

# STOCKTON



## ◆ FOLK DANCE CAMP ◆



◆ 1998 ◆



S. Gregory



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# Errata and Addenda for 1998 Folk Dance Camp Syllabus

Page	Clarification
1	<b>Čerešenka še Kivala</b> Pronunciation: change to: CHAIR-eh-shehn-ka SHEH KEE-vah-lah Walking Steps, delete (2 meas); change to <u>Walking Step</u> .
3	<b>Karička Z Parchovian</b> Pronunciation, change to: KAHHR-eech-kah <u>ZPAHR</u> -koh-vee-ahn CD: Band 2. Walking step beg R, delete (2 meas); change to <u>Walking Step</u> ; change to: ... step fwd on R <u>slightly to outside of circle</u> (cts 1-2); step fwd on L (cts 1-2). Song I, meas 1-3, add: (solo singer). meas 4-17, add: (group sings). IV. Song 4, Motif 1, Group A, meas 8, add at end: <u>ends must move out</u> .
7	<b>Pilky</b> CD: Band 8.
9	<b>Šotyš from Záhorie</b> CD: Band 4.
11	<b>Starobabská</b> CD: Band 6. Formation: ... W L hand on <u>M</u> R shldr, .... Motif I, meas 16, change to: ... (ct 1); <u>stamps L</u> (ct 2). Bodies bend ....
12	Motif II, meas 9-12, change to: Repeat Fig I, meas 9-12. Motif III, meas 8, add at end: <u>Joined hands held down with straight elbows</u> .
13	Motif IV, meas 9-12, change to: Repeat Fig I, meas 9-12 .... At end, change to: Repeat Fig <u>III</u> and Fig IV.
15	<b>Zatáčaný</b> CD: Band 9. Formation, delete: (to R).
18	Fig IV, Motif A, meas (1), change to: ... On cts 1, & 2 (step, close, <u>step-pivot</u> ) back .... On ct 3, <u>step bkwd on L</u> .... Motif B, meas 1, add at end: ... meas 1 <u>of Motif A</u> .
20	<b>Zemplínska Karička</b> CD: Band 3. Motif II and Motif III: In class were done in front basket hold. Translation for the song words: Hopsasa is a word expressing soft jumping Hopsasa, Hopsasa, each boy is dancing with his girlfriend, I cannot do it, that's why I will catch her leg. 1. Go, horses, go to a green meadow, If somebody is not demanded (not to be seen somewhere), Then let him not offer himself (not to be there). It is not necessary for my mother to offer me to any boy, I am able to have any boyfriend anywhere. 2. I am a clever (fair) girl, I have magic eyes. When I close them for a small moment, My boyfriend kisses me immediately.



3. I am a clever girl, surely I will be a clever wife.  
 I have made love with many single boys,  
 Surely I will make love with men (any husband).  
 I have made love with single boys from around the village Okolica,  
 I will make love with men, but not as much.

23

### Argentine Tango

Under Basic Step and Styling, end of 1st paragraph, add: though dancers must follow the basic musical beat. Ptrs move around the room on the perimeter of a CCW circle.

Basic Pattern, Man:

- ct 1, add at end: except at the beginning of the dance, where ct 1 is just a flexion of the knees.  
 ct 3, change to: Long step fwd on R, placing W slightly to R so that their R ....  
 ct 5, change to: Step on (close) R next to L (ft together ....  
 ct 8, change to: Step on (close) L next to R (ft together ....

Variations on Basic Step:

#### A. Syncopation

Man (cts):

- 1-2 Same as Basic.  
 & Step on (close) R next to L.  
 3 Long step fwd on L.  
 4 Long step fwd on R.  
 5 Close L to R, no wt.  
 6-8 Same as Basic.

Woman: Same as Basic.

#### B. Syncopation with Rulo

Man: Same as Variation A, but instead of closing L to R on ct 5, M describes a small CCW circle on the floor with his L ft, next to the R ft.

Woman: Same as Basic.

#### C. Full turn with two Basic Steps

Man: 1st Basic:

- 1-6 Same as Basic.  
 7 Pivot 90° CCW on L ft, stepping on R to R side, bringing W along.  
 8 Pivot 90° CCW on R ft, bringing W along, stepping bkwd on L along LOD, M's back to LOD.

2nd Basic:

- 1 Step bkwd on R along LOD.  
 2 Place L ft behind R, taking wt and pivoting 180° CCW to face LOD.  
 3-8 Same as Basic.

Woman: 1st Basic:

- 1-6 Same as Basic.  
 7 Pivot 90° CCW on R ft, stepping on L to L side.  
 8 Pivot 90° CCW on L ft, stepping fwd on R, facing LOD.

2nd Basic:

- 1 Step fwd on L.  
 2 Step fwd and slightly diag R on R, pivoting 180° CCW (back to LOD).  
 3-8 Same as Basic.

24

### Ocho

Change Ocho forward to Ocho forward (Woman).

- (1)& Change to: ... pivot lightly 180° CW to the R ....



**Men leading Ocho forward**

- & Change to: ... or with her wt on her L ft, then twist upper body (frame) CCW to face diag fwd L, leading her pivot.

- (1)& Change to: ... leading the W's 180° CW pivot, and ....

**Men leading Ocho backward**

- & Change to: ... twist the frame slightly diag L to make W .

- 1 Change to: Long step diag fwd on L to L ....

- & Change to: ... twist the frame slightly CW to the R ....

- 2 Change to: Long step diag fwd on R to R ....

**Change Ocho backward to Ocho backward (Women).**

- & Change to: Wt on R ft (L ft beside R as in ft-together pos, but slightly off the floor), pivot CCW on L to face ....

- 1 Change to: Long step bkwd on L.

- & Change to: Bring the R ft to the L ft (no wt and slightly off the floor) and pivot CW on L to face ....

- 2 Change to: Long step bkwd on R.

**Add Sacada step:**

Woman: Same as steps for Ocho forward.

Man: (Step taught with Syncopation with Rulo variation of the Basic step inserted after ct 5.)

- & Same as Man leading Ocho forward.

- 1 Step fwd on L, placing ball of L ft on the floor between W's ft, touching the inside of her L ft briefly.

- & At beginning of W's 180° CW pivot, pivot approx 90° CW on R, closing L to R.

- ah Pivot 90° CCW to face LOD, taking wt on R.

- 6-8 Finish Basic, cts 6-8.

**31 Al Kanfe Ha'Kesef**

Pronunciation: ahl kahn-FEH hah KEH-sehf

Introduction: 4 meas. Begin with vocal.

**33 Ashrei Ha'Ish**

Pronunciation: ahsh-RAY hah EESH

Introduction: 5 cts + 16 meas instrumental. Begin with vocal.

Part I, cts 1-2, change to: Facing ctr, small jump onto both ft, taking wt on R; hold.

Part II, cts 1-4, change to: ... L behind R and face CW.

meas 5-6, change to: Step R, L moving CW.

Part III, cts 1-4, change to: ... palm facing out, elbow bent, R shldr to ctr, and looking at back of R hand, step on R ....

ct 8, add at end: and lower hand.

cts 13-16, delete: bkwd.

34 Note, change to: During the last time of the music, omit the interlude and repeat ....

Ending, cts 9-10, change to: Step on R next to L; hold.

**35 Atzei Ha'Tzaftzafot**

Pronunciation: ah-TSAY hah TSAHF-tsah-foht

Formation, change to: ... on M's R shldr, M's R hand around W's waist, outside hands down at sides.

Steps are described ....

Introduction: 4 meas. Begin with vocal.

Part I, cts 5-8, change to: ... CW two times as .

Part II, cts 5-8, change to: ... to ptr with R, L, R, hold (clap hands).

Change second Part III to Part IV.



Part IV, cts 5-8, change to: Full turn to R (CW, to ptr) with R, L, R, hold (clap hands).

Add: At end of dance, repeat Part II, cts 9-16 twice again (8 times total).

36

**Bo'ou Nashir LeEretz Yafa**—note change of spelling

Pronunciation: BOH-oo nah-SHEER leh EH-rehts yah-FAH

Introduction: Instrumental, begin with vocal.

Part I, cts 5-8, change to: ... on ct 8 pivot 1/2 CW to face out.

cts 13-16, change to: ... in front of L; step on L to L; step on R across in front of L.

Part II, cts 1-4, change to: Turn 1/4 L to face CW, hands down at sides, step on R to R, moving into ctr; step on L behind ....

cts 23-28, delete: with R turning L to face ctr.

cts 29-32, change to: 3/4 turn to R (CW) on line of circle ....

37

**Debka Katzsir**

Pronunciation: DEHB-kah KAH-tseer

Introduction: 3 meas. No action.

Second Stanza, Part II, cts 3-4, change L to R and R to L throughout.

cts 7-8, change to: 3 small steps in place L, R, L.

38

**Eretz Eretz**

Pronunciation: EH-rehts EH-rehts

Introduction: 16 cts instrumental. Begin with vocal.

Part I, ct 3, change to: ... pivot 1/2 CW to face out.

39

**Eretz Israel Yafa**

Pronunciation: EH-rehts yiss-rah-EHL yah-FAH

Introduction: 8 meas instrumental. Begin with vocal.

Sequence: (Part I, Part II) three times through; then Part I, cts 1-13.

40

**Eshkolit**

Pronunciation: ehsh-koh-LEET

Introduction. 8 meas. No action.

Part I, cts 3-6, change to: ... and bring L in circular movement to L and step on L behind R (cts 4, 5); step on R to R (ct 6).

cts 7-10, delete: with opp ftwk and direction.

cts 20-21, change to: ... touch R next to L with knees bent.

Part II, cts 10-12, change to: Change places passing R shldrs ... end facing ctr and change hands, ....  
: cts 13-24, change meas to cts.

41

**Neve Midbar**

Pronunciation: neh-VEH mihd-BAHR

Part II, add cts 9-10: Repeat cts 1-2.

Part III, cts 11-12, change to: ... pivoting CW to face out; step on L next to R.

cts 13-16: replace Step with Stamp (with wt).

43

**Sheleg Al Iri**

Pronunciation: SHEH-lehg ahl eer-EE

Introduction: 8 cts.

Part I, cts 3-4, change to: ... turn 1/2 CCW to face ....

44

**Shir Sameach**—not taught

Pronunciation: SHEER sah-may-ahch

45

**Sigal**

Pronunciation: see-GAHL

Introduction: 8 meas + 2 cts.



46

**Te Ve'Orez**

Pronunciation: teh veh OH-rehz

Introduction: 8 cts.

47

**Tfilati**

Pronunciation: tfee-lah-TEE

Introduction: 8 meas.

Part I, cts 4-6, change to: Step on L behind in place and bend fwd from waist, turning to face ....Part II, cts 4-6, change to: 3 cts of a Mayim step with L ....

57

**Briul Rudarilor**

Pronunciation: BROOL roo-DAH-ree-lohr

Cassette: Romanian Dances Side B/3.

Part A, meas 4: ... step heavily on R in plié beside ....meas 8: Step on R in place in plié, (ct 1); slap L ft on floor in front of R, L leg straight (ct 2).Part B, meas 1: ... hop on L, lifting R knee (ct2) ....meas 2: ... step on R across L (ct &); step on L back to place (ct 2).Add: Knee flexes on cts 1.&.2.&.meas 4: During meas, face R of ctrmeas 6, ct 2: step heavily on R in plié (ct 2).meas 7, ct 2: step on L back to place (ct 2).

58

Part D, meas 3, ct 2: step on L back to place (ct 2).meas 3,4: After hop on L add: swinging R ft out and around in a CCW arc (ct 2).Part E, meas 3: Leap onto L on L side (ct 1) ... (ct 2); step on L back to place (ct &).meas 8: Change stamp to slap.

59

**Dado la Dado**

Pronunciation: DAH-doh lah DAH-doh

Cassette: Romanian Dances Side A/2

It is a dance of the old people (Joc bătrânesc).

meas 2: ... touch L fwd in L.OD (ct 2); bounce on R (ct &).

meas 3, 4, 6: Each time the R ft is pointed fwd or back, the R side of the body moves with the ft.

meas 7: Step sdwd R on R in LOD to face ctr (ct 1); close L to R, taking wt (ct 2).Add at end of dance: 15-16 Repeat meas 13-14.

meas 13 -16 are danced in V-pos.

Variation for meas 13-16: Hands in W-pos.

meas 13: Facing ctr and moving sdwd R, step R to R ct 1); step on L behind R (ct 2); step on R to R (ct &amp;).

meas 14: Facing R of ctr, step L,R,L moving in LOD.

meas 15-16: Repeat meas 13 and 14.

61

**Das Tighele**—Note spelling change

Pronunciation: dahss TSIH-geh-leh

Cassette: Romanian Dances side A/7.

Formation: Add: Face R of ctr.Steps: The silent stamp is actually a quiet stamp. Bend knee of stamping leg on upbeat and place full ft on floor, straightening knee (almost).Part B, meas 4: Step on R to R in plié.meas 5-8: ... with opp ftwk and direction.Part C, meas 1, ct 2: touch L beside R or a little to L side (in LOD).meas 2, ct 2: touch R beside L or a little to R side (in LOD).meas 4, ct 2: touch L beside R or a little to L side (in RLOD)meas 6, ct 2: touch R beside L or a little to R side (in LOD).



63

**Hora de miere**

Pronunciation: HOH-rah day MEE-reh

Escort pos is preferred to hands held in V-pos.

Part B, meas 3, change to: Travelling diag bkwd (pie shape out), step on L ....Part C, meas 2, ct 2: L ft is on the full ft (no wt) and the toe is turned out to L.meas 3, ct 2: R ft is on the full ft (no wt) and the toe is turned out to R.

64

On this 2<sup>nd</sup> pg change Part C to Part D.Part D, meas 7, change to: Travelling diag bkwd (pie shape out), step on R ....meas 9-16, change to: Repeat meas 1-8 with opp ftwk and direction.

65

**Hora Isalnița** (note spelling change)

Pronunciation: HOH-rah ee-S AHL-nee-t sah

Part A: Strigaturi: May be shouted at to start of each 4 meas.

meas 1 i-auzi unameas 3: i-auzi tresmeas 2: i-auzi douameas 4: i-auzi patruPart A, meas 2: Change across to beside.

Part C: Change to read: meas 1: Bounce on L (ct &amp; of preceding meas). Rest of meas 1 is O.K.

meas 6: Travel twd ctr on a L diag.meas 8: Coming out of the circle with a L shldr leading, step on L (ct 1); step on R next to L (ct &); step on L, turning to face ctr (ct 2).

66

**Roata Feciorilor**Dance is from North Transylvania (Oaş).

Pronunciation: RAH-tah feh-CHOHR-ee-lohr

Part A, meas 2: Change hop to chug fwd.

Part D. This pattern is written beginning on R ft but Nico says it is more commonly danced beginning with L.

Dance is done 4 times.

67

**Rustemul cazut**

This dance was not taught.

69

**Sirba de la Negru Vodo**

Pronunciation: SEER-bah day lah NEH-groo VOH-doh

Part A, meas 1: ....hop on R, lifting L leg with knee bent .... hop on L, lifting R leg with knee bent  
meas 3, change to: ... step on L twd ctr (ct 1); hop on L ....Part B, meas 2: Change to: Step on R across L (ct 1); hop on R (ct &); step on L to L (ct 2); small hop on L (ct &).meas 3: Change to: Step on R to R (ct 1); small hop on R (ct &); step to L on L (ct 2); small hop on L (ct &).Part C, meas 2: Stamp R twice (no wt).

Part B Variation was not taught.

71

**Baranjsko kolo**— not taught

75

**Derite se čizme moje**

Cassette available at camp: Treasury of Croatian Dances Side A/5

Fig II, meas 2, change (cts 1, &) to (cts 1, 2); change (cts 2, &) to meas 3 (cts 1, 2).meas 3-4, change to: meas 4-6; ... with stamps, on ct 1 of each buzz, beg R across L, turning CW (cts 1, 2, 1, 2, 1, 2); ... with arms in W-pos (cts 2, &). ... When going from Fig II to III or IV, ....Fig III: change meas 1-3 to 1-6; line 1, change cts to (cts 1, 2, 1, 2, 1, 2, 1, 2, 1, 2).line 2, change to: ... in front of R (ct 1); hop on L pivoting 1/2 CCW ....line 3, change to (ct 2).meas 4-6, change to 7-12; change cts to (cts 1, 2, 1, 2, 1, 2, 1, 2, 1, 2).line 3, change to: joined in W-pos (cts 1, 2). Cue ....

- 76 Fig IV: change meas 1-3 to 1-6; change to: of R (cts 1, 2, 1, 2, 1, 2, 1, 2, 1, 2); step on L across in front of R (ct 1); hopping on L, pivot on L 1/2 ... facing L of ctr (ct 2). Cue ....  
meas 4-6, change to 7-12; add: ... and direction. On final ct, step on L and turn to face ctr. Cue ....  
Sequence, line 3, change to: ... on Fig IV, meas 12, cts 1-2, ...
- 77 **Kopriva**  
Add above Pronunciation, the name of the dance: Kopriva.  
Cassette available at camp: Croatian Folk Dances, Vol 3 Side A/2  
Styling, add: When doing this dance for children, use only Fig I. Fig II is done by teens and adults.
- 78 **Carska kasa**  
Fig I, meas 11-12, add: Note: When done by children, hands are on own hips and you turn in place with 8 slow steps as noted, except M turn once CCW, W CW.
- 81 **Moldovan**  
Cassette available at camp: Treasury of Croatian Dances Side A/4  
Styling, line 2, change to: ... Figures were originally improvised based ....  
Fig I, line 1, add at end: ... close to floor with knees bent.  
meas 5, change to: ... as R lifts in front of L, heel turned in ( R ft .
- 82 Fig II, meas 1, change to: Facing ctr and dancing in place with wt on balls of ft, hop on R .... bkwd (ct 2); R circles fwd (ct &).  
meas 2-8, change to: ... except on last ct (meas 8, ct & after ct 2), jump ....  
Fig III, meas 5-8, change to: Beg R, do 6 buzz steps turning CW in place and stamp R, L, R (cts 1, &, 2).  
Sequence: Repeat Figs I, II, and III; then repeat Introduction, I, II, and III.
- 83 **Pokupski Svatovski Drmeš**  
Cassette available at camp: Treasury of Croatian Dances Side B/8.  
Formation: Preferred position: cpls in a single circle with W's hands on M's shldr, M's hands joined behind W's backs. A front basket may also be used (L under R).  
Fig I, meas 1-4, add: Begin dance with hands joined in V-pos and close to neighbor.  
meas 6, add: L hand moves behind person on L.  
meas 7, add: R hand moves behind and under L arm of person on R. You are now in back-basket pos (L over R).  
meas 9, change to: Moving in LOD walk fwd on L (ct 1); step fwd on R ball of ft (ct 2). ....  
meas 16, change to: Walk fwd on R (ct 1); ....  
Fig II, meas 4, change to: Small leap onto R to R (ct 1); small leap onto L to L (ct 2). Free ft moves twd ankle of weight-bearing ft.  
Fig III, meas 1-8, change to: ... gliding steps and 1 small hop pivoting to face RLOD, starting ....  
Fig IV, line 1, delete: and moving L (CW).  
meas 1, change to: Step on R in place, pushing L diag fwd across R low to floor, turning to face slightly R of ctr (ct 1); close L to R and bounce twice, ending with wt on L (cts 2, &).  
meas 2, change to: Repeat meas 1, turning to face slightly L of ctr.  
meas 3-8, change to: Repeat meas 1-2 three times.  
meas 9, change to: Moving in RLOD, step on R across L (ct 1); hop on R (ct 2); step fwd on L (ct &). Bring L arm slightly twd body and leaning slightly fwd from waist and facing L of ctr while moving, lift R near L ankle on hop. Look twd 2nd or 3rd person's ft (head tilted slightly downward).
- 85 **Posavski drmeši**  
Cassette available at camp: Treasury of Croatian Dances Side B/4  
Steps and Styling, Drmeš, add to end: Knees are almost straight. Most of the wt is on the balls of the ft with the flexing coming from the ankles. May be repeated in either direction, as determined by initial wt transfer. Bounces provide a distinctive "up" feeling to the step.



- 86 Fig II, meas 8, change to: bounce twice on both ft (cts 2, &).  
 Fig III, meas 29-30, add at end: (Q, Q, S, Q, Q, S).  
 meas 31, add at end: (cts 1, &, 2, &) (Q, Q, Q, Q).  
 meas 32, add at end: (cts 1, 2) (S, S).
- 89 **Rokoko**  
 Cassette available at camp: Treasury of Croatian Dances Side B/5  
 Formation, line 3, add: ... in T-pos, with R arm in front, L in back.  
 line 5, add: ... on M L wrist or on neighboring M R shldr.  
 line 7, add at end: M place hands on lower back, back of R hand against back, back of L hand against palm of R.  
 Styling: line 1, add: ... in place. Knees are together, bent only slightly. With st on balls of ft, ankles are flexed to achieve up-down movement.  
 line 2, add: ... to their boots. Position is proud, leaning back slightly with chest out.
- 90 Var I, A, meas 3-4, change to: Facing ctr and dancing ....
- 91 Var III, 2 circle option was not taught.
- 93 **Šokačko kolo**  
 Cassette available at camp: Treasury of Croatian Dances Side A/3  
 Formation, add at end: ... hold (R over L). Belts are held at sides.  
 Styling, change to: ... movements and sometimes ....  
 Fig I, meas 4, M variation, change to: ... M only may step on L ....
- 97 **Sukačko kolo**  
 Cassette available at camp: Treasury of Croatian Dances Side A/8  
 Fig I, Hands, meas 2, change to: Swing arms fwd half way (V-pos) and stop ....  
 Fig III, hands, meas 2, change to: Swing arms fwd half way (V-pos) and stop ....  
 Delete second 7-12: Repeat of meas 1-6.  
 Fig V, meas 1, change to: Facing L of ctr and moving in RLOD,  
 Variation for meas 5-8: M stamp L-R-L, R-L-R with wt (cts 1, &, 2, 1, &, 2).
- 99 **Two dances from Medjimurje**  
 Title, line 2, change to: **Ki su dečki and Došla sam vam japa dimo**.  
 Throughout the description, change crienši to črlenši and Dosla to Došla.  
 Steps, Bokazo, change to: ... across L, heels turned in and wt ... in stride pos, heels turned out with knees bent (ct &); straighening knees, close ft together ....  
 Styling, hands, add: Free hands are on hips, for M they are low and slightly fwd ....
- 100 **Ki su dečki črleneši**  
 meas 5-6, add: ... step on flat R slightly fwd with accent ....  
 meas 7-8, add: ... accent R on each buzz. Turn CW.  
 meas 9, add: ... to face ctr with pinkies joined with ptr, ....  
 meas 10, line 3, add: ... moves down to waist level or below. Hands  
**Došla sam vam japa dimo**  
 Fig I, meas 1, change to: ... as R lifts low and fwd with heel twisted in (ct &); repeat ....  
 meas 5-6, change to: ... circle and join hands in V-pos ....  
 line 3, add: ... turning to face R of ctr and yell "sej" (shay) (ct 2); ....  
 meas 7-10, add: Repeat Runs twice ....
- 101 Fig II, meas 1, delete: moving bkwd diag L.  
 meas 10, add: Rejoin hands during stamps.  
 meas 11-12, delete: rejoin hands during meas 9 (stamps).  
 Ending, meas 1, add at end: (cts 1, 2).  
 meas 2, change to: Stamp R, L, R, shouting ... (cts 1, &, 2).
- 103 **Agadu**

Part II, meas 7-8, change to: Repeat meas 7-8, but eliminate last clap on meas 8.

