

49th Annual

Stockton Folk Dance Camp

University of the Pacific

July 28 - August 10, 1996



Syllabus of Dance Descriptions

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Errata and Addenda for 1996 Folk Dance Camp Syllabus

Page Clarification

- 1 **Basic Tango Position:** line 1, add: Upper body is erect, knees are slightly flexed.
line 5, add: Leave a few inches of space between ptrs' toes.
- Basic Step and Styling:** line 2, add: Meas are not given because the leader can vary the timing of each pattern, taking it across the musical phrases.
- Pattern, Man, ct 3: after step fwd on R, change to stepping so that their R outside thighs touch lightly.
Pattern, Woman, ct 3: delete with her L ft, on his R side.
ct 5: change to: Leaving R ft in place, step on L across over her R ft with L ft into parallel pos with R ft and touching it. Take wt. Delete: ... R ft (wt is on L).
- 2 **Ocho forward**, add: This step can be inserted after ct 5 of Basic Step.
first ct &: change to: ... pivot lightly CCW to face the
second ct &: change to: ... pivot lightly CW to the R, wt on the R ft.
- Men leading Ocho forward:** first ct &: change to: ... then pivot CCW to the L
ct 1: delete: wt on the L and the R ft is held over the L, without wt.
second ct &: change to: Twist the frame (upper body) to R, leading the W's pivot, and bring R ft over L ankle.
Add: To repeat, Twist frame to L, leading W's pivot, and bring L ft behind R ankle (ct &).
After last sentence add: In class we practiced each forward Ocho in pairs (two times), and then completed the Basic Step cts 6, 7, 8.
- Ocho backward:** add: This step can be inserted after ct 2 of Basic Step.
first ct &: change to: ... pivot CCW to face diag L fwd.
second ct &: change to: Bring the R ft to the L ft (no wt) and pivot CW to face slightly diag R fwd.
- Men leading Ocho backward:** first ct &: change to: Twist the frame to the L to make W pivot to M's L and step onto R beside L.
second ct &: change to: Twist the frame CW to the R
ct 2: add at end: Take wt on R.
Add: In class we practiced each backward Ocho in pairs (two times), and then completed the Basic Step cts 3-8.
- 3 **Giros (turns) Women:** line 1: change to: ... complete a half circular path around M's R side.
first ct &: change to: ... pivot CCW to face diag to the L.
ct 1: delete: to L.
ct &: change to: Pivot on R CW to R bringing L ft beside R (no wt), facing M.
ct 2: add at end: (wt on both ft).
ct &: change to: ... pivot on L CW to R
ct 3: add at end: crossing behind own L ft.
ct uh: change to: ... pivoting CCW to L, keep facing ptr with upper body.
ct &: add at end: (wt on both ft).
ct uh: change to: ... pivoting CCW on L to L.

Styling: change to: Pivots are led by W's hips, but only to the degree that her hips are 90° to M's hips. W follows a circular path around M ... sometimes twist at the waist to keep the facing.

Pattern: first ct &: change to: Bring L ft to R ft (no wt) and pivot 180° on R CW to R.

ct 1: change to: Step fwd on L ft, twist upper body to L to face

ct &: change to: Pivot on L CCW to L, bringing R ft beside L (no wt), facing M.

ct &: change to: ... pivot on R CCW to L, keeping

ct uh: change to: ... while pivoting CW to R,

ct uh: change to: ... pivoting CW to R on R.

4 Change to: **Half turn CW to the R.**

first ct &: change to: Twist upper body CW to the R

second ct &: change to: Pivot on both ft CW to R,

third ct &: change to: Pivot on both ft CW to R.

ct 4, at end: change to: ... never move from original place on floor.)

Change to: **Half turn CCW to the L.**

first ct &: change to: Twist upper body CCW to the L

second ct &: change to: ... changing wt to both ft, facing W.

ct 3: change to: ... as W steps bkwd with her L.

5 **Corrida, Man, ct 4: at end add: To recover from "Corte," slowly drag extended L ft back to Basic Tango pos (feet together).**

Add: In class, the Corrida was practiced in place of the Basic Step cts 6, 7, and 8 where appropriate, for example to complete the Barrida-Mordida combination or after a pair of Ochos forward.

6 **Barrida, Man: first ct &: change to: ... twist the frame CCW to the L**

second ct &: change to: Twist the frame CW to the R

ct 3: change to: Pivot a little on R ft CW to the R ... trying to go in a circular path around her.

Woman, first ct &: change to: ... pivot CCW to the L.

second ct &: change to: Bring the R ft to the L ft (no wt) and pivot CW to the R.

ct 2: change 2: Step bkwd on R, leaving L ft extended where it was, wt on R ft.

ct 4: change to: Pivot CW to the R on R ft, "rest" your L

After last paragraph, add: The Barrida-Mordida Combination presented in class was:

cts 1,2 Basic step cts 1,2.

cts &, 1,&,2 1 Ocho backward.

cts &, 1,&,2,&,3,4 Barrida as above (this pattern begins with another Ocho backward for W).

ct & Repeat Mordida (i.e. second ct & of Barrida).

ct 1 M change wt to L ft.

ct & Step bkwd on R ft behind L ft (ballet pos IV) leaving L ft in place (ct &).

ct 2 Change wt to R ft leading W into Ocho forward (W steps over M's L ft with her R ft on her first step of Ocho fwd).

ct & M pivot CCW to L, placing wt over ctr (on both ft) and leading W's Ocho fwd.

ct 3 M bring R ft beside L, take wt on R.

cts 4,5,6 Complete Basic Step cts 6-8.

7 **Basic Step and Styling: line 1: add: ... 4 cts and alternates L, R, L, R (for M, W opp) throughout.**

Start

Man: add: Done travelling to M's L.

ct 2: change to: Long step diag fwd on R to L, W ... lightly outside, thigh level.

Woman, ct 2: change to: Long step behind R diag bkwd to R on L,

Step-Together: Man, ct 1: add: ... pivoting CCW diag L at the same time.

ct 2: change to: ... slightly outside, thigh level.

Woman, ct 1: change to: ... pivoting CCW diag L at the same time.

ct 2: change to: ... slightly outside, thigh level.

8 **Corrida Garabito:** Man, ct uh: add: ... pivot CCW 90° to the L, rotating

ct 2: add: ... same time 1/4 of turn CW to the R,

Woman, ct uh: add: ... pivot CW 90° sharply to the R.

ct 2: change to: ... pivoting sharply at the same time 1/4 of turn CCW to the L,

9 **Basara**

Cassette: Djordjević #1 Side B/5

Rhythm: change to: 2/4 meter, counted 1, &, 2, &

meas 1-2: delete fwd in four places.

meas 3: change to: Turning to face ctr, step on R to R (ct 1);

meas 4: change to: Step on L ft sdwd L (ct 1); step on R ft beside L (ct &);

meas 5: change to: Leaning fwd from waist, take a slow step on R ft fwd (ct 1); small bounce on R (ct 2).

meas 7: change to: A small step on L ft bkwd (ct 1); step on R ft beside L (ct &);

Variation: 12 meas

Formation: Belt hold.

meas 1: Facing slightly R and moving in LOD, step on R (ct 1); step on L across in front of R (ct 2).

meas 2: Repeat meas 1.

meas 3: Turning to face ctr, step on R to R (ct 1); bounce on R swinging L across R (ct 2).

meas 4: Step on L to L (ct 1); step on R to R (ct 2).

meas 5: Step fwd on L (ct 1); bring R around in small CCW arc (ct 2).

meas 6: Step on R to ctr (ct 1); small bounce on R (ct 2).

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

meas 8-11: Repeat meas 4-7.

meas 12: Step on L next to R (ct 1); step on R next to L (ct &); step on L next to R (ct 2).

10 **Čačak**

Cassette: Djordjević #1 Side B/6

Also known as Krupon Čačak.

Styling: line 4: delete: R in front of R.

meas 3: delete: sdwd R.

meas 4: delete: in place.

meas 5: delete: in place.

meas 6: change to: Repeat meas 1 with opp ftwk and direction.

meas 7: delete: sdwd L.

meas 8: delete: in place.

meas 9: change to: Repeat meas 6.

meas 10: delete: sdwd L.

Šitan Čačak (note no mark over S)

meas 1: delete: fwd.

meas 2: delete: fwd.

meas 3: change to: Two-Step R in place, turning slightly CCW

meas 4: change to: Two-Step L in place, turning slightly CW

meas 5: change to: Repeat meas 3.

meas 6-10: delete all and change to:

meas 6: Moving in RLOD, step on ball of L to L (ct 1); step on R across in front of L (ct 2).

meas 7-9: Repeat meas 4-6.

meas 10: Repeat meas 10.

Note: Some villages would do one or both of these dances as separate dances. Others may do Krupon Čačak during slower music and change to Šitan Čačak when music speeds up.

11 **Cigančica**

Cassette: Djordjević #1 Side B/3

Pronunciation: change to: tsee-GAHN-tchee-tsah

Basic: meas 2: add at end: bounce on R heel (cts &, ah).

Variation: delete: for meas 2-4.

meas 2: add: Chug fwd on supporting ft in order to stay in place.

12 **Koso Moja**

Cassette: Djordjević #1 Side A/2

The following variation was also shown. It is from another village:

meas 1: Facing slightly R with movement in LOD, step on R ft fwd (ct 1); hop on R (ct 2); step on L ft fwd (ct &).

meas 2: Facing ctr, step on R to R (ct 1); step on L just in front of R (ct 2); step on R beside L (ct &).

meas 3: Repeat meas 2 with opp ftwk and direction.

meas 4-5: Repeat meas 2-3.

meas 6: Repeat meas 2.

meas 7-12: Repeat meas 1-6 with opp ftwk and direction.

13 **Kriva Kruška**

Cassette: Djordjević #1 Side A/1

No introduction: begin on phrase.

Styling, line 2: change to: ... step on R ft slightly to R (cts 2, &);

14 **Metovničanka**

Cassette: Djordjević #1 Side B/2

Pronunciation: change to: meh-TOHV-nee-tchahn-kah

Formation: Can be done in belt hold.

add Styling: Steps are on the whole ft. Dance is heavy but with a bounce on each ct. Body turns slightly CW (CCW) when stepping L (R) across in front and when stepping R (L) across behind.

Part I: change meas 1-2 to 1: change to: Facing ctr, step on R ft sdwd R (ct 1); step on L across in front of R (ct &); step on R ft sdwd R (ct 2); swing L leg (knee bent very slightly) low fwd—R in front of R (ct &).

change meas 3-4 to 2: Repeat meas 1

change meas 5-16 to 3-8: Repeat meas 3-8

Part II: change 17-18 to 1: Step on R ft sdwd R (ct 1); step on L ft across in front of R (ct &); step on R ft sdwd R (ct 2); step on L ft across in back of R (ct &).

change meas 19-20 to 2: Repeat Part I, meas 1.

change meas 21-24 to 3-4: Repeat meas 1-2

change meas 25-32 to 5-8: Repeat meas 1-4.

Part III: change meas 33-38 to 1-3: Repeat Part II, meas 1 three times.

change meas 39-40 to 4: Repeat Part I, meas 1.

change meas 41-48 to 5-8: Repeat meas 1-4.

15

Omoljanca Prepišor

Cassette: Djordjević #3 Side A/3

Add at top: Omoljanca is taken from the village name "Homolje." Prepišor means "over."

Add Styling: The dance is strong, with a relaxed upper body.

Variation I: meas 1: change to: Facing ctr, hop on L (ct 1); step on R to R (ct &); step on L beside R (ct 2).

meas 5: change to: ... (ct 1); turning to face R of ctr, step fwd on L (ct &); ...

meas 6: change to: Hop on R (ct 1); turning to face L of ctr, step back on L (ct &); step on R to place (ct 2).

Note: Each step can be accented by stepping hard on the full ft.

Variation II—not taught.

16

Popovičanka

Cassette: Djordjević #1 Side B/1

Formation: add: ... L over R, or with hands joined down in V-pos,

meas 1: add at end: (can move diag L).

meas 2: add at end: (can move diag R).

meas 3: add at end: (body moves slightly bkwd on cts 2, &).

meas 5 and 6 are optionally danced as a small reel with body wt leaning over the wt-bearing ft. Not all dancers do this.

17

Pošla Rumena

Cassette: Djordjević #1 Side B/4

Part I: meas 1: change to: Facing ctr, step fwd on R (ct 1); small bounce on R (ct 2).

meas 2: change to: Step back on L (ct 1); small bounce on L (ct 2).

meas 3: change to: Facing slightly R and moving LOD, step on R (ct 1); step on L in front of R (ct 2).

meas 4: change to: Repeat meas 3.

meas 5: delete: low across in front of R leg.

meas 6: change to: ... (ct 1); small step back on R behind L (ct 2).

Part II: meas 13: change to: Facing slightly R with movement in LOD, Step-Close R (cts 1-2).

meas 14: Repeat meas 13.

meas 15: Two-Step fwd R (cts 1, &, 2).

meas 16: Two-Step fwd R (cts 1, &, 2).

meas 17: Step on R (ct 1); hop on R, picking up free ft next to calf (ct 2).

meas 18: Turning to face ctr, step on L next to R (ct 1); step on R next to L (ct 2).

meas 19-24: Repeat meas 13-18 with opp ftwk and direction.

19

Romunka

Cassette: Djordjević #1 Side A/3

Formation: delete: Belt hold, L over R. add: Hands joined down in V-pos, wt on L ft.

Styling: Dance is lively. Steps to the R are longer, so dance progresses in that direction.

Variation B is a separate dance, such as might be danced in a different village.

21

Pošuvoja

Cassette: Djordjević #3 Side B/1

Pronunciation: change to: poh-shoo-VOH-yah

Steps and Styling: W's hips move twd direction of step (i.e., R hip fwd with step on R). M step with hard step when stepping on L on traveling step. Leg is straight. Do not rock.

Variation I: meas 1: change to: Step on L across R (ct 1); step on R to R (ct 2).

meas 2-3: change to: Repeat meas 1 twice.

meas 4: change to: Step on L across R (ct 1); hop on L, swinging R around in small CWW arc (ct 2).

meas 5: change to: Step on R across L (ct 1); hop on R, swinging L around in small CW arc (ct 2).

meas 6: change to: Repeat meas 5 with opp ftwk and direction.

meas 7-8: change to: Repeat meas 3-4 with opp ftwk and direction.

Variation II: meas 1-4: change to: Repeat Variation I, meas 3-6.

22

Vlainja

Cassette: Djordjević #3 Side A/1

Styling: add at end: and are taken on the whole ft. W turn hips in the direction of the step on each ct when traveling. M turn upper body.

Variation I: meas 4: change to: Step on R to R (ct 1); bounce on R (ct 2).

meas 5: change to: Step on L (ct 1); bounce on L (ct 2).

meas 6: change to: Step on R to R (ct 1); bounce on R (ct 2).

meas 7: Step-Close sdwd L (cts 1,2).

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

Variations IA, IB, IC, II and III end with a stamp on ct 2, meas 8.

Variation IA: On meas 2, the step on the L is taken behind (grapevine).

Variation IB: Reels on meas 5, 6.

meas 5: Step on L behind R (ct 1); hop on L while bringing R around (ct 2).

meas 6: Step on R behind L (ct 1); hop on R (ct 2).

Variation IC: Stamps on meas 7, facing L of ctr.

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

Note: These variations can be combined; when the leader changes, other dancers notice and follow.

Variation II: not taught.

Variation III (Ropata)

meas 1: Facing R of ctr and moving in LOD, step on R (ct 1); stamp L next to R (ct &); step on L (ct 2); stamp R next to L (ct &).

meas 2-3: Repeat meas 1 twice. End facing ctr.

meas 4: Step on R (ct 1); stamp L next to R (ct &); hop on R (ct 2); stamp L next to R (ct &).

meas 5: Turning slightly L, step on L next to R (ct 1); stamp R next to L (ct &); hop on L (ct 2); stamp R next to L (ct &).

meas 6: Repeat meas 5 with opp ftwk and direction.

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

meas 8: Turning to face ctr, step on L to L (ct 1); stamp R next to L (ct 2).

Variation IV

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

meas 2: Step on R to R (ct 1); step on L across R (ct 2);

meas 3-4: Repeat meas 1-2.

meas 5: Step back on R to place (ct 1); step on L next to R (ct 2).

meas 6: Step on R across L (ct 1); step back on L to place (ct 2).

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

meas 8: Step back on R to place (ct 1); step on L next to r (ct 2).

35

A ya po lugu

Pronunciation: ah hay-POH LOO-goo

Cassette: add: Side B/1

37

Belgorodskaya Matanya

Cassette: Konings – Stockton 1996 Side A/7. Delete: Russian Dances Stockton 1994.

Steps: Stamping Step: change to: All stamps take wt. Stamp R (ct ah); stamp L, R, L (cts 1, &, 2).
Step repeats exactly. To produce a counterrhythm, M can wait 1 ct and then begin the stamp pattern.

38

Gorenka

Pronunciation: change to: GOH-rehn-kah

Cassette: add: Side A/12

Introduction: 12 meas.

Fig I, meas 6: change to: ... stamp L (with wt) beside R (ct &)

meas 13-18 and Fig II: Walking step is done with wt fwd on balls of ft.

Fig II, meas 7-12: change to: Dancing in place, the line raises the joined hands to make arches as the Leader, leading the line, goes in front of Dancer 2 and under the arch made by dancers 2 and 3. Leader weaves through each arch in succession, the other dancers following.

39

Gusachok

Cassette: add: Konings – Stockton 1996 Side A/6

Fig IV, meas 1-3: change to: Joined hands move up a little on each ct 1 and down a little on each ct &.

meas 4: change to: (M turn W CCW under joined R hands

meas 9-16: change to: On meas 16, turn W CCW under joined R hands to end

- 41 **Krasnaya devitsa**
 Cassette: add: Side A/4
 Formation: When danced in couples, the W (Ptr 2) is to L of M (Ptr 1).
 Steps: Walking step is done with wt on balls of ft.
- 43 **Nochka**
 Cassette: add: Side A/2
 Formation: add at end: with elbows bent and held away from body; wrists are bent up slightly and fingers curl naturally. M can hold free hand behind his back, palm facing out.
 Fig II, meas 1-2: Fist need not be on hips. Arms can be at sides with elbows bent.
- 44 **Po ulitse mostovoy**
 Pronunciation: PAH OO-lee-tseh mahss-tah-VOY
 Cassette: add: Side A/5
- 45 **Poydyom miliy**
 Pronunciation: pigh-DYOHM MEE-lee
 Cassette: add: Side A/1
 Fig II, delete first sentence. Change to: All steps are small and on the balls of the ft.
 meas 1: add: Raise joined hands, elbows straight, smoothly fwd to shldr level.
 meas 2: add: Move arms smoothly into W-pos.
 meas 3: add: Raise joined hands above head level.
- 47 **Podrushky**
 Pronunciation: pah-DROOSH-kee
 Cassette: add: Stockton 1996 Side A/8.
 Fig II, meas 1-2: add at end: On each ct, joined hands move up and down (movement is small). End in a single circle, ptrs facing.
 meas 3: On cts 4, &, 5 turn 1/2 CCW (L) on the spot.
 Ending: change to: (2 meas of 5/4 meter plus 1 beat); Repeat Fig I, meas 1-2 (cts 1-8); in place, stamp R, L (cts 9, 10); stamp R a little fwd (ct 11).
- 48 **Rechenka**
 Pronunciation: REH-chen-kah
 Cassette: add: Side A/11
- 49 **Vesolaya kadril**
 Cassette: add: Side A/3
 Fig III, meas 1: When chugging fwd, land on full ft. When chugging bkwd, land on balls of ft.
- 51 **Vo luziakh**
 Pronunciation: VOH loo-ZYAHKH
 Cassette: add: Konings – Stockton 1996 Side A/9
 Introduction: Start with vocal.
- 52 **Zhinka**
 Cassette: add: Side A/10
 Steps and Styling: Basic Steps: change to: ... step on L in desired direction (ct 2) ...

add: When dancing the Basic Step fwd, the shldr moves a little fwd with the stepping ft. When moving bkwd, the shldr is raised a little with the stepping ft.

Variations: Variations are danced when moving fwd. Following is a popular variation. note it starts on the L ft, not R.

Part A: (4 meas) Moving fwd, drop onto L ft while raising bent R knee (ct 1); stamp (with wt) on R, leg straight (ct &); repeat cts 1, & twice (cts 2, &, 3, &); stamp (with wt) on L, R (cts 4 &); repeat cts 1, & twice (cts 5, &, 6, &); in place, stamp L, R, L (with wt) (cts 7, &, 8).

Part B: (4 meas) Step on R in front of L (ct 1); step back onto L (ct &); step on R near L (ct 2); step on L in front of R (ct &); step back onto R (ct 3); step on L near R (ct &); step on R beside L (ct 4); hold (ct &); step on L in front of R (ct 5); step back onto R (ct &); step on L near R (ct 6); step on R in front of L, starting to turn CCW (ct &); step L, R, L (cts 7, &, 8) finishing a 1/2 turn CCW.

55

Bratach Bana

Cassette: add Side A/2

CD: Dances frae the North, vols 1,2,3 Band 2

meas 1-4: ... cast off to 2nd place on own side.

57

Buchan Eightsome Reel

Pronunciation: BUCK-an

Cassette: add Side B/4

CD: Dances frae the North, vols 1,2,3 Band 4

58

Part B, meas 1-8: ... others circle seven hands round with slip steps....

Part B, meas 9-16: Ptr sets also when 1st W sets to him.

Elbow Grip: With forearms together, hold ptrs elbow.

59

MacDonald of the Isles

Cassette: add Side A/3

CD: Dances frae the North, vols 1,2,3 Band 3

On 1st repeat, Cpl 3 begins the Reel of Four. On 2nd repeat, Cpl 2 begins the Reel of Four.

60

The Pinewoods Two Step

Cassette: add Side A/1

CD: Dances frae the North, vols 1,2,3 Band 1

Steps: Walking step—2 to a meas.

Skip Change of Step (6/8 meter): Hop on L (ct 6); step fwd on R (ct 1); step on L near R heel (ct 3); step fwd on R (ct 4). See page 54 or more styling.

61

The Shepherd's Crook

Cassette: add Side B/5

CD: Dances frae the North, vols 1,2,3 Band 5

Steps, Last Shedding, line 6: after (cts 13-16) add: Dance two shedding movements with the R ft while hopping on the L and making two complete turns to the L (cts 25-32).

Arms: These are directions for the M. W hold skirts.

62

INTRODUCTION 8 meas long.

75

Charachan Odori

Pronunciation: chah-rah-chahn oh-doh-ree

Formation: add to end: Fan in R hand, held in front of R shldr, L hand relaxed by side. Hold fan upright with hand at top of stick.

cts 1-4: change to: Lift R bkwd (ct &); touch R toe diag fwd R (ct 1); retract R ft (ct 2); touch R ft diag fwd R (ct 3); step on R where it touched (ct 4).

Hands: add: Uchiwa R twice—R hand move straight fwd, retract, then repeat (cts 1-4).

cts 5-8: add: Step fwd on L and hold (cts 5-6); step fwd on R and hold (cts 7-8).

Hands: add: L arm thrusts fwd with palm away from face, R free by side (cts 5-6); Uchiwa R (cts 7-8).

cts 9-12: change to: Turning to face ctr and leaning fwd, step fwd on L Lifting R bkwd (ct 9); straighten body, step R back to place (ct 10); step on L to L (ct 11); hold (ct 12).

Hands: change to: Clap fwd and low (ct 9), moving hands up (ct 10); Yama biraki (cts 11-12)—with fan in R hand, from head height, hands move outward and down to side.

cts 13-16: add at end: M run, W walk.Hands: add: Uchiwa, Clap 3—L arm fwd with palm diag up, R hand claps downward with 3 claps (cts 13-15); hands move close to chest, L hand in fist (ct 16).

77

Gengenbarabara—not taught

78

Gensuke Bushi—Children's workshop (note spelling change)

Pronunciation: ghehn-skeh boo-shee

79

Goshuu Ondo—not taught

81

Gujo Odori Harukoma

Pronunciation: goo-joh oh-doh-ree hah-roo-koh-mah

4/4 meter

Introduction: add: ... clapping 4 times "cho chon ga chon."Fig I: cts 1-4: add: Facing R of ctr, touch R toe diag fwd crossing arms in front of chest (R in Front of L) with clenched fist (Yama Biraki, open arms to 90°) (ct 1); bring R ft back twd L ankle with wrists crossed in front of body (ct 2); repeat ct 1(ct 3); step on R where it touched (ct 4).cts 5-8: add: Facing L, repeat cts 1-4 with opp ftwk and direction, except on ct & after ct 7 retract L; step on L to L (ct 8).Fig II: cts 1-8: change to: Facing RLOD with arms down, hands in fists, step fwd R, L in CW direction, leaning fwd (cts 1-2); facing ctr and hop on L as R lifts across L, hands come up and clap (ct 3); step on R in place next to L (ct 4); step on L diag fwd R (ct 5); step on R back to place (ct 6); hop on R, lifting L across R (ct 7); step on L next to R (ct 8). Raise arms over shldr with clenched fists and bring down to sides, clapping at shldr height on hops.

83-84

Gujo Odori Kawasaki (see revision pages)

85-86

Jindai (see revision pages)

87

Koshuu bon odori (note spacing)

Pronunciation: koh-shoo bohn oh-doh-ree

Formation: add: arms extended fwd at shldr height with fan between hands.

Hands: Loll (fan roll)—with hands together and stick of fan between hands, move hands fwd and bkwd, rolling the stick, which rotates the fan—rotate once in each direction.

Introduction: add: (Instrumental)

cts 1-4: change to: Hold (cts 1-4); lift R ft bkwd (ct 4).

Hands: Begin to rotate fan in palms.

cts 5-8: change to: Walk R, L, R in LOD (cts 5-7); lift L ft bkwd (ct 8).

Hands: Loll.

cts 9-12: change to: Walk L, R, L in LOD (cts 9-11); lift R ft bkwd (ct 12).

Hands: Loll.

cts 13-32: change to: Repeat cts 5-12 twice; repeat cts 5-8.

Dance: cts 1-2: change to: Facing LOD, close R to L and hold.

cts 3-6: change to: Step bkwd on L, turning to face diag fwd L (cts 3-4); step bkwd on R, turning to face diag fwd R (cts 5-6).

Hands: add: Shade eyes with fan over R then L eye.

cts 7-14: Walk fwd L, R, L (cts 7-9); hold with bent knees, leaning slightly twd R (ct 10); step fwd R, L, R (cts 11-13); hold with bent knees, leaning slightly twd L (ct 14).

Hands: add: Take a corner of the kimono under R arm with L hand as R hand with fan makes large circle up in front of body (cts 7-10); repeat with opp hand movement (fan changes to L hand) (cts 11-14).

cts 15-16: add at end: hold.

Hands: add: Arms extend fwd with fan between palms.

cts 17-24: change to: Walk fwd R, L, R (cts 17-19); hold, lifting L ft bkwd (ct 20); repeat cts 17-21 with opp ftwk (cts 21-24).

ct 25: change to: Step on L next to R.

Hands: Ryote fusenobashi—hands, palms down, move to forehead height, then move down and out.

cts 26-27: change to: Turning to face ctr, step on L to L, knees bent; hold.

Hands: Ryote Akehiraki (Big Circle)

ct 28: change to: Lift R ft bkwd.

Hands: Ryote Chon (clap fan at chest height).

ct 29-32: change to: Step on R in place (ct 29); lift L leg (ct 30); hold (cts 31-32).

Hands: L soe Akekazachi—with R arm extended bkwd, fan in R hand, bring fan up and touch L hand to top of R elbow.

Delete: cts 31-60: Repeat meas 1-30. End standing in place.

Sequence:

Introduction: wait 4 cts, then 7 triplets.

Dance cts 1-32 three times

Introduction: 8 triplets

Dance cts 1-32 three times

Introduction: 4 triplets plus one step to end. Hands: 4 Loll plus one hand movement of Loll.

Kuninaga matsuri (note spelling change)

Pronunciation: koo-nee-nah-gah mah-tsoo-ree

Introduction: add: 2 cts per step.

cts 1-8: change to: ... leaving L in place and leaning fwd (cts 5-6); transfer wt onto L (rock) (ct 7); hold (ct 8).

Hands: change to: Clap twice cho/chon (cts 5, &); clap chon (ct 7).

cts 13-18: Hands: add: Clap chon on each step (cts 13, 15, 17).

Part A: cts 1-8: change to: Step fwd on R (ct 1); tap L toe beside R heel (ct 2); step fwd on L (ct 3); tap R toe beside L heel (ct 4); step fwd R, L, R, hold, shifting wt bkwd onto L (cts 5-8).

Hands: add: Fuse nabachi R and L—arms parallel to floor with palms down moving sdwd R and L (cts 1-4); Ryote ake kazashi—big circle to moon (cts 5-8).

cts 9-16: Hands: add: Fusenagashi R and L—row, both palms back to R and L side; R hand Ake nobashi—R hand extended fwd, palm up, L arm extended down and bkwd.

cts 17-20: Hands: Both hands Ake nobashi—extended fwd and out at 90°, parallel to floor.

Part B: cts 1-4: change to: ... step on L across R; step on R to R

Hands: add: Ryote nigirifuri R—hands in a fist and arms parallel to floor, arms move sdwd R, L, R (cts 1-3).

cts 5-8: Hands: add: Ryote nigirifuri L—same as cts 1-3 except arms move L, R, L (cts 5-7).

cts 9-12: change to: Step on R to R, leaving L in place; hold; sway on L to L; hold (Wariashi).

Hands: add at end: "Fireworks," open hands raise high to R, then lower on R side in fist; repeat on L side.

cts 13-16: Hands: add at end: same as cts 9-12.

Part C: cts 1-10: change to: Lifting R knee on ct & before ct 1, walk 5 steps to make a small circle 1/2 CW, 2 cts for each step.

Hands: add to end: carry shrine on R shldr.

cts 11-14: add: ... with 3 steps (L, R, close L) (1 step for each ct); hold. End facing ctr.

cts 15-22: add: walk 8 steps to the R (CCW) beg R.

Hands: add: Join hands in V-pos.

Repeat: change to: Repeat: Introduction (cts 5-8); Parts A-C twice; Introduction (cts 5-8) twice; Parts A-C twice; Introduction (cts 5-8) twice.

Ending: change to: Step R, L in place.

93

Kinkei Odori

Pronunciation: kih-n-kay oh-doh-ree

4/4 meter

Steps: Scoot step diag fwd: Moving in LOD and facing slightly twd outside of circle, step on R diag fwd R (ct 1); step on L behind R heel (ct &); repeat twice (cts 2, &, 3, &); step on R diag fwd R (ct 4); hold (ct &).

Introduction: change to: 16 + cts, begin after yell.

Dance cts 1-8: change to: Facing in LOD, step on R to R side in stride position, knees bent (cts 1-2); step on L to L side in stride position, knees bent (cts 3-4); step on R across in front of L (ct 5); step on L across in front of R (ct 6); step bkwd on R (ct 7); step on L to L side (ct 8).

Hands: change to: Arms at shldr level, parallel to floor, elbows bent, move twice to R (cts 1-2) and twice to L (cts 3-4); arms swing naturally at sides, elbows bent, hands in loose fists (cts 5-8).

cts 9-12: change to: Step fwd on R; tap L diag bkwd L; step fwd on L, tap R diag bkwd R.

Hands: change to: L palm pushes down in front of R leg (cts 9-10); R palm pushes down in front of L leg (cts 11-12).

cts 13-16: change to: Repeat ftwk and hands of cts 9-12.

cts 17-24: change to: Scoot R 4 steps (cts 17-20); scoot L 4 steps (cts 21-24).

Hands: change to: R arm (hand in fist) extended fwd at shldr level, L loose fist pounds fwd on each ct (like hitting a drum) (cts 17-20); repeat with opp hands (cts 21-24).

cts 25-32: change to: Step fwd R, L, R (cts 25-27); hop on R as L lifts across R (ct 28); step fwd L, R, L (cts 29-31); hop on L as R lifts across R (ct 32).

Hands: change to: Clap on each step, starting low and moving up.

Replace cts 33-40 with Interlude: Turning to face away from ctr, step fwd on R, leaving L in place (cts 1-4); turning twd ctr, step fwd on L, leaving R in place (cts 5-8).

Hands: add: R hand fwd, palm down at chin, L hand on lower back, fingers push fwd on cts 3 and 4 (cts 1-4), head nods; reverse hands (cts 5-8). Dancers exclaim "Kokekoko" two or three times—music tells you how and when to say words. On succeeding interludes, hands Yama biraki—form triangle in front of chin, hands extend to sides (cts 1-2).

cts 9-16: repeat ftwk and hands of cts 1-8.

Bridge: cts 1-16: Step on R to R (ct 1); touch L toe by R heel and clap fwd at waist height.

Sequence: Dance; Dance; Interlude "Kokekoko";

Dance; Interlude "chicki chicki chicki bang" four times;

Dance; Dance; Bridge;

Dance; Interlude "Kokekoko"; Interlude "chicki;"

Dance six times; Interlude "Kokekoko;"

Dance; Interlude "chicki;"

Dance; Ending

Ending: Face LOD, squat, then jump up high with arms straight up in air.

94 **Mari to Tonosama** (children's dance)

Pronunciation: mah-ree toh toh-noh-sah-mah

95 **Neo odori (Dondoitsu)** (note change in spelling)

Pronunciation: nay-oh oh-doh-ree

Cassette: add: "Neo no"

97 **Tajimi ko outa** (note change in spacing)

Pronunciation: tah-jee-mee koh-tah

Introduction: change cts 1-6 to 1-5: change to: Facing ctr, wait ... clap twice (cts 5, &).

change cts 7-8 to 6-8: clap is on ct 7.

cts 9-16: Hands: add at end: with hands down, hands clap in an upward motion.

