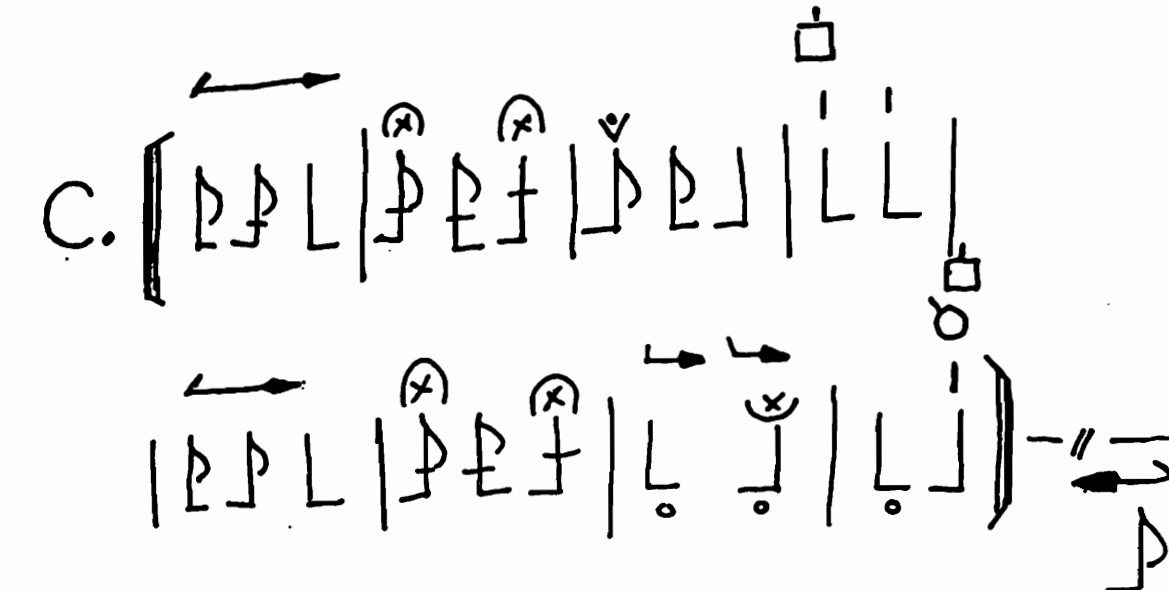
Pronunciation:

Cassette: Vasilescu, Stockton 1995



A. 

B. 

C. 