# 105 **Baztango Esku-Dantza**

Sequence: Wait out 1 Pattern I; Pattern I once; Pattern II twice;  
Continue alternating Pattern I twice and Pattern II twice.

# 113 **Brâsni Cârșul**

1st para: change to rășenica and Pandalaș.

Add at end of 1st para: The title means "shiny moccasins."

Pronunciation, change to: BRUHSS-nee tsahr-VOOL

Fig III, meas 11-12, change to: meas 11-20: Repeat meas 1-10.

# 115 **Drjanovska Râșenica**

Add at end of 1st para: ... of N. E. Bulgaria, where the culture is urban and relatively sophisticated. The a capella music by the group Trio Bulgarka-Penev, used by Yves for this dance, is typical of the region.

Pronunciation, change to: dree-AHN-ohf-skah ruh-tcheh-NEE-tsah

Formation, change to: ... Face ctr, wt on L.

Introduction: Change No action to Dance 4 rășenica steps moving slightly to R and L (R-L-R, L-R-L, R-L-R, L-R-L).

Fig I, meas 8, change to: ... pause (ct 2); with light hop or lift on L, raise arms to W-pos (ct 3).

Sequence: Introduction; Fig I; Fig II; Fig I; Fig II; Introduction; Fig I; Fig II.

# 117 **Krivata**

Fig I, meas 3, change to: ... (cts 1, 2); facing ctr and leaving ball of L ft on floor, step bkwd onto R while twisting L heel to R (ct 3); ....

meas 4, change to: ... pause, transferring wt onto L (ct 5).

Fig II, meas 4, change to: .... hop on L, raising R leg fwd in reverse bicycle motion (ct 4); ....

Sequence: Dance as written to end of music. Last repeat includes an extra meas at the end of Fig II.

Ending: Run in place R, L, R (cts 1, 2, 3); leap onto L, raising R leg fwd with bent knee (ct 4); stamp R beside L (ct 5).

# 118 **Lomskata**

Fig I, meas 4, change to: step on L in front of R (ct 3).

# 119 **Pravo Rodopsko horo**

Fig II, meas 7, change to: Heavy step on R in place (ct 1); heavy step on L ....

meas 8, change to: Heavy step on R next to L (ct 1); hold, transferring wt onto L (ct 2); ....

meas 9-16, add: arms moving up to W-pos on meas 1.

# 121 **Satovčensko horo**

line 2, change to: Moslems. The first part ....

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

Fig II, meas 4-6: Turn is optional, and in the village would be cued by the leader.

# 123 **Srebranski Dance**

Pronunciation: SREH-brahn-skee DAH-nehts

Introduction, change to: 16 meas.

Fig I: The leaders on either end of the line have the option of curling the line in and back out. Steps are very smooth and very quiet.

meas 1, change to: ... release wt, sinking onto L ft ....

Fig II, meas 1-6, add: hands continue to push upward slightly.

Fig III, meas 1, add: ... "scuff" ("heel hit") L next to R ....

meas 8, change to: Light stamp on R next to L, no wt. ,

# 124 **Fig IV, meas 8, change to: Light stamp on R next to L, no wt (ct 1); ....**

meas 9, change to: ... in RLOD, turning 1/2 CW to end facing ctr again.

# 125 **Vidinsko horo**—note change in spelling

...



1st para, add: ... and Oltenia, and in Serbia to the west.

Fig I, note, change to: Arms swing bkwd and fwd twice on meas 3-4 ....

meas 5-8: Repeat meas 1-4 with opp ftwk.

meas 9-16: Repeat meas 1-8.

Fig II, meas 1, change to: ... upper body fwd with bent L knee, slap R ....

Fig V, meas 3, add: ... in place (ct 2); quick stamp with R next to L, no wt (ct &).

### **Castle Walk**

1st para, add: This version incorporates three sections of a five-section dance and changes the order of the sections to C, A, D.

Formation, add: Couples in Open Ballroom pos, outside hands joined in LOD, beg ....

Styling: Smooth and elegant—slide on the balls of the ft.

C Section, meas 1-8, add: Promenade Turnout step (walk, walk, pivot, pivot): In Open Ballroom pos, beg M L, W R, walk two steps in LOD; with 2 pivot steps, make one CW turn moving in LOD (M initiate the energy on the 1st step of the pivot).

meas 9-16, add: The Grapevine steps can be smooth or undulating, but not bouncy.

A Section: Free-style One-Step variations can also be done.

meas 13-16, add: Polka begins with a hop on the upbeat of the previous meas.

### **Music, Maestro, Please**

Steps, Foxtrot, change to: (4 meas) Beg M L, W R, take two slow steps fwd (cts 1-2, 1-2); step fwd (ct 1); step (close) on inside ft (M R, W L) (ct 2); step fwd on outside ft (cts 1-2). M moves ....

A Section, meas 1-4, add: M backs of hands behind on back of hips; W same or hands on skirt.

meas 25-28, change to: Zig Zag, moving out (M cross front ... step to side (ct 2); cross, swinging free ft out (cts 3-4); zig-zag moving in, cross (ct 5); step to side (ct 6); cross (cts 7-8).

meas 29-32, change to: Repeat meas 25-28.

B Section, meas 1-4, change to: ... (cts 3-4); step across next to outside of wt-bearing ft (ct 5); ....

meas 9-12, ct 7, change to: M step in LOD, W step in place.

meas 9-12, add: M arms 2nd (extended out to sides at shldr level) or behind hips; W arms 2nd or on skirt. Take Ballroom pos on cts 7-8.

meas 13-16, change to: ... pivot CW 2 full turns in place. Cpls can turn as many times as they wish, ending with W's back to LOD.

Ending Section A, meas 9-12, add: ... W open out to MR side, facing ctr, extended joined hands straight out (ct 8).

meas 9-12, add: Beg M L, W R, ....

### **Reel of Six**

1st paragraph, add: Reconstructed by Richard Powers.

Steps: Single Kemkossy, add: Repeat with opp ftwk.

Aisig-Thrasd was not taught.

Fosgladh, line 3, change to: (ct 2); spring into reverse 5th .

Fig B, meas 17-18: change Aisig-Thrasd to Lematrast.

Delete: M cross over to R, then L; W cross to L, then R.

### **Shine on Harvest Moon**

Fig I, meas 3, change to: ... step on ball of R ft diag back (ct &).

meas 4, change to: ... scuff R heel fwd and circle out diag to R with flexed ft (toe pointing up), raising onto ball of L ft (ct &); drop L heel (cts 2-&).

Fig IV, line 1, change to: Leading arm (palm up) curved out at waist level; other arm with back of hand on back of hip.

meas 1, change to: ... step on ball of L to side (ct &); ... step on ball of L to side (ct &).

Fig VI, add: Shuffle R: brush ball of R diag to R, then back.

Fig VIII, meas 5-8, change to: ... both M and W chug fwd 8 steps alternating R and L (cts &-5, ....

Fig IX, meas 1, change to: Crossing arms in front, stamp on L ... step on ball of R behind L (ct &).  
 meas 2, change to: ... (ct 1); lunge onto R to R, extending arms out to sides (ct 2).  
 Fig XI, meas 1, change to: Step on L to L with toe pointed to L (ct 1); step-cut R under L (draw R  
ft sharply under L ft) (ct 2).  
 Fig XII, meas 1, change to: ... (ct 2); step on ball of R ft diag back (ct &).  
 meas 5-6, add: Pivot 1 3/4 to R on R with L toe on floor describing an arc.  
 meas 7-8, add: Set up flex-hands or hold onto waist of person in front, scoot ....

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**Audrey's Karička**

Cassette: Special camp tape.

Steps and Styling: Single Csardas L, change to: Repeat above with opp ftwk and direction.

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, Suzanne Rocca-Butler, Loui Tucker, Bill Lidicker, Bill Wenzel, Teddy Wolterbeek, and Bruce Wyckoff—and scholarship recipient Barbara Buxvoort.

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

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



## Bee Mitchell

1904-1998

Bee Mitchell was an avid folkdancer and teacher in the Stockton-Lodi area starting in 1950. She was the instructor of the Kalico Kutters of Stockton which started in the early 50's. The group maintained a membership of 80-100 dancers for many years.

1950 was the first year Bee attended Folk Dance Camp and she was an annual participant until 1991. During the late 1950's and into the 60's, many teenagers attended the Stockton Camp. Bee became the housemother for the 25+ teenagers each year during the "wild" years..

Lawton Harris and the Committee then asked Bee to act as chair of a scholarship committee, a position she held until her death this past May.

Bee was responsible for many "Money Making Adventures" to help build up the scholarship fund. She made and sold hundreds of aprons during the early 60's.

Two of the biggest ongoing money-making efforts she started were a raffle (1960-1990) and a rummage sale. Scholarship recipients sold raffle tickets from the middle of the week during lawn parties through the Saturday night party. The Thursday night rummage sales began slowly, with only enough items donated at first to barely cover one table, but gradually more donations came in and the sale expanded to what it is today.

Besides her Folk Dance Camp activities, Bee was historian for the Folk Dance Federation for many years. She served on the Federation Scholarship Committee for 6 years. She was the coordinator of a Teachers' Training Program in Lodi in 1960.

Bee loved Folk Dancing and the wonderful people in it. Her dance ability and love of the movement was passed on to her children, Bruce Mitchell, Director of Camp, and Cookie Brakebill, Camp Secretary.



# 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

Bobi Ashley, Gordon Deeg, Denise Heenan, Jack McKay, Jeff O'Connor,  
Suzanne Rocca-Butler, Ruth Ruling, E. David Uggla.  
Vera Holleuffer and Bev Wilder—Retired.

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



## Faculty Biographies

### Vonnie Brown – Dances of the Czech Republic and Slovakia

Vonnie Brown has been deeply involved in the folk arts her entire life, and credits her Norwegian-American family for instilling within her a love and appreciation for cultural traditions. She holds a Master of Science degree and has taught dance at high school, college, and university levels in North Dakota, California, Utah, Washington, and Louisiana.

Vonnie has had numerous articles published in folk dance journals, and founded the publication *Folk Dance Scene—Baton Rouge*, serving as its editor and publisher for 19 years. She has also been the featured artist at numerous professional conferences and seminars and has taught at various folk dance events across the nation. In addition, she continues to serve as artistic director and choreographer for the Karpaty Folk Ensemble, which she founded in 1972.

Vonnie Brown prefers to learn from the original source, and for this reason, since 1976, she has made annual trips abroad to study and research dance. She is generally credited as being the pioneer in bringing the international folk dance movement to Louisiana. In 1986 she received the San Antonio College Folk Festival annual award for outstanding contributions in folk dance. In 1993 the National Folk Organization honored her efforts, and she was recently named vice-president of that group. During the summer of 1998, Vonnie will be recognized by the Slovak government for her work in the preservation and dissemination of Slovak dance and folklore.

### Nora Dinzeltacher – Argentine Tango

Nora Dinzeltacher—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 Dinzeltacher. For 16 years the Dinzeltachers 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 Dinzeltacher at the age of 42 in 1990.

In just a few months, Nora Dinzeltacher 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.

### David Edery – Dances of Israel

David Edery, the son of a pioneer family in Israel, was raised on dancing and Israeli folklore. He began his performing career at the age of eleven at festivals in Jerusalem. At seventeen years of age, he joined the internationally acclaimed Hora Dance Group. By 1971, he had formed his own groups that were elected to represent Israel at International Dance Festivals throughout Europe for several years. He graduated from the Ulpan in Jerusalem and the Rubin Dance and Music Academy special study program focusing on Israeli and ethnic choreography, stage management, and costume design. In 1975, he was co-founder of the Folk Dancing Teachers' Union in Israel.

For several years, he performed with Hora Dance Group, the Hebrew University Dance Troupe, the Ensemble Folkloric of Israel, and Karmon Dancers. He participated in dance festivals and theatrical productions in more than twenty countries around the world. He was a staff member at the Jerusalem Institute for Folk Dance Instructors and he taught folk dancing at McGill University in Canada.

David Edery was the first Israeli folk dance choreographer to be invited by private and official organizations to lead seminars, workshops, and dance groups in Korea, Hong Kong, China, Australia, Japan, and New Zealand. In 1985, he was honored by several groups in the Far East for distinguished contribution as an international dance instructor. He resides in Los Angeles, where he continues his folk dance research and cataloging, teaching, and choreography.

## **Jerry Helt – Squares**

Jerry Helt has been calling squares since 1943 and is internationally known for his expertise in the calling and teaching 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.

Some of Jerry's square dance accomplishments are:

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

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

Featured as caller and choreographer on stage and television shows.

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

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

Jerry first came to Stockton Folk Dance Camp in 1956, and has been here every year since, delighting us with his great squares and contras, doing a build up to Exploding Squares on Friday Night. For the last six years his gentle (?) persuasive skills as Auctioneer have raised hundreds of dollars for the Scholarship Fund.

## **Nicolaas Hilferink – Dances of Romania**

Nico Hilferink is a professional dance instructor and choreographer with 30+ years of dance experience, including 20+ years of international dance instruction in countries all over the world. He also specializes in educating children about the dances and cultures of different peoples around the world with the support of the Ohio Arts Council Artist in Education program.

Although internationally known for his Romanian dances, Nico teaches dances from many other countries. His expertise has been recognized by the Canada Council for the Arts, the Secretary of State of Canada, the Romanian Ministry of Culture and Education, and thousands of happy dancers.

Since immigrating to the U. S. in 1989, Nicolaas has been the guest teacher at workshops from Honolulu to Maine and back again. He has also been welcomed repeatedly to Hong Kong, Taiwan, and all across Japan. He looks forward to his return engagement in Stockton.

## **Željko Jergan – Dances of Croatia**

Željko Jergan, a native of Varaždin, Croatia, has devoted his entire professional career to the preservation and perpetuation of folklore and dance. During his twelve-year career as a leading performer with LADO, the Croatian National Folk Ensemble, Željko traveled to more than 25 countries. He also performed with the Zagreb National Ballet and Modern Dance Companies for several years.

Since moving to the United States in 1986 with his wife, Cindy, Željko has taught more than 50 amateur, semi-professional, and professional ensembles, including Les Sortileges, Brigham Young University, Radost Folk Ensemble, and the Duquesne University Tamburitians, as well as numerous dance camps, workshops and seminars throughout the country and abroad. Since coming to the U. S., he has done over 250 choreographies, an accomplishment that is admired by his colleagues on both continents. Željko has received two full fellowship grants from the Pennsylvania Council on the Arts in support of his artistic work.

Željko presently resides in St. Clairsville, Ohio with his wife and their two children, Zachary Nikola and Danijela Ivana. He serves as the artistic director for several amateur groups, totalling more than 500 students, including the North Hills Junior Tamburitians, Pittsburgh, PA; the Zagreb Junior Tamburitians, Cleveland, OH; St. George Folklore Ensemble, Hamilton, Ontario; and Jelena Folklore Ensemble, Kitchener, Ontario.

Željko's love for his culture, wealth of knowledge, and enthusiasm have revitalized Croatian folklore and dance on this continent. He has elevated the level of authenticity and presentation among those groups he has worked with in all aspects, including costuming, singing, dancing, and staging.

## **Sanna Longden – Dances for Children**

Sanna Longden has been teaching and performing international dances for more than 30 years. She has studied with many ethnic dance instructors and continues to learn. Known as a teacher's teacher, her specialty is to connect cultural background and ethnic styling to the steps and patterns of traditional communal dances and movement activities. She has published article in many folk arts magazines, is editor of the *National Folk Organization News*, and is coauthor of a book, with Phyllis Weikart, *Cultures and Styling in Folk Dance*.

Sanna's other folk dance-related activities: Sanna and her husband, Mars, have led a popular recreational folk dance group in Evanston, Ill., since 1973, and other groups. They have danced with several ensembles, performing at events around the U. S. as well as festivals in Macedonia and Hungary. Other overseas experiences include giving workshops in Spain, and leading folk dance on cruises up the Inside Passage of Alaska, down rivers in Russia, and along the Danube. Sanna has choreographed for stage productions, including Chicago's Goodman Theatre, Wisdom Bridge Theater, Lincoln Opera, and Piven Theatre Workshop. Besides giving private ballroom dance lessons, she and her husband also teach dances of the classical music repertoire to music students and piano teachers.

## **Yves Moreau – Dances of Bulgaria**

Yves Moreau lives in Montréal, Quebec, Canada and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He has travelled to Bulgaria almost annually since 1966 to research dance and to record music in all regions of the country. He has also lectured and conducted workshops throughout North America as well as France, Switzerland, Germany, the Netherlands, Sweden, Norway, Mexico, Japan, Taiwan, Hong Kong, New Zealand, and Australia.



From 1972 to 1988 he directed *Les Gens de Mon Pays*, a Montreal-based amateur folk ensemble specializing in Bulgarian and French-Canadian folklore which toured widely in North America and represented Canada at several international folk festivals in the U.S., France, Greece, Italy, and Bulgaria. Yves has also choreographed several stage suites of Bulgarian and French-Canadian material for various professional and amateur performing groups in North America, Australia, and New Zealand. Besides Bulgarian, Yves also teaches dances from other Balkan countries as well as from Brittany and his native Quebec.

From 1975 to 1985, Yves was special projects coordinator at the Canadian Folk Arts Council and is currently doing similar work with *Folklore Canada International*, a private organization which coordinates cultural exchange programs and produces several international folk festivals in Canada. Yves also coordinates the annual folklore seminar Heritage International in Cornwall (Ontario) each summer.

Yves, who speaks Bulgarian, is the president of the Quebec-Bulgaria Cultural Society which promotes Bulgarian culture and has been a regular contributor to various folk music and folklore programs for Canadian radio and television. He has supervised recordings of Bulgarian folk music on the Balkanton, Worldtone, and XOPO labels and has presented several papers at various conferences on ethnomusicology and folklore in America and Bulgaria. Based on his research and collections, Yves has compiled the now famous collector's cassette "Bulgaria and Sons" which gives examples of rock, jazz, and other types of groups around the world adapting Bulgarian tunes. In 1980 Bulgaria awarded him with the order of Kiril & Metodi (1st degree) for his work popularizing Bulgarian folk culture in North America.

Yves teaches mostly non-choreographed village material which he collected during his many field trips. Some of the most popular dances introduced by Yves over the years include: Pinosavka, Dobrudzanska Râka, Gjusevska Râčenica, Chetvorno Horo, Dospatsko, Bičak, Sandansko Horo, Vlaško Horo, Sitna Zborenka, Panâgjursko Horo, Kulska Sira, Dobra Nevesto, La Bastringue, Les Saluts, Le Laridé, and Gavotte d'Honneur.

## **Jeff O'Connor - Couple Dance Techniques**

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.

## **Suzanne Rocca-Butler — Line Dance Techniques**

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

She has been a regular attendee at Stockton Folk Dance Camp since 1979 and since 1988 a member of the Folk dance Camp Committee which is responsible for running the Camp. In 1987 and 1988 Suzanne began teaching

at the Camp as the assistant to Pirkko Roeker in her "Fundamentals of Motion" class. Upon Pirkko's retirement, Suzanne developed the Beginning Non-Partner Dance Techniques class, based on many of Pirkko's principles. The 1998 Camp marks her 10th year teaching this class.

Suzanne has served on the Dance Research Committee of the Folk Dance Federation of California since 1985, and since 1993 has been an Executive Board Member of the Friends of Dance at Stanford University.

In January 1998, Suzanne was a guest teacher in Brazil at the first Ethnic Music and Dance Symposium which was sponsored by the Universidade Anhembi Morumbi in Sao Paulo.

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

## Joan Walton – Vintage Dance

Joan Walton has taught classes in Ragtime, 1920s, 1930s, and mid-19th century dance at various Vintage Dance workshops across America, as well as in Australia and Czech Republic. The summers have taken her to Newport, Stanford University, and Port Townsend to teach at Vintage Dance Weeks.

As Assistant Director and dancer with Richard Power's "Flying Cloud Vintage Dance Troupe" for ten years, she performed all over the country, as well as on the ABC-TV mini-series *North and South*. Her most recent performance was with Cincinnati's "Shawn Womack's Dance Projects" in *The Waltz is Dying*.

She has taught on the faculties of five universities and leads workshops in Musical Theatre dance and Tap Dance for colleges, high schools, and community groups across the nation. Joan has choreographed over 80 musical theatre and award-winning opera productions throughout the United States, including productions at the University of Cincinnati's College-Conservatory of Music, Cincinnati Playhouse in the Park, The Shenandoah Summer Music Theatre, San Jose State University, and the University of Michigan.

## The Stocktunes

### Janette Duncan— Music Director

Janette comes from a musical family and has been playing the violin since she was nine. Her father was a Country/Western guitarist and her grandfather was a fiddler. They thought that it was better for a girl to play the violin, so she studied classical music for twelve years with Dan Shelasku, Charles Meachum, and Anne Crowden. She gave up the classical world for good, half-way through her college studies. She earned her BA in music from Sonoma State University, but she finished up as a fiddler, not as a violinist. She has studied privately with many notable fiddlers such as Alasdair Fraser, Laurie Lewis, Will Spires, and Bengt Johnson,

Janette was already working as a contra and square dance fiddler when she joined Marilyn Smith's performance ensemble, Dunav, at the inception of the group. "It was really due to Marilyn's group that I went on to play such a wide range of folkdance material." She says, "Although I am paper trained, I try to keep it from hurting my fiddling." She is a professional musician and is working with Greenhouse, a Celtic fusion band, and she is the band leader for Wild Rose, a Scottish dance band. She regularly plays for contra dances and folk events around the U. S. Janette is also the music director for the Mendocino Folklore Camp. She teaches privately in Sonoma County and resides in Santa Rosa.

## Becky Ashenden

Becky has been a folk dancer since she was seven. She has played for New England contra dances for years and has lately been busy with various Balkan recording projects. She has been hosting Swedish style weaving workshops in Western Mass, which she is supplementing with a two-hour video.

## Chuck Corman

Chuck has been a folk dancer for years, and has teamed up with Becky to play Balkan music with various groups in New England. He has acted as Becky's consultant in her recent video.

## Bob Harris

Back for his second year, this time officially as the bass player in the band, Bob Harris was practically raised at Folk Dance Camp. The son of camp founder, Lawton Harris, Bob first attended at the age of ten. He graduated from the Conservatory of the University of the Pacific, not as an instrumentalist, but as a singer. He took up the bass for fun and taught himself, as he puts it, "what little he knows."

For the last 18 years he and his wife Mari (they met at Folk Dance Camp 26 years ago and celebrated their 25th anniversary this past June) have lived in Savannah, Georgia. Bob is a professor of music at Armstrong Atlantic State University. Mari is the new owner of a 16-store chain of resort area retail stores. Bob is also the director of *I Cantori*, a professional choral group which has commissioned new compositions from Peter Schickele, Daniel Pinkham, and Vaclav Nelhybel among others. Choirs under his direction have made three concert tours of Europe. He says that he is "quite flattered, if not astounded, that Janette would take him on as Stocktune's bass player," and is looking forward to it as a musical highlight of the year.

## Julie Lancaster

Julie Lancaster returns to Stockton Camp as band member and leader of the camp choral ensemble. She has been performing, teaching, and promoting international folk music and dancing since the late 1970s. She is director of Planina Balkan Women's choir, a Colorado-based group that sings mostly traditional music from Eastern Europe. She also sings and plays tambura with the New Land Balkan Band and teaches workshops in Balkan singing. She was formerly a member of Kitka, a Bay Area Eastern European women's choir, and Narodno Ethnic Music and Dance Ensemble of Boulder, Colorado. Between performing, teaching, and presenting other artists in concert, she makes her living as a free-lance business writer in Denver.