Part A, cts 1-4: Hands: add at end: (R hand fwd with palm down, L hand on R elbow (cts 1-2); reverse action (cts 3-4).

cts 5-8: change to: ... facing diag in twd ctr, touch L toe next to R heel (cts 7-8).

Hands: change to: Slap thighs, then raise arms sdwd above head to moon pos, palms up.

cts 9-12: change to: ... facing diag out of circle, touch R toe next to L heel (cts 11-12).

Hands: change to: Repeat hand movements of cts 5-8.

cts 13-16: Hands: add: Hands row bkwd R then L.

cts 17-20: change to: Circling 1/2 CW with 2 walks to face RLOD; walk fwd 2 steps.

Hands cts 17-20 and 21-24: Do big circle.

Part B, cts 1-4: add at end: walk R, L, R, L.

cts 5-8: add to end: R, L, R, close L.

Hands: add to end: Small circle to form a small bowl.

cts 9-12: change to: Facing LOD and slightly out of circle, touch R heel diag fwd R (cts 9-10); touch R heel diag fwd R (ct 11); step on R (ct 12).

Hands: Arms Fuji yama—finger tips of hands almost touch at top of head level, fingers form a triangle, arms at 90° angle twd floor.

cts 13-16: add: Facing LOD and slightly twd ctr of circle, touch L

Part C, cts 1-4: change to: ... in a circle, walk R, L, R, lift L beside R in LOD.

Hands: add: Join hands in V-pos.

cts 5-8: change to: In RLOD, walk L, R, L, lift R beside L.

cts 9-16: Hands: add: On first step, R arm straight fwd and parallel to floor with palm down, L hand slightly fwd of L shldr, palm twd face. Reverse hands on each of next 2 steps.

change cts 17-24 to 17-20: Hands: add: Fold arms (R on top of L) horizontal to floor.

99

Takasu usuhiki uta (note change in spelling)

Pronunciation: tah-kah-soo oo-soo-hee-kee oo-tah

Formation: When doing the dance as an individual, do Part A only. When doing as a trio, do all 3 figures. Dance notes were prepared only for Part A—see pictures for instruction of all 3 Parts. Individuals with back to audience.

Hand movements: Mortr: Grasp mortr (wheel of grist mill stone) with R fist (ct 1); then grab mortr with L fist (ct 2); then rotate wheel CCW and CW. Ft are apart in stride pos, knees bent, body leaning fwd.

Style: Knees bent almost continuously throughout dance, heavy feeling.

4/4 meter

Introduction: in margin, change cts 1-15 to 1-14 and 16-18 to 15-16.

cts 1-14: add at end: ("Yoi sa, yoi sa").

cts 15-16: add: ... step R, L, R, L.

Part A, cts 1-2: Hands: add: Shade eyes with R hand, L hand down by side.

ct 3: Hands: add: R hand remains in pos as L hand circles up to complete moon pos.

cts 4-9: add: Ft are in stride pos, holding in place.

cts 4-5: add to end: face diag R fwd.

Hands: add to end: arms open to moon pos on ct 5.

cts 6-7: add at end: face diag L fwd.

Hands: add: arms open to moon pos on ct 7.

cts 8-9: Clap on thighs, touch R toe bkwd, face diag R fwd.

ct 10: change to: Step on R beside L.

Hands: No action.

cts 11-12: change to: Step on L; touch R heel diag R fwd.

Hands: R Tamoto age—R arm extends fwd and makes a fist; turn fist in then outward as L hand turns up sleeve of kimono at elbow.

cts 13-14: change to: Step on R, touch L heel diag L fwd.

Hands: L Tamoto age—same as cts 11-12 with opp hand movements.

cts 15-17: change to: Hold in place.

Hand: Hachimaki (head band)—raise hands to forehead level in a fist, turn R hand outward (ct 15); turn L hand outward (ct 16); pull knot tight, arms move outward (ct 17).

cts 18-21: change to: Holding in place in stride pos, do 4 upper and lower claps. With arms parallel to the floor, clap hands with R on top, then reverse 3 more times.

in margin, change cts 22-28 to 22-23.

cts 22-23: change to: Step fwd on R, then step fwd on L parallel to R, ft in stride pos.

Hands: Grab mortr as described above.

cts 24-29: Turn Mortr 6 times.

cts 30-32: change to: Clap chon (ct 30); step fwd on R (ct 31); step fwd on L parallel to R, ft in stride pos (ct 32).

cts 33-39: change to: Turn a Mortr 6 times: hold.

cts 40-45: change to: Step R, pivot, step L, pivot, moving sdwd R, turning once CW. Maintain stride pos when pivoting, knees bent. Turn a Mortr 4 times (cts 41-45).

Hands: Hands remain in pos as if holding mortr.

cts 50-51: change to: Step on R in place;

Hands: add: arms are bent and parallel to floor with palms down, L hand first (ct 50); then place R arm on top of L (ct 51).

cts 52-61: change to: Touch R heel diag fwd R (cts 52-53); step on R next to L (cts 54-55); touch L heel diag fwd L (cts 56-57); step on L next to R (cts 58-59); touch R heel diag fwd R (ct 60); touch R beside L, no wt (ct 61).

cts 62-65: Step fwd on R across L; step back onto L

Part B, cts 1-39: add: Then see pictures.

Changes to pictures:

Picture #	cts	Comments
15	18-21	
16	22-23	
17	24-49	
18	30	
19	31-32	
20	33-39	
21	40	Change to turn CCW in place with 2 steps.
22	41-45	
23	46	Change to turn CW in place with 2 steps.
24	47-49	
25	delete	
26	50-51	Add step R, L in place.
27	52-55	
28	56-59	
29	60-61	
30	62-63	
31	64-65	

102

Yatsusaka (note change in spelling)

Pronunciation: yah-tsoo-sah-kah or yaht-sah-kah

4/4 meter

Introduction: change: 1-4 to 1-8.

cts 1-8: add: All touches are toe touches next to heel of wt-bearing ft.

cts 5-8: change to: Repeat cts 1-4.

Hands: Hands swing from low L to R diag R high (cts 1-2); hands (palms down) move straight down twd L side (cts 3-4); repeat (cts 5-8).

cts 9-12: change to: Facing ctr and leaning fwd, step R, L, R fwd (cts 9-11); step bkwd on L (ct 12). On each step fwd, yell "yaht-sah-kah" two or three times. Before yelling the first time, yell "hey," then the name of the dance.

Hands: add: Ryote Kaiguri—with fists, do an outside roll twice (cts 9-10); end third roll with wrists crossed (R on top), R palm up, L palm down (ct 11); do an inside roll once with hands in fists (ct 12).

cts 13-16: change to: Step bkwd on R toe—face diag fwd R; put full wt on ft; step bkwd on L toe turning to face diag fwd L; put full wt on both ft.

Hands: add: Yama biraki twice—make fists on R side at approximately chest level, then move arms down diag R opening hands (throw down); repeat.

cts 17-18: change to: Turning to face RLOD, close R to L, no wt; hold.

Hands: Clap once at waist level, out to R side; repeat to L; make a fist, then throw down and out to sides opening hands.

103

Boerenploff

Heading: add: Boer is a farmer.

Pronunciation: boo-rehn-PLOHF

Cassette: add Side A/2

Turning Polka Step: add: Steps given for W, M use opp ftwk. Step on R (ct 1); step on L near R (ct 2); step on R to R (ct 3);

Fig II, meas 5-8: change to: In Shldr-waist pos,

104

Change FIGURE II to FIGURE III.

Add: During meas 1-4, joined hands can remain down or swing in direction of movement.

meas 5-7: change to: In Shldr-waist pos,

meas 8: change to: Passing R shldrs, M move to ctr to orig T-pos (R, L, R, hold) while W turn 1/2 CW (L, R, L, R) to end in orig pos behind ptr.

105

Bravade

Pronunciation: brah-VAH-duh

Cassette: add Side A/3

Figure I, meas 7-8: change to: ... and turn under (M CCW, W CW) with 4 steps.

meas 9-16: add: Repeat meas 1-8 moving in RLOD. Note that sideward two-step (in LOD) is opp to direction of walk. Turn under for M is CW, W CCW.

Fig II, meas 1-2: add: Taking ptr in Ballroom pos (beg M L, W R), gallop 4 steps twd ctr of circle.

meas 3-4, change to: Beg M R, W L, gallop 4 steps back to place. End with 1/4 CW turn, M back to ctr.

meas 15-16, add: ... W turning CW in place while M makes a larger CCW circle

106

Gyovand

Pronunciation: gyoh-VAHND

Cassette: add Side B/2

Formation: add: Dancers are close together with arms in close contact from hands to shldrs. Leader is usually a M.

Fig I, meas 4-15: add: Musical notes are higher on the fifth time.

107

IJswals (note capitalization)

Pronunciation: ICE-vahls

Cassette: add Side A/4

Steps: add: Movement simulates skating: long-short-short and down-up-up.

Fig I, meas 1: add: Step on R across in front of L diag twd ctr

meas 2: add: Step on L across in front of R diag away

meas 5-8: change to: ...M closes R beside L with wt.

meas 9-12: add: Dance 4 Waltz steps diag twd ctr

meas 13-16: change to: Dance 4 Waltz steps back to original circle, M moving

Fig II, meas 11-12: change to: ... M dance 2 Waltz steps, moving R and L to accommodate W, ending in pos at beg of meas 11.

meas 15-16: change to: ... M dance 2 Waltz steps, moving R and L to accommodate W, ending in pos at beg of meas 15.

108

Fig III, meas 5-8: add: ... touching ptr's hands very briefly.

meas 13-16: add: Take long steps fwd or back on ct 1 of the Waltz.

meas 17-32: add: End with ptrs in Varsouvienne pos facing LOD.

Fig IV: 9-16: change to: Continue Waltzing 8 steps in LOD as some cpls join into groups of 2 cpls. W places hand on waist of M of another cpl so that 4 people are one behind the other facing LOD.

meas 25-32: add: Dancers move into line as they Waltz, eventually ending in one line.

109

Jan Pierewiet

Pronunciation: YAHN PEE-reh-veet

Cassette: add Side A/1

Formation: change to: ... L fist on own waist or hand behind back. W holds ... , R fist on own waist.

Mazurka Step: change to: Bending fwd, step fwd energetically onto R (ct 1);

meas 1: change to: Beg with outside ft, M and W change positions with one Waltz step, M starting behind L, R, L and moving to R, W stepping R, L, R fwd to L making one CCW turn. End facing LOD with arm position reversed.

meas 13-14: add: with opp ftwk.

meas 21: change to: ... step on L beside R (ct 2); hold (ct 3).

110

Kelek Vren

Pronunciation: KEH-lehk VREHN

Cassette: add Side A/8

meas 3: change to: ... step back on L, turning to face ctr (ct 4).

Variation: add at beginning: Parts of meas 2 and 3 can be omitted, with dancers holding on the omitted cts. Usually the variations are for half a meas, led by the leader as others follow. An example is

111

Nino

Pronunciation: NEE-noh

Cassette: add Side A/5

Sequence: add at end: Fig I, Fig II.

113

Sham keletsi Dam keletsi

Pronunciation: SHAHM keh-leh-TSEE DAHM keh-leh-TSEE

Cassette: add Side A/6

Fig I, meas 4: add: Stamp fwd on L to ctr, arms ...

meas 5: change to: Step on L slightly to L, arms remaining ... while lifting R ft fwd to L, knee

meas 12: change to: Repeat meas 10, ct 1 (ct 1);

114 Fig II, meas 7: change to: Skip bkwd on L, turning R heel inward, forearms

115 **Dorčolka**

Country: (Immigrants to U.S.A)

Add to heading: It takes its name from a district in Beograd, but was seen in the immigrant communities in the U.S.

Pronunciation: DOHR-chohl-kah

Cassette: Croatian Couple Dances and Kolos Side B/4

No introduction—start immediately

Part I, meas 1: change LOD to RLOD in both ct 1 and ct 2.

At end, change to: Repeat Parts I, II, and III with opp ftwk and direction, except Part III continues for a total of 40 meas or 5 times through Part III (ten running kokonjeste patterns instead of two).

Repeat from beg alternating short and long patterns.

116 **Draganička Polka**

Pronunciation: DRAH-gah-nee-ch-kah POHL-kah

Cassette: Croatian Couple Dances and Kolos Side B/2 (medley with Tri Koraka Sim)

No introduction—start immediately

meas 1: change buncy to bouncy.

meas 5-7: change Arms to Joined hands.

117 **Draganički Drmeš**

Pronunciation: DRAH-gah-nee-ch-kee DHR-mush

Cassette: Croatian Couple Dances and Kolos Side A/5

No introduction—start immediately

118 **Grizlica**

Heading: change to Nena Škokčić

Pronunciation: GREEZ-lee-tsah

Cassette: Croatian Couple Dances and Kolos Side A/6

No introduction—start immediately

119 **Drmaščica and Drmeš**

Country: Prigorje, Croatia

Pronunciation: DHR-mush-chee-tsah and DHR-mush

Cassette: Croatian Couple Dances and Kolos Side B/3

Formation, add: The dance moves in a circle when done as couples. Small circles should have no more than 6 dancers.

No introduction—start immediately

Drmaščica music plays 4 1/2 times.

SEQUENCE, change to:

A: 1 Transition Step to get into position

14 Traveling Steps, which when added to the Transition step, make a normal 16-meas unit

B: Beg L, walk 7 steps to L; close R to L (no wt)

Beg R, walk 8 steps to R

Repeat A

C: Beg L, walk 15 steps to L; close R t L (no wt)

Beg R, walk 16 steps to R

Repeat A and B

Repeat A until music stops

121 **Jeftanovićevo kolo**

Country: Bosnia/U.S.A

Heading, last paragraph, change to: Barry says, "I learned this dance as a kid,...."

Pronunciation: YEHF-tahn-oh-VEE-cheh-voh KOH-loh

Cassette: Croatian Couple Dances and Kolos Side B/5

No introduction—start immediately

123 **Igra kolo**

Heading, add: In California it was first danced, to my knowledge, at John Filcich's sister's wedding.

Pronunciation: EE-grah KOH-loh

Cassette: Croatian Couple Dances and Kolos Side A/1

No introduction—start immediately

At end of Music B, add: During the music, dancers may sing:

Sad se vidi, sad se zna,

Koji koga rad ima //

(Now we see, now we know, who likes whom!)

124 **Metlaš** (not taught)

Pronunciation: MEHT-lahsh

Cassette: Croatian Couple Dances and Kolos Side A/3

125 **Podravski Drmeš**

Pronunciation: POH-drahv-skee DHR-mush

Cassette: Croatian Couple Dances and Kolos Side B/1

No introduction—start immediately

Two-Couple Spin, line 1, change to:...with back-basket hold (W hold hands above M's),

line 3, change to: Figure is usually done 16 times in all.

126 **Man's Ftwk Variant #4, meas 1, ct 1: change to: Light jump onto both ft, R ft slightly in front, toes pointing out.**

Add at end: Variations are done as accents and usually last a short time (2-8 meas). Variations may be combined as desired.

127 **Stara Polkica**

Pronunciation: STAH-rah POHL-kee-tsah

Cassette: Croatian Couple Dances and Kolos Side A/4

Formation: change Shldr-waist to Shldr-shldr blade.

No introduction—start immediately

meas 17-24: delete and R. add: M begins with R stepping to L; W begins L stepping to L.

128 **Tri Koraka Sim**

Pronunciation: TREE KOH-rah-kah SIHM

Cassette: Croatian Couple Dances and Kolos Side A/2

Introduction—start immediately or wait 16 meas and start with vocal.

meas 5: change to L, R, L, hold.

meas 7-8: after her, add CCW.

Note: Suggested sequence for this music: Two times moving CW and back, two times moving to ctr and out. Draganička Polka follows directly on this tape. Music changes (singer ends last phrase on a high note). We end with touch on R to be ready to begin Draganička Polka.

- 129 **Žena ide na gosti** (note spelling change)
 Heading: change to Žena ide na gosti. Change to Nena Škokčić.
 Pronunciation: ZHEH-nah EE-deh nah GOH-stee
 Cassette: Croatian Couple Dances and Kolos Side B/2

- 139 **Tsugaru bon uta** (note spelling change)
 Pronunciation: tsoo-gah-roo bohn oo-tah

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, Bob Gardner, Larry and Ruth Miller, Suzanne Rocca-Butler, Loui Tucker, and Bill and Carol Wenzel. 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 Uggla, Assistant Editor
 Elsa Bacher, Camp Assistant

Preface

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

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

We are indebted to members of the Dance Research Committee of the Folk Dance Federation of California (North) for assistance in preparing addenda and errata.

Abbreviations Used in the Syllabus

beg	beginning, begin	meas	measure
bkwd	backward	opp	opposite
CCW	counterclockwise	orig	original
cpl(s)	couple(s)	pos	position
ct(s)	count(s)	ptr(s)	partner(s)
ctr	center	R	right
CW	clockwise	RLOD	reverse line of direction (CW)
diag	diagonal	sdwd	sideward
Fig	figure	shldr(s)	shoulder(s)
ft	foot, feet	T-pos	hands on shoulders
ftwk	footwork	twd	toward
fwd	forward	V-pos	hands joined and held down
L	left	W	woman, women
LOD	line of direction (CCW)	W-pos	hands joined, elbows bent
M	man, men	wt	weight

Folk Dance Camp Committee

Bruce Mitchell, Director

Bob Ashley, Gordon Deeg, Barry Glass, Denise Heenan, Vera Holleuffer,
Jack McKay, Jeff O'Connor, Suzanne Rocca-Butler, Ruth Ruling,
E. David Uggla, Bev Wilder.

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

Walter Grothe

1901 – 1996

Walter was an avid folkdancer and teacher, a well-known figure in the dance world for more than 50 years. Born in Munchen Gladbach, Germany, Walter stopped off in San Francisco after spending 3 years in Chile, and fell in love with the area.

He returned from Germany and was a partner in one of the first ski lodges near Soda Springs. There he would teach folk dances as part of the evening recreational activities.

Walter was an administrative problem-solver at Dean-Whitter for many years. In the evenings, he led folk dance groups such as the Millbrae Highlanders, in the early 50s, and for many years led dancing at International House in Berkeley.

Walter was President of the Folk Dance Federation of California in 1946-47 and 1947-48. During that time, he and Lawton Harris discussed the possibilities of establishing a folk dance camp in California similar to the ones held on the

East Coast. With the cooperation of the University of the Pacific and the leadership of Lawton, the first Stockton Folk Dance Camp was held in 1948. When Walter was out of office the following year, he joined the original Camp Committee, consisting of Lawton, Ace Smith, Vera Holleuffer, and Mildred Buehler. He served on that Committee until he was 90 years old.

For many years, Walter was responsible for the opening Sunday night party and in charge of the Lawn Party before evening classes. We at Folk Dance Camp recall the many Austrian dances Walter taught us and how he shared his love of and commitment to folk dancing.

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

Memorials may be made to the

Walter Grothe Memorial Scholarship Fund
University of the Pacific Folk Dance Camp



Faculty Biographies


Nora Dinzelbacher – Dances of Argentina

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

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

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

Desa Djordjević – Dances of Serbia

 When the first professional ensemble was founded in Beograd, Serbia, Desa Djordjević joined it, and stayed with it until her retirement in 1980. In ensemble "KOLO" she was first a dancer and singer, and later became the choreographer and assistant artistic director. With ensemble "KOLO," she visited many countries on five continents.


Desa spent much time in Serbia exploring and recording folk dances, made three records of melodies and songs for dances of Serbia, and together with Ricky Holden, made two dance records. In 1988, her book of dances from the central part of Serbia was published.

For 25 years, Desa was one of the teachers of Serbian dance at the Yugoslav Folk Dance School, organized by the Ministry of Culture in Zagreb, Croatia. As a teacher of Serbian dances, she visited many countries in Europe—Germany, Belgium, Holland, France, Denmark, Norway, Sweden, Austria, and Switzerland.

At the present time, Desa is a permanent teacher in the Serbian Research Center, which organizes seminars for folk dancing each summer in Serbia.

Barry Glass – Dances of the Balkans

Barry Glass joined AMAN in 1968 and quickly moved into directorial positions. He became Vocal Director, then Dance Director, and in 1977, became AMAN's Artistic Director. He has been one of AMAN's leading soloists, and is also founder and director of AMAN's smaller performing unit, a group that does hundreds of performances and workshops in schools each year.

 Barry received a degree in Classics and French from the University of California, Irvine, and has done graduate studies in Classics and Folklore at Irvine and Los Angeles campuses of the University of California.

He has gained national recognition in the arts community. He is presently serving on the National Endowment for the Arts Dance Panel, and continues to serve as a primary West Coast Dance Site Visitor. He serves on the

California Arts Council Dance Panel, and on several panels in Los Angeles, including the Advisory Council for the Festival of Masks, and as an adjudicator for the Bravo Awards program of the Los Angeles Music Center Education Division.

Barry serves on the Board of Directors of Dance USA, the national service organization for professional dance in the United States. He is also the co-chair of the National Task Force on Dance Education.

Jerry Helt – Squares

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

Some of Jerry's square dance accomplishments are:

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

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

Hennie Konings - Dances of Russia

Hennie Konings, European Russian dance instructor and choreographer, returns to Stockton for the third time.

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

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

Robert McOwen – Dances of Scotland

Robert McOwen 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.

Jeff O'Connor - Country Western Workshop

Jeff O'Connor has been a part of Stockton Folk Dance Camp for many years. He has been a member of the Camp Committee since 1983. He has led workshops here in Big Circle Mountain Dance, in Clogging, and in Country Western. He has also made a great contribution to the music program, in both singing workshops and in the orchestra.

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

Besides teaching, Jeff has a catering business specializing in ethnic foods and has been the head cook for many of the Mendocino camps. He has also been involved as camp director for some of the Mendocino camps.

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

Jeff also plays with the Bicoastal Band.

Suzanne Rocca-Butler – Line Dance Techniques

Suzanne Rocca-Butler studied modern dance and folk dance at San Jose State University, where she received her undergraduate degree in Fine Arts. She has been teaching folk dance in the San Francisco Bay Area since 1974.

She has been a regular at Stockton Folk Dance Camp since 1979. This year, 1996, marks Suzanne's eighth year teaching FDC's Beginning Line Dance Techniques class. She is a member of the Folk Dance Camp Committee and has served on the Folk Dance Research Committee of the Folk Dance Federation since 1985.

Her primary interest is in Balkan dance, but she teaches International Folk Dance to all levels of dancers. She lives in Menlo Park, California with her husband, Eric Butler.

Iwao Tamaoki – Dances of Japan

Iwao Tamaoki began to learn Japanese Folk Dance when he was sixteen. He has been teaching for over thirty years in various parts of Japan. He has taught Japanese dances in Germany, Finland, the Baltic countries, and the United States.

His present positions are:

Director of the Japanese Folk Dance Division in the Japan Folk Dance Association
 Director of Gifu Folk Dance League
 Chairman of Tajimi Folk Dance Club

His wife, Machiko, a fine dancer and teacher, will assist Iwao in teaching Japanese Dance.

Tineke van Geel – Dances of Armenia and the Netherlands

Tineke van Geel, from Amsterdam, Holland, received her certificate of Folk Dance Teacher from the Dutch Folk Dance Society in 1977, and in 1987, her certificate as professional Folklore Dance Teacher from the Ministry of Culture in the Netherlands.

She became interested in Armenian Dance as a result of the visits of two Armenian guest teachers to the Netherlands. This finally resulted in four trips to the Socialist Republic of Armenia in the U.S.S.R., between 1985 and 1989. Two of these visits were supported by scholarships from the Ministry of Culture and the Ministry of Education in the Netherlands. She studied with several amateur ensembles, and attended the Dance department of the Pedagogical Institute and the State Choreographic School in Yerevan for several months.

Tineke has published several articles and booklets in Dutch on Armenian dance and folklore, and has produced two cassettes and a record with dances from Armenia. She has taught numerous workshops in the Netherlands and was a guest teacher in Belgium, Germany, Finland, and the United States. She is a regular teacher in the professional Folkloristic Dancetheater.

Bicoastal Band

Barbara McOwen – Music Director

Barbara McOwen plays fiddle—and some bass and piano. She was active as a folk dance teacher and musician in Berkeley in the 60s and 70s, and attended Stockton Camp for the first time in 1968. Inspired by C. Stewart Smith, she went on in the next ten years to gain her R.S.C.D.S. Scottish Country Dance Teaching Certificate, form a dance band, and record three record albums. In 1979, she and her husband Robert moved to the Boston area and she continues her main interest in Scottish fiddling with her current bands, Tullochgorum and Pipes Awa. Barbara and Robert have taught at numerous Scottish dance, folk dance, and music workshops across the U. S. and Canada, and have toured in Scotland. Barbara keeps up with her other interests in classical music plus Swedish, swing, tamburica, and Bulgarian music and dance whenever possible. In her spare time, she tries to think of something to do in her spare time.

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, Jeanette is a renowned fiddle teacher. She currently performs with Greenhouse (a Celtic folk fusion band), Wild Rose (a Scottish dance band), and The Mongrel Chords (an eclectic folk band).

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.”

Biographies of other band members will appear in Footnotes.

Argentine Tango Steps and Styling

Basic Tango Position

It is almost an embrace. The couple is facing each other. *Upper body is erect, knees are slightly flexed,*

M's R hand is on W's R shldr blade and he offers his L hand to the W. M's elbow is very close to his waist without touching it and his hand (the palm) is facing the L side of his chest. His head is slightly turned to his L (like looking at his L hand). His feet are together with his toes toward W's feet, which are also together facing his feet with her toes. *Leave a few inches of space between ptrs' toes*

W's L arm embraces M (with the upper part of her arm touching his R arm at biceps level and the palm of her L hand resting on his R shoulder blade). With the R hand, W holds M's L hand. Her head is slightly turned to her R (like looking at their hands).

Basic Step and Styling

The basic step is performed in 8 cts. Start with the R ft for the M (or leader) and with the L ft for the W (or follower). *meas are not given because the leader can vary the timing of each pattern, taking it across the musical phrases.*

Cts

Pattern

Man:

- 1 Small step bkwd on R.
- 2 Side step on L to L. *stepping so that their R outside thighs touch lightly*
- 3 Long step fwd on R, *W on his R side touching lightly her R leg outside, thigh level.*
- 4 Step fwd on L.
- 5 Step fwd on R twd L (feet together pos); back to Basic Tango pos.
- 6 Step fwd on L between the W's feet (almost touching her L leg, inside, knee level).
- 7 Side step on R to R,
- 8 Step on L toward R (feet together pos).

Woman:

- 1 Step fwd on L.
- 2 Side step on R to R.
- 3 Long step bkwd on L, *with her L ft, on his R side, touching his R leg lightly, outside, thigh level,*
- 4 Long step bkwd on R. *leaving R ft in place, into*
- 5 Step on L across over her R ft with L ft *in parallel pos and touching R ft (wt is on L).* *and touching it. Take wt*
- 6 Long step on R diag bkwd R.
- 7 Side step on L to L.
- 8 Step on R toward L (feet together pos).

Styling: In general, M always walks fwd and W bkwd. Both, M and W have their body weight lightly fwd, leaning on each other a little, When they walk (fwd, bkwd, or sideward) their feet are in a natural parallel position (no turn out); stepping first on the toes, then ball of the foot, then heel. When they go from one step to another, they always pass by feet together position, without stopping or waiting.

Ocho (eight)

It is performed by W only and also it is the only W's step with its own name, because all the other figures are named after M's steps.

It is the most traditional figure and one of the most important because from this figure the M can perform almost endless variations. Its name came from the drawing of the number 8 on the floor with her toes.

A complete Ocho is performed in 2 cts with 4 movements and the M leads the figure, which can be done fwd, bkwd, or sideward.

Ocho forward

<u>Cts</u>	<u>Pattern</u>
&	Feet together wt on the L ft, pivot lightly to face the L diag. fwd.
1	Step fwd on R.
&	Bring the L ft to the R ft (feet together) and pivot slightly diag fwd to the R, wt on the R ft.
2	Step fwd on L.

Men leading Ocho forward

<u>Cts</u>	<u>Pattern</u>
&	Feet together, wt on the R ft, wait until the W is in feet together pos or with her wt on her L ft, then pivot to the L diag fwd making her pivot with his upper body (frame).
1	Step on L ft diag bkwd to R, wt on the L and the R ft is held over the L, without wt.
&	Pivot on L diag fwd R, leading the pivot with a R twist of the frame (upper body).
2	Step fwd on R following her step.

The Ochos can be performed as many times as the leader wants, but always on even counts.

Ocho backward

<u>Cts</u>	<u>Pattern</u>
&	Feet together wt on the R ft, pivot diag bkwd to the R.
1	Step bkwd on L.
&	Bring the R ft to the L ft (feet together) and pivot slightly diag bkwd to the L, wt on the L.
2	Step bkwd on R.

Men leading Ocho backward

<u>Cts</u>	<u>Pattern</u>
&	Feet together, M wt on L ft (W wt on R ft), move the frame to the L to make W pivot to M's L and change wt to M's R ft.
1	Step diag fwd on L to L, (following W's step), wt on L.
&	Move the frame to the R (when the W has wt on her L ft) to make her pivot bringing R ft beside L (no wt).
2	Step diag fwd on R to R, following W's step.

Giros (turns) Women

From the 5th pos of the Basic Step, the following steps complete a half turn to M's R side.

<u>Cts</u>	<u>Pattern</u>
&	Feet together pos, wt on the L ft, pivot fwd to the L.
1	Step fwd on R to L, wt on the R ft, upper body twists R to face M's upper body.
&	Pivot on R to R in feet together pos with wt on R, facing M.
2	Step on L to L, wt in center.
&	Bringing R ft to L ft (no wt), pivot on L to R, keeping upper body facing M's upper body.
3	Step bkwd on R.
uh	Bring L to R (no wt) while pivoting to L, keeping facing.
&	Step on L to L, wt in center.
uh	Bring R to L (no wt) pivoting on L to L.
4	Step fwd on R.

Styling: Pivots are led by W's hips, to the degree where her hips are 90° to M's hips. W draws a circle around M who is in the center, always taking care to face M with her upper body, so that she must sometimes twist to keep the facing.

The following steps complete a half turn to M's L side.

<u>Cts</u>	<u>Pattern</u>
&	Bring L ft to R ft (feet together pos) and pivot on R to R.
1	Step fwd on L fwd, twist to L to face M's upper body.
&	Pivot on L to L (feet together pos) with wt on L, facing M.
2	Step on R to R, wt in center.
&	Bringing L ft to R ft (no wt) pivot on R to L, keeping upper body facing M's upper body.
3	Step bkwd on L.
uh	Bring R to L (no wt) while pivoting to R, keeping facing M
&	Step to R with R, wt in center
uh	Bring L to R (no wt) pivoting to R on R.
4	Step fwd with L.

Giros (turns) Men

Instead of the Basic Step ct 5 (feet together pos), cross R ft behind L ft (Ballet pos IV), knees slightly bent and together. The M is the center of the W's "giros" turning himself in the same spot on the ball of his feet and this will change his body wt a little from the center to fwd, with the followings movements for the lead of:

Half turn to the R

<u>Cts</u>	<u>Pattern</u>
&	Twist upper body to the R to lead W's pivot.
1	Shift wt fwd on L ft.
&	Pivot on both ft to R, changing wt to the center, facing W.
2	Continue leading W around as she steps L.
&	Pivot on both ft to R.
3	Keep pivoting on R shifting wt gradually onto R as W steps bkwd with her R.
4	Keep pivoting to the R until all the wt is shifted to the R ft, ending with ft twisted, toes pointing twd W (M's ft never move from original position.)

Half turn to the L

<u>Cts</u>	<u>Pattern</u>
&	Twist upper body to the L to lead W's pivot.
1	Shift wt fwd onto the R ft.
&	Pivot on both ft to L, changing wt to the center, facing W.
2	Continue leading W around as she steps on R.
&	Pivot on both ft to L.
3	Keep pivoting to L shifting wt gradually onto L as W steps fwd with her L.
4	Keep pivoting to L to finish in the Ballet pos IV (Beginning pos.)

The M's half turn to the R and the half turn to the L, make up a Tango full turn ("giro").

If you do only half the step, it has a different name. To the R side it's called "Contra Molinete" or "Media Vuelta". To the L side it's called "Molinete". Both half turns can be repeated 2 or 3 times.

Corrida (to run)

Cts

Pattern

Woman:

- 1 Step bkwd on R.
- 2 Step bkwd on L.
- 3 Step bkwd on R.
- & Step bkwd on L.
- 4 Move R ft bkwd (wt remains on L) R ft pointed in a turned out pos, the upper body slightly twisted to the L (following the M's lead). This pos is called "Corte."

Man:

- 1 Step fwd on L.
- 2 Step fwd on R.
- 3 Step fwd on L.
- & Step fwd on R.
- 4 Move L ft fwd (no wt). Stop the W with the frame (upper body) bringing her twd you and twisting slightly to the L, before she puts her wt on the R ft. The M's L ft is pointed in a turned out pos, the wt remains on the R ft. This pos its called "Corte."

Styling: The "corrida" it is also called "caminada" (the walk) and has to be performed "cat like," that means very smoothly without ups or downs, trying to keep the same level all the time. There are different variations of "corrida"—this is the basic one.

Barrida (to sweep)

Cts

Pattern

Man:

- & Feet together, wt on the L ft, move the frame to the L (when the W has the wt on her R) to make her pivot to his L and change wt to M's R.
- 1 Step diag fwd on L to L (following W's step).
- & Move the frame to the R (when W has the wt on her L) to make her pivot, the wt is still on L.
- 2 Move the R ft fwd, twd the W's L ft, touching firmly the outside of her L ft with the inside of his R ft and stop her move from two different points: his frame and his R ft.
- & Keep the frame in place (in this way the W don't move), change wt to the R ft, at the same time bringing the L ft twd her L ft touching firmly with the inside of the L ft the W's inside L ft, like making a "sandwich" with their ft, ("mordida"). The M's wt is still on the R ft.
- 3 Pivot a little on both ft to the R before stepping to the L with L ft, trying to go around her.
- 4 "Barrida" (sweep) the floor with the R ft carrying the W's L ft with it.