Presented by Theodor Vasilescu



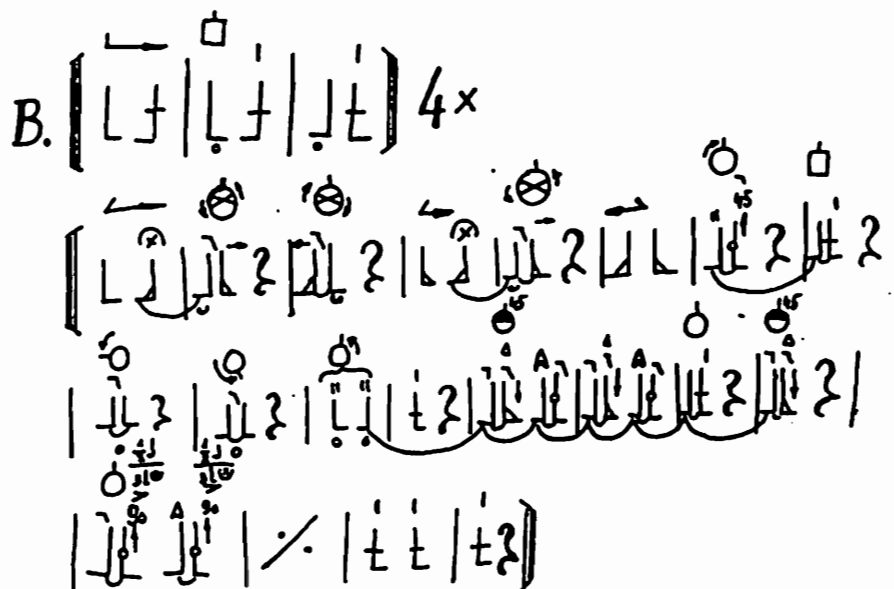
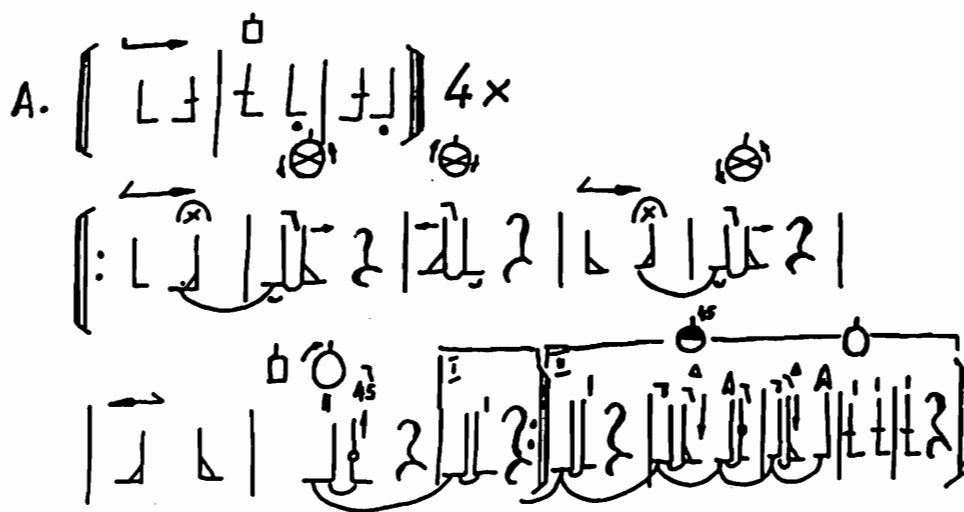
# Sârba de la Nufăru

(Romania)

Sârba is the name of a wide-spread dance in almost all Romanian villages. Nufărul is the name of the village located in the Danube delta and it means, "water lily."

Pronunciation:

Cassette: Vasilescu, Stockton 1995



Presented by Theodor Vasilescu

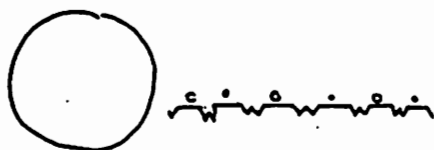
# Stânga de la Gropeni

(Muntania)

Stânga de la Gropeni is a Hora in 2/4 rhythm which has a part moving towards the left. Stânga means "left." Gropeni is a village in east Muntania.

Pronunciation:

Cassette: Vasilescu, Stockton 1995



A.

B.

C.

D.

Presented by Theodor Vasilescu



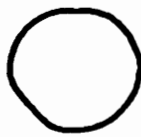
## Tepușul de la Goicea

**(Oltenia)**

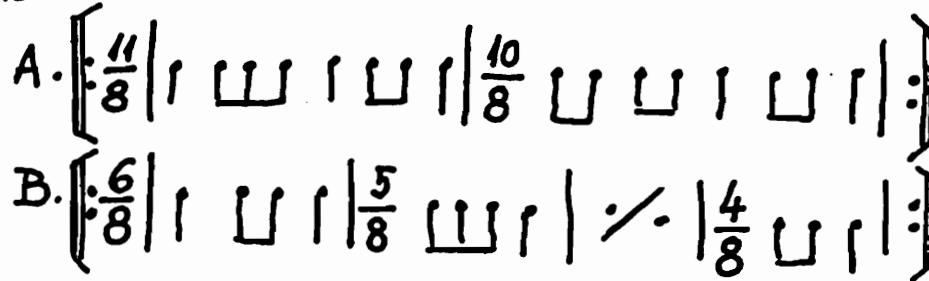
**Țepeșul** could be a stake or a sharpened piece of wood. The connection between the name and the dance could be found in the rhythm: 11/8, 10/8, 6/8, 5/8, 4/8 alternating each bar. Goicea is one of the villages with the richest repertoire in Oltenia.