## Amy Sebesta (Arnett)

Amy Sebesta's main instruments include clarinet, kaval, recorder, and domra. She has played international folk music for years with the Boulder Hat Band, but it wasn't until 1993 that she discovered her love for Balkan music. Determined to learn to play kaval, Amy attended the 1993 Balkan Music & Dance Camp in Mendocino. She has accompanied Planina, a Denver/Boulder women's choir that sings Eastern European folk music; and she currently plays with the New Land Balkan band. Recently, her music tastes have expanded to include Klezmer, Israeli, and Yiddish theater music; and she plays clarinet in a local band called the Klezmopolitans. Also, Amy has taught private lessons. She currently works as a technical editor and hopes to eventually have a full-time career as a music teacher and performer.

Biographies compiled by Bobi Ashley



# Čerešenka še Kivala (Karičika)

(Slovakia)

Čerešenka še Kivala is a circle dance for women. It is from Parchovany, a village in the region of Zemplin in East Slovakia. Vonnie R. Brown learned the dance in Slovakia in 1991 from Vladimir Urban of Košice.

Pronunciation: CHAIR-ehs-shehn-kah SHEH KEE-vah-lah

Cassette: Slovak and Czech Dances, Vonnie R. Brown Side A/1 2/4 meter

Formation: A circle of women facing ctr, hands joined in back-basket hold (L arm over, R arm under). For ease of dancing, the circle should be no larger than about 16 women or less than 10.

Steps and Styling: Single Čsardáš L (2 meas): Facing ctr, step sdwd on L to L (ct 1); hold (ct 2); step on R next to L (ct 1); hold (ct 2). Single Čsardáš R: Repeat with opp ftwk and direction.

Walking Steps (2 meas): Facing slightly in RLOD, step fwd on L (ct 1); hold (ct 2); step fwd on R (ct 1); hold (ct 2). To begin with R: Repeat with opp ftwk and direction.

Open (upbeat) Rida L: Facing slightly in RLOD, small leap fwd onto L (up) (ct 1); small leap onto R crossing in front of L, bending knees slightly (down) (ct 2).

Note: the small up-down movement is hardly visible, the circle remains level, the ridas have a soft, light "running" quality.

Open (upbeat) Rida R: Repeat with opp ftwk and direction.

Rida Ending (2 meas): Hop on R (inside ft) turning to face ctr (ct 1); step on L beside R (ct 2); stamp R beside L, no wt (ct 1); hold (ct 2). To beg with L: Repeat with opp ftwk and direction.

## Meas

## Pattern

32 meas INTRODUCTION. No action.

### I. MOTIF I (Circle moves CW)

6 Single Čsardáš L, 10 Walking Steps beg L, 8 Open Ridas L, Rida Ending beg on R

1-12 Do 6 Single Čsardáš Steps beg on L.

13-22 Do 10 Walking Steps beg on L.

23-30 Do 8 Open Rida Steps beg on L.

31-32 Do Rida Ending beg on R.

### II. MOTIF II (Circle moves CCW)

6 Single Čsardáš R, 10 Walking Steps beg R, 8 Open Ridas R, Rida Ending beg on L

1-32 Repeat Fig I with opp ftwk and direction.

Dance repeats from the beginning.

Song words on next page

## Čerešenka še Kivala —continued

## Song words:

- |  |  |
|--|--|
| <p>1. Čerešenka še Kivala<br/>         Čom že ja ju hezlamala<br/>         /: Kamene ja šerco mala<br/>         Pital gamby ta hedala :/</p>         | <p>Why didn't I break<br/>         the swinging cherry tree.<br/>         My heart was made of stone,<br/>         I didn't give a kiss to my boyfriend waiting for it.</p>    |
| <p>2. Ľubuj že me mila Ľubuj<br/>         Šag ja taky britky hebul<br/>         /: Komurka me murovali,<br/>         Muľare me obrizgali :/</p>      | <p>Love me my girl<br/>         I didn't used to be so ugly.<br/>         I was just building my room<br/>         and the masons got me dirty.</p>                            |
| <p>3. Ľubuj že me parobočku<br/>         Za zeleny pokrejdočku<br/>         /: Šag i ja ce lubic budzem<br/>         Pokel vinok nošic budzem :/</p> | <p>Love me, dear boy, because<br/>         of the flowers you were given.<br/>         I will love you too, as long<br/>         as long as I am wearing my green garland.</p> |

Original notes by Vonnice R. Brown  
 Presented by Vonnice R. Brown.

# Karička Z Parchovian<sup>v</sup>

(Slovakia)

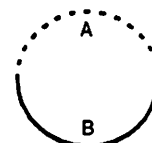
Karička Z Parchovian is a circle dance for women. It is from Parchovany, a village in the region of Zemplin in East Slovakia. The karičky in Zemplin are very rich in formations as well as steps and motifs. Vonnie R. Brown learned the dance in Slovakia in 1991 from Vladimir Urban of Košice.

Pronunciation: KAHR-eech-kah zah PAHR-koh-vee-ahn

Cassette: Slovak and Czech Dances, Vonnie R. Brown Side A/2

2/4 meter

Formation: A circle of W facing ctr. Hands joined in back-basket hold (L arm over, R arm under). For ease of dancing, the circle should be no larger than about 16 W or less than 10. Before dance begins, divide the circle into two halves: Group A and Group B. This division is necessary for Fig III and Fig IV.



Steps and Styling: Single Čsardaš R (2 meas): Facing ctr, step sdwd on R to R (ct 1); hold (ct 2); step on L next to R (ct 1); hold (ct 2). To beg L, repeat with opp ftwk and direction.  
Walking step beg R (2 meas): Facing slightly in LOD, step fwd on R (cts 1-2); step fwd on L (ct 1); hold (cts 1-2). To beg L, repeat with opp ftwk and direction.  
Open (upbeat) Rida R: Facing slightly in LOD, small leap fwd onto R (up) (ct 1); small leap onto L crossing in front of R, bending knees slightly (down) (ct 2). Rida L with opp ftwk and direction. Note: the upper body turns slightly in the direction you are moving. The small up-down movement is hardly visible; the circle remains level. The Ridas have a soft, light "running" quality.  
Rida ending step beg on L (2 meas): Facing slightly in LOD, hop on L (inside ft) turning to face ctr (ct 1); step on R beside L (ct 2); stamp (close) L beside R, no wt (ct 1); hold (ct 2). To beg R, repeat with opp ftwk and direction.

## Meas

## Pattern

### I. SONG I: Z PARCHOVIAN DŽIVOČKY 3+3+4+7 (2X)

- 1-3 Motif 1: No action.
- 4-17 Facing ctr, do 7 Single Čsardaš R. On the seventh Čsardaš step, close L to R, no wt.
- 1-16 Motif 2: Facing ctr, do 8 Single Čsardaš L.
- 17 Step sdwd on L to L (ct 1); hold (ct 2).

### II. SONG II: MAM KABAT NA DŽUBY 8+8+8 (3X)

- 1-16 Motif 1. Do 16 Walking steps beg on R (moving CCW).
- 17-22 Do 6 Open Ridas R.
- 23-24 Do Rida Ending beg on L: Hop L, step R, stamp L, no wt.
- 1-24 Motif 2: Repeat Motif 1 above with opp ftwk and direction.
- 1-22 Motif 3: Do 22 Open Ridas R.
- 23-24 Do Rida Ending beg on L: Hop L, step R, stamp L, no wt.



INTERLUDE

1-4 Pause in singing. Do 2 Single Čsardaš L.

III. SONG 3: ČEREŠENKA ŠE KIVALA 6+6+10+10 (3X)

1-12 Motif 1: Do 6 Single Čsardaš L.

13-22 Do 10 Walking steps beg on L.

23-30 Do 8 Open Ridas L.

31-32 Do Rida Ending beg on R: Hop R, step L, stamp R, no wt.

1-32 Motif 2: Repeat Motif 1 with opp ftwk and direction.

Motif 3: Form crescents

1 Group A (half of circle): Stamping Step #1: Facing ctr, stamp R beside L, no wt (ct 1); step sdwd on R to R and slightly fwd with a "down" action (ct 2).

2 Repeat meas 1 with opp ftwk.

3 Do 3 flat-ft stamping steps (a triple step) slightly fwd (R, L, R), kicking free ft slightly bkwd (cts 1, &, 2); hold (ct &).

4 Repeat meas 3 with opp ftwk (L, R, L).

5 Step on R slightly fwd and slightly sdwd R (ct 1); step fwd on L and slightly sdwd L (ct 2).

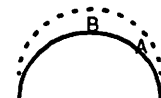
6 Close R ft to L, no wt (ct 1); hold (ct 2).

During meas 1-6, Group A moves fwd (into ctr) and forms a crescent.



(1-6) Group B (other half of circle): No action, stand in place.

7-12 Group B: Do Stamping Step #1 (meas 1-6), moving fwd into ctr to for a reverse crescent.



(7-12) Group A: Beg R, take 6 small steps bkwd (moving from crescent back to circle).

1-10 Groups A and B: Do 10 Walking steps beg R and moving CCW. Group B backs up as they move fwd CCW with Walking steps to reform the circle.

11-18 Do 8 Open Ridas to R.

19-20 Do Rida Ending beg on L: Hop L; step R; stamp L, no wt.

IV. SONG 4: EJ. BEŤAR JA DZIVOČKA 8+8+8 (2X)

Motif 1: Stamping Step #2 into Grinder pos

1-4 Group A: Do 4 stamp-steps (beg R) (Fig III, Motif 3, meas 1-2).

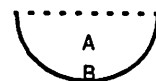
5 Do 3 Stamping steps (triple step) slightly fwd (R, L, R) (cts 1, &, 2); hold (ct &).

6 Repeat meas 5 with opp ftwk (L, R, L).

7 Step on R fwd and slightly sdwd R (ct 1); step on L fwd and slightly sdwd L (ct 2).

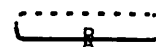
8 Close R next to L, no wt (ct 1); hold (ct 2).

During meas 1-8, move fwd into line across diameter of circle



(1-8) Group B: No action, stand in place.

9-16 Group B: Do Stamping Step #2 (meas 1-8) moving fwd into Grinder position.

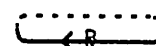


(9-16) Group A: No action, stand in place.

Motif 2: Grinder

1-30 In Grinder formation, moving L (CW), do 30 Open Ridas L.

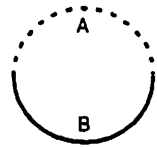
31-31 Do Rida Ending beg on R: Hop R, step L, stamp R, no wt.



## Karička Z Parchovian (1)—continued

V. ENDING (NO SINGING): 4 STEPS BKWD. STAMPING STEP #3

- 1-4 Step bkwd with 4 steps beg on R. Move from Grinder pos back to orig circle.  
 5-6 Stamping Step #3: Do two stamp-steps (Fig III, Motif 3, meas 1-2).  
 7 Do three stamping steps (triple step) (R, L, R) (cts 1, &, 2); hold (ct &).  
 8 Repeat meas 7 with opp ftwk (L, R, L) (cts 1, &, 2); hold (ct &).  
 9-10 Do Rida Ending beg on L: Hop L, step R, stamp L, no wt.  
 Note: Stamping Step #3 is done in place.

**Song words**Song 1:

- |   |  |
|---|--|
| 1. Z Parchovian dzivočky<br>Staňme do karičky<br>Zašpivajme sebe<br>/: Jak na jar herličky :/   | The girls of Pachovany<br>let's dance a karička<br>and let's sing<br>as the turtle-dove in spring. |
| 2. Bo nar jar herličky<br>Šumrje hurkotaju<br>Z Parchovian dzivočky<br>/: Šumne spivac znaju :/ | Because they sing<br>so sweetly at that time.<br>The girls of Parchovany<br>are very good singers. |

Song 2:

- |   |  |
|---|--|
| 1. Mam kabat na džuby,<br>Ta se mi nelubi<br>/: Ej, mam kabat na lisce,<br>Baci se mi isce :/ | I have a coat ...<br>and I don't like it.<br>I have a coat made of leaves<br>and I like it a lot.        |
| 2. Šidzemnase vidličky<br>Ošemnasty taňir<br>/: Ej, dzevetnac ročky<br>Moj prelubi frajir :/  | There are seventeen forks,<br>the eighteenth is the plate<br>and my boyfriend<br>is nineteen years old.  |
| 3. Dzevetnac ročky ma<br>A dvavec mu budze<br>/: Ej a u dvavec peršim<br>Vešele nam budze :/  | He is nineteen years old,<br>soon he will be twenty.<br>At the age of twenty-one<br>we will get married. |

Song words continued on next page

Song 3:

1. Čerešenka še kivala,  
Čom že ja ju nezlamala  
/: Kamene ja šerco mala,  
Pital gamby tam nedala :/
2. Ľubuj že me parobočku  
Za zeleno pokrejdočku  
/: Šag i ja ce ľubic budzem  
Pokel vinok nošic budzem :/
3. Ľubuj že me mila ľubuj  
Šag ja taky britky ľebul  
/: Komurku me murovali,  
Muľare me obrizgali :/

Why didn't I break  
the swinging cherry tree.  
My heart was made of stone,  
I didn't give a kiss to my boyfriend waiting for it

Love me, dear boy, because  
of the little bunch of flowers you were given.  
I will love you too, as long as  
I am wearing my green garland.

Love me, my girl,  
I didn't used to be so ugly.  
I was just building my room  
and the masons got me dirty.

Song 4:

1. Ej, beťar ja dzivočka  
Ej mam beťarski očka  
/: Ej, kec s nima podžmurkam,  
Frajir me podbočka :/
2. Ej, ľali me, biľi me  
Ej ľesanovali me  
/: Ej, železnu palicu  
Polamali na mne :/

I'm quite a cunning girl,  
my eyes are so sly,  
whenever I wink at my boyfriend  
I'm given a kiss.

I was slandered,  
I was beaten.  
They didn't feel sorry for me.  
The iron stick was broken on me.

Original notes by Vonnie R. Brown  
Presented by Vonnie R. Brown.



# Pilky

(Moravia, Czech Republic)

Pilky is from the Lašsko Region located in north-eastern Moravia, near the Slovak and Polish border. Vonnie R. Brown learned the dance in the Czech Republic in 1997 from Ladislav Vašek of the Prague Conservatory.

Pronunciation: PILL-kee

Cassette: Slovak and Czech Dances, Vonnie R. Brown Side B/4 2/4 meter

Formation: Circle of cpls facing LOD; M on inside of circle, W on outside. Inside hands joined down in V-pos; free outside hand down at side (W may hold skirt).

Steps and Styling: Ftwk described for M; W dance opp ftwk.

Gliding Polka: Step fwd on L (ct 1); step on R next to L (ct &); step fwd on L (ct 2); hold (ct &). Step alternates.

Pivot: Step on L (ct 1); step on R (ct 2). The pivot always beg with M L, W R and it is done turning CW either solo or as a cpl in closed pos. When doing a *slow pivot*, four pivot steps (2 meas) are done to make one revolution. When doing a *fast pivot*, two pivot steps (one meas) are done to make one revolution.

## Meas

## Pattern

4 meas INTRODUCTION. No action.

### I. MOTIF I (vocal)

Part 1: Gliding Polka fwd 2x, walk fwd 4x, Gliding Polka fwd 2x, cast away.

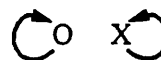
1-2 Beg on outside ft (M L, W R), do two Gliding Polka steps fwd in LOD.

3-4 Walk fwd four steps.

5-6 Repeat meas 1-2.

7-8 Release hands and cast away from each other with four steps.

Turn once around, M turning CCW, W CW.



Part 2: Gliding Polka fwd 2x, walk fwd 4x, Gliding Polka fwd 2x, cast away.

9-16 Repeat meas 1-8,

### II. MOTIF II (instrumental)

Part 1: Gliding Polka fwd 2x, Slow Pivot

1-2 Facing LOD, assume open ballroom pos and repeat Fig I, meas 1-2.

Note: Joined arms lower downward on first polka and raise to normal pos on second polka. This arm movement is done throughout the dance from this point on when doing Gliding Polka.

3-4 In closed ballroom pos, pivot CW *once around* with four pivot steps (M beg on L, W R).

5-8 Repeat meas 1-4.

Part 2: Gliding Polka fwd 2x, Fast Pivot 2x

9-10 Repeat meas 1-2.

11-12 In closed ballroom pos, pivot CW *twice around* with four pivot steps.

13-16 Repeat meas 9-12.

## Pilky—continued

III. MOTIF III (instrumental)Part 1: Step-hops fwd 6x, wheel 1/2 around

- 1-3 Release M L, W R joined hands and open up facing LOD in a back-skater's pos (M R arm under W L grasping W R hand; W L arm over M R grasping M L—R hand to R hand, L hand to L hand). Facing LOD and beg on outside ft (M L, W R) do six step-hops fwd in LOD.
- 4 Do two step-hops wheeling around 1/2 CCW to face RLOD (M turns bkwd almost in place and W wheels fwd and around). M ends on outside of circle, W inside.
- 5-7 Facing and moving fwd in RLOD, repeat meas 1-3 (step-hops 6x).
- 8 Do two step-hops wheeling 1/2 around CW to face LOD (M wheels fwd and around, W turns bkwd almost in place).

Part 2: Step-hops fwd 4x, turn away

- 9-10 Facing LOD, do four step-hops fwd.
- 11-12 Without releasing back-skater's pos, do four step-hops turning out away from each other (M turns 1/2 CCW, W 1/2 CW to end facing RLOD. W is still on outside of circle, M on inside.
- 13-14 Do four step-hops fwd in RLOD.
- 15-16 Repeat meas 5-8 with W turning 1/2 CCW, M 1/2 CW to end facing in LOD.

IV. MOTIF IV (instrumental)Gliding Polka fwd 2x, Fast Pivot

- 1-4 Resume open ballroom pos, repeat Fig II, Part 2, meas 9-12.

Gliding Polka fwd 2x, cast away

- 5-8 Repeat Fig I, Part 1, meas 5-8.
- 9-16 Repeat meas 1-8.

V. MOTIF V (instrumental)Part 1: Gliding Polka fwd 2x, Pivot 2x, turn solo

- 1-2 In open ballroom pos, repeat Fig I, meas 1-2.
- 3 In closed ballroom pos, pivot CW *once around* with two pivot steps.
- 4 Release hold and turn solo once around with two steps (M L,R; W R,L). W turns CW, M CCW.
- 5-8 In open ballroom pos, repeat meas 1-4.

Part 2: Repeat and end with M turning W

- 9-12 Repeat meas 1-4.
- 13-15 Repeat meas 1-3.
- 16 Release M R, W L hands and M turns W under joined arms (M L, W R) with two steps. Accent last step with a stamp.

Original notes by Vonnie R. Brown  
Presented by Vonnie R. Brown.

# Šotyš from Záhorie

(Slovakia)

Šotyš from Záhorie means a schottische from the ethnographic region of Záhorie located in West Slovakia (the area around the capital city of Bratislava). It was popular during the end of the 19th century and especially the period between the two world wars. The dance came to Slovakia via European dancing masters who traveled around teaching such dances as the mazurka, waltz, polka, schottische, and quadrilles. Vonnice R. Brown learned the dance in Slovakia in 1995 from Jano Blaho of Bratislava.

Pronunciation: SHOH-teesh from ZAH-hohr-ee

Cassette: Slovak and Czech Dances, Vonnice R. Brown Side A/4

2/4 meter

Formation: Cpls in a circle in closed ballroom pos; M back to ctr, W facing ctr.

Steps and Ftwk described for M; W dance opp ftwk.

Styling: Pivot (2 meas): Step on L (ct 1); step on R (ct 2); repeat cts 1, 2. During these two meas the cpl turns CW once around. M L and W R (extended) arms move down, up, down, up on each of the four beats. Pivot always beg on M L, W R. When W steps on R, she must step between the M's ft.

## Meas

## Pattern

4 meas

INTRODUCTION. No action.

### I. MOTIF I (Sevens, step-close-step, step-stamp, pivot)

#### Sevens moving sdwd twd LOD

- 1 Step sdwd on L to L (ct 1); step on R next to L (ct &); repeat cts 1, & (cts 2, &).
- 2 Step sdwd on L to L (ct 1); step on R next to L (ct &); step sdwd on L to L with accent (ct 2); hold (ct &).

#### Arms

- (1) M L and W R (extended) arms move up (ct 1); down (ct &); up (ct 2); down (ct &).
- (2) Up (ct 1); down (ct &); up (ct 2); stay up (ct &).

#### Sevens moving sdwd twd RLOD

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

#### Arms

- (3-4) M L and W R (extended) arms move down, up, down, up, down, up, down.

Note: The steps in meas 1-4 are done with flat ft.

#### Step-close-step, step-stamp

- 5 In closed ballroom pos, slide (chassé) sdwd in LOD: step sdwd on L to L (ct 1); step on R next to L (ct &); step sdwd on L to L (ct 2); hold (ct &).
- 6 Release M R and W L arm hold; keep M L and W R hands joined. Turn 1/4 R to face RLOD: step on R (ct 1); stamp L ft fwd of R, no wt (ct 2).

Note: W continues to do opp ftwk; both M and W face RLOD with inside hands joined.

#### Pivot

- 7-8 Assume closed ballroom pos and pivot turn once around CW with four steps. End in orig pos with M back to ctr, W facing ctr.

## Šotyš from Záhorie—continued

II. MOTIF II (Step-close-step, step-swing, pivot; step-close-step, step swing, W turn)Step-close-step, step-swing, pivot

1-2 Repeat Fig I, meas 5-6 but swing the inside leg fwd (M L, W R) instead of stamping it.

3-4 Repeat Fig I, meas 7-8 (pivot turn).

Step-close-step, step swing, W turn

5-6 Repeat meas 1-2.

7-8 M turn W under M L and W R arms: with four steps, cpl move slightly fwd in LOD; W turn CW one or two times around.

Dance repeats from the beginning.

Sequence: Fig I, Fig II, repeat alternating figures.

Alternate sequence: Fig I twice, Fig II twice, repeat alternating twice through each figure.

Original notes by Vonnie R. Brown

Presented by Vonnie R. Brown.



# Starobabská

(Slovakia)

Starobabská is from the ethnographic region of Myjava located in West Slovakia. The name means "an old woman's dance" (staro babo) and it belongs to a family of dances known by the names Starobabská, Slovenčina and Dupkana. The dance has many motifs and is danced to a number of different melodies. Vonnice R. Brown learned this version of Starobabská in Slovakia in 1995 from Jano Blaho of Bratislava.

Pronunciation: STAHR-oh-bahb-skah

Cassette: Slovak and Czech Dances, Vonnice R. Brown Side B/1 2/4 meter

Formation: Cpls in a circle or randomly scattered. Cpls face LOD in an open pos; M R arm around W waist, L arm raised upward and slightly sdwd L; W L hand on B R shldr, W R hand clasps M R hand behind her back. M L palm faces fwd and sometimes he points his index finger.

Steps and Styling: Basic step: Step fwd on R, bending R knee gently, lower body "pendulums" fwd (ct 1); step fwd on L next to R, straightening knee, lower body "pendulums" back to more upright pos (ct 2). This is an undulating movement.  
Downbeat or closed Rida: Step on R in front of L, bending R knee slightly and beg turning CW (ct 1); step on L ft fwd continuing to turn CW (ct 2).  
 Ftwk is same for M and W unless otherwise noted.

## Meas

## Pattern

4 meas

INTRODUCTION. No action.

### I. MOTIF I (Melody I)

Fwd 4x in LOD

1-4 Do four Basic steps fwd in LOD.

Turn CW 2x in open pos

5-8 In same open pos, cpl turns CW with four basic steps, M moving fwd, W bkwd, making two revolutions.

Cpl turn CW in closed pos and M turn W 2x

9-10 In closed ballroom pos, do two Downbeat Ridás once around CW.