Woman:

- & Feet together, wt on the R ft, pivot to the L diag bkwd.
- 1 Step bkwd on L.
- & Bring the R ft to the L ft to feet together pos and pivot to the R diag bkwd, wt on the L ft.
- 2 Step bkwd on R.
- & Wait (he stops leading).
- 3 Wait (he is not leading).
- 4 Pivot to the R with R ft, wt on R, "rest" your L ft on the M's R ft and let him move it (that is the "barrida").

Styling: The "barrida" has a lot of different variations depending how it is performed: fwd, bkwd, sdwd, continuous, inside, outside, etc. The one described above is the basic "barrida inside." If you repeat the same move with the same ft, it is a "continuous barrida inside," the W is the center and the M tries to describe a circle around her.

Mordida (the bite)

It is like a sandwich. When it is performed with the ft to ft level it's called "mordida baja" (low); if it is performed with the knees to knees level it's called "mordida alta" (high). Can be done by M and W. When it is performed by the W, it has to be done like an ornament, between two beats. The M can do it using one or two beats and also he can do it between beats.

Presented by Nora Dinzelbacher

Milonga

Basic Milonga Position

It is an embrace, just like in Tango, with a few changes: the embrace is tighter and their heads are in "cheek to cheek" position.

Basic Step and Styling

The basic step is performed in 4 cts. Start with the L ft for the M (or leader) and with the R ft for W (or follower).

Cts

Pattern

Man:

- 1 Step on L to L.
- 2 Long step fwd on R, W on his R side touching her R leg lightly outside, tight level.
- 3 Small step diag bkwd on L.
- 4 Bring R ft twd L ft (feet together pos).

Woman:

- 1 Step on R to R.
- 2 Long step diag bkwd on L, on his R side, touching his R leg lightly, outside, thigh level
- 3 Small step diag fwd on R.
- 4 Bring L ft across over her R ft in parallel pos and touching R ft, wt is on L ft.

Styling: Chronologically, Milonga was before Tango. Then, the steps are simpler, the upper bodies are more loose with a natural movement in the shoulders in opposition to the legs. It is a very lively and happy dance, depending on the orchestras and the spirit of the song. Sometimes M or W or both can tap with their ft on the floor playing with the rhythm.

Step-Together

Cts

Pattern

Man:

- 1 From feet together, put wt on the L ft, pivoting diag L at the same time.
- 2 Long step fwd on R, W on his R side touching her R leg slightly outside, tight level.
- 3 Bring L ft to R ft in feet together pos, pivoting at the same time to return to Basic Pos.
- 4 Step straight bkwd on R, leading the W twd you.

Woman:

- 1 From feet together pos, put wt on the R ft, pivoting diag R at the same time.
- 2 Long step bkwd on L, M on her R side touching his R leg slightly outside, tight level.
- 3 Bring R ft to L ft in feet together pos, pivoting at the same time to return to Basic Pos.
- 4 Step straight fwd on L.

Styling: Every time you going to put your feet together, you do it very precisely and strongly—it will look "choppy"

Milonga Steps—continued

Corrida GarabitoCtsPattern**Man:**

- uh From feet together pos, wt on the L ft, pivot to the L, rotating the frame to the R to lead the W to pivot to her R.
- 1 Step fwd on R.
- 2 Bring L ft twd R ft to feet together pos, pivoting at the same time 1/4 of turn to the R, returning to Basic Pos, leading the W twd you.

Woman:

- uh From feet together pos, wt on the R ft, pivot to the R.
- 1 Step fwd on L.
- 2 Bring R ft to L ft to feet together pos, pivoting at the same time 1/4 of turn to the L, returning to Basic Pos.

Styling: This step needs to be performed very smoothly, without “ups” and “downs” —that means at the same level all the time. Don’t move the head, and travel only in ct 1. The feet are “drawing” the step on the floor with the toes.

Presented by Nora Dinzelbacher

Basara

(East Serbia)

Basara is the name of a mountain near the Bulgarian border. The dance has 10 measures; music is in 4- or 8-measure phrases. Reference: Janković, vol. V.

Pronunciation: BAH-sah-rah

Record: Folkraft LP-54 Side B/6 (2:50)

Rhythm: 6/8 meter counted 1, &, ah, 2, &, ah.

Formation: Line or open circle, no partners, leader at R end. Belt hold, L over R, wt on L ft.

Steps and Styling: Steps are generally on the whole foot, and most steps include a slight bend-straighten of the knee.

Meas

Pattern

- | | |
|------|--|
| 1 | Facing slightly R with movement in LOD, step on R ft fwd (ct 1); step on L ft fwd (ct 2). |
| 2 | Step on R ft fwd (ct 1); step on L ft fwd (ct 2). |
| 3 | Step on R ft fwd and turn to face ctr (ct 1); facing ctr, swing L leg fwd R—low across in front of R leg (ct 2). |
| 4 | Step on L ft sdwd L (cts 1-&); step on R ft beside L (ct ah); step on L ft beside R (ct 2). |
| 5 | A slow step on R ft fwd (cts 1-2). |
| 6 | A small step on L ft bkwd (ct 1); step on R ft beside L (ct 2). |
| 7 | A small step on L ft bkwd (cts 1-&); step on R ft beside L (ct ah); step on L ft beside R (ct 2). |
| 8-10 | Repeat meas 5-7. |

Presented by Desa Djordjević

Original description by Desa Djordjević, Rickey Holden, Ljubica and Danica Janković, and Børre Qvamme.

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Čačak

(Central and south Serbia)

Čačak comes from Vlasina, Leskovac, Vladicin Han, Vranja and surroundings, Nišava, etc. Šitan Čačak is found in the surroundings of Leskovac, Vranje, Nišava. The dance pattern has 10 measures: music is in 4-measures or 8-measures phrases. There are other folklore variations, also several versions arranged for exhibition on stage.

Pronunciation: TCHAH-chahk

Record: RTB LP-2310201 Side B/6

2/4 meter

Formation: Line or open circle, no partners, leader at R end. Belt hold, L over R, wt on L ft.

Steps and Styling: All steps are small and quick. The Two-Step is often danced as a Running Two-Step: a slight leap on one ft (ct 1); a slight leap on the other ft (ct &); a slight leap on first ft and bend knees slightly (cts 2, &). Step-Swing (R): Step on R ft (ct 1); swing L leg (knee bent very slightly) low fwd R in front of R (ct 2). For Step-Swing L, use opp ftwk and direction. Step-Close: Step on one ft (ct 1); step on other ft beside the first (ct 2).

Meas

Pattern

- 1 Facing ctr, step on ball of R ft sdwd R (ct 1); step on L ft across in front of R (ct 2).
- 2 Repeat meas 1.
- 3 Step-Swing R sdwd R (cts 1-2).
- 4 Step-Swing L in place (cts 1-2).
- 5 Step-Swing R in place (cts 1-2).
- 6 Step-Close L sdwd L (cts 1-2),
- 7 Step-Swing L sdwd L (cts 1-2).
- 8 Step-Swing R in place (cts 1-2).
- 9 Step-Close L sdwd L (cts 1-2).
- 10 Step-Swing L sdwd L (cts 1-2).

Šitan Čačak (Little Čačak)

Pronunciation: SEE-tahn TCHAH-chahk

- 1 Facing slightly R with movement in LOD, one Two-Step R fwd (cts 1, &, 2).
- 2 One Two-Step L fwd (cts 1, &, 2). Finish facing ctr.
- 3 Two-Step L in place (cts 1, &, 2).
- 4 Two-Step R in place (cts 1, &, 2).
- 5 Two-Step L in place (cts 1, &, 2).
- 6-10 Repeat meas 1-5 with opp ftwk and direction.

Presented by Desa Djordjević

Original description by Desa Djordjević and Rickey Holden

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Cigančica

(East Serbia)

Cigančica means (little) Gypsy girl.

Pronunciation: TSEE-gahn-tchee-tsah

Record: Folkraft LP-54 Side A/6 (2:55)

Rhythm: 7/16 meter counted 1-&, 2-&, 3-&-ah, or Q, Q, S.

Formation: Line or open circle, no partners, leader at R end. Hands in V-pos, close together, wt on L ft.

Steps and Styling: Lift: Almost a hop but not quite because only the wt leaves the floor and not the ball of the ft.

The whole body vibrates in this very lively dance.

Meas

Pattern

BASIC

- 1 Facing slightly R with movement in LOD, lift on L ft (ct 1); step on R ft fwd (ct 2); step on L ft fwd (ct 3).
- 2 Lift on L ft (ct 1); step on R ft fwd (ct 2); swing L leg (knee bent slightly) fwd R—low across in front of R leg (ct 3).
- 3 Repeat meas 2 with opp ftwk and direction.
- 4 Repeat meas 2.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

VARIATION for meas 2-4

As above except just before and during meas 2: facing ctr, a quick lift on L ft (ct ah before ct 1).

- 2 Step on R ft just in back of L (cts 1, &, 2); a quick lift on R ft (ct &); step on L ft just in back of R (cts 3-&); a quick lift on L ft (ct ah).
- 3 Repeat meas 2 with opp ftwk and direction.
- 4 Repeat meas 2 cts 1, &, 2, & (cts 1, &, 2, &); step on L ft just in back of R (cts 3, &).

Presented by Desa Djordjević

Original description by Desa Djordjević, Rickey Holden,
and Børre Qvamme.

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Koso Moja

(Central Serbia)

Koso Moja means "my hair."

Pronunciation: KOH-soh MOH-yah

Record: Folkraft LP-53 Side B/5 (1:40)

2/4 meter

Formation: Line or open circle, no partners, leader at R end. V-pos, close together, wt on L ft.

Styling: All steps are small, almost running steps, and generally on the ball of the ft.

Meas

Pattern

- | | |
|------|---|
| 1 | Facing slightly R with movement in LOD, step on R ft fwd (ct 1); step on L ft fwd (ct &); step on R ft fwd (ct 2); step on L ft fwd (ct &). |
| 2 | Repeat meas 1. |
| 3 | Facing ctr, step on R ft sdwd and bend knee slightly (cts 1, &); step on L ft sdwd L (ct 2); step on R ft across just in front of L (ct &). |
| 4 | Step on L ft across just in back of R (ct 1); step on R ft beside L (ct &); step on L ft beside R (ct 2); step on R ft beside L (ct &). |
| 5 | Step on L ft sdwd L and bend knee slightly (cts 1, &); step on R ft sdwd R (ct 2); step on L ft across just in front of R (ct &). |
| 6 | Step on R ft across just in back of L (ct 1); step on L ft sdwd L (ct &); step on R ft across just in front of L (cts 2-&). |
| 7-12 | Repeat meas 1-6 with opp ftwk and direction. |

Song words:

Koso moja, koso moja
Koso brenovana. (2)

My hair, my hair,
Braided hair.

Da sam znala, da sam znala,
Ne b' te brenovala.

If I had known, if I had known,
I should not have braided it.

Jer zbog tebe, je zbog tebe
Ost'a neudana.

Because of thee, because of thee,
I have remained unmarried.

Presented by Desa Djordjević

Original description by Desa Djordjević and Rickey Holden

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Kriva Kruška

(Central Serbia)

Kriva Kruška means "leaning pear tree."

Pronunciation: KREE-vah KROOSH-kah

Record: Folkraft LP-53 Side B/4 (3:10)

2/4 meter

Formation: Line or open circle, no partners, leader at R end. V-pos, close together, wt on L ft.

Styling: Sumadija Pas de Basque R: a small step on R ft sdwd R (ct 1); step on L ft just in front of R (ct &); step on R ft just in back of L (cts 2, &). Sumadija Pas de Basque L with opp ftwk and direction. All steps are small.

Meas

Pattern

- 1 Facing ctr, step on ball of R ft sdwd R (ct 1); step on L ft across in front of R (ct &); step on ball of R ft sdwd R (ct 2); step on L ft across in front of R (ct &).
- 2 Step on ball of R ft sdwd R (ct 1); step on L ft across in front of R (ct &); step on R ft sdwd R and bend knee slightly (cts 2, &).
- 3 One Sumadija Pas de Basque L.
- 4 One Sumadija Pas de Basque R.
- 5 Step on L ft sdwd and bend knee slightly (cts 1, &); step on R ft sdwd R and bend knee slightly (cts 2, &).
- 6 One Sumadija Pas de Basque L.
- 7 One Sumadija Pas de Basque R.
- 8 One Sumadija Pas de Basque L.

Presented by Desa Djordjević

Original description by Desa Djordjević and Rickey Holden

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Metovničanka

(Central Serbia)

Metovničanka means "from the region of Metovnica," and comes from the area of Bor, Metovnica.

Pronunciation: meh-tohv-nee-TCHAN-kah

Record: RTB LP-2310228 Side A/5

2/4 meter

Formation: Line or open circle, no partners, leader at R end. V-pos, wt on L ft.

Meas

Pattern

PART I—THREE STEPS

- 1-2 Facing ctr, step on R ft sdwd R (ct 1); step on L ft across in front of R (ct 2); step on R ft sdwd R (ct 3); swing L leg (knee bent very slightly) low fwd—R in front of R (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three more times (4 times in all).

PART II—SEVEN STEPS

- 17-18 Step on R ft sdwd R (ct 1); step on L ft across in front of R (ct 2); step on R ft sdwd R (ct 3); step on L ft across in back of R (ct 4).
- 19-20 Repeat Part I, meas 1-2.
- 21-24 Repeat meas 17-20 with opp ftwk and direction.
- 25-32 Repeat meas 17-24.

PART III—FIFTEEN STEPS

- 33-38 Repeat Part II, meas 17-18 three times.
- 39-40 Repeat Part I, meas 1-2.
- 41-48 Repeat meas 33-40.

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Omoljanca Prepišor

(Vlach—East Serbia)

Pronunciation: oh-moh-LYAHN-tsay preh-pee-SHOHR

Record: Special tape

2/4 meter

Formation: Line or open circle, no partners, leader at R end. Belt hold, L over R, wt on L ft.

Meas

Pattern

VARIATION I—BASIC

- 1 Facing ctr, hop-step-step L sdwd R (cts 1, &, 2).
- 2-3 Repeat meas 2 twice (3 times in all).
- 4 Three quick steps R, L, R in place (cts 1, &, 2).
- 5 A small hop on R ft in place (ct 1); a small step on L ft fwd (ct &); a small step on R ft bkwd (ct 2).
- 6 Repeat meas 5.
- 7 Facing slightly L with movement in RLOD, a small step on L ft fwd (ct 1); stamp on R ft beside L without taking wt (ct &); a small step on R ft fwd (ct 2); stamp on L ft beside R without taking wt (ct &).
- 8 A small step on L ft fwd (cts 1, &); stamp on R ft beside L, no wt (ct 2); and turn to face ctr (ct &).

VARIATION II—SINGLE STAMP

- 1-4 Repeat Basic, meas 1-4.
- 5 Step on L ft just in front of R (ct 1); step on R ft just in back of L (ct 2).
- 6 A small step on L ft sdwd L (ct 1); a small step on R ft sdwd R (ct 2).
- 7 Repeat meas 6.
- 8 Step on L ft beside R (ct 1); pause (ct 2).

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Popovičanka

(East Serbia)

Pronunciation: POH-poh-vee-tchahn-kah

Record: Folkraft LP-54 Side A/3 (2:55)

2/4 meter

Formation: Short straight line of 4-8 people, no partners, leader at R end. Front basket or belt hold, L over R, wt on L ft.

Steps and Styling: Step-Lift: Step on one ft (ct 1); lift on same ft (ct 2).

Scissor Step: A small leap onto one ft in place and simultaneously swing other leg fwd quickly with knee straight (ct 1). All steps are small and generally on the whole ft.

Lift: Almost a hop but not quite because only the wt leaves the floor and not the ball of the ft.

Meas

Pattern

- 1 Facing ctr, step on R ft fwd (ct 1); step on L ft just in back of R (ct &); step on R ft fwd (ct 2); Lift on R ft fwd (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step-Lift on R ft just in front of L (cts 1, &); Step-Lift on L ft just in back of R (cts 2, &).
- 4 Step on R ft just in front of L (ct 1); step on L ft just in back of R (ct &); Step-lift on R ft just in front of L (cts 2, &).
- 5 Step-Lift L bkwd (cts 1, &); Step-Lift R bkwd (cts 2, &).
- 6 Repeat meas 5.
- 7-8 Seven Scissor steps (L, R, L, R, L, R, L) (cts 1, &, 2, &, 3, &, 4); lift on L ft (ct &).

Presented by Desa Djordjević

Original description by Desa Djordjević and Rickey Holden

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Pošla Rumena

(East Serbia)

Pošla Rumena translates as "Rumena (a girl) started to go"

Pronunciation: POHSH-la roo-MEH-nah

Record: Folkraft LP-54 Side B/2 (folk orch. 2:50)

2/4 meter

Formation: Line or open circle, no partners, leader at R end. Belt hold, L over R, wt on L ft.

Steps and Step-Close: Step on one ft (ct 1); step on other ft beside the first (ct 2).

Styling: Step-Lift: Step on one ft (ct 1); lift on same ft (ct 2).

Two-Step: Step on one ft (ct 1); step on other ft beside the first (ct &); step on first ft (cts 2, &).

All steps are small, almost running steps, and generally on the ball of the ft.

Meas

Pattern

PART I (music AA)

- 1-2 Facing ctr, a slow step on R ft fwd (cts 1-2); a slow step on L ft bkwd (cts 3-4).
- 3-4 Facing slightly R with movement in LOD, Step-Close R fwd (cts 1-2); Step-Close L fwd (cts 3-4).
- 5 Facing ctr, step on R ft sdwd R (ct 1); swing L leg diag fwd R—low across in front of R leg (ct 2).
- 6 Step on L ft sdwd L (ct 1); a small step on R ft across in back of L (ct 2).
- 7-12 Repeat meas 1-6 with opp ftwk and direction.

PART II (music BB)

- 13-14 Facing slightly R with movement in LOD, Step-Close R fwd (cts 1-2); Step-Close R fwd (cts 3-4).
- 15-16 Two-Step R fwd (cts 1, &, 2); Two-Step L fwd (ct 3, &, 4).
- 17-18 Step-Lift R fwd (cts 1-2); Step-Lift L fwd (cts 3-4).
- 19-24 Repeat meas 13-18.

Pošla Rumena—continued

Song words:

Pošla Rumena, nane, rano na vodu (2)
Oj lele lele, rano na vodu (2)

Rumena started to go, mama, early to the well,
Oy yoy-yoy yoy-yoy, early to the well.

Rano na vodu, nane, po ladovina,
Oj lele lele, po ladovina.

Early to the well, mama in the shade,
Oy yoy-yoy yoy-yoy, in the shade.

Po ladovina, nane, po mesečina,
Oj lele lele, po mesečina.

In the shade, mama, in the moonlight,
Oy yoy-yoy yoy-yoy, in the moonlight.

Vodu da vadi, nane, grlo da ladi,
Oj lele lele, grlo da ladi.

Water from the well, mama, to cool her throat,
Oy yoy-yoy yoy-yoy, to cool her throat.

Vodu da lije, nane, lice da mije,
Oj lele lele, lice da mije.

To pour water, mama, to wash her face,
Oy yoy-yoy yoy-yoy, to wash her face.

Presented by Desa Djordjević

Original description by Desa Djordjević, Rickey Holden,
Mile Meandžija, and Børre Qvamme

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Romunka

(Central Serbia)

A possible translation is "a dance (melody) from Romania." References: Variation A, Jankovice', vol VIII; variation B, Desa Djordjević.

Pronunciation: ROH-moon-kah

Record: Folkraft LP-53 Side A/5 (3:20)

2/4 meter

Formation: Line or open circle, no partners, leader at R end. Belt hold, L over R, wt on R ft.

Meas

Pattern

VARIATION A

PART Ia (music AA)

- 1 Facing slightly R with movement in LOD, step on R ft fwd (ct 1); step on L ft fwd (ct 2).
- 2 Step on R ft fwd (ct 1); step on L ft fwd (ct &); step on R ft fwd (cts 2, &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three times (4 times in all). Finish facing ctr.

PART IIa (music BB)

- 17-24 Facing ctr, step on ball of R ft sdwd R (ct 1); step on ball of L ft across in back of R (ct &); repeat cts 1, & fourteen more times (15 times in all); step on whole R ft sdwd R and bend knees slightly (cts 16, &).
 - 25-32 Repeat meas 17-24 with opp ftwk and direction.
- Note: There is a slight, soft, bend-straighten-bend-straighten on each ct in Part I. Steps of Part II are very small running steps.

VARIATION B

PART Ib (music AA)

- 1-2 Repeat Part Ia, meas 1-2.
- 3 Facing ctr, step on L ft bkwd (ct 1); step on R ft bkwd (ct 2).
- 4 Facing slightly L with movement in RLOD, step on L ft fwd (ct 1); step on R ft fwd (ct &); step on L ft fwd (cts 2, &).
- 5-16 Repeat meas 1-4 three times (4 times in all).

Romunka—continued

PART IIb (music BB)

- 17-24 Keep L ft where it is and transfer wt to ball of R ft across in front and to L side of L ft (ct 1); keep L ft where it is and transfer wt to ball of R ft to R (ct &); repeat fourteen more times (14 times in all); step on whole R ft across in front and to L side of L ft and bend knees slightly (cts 16, &).
- 25 32 Repeat meas 17-24 with opp ftwk and direction.

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Pošuvoja

(Vlach, East Serbia)

Pronunciation: POH-shoo-voh-yah

Record: Special tape

2/4 meter

Formation: Line or open circle, no partners, leader at R end. Belt hold, L over R, wt on R ft.

Meas

Pattern

VARIATION I—3+2+3 measures

- 1-3 Facing ctr, step on L ft across in front of R (ct 1); step on R ft sdwd R (ct 2); step on L ft across in front of R (ct 3); Step on R ft sdwd R (ct 4); Step on L ft across in front of R (ct 5); pause and swing R leg half around a small CCW arc (ct 6).
- 4-5 Step on R ft across in front of L (ct 1); hop on R ft (ct 2); step on L ft across in front of R (ct 3); hop on L ft (ct 4).
- 6-8 Repeat meas 1-3 with opp ftwk and direction.
Direction of movement: to the R (3 meas), in place (2 meas), to the left (3 meas).

VARIATION II —(2+2) + (2+2) measures

- 1-2 Starting with wt on L ft facing ctr, repeat Variation I meas 4-5.
- 3-4 Step on R ft across in front of L (ct 1); step on L ft sdwd L (ct 2); step on R ft across in front of L (ct 3); pause and swing L leg half around a small CW arc (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
Direction of movement: in place (2 meas), to the L (2 meas), in place (2 meas), to the R (2 meas).

Presented by Desa Djordjević

Original description by Desa Djordjević and Rickey Holden

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Vlainja

(Vlach, East Serbia)

Pronunciation: VLAH-ee-nyah

Record: Folkraft 1494 Side B

2/4 meter

Formation: Line or open circle, no partners, leader at R end. Belt hold, L over R, wt on R ft.

Steps and Step-Close: Step on one ft (ct 1); step on other ft beside the first (ct 2).

Styling: All steps are small.

Meas

Pattern

VARIATION I

- 1 Facing ctr, Step-Close R sdwd R (cts 1-2).
- 2-3 Repeat meas 1 twice (3 times in all).
- 4-6 Step on ft sdwd R (ct 1); pause (ct 2); step on L ft fwd (ct 3); pause (ct 4); step on R ft bkwd (ct 5); pause (ct 6).
- 7-8 Step-Close L sdwd L (cts 1-2); step on L ft sdwd L (ct 3); pause (ct 4).
Direction of movement: sdwd R (3 meas); sdwd R-fwd-bkwd (3 meas); sdwd L (2 meas).

VARIATION II

- 1-3 Repeat Variation I, meas 1-3.
- 4-6 Step on R ft sdwd R (ct 1); stamp L ft beside R, no wt (ct 2); step on L ft fwd (ct 3); stamp R ft beside L, no wt (ct 4); step on R ft bkwd (ct 5); stamp L ft beside R, no wt (ct 6).
- 7-8 Step-Close L sdwd L (cts 1-2); step on L ft sdwd L (ct 3); stamp R ft beside L, no wt (ct 4).

VARIATION III

- 1 Facing ctr, step on R ft sdwd R (ct 1); stamp L ft beside R and take wt on L ft (ct 2).
- 2-3 Repeat meas 1 twice (3 times in all).
- 4-6 Step on R ft sdwd R (ct 1); stamp L ft twice beside R, no wt (cts &, 2); step on L ft fwd (ct 3); stamp R ft twice beside L, no wt (cts &, 4); step on R ft bkwd (ct 5); stamp L ft twice beside R, no wt (cts &, 6).
- 7-8 Step on L ft sdwd L (ct 1); stamp R ft beside L, no wt (ct &); step on R ft sdwd R (ct 2); stamp L ft beside R, no wt (ct &); step on L ft fwd (cts 3-&); stamp R ft once beside L, no wt (cts 4-&).

Presented by Desa Djordjević

Original description by Desa Djordjević and Rickey Holden

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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 dancers.

- | | |
|------------------------------|-----------------------------------|
| 1. CIRCLE FAMILY | 13. TURN BACK FAMILY |
| a. Right | a. "U" turn back |
| b. Left | 14. SEPARATE FAMILY |
| 2. FORWARD & BACK | a. Separate |
| 3. DO SA DO | b. Divide |
| a. Reverse Do Sa Do | 15. COURTESY TURN |
| 4. SWING | 16. LADIES CHAIN FAMILY |
| 5. PROMENADE FAMILY | a. Two ladies (reg & 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. ALLEMANDE THAR |
| a. Outside couple | 32. SHOOT THE STAR |
| b. Ring (one couple) | 33. SLIP THE CLUTCH |
| 12. HALF SASHAY FAMILY | 34. COUPLES WHEEL AROUND |
| a. Half sashay | |
| b. Rollaway | |
| c. Ladies in, Men sashay | |

Square/Contra Record List

Name of Music	Label and Record Number	Distributor
Hoedown:		
"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	
Singing:		
"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	
Contra and Quadrille:		
"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
Rounds:		
"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
Miscellaneous:		
"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
"Community Dance Party" by Jerry Helt	Video and Cassette Tape	

Square Dance Calls




Heads pass the ocean, trade the wave
Gents step forward, left allemande, etc.

Heads lead right, circle to a line
Lines pass thru, wheel & deal
Centers step to a wave, ladies trade
Trade the wave, gents step forward, left allemande, etc.

Heads square thru four hands
Swing thru with the outside two
Boys run right, ferris wheel
Centers step to a wave, boys run, boys trade
Boys pass thru, left allemande, etc.


Heads pass thru, separate around one, line up four
Ends load the boat - - - -
The centers pass thru & cloverleaf
Centers square thru 3/4, left allemande, etc.



All four ladies chain across
Heads lead right, circle to a line
Ends load the boat, centers star thru
Do-sa-do the outside two
Swing thru, boys trade, boys run right, bend the line
(Lines of four with partner)

Heads square thru four hands
Circle four with the outside to a line
Lines pass thru, wheel & deal
Double pass thru, centers in, cast off 3/4
Ends load the boat, centers star thru
Centers pass thru, left allemande, etc.

Heads lead right, circle to a line
Centers load the boat, ends star thru
Do-sa-do the outside two
Swing thru, boys trade, boys run right
Centers load the boat, ends star thru
Do-sa-do the outside two
Swing thru, boys trade, boys run right
(Lines of four with partner)



Square Dance Calls—continued

Heads pass thru, partner trade
 Heads pass the ocean
 Gents run right, gents trade
 Gents pass thru, left allemande, etc.

Heads flutter wheel, sweep 1/4
 Heads step to an ocean wave
 Gents run right, gents trade
 Gents pass thru, left allemande, etc.

Heads square thru four hands
 Heads split the sides around one, line up four
 Lines pass thru, acey deucey 1 1/2
 Right & left grand, etc.

Heads forward, touch 1/4, roll to face
 Pass thru, separate around one, line up four
 Lines pass thru, tag the line, face in
 Lines pass thru, acey deucey 1 1/2
 Right & left grand, etc.

Heads pass the ocean, swing thru
 Boys run right, tag the line, 1/4 left
 Gents only pass thru, left allemande, etc.

Heads lead right, circle to a line
 Lines pass thru, wheel & deal
 Centers step to an ocean wave, boys run right
 Gents pass thru, left allemande, etc.

Heads pass thru, outside chase right
 Sides forward, touch 1/4, all the boys run right
 Left allemande

Heads pass thru, outside chase right
 Sides forward, touch 1/4, single file circulate
 Coordinate - - -, couples circulate
 Wheel & deal, star thru
 Pass thru, wheel & deal
 Centers pass thru, left allemande, etc.

Square Dance Calls—continued

All four ladies chain across
Heads pass thru, "U" turn
Heads pass thru, separate around one, line up four
Ends load the boat, centers star thru
Left allemande, (square has rotated 1/4 right)

All four ladies chain across
Heads lead right, circle to a line
Lines forward up to the middle & back
Ladies roll away a half sashay
Center ladies roll away a half sashay
Centers load the boat, ends star thru
Track II - - -, boys run right & promenade

Square Dance Calls—continued

GRAND SWING THRU—Starting formation – Tidal Waves, Ocean Wave of Six Dancers. Timing – 6 beats

Those who can turn by the right one-half (180°), then those who can turn by the left one-half (180°). If “right” is not specified preceding the command to Grand Swing Thru, it is understood to be a right-handed Grand Swing Thru. If Grand Left Swing Thru is required, it must be specifically directed—“Grand Left swing Thru,” in which case, those who can swing by the left one-half (180°), then those who can turn by the right one-half (180°).

Styling: Grand Swing Thru—Styling is specifically the same as described for the basic swing thru.

GRAND SWING THRU

Heads square thru four hands

All pass the ocean, grand swing thru

Right hand hinge, boys run right

All pass the ocean, grand swing thru

Right hand hinge, boys run right

Pass to the center, centers pass thru

Left allemande, etc.

Heads square thru four hands

Spin the top, grand swing thru

Right hand hinge, single file circulate

Boys run right, star thru

Pas thru, wheel & deal

Centers zoom, new centers, square thru 3/4

Left allemande, etc.

Heads lead right, circle to a line

Lines forward, step to a tidal wave

Grand swing thru, right hand hinge, boy run right

Left Allemande, etc. (square has rotated $1/4$ right)

Heads square thru four hands

With the outside two, swing thru, spin the top

Grand swing thru, right hand hinge

Boys run right

Star thru, pass thru, partner trade

Left allemande, etc.

Square Dance Calls—continued


TRIPLE SCOOT—Starting formation – Columns. Timing – 6 beats

Dancers facing each other on a diagonal (three pairs) step forward to join adjacent forearms, turn one-half (180°) and step forward to finish in the position vacated by the dancer who was originally adjacent to them in the column. Meanwhile, the #1 dancer in each column Runs into the position vacated by the adjacent #4 dancer who is doing the forearm turn. When done from right-hand columns, the dancers facing in turn by the right. When done from left-hand columns, the dancers facing in turn by the left.

Styling: Triple scoot—Styling is similar to that described for the basic turn thru and fold. Facing out dancers emphasize an arcing turn (180°), providing time for facing in dancers to clear their position. After using a forearm turn, dancers blend into hands up position in the column at the conclusion of the call.

TRIPLE SCOOT

Heads lead right, circle to a line
Lines forward, touch 1/4
Triple scoot, single file circulate
Triple scoot, boys un to the right
Left allemande, etc.

 Heads square thru four hands
Split the sides, around one, line up four
Lines forward, touch 1/4
Triple scoot, right hand trade, roll to face
Slide thru, left allemande, etc.

Heads star thru, California twirl
Heads split the sides around one, line up four
Lines forward, touch 1/4
Triple scoot, right hand trade, roll to face
Right & left thru, flutter wheel (lady lead)
Lines pass thru, wheel & deal
Center pass thru, left allemande, etc.

Heads lead right circle to a line
Lines forward, touch 1/4
Triple scoot, single file circulate
Coordinate - - - -
Bend the line, star thru, pass thru
Left allemande, etc.

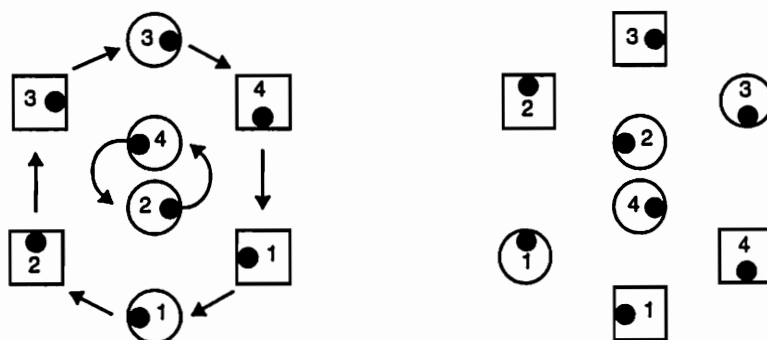
Square Dance Calls—continued

COORDINATE—Starting formation – Columns. Timing – 8 beats

All dancers Single File Circulate once and a half. The center six (three adjacent pairs) Trade (turn 180°). The very center two dancer release handholds and walk diagonally outward to the end of the forming lines. The two lonesome dancers walk ahead, moving in a quarter circle, to become the other ends of the forming lines.

Styling: Coordinate—The center six dancers (three adjacent pairs) use hands up position for trading action. After the very center two dancers release handholds and move forward, all dancers join hands with a couple handhold. No time allowed for skirt work.