### Pronunciation:

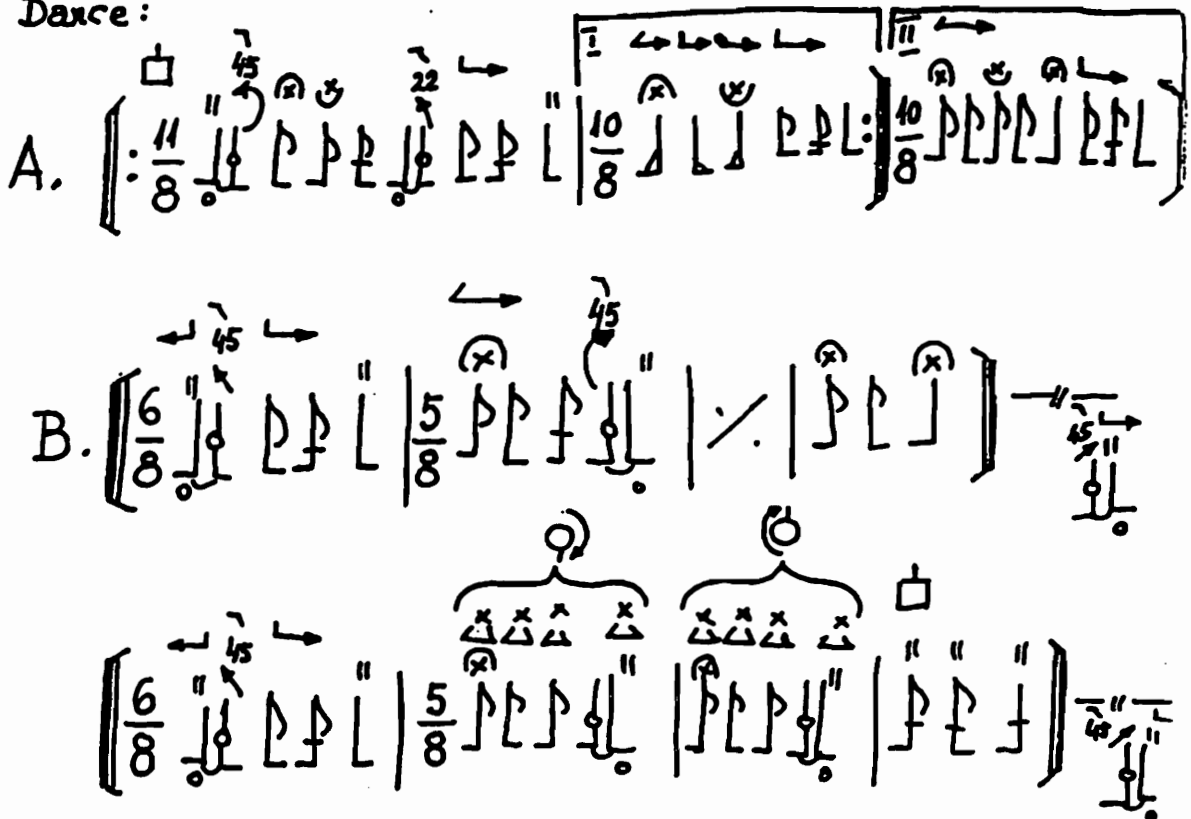
**Cassette: Vasilescu, Stockton 1995**



## Rythm :



**Dance :**



**Presented by Theodor Vasilescu**

# Trei Păzește de la Maceșu

(Oltenia)

Trei means "three," Păzește means "take care" or "mind." So the title means to mind your steps because the dance is difficult. Maceșu is a village in Oltenia, close to Goicea.

Pronunciation:

Cassette: Vasilescu, Stockton 1995



Presented by Theodor Vasilescu

# Zvâcul de la Pietroșani

(Muntenia)

Zvâcul is a rapid dance from southern Muntenia. The name comes from the verb "a zvâcni" meaning "to push, to dash." The music of this dance is played by a group of children on flute and caval.

Pronunciation:

Cassette: Vasilescu, Stockton 1995

A.

B.

C.

Presented by Theodor Vasilescu

## 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 current Teachers Committee Dance List, 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 Beirte  
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 Murrarys, 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 behind 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,Both,R;Both,R,L; or R,L,Both 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