M turns W under joined arms (ML and WR)

11 W: Turn on the spot under joined arms: step on R ft turning once around CW on the spot (ct 1); step on L ft beside R, stopping the turn.(ct 2).

12 Repeat meas 11, cts 1, 2 (turn on the spot).

(11-12) M: M turns W under joined arms with his R hand he swats at W skirt; he remains stationary or steps R, L, R, L in place.

Into ctr and back

13-15 In orig open pos, facing ctr, move into ctr with three Basic steps.

16 Cpl stamps R (ct 1); L (ct &); R, no wt (ct 2); hold (ct &). Bodies bend slightly down and M L arm swings down for accent.

17-19 Cpl moves bkwd away from ctr with three Basic steps. On meas 17 M L arm returns to overhead pos.

20 Cpl faces LOD and stamps R with wt (ct 1); stamp L with wt (ct 2). M L arm again comes down for accent.

## Starobabská—continued

II. MOTIF II (Melody I)Fwd 4x in LOD

14 Cpls in orig open pos facing LOD, do four Basic steps fwd in LOD. M L arm returns to overhead pos on meas 1, ct 1.

W rolls over and back

5-6 W: Roll from M R side to his L side. Release clasped hands (M and W R). W steps in front of M and makes a 1/2 turn (CCW) to end on M L side; M L arm around W waist; W R hand on M L shldr. W steps R, L, R, L as she rolls over.

(5-6) M: As W rolls in front and to his L side, M steps sdwd on R to R (ct 1); step on L behind R (ct 2); step sdwd on R to R (ct 1); stamp L ft beside R, no wt (ct 2). M puts his L arm around W waist as W moves to his L side. M helps W to roll by guiding her with his R arm and then stopping her with his L.

7-8 W: Roll back to M R side: repeat meas 5-6 to roll back to orig pos with M R arm around W waist.

(7-8) M: Repeat meas 5-6 with opp ftwk and direction. M helps W to roll with his L arm and stops her with his R. End with M R arm around W waist in orig open pos.

Cpl turn CW in closed pos and M turn W 2x

9-12 Repeat Fig I, meas 9-10.

Into ctr and back

13-20 Repeat Fig I, meas 13-20.

III. MOTIF III (Melody II)Fwd 3x in LOD

1-3 Cpls in orig open pos facing LOD, do three Basic steps fwd in LOD.

4 Do one Basic step in place, releasing arm-hold and turn inward twd ptr 1/2 turn to face RLOD. Assume open pos with M L arm around W waist, R arm up.

Fwd 3x RLOD and turn to face LOD

5-7 Do three Basic steps fwd in RLOD.

8 Do one Basic step in place, releasing arm-hold and turn inward twd ptr 1/2 turn to face LOD. Do not put wt on L on ct 2. Assume semi-open ballroom pos.

Lean 3x and M turn W

9 M: In second pos parallel (ft apart) and demi-plié (to make a strong base), shift wt onto L leg; bend R leg to form a "shelf" for W L leg (ct 1); straighten L leg a little, shifting wt partially onto R ft (this is a gentle bounce to a slightly more upright pos) (ct 2).

10-11 Repeat meas 9 two more times.

Note: On ct 1 of each meas M wt is on L ft and it is a gentle bounce L.

(9) W: Lift L knee and rest it on ptr's upper R thigh (at joint of leg and hip if possible), knee points fwd, heel bkwd, R leg extended sdwd R (ct 1); shift wt partially onto R ft (a gentle bounce) to a slightly more upright pos (ct 2).

(10-11) Repeat meas 9 two more times.

Note: M and W look at each other throughout this part.

## Starobabská—continued

- 12 M: Turn W under joined arms (M L and W R) (cts 1-2).  
 (12) W: Turn on the spot under joined arms: step on L in front of R and turn once around CW (ct 1); stop turn by placing r ft beside L, no wt (ct 2).

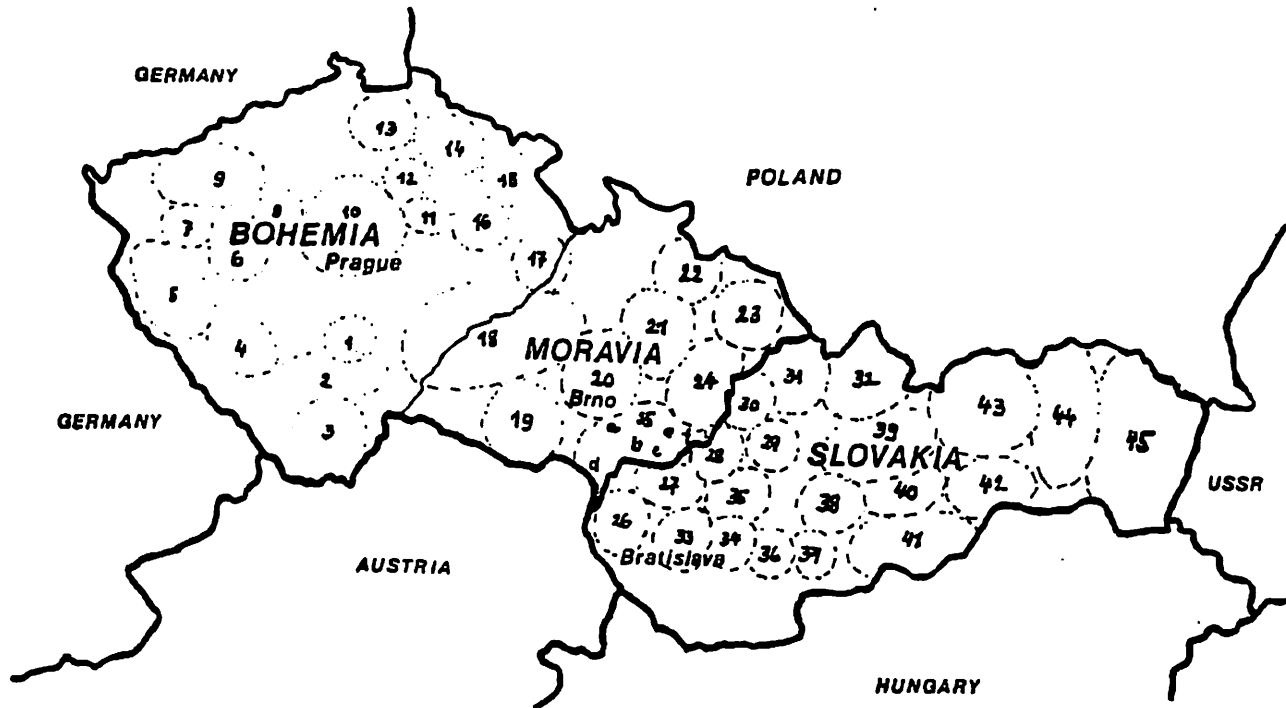
IV. MOTIF IV (Melody II)Fwd 3x in LOD

- 1-3 Cpls in orig open pos facing LOD, do three Basic steps fwd in LOD.  
 4 M: Step fwd on R (ct 1); touch L ft sdwd L, ft in second pos parallel (ct 2).  
 (4) W: Step fwd on R (ct 1); touch L ft next to R (ct 2).  
Lean 1x and M turn W (2x)  
 5 Repeat Fig III, meas 9 (lean 1x).  
 6 M: Shift wt to R ft and turn W under joined arms (M L and W R) (cts 1, 2).  
 (6) W: Repeat Fig II, meas 12 (turn on the spot once around: step on L and turn once around; stop with R ft).  
 7-8 Repeat meas 5-6.  
Cpl turn CW in closed pos and M turns W 2x  
 9-12 Repeat Fig I, meas 9-10 (two Ridas in closed pos, M turns W 2x).

Repeat Fig II and Fig IV.

Original notes by Vonnie R. Brown  
 Presented by Vonnie R. Brown.

# FORMER CZECHOSLOVAKIA



## CZECH AND SLOVAK ETHNOGRAPHIC REGIONS

### CZECH REPUBLIC

#### Bohemia

1. Kozácko
2. Blata
3. Doudleby
4. Prácheňsko
5. Chodsko
6. Plzeňsko
7. Střibřsko
8. Plasko
9. Karlovarsko
10. Středí Čechy
11. Polabí
12. Boleslavsko
13. Podještědí
14. Podkrkonoší
15. Náchodsko
16. Hradecko
17. Litomyšlsko
18. Morácko

#### Moravia

18. Morácko
19. Podhorácko
20. Brněnsko
21. Haná
22. Slezsko
23. Lásko
24. Valašsko
25. Slovácko
- a. Kyjovsko
- b. Dolňácko
- c. Hornácko
- d. Podluží
- e. Luhačovicke Zálesí
- f. Moravské Kopanice

### SLOVAK REPUBLIC

#### Slovakia

26. Záhorie
27. Myjava
28. Trenčín
29. Čičmany
30. Puchov
31. Kysuce
32. Orava
33. Trnava
34. Nitra
35. Piešťany
36. Tekov
37. Hont
38. Detva
39. Liptov
40. Horehronie
41. Rimavská Sobota
42. Gemer
43. Spiš
44. Šariš
45. Zemplín



# Zatáčaný

(Moravia, Czech Republic)

Zatáčaný is from the Valašsko Region located in east-central Moravia. It is also known by the names Starodavny and Valašky. Zatáčaný means "to turn." The song that accompanies the dance is Teskním, Teskním. Vonnice R. Brown learned the dance in the Czech Republic in 1994 from Dr. Radomil Rejšek and his wife Eva.

Pronunciation: ZAH-tah-chah-nee

Cassette: Slovak and Czech Dances, Vonnice R. Brown Side B/4

3/8 meter

Formation: A single circle of cpls facing LOD, hands joined down in V-pos. W is in front (to R) of M.

Steps and Styling: Step, close, step: step: Step fwd on R, heel leading (ct 1); step on L next to R (ct &) step fwd on R, heel leading (ct 2); step fwd on L, heel leading (ct 3). To begin with L: Repeat with opp ftwk. Downbeat Rida: Step on R in front of L (down) (ct 1); step fwd on L (up) (ct &); repeat cts 1, & twice (cts 2, &, 3, &). Step is done turning CW. To begin with L: Repeat with opp ftwk and direction.

## Meas

## Pattern

2 meas INTRODUCTION. No action.

### I. SINGLE CIRCLE (FACING LOD)

Motif A: Rock, rock, rock/Step, close, step: step/Rock, rock, rock (2x) (Vocal)

A 1 Rock, rock, rock: Step fwd on R, heel leading (ct 1); step (rock bkwd) on L in place (ct 2); step (rock) fwd on R, heel leading) in place (ct 3).

2 Step, close, step; step (beg L).

3 Rock, rock, rock: Repeat meas 1 with opp ftwk.

4-6 Repeat meas 1-3.

Motif B-1: Step, close, step: lift (beg R) (4x)/R elbow turn (Vocal)

B 1 Step, close, step: lift: Facing ctr, step sdwd on R to R (ct 1); step on L next to R (ct &); step sdwd on R to R (ct 2); lift L ft with bent R knee (ct 3).

2 Repeat meas 1 with opp ftwk and direction.

3-4 Repeat meas 1-2.

5-6 R elbow turn—step, close, step: step (beg R): Release handhold and face ptr. Hook R elbows and extend L arm sdwd, about waist level, with palm down. Turning CW, do Step, close, step; step (beg R) 2x making two revolutions.

7 Step, step, step: Step on R (ct 1); step on L (ct 2); step on R (ct 3). On these three steps, release elbow hold and once again form a single circle.

Motif B-2: Step, close, step: lift (beg L) (4x)/L elbow turn (Instrumental)

B 8-13 Repeat meas 1-6 with opp ftwk and direction. On meas 12-12, hook L elbows and revolve CCW 1 3/4 revolutions.

14 M: Step L, R (cts 1,2); touch L next to R, no wt (ct 3).

W: Step L, R, L (cts 1-3).

Note: M must have L ft free, W R ft free to beg next Fig.

During meas 14, release L elbows and cpls end in a double circle, facing LOD. W on M R, inside hands joined in V-pos; M L, W R hands free at sides or M can put back of L hand behind his back.

II. DOUBLE CIRCLE (FACING LOD AND PTRS FACING)

Motif A: Rock, rock, rock/Step, close, step; step/W rolls over (2x) (Vocal)

M and W use opp ftwk. Both beg on outside ft (M L, W R).

A 1 M: Rock, rock, rock: Repeat Fig I, meas 1 with opp ftwk.

2 Step, close, step; step (beg R).

3 W rolls over: Step sdwd on R to R (ct 1); step on L across in front of R (ct 2); touch R ft next to L, no wt (ct 3). On this meas M leads W across in front of him so she ends on his L side so M L and W R hands are joined.

(1-2) W: Repeat meas 1-2 with opp ftwk.

(3) W rolls over: Step L, R and turn once CCW in front of ptr to end on opp side (inside of circle) facing LOD (cts 1-2); touch L ft next to R, no wt (ct 3).

4-6 M and W: Rock, rock, rock/Step, close, step; step/ W rolls back to place: Repeat meas 1-3 with opp ftwk and direction. On meas 6, M steps L, R, L and W steps R, L, touch R (no wt) so both M and W will have R ft free for next motif. On these three steps, W again rolls across in front of M but ends so ptrs face (M facing outside circle, W inside circle). M makes a 1/4 turn CW, W makes 3/4 turn CW.

Motif B: Step, close, step; slap 4x/cast off

M and W do identical ftwk. Release handhold. M free arm extended sdwd not lower than waist; W free arm extended sdwd and downward.

B 1 Facing ptr, step sdwd on R to R (ct 1); step on L next to R (ct &); step sdwd on R to R (ct 2); lift bent L leg and slap top of thigh with L hand (ct 3).

Note: Draw "slapping hand" in front of chest (elbow down) before slapping thigh.

2 Repeat meas 1 with opp ftwk and direction.

3-4 Repeat meas 1-2.

5-6 M and W cast away from each other by turning CW with two Step, close, step; step (beg R).

7 Step, step, step: With three steps (R, L, R), ptrs step twd each other and assume a banjo pos (R hips adjacent and R hands around ptrs waist, L hands extended sdwd L, about waist level, palms down).

Motif C: Turn in banjo pos/turn in sidecar pos (Instrumental)

In this motif, M and W turn using different steps, but both beg on inside ft.

C 1-3 M: Turn CW with three Step, close, step; step (beg R), making 3 revolutions.

4 M take W R hand in his L and turn her CW once around under joined arms, W L hand free at side; M free R hand extended upward. M does no ftwk during this meas.

(1-3) W: Do 9 Downbeat Ridas (beg R).

(4) W turn CW once under joined arms (M L, W R) while stepping R, L, R (cts 1-3).

Turn in sidecar pos: L hips adjacent and L hands around ptr's waist; R hands extended sdwd L, palms down.

5-8 Repeat meas 1-4 with opp ftwk and direction. This time W turns under M R and W L hands and she turns CCW. Note: in meas 4 and 8 the M always takes the W hand which is around his waist and he turns her with this hand and his free hand. End with ptrs facing, M facing outside of circle, W inside; inside hands joined (M R, W, L).

III. DOUBLE CIRCLE (PTRS FACING)Motif A: Step, close, step; scuff (face to face and back to back) (Vocal)

M and W use opp ftwk (both M and W beg on outside ft (M L, W R)).

- A 1 M: Ptrs facing with joined arms (M R, W L) extended bkwd. step sdwd on L to L (ct 1); step on R next to L (ct &); step sdwd on L to L, bending R knee bkwd at knee as preparation for scuff that follows (ct 2); scuff R ft beside L and then fwd, swinging joined hands fwd and turning slightly back to back with ptr (ct 3).

2 Repeat meas 2 with opp ftwk and direction. Arms are fwd first, then swing bkwd.

3-6 Repeat meas 1-2 twice (6 scuff steps total).

(1-6) W: Repeat meas 1-6 with opp ftwk and direction. Note: Steps are rather small during meas 1-6.

Motif B-1: Step, close, step; lift 3x/turn in modified banjo pos (Vocal)

Ptrs face, M back to ctr. Join both hands with ptr and hold arms rather wide like holding a barrel.

- B 1 M: Step sdwd on L to L (ct 1); step on R next to L (ct &); step sdwd on L to L (ct 2); lift R ft swinging it gently across L (ct 3).

2 Repeat meas 2 with opp ftwk and direction.

3 Repeat meas 1.

4 Step fwd on R twd ptr (ct 1); step fwd on L twd ptr (ct 2); touch R, no wt (ct 3). On meas 4 R hips are adjacent and cpl assumes modified banjo pos: M places his L and W R hand behind his L hip and his R and W L hand behind W L hip.

(1-3) W: Repeat meas 1-3 with opp ftwk and direction.

(4) Step fwd twd ptr with three steps (L, R, L) and assume modified banjo pos. Note: Both M and W must have R ft free to beg turning step which follows.

5-6 M and W do two Step, close, step; step (beg R); turning CW and making two revolutions.

7 M turn W CW once around under M L and W R arm. W step R, L, R as she turns; M steps R, L, touch R, no wt (cts 1-3).

Motif B-2: Repeat Motif B-1 with opp ftwk and direction (Instrumental)

- 8-14 Repeat Motif B-1, meas 1-7 with opp ftwk and direction (M beg on R, W L). On meas 11, assume modified sidecar pos (L hips adjacent, M R and W L hands behind M R hip, W R and M L hands behind W R hip). Do two Step, close, step, step (beg L) revolving CCW (two revolutions). On meas 14 both M and W step L, R, L (both M and W must have R ft free to beg next Fig). M turns W CCW under his R and W L hands; ptrs release hands and end facing with W back to LOD, M facing LOD (single circle).

IV. SINGLE CIRCLE (M SOLO STEPS; M TURNS W; M POSES; PIVOT TURN)Motif A: M solo steps, W turns alone (Vocal)

- A 1 M: Leap, leap, leap: Leap fwd onto R (ct 1); leap fwd onto L (ct 2); leap fwd onto R (ct 3). Spring upward on the leaps.

2 Leap, scuff, hop 2x: Leap fwd onto L, clapping hands together cymbal style and swinging bent R leg behind (ct 1); swing bent R leg fwd (ct 2); hop on L extending R leg and clap hands together once or twice cymbal style (cts 3, &).

3 Repeat meas 2 with opp ftwk.

4-6 Repeat 1-3 with opp ftwk.

## Zatačany—continued

- (1) W: Do Step, close, step; step (beg R) turning CW once around and progressing in LOD. On cts 1, &, 2 (step, close, step) back is to ptr and W faces LOD (1/2 CW turn). On ct 3 (step on L), pivot on R and step bkwd on L to face ptr (1/2 turn CW).
- (2-6) Repeat meas 1 five times (6x total).  
Motif B: M turns W under joined arms/turn in modified banjo pos (Vocal)  
 M and W use identical ftwk.
- B 1 M turn W under joined arms: M and W join M L and W R hands; M turn W under joined arms with Step, close, step; step (beg R). M move fwd and W turn as described in W's meas 1.
- 2-4 Repeat meas 1 (4x total).
- 5-6 Turn in modified banjo pos: R hips adjacent, M L and W R hand behind M L hip, M R, W L hand behind W L hip. Turn CW with two Step, close, step; step (beg R) and making two revolutions.
- 7 M turn W CW once around under M L and W R hands. M and W step R, L, touch R, no wt (cts 1-3).  
Motif C: M poses, W turns solo/cpl pivot turn (Instrumental)
- 1 M: Poses: M stamp R ft fwd and clap hands together cymbal style (ct 1); M place extended R arm with palm down above W head and extend L arm down and back (cts 2-3).
- 2-4 Maintaining this pos, M mark time with his R hand above W head by pulsing it down and up on the beat.
- (1-4) W: Do 12 Downbeat Ridas (beg R) turning CW (on the spot) under M R hand. W hands free at sides.  
Cpl "pols" turn: Cpl assumes modified closed pos: M L, W R hand behind M L hip and M R and W L hand behind W L hip.
- 5 M: Pivot turn CW once around with ptr by stepping on L (ct 1); R (ct 2); stamp (or scuff) L ft next to R, no wt (ct 3). Think of this as R, L, both.
- 6-7 Repeat meas 5 twice (3x total).
- 8 M turn W CW once around under his L and W R hand (cts 1-2); step bkwd on R and close L to R, bowing heads to acknowledge one another (M R and W L hands joined).
- (5-7) W: Repeat meas 5-7 with opp ftwk (pivot turn).
- (8) Turn CW once around under M L and W R hand by stepping R, L, R and bowing head to ptr on final ct (cts 1-3).

Original notes by Vonnie R. Brown  
 Presented by Vonnie R. Brown.

Song words on next page



## Zatáčany—continued

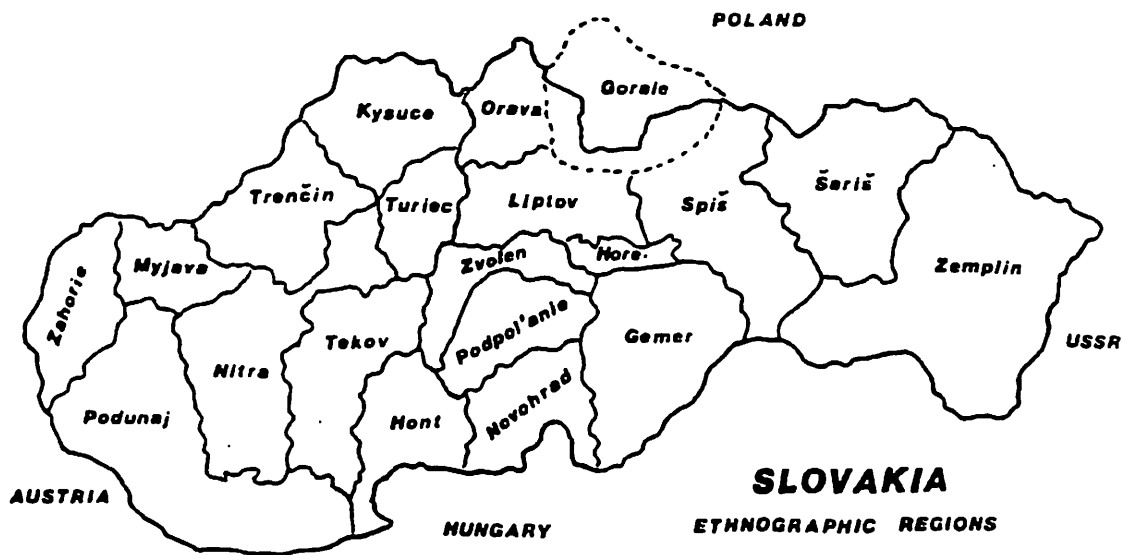
## Song words

- |  |   |
|--|---|
| <p>1. Teskním, teskním, teskním<br/>           Za synečkem pekny,<br/>           /: Žalovala bych sa :/<br/>           Svey mamence nesmím</p> | <p>I'm pining, pining, pining (yearning)<br/>           After a lovely lad.<br/>           I'd like to confide in my mother,<br/>           But I cannot do that.</p> |
| <p>2. Má maménka neví,<br/>           Ani vědět mesi,<br/>           /: Po kom mé srdénko :/<br/>           Ve dné, v noci teskní</p>          | <p>My mother does not know,<br/>           Nor must she ever know<br/>           For whom my heart is yearning<br/>           All through the day and night.</p>      |
| <p>3. Teskní ono teskní,<br/>           Však ví dobše po kom,<br/>           /: Po tom synečkovi :/<br/>           Co je za potokem.</p>       | <p>It yearns and yearns<br/>           And well it knows for whom,<br/>           It is for that lad<br/>           Who lives beyond the brook.</p>                   |
| <p>4. Co je za potokem,<br/>           Za tymba horama,<br/>           /: A to ví sam pán buh :/<br/>           Co je mezi náma.</p>           | <p>Who lives beyond the brook.<br/>           And beyond yonder mountains,<br/>           And only the good God knows<br/>           What is between us.</p>          |

## Phonetic text

1. TESK-nyeem, TESK-nyeem, TESK-nyeem,  
 ZAH SEE-nech-kem PYEHK-nyeem,  
 /: ZHAH-loh-vah-lah BEES SAH :/  
 SEY MUM-yehn-tseh NEHS-neem.
2. MAH-mum-yehn-kah NEH-vee,  
 AH-nyee VYEH-deht NES-nee,  
 /: POH KOHM MEH SER-dehn-koh :/  
 VEH DNYEH VNOHT-see TESK-nyee.
3. TESH-nyee OH-noh TESK-nyee,  
 VSHAK VEE DOHB-sheh POH KOHM,  
 /: POH TOHM SEE-nech-koh-vee :/  
 COH YEH ZAH POH-toh-kem.
4. COH YEH ZAH POH-toh-kehm,  
 ZAH TEE-mah HOH-rah-mah,  
 /: AH TOH VEE SAHM PAHN BOH :/  
 TSOH YEH MEH-zee NAH-mah.