A LOOK AT SIX-TWO ACEY DUCEY



Starting formation: Any formation where the very center two and the outside six dancers can be identified.

Definition: Outside six dancers Circulate. Very center two trade.

Ending formation: The same as the starting formation.

6 X 2 ACEY DUCEY

Heads flutter wheel, heads lead right, veer left

Ladies hinge, diamond circulate

6 X 2 Acey Ducey, diamond circulate

6 X 2 Acey Ducey, flip the diamond

(Ocean wave with original corner)

Heads square thru fur hands

Veer left, ladies hinge

6 X 2 Acey Ducey - - - - -

Those who can right hand hinge

Wheel & deal, centers "U" turn

Centers pass thru, Left allemande, etc.

Heads square thru four hands

Swing thru, Boys run right, Ladies hinge

6 X 2 Acey Ducey - - - - -

Those who can right hand hinge

Wheel & deal, everybody pass thru

Centers pass thru, outside two "U" turn

Left allemande, etc.

Square Dance Calls—continued

Heads lead to the right & veer to the left

Ladies hinge, 6 X 2 Acey Ducey - - - -

6 X 2 Acey Ducey - - - -

Those who can right hand hinge

Wheel & deal, do-sa-do to an ocean wave

Boys run right, ladies chain across

(Lines of four with partner)

Head ladies chain across the set

Allemande left in the Alamo style

Heads walk & dodge & 1/4 right

Sides right hand hinge, 6 X 2 Acey Ducey

6 X 2 Acey Ducey - - - -

Those who can right hand hinge

Wheel & deal, pass thru, "U" turn

Left allemande, etc. (square has rotated 1/4 right)

Heads lead right, circle to a line

* Lines pass thru, wheel & deal

Centers pass thru,,,,, veer left

Ladies hinge, 6 X 2 Acey Ducey

Those who can right hand hinge

Wheel & deal, do-sa-do to an ocean wave

Swing thru, ladies trade

* (Repeat the above routine)

Heads lead right, circle to a line

Lines forward, touch 1/4, coordinate - - - -

Ladies hinge, 6 X 2 Acey Ducey - - - -

Those who can right hand hinge

Wheel & deal, do sa do to a wave

Swing thru, ladies trade

Lines pass thru, wheel & deal

Centers square thru 3/4

Left allemande, etc.

Heads lead right, veer to the left

Ladies hinge, 6 X 2 Acey Ducey

Diamond circulate, centers of the diamond hinge

Couples wheel & deal, step to a wave

Boys run right (lines of four with partner)

Square Dance Calls—continued

Heads star thru, pass thru, veer left

Ladies hinge, 6 X 2 Acey Ducey

Diamond circulate, 6 X 2 Acey Ducey

Ladies right hand hinge, couples circulate

Wheel & deal, left allemande, etc.

Heads square thru four hands

All veer left, ladies hinge

6 X 2 Acey Ducey, those who can right hand trade

6 X 2 Acey Ducey, gents right hand hinge

Wheel & deal, pass thru, "U" turn back

Left allemande, etc.

Presented by Jerry Helt

Pickins Quadrille

by Jerry Helt

Music: Any good 2/4 meter music

<u>Cts</u>	<u>Pattern</u>
8	Heads forward up to the middle & back
8	Heads pass thru, heads turn alone
8	Sides forward up to the middle & back
8	Sides pass thru, sides turn alone
8	All join hands, circle left, half way around
8	The other way back, single file
16	Gents move up & all promenade once around

(The figure is danced four times thru to get your original partner back.)

Wheelbarrow Contra

by Jerry Helt

Formation: Alternate duple. 1,3,5, active and crossed over.
 Music: Irish Washerwoman on Sundown Ranch Records.

<u>Meas</u>	<u>Pattern</u>
A1 8	Wheelbarrow do-sa-do. (Joining both hands with the one below [Corner], do a pousette, i.e., as a couple with the men guiding the ladies, men pass back to back around the opposite couple and return to place.)
A2 8	Heel-toe out and heel-toe in twice.
B1 8	Same lady do-sa-do and swing.
B2 8	Slow square thru.

Presented by Jerry Helt

Macarena

(Mexico)

Macarena, a girl's name, is a line dance which originated in Mexico.

Pronunciation: mah-kah-RAY-nah

Compact disk: Los Del Rio – Ami me gusta, CDM 743211857024, Band 6.

2/4 meter

Cassette: See your dealer.

Formation: A four-wall dance with dancers scattered around the room, all facing one wall.

Styling: Body and head move freely in time to music, swaying and bobbing. The hips and head are especially active.

Meas

Pattern

INTRODUCTION. Begin with male voices singing melody. (Don't begin with the chanting.)

DANCE

- 1 Extend R arm straight fwd in front of body at shoulder height, palm facing out, fingers up (ct 1); hold (ct 2).
- 2 Leaving R arm extended, repeat meas 1 with L arm.
- 3 Touch R hand to back of R side of head, elbow extended to side (ct 1); hold (ct 2).
- 4 Leaving R hand on head, repeat meas 3 with L hand to L side of head.
- 5 Place R hand on back of R hip (ct 1); hold (ct 2).
- 6 Leaving R hand on hip, repeat meas 5 with L hand to back of L hip (ct 1); hold (ct 2).
- 7 With both hands still on hips, sway hips to R (ct 1); sway hips to the L (ct 2).
- 8 Sway hips to R (ct 1); jump, turning 1/4 to L (CCW), and land on both ft facing a new wall (ct 2).

Repeat dance from beginning, each time ending to face a new wall.

Presented by Jerry Helt

A ya po lugu

(Russia)

A ya po lugu is a song dance from central Russia, the title translating as "I walked in the field." The dance is based on traditional dance patterns from central Russia and was arranged by Hennie Konings. These kinds of dances are not done in a fixed order. A person or couple leads the dance, calling the figures. The accordion player has been known to do the calling.

Pronunciation: ah YAH poh LOO-goo

Cassette: Konings – Stockton 1996

2/4 meter

Formation: Two concentric circles of equal number, hands joined in V-pos. The outer circle (A) raise joined hands over the heads of the inner circle (B) to make a basket. Face diag R of ctr. Circles will keep the same label (A or B) throughout the dance.

Steps: Basic (R): Step fwd on R (ct 1); scuff L beside R (ct &); step fwd on L (ct 2). Step repeats exactly.

Basic (L): Opp ftwk from Basic (R).

Stamping step: A step that takes wt and makes noise.

Meas

Pattern

16 meas

INTRODUCTION. No action.

I. BASKET CIRCLE CCW AND CW

1-8 Beg R, dance 7 Basic steps in LOD. With 3 Stamping steps, turn to face diag L of ctr (meas 8).

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

II. TO AND AWAY FROM CENTER

1-4 Beg R, all dance 3 Basic steps and 3 Stamping steps.

Circle A: Raise joined hands up and over the heads of Circle B while moving bkwd away from ctr. Release hands as circle widens.

Circle B: Slowly raise joined hands until hands are above head (arches) while moving fwd twd ctr.

5-8 With opp ftwk retrace steps and reform the Basket.

9-12 Repeat meas 1-4.

13-16 Beg L, all dance 3 Basic Steps and 3 Stamping steps. Lengthen steps a little.

Circle A: Move fwd and duck under the arches of Circle B. Join hands in V-pos facing in RLOD.

Circle B: Move bkwd. After Circle A has gone under the arches, lower joined hands and face LOD.

Dancers are now in 2 concentric circles.

A ya po lugu—continued

III. CONCENTRIC CIRCLES

- 1-8 Beg R, dance 7 Basic steps—Circle A in RLOD, Circle B in LOD. With 3 Stamping steps turn to face opp direction.
- 9-16 Repeat meas 1-8 with opp ftwk and direction. At the end, Circle B (outer circle) bring joined hands over heads of Circle A (inner circle) to reform the Basket.

IV. BASKET CIRCLE CCW AND CW

- 1-16 Repeat Fig I. Note that Circle B has the joined hands on top.

V. TO AND AWAY FROM CENTER

- 1-16 Repeat Fig II. Roles are reversed with Circle A moving twd ctr and Circle B moving away. End in two circles with Circle B on the inside facing RLOD.

VI. CONCENTRIC CIRCLE

- 1-16 Repeat Fig III. Circle A move in LOD and back; Circle B in RLOD and back.

VII. BASKET CIRCLE CCW AND CW

- 1-16 Repeat Fig I.

VIII. TO AND AWAY FROM CENTER

- 1-16 Repeat Fig II.

IX. CONCENTRIC CIRCLES

- 1-16 Repeat Fig III. At end reform Basket as before and stand facing ctr.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Belgorodskaya Matanya

(Russia)

Belgorodskaya Matanya is a progressive traditional folk dance from the Belgorod region in southern Russia. The name *Matanya* has two origins: a girl's name and the word *motat'* which means "to turn" or "to spin." Alexei Shilin, the ethno-musicologist, collected the dance on a field expedition and introduced it at the Easter Dance Camp in Russia in 1993. During the dance, *Chastushky* (a short four-line rhyme) is sung to inspire the dancers.

Pronunciation: behl-gah-ROHD-skah-yah mah-TAHN-yah

Cassette: Konings – Stockton 1996; Russian Dances Stockton 1994

2/4 meter

Formation: Cpls side-by-side in a circle facing ctr. W to R of ptr. Hands at sides with elbows slightly bent.

Steps and Ftwk same for all unless otherwise noted.

Styling: Scuff Step (2 to a meas): Low leap fwd onto R (ct 1); scuff L heel fwd (ct &); repeat with opp ftwk (cts 2, &).

Stamping Step: Small hop on L (ct ah); stamp fwd R, L (with wt), R (no wt) (cts 1, &, 2). Step repeats exactly.

Turning Step: Leap onto R ft (ct 1); step on L near R (ct &); leap onto L (ct 2). Step alternates.

Meas

Pattern

8 meas

INTRODUCTION. No action.

I. INTO CTR AND BACK; CIRCLE CW

- 1-2 Beg R, walk 3 steps twd ctr (1 step to a ct); stamp L (no wt) beside R (meas 2, ct 2). Bent arms move easily across in front of the body in opposition to the stepping ft.
- 3-4 Beg L, walk 3 steps bkwd away from ctr and stamp R beside L. Arms move as in meas 1-2.
- 5-8 Beg R, make a small CW circle with 8 Scuff Steps. Extend arms to sides, a little away from body. Tilt body twd the stepping ft.

II. CLAP; MAN CIRCLE WOMAN

- 1 Turning to look at neighbor (ML, WR) clap twice (cts 1,2).
- 2 Turning to look at ptr (MR, WL) clap twice (cts 1,2).
- 3-8 Dance 6 Stamping Steps. W dance in place. M circle once CW around ptr and a little more to end with back to ctr and facing ptr.

III. CLAP; COUPLE TURN

- 1 Facing ptr, clap 3 times (cts 1, &, 2).
- 2-7 Take ptr in turn pos: M place R hand on ptr's back just above waist; W place L hand on M R shldr. W hold M upper arm just below shldr with R hand. M hold W upper R arm just below shldr with L hand. Beg ML, WR dance 6 Turning Steps travelling in LOD and making 3 CW turns.
- 8 Release ptr and reform original circle with W on ML.
Repeat dance as written until music ends, each time with a new ptr.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Ugglä

Gorenka

(Russia)

Dances with the name *Gorenka* are known in many regions of Russia. The gorenka was the room in the house where the show pieces of furniture were placed. The room was used only for special occasions such as a party or celebration. This dance is an adaptation by Hennie Konings, based on the traditional dance from the Orenburg region. It was introduced by him to the participants of "Ballet Holidays" in Germany, 1995.

Pronunciation: goh-REHN-kah

Cassette: Konings – Stockton 1996

2/4 meter

Formation: Large circle of dancers, facing in LOD with hands joined in V-pos. Dancers are numbered in groups of 6 starting at the LOD end of each group. Number one is the Leader.

Meas

Pattern

INTRODUCTION. No action.

I. BIG CIRCLE

- 1 Moving in LOD, step on R (ct 1); stamp L (no wt) beside R (ct &); step fwd on L (ct 2).
- 2 Repeat meas 1.
- 3 Continuing in LOD, step on R (ct 1); stamp L (no wt) beside R (ct &); repeat cts 1, & with opp ftwk (cts 2,&).
- 4-5 Repeat meas 1-2.
- 6 Continuing in LOD, step on R (ct 1); stamp L (no wt) beside R (ct &); stamp R (with wt) beside L (ct 2).
- 7-12 Repeat meas 1-6 with opp ftwk, still moving in LOD.
- 13 Moving in LOD, step on R, L, R (cts 1,&,2).
- 14 Repeat meas 13 with opp ftwk.
- 15-18 Repeat meas 13-14 twice.

II. SMALL CIRCLES

Use ftwk of Fig I, meas 13-18 throughout.

- 1-6 Each Leader release R hand with R-hand neighbor and, leading line in twd ctr, curve line to meet and join hands with Dancer 6. Continue circling CCW until end of musical phrase.
- 7-12 Leader release R hand with Dancer 6 and place R fist on waist. Dancing in place, raise joined hands to make arches; Leader goes in front of Dancer 2 and under the arch made by Dancers 2 and 3. Lower joined hands into V-pos when starting to duck under own arch. Leader continue to weave through under own arch, other dancers following.
- 13-18 Leader leads line CCW back to the Big Circle. Rejoin hands and continue circling CCW.
- 36 meas Repeat Figures I and II.
- 12 meas Repeat Figure I, meas 1-12. Facing ctr, all bow from the hips twd ctr.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Gusachok

(Russia)

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

Pronunciation: goos-ah-CHOHK

Cassette: Konings – Stockton 1996,
Russian Dances Stockton 1994 Side A/11

2/4 meter

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

Meas

Pattern

4 meas INTRODUCTION No action.

I. TWO-STEPS IN LOD

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

II. CIRCLING WITH PARTNER

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

III. TWO-STEP IN LOD

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

IV. INTO CENTER AND OUT

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

56 meas REPEAT DANCE FROM THE BEGINNING

End Fig IV facing ptr, M facing LOD.

Gusachok—continued

V. ENDING

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

Presented by Hennie Konnings

Description by Ruth Ruling and Joyce Lissant Uggla

Krasnaya devitsa

(Russia)

Krasnaya devitsa, meaning "beautiful girl," is a traditional dance for two from northern Russia. Folklorist Antonia Kolotilova was an early pioneer doing field work in this region. In the 1920s and 30s, she collected many traditional songs, this being one of them. Hennie Konings introduced it in 1986 to members of the Russian Summer Dance Camp in Switzerland.

Pronunciation: KRAHS-nah-yah DYEh-veet-sah

Cassette: Konings – Stockton 1996 2/4 meter

Formation: Single circle of couples facing center, hands joined in W-pos. When moving in LOD, Ptr 1 leads and Ptr 2 follows.

Steps and Styling: Walking step is used throughout, one step to a ct. Always begin with R ft. Ftwk is same for all. When free, hands are down at sides. Movements flow smoothly from one part to the next.

Meas

Pattern

12 meas INTRODUCTION. No action.

I. WALK IN LOD (CCW)

1-5 Facing diag R of ctr, walk 10 steps in LOD. At end, release hands.

6 Ptr 1: Starting a small 1/2 circle CW, step on R to R and complete the 1/2 circle with a step on L. End outside the original circle with R shldr twd ptr and facing in RLOD.

Ptr 2: Continue walking 2 more steps and end still facing in LOD with R shldr twd ptr.

II. LOOP CW; TURN CW WITH PARTNER

1-3 With 6 steps, pass R shldrs with ptr, move to R passing back to back and move bkwd to place.

4-5 Join with ptr by grasping ptr's arm above the elbow, R hand holding L arm. R hips are about opp each other. Circle CW with 4 steps.

6 With 2 steps, release ptr and reform original circle.

III. WALK IN RLOD (CW)

1-5 Facing diag L of ctr and beg R ft, walk 10 steps in RLOD. At end, release hands. (Ptr 2 is leading and Ptr 1 following.)

Ptr 1: Continue walking 2 more steps and end still facing in RLOD with L shldr twd ptr.

Ptr 2: Starting a small 1/2 circle CCW, step on R across to L and complete the 1/2 circle with a step on L. End outside the original circle with L shldr twd ptr and facing in LOD.

Krasnaya devitsa—continued

IV. LOOP CCW: TURN CCW WITH PARTNER

- 1-3 With 6 steps, pass L shldrs with ptr, move to L passing back to back and move bkwd to place.
4-5 Join with ptr as in Fig II, meas 4-5. L hips are about opp each other. Circle CCW once with 4 steps.
6 With 2 steps, release ptr and reform original circle.

Note: Although the ftwk remains the same (beg R ft), Figs III and IV are mirror images of Figs I and II.

Repeat dance as written until music ends.

Ending: With hands joined as in original circle, all bow from hips twd ctr.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Ugglä

Nochka

(Russia)

Nochka, a progressive couple dance, was collected during a field expedition in a village in the Smolensk region by the ethno-musicologist Alexei Shilin, who is a famous specialist in the field of traditional dances. The dance was presented at the Easter Dance Camp in Russia, 1993. Nochka literally translates as "little night."

Pronunciation: NOHCH-ka

Cassette: Konings – Stockton 1996

2/4 meter

Formation: Circle of couples, W to R of M, facing in LOD. Inside hands are joined and held at shoulder level; outside arms are at sides with elbows slightly bent.

Meas

Pattern

4 meas INTRODUCTION. No action.

I. WALK IN LOD AND BACK

- 1-4 All beg R ft, walk 8 steps in LOD (CCW), 1 step to a ct. Free arm slightly bent, moves out or in on each step.
- 5-8 Turning twd ptr and changing hands, walk 8 steps in RLOD (CW). End in a double circle, ptrs facing, M back to ctr, ft together.

II. EXCHANGE PLACES

- 1-2 With fists on hips, stamp R ft fwd (no wt) pointing R elbow twd ptr (ct 1); lift ft and face ptr (ct 2). Repeat exactly (meas 2).
- 3 Walking fwd 2 steps (R, L) pass ptr by R shldr.
- 4 With 2 steps, turn 1/2 CCW to end facing ptr, having exchanged places.
- 5-7 Repeat meas 1-3.
- 8 Turn 1/4 CCW to end with L shldr twd ptr. Dancers are in 2 concentric circles: M on inside facing RLOD, W on outside facing LOD.

III. PROGRESSION

- 1 M: Step fwd on R heel in RLOD (ct 1); lower full ft onto floor (ct 2). Swing arms to R, elbow bent.
 - 2 Repeat meas 1 with opp ftwk and arms.
 - 3-4 Repeat meas 1-2.
 - (1) W: Beg R, dance a two-step in LOD. Swing arms to R, L elbow bent.
 - (2) Repeat meas 1 with opp ftwk and arms.
 - (3-4) Repeat meas 1-2.
 - 5-8 Pivoting 1/2 CCW, repeat meas 1-4. M move in LOD, W in RLOD. Stop one dancer before orig ptr so as to have a new ptr.
- Repeat dance with a new ptr each time until music ends.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Po ulitse mostovoy

(Russia)

Po ulitse mostovoy, which translates as "on the paved road," is a traditional song and dance that is known in many parts of central Russia. The research for this progressive dance was done by the ethno-musicologist Yevgenia Zasimova. The dance was shown during a meeting between German, Dutch, and Russian folklore groups in Moscow, 1989.

Pronunciation: POH OO-lee-tseh mahss-tah-VOY

Cassette: Konings – Stockton 1996 2/4 meter

Formation: Cpl facing cpl in a double circle, W on M R, inside hands joined in V-pos. Cpl 1 is facing in LOD (CCW); Cpl 2 is facing in RLOD (CW).

Steps and Styling: Scuff Step (2 to a meas): Low leap fwd onto R (ct 1); scuff L heel fwd (ct &); repeat with opp ftwk (cts 2, &).

Ftwk same for all.

Meas

Pattern

12 meas INTRODUCTION. No action.

I. CIRCLE CCW AND CW

- 1-3 Facing diag R of ctr, dance 6 Scuff Steps circling CCW.
- 4 In place, step R, L, R turning at end to face diag L of ctr.
- 5-7 Repeat meas 1-3 with opp ftwk and direction (CW).
- 8 In place, step L, R, L turning at end to face opp cpl.

II. ARCH AND DUCK

- 1-2 Cpl 1 travel in LOD; Cpl 2 in RLOD. With 4 scuff Steps, move fwd. Cpl 1 arch (raise joined hands); Cpl 2 duck under the arch.
- 3-4 Continuing, dance 4 more Scuff Steps but reverse the arching and ducking. Cpl 1 duck under the arched hands of the next couple they meet. Stop facing the 3rd cpl and rejoin hands in a circle of four, ready to start dance again. (Count the original cpl with whom you circled CWW and CW as no. 1).

Repeat dance with a new cpl each time until music ends.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Ugglä

Poydyom miliy

(Russia)

Poydyom miliy, which translates as "Come, my darling," is from central Russia. It is a girl's khorovod (round dance) and is danced in pairs. The dance is based on traditions found in the girl's rounds from central Russia but is not a traditional dance. The research was done by Hennie Konings who arranged and introduced the dance in the Netherlands in 1995.

Pronunciation: POY-dyohm MEE-lee

Cassette: Konings – Stockton 1996

3/4 meter

Formation: Closed circle of dancers in pairs, facing in LOD (CCW) with hands joined in V-pos. For clarity, the dancer first in LOD is Ptr 1 and the following dancer is Ptr 2.

Steps: A walking step is used throughout, 1 step to a ct. Footwork same for all.

Meas

Pattern

8 meas INTRODUCTION. No action.

I. WALKING IN THE CIRCLE

- A 1-4 Beg R, walk 12 step in LOD.
 5-6 Continue walking 6 more steps, slowly raising hand joined with ptr to above head level. Keep other hand down in V-pos.
 7 Release hand joined with neighbor.
Ptr 1: With 3 steps, walk under raised joined hands turning 1/2 CCW to face out of circle, ending in ptr's place.
Ptr 2: With 3 steps, walk fwd to end in ptr's place.
 8 Rejoining hands in V-pos to make one circle facing out, walk fwd 3 steps away from ctr.

II. INTO AND OUT OF CENTER

- During meas 1-3, gradually raise joined hands above head level. All steps are small.
 B 1 Step bkwd on R (ct 1); bending R knee, strike L heel on floor near R toe (ct &); step bkwd on L, R (cts 2,3).
 2 Still backing up, repeat meas 1 with opp ftwk.
 3 Repeat meas 1.
 4 Releasing hands, turn 1/2 CCW in place to face ctr, stepping L, R, L (cts 1,2,3). At the end, rejoin hands (which are still above head level).
 5-7 Repeat meas 1-3 while gradually lowering joined hands to V-pos.
 8 Stepping L, R, L in place, turn 1/4 CW to reform original circle. Ptrs have exchanged places (Ptr 1 becomes Ptr 2 and Ptr 2 is Ptr 1).
 64 meas Repeat dance as written 4 times (5 in all). Ptrs exchange places each time.

Poydyom Miliy—continued

III. ENDING

- B 1-4 Beg R, walk 12 steps in LOD.
5-6 Turning 1/4 CCW, walk 6 steps twd ctr of circle. On last step, bend L knee slightly and not twd dancers across the circle.
7-8 Beg R, walk bkwd 5 steps; step on L beside R.
With hands still joined and facing ctr, bow from the hips.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Podrushky

(Russia)

Podrushky, meaning "girl friends," is based on the work of Lydia Bogotkova, a well-known authority in the field of recreational dance for young workers and students in Russia in the fifties. Podrushky, a dance for girls, was adapted by Hennie Konings who introduced it in Germany in 1993.

Pronunciation: poh-DROOSH-kee

Cassette: Konings – Stockton 1996; Stockton 1993 Side B/4

4/4, 5/4 meter

Rhythm: Meas 1 and 2 are in 4/4 meter. Meas 3 and 4 are in 5/4 meter.

Formation: Closed circle of dancers in pairs, facing ctr and hands joined in W-pos. Pairs (ptrs) are established as the circle is formed. The other adjacent dancer is the *neighbor*.

Steps and Styling: Side-Step (5/4 meter): Step on R to R side (ct 1); step on L beside R (ct 2); step on R to R side (ct 3); stamp on L (with wt) beside R (ct 4); stamp R, L (with wt) in place (cts &, 5). Step always starts to R side on R ft. Footwork same for all.

Meas

Pattern

2 meas

INTRODUCTION. No action.

I. INTO CENTER AND BACK; SIDE-STEPS

- 1 Walk R, L, R twd ctr (cts 1, 2, 3); stamp L (no wt) (ct 4).
- 2 Backing away from ctr, repeat meas 1 with opp ftwk.
- 3-4 Dance 2 Side-Steps to R side. On each ct, joined hands inscribe a small circle by moving fwd, down and around, back up to place.

II. CIRCLE WITH PARTNER; SIDE-STEPS

- 1-2 Release hand hold with neighbor and join it with ptr. With hands joined (R with L) at shldr level and arms rounded, walk 8 steps (beg R) once around CW.
- 3 Releasing hands, dance 1 Side-Step to R. Movement will be either sdwd away or twds ctr on cts 1, 2, 3. On cts 4, &, 5 turn 1/2 CW (L) on the spot. Hands are free at sides.
- 4 Dance 1 Side-Step to R (no 1/2 turn). End in a single circle facing neighbor.

III. CIRCLE WITH NEIGHBOR; SIDE-STEPS

- 1-4 Join hands straight across with neighbor (R with L) at shldr level, arms rounded. Repeat Fig II but with neighbor instead of ptr. End next to ptr, ready to reform opening circle.

Dance pattern as written four times.

Ending: Walk twd ctr (5 cts) and back (5 cts).

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Ugglä

Rechenka

(Russia)

Rechenka, meaning "little river," is a traditional couple dance which has spread all over central Russia. The dance was gathered during one of Alexei Shilin's field work expeditions. Rechenka was introduced by him to the participants of the Summer Dance Camp in Suzdal, Russia in 1992.

Pronunciation: reh-CHEN-kah

Cassette: Konings – Stockton 1996

4/4 meter

Formation: Couples in longways formation. Ptrs facing with hands joined straight across (R with L).
Footwork and directions given for M, W dance opp.

Meas

Pattern

4 meas INTRODUCTION. No action.

PATTERN

- 1 Step sdwd on L (ct 1); step on R beside L (ct 2); repeat cts 1,2 (cts 3,4).
- 2 Release ML, RW hand and face top of set. Beg L, walk fwd 3 steps (cts 1,2,3); stamp R beside L (no wt) (ct 4).
- 3 Beg R, walk bkwd 4 steps.
- 4 Face ptr and rejoin ML, WR hand. Step sdwd on R (ct 1); step on L beside R (ct 2); step sdwd on R (ct 3); close L to R (no wt) (ct 4).
- 5 Release hands and moving twd top of set, make 1 CCW turn with 3 steps beginning L (cts 1,2,3); facing ptr, step on R beside L and rejoin hands (ct 4).
- 6 Step sdwd on L (ct 1); step on R beside L (ct 2); step sdwd on L (ct 3); close R to L (no wt) (ct 4).
- 7 Release hands and moving twd bottom of set, make 1 CW turn using opp ftwk from meas 5.
- 8 Repeat meas 6 with opp ftwk and direction.

Repeat pattern as written until music ends.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Vesyolaya kadril

(Russia)

Vesyolaya kadril takes its name from the popular song, "The Merry Quadrille," to which it is danced. A group of school children from Pereslavl in central Russia learned the dance from sources unknown and presented it in 1989 and it was seen at that time by Hennie Konings. The dance is not traditional and the music was composed in the sixties by Victor Temnov.

Pronunciation: veh-SYOH-lah-yah kah-DREEL

Cassette: Konings – Stockton 1996

2/4 meter

Formation: Two lines of cpls facing, W on the R of M. Free hands at sides, inside hands joined in W-pos.

Steps: Walk: One step to a ct.

Balance: Small leap fwd in desired direction (ct 1); 2 steps in place (cts &, 2). Step alternates.

Chug: With ft together, move sharply fwd or bkwd with the ft staying on the floor.

Stamping Step: A step that takes wt and makes noise.

When arms are free, they can be out from the sides with elbows bent and move with the stepping ft. Ftwk same for M and W.

Meas

Pattern

8 meas

INTRODUCTION. No action. On last chord, acknowledge ptr.

I. TO CENTER AND BACK; BALANCE STEPS AND DO-SI-DO

- 1-4 Beg R, walk 7 steps twd opp cpl. Step on L, turning CW to face orig place. On the turn, release hands and join new inside hands.
- 5-8 Beg R, walk 7 steps back to place. Step on L, turning to face ptr and joining hands (R with L) in W-pos.
- 9 Beg R, dance one Balance step diag L fwd twd ptr's R hip.
- 10 Beg L, dance one Balance Step diag R bkwd to place.
- 11-12 Repeat ftwk of meas 9-10 but move fwd diag R twd ptr's L hip and back to place.
- 13-16 Release hands and beg R dance a Do-Si-Do with ptr, passing R shldr first. Last step on L can be a Stamping Step.

II. CIRCLE CW AND CCW

- 1-8 Join hands (R with L) and with R hips opp, circle CW with ptr 15 steps beg R. Leap onto L in place turning 1/2 CW to end with L hips adjacent.
- 9-16 Circle CCW with ptr 15 steps beg R. Releasing hands, step on L beside R. End facing ptr, fists on hips.

Vesyolaya kadril—continued

III. CHUG STEPS: TOE-HEEL STEPS

- 1 With ft together, Chug fwd diag R while turning L side twd ptr and bending knees (ct 1); straightening knees, Chug bkwd to place and end facing ptr (ct 2).
- 2 Repeat ftwk of meas 1 but move diag L while turning R side twd ptr.
- 3-8 REpeat meas 1-2 three times. At the end, clap hands about chest level. Hands may be free or place fists o hips.
- 9 Place R toe on floor (heel up) out to R side as body turns a little to the L (ct 1); place R heel in same place as body turns a little to the R (ct 2).
- 10 Step on R in place as L toe (heel up) is placed out to L side (ct 1); place L heel in the same place as body turns a little to the L (ct 2).
- 11 Step on L in place as R toe (heel up) is placed out to R side (ct 1); place R heel in the same place as body turns a little to the R (ct 2).
- 12-15 REpeat meas 10-11 twice.
- 16 Facing ptr, jump and bring ft together (ct 1); hold (ct 2).

Repeat dance as written until music ends.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Ugglä

Vo luziakh

(Russia)

Vo luziakh, which translates as "in the field," is a traditional khorovod (round dance) from the Archangelsk region and is in a spiral pattern. The roots of all spiral pattern dances in Russia are to be found in the pagan era of the eastern Slavic people as they performed ritual spring dances. The spiral leads all dancers to the center (of the world or Mother Earth). The spiral out is the symbol of being reborn, just as nature renews itself in spring. Another thought is that the adolescents go back to Mother Earth in order to be initiated (reborn) as adults. Only women could (and still do) lead these kinds of dances. Hennie Konings, who did the research for this dance, introduced it in Germany 1991.

Pronunciation:

Cassette: Konings – Stockton 1996; Stockton 1993 Side B/3 2/4 meter

Formation: Dancers in a circle facing in LOD. All hands joined in V-pos. One dancer is designated as the leader.

Steps: Walk: One step to a ct.

Stamping Step: A step that takes wt and makes noise.

Running Scuff Step (2 to a meas): Low leap fwd onto R (ct 1); scuff L heel fwd (ct &); repeat with opp ftwk (cts 2, &).

Meas

Pattern

INTRODUCTION. No action.

I. THE WIND-UP

- 1-3 Beg R, walk 4 steps in LOD (meas 1-2). Dance a stamping step on R fwd in LOD (meas 3, ct 1); dance 2 stamping steps L, R in place (cts &, 2). During meas 3, the leader releases R hand (held with R-hand neighbor) and starts to lead the group in a CCW spiral.
- 4-6 Still moving in LOD, repeat meas 1-3 with opp ftwk.
- 7-9 Beg R, walk 6 steps in LOD.
- 10-11 Making 1/4 turn CCW to face ctr, walk 4 steps twd ctr.
- 12 Using longer steps, walk bkwd R, L.
- 13-60 Repeat ftwk of meas 1-12 four times. Music speeds up gradually until walking steps become running steps. The leader should be at the center of the spiral.

II. THE UNWINDING

- 1-72 Change to a Running Scuff Step. The leader turns to R and leads the line CW to unwind. When clear of the last dancer, the leader changes direction and leads the line CCW to form a larger circle. Leader continues until he can rejoin hands with last dancer. Continue circling until music ends. End facing ctr, ft together.

Presented by Hennie Konings

Description by Ruth Ruling and Joyce Lissant Uggla

Zhinka

(Russia)

Zhinka is an example of a Don Cossack dance in which the dancers (particularly the men) improvise with steps designed to show off their dancing ability. Research for Zhinka was done by Vladimir Pershin whose work was sponsored by the Barinya Foundation. Zhinka is in Cossack dialect and means "wife;" in standard Russian, the word is "zhena." This adaptation was made by Hennie Konings who introduced the dance in the Netherlands in 1993.

Pronunciation: ZHEEN-kah

Cassette: Konings – Stockton 1996

2/4 meter

Formation: Single circle of couples, partners facing. Hands are free at sides.

Steps and Styling: Each variation is based on 4 meas (8 cts).

Basic Step: Step on R in desired direction (ct 1); hit L heel near ball of R ft (ct &); step on R in desired direction (ct 2); hit R heel near ball of L ft (ct &). Repeat all twice (cts 3-6). In place, stamp R, L, R (cts 7,&,8). This basic step is repeated with opp ftwk, same direction (beg L).

Arms are free at sides. They may be out at about chest level with elbows slightly bent. Body sometimes tilts twd stepping ft.