# FORMER CZECHOSLOVAKIA



# Zemplínska Karička

(Slovakia)

Zemplínska Karička is a dance for women from the village of Parchovany in the region of Zemplin located in East Slovakia. The name of the song is "Hore, Kone, Hore, Dze Želena Luka." Authentic elements and motifs were learned by Vonnice R. Brown from Drahoš Štruhár in Slovakia in 1983 and arranged by him to fit the available recording.

Pronunciation: ZEHM-pleen-skah KAH-reech-kah

Cassette: Slovak and Czech Dances, Vonnice R. Brown Side A/3 2/4 meter

Formation: A circle of W facing ctr. Hands joined down in V-pos. If M join the dance, they form a line behind the W circle. M face ctr, arms in T-pos; leader and end M place free hand on hip.

Steps and Styling: Slow Single Čsardaš R (2 meas): Facing ctr, step sdwd on R to R (ct 1); hold (ct 2); close L next to R, no wt (ct 1); hold (ct 2). To beg L, repeat with opp ftwk and direction.  
Fast Single Čsardaš R (1 meas): Facing ctr, step sdwd on R to R (ct 1); close L next to R, no wt (ct 2). To beg L, repeat with opp ftwk and direction.  
Double Čsardaš R (2 meas): Facing ctr, step sdwd on R to R (ct 1); step on L next to R (ct 2); step sdwd on R to R (ct 1); close L next to R, no wt (ct 2). To beg L, repeat with opp ftwk and direction.  
Walking step (2 meas): Facing ctr, step on R diag fwd to L, pushing the hips slightly fwd; arms in V-pos swing fwd to a pos just below waist (ct 1); hold (ct 2); step on L diag bkwd L, pushing hips slightly bkwd; arms swing bkwd just beyond hips (ct 1); hold (ct 2).  
Leap with triple step (2 meas): Facing ctr, leap fwd onto r with accent (ct 1); hold (ct 2); leap diag bkwd onto L (ct 1); step on R next to L (ct &); step on L in place (ct 2).  
Skirt-swishing step #1 (2 meas): Facing ctr, step on R diag fwd L in front of L (with accent), slightly bending knees and turning R toe slightly to L (ct 1); step on L diag bkwd L, straightening knees (ct 2); close R beside L, no wt, facing ctr (ct 1); hold (ct 2).  
Skirt-swishing step #2 (2 meas): Facing ctr, step sdwd on R to R (demi-plié) turning L heel to L (L leg straight) and twisting body slightly to L (ct 1); hold (ct 2); close L next to R, no wt, straightening legs and turning body to orig pos facing ctr (ct 1); hold (ct 2).  
Open (upbeat) Rida L: Facing a little L of ctr, step sdwd on L to L (up) (ct 1); step on R in front of L, bending knees slightly (down) (ct 2). Rida R with opp ftwk and direction.  
Rida ending step beg on R (2 meas): Facing ctr, hop on R (ct 1); step on L next to R (ct 2); step on R next to L, no wt, with accent (ct 1); hold (ct 2). To beg L, repeat with opp ftwk.

## Meas

## Pattern

8 meas INTRODUCTION. (M speaking rhythmically.) No action.

### I. MOTIF I (Slow Single Čsardaš, Walking step, Leap with triple step)

1-16 Slow Single Čsardaš (8x): Hands joined down in V-pos or release hands and fold arms in front of chest. Eight Slow Single Čsardaš steps beg R. On Čsardaš R, turn body slightly to L; on Čsardaš L, turn body slightly R.

## Zemplinska Karička —continued

- 15-30 Walking step (7x): With hands down in V-pos, do seven Walking steps moving CW. M remain in T-pos.
- 31-44 Leap with triple step (7x): Do seven Leap with triple steps. On the last one, do leap (cts 1, 2); step bkwd on L (ct 1); step on R next to L (ct 2).

II. MOTIF II (Čsardaš motif, Skirt-swishing steps 1 and 2)Čsardaš motif (2x)

- 1-2 One Double Čsardaš R.
- 3-4 One Double Čsardaš L.
- 5 One Fast Single Čsardaš R.
- 6-8 Three Fast Single Čsardaš L. Note: During meas 1-8, W join hands in back-basket hold (L arm over, R under). M remain in T-pos.
- 9-16 Repeat meas 1-8.
- 15-30 Skirt-swishing step #1 seven times moving L (CW).
- 31-44 Skirt-swishing step #2 seven times moving R (CCW).

III. MOTIF III (Čsardaš motif, Open Ridas CW and CCW)Čsardaš motif (2x)

- 1-16 Repeat Fig II, meas 1-16 (W in back-basket hold).
- 17-28 Twelve Open (upbeat) Ridas L.
- 29-30 One Rida ending step beg on R.
- 31-42 Twelve Open (upbeat) Ridas R.
- 43-44 One Rida ending step beg on L.

## Song words

Hopsasa, hopsasa, každý svoju potrasa, a ja svoju, nemohu, ulapim ju za nohu ...

1. Hore, kone, hore, dze želena luka,  
Dze koho nesceju, ta naj še nenuka,  
/: Ja svojej maceri nukac še nekažem,  
Bo ja mam frajira dze še lem ukažem. :/
2. Betar ja dzivočka, mam befarske očka,  
Kedz znima podžmurkam, frajir me pobočka,  
/: Kedz znima podžmurkam, hojaja, čuhaja,  
Kedz znima podžmurkam, frajir me pobočka. :/
3. Betar ja dzivočka i nevesta budzem,  
Zvodzilam parobkov i ženačov budzem,  
/: Zvodzilam parobkov v starej okolici  
I ženačov budzem, no lem spolovici. :/

Original notes by Vonnice R. Brown

Presented by Vonnice R. Brown.

# 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 your toes and your 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.
- 3 Long step fwd on R, stepping so that their R outside thighs touch lightly.
- 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, touching his R leg lightly, outside, thigh level,
- 4 Long step bkwd on R.
- 5 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.
- 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:** This step can be inserted after ct 5 of Basic Step.

<u>Cts</u>	<u>Pattern</u>
&	Feet together wt on the L ft, pivot lightly CCW to face the L diag. fwd.
1	Step fwd on R.
&	Bring the L ft to the R ft (feet together) and pivot lightly CW 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 CCW to the L diag fwd making her pivot with his upper body (frame).
1	Step on L ft diag bkwd to R.
&	Twist the frame (upper body) to R, leading the W's pivot, and bring R ft over L ankle.
2	Step fwd on R following her step.

To repeat, Twist frame to L, leading W's pivot, and bring L ft behind R ankle (ct &).

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

**Ocho backward:** This step can be inserted after ct 2 of Basic Step.

<u>Cts</u>	<u>Pattern</u>
&	Feet together wt on the R ft, pivot CCW to face diag L fwd.
1	Step bkwd on L.
&	Bring the R ft to the L ft (no wt) and pivot CW to face slightly diag R fwd.
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), twist the frame to the L to make W pivot to M's L and step onto R beside L.
1	Step diag fwd on L to L, (following W's step), wt on L.
&	Twist the frame CW 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. Take wt on R.

## Giros (turns) Women

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

<u>Cts</u>	<u>Pattern</u>
&	Bring L ft to R ft (no wt) and pivot 180o on R CW to R.
1	Step fwd on L ft, twist upper body to L to face M's upper body.
&	Pivot on L CCW to L, bringing R ft beside L (no wt), facing M.
2	Step on L to L, (wt on both ft).
&	Bringing R ft to L ft (no wt), pivot on L CCW to L, keeping upper body facing M's upper body.
3	Step bkwd on R crossing behind own L ft.
uh	Bring L to R (no wt) while pivoting CW to R, keeping facing ptr with upper body.
&	Step on L to L (wt on both ft).
uh	Bring R to L (no wt) pivoting CW on R to R.
4	Step fwd on R.

**Styling:** Pivots are led by W's hips, but only to the degree that her hips are 90o to M's hips. W follows a circular path around M ... sometimes twist at the waist 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 CW to the R

<u>Cts</u>	<u>Pattern</u>
&	Twist upper body CW to the R to lead W's pivot.
1	Shift wt fwd on L ft.
&	Pivot on both ft CW to R, changing wt to the center, facing W.
2	Continue leading W around as she steps L.
&	Pivot on both ft CW 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 place on floor.)

### Half turn CCW to the L

<u>Cts</u>	<u>Pattern</u>
&	Twist upper body CCW 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 both ft, 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 bkwd 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." To recover from "Corte," slowly drag extended L ft back to Basic Tango pos (feet together).

**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, twist the frame CCW 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).
- & Twist the frame CW 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 R ft CW 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 CCW to the L diag bkwd.
- 1 Step bkwd on L.
- & Bring the R ft to the L ft (no wt) and pivot CW to the R diag bkwd, wt on the L ft.
- 2 Step bkwd on R, leaving L ft extended where it was, wt on R ft.
- & Wait (he stops leading).
- 3 Wait (he is not leading).
- 4 Pivot CW to the R on R ft, "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 4 cts and alternates L, R, L, R (for M, W opp) throughout. Start with the L ft for the M (or leader) and with the R ft for W (or follower).

### Cts

### Pattern

Man: Done travelling to M's L.

- 1 Step on L to L.
- 2 Long step diag fwd on R to L, W on his R side touching her R leg lightly outside, thigh 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 behind R diag bkwd to R 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 CCW diag L at the same time.
- 2 Long step fwd on R, W on his R side touching her R leg slightly outside, thigh 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 CCW diag L at the same time.
- 2 Long step bkwd on L, M on her R side touching his R leg slightly outside, thigh 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 Garabito**CtsPattern

Man:

- uh From feet together pos, wt on the L ft, pivot CCW 90° 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 CW to the R, returning to Basic Pos, leading the W twd you.

Woman:

- uh From feet together pos, wt on the R ft, pivot CW 90° to the R.
- 1 Step fwd on L.
- 2 Bring R ft to L ft to feet together pos, pivoting sharply 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

# Al Kanfe Ha'Kesef

(Israel)

Al Kanfe Ha'Kesef, meaning "on silver wings," was choreographed by Moti Elfassy to music by Naomi Shemer. It is a salute dance to all pilots in the Israeli Air Force.

Pronunciation:

Cassette: D. Edery—Israeli Folk Dances Side A/4

4/4 meter

Formation: Circle, hands joined in V-pos.

## Counts

## Pattern

### PART I

- 1-4 Facing and moving CCW, take 4 running steps fwd R, L, R, L.
- 5-6 Step on R to R turning to face ctr; step on L across behind R.
- 7-8 Step on R to R; sway on L to L.
- 9-16 2 Mayim steps CW beginning with R over L.
- 17-20 Moving into ctr, step-hop with R and L.
- 21-28 Yemenite-Hop with R; Yemenite-Hop with L.
- 29-32 4 running steps bkwd to line of circle R, L, R, L.
- 33-64 Repeat cts 1-32

### PART II

- 1-4 Facing ctr with hands joined, slight leap sideways onto R; step on L next to R; repeat cts 1-2.
- 5-6 step-Bend fwd on R, raising bent arms fwd; step on L behind in place.
- 7-8 Jump onto both ft together in place; leap onto R in place, lower arms.
- 9-16 Repeat cts 1-8 with opp ftwk and direction.
- 17-32 Repeat cts 1-16.

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Presented by David Edery

## Israeli Steps

1. Debka Step: Touch L heel to floor (ct 1); small leap onto L transferring wt to whole ft (land wit bent knee) (ct 2). There should be an easy bend of knees and continual bounce throughout the step. Free ft is released behind.
2. Debka Jump: Either a jump, or a spring from both ft to one ft, twisting hips at the same time. Several Debka Jumps in a row alternate the direction of the twist.
3. Mayim Step: A 4-step Grapevine, beginning with R ft crossing over L; L to L side; R behind L; L to L side. May also beg L.
4. Tcherkessia (Cherkessia): Step fwd on R (ct 1); step on L in place (ct 2); step bkwd on R (ct 3); step on L in place (ct 4); May beg with L ft.
5. Yemenite L: Step on L ft to L, bending knees (ct 1); step on R toe next to L heel, straightening knees (ct 2); step on L across in front of R, bending knees (ct 3); hold, straightening knees easily (ct 4). No not turn hips.
6. Yemenite R: Same as Yemenite L but with opp ftwk and direction.
7. Yemenite with Hop: Same ftwk as Yemenite Step, but on ct 4 do a hop instead of a hold.
8. Backward Yemenite: Step bkwd on R, bending knee (ct 1); step on ball of L beside R (ct 2); step fwd on R (ct 3); hold (ct 4).
9. Fast Yemenite (or Quick Yemenite or Double-time Yemenite) Step: Same ftwk as Yemenite Step, but takes only 2 cts of 4/4 meter (cts 1, &, 2); hold (ct &). Usually repeated with opp ftwk for cts 3, &, 4.

# Ashrei Ha'Ish

(Israel)

Ashrei Ha'Ish, meaning "blessed be the man," was choreographed by Dani Dassa to music by Uri Shevach.

Pronunciation: ash-RAY hah-EESH

Cassette: D. Edery—Israeli Folk Dances Side A/5

4/4 meter

Formation: Circle, hands joined in V-pos.

## Counts

## Pattern

### PART I

- 1-2 Facing ctr and moving CCW, step on R to R; small jump on both ft; hold.
- 3-4 Step on L behind R on balls of ft; step on R in place.
- 5-8 Repeat cts 1-4 with opp ftwk and direction.
- 9-10 Step on R to R; hold.
- 11-12 Step on L to L; step on R to R.
- 13-16 Step on L across R; step on R to R; step on L across R; hold.
- 17-24 Repeat cts 1-8.
- 25-28 Step on R to R; hold; step on L across R; cross hands in front, snap.
- 29-32 Repeat 25-28.
- 33-64 Repeat 1-32.

### PART II

- 1-4 Facing ctr with hands joined, step on R to R; hold; step on L behind R and turn L to face CW.
- 5-6 Step R, L CW.
- 7-8 Step on R and pivot 3/4 turn to L (CCW), end facing ctr, rejoin hands.
- 9-16 Yemenite step L; Yemenite step R.
- 17-32 Repeat cts 1-16 with opp ftwk and direction.

### PART III

- 1-4 Facing CW, hands free, raise R hand to ctr, palm facing out and fwd, elbow bent, R shldr slightly to ctr, step on R to R (into ctr); step on L next to R; step on R to R; hold.
- 5-7 Step on L across in front of R; step on R to R; step on L across in front of R continuing to move into ctr.
- 8 Pivot 1/4 to L (CCW) on L to face outside.
- 9-11 Step fwd and away from ctr R, L, R.
- 12 Pivot 1/2 to L (CCW) on R, end facing ctr.
- 13-16 Yemenite bkwd with L.
- 17-32 Repeat cts 1-16.

### Interlude

- 1-4 Facing ctr, hands joined, step on R to R; hold; step on L next to R; hold.

## Ashrei Ha'Eish—continued

Note: During the last time of the music, repeat entire Part III one more time, then do the ending instead of the interlude.

Ending

- |      |                            |
|------|----------------------------|
| 1-8  | Repeat Fig I, cts 1-8.     |
| 9-10 | Step on L next to R; hold. |

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Presented by David Edery

# Atzei Ha'Tzaftzafot

(Israel)

Atzei Ha'Tzaftzafot, meaning "poplar trees," was choreographed by Yankеле Levy to music by Efi Netzer.

Pronunciation:

Cassette: D. Edery—Israeli Folk Dances Side A/2 4/4 meter

Formation: Cpls facing CCW in open ballroom pos. W on M's R, W's L hand on M's R shldr, M's L and W's R hands joined and held fwd. Steps are described for M, W use opp ftwk.

## Counts

## Pattern

### PART I

- 1-4 Take 4 steps fwd CCW L, R, L, R.
- 5-8 In Closed Position, take 4 pivot steps L., R, L, R to turn CW as a couple in LOD.
- 9-12 Repeat cts 1-4.
- 13-16 Rock fwd onto L and bkwd onto R; repeat fwd and back.
- 17-32 Repeat cts 1-16.

### PART II

- 1-4 Facing CCW, M on inside, W on M's R side, full turn to L (CCW, to ctr) with L, R, L, hold (clap hands). (Ptrs turn away and clap.)
- 5-8 Full turn to R (CW) to ptr with R, L, R, L (clap hands). (Ptrs turn twd ptr and clap.)
- 9 1/4 turn to R to face ptr, step and balance on L bent to L, arms to L.
- 10-12 Full turn to R (CW) in RLOD with slight leap with R followed by L, R.
- 13 Repeat ct 9.
- 14-16 Repeat cts 10-12.

### PART III

- 1-16 Repeat Part I, cts 1-16 one time only.

### PART III

- 1-4 Full turn to L (CCW, to ctr) with L, R, L, hold (clap hands). (Ptrs turn away and clap.)
- 5-8 Repeat cts 1-4 returning to ptr with beg with R (clap hands).
- 9-24 Repeat Part II, cts 9-16 twice.

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Presented by David Edery



# Bou Nashir L'Eretz Yafa

(Israel)

Bou Nashir L'Eretz Yafa, meaning "let us sing to a beautiful country," was choreographed by Chaim Shiryon to music by Y. H. Halmov.

Pronunciation:

Cassette: D. Edery—Israeli Folk Dances Side B/4

4/4 meter

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

## Counts

## Pattern

### PART I

- 1-2 Step on R to R; sway onto L.
- 3-4 Step on R to R; step on L across in front of R.
- 5-8 Yemenite step bkwd with R; on ct 8 pivot bkwd CW to face out.
- 9-12 Step-together-step sideways in LOD (CCW) beg with L to L.
- 13-16 Still facing out, step on R across in front of L; step-together-step moving L.
- 17-32 Repeat cts 1-16 with opp ftwk and direction. End facing ctr.
- 33-64 Repeat cts 1-32.

### PART II

- 1-4 Turn L to face CW, hands down at sides, moving R into ctr, step on R to R; step on L behind R; step on R to R; step on L in front of R.
- 5-6 Step on R to ctr and sway onto L to L.
- 7-12 Double Cherkessia from side to side, beg with R to R.
- 13-14 Step on R to R and pivot 1/2 bkwd to R (CW) to face CCW; step on L to L.
- 15-16 Small step bkwd on R; step on L in front of R.
- 17-22 Facing CCW, repeat cts 1-6 with R to R, moving out to line of circle.
- 23-28 Repeat cts 7-12 with R turning L to face ctr.
- 29-32 Full turn to R (CCW) on line of circle with R, L, R, L.
- 33-64 repeat cts 1-32.

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Presented by David Edery

# Debka Katsir

(Israel)

Debka Katsir, meaning "the harvest dance (debka)," was choreographed by Shmuel Cohen (Vicki) to music by Yaacov Keinin.

Pronunciation:

Cassette: D. Edery—Israeli Folk Dances Side A/8

4/4 meter

Formation: Lines facing front, hands joined in V-pos.

Styling: Bouncing steps throughout the dance.

Counts

Pattern

## FIRST STANZA, PART I (Chorus)

- 1-2 Facing front and moving fwd in line, step on R to R; step on L across in front of R; slight chug bkwd on L.
- 3-4 Step bkwd on R; step on L next to R.
- 5-8 Four bouncing steps fwd R, L, R, L.
- 9-12 Repeat cts 1-4.
- 13-16 Turning 1/4 to R to face CCW, repeat cts 5-8 fwd.
- 17-32 Repeat cts 1-16.

## FIRST STANZA, PART II

- 1-2 Facing front, hands joined in V-pos, quick Yemenite Step with R.
- 3-6 Step-Hop on L, swinging bent R leg fwd; Step-Hop on R, bringing bent L leg around in circular movement to L and behind R.
- 7-8 Step-together-step bkwd beg with L.
- 9-16 Repeat cts 1-8.

## SECOND STANZA, PART I (Chorus)

- 1-32 Repeat First Stanza, Part I, cts 1-32.

## SECOND STANZA, PART II

- 1-2 Facing front, hands joined in V-pos, jump twice on both ft together in place.
- 3-4 Leap onto R in place while kicking L fwd low; leap onto L and kick R fwd; leap onto R and kick L fwd.
- 5 Jump on both ft together in place.
- 6 Leap onto R in place, bringing L in circular movement to L and behind R.
- 7-8 Step-together-step bkwd beg with L.
- 9-16 Repeat cts 1-8.

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# Eretz Eretz

(Israel)

Eretz Eretz, meaning "oh land, land," was choreographed by Yankele Levy and Shlomo Bachar to music by Shaike Paikov.

Pronunciation:

Cassette: D. Edery—Israeli Folk Dances Side A/7

4/4 meter

Formation: Circle moving CCW, hands joined in V-pos.

## Counts

## Pattern

### PART I

- 1-2 Facing ctr, hands in V-pos, step on R to R; step on L behind R.
- 3 Step on R to R and pivot 1/2 CCW to face out.
- 4-6 Repeat cts 1-3 with opp ftwk and direction.
- 7-8 Step on R to R; step slightly bkwd on L.
- 9-10 Step fwd on R and raise bent L fwd; rise on R ball of ft and raise arms fwd.
- 11-12 Step L, R in place and lower arms.
- 13-16 Repeat cts 9-12 with opp ftwk.
- 17-32 Repeat cts 1-16.

### PART II

- 1-2 Facing ctr, hands on neighbors shldr (T-pos), step on R to R; step on L behind R.
- 3-4 Step and balance on R to R raising slightly bent L leg to L.
- 5-8 Repeat cts 1-4 on L to L.
- 9-10 Step and balance on R to R, raising slightly bent L leg to L.
- 11-12 Repeat cts 9-10 with L to L.
- 13-14 Balance step on bent R bkwd and L leg fwd.
- 15-16 Brush and lift bent R leg fwd; hold.
- 17-32 Repeat cts 1-16.

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# Eretz Israel Yafa

(Israel)

Eretz Yisrael Yafa, meaning "the land of Israel is beautiful," was choreographed by Yankele Levy to music by Lerrer.

Pronunciation:

Cassette: D. Edery-Israeli Folk Dances Side A/6

3/4 meter

Formation: Circle moving CCW, hands joined in V-pos.

Cts

Pattern

## PART I

- 1-3 Facing ctr, hands in V-pos, step on R to R; step on L across in front of R; step on R behind in place.
- 4-5 Step on L to L and sway to R.
- 6-8 Full turn CCW along circle with L, R, L.
- 9-12 Facing ctr, Mayim step with R, moving CW.
- 13-15 Waltz step into ctr beg with R.
- 16-18 Waltz step bkwd beg with L.
- 19-21 Full turn CW along circle with R, L, R.
- 22-24 Facing ctr, step bkwd on L; step on R next to L; step fwd on L.
- 25-48 Repeat cts 1-24.

## PART II

- 1-6 Facing CCW, hands free, 2 Waltz steps fwd with R and L, moving hands to R and snap on ct 2 and to L with a snap on ct 5.
- 7-9 1/2 turn CW with R fwd and L, R, in place to end facing CW.
- 10-12 Moving CW, step on L, step on R next to L, step fwd on L.
- 13-24 Repeat cts 1-12 fwd CW, clapping hands on ct 24.
- 25-48 Repeat cts 1-24.

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# Eshkolit

(Israel)

Eshkolit, meaning "grapefruit," was choreographed by David Edery to music by Armeni.

Pronunciation:

Cassette: D. Edery—Israeli Folk Dances Side A/1 3/4 meter

Formation: Cpls facing ctr, W on M's R, M's R hand holding W's L, hands raised slightly fwd. Both beg with the same ft.

## Counts

## Pattern

### PART I

- 1-2 Step on L to L and balance to R.
- 3-6 Brush L fwd, rising slightly on ball of R ft (ct 3); bring L in circular movement to L and behind (cts 4,5); step on R behind L (ct 6).
- 7-10 Repeat cts 3-6 with opp ftwk and direction.
- 11-12 Step on L to L and balance R.
- 13-15 M: 3 small steps slightly bkwd with L, R, L. helps W to wrap into his R arm.  
W: Full turn L (CCW) into M's R arm with L, R, L into one hand Wrap Position, outside hands are free and down at own sides.
- 16-17 Step fwd on R and balance bkwd on L.
- 18-19 Step bkwd on R, rising slightly on the ball of the ft, raising bent L leg fwd.
- 20-21 Step on L to L, pulling W closer; step on R next to L with knees bent.
- 22-24 M: 3 small steps bkwd with R, L, R while helping W to Unwrap.  
W: full turn to R with R, L, R out of Wrap Position.

### PART II

- 1 Facing ctr, W on M's R, inside hands joined and raised slightly fwd, step and balance on L to L, W leaning and looking toward M.
- 2-4 One and 1/4 turns to R with R, L, R, ending all facing CCW, M behind W in LOD.
- 5-7 M: Full turn fwd and thru L with L, R, L (first step is fwd CCW).  
W: Half turn bkwd thru L with L, R, L (first step is fwd progressing CCW).
- 8-9 Face to face on line of circle, join R hands raised fwd, step R to R; sway L.
- 10-12 Change places thru R shldr with R, L, R, end facing ctr, M's L hand holding W's R hand.
- 13 Repeat meas 1, M leaning and looking twd W.
- 14-16 Repeat meas 2-4.
- 17-19 Repeat meas 5-7 reversing roles (W full turn, M 1/2 turn).
- 20-24 Repeat meas 8-12 returning to original places and position.

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Presented by David Edery

# Neve Midbar

(Israel)

Neve Midbar, meaning "an oasis in the desert," was choreographed by Shlomo Maman to music by Armeni.

Pronunciation:

Cassette: D, Edery—Israeli Folk Dances Side B/1

4/4 meter

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

## Counts

## Pattern

INTRODUCTION. No action.

### PART I

- 1-2 Step and balance on R to R; step and balance on L to L.
- 3-4 Touch R heel fwd; slight leap onto R in place.
- 5-8 Repeat cts 1-4 with opp ftwk and direction.
- 9-10 Step-Bend bkwd with R (cts 9,&); step fwd on L (ct 10).
- 11-12 Touch R heel fwd; leap fwd onto R (Debka Step), moving to ctr.
- 13-14 Touch L heel fwd; leap fwd onto L (Debka Step), moving to ctr.
- 15 Stamp R fwd with wt and turn 1/4 to L, knee bent, extending R hand to R and down.
- 16 Hold.
- 17-18 Turn 1/4 to L to face out; Debka Step outside with L.
- 19-20 Debka Step with R moving out.
- 21-22 Debka Step with L continuing to move out.
- 23-24 Repeat cts 15-16, R shldr outside.
- 25-28 Yemenite Step with L while turning 1/4 to L to face ctr.
- 29-32 Step on R to R (ct 29); hold (ct 30); step on L next to R (ct 31); hold (ct 32).
- 33-64 Repeat cts 1-32.

### PART II

- 1-2 Facing ctr, quick sway R, L.
- 3-4 Step on R to R; step on L across in front of R.
- 5-8 Slow step on R to R, knee bent; slow step on L next to R.
- 11-12 Step on R behind L with deep knee bend; step on L in place.
- 13-16 Full turn to R (CW) with slow steps R, L on the line of the circle.
- 17-32 Repeat cts 1-16.

### PART III

- 1-8 Facing ctr, Step-Bounce on R to R, L behind R, R to R, L across in front of R.
- 9-10 Step bkwd on R; step fwd on L.
- 11-12 Step fwd on R to ctr, pivoting bkwd (CCW) to face out; step bkwd on L.
- 13-16 Step-Hold fwd on R; Step-Hold bkwd on L.

## Neve Midbar—continued

- 17-18 Step and bend fwd on R; rock bkwd onto L.
- 19-20 Repeat cts 17-18 while rolling hips bkwd and fwd.
- 21-24 Full turn to R (CW) with slow steps R, L, end facing out.
- 25-32 Two Yemenite steps R and L.
- 33-64 Repeat cts 1-32 facing out, end facing ctr.

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Presented by David Edery.



# Sheleg Al Iri

(Israel)

Sheleg Al Iri, meaning "snow over my city," was choreographed by Shoshana Kopelevitz to music by Neomi Shermer.

Pronunciation:

Cassette: D, Edery-Israeli Folk Dances Side A/10

4/4 meter

Formation: Circle facing CCW, hands joined in V-pos.

## Counts

## Pattern

INTRODUCTION. No action.

### PART I

- 1-2 Step fwd R, L.
- 3-4 Step on R and turn bkwd (CCW) to face CW; step bkwd on L.
- 5-8 Moving bkwd, step "down" on R, "up" on L, "down" on R, "up" on L.
- 9-10 Turning to R to face ctr, step and sway on R to R; step on L in place.
- 11-12 Step on R across L; step on L behind R in place.
- 13-14 Rise on ball of L ft and lift R bent leg in a circular movement from L to R; step on R to R.
- 15-16 Step on L next to R; hold.

### PART II

Moving twd ctr.

- 1-4 Step-together-step beg with R; hold.
- 5-6 Step fwd on L and rise onto ball of L ft; hold.
- 7-8 Step bkwd R, L.
- 9-10 Step on R across L; step bkwd on L while turning R to face CCW.
- 11-12 Step on R to R and outside; step on L across in front of R.
- 13-16 Turn 3/4 to R (CW) with R, L, R; facing ctr, step on L next to R.
- 17-32 Repeat cts 1-16.

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Presented by David Edery.

# Shir Sameach

(Israel)

Shir Sameach, meaning "a happy song," was choreographed by Glora Kadmon to music by Y. Zeira.

Pronunciation:

Cassette: D, Edery--Israeli Folk Dances Side A/9

4/4 meter

Formation: Circle facing CCW, hands joined in V-pos.

## Counts

## Pattern

INTRODUCTION. No action.

### PART I

- 1-2 Leap onto R in place while raising L knee fwd; leap onto L while raising R knee fwd.
- 3 Shift body wt to ball of R ft; step on L in place.
- 4 Repeat ct 3.
- 5-8 Repeat cts 1-4.
- 9-10 Jump on both ft together in place, knees bent; turn body to L rising on balls of ft; repeat to R.
- 11 Leap on R in place; stamp on L with wt in place.
- 12 Brush R fwd.
- 13-16 Repeat cts 9-12.
- 17-18 Moving into ctr, run fwd R, L.
- 19-20 Step fwd on ball of R ft, R shldr to ctr; shift wt to full R; step on L across over R; step on R ball of ft to R; shift wt to full R; step on L across in front of R.
- 21-22 Slight leap fwd onto R to ctr; facing ctr, Step-Bend fwd on L.
- 23-24 Step on R behind in place; step bkwd on L.
- 25-32 Four Step-Hops bkwd to line of circle R, L, R, L.

### PART II

- 1-4 Facing CCW, run fwd on R; Mayim step with L moving CCW in LOD.
- 5-8 Step-Hop fwd with R, L.
- 9-12 Repeat cts 1-4.
- 13-16 Step-Hop R while turning CCW; facing CW, Step-Hop bkwd with L.
- 17-32 Repeat cts 1-16.
- 33-36 Repeat Part I, cts 9-12.
- 37-40 Repeat cts 33-36.

### PART III

- 1-2 Run R, L in place.
- 3 Slight leap onto R in place.
- 4 Raise L bent leg fwd.
- 5-8 Repeat cts 1-4 with opp ftwk.
- 9-16 Repeat cts 1-8.
- 17-32 Repeat Part I, cts 17-32.

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# Sigal

(Israel)

Sigal, a girl's name, was choreographed by Shauli Rosenfeld to music by Aris San. It is a children's dance for the upper elementary grades.

Pronunciation:

Cassette: D, Edery-Israeli Folk Dances for Children Side B

4/4 meter

Formation: Lines facing the music, hands free.

## Counts

## Pattern

INTRODUCTION. No action.

## DANCE

- |       |   |
|-------|---|
| 1-4   | Two Step-together-steps fwd with R, L.  |
| 5-8   | Cherkessia Step fwd and bkwd with R.  |
| 9-10  | Cherkessia Step fwd with R.   |
| 11-14 | Two Step-together-step with R and L while progressing bkwd and making a full turn CW. |
| 15-16 | Rock bkwd on R and fwd on L.  |

Note: A variation on the Formation: the class is divided into small groups, standing in lines, lines facing each other. The steps in cts 1-4 are done while moving fwd with big steps to pass thru the other line. Return to places with steps in cts 11-14.

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# Te Ve'Orez

(Israel)

Te Ve'Orez, meaning "tea and rice," was choreographed by Rivka Sturman to a folk melody. It is a children's dance to a popular song about the bounty of rice and tea in China.

Pronunciation:

Cassette: D, Edery, Israeli Folk Dances for Children Side A

4/4 meter

Formation: Trios facing CCW, hands joined in V-pos.

Counts

Pattern

INTRODUCTION. No action.

## PART I

- 1-8 8 skipping steps fwd CCW beg with L.
- 9-12 Moving into ctr, 4 sliding steps sdwd L, R, L, R.
- 13-16 Repeat cts 9-12 with opp ftwk and direction, returning to line of circle.

## PART II

- Each trio turns 1/4 to L (CCW) to face ctr, standing in a row, hands free.
- 1-4 4 walking steps fwd twd ctr L, R, L, R while clapping hands.
- 5-8 Repeat cts 1-4 moving bkwd to line of circle.
- 9-16 Turn R to face CCW, 8 walking steps fwd beg with L.

Note: On cts 13-16, the middle person in each trio moves fwd to a new trio.

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Presented by David Edery.

# Tfilati

(Israel)

Tfilati, meaning "my prayer," was choreographed by Avner Naim to music by Naomi Shemer.

Pronunciation:

Cassette: D, Edery-Israeli Folk Dances Side B/3

3/4 meter

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

## Counts

## Pattern

INTRODUCTION. No action.

### PART I

- 1-3 Wide step on R to R; step on L in place, step on R across in front of L, turning slightly to L.
- 4-6 Step on L behind in place, turning to face ctr; step on R to R; step on L across in front of R.
- 7-9 Turning to face LOD (CCW), step fwd on R; brush and raise L ft slightly fwd; step fwd on L.
- 10-12 Repeat cts 7-9.
- 13-24 Repeat cts 1-12.

### PART II

- 1-3 Facing ctr, full turn to R (CW) with R, L, R.
- 4-6 Mayim step with L moving CCW on LOD.
- 7-12 Repeat cts 1-6.
- 13-15 Facing ctr, step on R to R; step on L in place; step on R across in front of L.
- 16-18 Full turn to L with L, R, L.
- 19-21 Waltz Step with R into ctr, raising arms up with the step.
- 22-24 Repeat cts 19-21 with opp ftwk and direction (moving bkwd), lowering arms.
- 25-48 Repeat cts 1-24.

### PART III

- 1-3 Make 3/4 turn to R (CW) with R, L, R, end facing CW.
- 4-6 On line of circle, step bkwd on L; step on L next to R; step fwd on L.
- 7-9 Make 1/2 turn to R (CW) with R, L, R, end facing CCW.
- 10-12 Repeat cts 4-6 facing CCW.
- 13-15 Step on R to R and outside; step on L across in front of R; step on R in place.
- 16-18 Full turn to L (CCW) to ctr with L, R, L.
- 19-21 Face CCW, step on R across in front of L; step on L in place; step on R to R and outside.
- 22-24 Mayim step beg with L across in front of R, moving R to line of circle, with a 1/4 turn to L to face ctr.
- 25-48 Repeat cts 1-24.

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Presented by David Edery.

# 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 34 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 recreational 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
<b>Singing:</b>		
"Good Old Summertime"	Blue Star 2239 B	PALOMINO RECORDS 2905 Scenic Dr. Marion, OH 43302-8386
"I Found a New Baby"	Blue Star 2263 B	
"Summer Sounds"	Blue Star 2265	
"Schatzie"	Blue Star 2260	
"Hi Neighbor"	Blue Star 2360	
"Travel On"	Blue Star 2363	
"Sprechen Sie Deutsch"	Blue Star 2366	
"Cincinnati Waltz Quadrille"	Blue Star 2378	
"With" (Hoedown)	Blue Star 2376	
<b>Contra and Quadrille:</b>		
"Glise a Sherbrooke"	Folk Dancer MH4510073	FOLK DANCER RECORD SERVICE P.O. BOX 201 Flushing, NY
"Doubtful Shepherd"	Lloyd Shaw LSF 1009	LLOYD SHAW FOUNDATION 2217 Cedar Acres Dr. Manhattan, KS 66502
"Queens Quadrille"	E-Z 719	PALOMINO RECORDS
"Star & Promenade Contra"	TNT 201	TNT RECORD CO.
"Waltz Contra"	National Records 4562	NATIONAL RECORDS
"Gordo's Quadrille"	Square Dancetime 002	JACK MURTHA ENTERPRISES Box 3055 Yuba City, CA 95991
<b>Rounds:</b>		
"I'm Busted"	Blue Star 2219	PALOMINO RECORDS
"Stay Young"	MCA Records MCA52310 (Vocal—Don Williams)	MCA RECORDS, INC. 70 Universal Plaza Universal City, CA
<b>Miscellaneous:</b>		
"The Bird Dance"	AVIA Disk AD831	KENTUCKY DANCE FOUNDATION C/O Stew Shacklette 460 Long Needle Rd. Brandenburg, KY 40108
"Jerry Helt's Dance Party"	Video and Cassette Tape	
"Jerry Helt's Community Dance Party"	Video and Cassette Tape	
"Down on the Farm"	Telarc CD 89263 Telarc CS 30263	TELARC INTERNATIONAL 23307 Commerce Park Rd. Cleveland, OH 44122




# Square Dance Calls


## DIXIE ON THE DOUBLE TRACK by Jerry Helt

Heads flutter wheel across the set  
Sides square thru four hands  
Step to an ocean wave  
Head men start the swing thru  
Everybody swing thru  
Boys fold behind the girls  
On the double track, Dixie style to an ocean wave  
boys cross run, recycle, star thru (1P 2P lines)

Sides roll away a half sashay  
Heads square thru four hands  
same sex do sa do to an ocean wave  
Swing thru, boys fold behind the girls  
On the double track, Dixie style to an ocean wave  
Trade the wave, recycle, star thru  
Pass thru, wheel & deal, centers zoom  
New centers square thru 3/4, left allemande  
Promenade half way round to home

 Heads lead right, circle to a line  
Lines pass thru, wheel & deal  
double pass thru, face your partner  
Lines pass thru, wheel & deal  
On the double track, Dixie style to a wave  
Boys cross run, recycle, star thru  
Pass thru, partner trade, roll to face  
Right & left grand, etc.

Side pass thru & "U" turn  
Heads square thru four hands  
Do sa do same sex to an ocean wave  
Swing thru, boys fold  
On the double track, Dixie style to a wave  
Left allemande or everybody circulate two places  
Left allemande

Heads lead right, circle to a line  
Lines pass thru, ladies "U" turn  
Gents fold, on the double track  
Dixie style to an ocean wave  
 Trade the wave, recycle  
Star thru, lines thru  
Partner trade, roll to face, right & left grand  
Heads lead right, circle to a line

Lines pass thru, sides partner trade  
Couples circulate, wheel & deal  
Step to a wave, heads trade  
Everybody forward, star thru  
Centers pass thru, swing thru, boys trade  
Boys run, bend the line  
Star thru, pass thru, left allemande

Heads forward, pass the ocean  
Ping pong circulate - - - -  
Ping pong circulate - - - -  
Centers swing thru, boys run right  
Wheel & deal, square thru 3/4  
Pass thru, trade by - - - -  
Pass thru, trade by - - - -  
Left allemande, etc.

Heads lead right, circle to a line  
Lines pass thru, bend the line  
Right & left thru  
Ladies lead, Dixie style to an ocean wave  
Trade the wave, swing thru  
Turn thru, left allemande, etc.

Heads lead right, circle to a line  
Lines pass thru, bend the line  
Lines pass thru, partner trade  
Reverse flutter wheel (gents lead left hand)  
Ladies lead Dixie style to an ocean wave  
Gents circulate, left allemande, etc.

Four ladies chain across  
Heads forward, flutter wheel, sweep 1/4, pass thru  
Circle to a line  
Right & left thru  
Ladies lead Dixie style to an ocean wave  
Left allemande, etc.

Heads square thru, four hands  
Swing thru, boys trade, boys run, bend the line  
Reverse the flutter wheel (gents lead left hand)  
Ladies lead Dixie style to a left allemande

Heads square thru four hands  
Split the sides around one. line up four  
Lines pass thru, "U" turn, right & left thru  
Ladies lead, Dixie style to an ocean wave  
Take a little peek, trade the wave  
recycle, left allemande, etc.

## Square Dance—continued

**ON THE DOUBLE TRACK DIXIE STYLE**

by Jerry Helt

Heads square thru four hands  
 Touch 1/4, scoot back  
 Boys fold, on the double track Dixie style  
 Boys cross run, swing thru  
 Boys run right, wheel & deal  
 Pass to the center, square thru 3/4  
 Left allemande

Head ladies to the right chain  
 Heads square thru four hands  
 Touch 1/4, scoot back  
 Boys fold, on the double track Dixie style  
 Take a peek & trade the wave  
 Trade the wave again  
 Left allemande, etc.

Four ladies chain across  
 Heads lead right, circle to a line  
 Pass the ocean, ladies walk & dodge  
 If you can wheel & deal  
 If you can't recycle  
 Swing thru, boys run right  
 Couples circulate, Dixie down the line  
 Boys trade or scoot back  
 Left allemande, etc.

Heads lead right, circle to a line  
 Lines pass thru, ends cross fold  
 Swing thru, ladies trade  
 Star thru, pass thru  
 Left allemande, etc.

Heads lead right, circle to a line  
 Lines pass thru, end crossfold  
 Swing thru, trade the wave  
 or  
 Boys trade, ladies trade  
 Boys trade, star thru, pass thru  
 Left allemande, etc.

Heads lead right, circle to a line  
 Lines pass thru, centers cross fold  
 Swing thru, boys run right

Swing thru, boys run right  
 Centers pass thru, "U" turn back  
 Lines pass thru, wheel & deal  
 Ladies square thru 3/4  
 Star thru, couples circulate  
 Bend the line  
 Star thru, pass thru, left allemande, etc.

**LOAD THE BOAT (VARIATIONS)**

by Jerry Helt

Heads pass thru & "U" turn back  
 Sides rollaway a half sashay  
 Sides face your partner  
 Load the boat - - - -  
 Left allemande, etc.

Sides face your partner  
 Load the boat - - - -  
 Everybody pass thru, "U" turn back  
 Pass to the center  
 Centers square thru 3/4  
 Left allemande, etc.

Everybody rollaway a half sashay  
 Sides face, load the boat - - - -  
 Pass thru, trade by  
 Pass to the center  
 Square thru 3/4  
 Left allemande, etc.

Everybody rollaway a half sashay  
 Everybody face your partner  
 Heads do the end part of load the boat - - - -  
 Sides do the end part of load the boat - - - -  
 Left allemande, etc.

## Square Dance—continued

**ROTATE THE SQUARE 1/4 RIGHT**  
by Jerry Helt

Side ladies chain across

Heads lead right,

Swing thru, spin the top

Linear cycle, left allemande

Swing your partner

(The square has rotated 1/4 right)

Side ladies chain across

Heads lead right, pass the ocean

Linear cycle, pass to the center

Centers square thru 3/4

Left allemande &amp; swing your partner

(The square has rotated 1/4 right)

Four ladies chain 3/4

Left allemande, pass one

Swing the next

(The square has rotated 1/4 right)

Heads lead right, pass to the center

Centers pass the ocean

Recycle &amp; back away

(The square has rotated 1/4 right)

Heads pass the ocean and recycle

Heads square thru 3/4 (equivalent to heads lead right)

Pass to the center, centers swing thru &amp;

Spin the top, recycle, pass thru, partner trade

(The square has rotated 1/4 right)

Heads star thru, pass thru

Circle four with the outside two

Heads break to a line of four

Flutter wheel, slide thru

Left allemande, square your set

(The square has rotated 1/4 right)

Heads pass thru, partner trade

Reverse flutter wheel, square thru four

Pass to the center, centers circle left 3/4, back away

(The square has rotated 1/4 right)

Heads flutter wheel, sweep 1/4

All double pass thru &amp; cloverleaf

Centers star thru, pass thru, partner trade

reverse flutter wheel

The others flutter wheel

(The square has rotated 1/4 right)

Allemande left in the Alamo style

Heads walk &amp; dodge, sides walk &amp; dodge

Heads cloverleaf, \*left allemande

\*Eight chain thru, four hands

Swing thru, boys run right, wheel &amp; deal

Left allemande, square your set

(square has rotated 1/4 right)

Heads touch 1/4, walk &amp; dodge

Pass to the center

Centers circle four left 3/4

Back away

(square has rotated 1/4 right)

Four ladies chain across

Heads forward, pass the ocean

Ping pong circulate - - -

Centers recycle, sweep 1/4

(square has rotated 1/4 right)

Four ladies chain across

Heads flutter wheel, sweep 1/4, California twirl

Pass to the center, centers star thru

Centers pass thru, California twirl

(square has rotated 1/4 right)

Heads right &amp; left thru

Sides right &amp; left thru, flutter wheel

Heads lead right, circle to a line

Lines pass thru, wheel &amp; deal

Centers star thru, back away

(square has rotated 1/4 right)

Heads lead right, step to a wave

Ladies walk &amp; dodge

If you can, wheel &amp; deal

If you can't, recycle

Left allemande, square your set

(Square has rotated 1/4 right)

**Square Dance—continued**

Heads lead right, circle to a line  
 Ends pass thru, "U" turn back  
 Lines pass thru, wheel & deal  
 Gents square thru 3/4, star thru  
 Couples circulate, bend the line  
 Centers pass thru, "U" turn back  
 Ends load the boat  
 Same four flutter wheel

(Square has rotated 1/4 right)

**LINE OF FOUR (VARIATIONS)**

by Jerry Helt

Allemande left in the Alamo style  
 Heads, with your partner, right hand trade  
 Gents walk & dodge, ladies walk & dodge  
 Gents cloverleaf, with the ladies touch 1/4  
 Gents run right, bend the line

(Lines of four with partner in order)

Allemande left in the Alamo style  
 Heads with your partner right hand trade  
 Ladies walk & dodge, gents walk & dodge  
 Gents cloverleaf, step to a wave  
 Everybody right hand trade, gents run right  
 (Diagonal lines of four with partner in order)

Allemande left in the Alamo style  
 Heads with your partner, right hand trade  
 Gents walk & dodge, ladies walk & dodge  
 Ladies cloverleaf, step to a wave with the gents  
 Gents run right  
 (Diagonal lines of four with partner in order)

Allemande left in the Alamo style  
 Heads walk & dodge, 1/4 right  
 Sides right hand hinge  
 6 X 2 acey ducey, those who can right hand hinge  
 \* As couples circulate (same sex)  
 Wheel & deal, star thru  
 Bend the line (zero lines of four with partner)

\*Wheel & deal, pass thru, trade by  
 Star thru, bend the line (lines of four with partner)

Heads rollaway a half sashay  
 Face your partner, back away  
 Join the corner in lines  
 Lines forward up & back  
 Sides right & left thru  
 Heads square thru around the outside 5 hands  
 Sides pass thru, face your partner  
 Do sa do, pass your partner  
 Left allemande

Heads lead right, circle to a line  
 Ladies chain across  
 Centers pass thru, "U" turn  
 Same four flutter wheel, sweep 2 quarters  
 The outside people square thru 5 hands  
 The others pass thru, face your partner, do sa do  
 Pass thru, left allemande

Heads flutter wheel across the floor  
 Heads lead right, circle to a line  
 Lines pass thru, wheel & deal  
 Double pass thru, face the one beside you  
 Centers pass thru, partner trade  
 Ends square thru 5 hands around the square  
 Centers pass thru, partner trade  
 Left allemande, etc.