During the entire dance, the circle moves CCW.

Meas

Pattern

8 meas INTRODUCTION. No action.

I. FACING PARTNER

1-4 Facing ptr and moving in LOD, dance Basic Step, beg R.

5-8 Continuing, dance Basic Step, beg L. On the 3 stamps (L, R, L) turn 1/2 CCW to face neighbor. On the last step on L, hands may be clapped.

II. FACING NEIGHBOR

1--8 Facing neighbor and still moving in LOD, repeat Fig I. At the end the turn is still CCW.

Fig I and II can be danced until the end of the music or Variations can be danced. Usually a Variation is 4 meas long, so two are danced for each figure.

Sample Variation: This is usually danced during meas 5-8. Step on R in front of L (cts 1, &); step back onto L (ct 2); step on R near L (ct &); step on L in front of R (ct 3); step back onto R (ct &); step on L near R (ct 4); step on R beside L (ct &); step on L in front of R (cts 5, &); step back onto R (ct 6); step on L near R (ct &); step on R in front of L, starting to turn CCW (ct 7); step L, R, L (cts &, 8, &) to finish the 1/2 turn CCW.

Presented by Hennie Konings

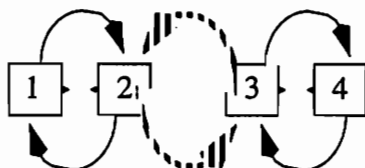
Description by Ruth Ruling and Joyce Lissant Ugglä

Scottish Glossary

Promenade Hold: Hands joined in front (R with R, L with L). R arms are above L.

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.



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 top dancer (1) always begins curving CW to pass R shoulders with the facing dancer (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.

Half Reel of Three: Dance meas 1-4 only.

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.

Half Rights and Lefts: Dance meas 1-4 only.

Skip Change of Step: (2/4 meter) Hop on L lifting R forward with toe pointing down, knee turned out (ct &); Step forward on R (ct 1); Step on L close behind R, L instep near R heel (ct &); Step forward on R (ct 2). Step alternates.

Slip step: (2/4 meter) 2 per measure. Usually danced in a circle. Step sideward on L to L, heels raised and toes turned out (ct 1); step on R near L, heels meeting and toes still turned out (ct ah); repeat cts 1, ah (cts 2, ah). Movement should be light and easy, with no shuffling noise. Can also begin on R to R.

Strathspey step: (4/4 meter) Keeping foot close to floor, step forward on ball of R (ct 1); step on L close behind R, L instep near R heel (ct 2); Keeping foot close to floor, step forward on R, bending R knee slightly (ct 3); Hop on R, bringing L forward passing through close to R, toe pointing down and close to floor, knee turned out (ct 4). Step alternates.

Polite Turns: The turns made by the dancers moving CW at the end of a movement such as a Rights and Lefts or Grand Chain pattern. On the last count, those passing on the inside of the set must turn CCW into their own L arm to face center.

Bratach Bana

(Scotland)

This 32-bar reel for three couples in a four-couple set was devised by John Drewry and published in 1968 in the *Bon Accord Book*. All figures are performed with Skip Change of Step.

Pronunciation: BRAH-tahk BAH-nah

Cassette: Dances frae the North, Vol 3

2/4 meter

Formation: 4 couples in a longways set.

Bars

Pattern

Chord INTRODUCTION. Bow or curtsey to partner.

PATTERN

- 1-4 1st cpl turn by the R hand and cast off to 2nd place; 2nd cpl step up on bars 3-4.
- 5-8 1st M dance down between 3rd cpl and cast up behind 1st corner (3rd W); *meanwhile*, 1st W dances up between 2nd cpl and casts off behind 1st corner (2nd M). 1st cpl are now on opposite sides facing their 2nd corners (1st M facing 2nd W and 1st W facing 3rd M).
- 9-12 1st cpl dance a Half Reel of Three with corners, giving R shldr to 2nd corner to begin.
- 13-16 1st cpl dance a Half Reel of Three across the set: 1st M dances with 3rd cpl, giving L shldr to 3rd M to begin, and 1st W dances with 2nd cpl, giving L shldr to 2nd W to begin. (Corners loop at end between the two half reels).
- 17-20 1st cpl turn L hands (2 steps); then turn 1st corners (who are in ptr's 1st corner position) by the R hand (2 steps).
- 21-24 1st cpl pass R shldrs in the middle (2 steps); then turn 2nd corners by the R hand and finish facing diagonally across set with their 2nd corner on their R in promenade hold (see Diagram #1).
- 25-28 Dancing as cpls (1st cpl with end corners), change places diagonally, passing R shldr in the middle (2 steps), then drop L hands and 1st cpl turn corner (2steps) to finish with 1st cpl in 2nd place on opposite sides (see Diagram #2).
- 29-32 Half Diagonal Rights and Lefts: 1st M with 3rd W and 1st W with 2nd M change places with R hand (2 steps); then 1st M with 2nd M and 1st W with 3rd W change places with L hand (2nd M and 3rd W using a "polite turn").
- 1st cpl repeat dance from 2nd place. At the end of this 2nd round, 1st cpl move to the bottom of the set, and the other couples move up to allow a new cpl to begin from 1st place. All cpls perform the dance twice each (once from 1st place and once from 2nd place.)

Chord All bow and curtsey to ptr.

Diagram #1

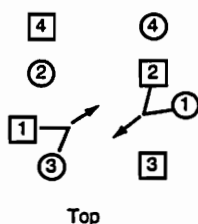
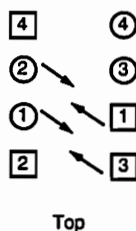


Diagram #2



Presented by Robert McOwen

The Buchan Eightsome Reel

(Scotland)

This is a 40-bar reel for four couples danced in a square set and was published by the Royal Scottish Country Dance Society in 1961. Each cpl begins facing the ctr of the square, W to R of M. The cpls are numbered clockwise around the square, beginning with the cpl at the top (facing down the hall). The dance begins with Part A; Part B is then danced 8 times, once for each person to be active; Part A is then repeated to conclude the dance.

Pronunciation:

Cassette: Dances frae the North, Vol 3

2/4 meter

Formation: 4 cpls in a square, which is numbered CW (2 to the L of 1).

Steps: Reeltime Setting Step (8 bars = 16 counts): When dancing solo in the middle of the circle in Part B, one may simply use 8 Pas de Basque. Alternatively, one may use any movements that fit the music. Here are two fairly easy setting steps, although there are may more.

Balance and Pas de Basque: With wt on L ft, prepare by extending R ft diag R in front, then spring onto R ft, displacing L ft diag L to rear (ct 1); spring onto L ft, displacing R ft diag R to the front (ct 2); execute a Pas de Basque on the R ft finishing with L ft diag L in front (cts 3, &, 4). Repeat with opp ftwk (cts 5, 6, 7, &, 8); Repeat from beginning (cts 9-16).

Pas de Basque and Spring Points: Execute a Pas de Baasque on the R ft (cts 1, &, 2); spring onto L ft pointing R ft to the front (ct 3); spring onto R ft pointing L ft to the front (ct 4). Repeat with opp ftwk (cts 5, 6, 7, &, 8). Execute 2 Pas de Basque, R ft (cts 9, &, 10) and L ft (cts 11, &, 12); execute 4 spring points, pointing L ft (ct 13); R ft (ct 14); L ft (ct 15); R ft (ct 16).

Bars

Pattern

Chord INTRODUCTION. Bow or curtsey to partner.

PART A

- 1-8 All 4 cpls circle eight hands round and back. (8 Slip Steps to the L, 8 Slip Steps to the R.)
- 9-16 All face ptrs and dance a Grand Chain halfway around the square. (Begin with R hands to ptr and use 2 Skip Change of Step for each person passed.)
- 17-24 All 4 W, joining nearer hands with ptr, wheel R hands across once around. (8 Skip Change of Step.)
- 25-32 All face ptrs and dance a Grand Chain back to original places. (Again begin with R hands to ptr and use 2 Skip Change of Step for each person passed.)
- 33-40 All 4 M, joining nearer hands with ptr, wheel L hands across once around. (8 Skip Change of Step.)

The Buchan Eightsome Reel—continued

PART B

- 1-8 1st W dances a Reeltime Setting Step in the ctr as the others circle seven hands round to the L and back.
- 9-16 1st W sets to ptr (1st M) with 2 Pas de Basque and turns him with 2 Skip Change of Step once round with the R arm (elbow grip); she then sets to opposite M (3rd M) and turns him with the L arm.
- 17-24 1st W sets to M originally on her R (4th M) and turn him with the L arm; she then sets to remaining M (2nd M) and turns him with the R arm.
- 25-32 1st W dances a reel of Three with her ptr and opposite M (1st and 3rd M), giving R shldr to 1st M to begin. (8 Skip Change of Step.)
- 33-40 1st W dances a Reel of Three with the other two M (2nd and 4th M), giving L shldr to 4th M to begin.

Part B is repeated with 2nd W active, then with 3rd W, and with 4th W; it is then repeated for 1st, 2nd, 3rd, and 4th M. Finally, Part A is repeated to conclude the dance with all in original places.

Chord All bow and curtsy to ptr.

Presented by Robert McOwen

MacDonald of the Isles

(Scotland)

This 32-bar strathspey for three couples in a three-couple set was devised by Derek Haynes and published in 1966 by Hugh Foss.

Cassette: Dances frae the North, Vol 3

4/4 meter

Formation: 3 couples in a longways set.

Bars

Pattern

Chord INTRODUCTION. Bow or curtesy to partner.

PATTERN

1-8 Diagonal Reel of Four for 2nd cpl with their first corners, 2nd cpl giving R shldr to 1st corner to begin (8 Strathspey Travelling Steps). Finish with 2nd cpl dancing around each other L shldr to face 2nd corners.

9-16 Diagonal Reel of Four for 2nd cpl with their 2nd corners, 2nd cpl giving R shldr to 2nd corner to begin. All finish in original positions.

17-24 Progressive Grand Chain:

First cpl cross giving R hands (2 Strathspey Travelling Steps);

First M with 2nd W and 1st W with 2nd M change places on the sides giving L hands (2 Strathspey Traveling Steps).

2nd cpl cross giving R hands while 1st M with 3rd W and 1st W with 3rd M change places on the sides giving R hands (2 Strathspey Traveling Steps).

1st cpl cross giving L hands while 2nd M with 3rd W and 2nd W with 3rd M change places on the sides giving L hands (2 Strathspey Traveling Steps).

(At this point, the order from the top of the set is 3rd cpl, 2nd cpl, and 1st cpl, with 2nd and 3rd cpls on opposite sides of the set.

25-28 3rd and 2nd cpls dance Half Right and Lefts to return to their own sides of the dance (4 Strathspey Traveling Steps).

29-32 3rd M dance up between the 2nd cpl at the top and casts off into 2nd place while 3rd W dances down between 1st cpl at the bottom of the set and casts up to 2nd place (4 Strathspey Traveling Steps).

Repeat from new positions twice more.

Chord All bow and curtesy to ptr.

Presented by Robert McOwen

The Pinewoods Two Step

(Scotland)

This 32-bar jig for two couples was devised by Jim Rae of Lockerbie, Scotland when he was teaching at Pinewoods Dance Camp in Massachusetts in 1993. It may be done using a walking step (as in American square dance style), or slip-steps and skip change of step (as in Scottish country dance style).

Cassette: Dances frae the North, Vol 3 6/8 meter

Formation: Circle of couples, couple facing couple, W on R of M. After one round of the dance, each couple progresses to face a new couple and begin the dance again.

Bars

Pattern

Chord INTRODUCTION. Bow or curtsy to partner.

PATTERN

- 1-8 All circle Four Hands Round to the L and back to the R.
- 9-12 All dance Back to Back with the person opp (not your ptr).
- 13-16 All turn the opp person with R hands halfway and join all four R hands in the middle to dance a wheel halfway round. You are now in your ptr's orig pos.
- 17-20 All dance Back to Back with the person opp (not your ptr).
- 21-24 All turn the opp person with L hands halfway and join all four L hands in the middle to dance a wheel halfway round. Finish in orig places, but retaining L hands joined with ptr; then join R hands in Allemande pos.
- 25-32 The two cpls promenade CCW around each other one and a half times and progress to face a new cpl.

Repeat dance with a new cpl each time.

Chord All bow and curtsy to ptr.

Presented by Robert McOwen

The Shepherd's Crook

(Scotland)

This is a 72-bar strathspey for one man and two women, collected by Mary Isdale MacNab. Directions are given as for a stage performance with an audience.

Cassette: Dances frae the North, Vol 3 4/4 meter

Formation: Sets of 3 dancers (one M, two W) all facing head of hall. The M stands between the two W, numbered as 1st W on his R and 2nd W on his L. Unless otherwise noted, all join nearer hands whenever possible.

Steps: Shake and Rock (8 bars = 32 counts): With four hops on the count on the L ft, point the R foot to the side (ct 1); place against the back of the L leg (ct 2); point to the L instep (ct 3); extend with a shake to a diagonal aerial position (ct 4). Spring onto the R ft pointing the L ft behind (ct 5); spring onto the L ft pointing the R ft in front (ct 6); repeat cts 5-6, "rock fwd, rock back" (cts 7-8). Repeat with opp ftwk commencing with a spring onto the R ft (cts 9-16). Repeat all again to the R (cts 17-24) and L (cts 25-32).

Highland Schottische (4 bars = 16 counts): With 4 hops on one ft, the other ft points to the side (ct 1); against the back of the hopping leg (ct 2); to the side (ct 3); against the front of the hopping leg (ct 4); then dance a common schottische to the side—step (ct 5); together (ct 6); step (ct 7); hop (ct 8). Repeat all of this on the other side (cts 9-16). In ballroom hold, the M begins hopping on his R ft, the W on her L ft.

Cross-Over (8 bars = 32 counts): With 4 hops on the count on the L ft, point the R ft on the side (ct 1); place against the back of the L leg (ct 2); slide R ft around to the front of the L leg (ct 3); slide it again to the back of the L leg (ct 4). (This "sliding" movement is called "shedding.") With 2 more hops on the L ft, point the R ft again to the side (ct 5); and place against the back of the L leg (ct 6); then slide the R ft to the front of the L leg before springing onto the R ft and placing the L ft against the back of the R leg (ct 7); hop on the R ft dropping the L ft to point in the R instep (ct 8). (The "sliding" movement between cts 6 and 7 is called "cross-over.") Repeat with opp ftwk (cts 9-16). Repeat all again to the R (cts 17-24) and to the L (cts 25-32).

Last Shedding (8 bars = 32 counts): Dance 3 shedding movements with the R ft (cts 1-12)—while hopping on the L ft, point the R ft to the side (ct 1); place against the back of the L leg (ct 2); slide right ft around to the front of the L leg (ct 3); slide it again to the back of the L leg (ct 4); etc. Commencing with a spring on the R ft, dance a shedding movement with the L ft while hopping on the R ft; dance a shedding movement with the L ft while hopping on the R ft *and* making a complete turn to the R (cts 13-16).

Arms: During the shedding movements, the opposite arm from the working leg (the same arm a hopping ft) is raised overhead; the other arm is placed with the fist on the hip. This arm rule may also be applied to the turns, *or* both arms may be placed on the hips.

The Shepherd's Crook—continued

BarsPattern

Chord

INTRODUCTION. M bows and W curtsy, all facing audience.FIGURES

- 1-8 All turn to the R to face away from audience, and dance 4 Strathspey Travelling steps away from audience; turn again to the R and dance back to original places.
- 9-16 All dance the Setting step, Shake and Rock.
- 17-24 The Shepherd's Crook: The M guides 1st W to dance under the arch formed by his joined hands with 2nd W, and back to place. (In doing so, 1st W uses 4 Travelling steps to dance completely around the M; meanwhile the others dance one Setting step facing the audience, and then two small Travelling steps to turn inwards under their own arms.) This figure is then repeated with 2nd W dancing under the arch formed by the M and 1st W.
- 25-32 The M faces 1st W and, taking ballroom hold, they dance Highland Schottische; they then join R hands and turn once around to finish with 1st W in her original place and the M facing 2nd W (who has been standing facing them throughout this figure).
- 33-40 The M dances Highland Schottische in ballroom hold with 2nd W; they then join R hands and turn once around to finish with the M between the W, facing 1st W.
- 41-48 Reel of Three, beginning with the M giving L shldr to 1st W, and finishing in original positions facing the audience with hands joined.
- 49-56 All dance the Setting step, Cross-Over.
- 57-64 Forming a circle, dance three hands round to the L for 4 steps, and back to the R for 4 step, finishing in original positions, without hands joined.
- 65-72 The man dances the Setting step, Last Shedding; the W modify this step by dancing a pivot turn to the R on bar 68, and 4 slow walking steps in a small circle to the L on bars 71-72.
- Chord M bows and W curtsy, all facing audience.

Presented by Robert McOwen

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.

Notes by Bev Wilder
Presented by Jeff O'Connor

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 without disturbing your neighbors. 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 knees flexed—not locked. Keep your weight shifted forward slightly onto the balls of your feet rather than on your heels. In this position, your heels can easily come off the floor, permitting a lightness of step. 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.

Legs and 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.

*. The term "line dance" as used in this class, refers to non-partner ethnic folk dance and not contemporary American Country Western line dance.

Beginning Line Dance Techniques—continued

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.

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 they dance as a group. The community may be:

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, for which there is a new 1996 edition. 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

BLOP BLOP: A "Dick Crumism" referring to a very quick light running step on the ball of the R foot (ct ah) followed by a longer running step on the L foot (ct 1)--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, to anticipate. 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 as opposed to a Lesnoto in 7/8 (S, Q, Q) meter, which is an *uneven* rhythm.

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

2/4	Pravo, Ketri Ketri, Pembe	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	Lesnoto, Vodarki, Ratevka	SQQ
7/8	Račenica (also 7/16)	QQS
9/8	Kojčovata (Dajchovo)	QQQS
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

Japanese Steps and Styling

The following tables cover some of the directions used in the graphic notation for the Japanese dances.

1 	Wariashi flapart	2 	Sokuashi ft. together Hakushu Clap	3 	Uchi Oroshi Clap down Yamabiraki Open Mt.	4 	clap cho chon ga chon	5 	Naname- Clap down Deniroshi oblique
6 	Suihei- Open level biraki	7 	Akete Palms up	8 	Soete Attach Fusete Palm down	9 	Nagame- shade kazashi	10 	Saeshi- Paint & shade kazashi
11 	Tate- Vertical shade kazashi	12 	Ake- Half circle kazashi	13 	Ryote Circle Akekazashi Overhead	14 	Soe Ake- Half circle kazashi & attach	15 	Nagashi Flow
16 	Maneki Beckoning	17 	Awase- Figure 8 Furikaeshi up	18 	Awase- Figure 8 Gaeshi	19 	Furiagenobashi Swing up	20 	Nukite- Circle & Biraki Open oblique
21 	Katsugite Shouldering	22 	Rokogi Rowing	23 	Irekomi- Cross ft. Ashi	24 	Katatouchi Head point	25 	Te Hiza- clap hands uchi & knee
26 	Kaiguri Circling Musubi	27 	Kabuse- Cover & Okuri Flow	28 	Tsukkomi- Thrust & Musubi Knot				

DIRECTION	
SYMBOL	
	Moving Direction
	3 steps forward
	Step backward
	3 steps bwd & fwd together
	4 steps to make a circle
	Shuffle step
	Hop or Leap
	Preliminary step
	Clap, Stamp or Point
	Kicking step
	The same movement repeated
	Circling (Arms, hands)
	Towel, Hat
	Make fists
	Palm to face fwd
	Line of eyes
FORMATION	
Circle	
Processional	
Contra	
ABBREVIATION	
L	left (side or direction)
left foot, L arm or hand	
R	right, right foot
right arm or hand	
ct	count counts or beat
fwd	forward
bwd	backward
ft	foot, feet
diag	diagonally
CW	Clock Wise
CCW	Counter Clock Wise

Charachan Odori

(Japan)

Pronunciation:

Cassette: Japanese Dances—Stockton 1996 Side B/9

Formation: Single circle facing LOD.

Cts

Pattern

1-16 INTRODUCTION. No action.

DANCE

1-4 Kick R ft fwd twice; step on R.

5-8 Step fwd on L; step fwd on R.

9-12 Turning to face ctr, step fwd on L leaving R in place (clap); step back on R in place.

13-16 Turning to face RLOD, step fwd on R; step fwd on L; step fwd on R; step on L turning 1/2 CW to face LOD.

HANDS

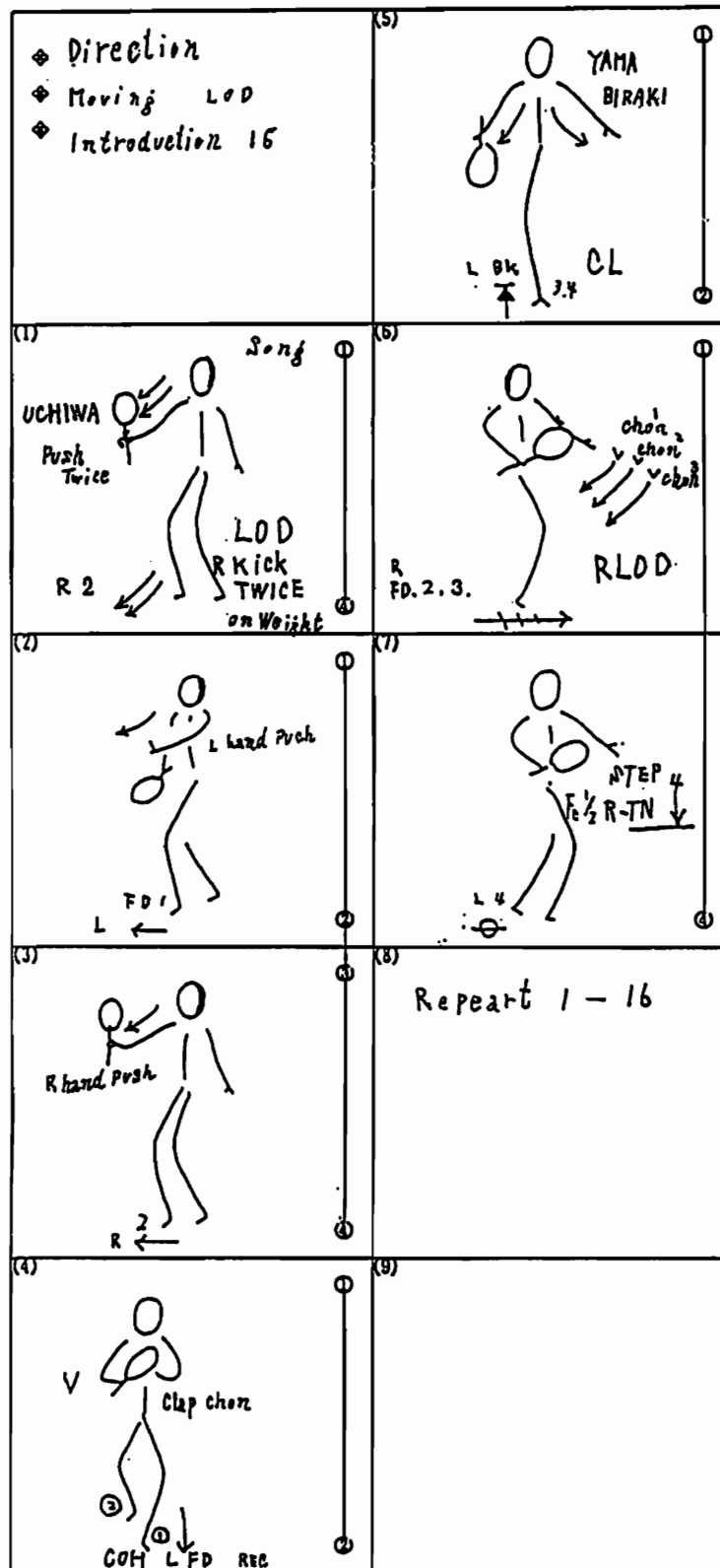
R hand Uchiwa or Bushi

Ryoute Furioroshi

Uchiwa Clap 3

Presented by Iwao Tamaoki

ちやらちゃん踊 (香川県)



Gengenbarabara

(Japan)

Pronunciation:

Cassette: Japanese Dances—Stockton 1996 Side B/12

Formation: Single circle facing center, hands are not joined.

Cts

Pattern

8 cts

INTRODUCTION. No action.

DANCE

HANDS

1-2	Kick R back (ct 1); step fwd on L (ct 2).	Suihei biraki
3-4	Step fwd on R (ct 3); stamp L, no wt (ct 4).	Suihei biraki and clap
5-6	Step on L to side (ct 5); hop on L (ct 6).	L Tate kazashi
7-10	Step fwd on R in LOD (ct 7); step fwd on L (ct 8); step fwd on R (ct 9); hop on R, closing L to R with wt (ct 10).	L hand low and up

Repeat dance from the beginning.

Presented by Iwao Tamaoki

Genshuke Bushi

(Japan)

Pronunciation:

Cassette: Japanese Dances II—Stockton 1996 Side A/2

Formation: Single circle facing RLOD, hands are not joined.

Cts

Pattern

8 cts

INTRODUCTION. No action.

DANCE

- | | |
|------|--|
| 1-2 | Moving CW, step fwd on R; kick L fwd. |
| 3-4 | Step fwd on L; kick R fwd. |
| 5-6 | Step fwd on R; kick L fwd. |
| 7-10 | Step fwd on L; step back on R in place; hop
on R; close L next to R with wt and clap. |

HANDS

- | |
|------------------------|
| R hand swings up. |
| L hand swings up. |
| R hand swings up. |
| Ryote furi orochichon. |

Repeat dance from the beginning.

Presented by Iwao Tamaoki

Goshuu Ondo

(Japan)

The Senju Temple in the Toyosato village, Shiga, keeps a stone monument engraved, "The Birthplace of Goshu Ondo." The temple was founded one thousand years ago and reconstructed in 1586. Since that time, young and old, men and women have been dancing to musical singing from the Buddhist scriptures. All dancers enjoy joining the chorus, "Yoito yoiyamaka dokkoi sanose."

Pronunciation:

Cassette: Japanese Dances—Stockton 1996 Side B/11

Formation: Single circle facing ctr.

Cts

Pattern

INTRODUCTION. Start dance with the song.

DANCE

HANDS

1-2 Clap once; step on L to L.

3-4 Point R ft diag fwd R; shift wt onto R.

5-6 Point L ft diag fwd L; shift wt onto L.

7-8 Point R ft bkwd; shift wt onto R, kicking L ft
bkwd

9-10 Step on L next to R.

11-12 Step fwd L, R to face ctr.

Sashi Kazashi

Change Sashi Kazashi




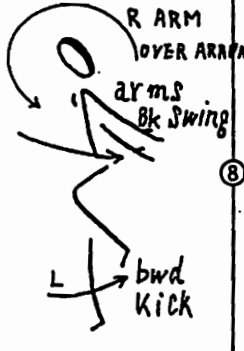





Nagame kazashi and swing down bkwd

Arms swing up fwd at shldr level, palms
facing down and down bkwd again

Arms swing up and ready to clap from
the beginning. When hands are swinging
down and up, it is a relaxing and natural
movement.

Presented by Iwao Tamaoki

Goshu ondo—continued

<p>Direction: Moving LOD</p> <p>Intro 17</p> <p>Start dance with song</p>	<p>(4)</p>  <p>⑦</p>	<p>(8)</p>  <p>⑪</p>
<p>(1)</p>  <p>②</p>	<p>(5)</p>  <p>⑧</p>	<p>(9)</p>  <p>⑫</p>
<p>(2)</p>  <p>③</p>	<p>(6)</p>  <p>⑨</p>	<p>Repeat 1 — 12 START ① CLOSE & CLAP 1</p>
<p>(3)</p>  <p>⑤</p>	<p>(7)</p>  <p>⑩</p>	

Gujo Odori Harukoma

(Japan)

Gujo was well-known for producing good horses. This is one of the unique dances with leaps and hops. Harukoma means "young horse," and the dance represents a rider first and then the horse next.

Pronunciation:

Cassette: Japanese Dances—Stockton 1996 Side A/1

Formation: Single circle facing center and moving in RLOD.

Cts

Pattern

INTRODUCTION. Start the dance at any time by clapping "chochon ga chon."

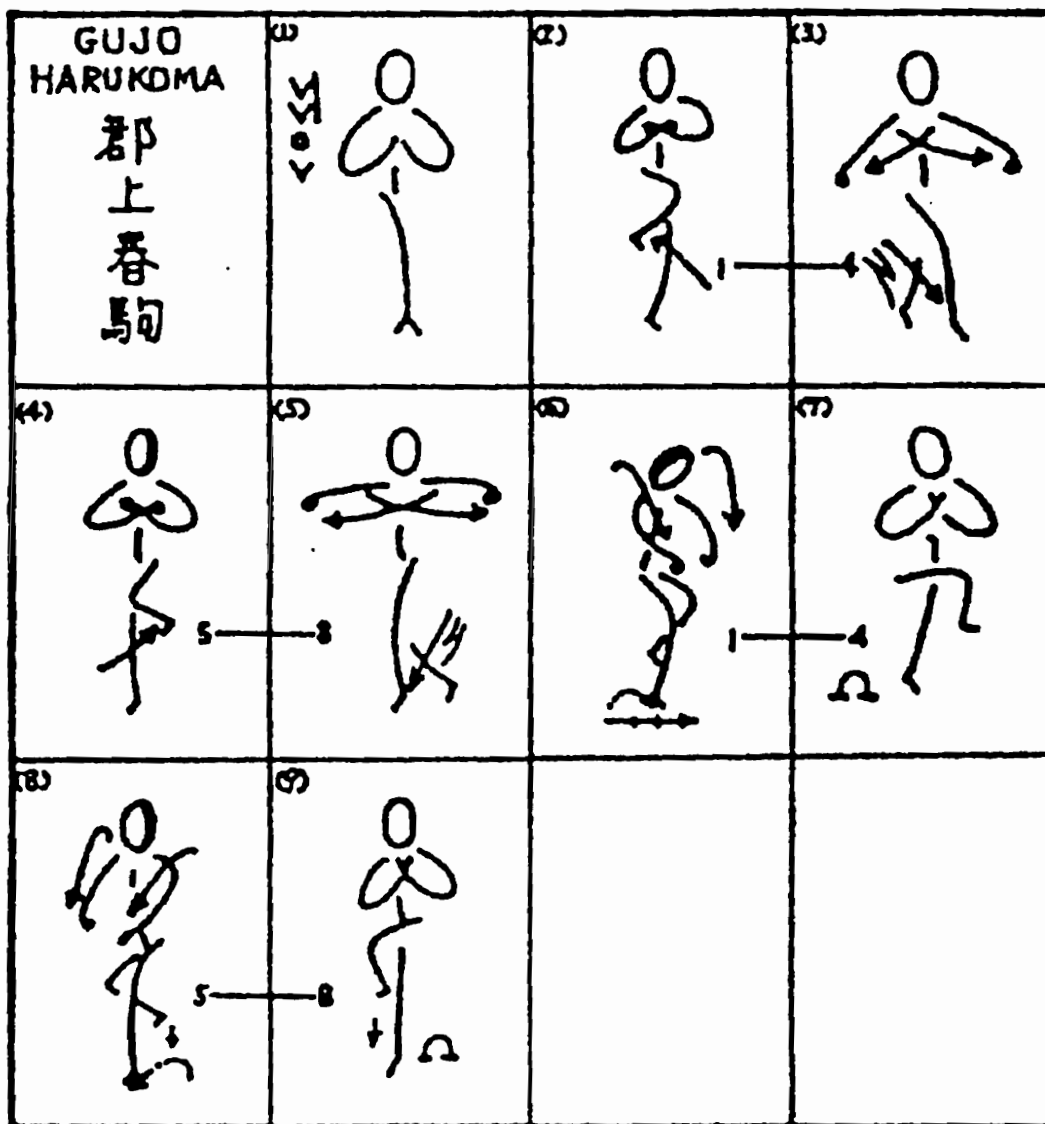
I. RIDER

- 1-4 Kick R ft diag fwd, crossing arms in front of chest with clenched fist (Yama Biraki) (ct 1); bring R ft back to place (ct 2); repeat ct 1 (ct 3); bring R ft back to place, taking wt (ct 4).
5-8 Repeat cts 1-4 with opp ftwk and direction.

II. HORSE

- 1-8 Step fwd R, L in CW direction (cts 1,2); hop on L (ct 3); step on R, turning to face ctr (ct 4); step on L diag fwd R (ct 5); step on R in place (ct 6); hop on R (ct 7); step on L next to R (ct 8). Raise arms over shldr with clenched fist and bring down to side, clapping on hop.

Presented by Iwao Tamaoki



Gujo Odori Kawasaki

(Japan)

Gujo hachiman is a well-known dance festival, having been danced for more than 300 years. There are 9 different types of this dance. From the beginning of July to the end of August, almost every day and night there is dancing in the streets. For 4 days beginning August 13, over 10,000 dancers and tourists dance together all night long. The Kawasaki, a slow and serene dance, and the Harukoma, a quick and dynamic dance, are popular.

Pronunciation:

Cassette: Japanese Dances—Stockton 1996

Formation: Single circle facing and moving CW.