Heads lead right, circle to a line  
 Centers pass thru, "U" turn back  
 Lines pass thru, wheel & deal  
 Ladies square thru 3/4  
 or  
 Ladies pass thru, partner trade, pass thru  
 Star thru, couples circulate  
 Bend the line, centers pass thru, "U" turn back  
 Lines pass thru, wheel & deal  
 Ladies square thru 3/4, star thru  
 Couples circulate, bend the line (1P 2P line)  
 Left allemande, etc.

# Square Dance—continued

Sides right & left thru

Head ladies chain 3/4

Side men courtesy turn 'em, rollaway a half sashay

Lines pass thru, ladies trade

Head men pass thru, turn right

Single file around one

If you can, wheel & deal

If you can't, recycle

Star thru, pass thru, wheel & deal

Centers star thru, back away, four ladies chain across

(Square is at home with partner)

Heads touch 1/4, walk & dodge

Step to an ocean wave with the sides

Heads take a peek & trade

Lines forward, star thru

Double pass thru, first couple left, next right

Flutter wheel (lines of four with partner)

Four ladies chain across

Heads square thru four hands

Step to an ocean wave with the sides

Heads take a peek & trade

Lines pass thru, wheel & deal

Ladies pass thru, step to a wave with the gents

Ladies trade, lines pass thru, wheel & deal

Centers square thru 3/4, left allemande, etc.

Four ladies chain across

Heads forward, touch 1/4, walk & dodge

Step to a wave, heads trade

Lines forward up & back

Ends star thru, centers square thru four

Swing thru, boys trade, boys run, bend the line

Lines forward, star thru, pass thru, left allemande

Presented by Jerry Helt

# Briul Rudarilor

(Banat, Romania)

Pronunciation:

Cassette: Romanian Dances by N. Hilferink–Stockton 1998

2/4 meter

Formation: Line, hands in V-pos.

## Meas

## Pattern

16 cts

INTRODUCTION. No action.

### PART A

- 1 Facing ctr, step fwd on L (ct 1); bounce twice on both ft (cts 2, &).
- 2 Step bkwd on R (ct 1); bounce twice on both ft (cts 2, &).
- 3 Step on L to L (ct 1); hop on L (ct 2); step on R across L (ct &).
- 4 Step on L to L (ct 1); step on R beside L (ct 2).
- 5 Facing ctr and traveling sdwd L, step on L to L (ct 1); step on R beside L (ct &); step on L to L (ct 2); step on R beside L (ct &).
- 6 Repeat meas 5.
- 7 Step on L to L (ct 1); bounce twice on both ft (cts 2, &).
- 8 Step on R to R (ct 1); stamp L beside R, no wt (ct 2).
- 9-16 Repeat meas 1-8.

### PART B

- 1 Facing ctr and traveling sdwd L, step on L to L (ct 1); hop on L (ct 2); step on R across L (ct &).
- 2 Step on L to L (ct 1); step on R across L (ct &); step on L in place (ct 2).
- 3 Step on R to R (ct 1); step on L beside R (ct &); bounce on R (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Facing ctr and traveling sdwd R, step on R to R (ct 1); step on L beside R (ct &); step on R to R (ct 2); step on L beside R (ct &).
- 6 Step on R to R (ct 1); step on L beside R (ct &); step on R to R (ct 2).
- 7 Step on L to L (ct 1); step on R in front of l (ct &); step on L in place (ct 2).
- 8 Repeat meas 7 with opp ftwk.
- 9-16 Repeat meas 1-8.

### PART C

- 1 Facing ctr, step on L to L (ct 1); hop on L lifting R knee (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step on L to L (ct 1); step on R behind L on plié (ct 2).
- 4 Step on L to L (ct 1); step on R beside L (ct &); step on L (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk.
- 9-16 Repeat meas 1-8.

## Briul Rudarilor—continued

PART D

- 1 Facing slightly and traveling CW, step on L to L (ct 1); step on R beside L (ct &); step on L to L (ct 2); step on R beside L (ct &).
- 2 Step on L to L (ct 1); step on R beside L (ct &); step on L to L (ct 2).
- 3 Hop on L (ct 1); step on R across L (ct &); step on L in place (ct 2).
- 4 Hop on L (ct 1); step on R behind L (ct &); step on L in place (ct 2).
- 5 Step on R to R lifting L knee (ct 1); hop on R (ct 2).
- 6 Repeat meas 5 with opp ftwk.
- 7 step on R to R (ct 1); step on L behind R (ct 2).
- 8 Step on R to R (ct 1); step on L beside R (ct &); step on R to R (ct 2).
- 9-16 Repeat meas 1-8.

PART E

- 1-2 Repeat Part A, meas 1-2.
- 3 Step on L to L on plié swinging R leg fwd (ct 1); step on R across L (ct 2); step on L in place (ct &).
- 4 Repeat meas 3 with opp ftwk.
- 5 Facing slightly and traveling CW, step on L (ct 1); hop on L making small inwards circle with R ft (ct 2); step on R across L (ct &).
- 6-7 Repeat meas 5 two times.
- 8 Step on L (ct 1); stamp R in front of L, no wt (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk.

Sequence: A; B; C; D; E / A; B; C; D; E / A; B; C; D

Presented by Nicolaas Hilferink

# Dado la dado

(Aroman, Romania)

Pronunciation:

Cassette: Romanian Dances by N. Hilferink–Stockton 1998

2/4 meter

Formation: Mixed line, arms in “hora” hold (W-pos).

Meas

Pattern

16 cts INTRODUCTION. No action. Start with vocal.

## DANCE

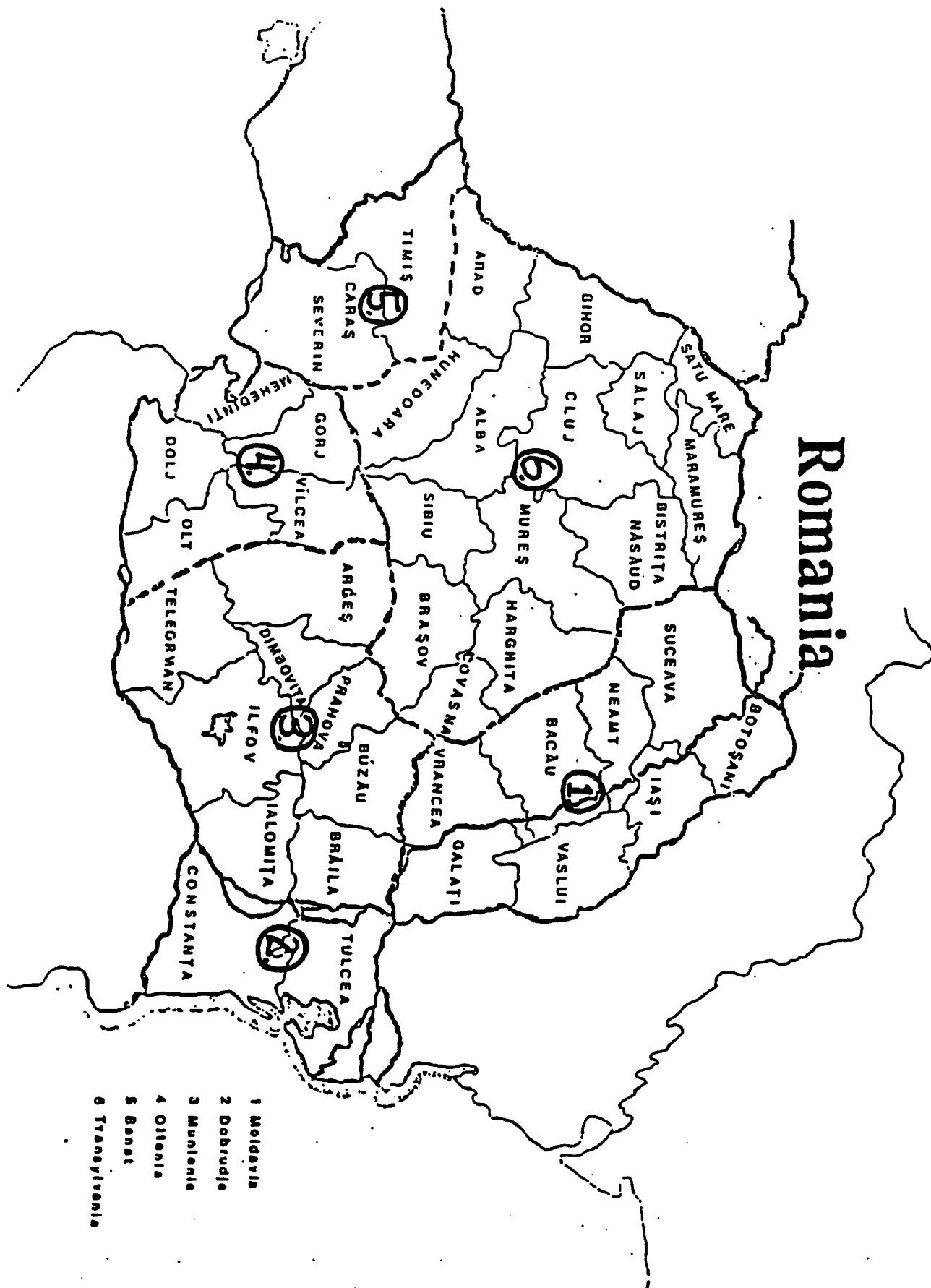
- 1 Facing and traveling LOD, step on R (ct 1); step on L (ct 2).
- 2 Step on R (ct 1); touch L in front of R (ct 2).
- 3 Step bkwd on L (ct 1); touch R bkwd (ct 2).
- 4 Touch R fwd (ct 1); touch R bkwd (ct 2).
- 5 Step fwd on R (ct 1); touch L in front (ct 2); bounce on R (ct &).
- 6 Step bkwd on L (ct 1); touch R bkwd (ct 2).
- 7 Facing ctr, step on R to R (ct 1); step on L beside R (ct 2).
- 8 Repeat meas 7.
- 9-12 Repeat meas 5-8.
- 13 Facing and traveling LOD, step on R (ct 1); step on L beside R (ct 2); step on R (ct &).
- 14 Step on L in LOD (ct 1); step on R beside L (ct 2); step on L (ct &).

Dance is done 5 times in all. Then repeat meas 13-16 once more.

Presented by Nicolaas Hilferink



# Map of Romania



# Das Tighele

(Yiddish, Romania)

The name means "song of the little goat."

Pronunciation:

Cassette: Romanian Dances by N. Hilferink—Stockton 1998

2/4 meter

Formation: Mixed line, arms in hora hold (W-pos). Should be danced in the "Yiddish" style.

## Meas

## Pattern

12 meas INTRODUCTION. No action.

### PART A

- 1 Facing and travelling in LOD, step on R (ct 1); step on L (ct 2).
- 2 Step on R (ct 1); silent stamp L, no wt (ct 2).
- 3 Silent stamp L, no wt (ct 1); step slightly back on L (ct 2); step on R beside L (ct &).
- 4 Step fwd on L (ct 1); silent stamp R, no wt (ct 2).
- 5-16 Repeat meas 1-4 three more times.

### PART B

- 1 Facing ctr and travelling sdwd R, step on R to R (ct 1); step on L across R on plié (ct 2).
- 2 Repeat meas 1.
- 3 Step on R to R (ct 1); step on L across R (ct &); step on R to R (ct 2); step on L across in front of R (ct &).
- 4 Step on R to R (ct 1); silent stamp L, no wt (ct &); silent stamp L, no wt (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk.

### PART C

- 1 Facing ctr and travelling sdwd R, step on R to R, turning 1/2 to R (ct 1); touch L beside R (ct 2).
- 2 Step on L to L, turning 1/2 to L (ct 1); touch R beside L (ct 2).
- 3 Facing ctr to begin and travelling in LOD, do one complete turn to R (CW) stepping R, L (cts 1,2).
- 4 Facing ctr, step on R to R (ct 1); touch L beside R (ct 2).
- 5-6 Repeat meas 3-4 with opp ftwk.

Sequence: A; B; A; B; C / A; B; A; B; C / A; 1/2 A; B

Presented by Nicolaas Hilferink

Song words on next page

## Das Tighele—continued

## Song words

(Taken from the tape and translated from Yiddish by Sarah Goodstein at Tessler's Camp, Memorial Day Weekend, 1995, and by Osi Sladek and Elliot Gertel. Thanks to Lorraine Rothman for background information.)

- |  |  |
|--|--|
| 1. Der tate hut gekoift a tzigale<br>Mit yuren lang tzurick.<br>In Hadgadyu es farshpart, gebinden oif a shtrick<br>Troirig s'voint die tzigale fun die zun is zayt<br>Zimmer zayt es nisht kayn gruz, in vinter nisht kayn shnay. | The father bought a little goat,<br>many years ago.<br>Imprisoned it, tied with a rope.<br>Sadly it lives there, sees no sun.<br>In summer it doesn't see the grass,<br>in winter not the snow |
|--|--|

Chorus: Hadgadyu, hadgadyu, ....

One only kid ... one only kid ....

- |  |   |
|--|---|
| 2. Zegt mine bruder, "Itzik, heir, vie azoi der lost es Got?<br>Iz dus nisht die tzigale dus veissinke a shut?"<br>Zeg ich, "Lutik, bist gerecht un nisht lang gebruch<br>Iz geven die velten ven a shayne vet men noch. | My brother says, "Isaac, listen, how does God allow this?<br>Is this little goat to not know of its destiny?"<br>I say, "Lutik, you are right, and not long ago<br>It was a beautiful world." |
|--|---|

Chorus

- |   |   |
|---|---|
| 3. Der tate—er shluft, dee mame shluft, shluft dus ganze huoiz<br><br>Firen mir fun dem Hadgadyu die tzigale aruois.<br>Mir firen by dee hermales, dee velt, dee veiss un dee grois.<br><br>Un mir luzen es aloyn; dus zugen mir nisht ois. | Father is sleeping, Mother sleeps,<br>the whole house is sleeping.<br>We lead out of th eprison the little goat.<br>We lead it by its horns. The world, the whote and the grey<br>(or big).<br>And we leave it alone ... Then we say nothing. |
|---|---|

Chorus

- |  |  |
|--|--|
| 4. Pesach, dee ershte Seder nacht, dee tzigale is nisht du.<br>Zegt der tate, "Itzik, dee." Zeg ich, "Abaravu."<br><br>Zegt der tate, "Nu debei." Zegt er cuperde gevenn<br><br>Zind far a yuren—pesach tzeit—dee tzigale nisht gezen. | Passover, the first Seder night, the little goat is missing.<br>Father says, "Isaac, well?" I answer, "What are you<br>saying?"<br>Father says, "On to the truth!" We say that we have been<br>all over.<br>For a year since last Pesach the little goat has not been<br>seen. |
|--|--|

Chorus

- |  |   |
|--|---|
| 5. Der tate—maynt, dee mame vaynt, an kayner vays nisht vu<br>Vee fun Hadgadyu iz dus shayn nisht du. x 2<br>Dee baviza is dus tzigale si shpringt arum in feld,<br>Un hut annua fun der zun un fun der gantze velt. x 2 | Father thinks, Mother weeps, and no one knows<br>How the prisoner has escaped. x 2<br>Where now the little goat is jumping around in the field.<br>And has the pleasure from the sun and the whole world. |
|--|---|

Chorus

# Hora de miere

(Serbia, Romania)

This dance is also called "Medeno Kolo."

Pronunciation:

Cassette: Romanian Dances by N. Hilferink–Stockton 1998

2/4 meter

Formation: Mixed line of dancers, hands held down in V-pos, or L hand on hip, R hand over L arm of dancer in R (escort hold).

## Meas

## Pattern

INTRODUCTION. None.

### PART A

- 1 Facing ctr, step on R to R on plié (ct 1); step on L behind R (ct 2); step on R across L (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3 Travelling sdwd R, step on R to R (ct 1); step on L across R (ct &); step on R to R (ct 2); step on L across R (ct &).
- 4 Repeat meas 1.
- 5-8 Repeat meas 1-4 with opp ftwk.
- 9-16 Repeat meas 1-8.

### PART B

- 1 Facing and travelling diag fwd R (pie shape in), step on R (ct 1); step on L (ct 2).
- 2 Step on R (ct 1); turning to face RLOD, touch L beside R (ct 2).
- 3 Travelling diag bkwd L (pie shape out), step on L (ct 1); step on R (ct 2).
- 4 Step on L on plié (ct 1); turning to face ctr, step on R beside L (ct 2); turning to face LOD, step on L across R (ct &).
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8.

### PART C

- 1 Facing and travelling in LOD, step on R (ct 1); step on L (ct 2).
- 2 Step on R (ct 1); turning to face slightly RLOD, touch L beside R (ct 2).
- 3 Step on L to L (ct 1); turning to face slightly in LOD, touch R beside L (ct 2).
- 4 Repeat meas 2.
- 5-8 Repeat meas 1-4 with opp ftwk.
- 9-16 Repeat meas 1-8.

## Hora de miere—continued

PART C

- 1 Facing and travelling in LOD, step on R (ct 1); hop on R (ct 2); step on L across R (ct &).
- 2 Facing ctr, step on R to R (ct 1); turning to face RLOD, hop on R (ct 2); step on L behind R (ct &).
- 3 Facing ctr, swinging R leg fwd and around to back, step on R to R (ct 1); hop on R (ct 2); step on L behind R (ct &).
- 4 Step on R to R (ct 1); step on L across R (ct 2); step on R in place (ct &).
- 5 Facing and travelling diag fwd L (pie shape in), step on L (ct 1); step on R (ct 2).
- 6 Step on L on plié (ct 1); turning to face ctr, step on R beside L (ct 3); turning to face LOD, step on L beside R (ct &).
- 7 Travelling diag bkwd R (pie shape out); step on R (ct 1); step on L (ct 2).
- 8 Step on R on plié (ct 1); turning to face ctr, step on L beside R (ct 2); turning to face RLOD, step on R beside L (ct &).
- 9-16 Repeat meas 1-8 with opp ftwk.

Sequence: A; B; C; D; B / A; B; C; D; B / A; B; C; D; B

Presented by Nicolaas Hilferink

# Hora Isalnita

(Muntenia, Romania)

Pronunciation:

Cassette: Romanian Dances by N. Hilferink–Stockton 1998

2/4 meter

Formation: Circle of dancers, arms in hora hold (W-pos).

Meas

Pattern

16 meas INTRODUCTION. No action.

## PART A

- 1 Facing and travelling CCW in LOD, step on R, arms swinging down (ct 1); step on L, arms swinging up (ct 2).
- 2 Facing ctr, step on R to R (ct 1); step on L across R (ct &); step on R in place (ct 2).
- 3 Step on L to L (ct 1); step on R next to L (ct &); step on L to L (ct 2).
- 4 Stamp R beside L, no wt (ct 1); repeat ct 1 (ct 2).
- 5-16 Repeat meas 1-4 three more times.

## PART B

- 1 Facing ctr and travelling slightly sdwd R, hop on L (ct 1); step on R to R (ct &); step on L beside R (ct 2).
- 2 Stamp R beside L, no wt (ct 1); repeat ct 1 (ct 2).
- 3 Repeat meas 1.
- 4 Stamp R, no wt (ct 1); stamp and step onto R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk.
- 9-16 Repeat meas 1-8.

## PART C

- 1 Facing ctr, step on R (ct 1); step on L across R (ct &); step on R in place (ct 2); hop on R (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Step on R (ct 1); step on L across in front of R (ct &); step on R in place (ct 2); jump onto L bringing R across L (ct &).
- 6 Travelling twd ctr of circle, step fwd on R (ct 1); step on L next to R (ct &); step fwd on R (ct 2).
- 7 Travelling twd ctr and turning to face CCW, step fwd on L (ct 1); turning to face CW, step fwd on R (ct 2).
- 8 Backing out of circle and turning to face ctr, step on L (ct 1); step on R (ct &); step on L (ct 2).
- 9-16 Repeat meas 1-8.

Presented by Nicolaas Hilferink

# Roata Feciorilor

(Oltenia, Romania)

Pronunciation:

Cassette: Romanian Dances by N. Hilferink—Stockton 1998

4/4 meter

Formation: M in W-pos, facing ctr.

Meas

Pattern

INTRODUCTION. None.

## PART A

- 1 Step back on R (ct 1); step back on L, swinging arms down (ct 2); step fwd on R (ct 3); step fwd on L (ct 4).
- 2 Hop on L arms swinging up (cts 1, 2); stamp R in front, no wt (cts 3, 4).
- 3-6 Repeat meas 1-2 twice.

## PART B

- 1 Step on R to R, turning to face LOD (cts 1, 2); hop on R (ct 3); stamp L with wt (ct 4).
- 2 Stamp R with wt (ct 1); stamp L with wt, turning to face RLOD (ct 2); stamp R, no wt (cts 3, 4).
- 3-4 Repeat meas 1-2.

## PART C

- 1 Facing ctr, stamp R across L with wt (ct 1); step on L in place (ct 2); step on R to R (ct 3); stamp L beside R with wt (cts 4).
  - 2 Hold (ct 1); hop on L (ct 2); stamp R, no wt (cts 3, 4).
  - 3-4 Repeat meas 1-2.
  - 5 Jump on both ft (cts 1, 2); jump on both ft (ct 3); jump on both ft (ct 4);
  - 6 Hold (ct 1); jump on both ft (ct 2); jump on both ft (cts 3, 4).
- During meas 5-6, turn to L to face LOD and clap hands every time you jump.

## PART D

- 1 Travelling fwd CCW, step on R (ct 1); step on L (ct 2); step on R (ct 3); step on L (ct 4).
- 2 Step on R (ct 1); step on L (ct 2); stamp R with wt (ct 3); step on L (ct 4).
- 3-4 Repeat meas 1-2.

## PART E

- 1-4 Repeat Part C, meas 5-6 twice facing ctr.

Sequence: Repeat entire dance twice.

Presented by Nicolaas Hilferink

FOLK DANCE CAMP - 1998

# Rustemul cazut

(Oltenia, Romania)

Pronunciation:

Cassette: Romanian Dances by N. Hilferink–Stockton 1998

6/8 meter

Formation: Mixed line of dancers, arms start in hora hold (W-pos), then swing down and back with first variation only.