Cts

Pattern

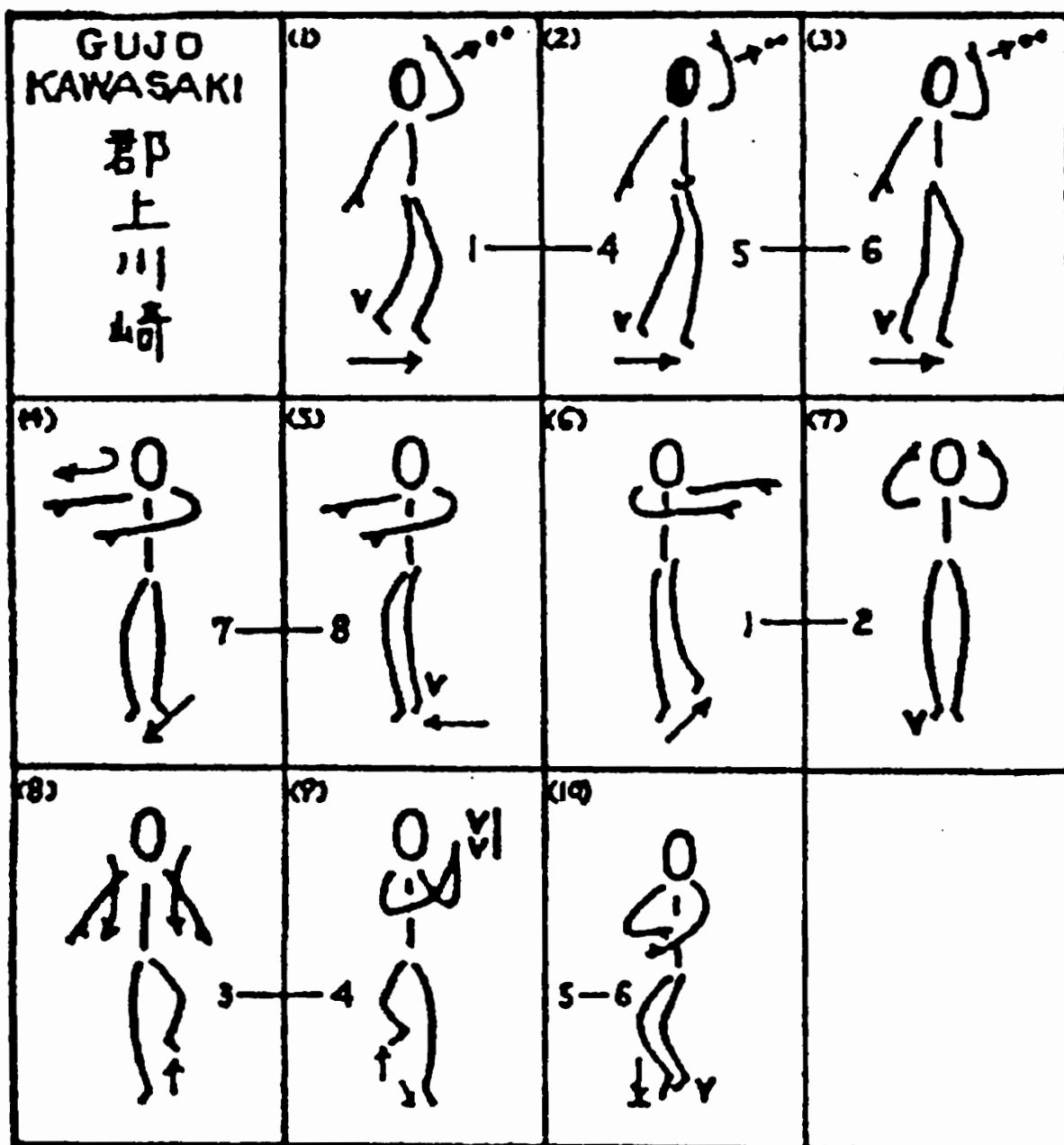
INTRODUCTION. Start with the song.

DANCE

HANDS

1-6	Step fwd on L, point R ft back; repeat step and point twice.	Nagame kazashi on each step.
7-8	Step on R to ct; point L ft fwd.	Arms move horizontally to R, palms down.
9-10	Step bkwd on L; step on R next to L, lifting L knee.	Arms move to L and Yama biraki.
11-12	Step on L in place, lifting R knee at the same time.	Clap twice at L ear.
13-14	Step diag bkwd R on R; close L ft next to R (no wt).	Clap at R hip.

Presented by Iwao Tamaoki



Gujo Odori Kawasaki

(Japan)

Gujo hachiman is a well-known dance festival, having been danced for more than 300 years. There are 9 different types of this dance. From the beginning of July to the end of August, almost every day and night there is dancing in the streets. For 4 days beginning August 13, over 10,000 dancers and tourists dance together all night long. The Kawasaki, a slow and serene dance, and the Harukoma, a quick and dynamic dance, are popular.

Pronunciation: goo-joh oh-doh-ree kah-wah-sah-kee

Cassette: Japanese Dances—Stockton 1996 Side A/5

4/4 meter

Formation: Single circle facing and moving CW. W have a scarf over their heads and hold corner of scarf in mouth.

Cts

Pattern

INTRODUCTION. Start with the song.

DANCE

- | | |
|-------|--|
| 1-6 | Moving RLOD, step on L to L, turning to face diag L (ct 1); touch R toe bkwd (ct 2); repeat with opp ftwk, turning to face diag twd ctr (cts 3-4); repeat cts 1-2 (cts 5-6). |
| 7-8 | Facing ctr, step fwd on R; close L to R, no wt. |
| 9-10 | Step bkwd on L; step on R next to L. |
| 11-12 | Facing L of ctr, step on L diag fwd L, lifting R ft in front of L. |
| 13-14 | Step diag bkwd on R to R; facing R of ctr, touch L ft next to R (no wt). |

HANDS

Nagame kazashi on each step—shade eyes with L, R, then L hand (arms at 90°), free arm down and bkwd. Hands beg to move up on ct 1, then shade eyes on ct 2; repeat on cts 3-6.

Arms move horizontally from L to R, palms down.

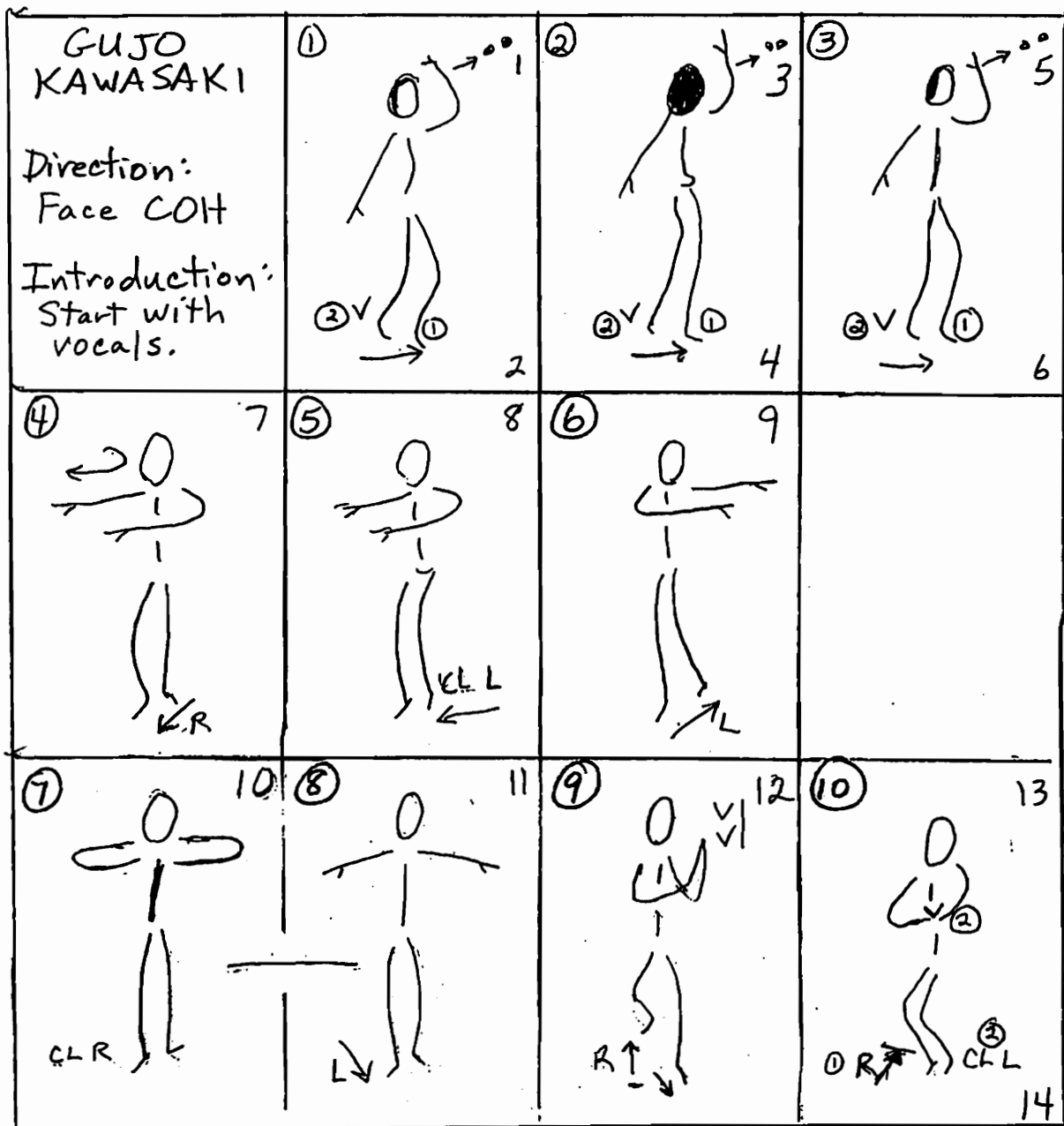
Arms move horizontally to L; Yama biraki—both hands move horizontally twd chest to form a triangle, then fwd and out.

Clap twice high twd L at head height (cts 12, &).

Clap at waist height to R.

Presented by Iwao Tamaoki

Gujo Odori Kawasaki—continued



Jindai

(Japan)

Jindai is a dance from Shiratori, a town in the middle of the mountains of Hakusan National Park. This is a unique type of work dance. After the hard work of farming, dancers put their hands on other people's shoulders and dance freely to relieve their fatigue and to massage each other. They say the dance is several hundred years old. Another name, "Dokkoisho," is a shout which is made when making an effort.

Pronunciation: jihn-digh

Cassette: Japanese Dances—Stockton 1996 Side A/4

Formation: Single circle facing center.

Cts

Pattern

INTRODUCTION. Start the dance after a shout, "Dokkoisa no dokkoisa."

DANCE

- 1-5 Facing and moving in RLOD, step R, L, R, L fwd (cts 1-4); turn 1/2 R (CW) to face LOD as R brushes bkwd (ct 5).
- 6-9 Walk R, L, R fwd in LOD (cts 6-8); pivot on R to face RLOD as L brushes bkwd (ct 9).
- 10-13 Repeat cts 6-9 with opp ftwk. End facing LOD with wt on L.
- 14-17 Walk R, L, R fwd (cts 14-16); hop on R fwd as L lifts in front of R (ct 17).
- 18-23 Run L, R, L, R, L fwd in LOD, turning to face ctr on 5th step (cts 18-22); step on R in front of L (ct 23).
- 24-25 Facing ctr, step L, R bkwd.
- 26 Step on L in LOD while turning to face LOD.

HANDS

Yamabiraki on cts 2 and 3—make fist with hands fwd in W-pos, then move downward slightly to L with hands opening (throw down). On ct 5, Kazasai—shade eyes with L hand.

Large arm swings as if walking; Kazasai R (ct 9).

Same as meas 5-9; Kazasai L (ct 13).

Yamabiraki—finger tips almost touch at head height, then move out and down away from side; clap at shldr height on hop (ct 17).

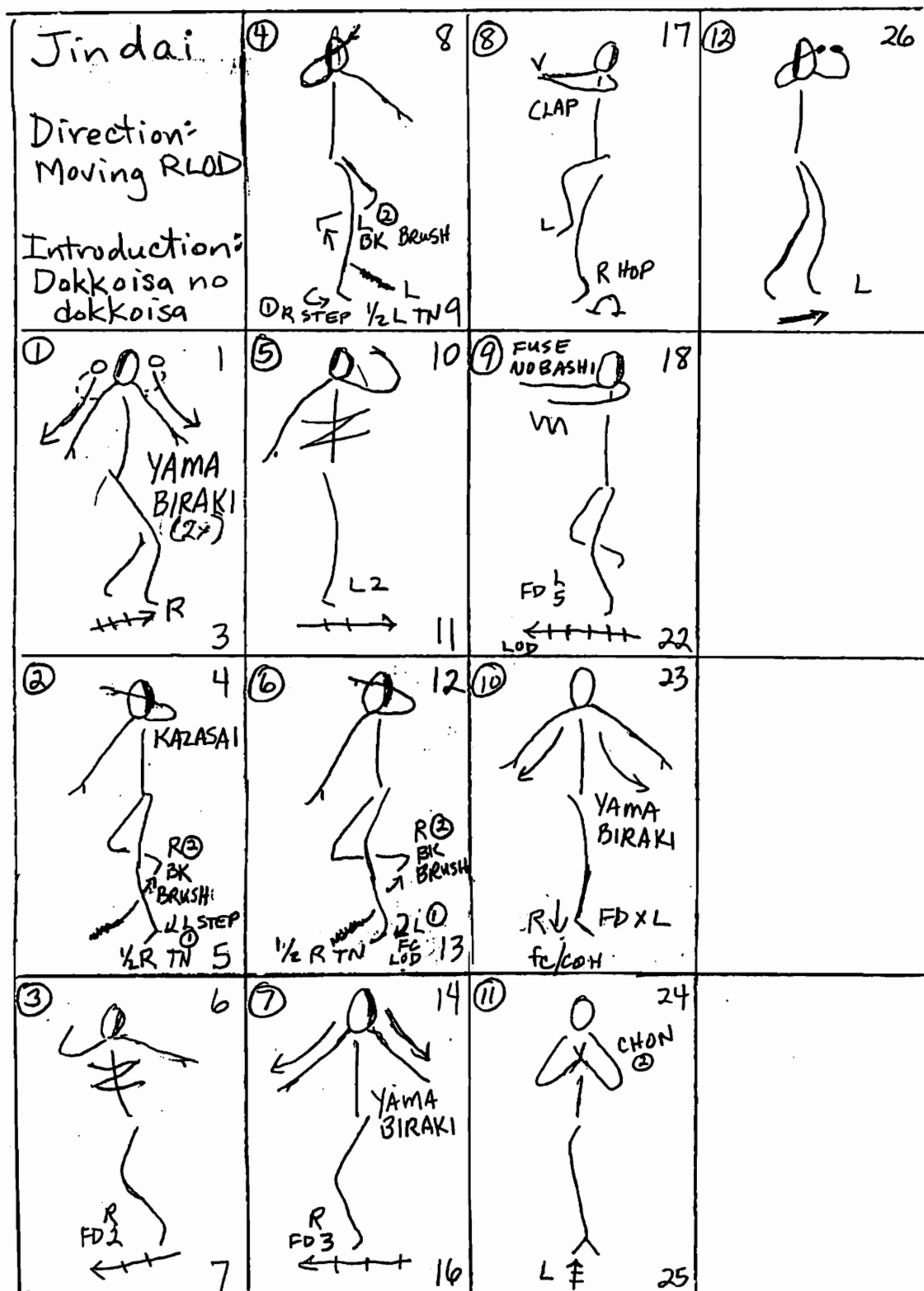
Hands on neighbors' shldrs or extend arms fwd with palm down and do small alternating up and down movements (Fuse Nobashi) (cts 18-22); Yamabiraki (ct 23).

Clap hands once in upward movement. Raise hands up to head height forming fists.

Music speeds up on repeats.

Presented by Iwao Tamaoki

Jindai—continued



Jindai

(Japan)

Jindai is a dance from Shiratori, a town in the middle of the mountains of Hakusan National Park. This is a unique type of work dance. After the hard work of farming, dancers put their hands on other people's shoulders and dance freely to relieve their fatigue and to massage each other. They say the dance is several hundred years old. Another name, "Dokkoisho," is a shout which is made when making an effort.

Pronunciation:

Cassette: Japanese Dances—Stockton 1996 Side A/4

Formation: Single circle facing center.

Cts

Pattern

INTRODUCTION. Start the dance after a shout, "Dokkoisa no dokkoisa."

DANCE

HANDS

1-6 Moving in LOD, step on L to L; step on R across L; step on L to L; step on R across L; step on L, turning 1/2 to face CCW, lifting R ft bkwd.

Yamabiraki on cts 2 and 4.

7-14 Walk 3 steps in LOD R, L, R; with wt on R, turn to L to face CCW; repeat with opp ftwk to end facing CW with wt on L.

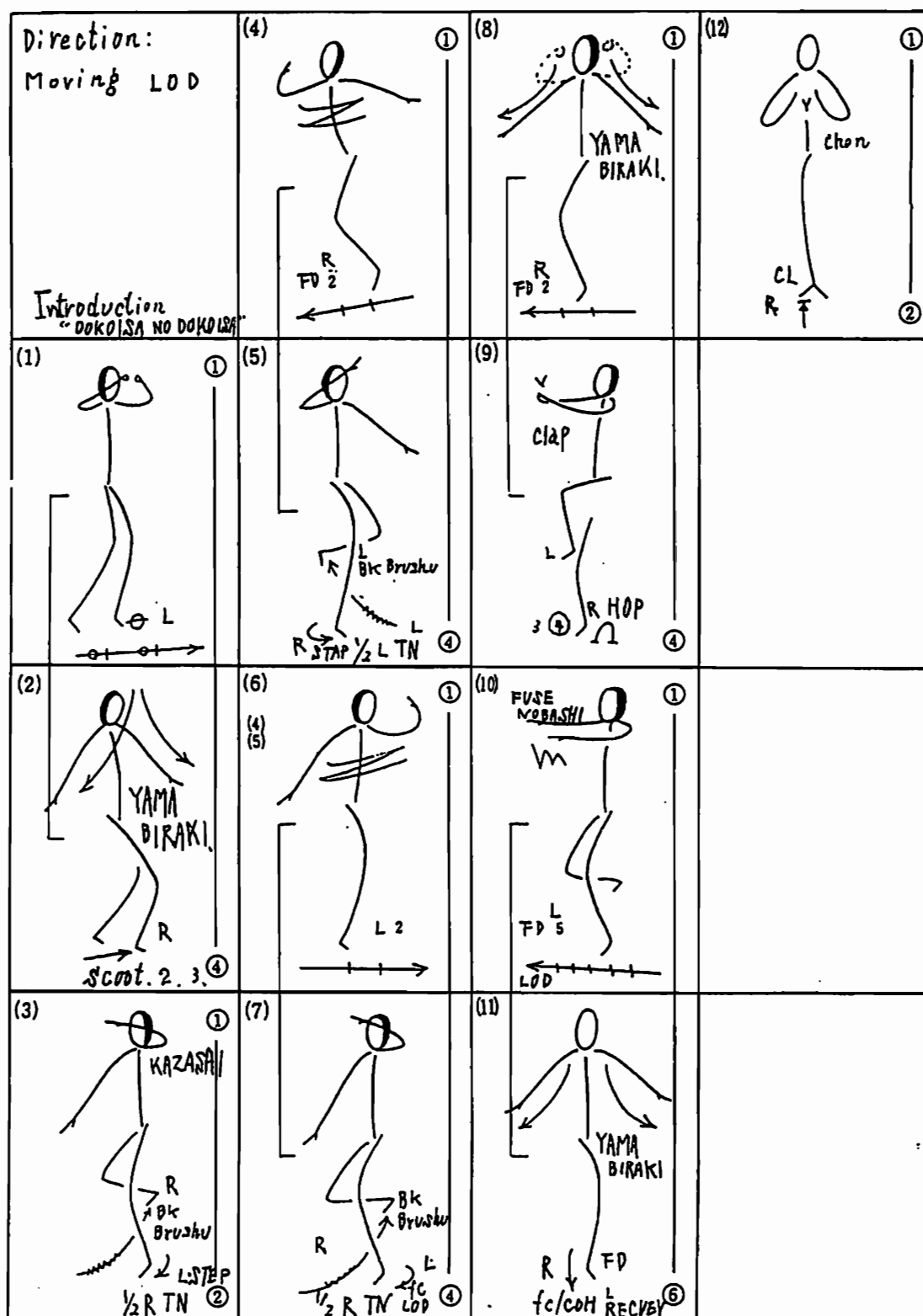
15-18 Walk fwd 3 steps R, L, R; hop on R.

Arms Yamabiraki and clap once.

19-26 Placing hands on shldr of person in front, run fwd 6 steps, turning to face ctr on sixth step; step on R next to L, clapping once.

Arms Yamabiraki on ct 24.

Presented by Iwao Tamaoki



Koshuu Bonodori

(Japan)

Pronunciation:

Cassette: Japanese Dances—Stockton 1996 Side B/5

Formation: Single circle facing LOD.

Cts

Pattern

INTRODUCTION.

- 1-4 Wait.
- 5-8 Walk fwd R, L, R; hold.
- 9-12 Walk fwd L, R, L; hold.
- 13-20 Repeat cts 5-12.

DANCE

- 1-2 Face LOD.
- 3-6 Step bkwd on L; step bkwd on R.
- 7-14 Walk fwd L, R, L, hold; R, L, R, hold.
- 15-16 Step on L next to R.
- 17-20 Walk fwd R, L, R, hold; L, R, L, hold.
- 21-22 Step on R next to L.
- 23-24 Turning to face ctr, step on L.
- 25-26 Lift R leg.
- 27-30 Step on R and lift L leg.
- 31-60 Repeat meas 1-30.

End standing in place.

HANDS

- Ryote Fusenobashi
- Nagame Kazashi R and L
- Ryote Awasenobashi R and L
- Uchiwa Boche hand Ryotenobashi
- 2 Loll
- Ryotefusenbashi
- Ryote Akehiraki
- Ryote Chon
- L Soe Akekazachi

3 Uchiwa Loll.

Presented by Iwao Tamaoki

甲 州 盆 唄 (山梨県)

<p>◆ Formation: Single Circle ◆ Direction: Moving: LOP ◆ Introduction 1-12 WAIT(s):</p>	<p>(5) Song RYOTE FUZE NOBASHI</p>	<p>(10) Spin in R. UP</p>	<p>(15) Chon</p>
<p>(11) UCHIWA Intro</p>	<p>(6) NAGAME KAZASHI</p>	<p>(11) out in out R. FD-3</p>	<p>(16) R. UP</p>
<p>(12) Spin out 2 in out R. 3</p>	<p>(7) NAGAME KAZASHI</p>	<p>(12) in out in L. FD-3</p>	<p>(17) KAZASHI L. UP</p>
<p>(13) IN & OUT IN L. 3</p>	<p>(8) L. TAMOTO R. FD-2-3</p>	<p>(13) RYOTE FUZE NO BASHI CL</p>	
<p>(14) Repeat (2) (3)</p>	<p>(9) L. TAMOTO AKE NO BASHI L. FD-2-3</p>	<p>(14) RYOTE AKE HIRAKI L. FD</p>	<p>(19) (5)</p>

Kuninaga maturi

(Japan)

Pronunciation:

Cassette: Japanese Dances—Stockton 1996 Side A/3

Formation: Single circle facing center.

Cts

Pattern

INTRODUCTION

- 1-8 Wait (cts 1-4); step on R to R leaving L in place (cts 5-6); step on L in place (cts 7-8).
 9-12 Repeat cts 5-8.
 13-18 Walk 3 steps in LOD, no wt on last step.

HANDS

Clap twice cho/chon, -;
 clap chon, -.
 Clap twice cho.chon, -, chon, -.
 Clap chon, -.

PART A

- 1-8 Step fwd on R; tap L ft fwd; step fwd on L; tap R ft fwd; step fwd R, L, R; hold, shift wt to L.
 9-16 Step bkwd on R (cts 9-10); step bkwd on L (cts 11-12); turning 1/4 CW, step fwd R, L, R; hold, end with back to ctr.
 17-20 Turning 1/2 CCW, step L, R, L; hold, end facing ctr.

HANDS

Fuse nabachi R and L;
 Ryote ake kazashi.
 Fusenagashi R and L;
 R hand Ake nobashi.
 L hand Ake nobashi.

PART B

- 1-4 Facing ctr, step on R to R; step on L next to R; step on R to R; swing L across R.
 5-8 Step on L to L; step on R next to L; step on L to L; swing R across L.
 9-12 Step on R to R; hold; step on L next to R; hold (Wariashi).
 13-16 Repeat cts 9-12.

HANDS

Ryote nigirifuri R.
 Ryote nigirifuri L.
 Ryote awase furiage R and L.
 Ryote awase furiage R and L.

PART C

- 1-10 Walk 5 steps making a small circle 1/2 CW.
 11-14 Complete the CW circle with 3 steps; hold. End facing ctr.
 15-22 Join hands in a large circle and walk 8 steps to the R (CCW).

HANDS

Ryote mikoshi katugi.
 Ryote mikoshi katugi.
 Join hands.

Repeat: Introduction (cts 5-8); Parts A-C twice; Introduction (cts 5-8) twice; Parts A-C once.

ENDING

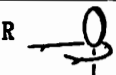







- 1-4 Step R, L. End facing ctr.

HANDS

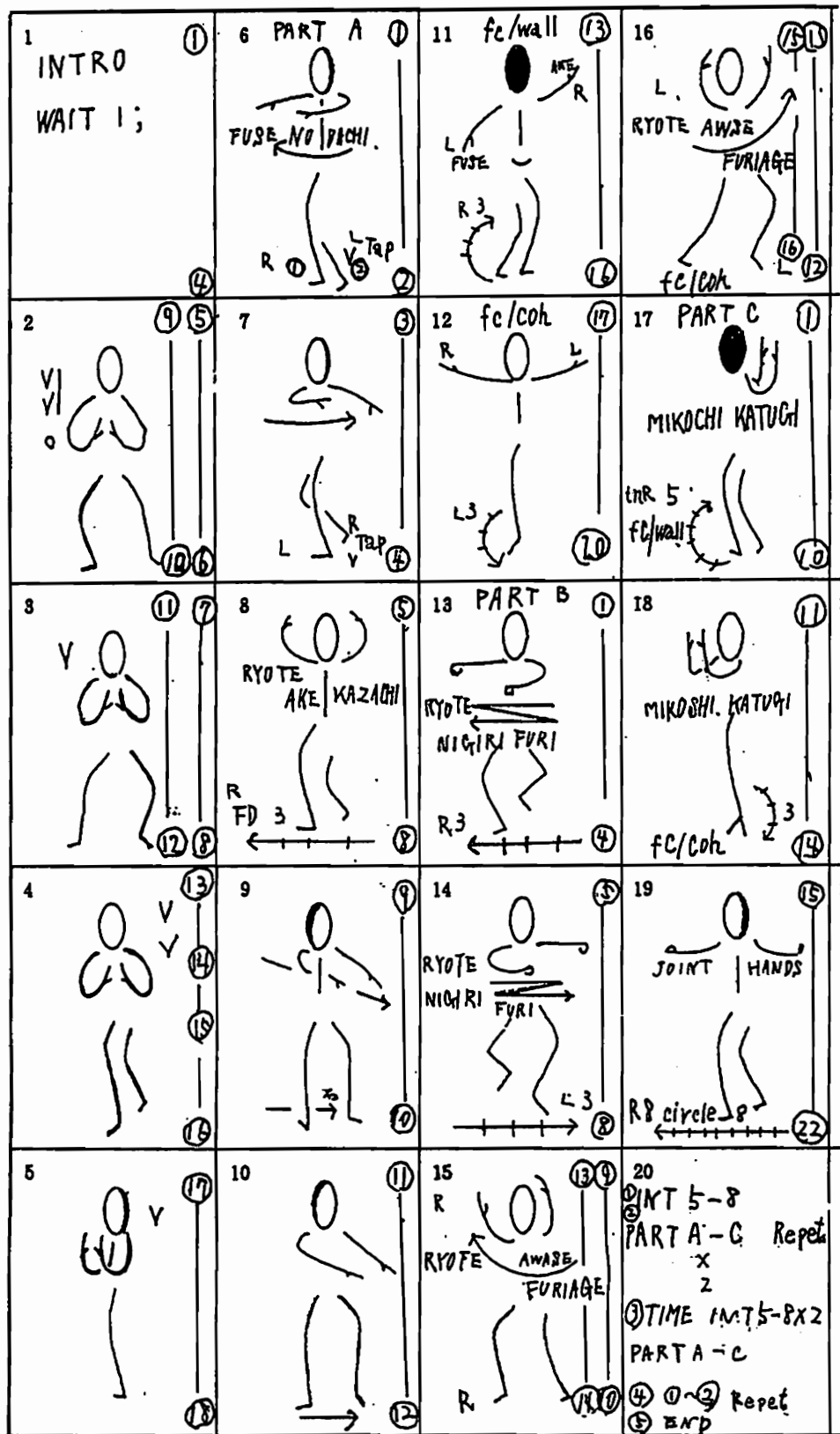
Clap chon twice.

Presented by Iwao Tamaoki

Kuninaga maturi—continued

C l a p	FUSENOBASI	AKE KAZASHI	MIKOSHI KATUGI	VARIASHI
cho/chon, -, chon, -; V V, O, V 1 & 2 3, 4;	R  BOTH HANDS	RYOTE  BOTH HANDS	R  fc/wall R shouler	
C l a p	FUSENAGASHI	AKE NOBASHI	MIKOSHI KATUGI	SOKUASHI
chon, chon, chon, -; V, V, V, -; 1. 2. 3. 4;	R  BOTH HANDS	 BOTH HANDS	 fc/coH shouler	 CL

Kuninaga maturi—continued



Kinkei Odori

(Japan)

Pronunciation:

Cassette: Japanese Dances II—Stockton 1996 Side A/1

Formation: Single circle facing LOD.

Cts

Pattern

16 cts

INTRODUCTION. No action.

DANCE

HANDS

1-8

Facing in LOD, step on R to R side;
Step on L to L side;
Step on R across in front of L; step on L across
in front of R; step bkwd on R; step on L to L
side.

Arms swing to R;
Arms swinging L;

9-12

Step fwd on R; tap L next to R; step fwd on L,
tap R next to L.

13-16

Repeat cts 9-12.

17-24

Scoot R 4 steps, clapping on each step; scoot L 4 steps. Clap on each step.

25-32

Step fwd R, L, R; hop on R; step fwd L, R, L;
hop on L.

33-36

Turning 1/4 to face away from ctr, step fwd on R; lock; step fwd on R. Kokekoko.

37-40

Turning 1/2 to face ctr, step fwd on R; lock; step fwd on L. Kokekoko.

Repeat cts 1-40 three times.

BRIDGE

1-16

Clap 8 times; tap 8 times.

Presented by Iwao Tamaoki

Mari to Tonosama

(Japan)

Pronunciation:

Cassette: Japanese Dances II—Stockton 1996 Side A/3

Formation: Single circle facing center, hands joined.

Cts

Pattern

INTRODUCTION.

- 1-4 Wait.
- 5-8 Walk fwd R, L.
- 9-16 Walk bkwd R, L, R, L.

DANCE

HANDS

- | | | |
|-------|---|-------------------------|
| 1-4 | Moving CCW, run R, L, R; hop on R. | |
| 5-8 | Run L, R, L; hop on L. | |
| 9-16 | Make a small CW circle with 4 steps. | Ake kazachi four times. |
| 17-20 | Step on R across in front of L; step back on L in place; step on R next to L; clap. | Fujiyama biraki. |
| 21-24 | Step on L across in front of R; step back on R in place; step on L next to R; clap. | Fujiyama biraki. |
| 25-26 | Facing ctr, step fwd on R. | Ryote furiage R. |
| 27-28 | Step fwd on L. | Ryote furiage. |
| 29-30 | Step fwd on R. | Fujiyama biraki. |
| 31-32 | Close L next to R, no wt. | Ryote suehirogari. |
| 33-34 | Step bkwd on L. | Ryote fusenagachi. |
| 35-36 | Step bkwd on R. | Ryote fusenagachi. |
| 37-38 | Close L next to R with wt. | Ryote knee. |
| 39-40 | Moving CCW, step fwd R, L. | Ryote fuse R and L. |
| 41-42 | Step fwd on R; tap L next to R. | R Soe ake kazachi. |
| 43-46 | Step fwd on L; step back on R in place; step on L next to R; clap. | Suihei biraki chon. |
| 47-48 | Facing ctr, clap. | |

Repeat cts 1-48.

BRIDGE

- 1-4 Make a small CW circle with 4 steps.
- 5-8 Facing ctr, walk fwd R, L, R; walk bkwd L, R, L. Rejoin hands in a single circle

Presented by Iwao Tamaoki

Neo odori (Dondoitu)

(Japan)

Pronunciation:

Cassette: Japanese Dances—Stockton 1996 Side B/8

Formation: Single circle facing ctr.

Cts

Pattern

1-16 INTRODUCTION. No action.

PART A (facing ctr)

HANDS

1-2 Facing ctr, step on R to R; tap L behind R.

Ryote kasashi.

3-4 Step on L to L; tap R behind L.

Ryote kasashi.

5-6 Step on R to R; tap L behind R.

Ryote kasashi.

7-10 Step on L to L; brush R ft fwd; step on R to R; brush L ft fwd.

Ryoute furioroshi.

11-15 Step on L to L; step fwd on R; step bkwd onto L; step on R to R; step on L turning 1/2 CCW to end with back to ctr.

Suihei biraki.

PART B (facing away from ctr)

HANDS

1-2 Step on R to R; tap L behind R.

Ryote kasashi.

3-4 Step on L to L; tap R behind L.

Ryote kasashi.

5-6 Step on R to R; tap L behind R.

Ryote kasashi.

7-10 Step on L to L; brush R ft fwd; step on R to R; brush L ft fwd.

Ryoute furioroshi.

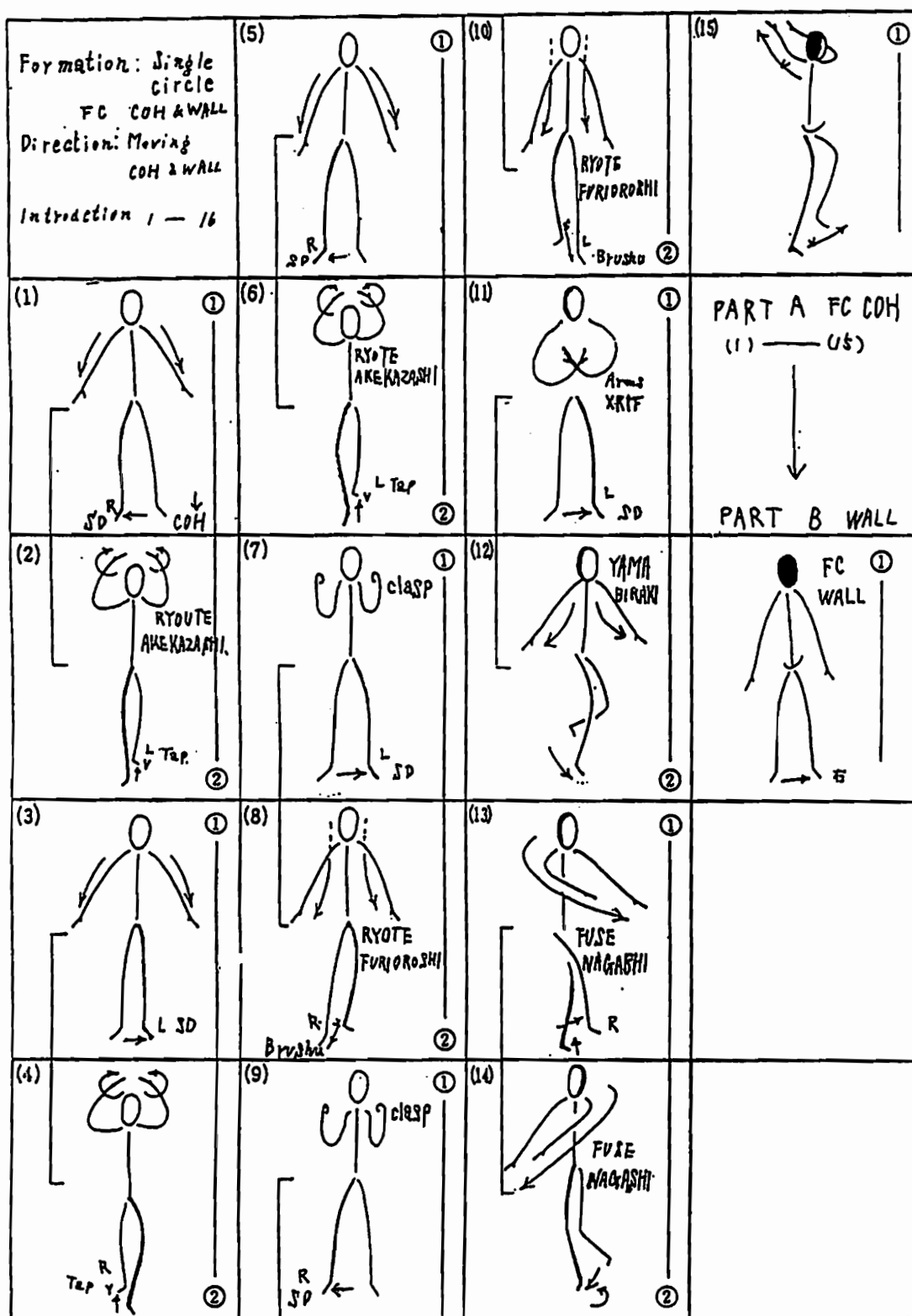
11-15 Step on L to L; step fwd on R; step bkwd onto L; step on R to R; step on L turning 1/2 CW to face ctr.

Suihei biraki, L Ryote nagashi, R clap.

Repeat Part A and Part B.

Presented by Iwao Tamaoki

Neo odori—continued



Tajimi kouta

(Japan)

Pronunciation:

Cassette: Japanese Dances—Stockton 1996 Side A/2

Formation: Single circle facing center.

Cts

Pattern

INTRODUCTION

- | | | |
|------|---|------------------------------|
| 1-6 | Wait (cts 1-4); clap twice (cts 5-6). | <u>HANDS</u> |
| 7-8 | Turn 1/4 CW to face LOD and clap, hold. | Cho/chon, -. |
| 9-16 | Walk fwd 4 steps in LOD R, L, R, L, clapping each step. | Chon, -. |
| | | Clap 1, -, 2, -, 3, -, 4, -. |

PART A

- | | | |
|-------|---|----------------------|
| 1-4 | Step fwd on R (cts 1-2); step fwd on L (cts 3-4). | <u>HANDS</u> |
| 5-8 | Step on R to R (cts 5-6); touch L next to R (ct 7-8). | Soenobashi R and L. |
| 9-12 | Step on L to L (cts 9-10); touch R next to L (cts 11-12). | Ryote ake kazashi. |
| 13-16 | Step bkwd on R (cts 13-14); step bkwd on L (cts 15-16). | Ryote ake kazashi. |
| 17-20 | Turning 1/2 CW to face RLOD, walk fwd 4 steps. | Fusenagashi R and L. |
| 21-24 | Walk 4 steps fwd in RLOD, bringing arms down. | Ryote ake kazashi. |
| 25-26 | Step on R to R; sway to R. | Clap hands R swing. |
| 27-28 | Step on L to L, sway to L. | Clap hands L swing. |
| 29-30 | Step on R to R; sway to R. | Clap hands R swing. |
| 31-32 | Step on L to L, sway to L. | Clap hands L swing. |

PART B

- | | | |
|-------|---|--------------------|
| 1-4 | Turn 1/4 CW to face ctr. | <u>HANDS</u> |
| 5-8 | Turning 1/4 CW to face LOD, walk fwd 4 steps. | Ryote big circle. |
| 9-12 | Touch R heel diag fwd R (cts 9-10); touch R heel diag fwd R and step on R (cts 11-12). | Arms small circle. |
| 13-16 | Touch L heel diag fwd L (cts 13-14); touch L heel diag fwd L and step on L (cts 15-16). | Arms Fuji yama. |

PART C

- | | | |
|-------|---|---------------------------|
| 1-4 | Joining hands in a circle, walk 4 steps in LOD. | <u>HANDS</u> |
| 5-8 | Walk 4 steps in RLOD. | Join hands. |
| 9-16 | Facing ctr and releasing hands, walk bkwd 3 slow steps and close L next to R. | Join hands. |
| 17-24 | Step fwd on L; close R next to L (no wt). | Tate kazashi; Bose hando. |
| | | Unite. |

Repeat Introduction (cts 5-16), Part A, Part B, Part C.

ENDING

- | | |
|-----|--------------------------------|
| 1-4 | Repeat Introduction (cts 5-8). |
|-----|--------------------------------|

Presented by Iwao Tamaoki

多治見小唄 (岐阜県)

<p>Single circle FC/COH Direction LOD INTRO 1-4 WAIT:</p>	<p>(7) 7</p>	<p>(10) 25</p>	<p>(20) 26</p>
<p>(1) 5</p>	<p>(8) 9</p>	<p>(19) 27</p>	<p>(22) 28</p>
<p>(2) 7</p>	<p>(9) 11</p>	<p>Repeat 25 — 32</p>	<p>(23) 32</p>
<p>(3) 4</p>	<p>(10) 13</p>	<p>(17) 4</p>	<p>(24) 4</p>
<p>(4) 1</p>	<p>(11) 15</p>	<p>(18) 5</p>	<p>(25) 8</p>
<p>(5) 3</p>	<p>(12) 17</p>	<p>(19) 20</p>	<p>Repeat (INT 5-16 & PART A-C) END FC/COH. Rep INT 5-8</p>
<p>(6) 5</p>	<p>(13) 21</p>	<p>(20) 24</p>	<p>(27) 27</p>

Takasu ushuhikiuta

(Japan)

Pronunciation:

Cassette: Japanese Dances—Stockton 1996 Side B/2

Formation: Single circle facing ctr.

Cts

Pattern

INTRODUCTION

- 1-15 Face away from ctr, no action.
16-18 Turn 1/2 CW to face ctr; step R, L, R.

PART A

- 1-2 Step fwd on R; hold.
3 Step fwd on L.
4-5 Clap on thighs; step bkwd on R.
6-7 Clap on thighs; step bkwd on L.
8-9 Clap on thighs; step bkwd on R.
10 Pose.
11-12 Step on L; touch R heel.
13-14 Step on R; touch L heel.
15-17 Pose.
18-21 4 upper and lower claps.
22-28 Have a Mortr; step fwd on R; step fwd on L;
turn a Mortr 6.
29-32 Clap chon; have a Mortr; step fwd on R; step
fwd on L.
33-39 Turn a Mortr 6.
40-45 Step on L across behind R turning 1/2 CCW;
turn a Mortr 4.
46-49 Step on R across behind L turning 1/2 CW; turn
Mortr 2.
50-51 Step fwd on R; step on L next to R.
52-61 Touch R heel fwd; step on R next to L touch L
heel fwd; step on L next to R; touch R heel fwd.
62-65 Step fwd on R; step back onto L; close R to L;
hold.

HANDS

- R hand Ake kazashi.
L hand Ake kazashi.
Ryote ake kazashi.
Ryote ake kazashi.
Ryote ake kazashi.
R Tamoto age.
L Tamoto age.
Hachimaki (head-band).

One's arms.

Cho/chon, -, chon, -.

PART B

- 1-39 Repeat Part A, cts 1-39.

Presented by Iwao Tamaoki

高 鷲 白 ひ き 唄 (岐阜県)

<p>◆ 正面おどり Front ◆ 高上手向きに立ち、襦子の「ヨイサー ヨイサー」で右左右と足踏みしながら正面向きとなる</p>	<p>(7) RYOTE AKE KAZASHI Bk</p>	<p>(14) Pose カマエ</p>	<p>(21) XLI B Lfc TN 左回り 右</p>
<p>(1) Yoisar Yoisar front peace 右 R</p>	<p>(8) Pose</p>	<p>(15) upper and lower clap ヨイサー ヨイサー 上下で四ツ打合せ</p>	<p>(22) Pose 右前から4回回す</p>
<p>(2) AKE KAZASHI 右 R</p>	<p>(9) RYOTE AKE KAZASHI</p>	<p>(16) have a Morter 左 右 R</p>	<p>(23) XRI B Rfc TN 右回り 左</p>
<p>(3) RYOTE AKE KAZASHI 左</p>	<p>(10) Pose 右</p>	<p>(17) turn a Morter 6 右前から6回回す</p>	<p>(24) Pose 2回回す</p>
<p>(4) clap on thighs 右 R</p>	<p>(11) TAMOTO 右カカト Heel R 左フミ</p>	<p>(18) clap 1 チミン</p>	<p>(25) 右 R</p>
<p>(5) R Bk</p>	<p>(12) TAMOTO 左カカト Heel L</p>	<p>(19) have a Morter 左 右 R</p>	<p>(26) one's arms 左</p>
<p>(6) Pose</p>	<p>(13) HACHIMAKI head band</p>	<p>(20) turn a Morter 6 右前から6回回す</p>	<p>(27) 右カカト</p>

(28) 	(35) 	(42) 三番 PART C Repeté A (1番の前半) 図(2)~(20)までを繰り返す	(49)
(29) 	(36) 	(43) 	(50)
(30) 	(37) 	(44) 	(51)
(31) 	(38) 	(45) 	(52) (完) (End)
(32) 三番 PART B & C Repeté A (1番の前半) 図(2)~(20)までを繰り返す three couples TORIPUL	(39) 	(46) 	(53)
(33) 	(40) 	(47) 	(54)
(34) 	(41) 	(48) 	(55)

Yatusaka (Dotukoisa)

(Japan)

Pronunciation:

Cassette: Japanese Dances—Stockton 1996 Side B/6

Formation: Single circle facing and moving RLOD.

CtsPattern1-4 INTRODUCTION. No action.DANCE

1-4 Step on R diag fwd; touch L ft.

5-8 Step on L to L; touch R ft; step on R diag fwd; touch L ft; step on L to L; touch R ft.

9-12 Facing ctr, step fwd R, L, R (no wt), hold.

13-16 Step bkwd on R; hold; step bkwd on L; hold.

17-18 Close R to L, no wt.

HANDS

Ryote fuse furiage.

Ryote fuse nagashi; ryote fuse furiage; ryote fuse nagashi.

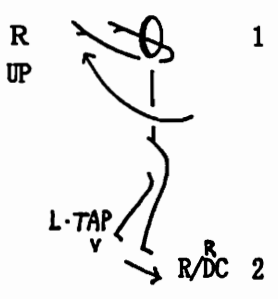
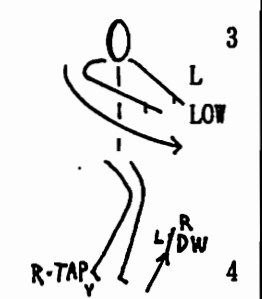
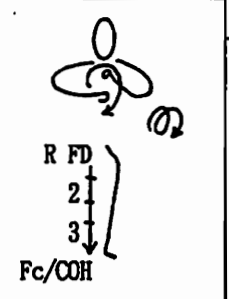
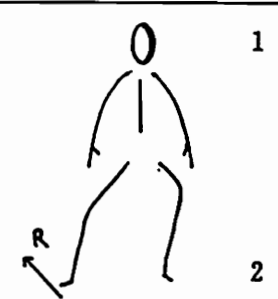
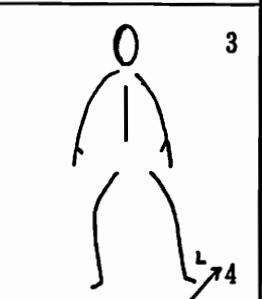
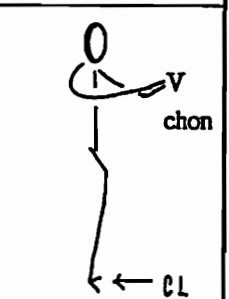
Ryote kaiguri—outside roll twice; ryote kaiguri—inside roll.

Yama biraki twice.

Clap once.

Repeat cts 1-18.

Presented by Iwao Tamaoki

RYOTE FUSE FURIAGE	RYOTE FUSE NAGASHI	RYOTE KAIGURI(OUTSIDE ROLL2)(Coi1?) (INSIDE ROLL1)
		
YAMA BIRAKI	YAMA BIRAKI	CLAP
		

Boerenploff

(The Netherlands)

Boerenploff is a Dutch dance composed by Elly Olderaan, who recreated dances in 1981 based on elements of traditional dances.

Pronunciation:

Cassette: Van Geel Stockton 1996 tape

4/4 meter

Formation: Inside circle of men, facing ctr, arms in T-pos. Outside circle of women, facing ctr, backs of hands on waist.

Steps: Turning Polka Step: Step on R (ct 1); step on L (ct 2); step on R (ct 3); hop on R (ct 4). During these four counts, turn 1/2 CW, moving in LOD. Reverse ftwk when starting with L.

Meas

Pattern

2 meas INTRODUCTION. No action.

FIGURE I

- 1 Heavy step on L to L (ct 1); step on R behind L (ct 2); step on L to L (ct 3); step on R behind L (ct 4).
- 2 Step on L to L (ct 1); hop on L, while making a reel step with R (R ft arcs bkwd to end behind L) (ct 2); repeat cts 1-2 with opp ftwk in place (cts 3-4).
- 3 Step on L in place (ct 1); hop on L, while R leg is lifted fwd slightly above the floor, knee straight (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
- 4 Leap on L in place, while R leg is lifted fwd slightly above the floor, knee straight (ct 1); repeat ct 1 with opp ftwk (ct 2); jump on both ft in closed pos (ct 3); hold (ct 4).
- 5-16 Repeat meas 1-4 three more times.
The W has to try to stay behind her partner all the time.

FIGURE II

- 1 M: Step on L to L (ct 1); step on R behind L (ct 2); step on L to L (ct 3); hop on L (ct 4).
- 2 M: Step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3); hop on R (ct 4).
- 3 M: Repeat meas 1.
- 4 M: With 3 steps (R, L, R), turn 1/2 CW moving in LOD to end facing ptr (cts 1-3); hop on R (ct 4).
- (1-3) W: Dance M's meas 1-3 with opp ftwk and direction.
- (4) W: Step on L in place (ct 1); step on R in place (ct 2); step on L in place (ct 3); hop on L (ct 4).
- 5-8 In Ballroom pos, dance 4 Turning Polka steps with ptr, moving in LOD. M beg L, W beg R.

Boerenploff continued

FIGURE II

- Couples end the Turning Polka with M facing out, W facing in, both hands joined.
- 1 M Step on L to L (ct 1); step on R behind L (ct 2); step on L to L (ct 3); hop on R (ct 4).
W dance cts 1-4 with opp ftwk.
- 2 Releasing M L, W R hands and raising joined hands, repeat meas 1 with opp ftwk and direction, turning W once CCW under joined hands.
- 3-4 Repeat meas 1-2.
- 5-7 In Ballroom pos, dance 3 Turning Polka steps with ptr. End M facing in. W facing out.
- 8 Passing R shldr, M move to ctr (R, L, R) while W turn 1/2 CW with 3 steps to end in original pos (L, R, L) (cts 1-3); hold (no wt on L) (ct 4).

Presented by Tineke van Geel

Bravade

(The Netherlands)

Bravade was reconstructed by the Dutch band, De Perelaar after a form originally described in Playford in 1651.

Pronunciation:

Cassette: Van Geel – Stockton 1996

2/2 meter

Formation: Couples in a circle, facing in LOD, M on the inside. Inside hands joined in V-pos.

Meas

Pattern

4 meas INTRODUCTION. No action.

FIGURE I

- 1-2 Beg M L, W R, walk 4 steps in LOD.
- 3 Facing ptr and joining both hands in V-pos, dance a sideward two-step in LOD.
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-6 Repeat meas 1-2.
- 7-8 Ptrs make arch with inside arms and turn out away from ptr (M CCW, W CW) with 4 steps.
- 9-16 Repeat meas 1-8 in RLOD.

FIGURE II

- 1-2 Taking ptr in Ballroom pos, gallop 4 steps twd ctr of circle.
- 3-4 Gallop 4 steps back to place.
- 5-8 Dance 4 turning polka steps in LOD.
- 9-12 Repeat meas 1-4.
- 13-14 Dance 2 turning polka steps in LOD.
- 15-16 Partners turn away from each other with 4 steps, W turning in place while M makes a larger circle to end one place CW in the circle with a new ptr.

Repeat dance from the beginning with a new ptr.

Presented by Tineke van Geel

Gyovand

(Armenia)

Gyovand, meaning "next to," comes from the Shatagh region in Southeast Anatolia, bordering Iraq and Syria. The name refers to the line formation in which the dancers are close together and move as one body. Learned at the Choreographic School in Yerevan from Azad Charibian in 1988.

Pronunciation:

Music: Cassette: Van Geel – Stockton 1996
 CD: Garni-Armenian Dances

2/4, 6/8 meter

Formation: Lines facing ctr, hands joined in V-pos.

Meas

Pattern

4 meas INTRODUCTION. No action.

FIGURE I. 2/4 meter

- 1 Step on R to R (ct 1); step on L across in front of R (ct 2).
- 2 Step on R to R, bending R knee, while L stays on the floor (ct 1); straighten R knee (ct &); bounce down and up on R heel (ct 2); bounce down on R heel (ct &).
- 3 Step on L, leaving R on the floor without wt, bending knees (ct 1); straighten knees (ct &); bend the knees, touching ball of R ft beside L (ct 2); straighten L knee (ct &)
- 4-15 Repeat meas 1-3 four times (total of 5 times).
- 16 Step on R to R (ct 1); close L beside R (with wt) (ct 2).

FIGURE II. 6/8 meter

- 1 Hop on L (cts 1-2); step fwd on R (ct 3); step fwd on L (cts 4-6).
- 2-3 Repeat meas 1 twice (total of 3 times).
- 4 Stamp R in front of L, no wt, toes of R ft pointing L (cts 1-2); stamp R in front of L, no wt, toes of R ft pointing R (cts 3-4); stamp R in front of L, no wt, toes of R ft pointing L (cts 5-6).
- 5 Hop on L, lifting lower R leg behind, then kicking straight fwd (cts 1-2); step bkwd on R (ct 3); step bkwd on L (cts 4-6).
- 6-7 Repeat meas 5 twice (total of 3 times).
- 8 Repeat meas 4.

Presented by Tineke van Geel

Ijswals

(The Netherlands)

Ijswals translates as "Ice Waltz." It was written down by Mrs. A. Sanson-Catz in 1925 as one of the traditional dances of The Netherlands. The music originally was called "Oude Passepie" and was performed in the theater in Amsterdam from 1696 to 1716. The dance reflects the skating of couples on ice.

Pronunciation:

Cassette: Van Geel – Stockton 1996

3/4 meter

Formation: Couples in a circle, facing in LOD, arms in Varsouvienne pos.

Steps: Waltz Step: Step fwd on R (ct 1), close ball of L ft beside R (ct 2); step fwd on R (ct 3).

Meas

Pattern

16 meas INTRODUCTION. No action.

FIGURE I

- 1 Step on R across in front of L twd ctr of the circle (ct 1); step on ball of L ft beside R (ct 2); step on R beside L in place (ct 3).
- 2 Step on L across in front of R away from ctr of the circle (ct 1); step on ball of R ft beside L (ct 2); step on L beside R in place (ct 3).
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-4 moving bkwd in RLOD by crossing behind instead of in front.
During meas 8, both ptrs turn to face each other without letting go of hands. W turns 1/4 CCW, man 1/4 CW. End with joined hands at chest level, hands crossed. M closes R beside L without wt.
- 9-12 Dance 4 Waltz steps twd ctr of the circle. W begin crossing R over L, moving fwd; M begin crossing L behind R, moving bkwd.
- 13-16 Dance 4 Waltz steps back to original place, M moving fwd and W moving bkwd.
During meas 16, turn to face LOD and return to Varsouvienne pos. M closes L beside R with wt.

FIGURE II

- 1-10 Dance 10 Waltz steps in LOD.
- 11-12 With 2 Waltz steps, W dance CCW around M (without letting go of hands). She ends behind the M, slightly to the R of him. M dance 2 Waltz steps in place.
- 13-14 Dance 2 Waltz steps fwd in LOD.
- 15-16 With 2 Waltz steps, W dance back CW around M to end in Varsouvienne pos. M dance 2 Waltz steps in place.

FIGURE III

- 1-4 With 4 Waltz steps, circle away from ptr, M turning CCW, W CW.
- 5-8 With 4 Waltz steps, circle back to original pos, M turning CW, W CCW.
On meas 5, ct 1, push away from ptr with both hands touching ptr's hands.
- 9 Joining inside hands, Waltz fwd 1 step in LOD, turning slightly away from ptr.
- 10 Waltz fwd 1 step in LOD, turning twd ptr.
- 11-12 With 2 Waltz steps, circle away from ptr, continuing to move in LOD (M turns CCW, W CW).
- 13-16 In Ballroom pos, dance 4 turning Waltz steps in LOD.
- 17-32 Repeat meas 1-16.

Repeat entire dance from the beginning. Fig III can be replaced with Fig IV.

FIGURE IV

- 1-8 M stands behind W, hands on W's shldr, W fists on waist. Dance 8 Waltz steps in LOD.
- 9-16 Join into groups of 2 couples, 4 people one behind the other facing LOD, and dance 8 Waltz steps in LOD.
- 17-24 Join into groups of 4 couples, 8 people one behind the other facing LOD, and dance 8 Waltz steps in LOD,
- 25-32 All dancers in one line, one behind the other facing LOD, dance 8 Waltz steps.

Presented by Tineke van Geel

Jan Pierewiet

(The Netherlands)

Jan Pierewiet has been known all over the Netherlands, but has been more popular in one region than another during various periods. For example, it was very well known in the North around 1900. The lyrics of the song have local variations.

Jan is a Dutch man's name; Pierewiet is his family name. In the lyrics of the song that is sung for this dance there is a dialog between Jan and a lady. She turns him away from her doorstep because she thinks he is rather a strange fellow. He on his turn states he dislikes her.

Pronunciation:

Cassette: Van Geel – Stockton 1996

3/4 meter

Formation: Couples in a circle, facing in LOD. M holds W with R arm around her waist, L hand on own waist. W holds M with L arm on his R shldr, R hand on own waist.

Steps: Mazurka Step: Step fwd on R (ct 1); step on L next to R (ct 2); hop slightly bkwd on L, while R ft almost touches the front of the lower L leg (ct 3). The movement of the R ft on ct 3 is similar to a reverse bicycle peddling movement. Reverse ftwk if beginning on L. Step repeats exactly.

Meas

Pattern

INTRODUCTION. None.

FIGURE

- 1 With 1 waltz step in place, beginning with outside ft, M leads W to his L side and they reverse the arm position.
- 2 Touch outside heel diag fwd away from ptr (ct 1); hold (cts 2-3).
- 3-4 Repeat meas 1-2 with opp ftwk and direction, crossing back to orig pos.
- 5-8 Repeat meas 1-4.
- 9-10 Dance 2 Mazurka Steps fwd, beginning with outside ft.
- 11-12 Repeat meas 1-2,
- 13-14 Repeat meas 9-10.
- 15-16 Repeat meas 1-2 with opp ftwk and direction.
- 17-20 Facing ptr both hands joined down, arms slightly bent, waltz 4 steps turning CW.



- 21 Release hands and both step on R to R away from ptr (ct 1); hold (cts 2-3).
- 22 Bow to ptr (M: L hand on own waist, R hand waves farewell to W. W: holds skirt with both hands.)
- 23-24 Ptrs turn back to each other and M moves CW to new W on his R. End facing LOD with outside ft free.
Repeat dance from beginning with new ptr.

Presented by Tineke van Geel

Kelek Vren

(Armenia)

Kelek Vren, meaning "walk on him," comes from the Shatagh region in Southeast Anatolia, bordering Iraq and Syria. The metaphorical translation is "catch him," and refers to a game. The catcher and the caught person together have to catch a third person, etc. In Shirak's dialect, Kelek Vren means "go up." Learned at the Ethnographic Festival in Yerevan in 1991 from the Naroi ensemble.

Pronunciation:

Music: Cassette: Van Geel – Stockton 1996
 CD: Garni-Armenian Dances

4/4 meter

Formation: Short lines facing ctr, arms in T-pos.

Meas

Pattern

4 meas INTRODUCTION. No action.

FIGURE

- 1 Hop on L while R is lifted sdwd (ct 1); step on R to R (ct &); step on L across behind R (ct 2); repeat cts 1, &, 2 (cts 3, &, 4).
- 2 Bounce on both ft in place (ct 1); bounce on R while L leg is lifted 45° bkwd, L knee bent (ct &); bounce on R while L is lifted 30° fwd, L knee straightened (ct 2); repeat cts 1, &, 2 with opp ftwk (cts 3, &, 4).
- 3 Repeat meas 2, cts 1, &, 2 (cts 1, &, 2); step on L to L, turning diag L (ct 3); step on R across over L, turning torso diag L (ct &); step back on L, turning back to ctr (ct 4).

VARIATION

Change meas 2, cts 1, &, 2 and/or meas 3, cts 3, &, 4 to:

Jump on both ft (ct 1); hold (cts &, 2).

The leader performs the variation and the other follow.

Presented by Tineke van Geel

Nino

(Armenia)

Nino is a man's name. This non-traditional dance was choreographed by Tineke van Geel and Paylak Sarkissian from traditional Armenian steps. The title comes from the lyrics of the original song, telling about a sad Nino and his happy lover. The music was arranged by Khachadour Avedissian.

Pronunciation:

Music: Cassette: Van Geel – Stockton 1996

4/4, 6/4 meter

CD: Garni-Armenian Dances

Formation: Lines facing ctr, hands linked, arms down.

Meas

Pattern

8 meas INTRODUCTION. 4/4 meter. No action.

FIGURE I. 6/4 meter

- 1 Bouncy step on R to R (ct 1); step on L beside R (ct 2); repeat cts 1-2 twice (cts 3-6).
- 2 Touch R heel diag fwd R (ct 1); step on R across L with bent knee (ct 2); touch L heel diag fwd L (ct 3); step on L across R with bent knee (ct 4); bouncy step on R to R (ct 5); step on L beside R (ct 6).
- 3-8 Repeat meas 1-2 three times.

FIGURE II. 6/4 meter

- 1 Jump on both ft in place, turning to face diag L (ct 1); jump on R, turning to face diag R (ct &); step on L across R (ct 2); repeat cts 1-2 twice (cts 3-6).
- 2 Facing ctr, close ft together and bounce on both heels (ct 1); repeat ct 1 (ct &); bounce on L heel, lifting R ft slightly bkwd (ct 2); touch R heel fwd (ct 3); hold (ct 4); lift R with straight knee slightly from the floor (ct &); hop on L, touching R heel fwd (ct 5); hop on L, lifting R leg 90°, knee bent (ct 6).
- 3-4 Repeat meas 1-2.

FIGURE III. 4/4 meter

- 1 Facing LOD, step fwd on R (ct 1); chug fwd on R, while ball of L ft closes beside R, both knees bent (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
- 2 Repeat meas 1.
- 3 Facing ctr, bouncy step on R to R (ct 1); step on L beside R (ct 2); bounce on both heels (ct 3); bounce on both heels (ct &); bounce on L heel, lifting R ft slightly bkwd (ct 4).
- 4 Touch R heel fwd (ct 1); hold (ct 2); lift R slightly from the floor with straight knee (ct &); hop on L, touching R heel fwd (ct 3); hop on L, lifting R leg 90°, knee bent (ct 4).
- 5-8 Repeat meas 1-4.

SEQUENCE: Fig I, Fig II, Fig I, Fig II, Fig III, Fig I, Fig II, Fig III, Fig I, Fig II.

Presented by Tineke van Geel

Sham keletsi Dam keletsi

(Armenia)

Sham keletsi dam keletsi comes from Vaspourakan, a region East of Lake Van in Anatolia. The title is derived from the original lyrics of the song that was sung to the dance—"I walked to Sham, I walked to Dam." Sham and Dam both refer to the city Damascus. Keletsi means "walked." "I walked to Damascus to find my lover, but I could not find her and cried." Damascus was synonymous with far away. The dance was learned from Arthushat Karapetian.

Pronunciation:

Music: Cassette: Van Geel – Stockton 1996
CD: Garni-Armenian Dances

2/4 meter

Formation: Lines facing ctr, arms in W-pos, little fingers linked.

Meas

Pattern

6 meas INTRODUCTION. No action.

FIGURE I. slow part

- 1 Step on R to R, forearms move to the R (ct 1); step on L across in front of R, forearms move to the L (ct 2).
- 2 Repeat meas 1.
- 3 Repeat meas 1, ct 1 (ct 1); hop on R while lifting L ft to calf level, arms come back to W-pos (ct 2).
- 4 Stamp fwd on to ctr, arms stretched fwd, elbows slightly bent, shldr making a "shaking" movement (ct 1); stamp fwd on R to ctr, repeating movements of ct 1 (ct 2).
- 5 Step on L in place, arms remaining fwd (ct 1); hop on L while lifting R ft fwd, knee bent 45° (ct 2).
- 6 Repeat meas 5 with opp ftwk.
- 7 Step bkwd on L, turning R heel inward, forearms move to L (ct 1); step bkwd on R, turning L heel inward, forearms move to R (ct 2).
- 8-9 Repeat meas 5-6.
- 10 Leap onto L diag L (L ft turned out) while R chugs fwd until crossed behind L, bending both knees, arms down (ct 1); chug bkwd on R, straightening knees and bouncing on both heels (ct 2); bounce on both heels (ct &).
- 11 Repeat meas 10.
- 12 Step on L in place (ct 1); hop on L, lifting R to calf level (ct 2). During this meas, arms come back to W-pos).

FIGURE II. fast part

Face ctr, arms in W-pos.

- 1 Hop on L, forearms moving to L (ct 1); step on R to R (ct &); step on L across over R, forearms moving to the L (ct 2).
- 2 Repeat meas 1.

Sham keletsi Dam keletsi—continued

- 3 Hop on L, arms returning to W-pos (ct 1); step on R to R (ct &); hop on R, lifting L ft to calf level (ct 2).
- 4 Repeat Fig I, meas 4. The stamps are heavier.
- 5-6 Repeat Fig I, meas 5-6.
- 7 Skip bkwd on L, turning R heel low, forearms move to the L (ct 1); skip bkwd on R, turning L heel inward, forearms move to R (ct 2).
- 8-12 Repeat Fig I, meas 8-12.

SEQUENCE:

Fig I four times

Fig II two times

Fig I four times

Fig II two times

Presented by Tineke van Geel

Dorcolka

I learned this dance by observation and participation more years ago than good taste allows me to mention. I rediscovered it when Marianne Taylor and I were going through some old tunes we "used to like." Whether Rubi, John, or Dick taught it to me, I can't remember, but since the Banat Tamburiza Orchestra plays it, I would venture that Dick Crum was the one to whom we give the nod. Anyway, the music is great and suggests the dance well. It belongs to the Kokonjeste family of dances.

Pronunciation:

Cassette: Barry Glass Special Tape – Stockton 1996

2/4 meter

Formation: Line of dancers in V-pos.

Meas

Pattern

PART I—WALKING (music A)

- 1 Step on R to R, turning to face LOD (ct 1); step L in LOD (ct 2).
- 2 Step on R, turning to face ctr (ct 1); close L to R, no wt (ct 2).
- 3 Step sdwd L on L (ct 1); close R to L, no wt (ct 2);
- 4 Repeat meas 2.

PART II—SEVENS AND THREES (music B)

- 1 Facing slightly RLOD and moving RLOD, take a light, very small step onto L (ct 1); step on R across in front of L (ct &); repeat cts 1, & (cts 2, &).
- 2 Continuing in RLOD, step on L to L (ct 1); step on R across in front of L (ct &); step on L to L with emphasis (ct 2); pause, turning to face ctr (ct &).
- 3 Step R, L, R (cts 1, &, 2); pause (ct &).
- 4 Repeat meas 3 with opp ftwk. Note: some dancers execute meas 3 and 4 as two Pas de Basques.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART III—RUNNING PATTERN (music C)

- 1 Moving in LOD, light running step on L to L (ct 1); light running step on R to L (ct 2).
- 2 Facing ctr with ft close together, step L, R, L (cts 1, &, 2); pause (ct &).
- 3 Repeat meas 2 with opp ftwk.
- 4 Repeat meas 2.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Repeat Parts I, II, and III with opp ftwk and direction. Part III continues for a total of 40 meas or 5 times through Part III (ten running kokonjeste patterns instead of two). Repeat Parts I, II, and III again as written (with the short Part III).

Presented by Barry Glass

Draganička Polka

(Pokuplje, Croatia)

This is a couple dance of the "polka" type from the village in Pokuplje. This version was learned from video footage.

Pronunciation:

Cassette: Barry Glass Special Tape – Stockton 1996

2/4 meter

Formation: Couples around a circle in open ballroom position, joined arms are bent up at shldr height to begin the dance. Couples move CCW around the circle.

Meas

Pattern

DANCE

- 1 Beginning with the outside ft (M L, W R), take one buncy and light Two-Step moving fwd around the circle (cts 1, &, 2). Joined hands straighten on ct 1. A slight lean fwd can be put in when the arms straighten down.
- 2 Continue with another Two-Step with opp ftwk (cts 1, &, 2). Arms bend up on ct 1.
- 3-4 Repeat meas 1-2.
- 5-7 With three Two-Steps, cpl makes one turn CW. Arms are extended high over head level.
- 8 Step M R and W L (ct 1); touch free ft next to wt-bearing ft (ct 2). Bring arms back to opening pos during step-touch.

Dance repeats from the beginning.

Presented by Barry Glass

Draganički Drmeš

(Pokuplje, Croatia)

This drmeš, with its regional styling, is common to the villages in Pokuplje. Local variants maintain a common movement style. The source for this dance is various festivals, video footage, and Nena Šokčić.

Pronunciation:

Cassette: Barry Glass Special Tape – Stockton 1996 2/4 meter

Formation: Couples, small circles or large circle. In circles, a back basket hold is usual, with other holds seen at times. Couples tend to use a distinctive hold with M's R hand on ptr's waist, his L hand holds his ptr's L low across body. W's R hand is on M's L shldr.

Steps: Drmeš: Step on R strongly with an immediate up emphasis (ct 1) (Note: at the same time, most dancers let the L leg swing very slightly out to the front); hop on R (ct 2); step on L (ct &).
Syncopated Traveling Step: Moving to the L, step on R (cts 1-&); hop on R (ct 2); step on L (ct &).
Even Traveling Step: Moving to the L, step on R (ct 1); step on L (ct 2). This is a light run.
 Note: The larger the circle, the greater the tendency there is toward an Even Traveling Step. Both traveling steps are seen together in the same circle as well. In addition, even in the Even Traveling Step there is a perceptible hint of the syncopation.

Meas

Pattern

DANCE

1-16 Dance 16 Drmeš steps in place. Some dancers "twist" slightly L and R on alternate steps.
 17-32 Dance 16 Traveling Steps to the L, rotating rapidly.

Repeat from the beginning.

Presented by Barry Glass

Grizlica

(Podravina, Croatia)

This is the Podravina variant of the “cobbler’s dance,” which can be found in various forms throughout much of western Europe. Dr. I. Ivančan shall be credited for much of the dance research on Podravina dances. Nena Škokčić assisted him in this work.

Pronunciation:

Cassette: Barry Glass Special Tape – Stockton 1996

2/4 meter

Formation: Couples facing one another. At the beginning of the dance, all lean back slightly and raise arms to just below eye level, elbows out and palms down.

Meas

Pattern

DANCE

- 1-3 During the first three meas, the hands “roll around” one another as if gathering up something. In one meas, the hands circle about 4 times (cts 1, &, 2, &).
- 4 Hands are lowered to sides and put out from body somewhat, the palms facing fwd (ct 1); pause (cts &, 2, &). Body leans slightly fwd during this meas.
- 5-8 Repeat meas 1-4.
- 9 All put L hand on waist and, with R arm bent up at the elbow, shake index finger at ptr 3 times (cts 1, &, 2); pause (ct &). Both lean in twd ptr during this meas.
- 10 Repeat meas 9, shaking L hand.
- 11 Clap own hands in front of body (ct 1); slap both knees which bend on this ct (ct 2).
- 12 Clap own hands three times in front (cts 1, &, 2); pause (ct &).
- 13 In Closed pos—W’s hands on M’s shldr blades, M’s R hand on ptr’s waist and L hand on her upper arm—cpl turns CW using a slow Rida step: step on R, bending R knee (ct 1); step on L straightening knees (ct 2).
- 14-15 Continue meas 13 twice more to make a full turn.
- 16 In place, all raise up on balls of ft and lower heels to floor (ct 1); repeat (ct 2).
(Variation for meas 16: Cpls may raise and lower heels three times instead of two (cts 1, &, 2); pause (ct &).

Dance repeats from the beginning.

Presented by Barry Glass

Drmašćica and Drmeš

(Pokuplje, Croatia)

Drmašćica and Drmeš were performed in the village at the eastern end of the region of Prigorje, most notably the village of Zelina. The dances have been a part of the Lado repertoire and were choreographed for them by Professor Z. Lijevaković.

Pronunciation:

Cassette: Barry Glass Special Tape – Stockton 1996

2/4 meter

Formation: Couples facing, hands on hips, or small circles of dancers with hands on hips. Various formations are possible. For the purposes of this medley, we will use only these two options.

Meas

Pattern

DRMAŠĆICA

- 1 Step sdwd on L to L (ct 1); close R to L (ct 2).
- 2 Bend both knees sharply (ct 1); repeat, (ct &); bend both knees a third time with more bend and more emphasis (ct 2); hold (ct &).
- 3-8 Repeat meas 1-2 three more times. Note: Couple continues to face one another as they make a circle CW.
- 9 Bend both knees (ct 1); repeat three times (cts &, 2, &).
- 10-11 Repeat meas 9 twice.
- 12 Bend both knees with emphasis and somewhat more deeply (ct 1); repeat (ct 2).
- 13-16 Repeat meas 9-12.

Dance repeats from the beginning until music changes.

DRMEŠ

Transition Step (this step is done only once)

- 1 Step strongly in with R (ct 1); hold (ct 2).
 - 2 Step back strongly on L (ct 1); step on R beside L (ct 2).
- During the Transition Step, small circles take a back basket hold; couples can take either a shldr-waist hold or a "side-by-side" hold or a "1/2 shldr-waist" hold in which M's R hand is on ptr's waist; her R hand is on ptr's L shldr; free hands are down.

Traveling Step

- 1 Jump onto both ft slightly apart (no greater than shldr width) (ct 1); step on R across in front of L (ct 2).
- Step repeats for as many times as music dictates.

Drmaščica and Drmež—continued

Walking

- 1 Turning slightly L, step out on L (ct 1); step out on R (ct 2).
Repeat from the beginning.

SEQUENCE: (This sequence is for this recording and it is not the only one possible. Couples may improvise the sequence as they become more familiar with the dance.)

1 Transition Step to get into position

14 Traveling Steps, which when added to the Transition Step make a normal 16-meas unit.

Presented by Barry Glass

Jeftanovićevo kolo

(Bosnia)

Jeftanovićevo kolo (meaning “kolo named in honor of Jeftanović”) was brought to the U.S. before World War I. It was regularly done in the New York/western Pennsylvania, New Jersey area. For some reason it reached Pittsburgh late, after World War II, possibly around 1948 or 1949. Among the U.S.-born generations in Pittsburgh it was colloquially known as the *bounce-bounce kolo*, because of the movement characteristic of that city’s version. Some people called the dance *Jefto’s kolo*.

The version popular in the New York/Philadelphia/New Jersey area is given below; it combines three basic kolo patterns: *Malo kolo* step, *Kokonješte*, and the *hop-step-step* traveling pattern.

Barry says, “I learned this dance as a lad, or maybe I just picked it up from Rubi. It was always assumed that Dick introduced it. These are his notes.”

Pronunciation:

Cassette: Barry Glass Special tape – Stockton 1996

2/4 meter

Formation: Open circle, mixed M and W, hands joined down at sides (V-pos).

Meas

Pattern

PART 1—Malo kolo steps (Theme A, 16 meas)

Any variant of the *Malo kolo* step may be done; the simple *Malo kolo* step is give here by way of illustration. Face ctr throughout and use flat-footed steps of short-to-medium length.

- 1 Step on R ft sdwd to R (ct 1); close L ft beside R ft, taking wt on L ft (ct 2).
- 2 Step on R ft sdwd to R (ct 1); close L ft beside R ft without taking wt on L ft; or bring L ft a bit fwd low in air (ct 2).
- 3 Step on L ft sdwd to L (ct 1); close R ft beside L ft, taking wt on R ft (ct 2).
- 4 Step on L ft sdwd to L (ct 1); close R ft beside L ft without taking wt on R ft; or bring R ft a bit fwd low in air (ct 2).
- 5-16 Repeat movements of meas 1-4 three more times, for a total of four.

PART 2—Resting step (Walking Kokonješte pattern) (Theme B, 16 meas)

Face slightly R of ctr and move to R (CCW around).

- 17 Step on R ft in this direction (ct 1); step on L ft in this direction (ct 2).
- 18 Turning to face ctr, step on R ft sdwd to R (ct 1); still facing ctr, close L ft beside R ft without taking wt on L ft; or bring L ft a bit fwd low in air (ct 2).
- 19 Still facing ctr, step on L ft sdwd to L (ct 1); still facing ctr, close R ft beside L ft without taking wt on R ft; or bring R ft a bit fwd low in air (ct 2).
- 20 Still facing ctr, step on R ft sdwd to R (ct 1); still facing ctr, close L ft beside R ft without taking wt on L ft; or bring ft a bit fwd low in air (ct 2)
- 21-24 Repeat meas 17-20 with opp ftwk and direction.
- 25-32 Repeat meas 17-24.

Jeftanovićevo kolo—continued

PART 3—Traveling steps with stamps R and L (Theme C, 16 meas)

Any variant of the *hop-step-step* may be done; the “Kick-step-step” is given here by way of illustration. Face directly R and move in that direction.

- 33 Low hop or bounce on L ft moving fwd, at the same time kicking R ft fwd low, close to the floor (ct 1); step on R ft beside L ft (ct &); step on L ft fwd (ct 2).
- 34-38 Repeat movements of meas 33 five more times for a total of six, turning to face ctr at the end of meas 38.
- 39 Facing ctr, stamp onto R ft in place (taking wt on R ft) (ct 1); pause (ct 2).
- 40 Still facing ctr, stamp L ft in place (not taking wt on L ft); pause (ct 2).
- 41-48 Repeat meas 33-40 with opp ftwk and direction.

Presented by Barry Glass
Description by Dick Crum
Edited to fit syllabus format

Igra Kolo

(Pokuplje, Croatia)

This dance is described as it was done in one village in the Pokuplje region of Croatia. For a description and history of the dance in the United States, refer to the description written by Dick Crum in Old Type Kolos published for the 1993 Tamburiza Extravaganza (Živila Tambura '93).

Pronunciation:

Cassette: Barry Glass Special Tape – Stockton 1996 2/4 meter

Formation: Circle of dancers in couples (optional), joined hands down. One person is “it” in the ctr.

Steps: Polka Step: Step on L (ct 1); step on R (ct &); step on L (cts 2-&). Repeat with opp ftwk. Knees are relaxed, but emphasis is “equalized” to keep step from looking like a Pas-de-basque.

Meas

Pattern

MUSIC A—SLOW TEMPO

1-16 All dancers move to the L with 32 walking steps, beginning R. During this time they may sing the following:

Igra kolo, igra kolo, u dvaćeset i dva
 U tom kolo, u tom kolo, lijepi (lijepa) name of person who is “it” igra
 Biraj, name, biraj, name, koga ti je drago
 Samo nemoj, samo nemoj, koga nemaš rado
 (Twenty-two people are dancing in the kolo.
 In that kolo pretty (handsome) name is dancing.
 Pick, name, pick, name, whomsoever you please.
 Only just don't pick one you don't like.)

The person in the ctr (could be the bride at a wedding) walks around freely inside the circle. He (she) wears a large scarf around his (her) neck.

MUSIC B—FAST TEMPO

1-16 At the end of the slow walk, the person in the ctr places the scarf around a chosen person of the opposite sex and leads that person into the ctr. Taking shldr-waist pos, the couple dances 16 Polka steps. Couple may turn slowly to L during this figure. At the end, the chosen person becomes “it” and the dance begins again.

While the couple does their Polka, all other dancers do the same 16 Polka steps in the kolo in place. Or, if they are also in couples, they may dance the same polka together with the ctr couple, the odd-person-out in the kolo would then do the Polka steps in place with the free hands on hips or down.

Presented by Barry Glass

Metlaš

(Pokuplje, Croatia)

Metlaš, or “Broom Dance,” is often a way of performing another dance in the village repertoire. In one village in Pukuplje, Metlaš was a way of performing the common Drmeš of that village. Therefore, for the description of the step, refer to the “couples” figures as described for Draganički Drmeš. This type of dance may be found in other parts of Croatia, Slovenia, and much of western Europe.

Pronunciation:

Cassette: Barry Glass Special tape – Stockton 1996 2/4 meter

Formation: Couples are scattered about the dance space as for the normal drmeš.

PATTERN

One M has a broom (which may be decorated with flowers or ribbons) for a partner. He may actually execute the steps of the drmeš and the couple-turn with his broom or simply travel around the space “searching for a victim.” At the end of the couple turn, he “throws” down the broom by one of the couples and “cuts in,” leaving that M without a partner. This is the signal that all the men must seek out a new partner. One, of course, will be left to dance with the broom. The whole process begins again.

Presented by Barry Glass

Podravski Drmeš

(Podravina, Croatia)

Podravski Drmeš is one of the most popular and persistent dances of this region of Croatia. There are footwork improvisations for the men, not usually for women. Characteristics include slow traveling for the couples and slow turning movements, unless a rapid spin figure is used. Couples on traveling may rotate either CW or CCW at man's discretion (although couples more commonly and more often rotate CW). Any attempt to notate this dance in conventional folkdancer notation creates something that is no longer the dance, since it looks at a "snap-shot" rather than a "video," or it freezes one sequence as the norm. So, it will be notated as to steps, and then the parameters of choreography and improvisation will be described. Add this to the characteristics above and you have the Podravina variant of the Drmeš.

Pronunciation:

Cassette: Barry Glass Special tape – Stockton 1996 2/4 meter

Formation: Couples scattered about the dance floor. Shldr-waist pos or a shldr-waist pos in which the M makes a circle of thumb and 2nd fingers which are on ptr's waist, other fingers loosely gathered. When rapid twirling figure is chosen, 2 cpls may join together in a small circle, back-basket hold.

Steps: Basic Drmeš: (M's ftwk and direction described. W do opposite.)
With L slightly ahead of R, bounce twice on both heels (cts 1, &); step on L (cts 2, &). Repeat with opp ftwk.

Note: This step may move fwd or back, or to either side, or in a slow cpl rotation. It is a fairly light, almost "laid-back" movement style.

Two-Couple Spin:

Two cpls make a small circle and, with back-basket hold, spin rapidly CW. Ftwk is same for all. Step strongly (with sound) on R slightly into circle (ct 1), L ft may raise slightly in back; step sdwd on L to L (ct &); repeat cts 1, & (cts 2, &). Figure is done 16 times in all.

Man's Ftwk Variant #1

Step on L, knee slightly bent (ct 1); hit R next to L (ct &); repeat cts 1, & with opp ftwk (cts 2, &).

Man's Ftwk Variant #2

Step on L, knee slightly bent (ct 1); hit R next to L (ct &); hop on L (ct 2); hit R next to L (ct &). Step alternates.

Variants #1 and #2 can be used in combination.

Man's Ftwk Variant #3

Meas 1: Step lightly sdwd on L to L (ct 1); step on R behind L (ct &); step sdwd on L to L (ct 2); hit R next to L (ct &),

Meas 2: Step on R (ct 1); stamp L next to R (ct &); hop on R (ct 2); hit L next to R (ct &). Repeat at will.

Podravski Drmeš —continued

Man's Ftwk Variant #4

Meas 1: Light jump onto both ft, R ft slightly in front (ct 1); jump onto both ft side-by-side and slightly apart (ct &); step on L in place (ct 2); hit R next to L (ct &).

Meas 2: Hop on L (ct 1); hit R next to L (ct &); repeat cts 1, & (cts 2, &).
Step repeats at will.

Note: These last two ftwk variants appear when cpl is staying in place or when rotating.

The dance moves about the floor, M leading with step and directional changes consistent with the music.

Presented by Barry Glass

Stara Polkica

(Pokuplje, Croatia)

A dance performed in couples as done in Pokuplje, Stara Polkica is part of an older stratum of couple dance. The source is festivals and video footage.

Pronunciation:

Cassette: Barry Glass Special Tape – Stockton 1996 2/4 meter

Formation: Couples scattered about the dance space. Shldr-waist hold with arms “rounded.” M’s arms are under.

Steps and Styling: A flat walk throughout. Step is light and natural. M begins with R and W with L. Two walking steps per meas. Throughout the dance, arms (and to a lesser extend the upper body) lean R on ct 1 of each meas and L on ct 2.

Meas

Pattern

- | | |
|-------|--|
| 1-4 | 8 walking steps, M moving fwd and W bkwd. |
| 5-8 | Reverse direction with 8 more walking steps. |
| 9-16 | Repeat meas 1-8. |
| 17-24 | 16 walking steps sdwd L and R (from M’s point of view). This is a kind of “rocking” back and forth. Couple makes about 2 turns CW during this. |
| 25-32 | Repeat meas 17-24 with opp direction (ftwk continues throughout).
Note: On last two steps of each direction, dancers may accentuate with light stamps (i.e., meas 24 and 32). |

Dance repeats from the beginning. Using the directional guidelines above, couple moves freely about the dance space.

Presented by Barry Glass

Tri Koraka Sim

(Pokuplje, Croatia)

This is another "polka" type dance from Pokuplje. It takes its name from the song which accompanies it. The source is festivals and video footage.

Pronunciation:

Cassette: Barry Glass Special Tape – Stockton 1996

2/4 meter

Formation: Couples in Varsouvienne pos, facing CW in a circle.

Meas

Pattern

- 1 All walk fwd L (ct 1); R (ct 2).
- 2 Continue walking L (ct 1); touch R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk, backing up.
- 5 Take one "polka" step (R, L, R, hold) in place (cts 1, &, 2, &). During this meas, M pushes his L hand and pulls with his R to face his ptr partially. This makes a "window."
- 6 Take another "polka" step to return to regular Varsouvienne pos.
- 7-8 M let go of ptr's L hand and turn her under joined R hands one turn. Ftwk for both is four walking steps L, R, L, R (cts 1, 2, 1, 2).

Dance repeats from the beginning.

Variant: During meas 1-4, instead of moving fwd and back along circumference of circle, couples may walk fwd, turning twd ctr, and then back to place.

Presented by Barry Glass

Žena Ide Na Gesti

(Podravina, Croatia)

Žena Ide Na Gesti is the Podravina variant of the “Seven-step” dance form found in other areas of Croatia and throughout much of western Europe. Credit for research in Podravina goes largely to Dr. I. Ivančan. Nena Škokčić assisted him in this work.

Pronunciation:

Cassette: Barry Glass Special Tape – Stockton 1996

2/4 meter

Formation: Couples about the dance space in shldr-waist pos.

Steps: Polka Step: (ftwk described for M, W does opp) Step on L (ct 1); step on R (ct &); step on L (ct 2); hold (ct &). Steps repeats with opp ftwk. Steps are light, bouncy and with full ft.

Meas

Pattern

- | | |
|-----|---|
| 1 | Beg with M L and W R, step sdwd one light, rather bouncy step onto full ft (ct 1); take same kind of step to close (ct &); repeat cts 1, & (cts 2, &). |
| 2 | Repeat meas 1, cts 1, & (cts 1, &); take one more sdwd step but with emphasis, bending knee and bringing free ft to close without taking wt (ct 2); pause (ct &). |
| 3-4 | Repeat meas 1-2 with opp ftwk and direction. |
| 5-6 | Beg M L and W R, take two Polka Steps to make one complete couple turn CW. |

Dance repeats from the beginning.

Presented by Barry Glass

Bela Rada

(South Serbia)

Bela Rada translates as "Fair Rada (a girl)." This is a love song about Rada and her sweetheart, Jova, who begs her to let him kiss her. She does not dare, because her mother will be angry.

Pronunciation: BEH-lah RAH-dah

Music: Record: Folkraft 1532 Side A/2

2/4 meter

Cassette: Djordević 1996 No. 2 Side B/4

Formation: Line or open circle, no partners, leader at R end. Back basket pos, L over R, wt on L ft.

Meas

Pattern

No introduction.

PART I (Music AA)

1-4 Facing ctr, step on ball of R ft sdwd R (ct 1); step on L ft across in front of R (ct &); repeat six more times (7 times in all); step on ball of R ft sdwd R (ct 8); pause or swing L leg low diag fwd R across in front of R (ct &).

5-8 Repeat meas 1-4 with opp ftwk and direction.

PART II (Music BB)

9 Step on R ft in place (ct 1); step on L ft just in front of R (ct &); step on R ft just in back of L (ct 2); swing L leg in a small CW arc to finish beside R (ct &).

10 Repeat meas 9 with opp ftwk and direction.

11-16 Repeat meas 9-10 three more times (4 times in all).

Song words:

Ide Jova od oranje,
bela Rada od kopanje.
Stani Rado, bela Rado,
daj da ljubim lice mlado.

Ne smem Jovo, oj Jovane,
ljutiće se moje nane.
Stani Rado,...

Rada mi je poručila,
žute dunje naredila.
Stani Rado,...

Presented by Desa Djordjević

Original description by Desa Djordjević, Rickey Holden

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Gružanka

(Central Serbia)

Gružanka translates as “from the Gruža valley” in Šumadija, central Serbia.

Pronunciation: GROO-zhahn-kah

Music: Record: Folkraft 1494 Side A

2/4 meter

Cassette: Djordević 1996 No. 2 Side A/2

Formation: Line or open circle, no partners, leader at R end. V-pos, close together, wt on L ft.

Steps: Step-Hop: Step on one ft (ct 1); hop on the same ft (ct 2).

Schottische Step (R): Three small walking steps (R, L, R) (cts 1, 2, 3); hop on R ft (ct 4);

Schottische Step (L): same with opp ftwk.

Meas

Pattern

No introduction.

PART I — Moving to R, L (Music AA)

1-4 Facing slightly R and moving in LOD, Step-Hop R fwd (cts 1,2); Step-Hop L fwd (cts 3,4); one Schottische Step R fwd (cts 5-8).

5-8 Repeat meas 1-4 with opp ftwk and direction.

PART II — In place (Music BB)

9-10 Facing ctr, step on R ft just in front of L (ct 1); step on L ft just in back of R (ct 2); step on R ft beside L (ct 3); a small hop on R ft (ct 4).

11-12 Repeat meas 9-10 with opp ftwk and direction.

13-20 Repeat meas 9-12 twice (3 times in all). End facing slightly R.

VARIATION FOR PART II

The crossing Schottische Steps may be more open.

9-10 Facing ctr, a small step on R ft across in front of L (ct 1); a small step on L ft across in back of R (ct 2); a small step on R ft sdwd R (ct 3); a small hop on R ft (ct 4).

Presented by Desa Djordjević

Original description by Desa Djordjević, Rickey Holden

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Hajduk Veljkovo Kolo

(Northeast Serbia)

Hajduk Veljkovo Kolo translates as "Kolo (circle or line dance) of Veljko." Hajduk is a notorious "outlaw" or famous "freedom fighter," depending on the political viewpoint. The dance comes from the Negotin area of the Bela Palanka region.

Pronunciation: HAH-ee-dook VEH-lyuh-koh-voh KOH-loh

Music: Record: RTB LP-2310228 Side A/1

2/4 meter

Cassette: Djordević 1996 No. 2 Side B/3

Formation: Line or open circle, no partners, leader at R end. Hands in W-pos, wt on L ft.

Steps: Step-Touch: Step on one ft (ct 1); place other ft beside the first without taking wt (ct 2).
Step-Close: Step on one ft (ct 1); step on other ft beside the first (ct 2).

Meas

Pattern

No introduction.

PART I (Music AA)

- 1-4 Facing ctr, Step-Close R sdwd R (cts 1-2); Step-Close R sdwd R (cts 3-4); Step-Close Step-Touch R sdwd (cts 5-8).
5-8 Repeat meas 1-4 with opp ftwk and direction.

PART II (Music BB)

- 9 Step-Close R sdwd R (cts 1-2).
10 Step-Touch R sdwd R (cts 1-2).
11 Step-Close L sdwd L (cts 1-2).
12-13 Step on L ft sdwd L (ct 1); stamp R ft beside L without taking wt (ct 2); stamp R ft again similarly (ct 3); pause (ct 4).
14-18 Repeat meas 9-13 (2 times in all).

Song words:

Bolan mi leži, more, Kara Mustafa,
Bolan mi leži, more, hoće da umre;
Ej gidi deli Kara Mustafa.
Kraj njega sedi, more, tanka Stojanka,
Kraj njega sedi, more, tiho besedi;
Ej gidi deli Kara Mustafa.

Koj' će da paše, more, tu britku sablju
Neka je paše, more, taj hajduk Veljko;
Jer je on, bolji junak od mene.
Koj' će da jaše, more, tvog vrana konja,
Neka ga jaše more taj hajduk Veljko;
Jer je on, bolji junak od mene.

Kara Mustafa lies on his death bed; Stojanka (a girl), sits beside him and asks, "Who is to carry your sharp saber now?" "Let Hajduk Veljko take it, for he is a more gallant warrior than I," answers Kara Mustafa. "Who is to mount your horse?" asks Stojanka. "Let Hajduk Veljko mount him, for he is a more gallant warrior than I."

Presented by Desa Djordjević

Original description by Desa Djordjević, Rickey Holden

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Ja Isprosih

(West Serbia)

Ja Isprosih translates as "I proposed (and was accepted)."

Pronunciation: yah eess-PROH-seeh

Music: Record: RTB LP-2310201 Side A/2
Cassette: Djordević 1996 No. 2 Side B/1

2/4 meter

Formation: Line or open circle, no partners, leader at R end. Hands in V-pos, close together, wt on L ft.

Steps: Step-Touch: Step on one ft (ct 1); place other ft beside the first without taking wt (ct 2).

Meas

Pattern

No introduction.

DANCE

- 1 Facing ctr, step on R ft sdwd R (ct 1); step on L ft across in front of R (ct 2).
- 2 Step-Touch R sdwd R (cts 1-2).
- 3 Step-Touch L bkwd (cts 1-2).
- 4 Step-Touch R bkwd (cts 1-2).
- 5-6 Three walking steps L, R, L fwd (cts 1-3); touch R ft beside L (ct 4).
- 7 Step-Touch R bkwd (cts 1-2).
- 8 Step on L ft sdwd L (ct 1); stamp R ft beside L without taking wt (ct 2).

Song words:

Ja isprosih, Milje moje,
u selu devojku more;
Aj, haj, Milje moje,
u selu devojku more.

Majka iska, Milje moje,
pamukliju jednu novu;
Aj, haj, Milje moje,
pamukliju jednu novu.

Otac daje. Milje moje,
a majka je ne da more;
Aj, haj, Milje moje,
a majka je ne da more.

Otac iska Milke moje,
cizme tine jedne nove;
Aj, haj, Milje moje,
cizme tine jedne nove.

I proposed to a girl in the village and the father was willing to give her hand to me, but her mother refused, asking for a new *pamukliju* (jacket) for herself; and then her father also asked for a new pair of boots.

Presented by Desa Djordjević

Original description by Desa Djordjević, Rickey Holden

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Juriška

(East Serbia)

Juriška translates as "I proposed (and was accepted)." The dance comes from the region of Bela Palanka. The dance pattern has 10 measures; music is in 8-measure phrases.

Pronunciation: YOO-reesh-kah

Music: Record: RTB LP-2310228 Side B/3

2/4 meter

Cassette: Djordjević 1996 No. 2 Side B/2

Formation: Line or open circle, no partners, leader at R end. Hands in belt-hold, L over R, wt on L ft.

Steps: Step-Close: Step on one ft (ct 1); step on other ft beside the first (ct 2).

Meas

Pattern

No introduction.

DANCE

- | | |
|------|---|
| 1 | Moving in LOD, step on R (ct 1); hop on R (ct 2). |
| 2 | Continuing, step on L (ct 1); hop on L (ct 1). |
| 3 | Facing ctr, step on R to R side (ct 1); step on L in front of R (ct 2); |
| 4 | Step on R to R side (ct 1); lift onto ball of R ft (a modified hop) (ct 2). |
| 5-6 | Repeat meas 3-4 with opp ftwk and direction. |
| 7-10 | Repeat meas 3-6. |

Presented by Desa Djordjević

Original description by Desa Djordjević, Rickey Holden

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Ti Momo

(Central Serbia)

Ti Momo translates as "Thou, dear (girl)." Divna, Divna is the same dance, except that in Ti Momo, the dance meas 1-8 are repeated. Reference: Janković, vol. I.

Pronunciation: TEE MOH-moh

Record: Folkraft LP-53 Side A/2 (2:55)

2/4 meter

Cassette: Djordević 1996 No. 2 Side A/1

Formation: Line or open circle, no partners, leader at R end. Hands in V-pos, close together, wt on L ft.

Steps and Styling: Step-Touch: Step on one ft (ct 1); place other ft beside the first without taking wt (ct 2).

Step Bounce-Bounce (R): Step on R ft and bend knee slightly (cts 1- &); straighten knee and raise R heel (ct uh); take wt on balls of both ft together and lower heels twice (cts 2, &). Step Bounce-Bounce (L): same with opp ftwk.

There is a slight, soft, bend-and straighten on each ct of meas 1-16.

Meas

Pattern

No introduction.

PART I (Music AABB)

- 1 Facing slightly R and moving in LOD, walk two steps fwd R, L (cts 1, 2).
- 2 Step-Touch fwd R (cts 1, 2).
- 3 Facing slightly L and moving in RLOD, take a small Step-Touch fwd L (cts 1, 2).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

PART II (Music CC, a little faster)

- 17-20 Facing slightly R and moving in LOD, Step Bounce-Bounce (R) fwd four times.
- 21-24 Repeat meas 17-20 with opp ftwk and direction.

Ti Momo—continued

Song words:

Ti momo, ti devojko,
 Ti moga brata mamiš
 Na tvoje belo lice,
 Na tvoje čarni oči.

Sam se je namamio,
 Sam se je prevario
 Na moje belo lice,
 Na moje čarni oči.

Ti momo, ti devojko,
 Ti moga brata mamiš
 Na tvoje vite ruke,
 Na tvoja medna usta.

Sam se je prevario,
 Sam se je namamio
 Na moje vite ruke,
 Na moja medna usta.

Thou, dear, thou, (young) girl,
 Thou art enticing my brother
 With thy (pretty) white face,
 With thy black eyes.

He enticed himself,
 He deluded himself
 With my (pretty) white face,
 With my black eyes.

Thou, dear, thou, (young) girl,
 Thou art enticing my brother
 With thy slim arms,
 With thy mouth sweet as honey.

He enticed himself,
 He deluded himself
 With my slim arms,
 With my mouth sweet as honey.

Presented by Desa Djordjević

Original description by Desa Djordjević, Rickey Holden,

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Tugaru bon uta

(Japan)

Tugaru bon uta comes from the Aomori prefecture.

Pronunciation: too-gah-roo boh-noo-tah

Cassette: Special tape—Stockton 1996

2/4 meter

Formation: Single circle facing ctr; hands are free at sides.

Cts

Pattern

12 cts

INTRODUCTION. No action.

DANCE

HANDS

1-4 Turning to face RLOD, step fwd on L ft (ct 1); touch ball of R ft beside L (ct 2); step fwd on R ft (ct 3); touch ball of L ft beside R (ct 4).

R arm down at side, straight L arm (back of hand up) swings up to shldr level (ct 1); hold (ct 2); reverse arms (cts 3-4).

5-6 Step fwd on L, turning to face ctr; touch ball R ft beside L.

Repeat arms of cts 1-2.

7-8 Step fwd on R; touch ball of L ft beside R.

Swing both arms up straight ahead (ct 7); swing back down to sides (ct 8).

9-10 Step on L to L; swing R ft across L.

Swing both hands up to shldr level (ct 9); clap at head level, swinging arms back down to sides (ct 10).

11-12 Step diag back on R to R; swing L ft across R.

Repeat hands of cts 9-10.

Repeat dance from beginning until music ends.

Presented by Iwao Tamaoki

Choina Bushi

(Japan)

Choina Bushi comes from the Aich prefecture.

Pronunciation: choy-nah boo-shee

Cassette: Special tape—Stockton 1996

Formation: Single circle facing ctr; hands are free at sides. Steps are all fairly large.

Cts

Pattern

8 cts INTRODUCTION. No action.

DANCE

HANDS

1-2 Touch R toe diag fwd R; repeat.

Clap hands at shldr level on each touch.

3-5 Step on R across in front of L; step on L to L;
step on R across behind L.

Arms move freely from side to side.

6-7 Touch L toe diag bkwd L; step on L across in
front of R.

Arms move freely from side to side.

Repeat dance from beginning until music ends. Toward the end of the dance, you can add a bounce to each step. Can say "Choina, choina" with the music as desired.

Presented by Iwao Tamaoki