## Meas

## Pattern

INTRODUCTION. None.

### PART A

- 1 Facing ctr and travelling sdwd R, arms swinging back, step on R to R (cts 1, 2); step on L beside R (ct 3); swinging arms fwd, step on R to R (cts 4, 5, 6).
- 2 Arms swinging bkwd, step on L across R (cts 1, 2, 3); arms swinging fwd, kick R fwd (cts 4, 5); hop on L lifting R knee (ct 6).
- 3 Arms swinging bkwd, step back on R (cts 1, 2); hop on R, lifting L knee (ct 3); arms swinging fwd, step back on L (cts 4, 5); hop on L, lifting R knee (ct 6).
- 4-9 Repeat meas 1-3 twice.
- 10 Step on R to R (cts 1, 2); step on L across R (ct 3); step on R in place (cts 4, 5, 6).
- 11 Repeat meas 10 with opp ftwk.
- 12 Stamp R fwd with wt (cts 1, 2, 3); stamp back on L with wt (cts 4, 5); hop on L, lifting R knee (ct 6).

### PART B

- 1 Facing ctr and travelling sdwd R, hands in W-pos, step on R to R (cts 1, 2); step on L in front of R (ct 3); step on R to R (cts 4, 5); step sdwd on L to L (ct 6).
- 2 Step on R to R (cts 1, 2); step on L in front of R (ct 3); step on R to R (cts 4, 5, 6).
- 3 Jump onto both ft together (cts 1, 2, 3); hop on L, kicking R fwd (cts 4, 5); hop on L, lifting R knee (ct 6).
- 4 Step back on R (cts 1, 2); hop on R, lifting L knee (ct 3); step back on L (cts 4, 5); hop on L lifting R knee (ct 6).
- 5-8 Repeat meas 1-4.

### PART C

- 1 Facing LOD and travelling bkwd, arms in W-pos, step back on R (cts 1, 2); hop on R, lifting L knee (ct 3); step back on L (cts 4, 5); hop on L, lifting R knee (ct 6).
- 2 Step back on R (cts 1, 2); step back on L (ct 3); turning to face ctr, stamp R to R with wt (cts 4, 5, 6).
- 3 Facing ctr and travelling sdwd L, step on L to L (cts 1, 2); step on R beside L (ct 3); step on L to L (cts 4, 5); step on R beside L (ct 6).
- 4 Step on L to L (cts 1, 2); step on R beside L (ct 3); stamp L to L with wt (cts 4, 5); turning to face LOD, hop on L, lifting R knee (ct 6).
- 5-8 Repeat meas 1-4.



## Rustemul cazut—continued

PART D

- 1 Facing ctr, place R heel on floor in front (cts 1, 2); hop on L (ct 3); place R toes on floor in back (cts 4, 5); hop on L (ct 6).
- 2 Repeat meas 1.
- 3 Step fwd on R, lifting L knee (cts 1, 2, 3); leap onto L, kicking R fwd (cts 4, 5); hop on L (ct 6).
- 4 Step back on R (cts 1, 2); hop on R, lifting L knee (ct 3); step back on L (cts 4, 5); hop on L, lifting R knee (ct 6).
- 5-8 Repeat meas 1-4.

Sequence: Dance pattern as written 4 times in all.

Presented by Nicolaas Hilferink

# Sirba de la Negru Voda

(Dobrogea, Romania)

Pronunciation:

Cassette: Romanian Dances by N. Hilferink—Stockton 1998

2/4 meter

Formation: Circle dance in shldr hold (T-pos).

## Meas

## Pattern

16 cts

INTRODUCTION. No action.

### PART A

- 1 Facing ctr, step on R to R (ct 1); hop on R (ct &); step on L to L (ct 2); hop on L (ct &).
- 2 Step on R to R (ct 1); step on L beside R (ct &); step on R to R (ct 2); hop on R (ct &).
- 3 Turning to face LOD, step on L across R (ct 1); hop on L (ct &); facing ctr and travelling bkwd, step back on R (ct 2); step back on L (ct &).
- 4 Step on R (ct 1); step on L (ct &); stamp R beside L, no wt (ct 2).
- 5-8 Repeat meas 1-4.

### PART B

- 1 (Buzz step) Facing ctr and travelling sdwd L, step on R across L (ct 1); step on L to L (ct &); step on R across L (ct 2); step on L to L (ct &).
- 2 Step on R across L (ct 1); turning to face ctr, hop on R (ct &); step fwd on L (ct 2); hop on L (ct &).
- 3 Step bkwd on R (ct 1); hop on R (ct &); step fwd on L (ct 2); hop on L (ct &).
- 4 Step on R to R (ct 1); step on L beside R (ct &); step on R to R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk.

### PART C

- 1 Facing ctr and travelling sdwd R, step on R to R (ct 1); step on L beside R (ct &); step on R to R (ct 2); stamp L beside R, no wt (ct &).
- 2 Step on L to L (ct 1); stamp R beside L, no wt (ct &); stamp L again with wt (ct 2).
- 3-6 Repeat meas 1-2 twice.
- 7 Fall fwd onto R on plié (ct 1); step bkwd on L (ct 2); stamp R, no wt (ct &).
- 8-9 Repeat meas 7 twice.
- 10 Run bkwd R, L, R, L (cts 1, &, 2, &).

### PART B VARIATION

- 1-8 Dance buzz steps (Part B, meas 1) 4 times CW and 4 times CCW.

Sequence: A; B; C; A; B (variation) / A; B; C; A; B (variation)

Presented by Nicolaas Hilferink

# Baranjsko kolo

(Croatia)

The name means "circle dance from Baranja." In the Pannonian part of Croatia, between the Dunav River and the lower course of the Drava River, is the region of Baranja. This remote and isolated area has preserved its authentic dances, songs, and costumes. While musical accompaniment was previously led by the *gajde* (bagpipe) and *diplice* (wooden flute), the dances are now accompanied by the tamburitza orchestra, led by the *samica*, a kind of tambura. Željko Jergan researched this region from 1976 to 1986. This particular dance he learned in LADO, the Croatian State Folk Ensemble, which was presented by Professor Zvonimir Ljevaković.

Pronunciation: BAH-rhine-skoh koh-loh

Cassette: Croatian Dances 1998 Side A/1; 2/4 meter  
Croatian Folk Dances by Jerry Grcevich, Vol 1 Side A/1; Vol. 3 Side B/3

Formation: Closed circle, alternating M and W. W hands on M shldr. M hands joined behind W back. If several W are dancing together, they join in belt hold (R over L). When done in a circle, use front-basket pos (R over L).

Styling: Same ftwk for all dancers, except the M can improvise. The style is very stiff and rigid. Part of the dance is done flat-footed and part on the ball of the ft, and with varying degrees of vertical movement.

## Meas

## Pattern

INTRODUCTION. No action. Music played by the diplice plus 2 chords.

### I. WALKING

The circle moves in RLOD.

- A 1 Walking step: Step on R slightly diag fwd R with bounce (ct 1); bounce on R (ct 2).  
2 Step on L back to place with bounce (ct 1); bounce on L (ct 2).  
3 Step on R behind L with bounce (ct 1); bounce on R (ct 2).  
4 Step on L to L with bounce (ct 1); bounce on L (ct 2).  
5-16 Repeat meas 1-4, three more times (4 in all), except on last 2 meas (meas 3-4), step R, L in place. Note: Each meas has 2 soft knee flexes (cts 1, 2) and one soft bounce (almost inside your shoe) (ct 2).

### II. DRMEŠ

Steps are heavy and very bouncy with knee flexes throughout fig.

- B 1 Stamp R diag fwd R with bounce and knee flex (ct 1); bounce twice on R (cts 2, &).  
2 Step on L back to place with bounce and knee flex (ct 1); bounce twice on L (cts 2, &).  
3 Step on R behind L with bounce and knee flex (ct 1); bounce twice on R (cts 2, &).  
4 Step on L to L with bounce and knee flex (ct 1); bounce twice on L (cts 2, &).  
5-16 Repeat meas 2-4, three more times (4 in all), except on last 2 meas (meas 3-4) step R, L in place.

## Baranjsko kolo—continued

III. WALKING STEP, ALTERNATE DIRECTIONS

Use same styling as Fig I.

- A 1 Step on R diag fwd R, leaving L in place with toe touching floor (ct 1); bounce on R (ct 2);  
 2 Step back on L where toe touched (ct 1); bounce on L (ct 2).  
 3 Step on R behind L (ct 1); bounce on R (ct 2).  
 4 Step quickly on L to L (ct 1); step on R close to L quickly and slightly fwd (ct 2).  
 5-16 Repeat meas 1-4, alternating ftwk, three more times (4 in all).

IV. HEEL STEP AND CROSS STEP

- B 1 Heel step: Run R, L in place on balls of ft (cts 1, 2). (S, S)  
 2 Hop on L in place (ct 1); step on R heel slightly fwd (ct &); step on L in place (ct 2). (Q, Q, S)  
 3-8 Repeat meas 1-2 three more times (4 in all).  
 9 Cross step: Leap on R in place (ct 1); step on L across R with deeply bent knee (ct 2). (S, S)  
 10 Hop on L in place as R moves fwd (ct 1); step on R across L (ct &); step on L back to place (ct 2). (Q, Q, S)  
 11-16 Repeat meas 9-10 three more times (4 in all).

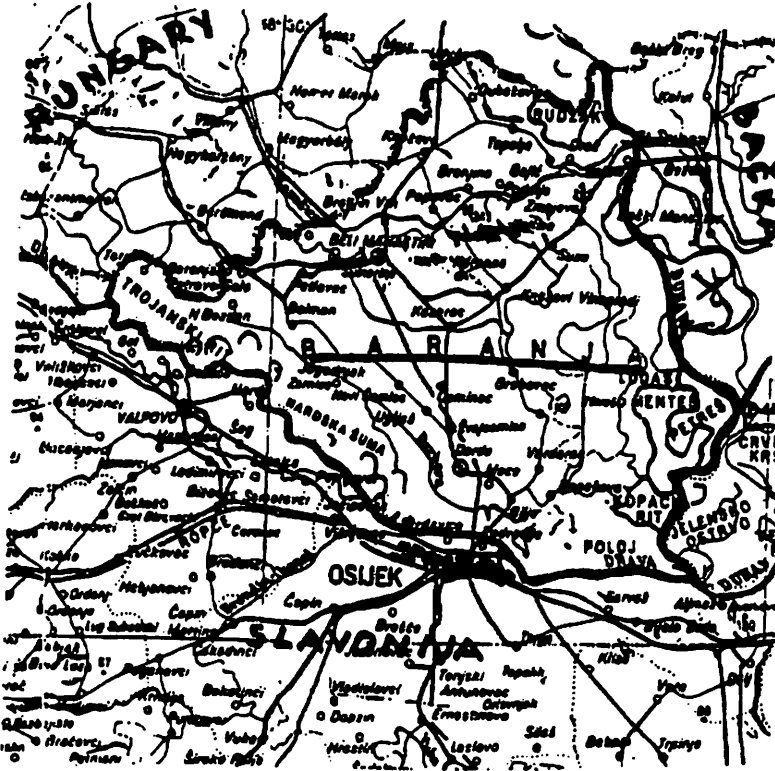
A REPEAT FIG III—WALKING STEPS, ALTERNATE DIRECTIONSV. FIGURE V

- B 1-4 Repeat Fig IV, meas 1-4 (heel step 2 times).  
 5-8 Repeat Fig IV, meas 9-10 (cross step 2 times).  
 9 Moving fwd twd ctr, run R, L (cts 1, 2). (S, S)  
 10 Step R, L, R in place (cts 1, &, 2). (Q, Q, S)  
 11-14 Repeat meas 9-10 twice more (3 times in all), alternating ftwk and direction (LR-LRL bkwd; RL-RLR fwd).  
 15 Run L, R bkwd (cts 1, 2).  
 16 Stamp L, R in place (cts 1, 2).

Repeat dance from beg (2 times in all).

Original description by Željko Jergan and Dorothy Daw  
 Presented by Željko Jergan

## Baranjsko kolo—continued



# Map of Croatia

## DANCE ZONES OF CROATIA

### HRVATSKA

### PLESNA PODRUČJA



by *Željko Jergan*

# Derite se čizme moje

(Croatia-Austria)

The name means "fall apart, my boots." During the 16th century Turkish invasion, many Croats left the regions around the Kupa Korana and Una rivers, and the region of Primorje, finding safety in a desolate region of Burgenland, Austria, known to the Croats that live there as Gradišće. They have managed to maintain to this day, their rich traditions, language, and culture, including this dance and song from the village of Stinatz (Stinjaki), which are done during festive celebrations. The research was done in 1982-84 in Gradišće, Željko Jergan learned the dance from Fr. Branko Kornfeind, ethnomusicologist from Stinjaki.

Pronunciation: deh-REE-teh seh CHEZH-meh MOHY-yeh

Cassette: Croatian Dances 1998 Side A/2; Croatian Folk Dances Vol. 3, by Jerry Grecevic Side A/4 2/4 meter

Formation: Cpls in a closed circle with hands in W-pos with middle fingers joined. W on M R side.

Steps: Buzz with stamp: Stamp R across L (ct 1); step fwd on L ball of ft, heel slightly off floor (ct 2).

Styling: Part I: Heavy Drmeš with stamping to accent the first beat and bouncy.

Part II: Bouncy and light.

Part III: Smooth gliding buzz steps.

## Meas

## Pattern

6 meas INTRODUCTION No action.

### I. DRMEŠ

- 1 Facing ctr and dancing in place, stamp R very slightly to R, with wt (ct 1); hop on R, 2 times as ball of L ft touches in front of R (cts 2, &). (S, Q, Q)
- 2-6 Repeat meas 1, alternating ftwk and direction.

### II. MOVE TOWARD R: CPL BUZZ

- 1 Facing R of ctr and moving in LOD, step R, L (cts 1, 2).
- 2 Step-hop fwd on R in LOD as L lifts slightly fwd (cts 1, &);  
M: step-hop bkwd on L as R lifts slightly fwd, W: step-hop on L as R lifts slightly fwd while turning 1/2 CCW to face M (cts 2, &). Cpls join shldr shldr-blade pos with R hips facing.
- 3-4 Do 3 buzz steps with stamps, beg R across L, turning CW (cts 1, &, 2, &, 1, &); releasing cpl pos, step R, L in place and reform closed circle, W on M R side with middle fingers joined with arms in W-pos (cts 2, &). Cue: Cpl buzz with stamp. Note: When going from Fig II to III, end with wt on R (hold on last & ct).

### III. L AND R ELBOW TURNS

- Cpls join L elbows with M free hand behind back with palm out, W free hand on hip with fingers fwd. Wt on R.
- 1-3 Do 5 buzz steps, beg L across R, turning CCW (cts 1, &, 2, &, 1, &, 2, &, 1, &); step on L across in front of R (ct 2); pivot on L turning 1/2 CCW and join R elbows with ptr, M free hand behind back with palm out, W free hand on hip, fingers fwd (ct &).
- 4-6 Do 5 buzz steps, beg R across L, turning CW (cts 1, &, 2, &, 1, &, 2, &, 1, &); releasing elbows, step R, L opening to again reform closed circle, W on M R side with middle fingers joined in W-pos. Cue: R elbow turn.

## Derite se čizme moje—continued

IV. CIRCLE R AND L

1-3 In a closed circle, facing R of ctr and moving in LOD, do 5 buzz steps, beg L across in front of R (cts 1, &, 2, &, 1, &, 2, &, 1, &); step on L across in front of R (ct 2); pivot on L 1/2 CCW, facing L of ctr (ct &). Cue: Circle R.

4-6 Repeat meas 1-3 with opp ftwk and direction. Cue: Circle L.

Sequence: Fig I, Fig II, Fig I, Fig II, Fig III  
 Fig I, Fig II, Fig I, Fig II, Fig IV  
 Repeat from beg one more time except on Fig IV, meas 6, cts 1-2, stamp R, L in place.

**Song words**

## Introduction—instrumental

Derite se čizme moje, doma imam troje nove. / 2x

Doma imam troje nove, nek ča nisu niedne moje. /2x  
 Lala, lalala, lala, lalala, la!

## Instrumental

Nek ča nisu niedne moje, materine su se troje. /2x

Čizme imam, potkov nimam, za kovača hižu ne znam. /2x  
 Lala, lalala, lala, lalala, la!

## Instrumental

Original description by Željko Jergan and Dorothy Daw  
 Presented by Željko Jergan



# Kopriva–Carska kasa

(Bela Krajina, Slovenia)

This is a 2-dance mini suite. Kopriva means “nettle,” Carska kasa means “Csar’s trot.” During the sixteenth century, to escape the Turks, the Uskoci, an ethnic group from Croatia and Bosnia, migrated to Slovenia in the region of Bela Krajina. Dances from this region mix the old heritage with the new. Couple dances are intertwined with the round dance called “kolo.” One of the opportunities for dancing was in celebration of mid-Summer day, where the whole village danced around the bonfire until it burned out. Musical accompaniment was with horn, double wooden flute, bagpipe, but is today done with the tamburitza orchestra. Željko Jergan attended several celebrations in the cities of Črnomelj and Metlika from 1976-1984.

Pronunciation: KOH-pree-vah

Cassette: Croatian Folk Dances Vol. 3, by Jerry Grcevich Side A/2

2/4 meter

Formation: Cpls in a circle with M back to ctr and W facing M. Fist on hip with elbows pushed slightly fwd.

Styling: Light and happy. Ftwk mostly on balls of ft. Ftwk described for M; W use opp ftwk.

## Meas

## Pattern

4 meas INTRODUCTION. No action.

## FIGURE I

Cpls facing, M back to ctr, fist on hip.

- 1 7 steps sdwd: Moving sdwd in LOD (CCW), step on L to L (ct 1); close R to L (ct &); repeat side-close (cts 2, &).
- 2 Step on L to L (ct 1); step on R next to L (ct &); step on L to L (ct 2); hop on L as R moves twd L ankle (ct &). Cue: 7 steps and hop on L.
- 3-4 Repeat meas 1-2 with opp ftwk and moving sdwd in RLOD (CW).
- 5 3 steps sdwd: Step on L to L (ct 1); step on R next to L (ct &); step on L to L (ct 2); hop on L as R moves twd L ankle (ct &). Cue: 3 steps and hop on L.
- 6 Repeat meas 5 with opp ftwk and direction.
- 7-8 Beg L, do 4 step-hops, M form small circle turning CCW, W CW. End facing ptr.
- 9-12 Repeat meas 5-8 (3 steps sdwd and circle with step-hops).

## FIGURE II

Cpls join in ballroom pos.

- 1-2 Moving sdwd in LOD, repeat meas 1-2 of Fig I (7 steps sdwd), only on hop, turn 1/2 CCW (W cross in front of M). W back is now twd ctr, M on outside of circle.
  - 3-4 Still moving sdwd in LOD, repeat meas 1-2 (7 steps sdwd) with opp ftwk, and hop on cpls turn CW (W cross in front of M). M back is now twd ctr, W on outside of circle.
  - 5-6 Moving in LOD, repeat Fig I, meas 5-6 (3 steps sdwd), except during hop on meas 5 cpls turn 1/2 CCW, and on meas 6 cpls turn 1/2 CW.
  - 7-8 Beg M L, W R, do 4 step-hops, turning CW and moving in LOD.
  - 9-10 Repeat meas 5-6 (3 steps and 1/2 turns).
  - 11-12 Repeat meas 7-8 (4 step-hops turning in LOD).
- Repeat entire dance from beg one more time (2 in all).

## Carska kasa

Pronunciation: TSAHR-skah KAH-skah

Cassette: Croatian Folk Dances Vol. 3, by Jerry Grceovich Side A/2

2/4 meter

Formation: Cpls face LOD (W on M R side) in promenade pos (W L arm over M R).

Ftwk described for M; W use opp ftwk.

### Meas

### Pattern

INTRODUCTION. None, just a slight pause in the music from one dance to the next.

### FIGURE I

In promenade pos, cpls move fwd in LOD.

- 1 Beg on outside ft, step L, R, L fwd in LOD (cts 1, &, 2); hop on L as R knee lifts slightly fwd.
- 2-8 Repeat meas 1, alternating ftwk 7 times (8 times in all).
- 9 Facing ptr with fist on hips, step L, R, L, turning L (W R) 1 1/4 times in LOD (cts 1, &, 2); facing LOD, hold on L with bent knees and R toe bkwd where it last stepped (ct &).
- 10 Repeat meas 9 with opp ftwk and turns, except on last & ct, face ptr.
- 11-12 Turn CW in place with 8 steps, M beg L, W R. M arms rounded with hands on W shldr blades; W arms rounded and on top of M arms with hands on top of M shldr. Note: When stepping on L, upper body tilts slightly sdwd to L, and tilts sdwd R when stepping on R.
- 13-14 Repeat meas 9-10 (individual turn LOD-RLD).
- 15-16 Repeat meas 11-12 (cpl turn with 8 steps).

### FIGURE II

- 1-8 Repeat Fig I, meas 1-8 (promenade in LOD).
- 9-12 Retaining promenade pos, cpls turn CW (M fwd, W bkwd) with 16 steps and hop on last ct. M beg L, W R.
- 13-16 Repeat meas 9-12, except turn CCW (M bkwd, W fwd).

Repeat dance #2 from beg one more time (2 in all), except on last meas of dance, cpls face and M stamp R, L (W L, R) in place.

Original description by Željko Jergan and Dorothy Daw  
Presented by Željko Jergan

## Kopriva-Carska kasa—continued

KOPRIVA

Vinica, Bela krajina  
♩ = 98 - 100

CARSKA KASA

Pretoka, Bela krajina  
♩ = 142



# Moldovan

(Croatia)

Moldovan means "Moldavia." This dance is one of a very few solo dances from the Podravina region in northwestern Croatia. In the Carpathian mountains, many dances are done using sticks. This dance is usually done jumping over rolling pins, and was probably influenced by Moldavian customs, as young soldiers were recruited to serve in the army in Moldavia. This dance exists in only three villages in the Podravian region—Virje, Molve, and Repaš—and is usually done at weddings and during social gatherings between young men and women during the long winter months indoors. M would try to impress the women with their agility and precision.

The dance was researched in 1955 by Dr Ivan Ivančan. Željko Jergan learned the dance in 1975 from Dr. Ivančan in LADO, Folk Dance Ensemble of Croatia.

Pronunciation: MOHL-doh-vahn

Cassette: Croatian Dances 1998 Side A/3; Croatian Folk Dances Vol. 2, by Jerry Greevich Side B/2 2/4 meter

Formation: Although this dance was originally a M's competitive dance, it is danced individually in cpls, lines, closed circle(s), or semi-circle formations. It can be done by 2 M or a M and W across from each other. M hands are low on hip with fingers fwd; W hands are on hips with fingers fwd, or sometimes cpls have crossed hands in a two-hand hold pos.

Steps: Scissors: Step on R in place as L extends fwd close to floor (ct 1); repeat ct 1 with opp ftwk (ct &).

Pas de basque to R: Leap sdwd R onto R (ct 1); step on L across in front of R (ct &); step on R back to place (ct 2). The steps on cts &, 2 are on the full ft.

Styling: Similar to Moldavian dances in positioning. Upper body is very still and rigid, with intricate ftwk. Figures are improvised based on the ability of the dancers.

## Meas

## Pattern

4 meas INTRODUCTION. No action—4 slow beats.

### 1. BOUNCES AND SCISSORS

During this fig, most of the ftwk is flat-footed, small, and close to the floor.

1-2 Facing ctr, with ft together, bounce 4 times on heels (cts 1, 2, 1, 2).

3-4 Dancing in place, step on L in place (ct 1); bounce on L as R lifts in front of L (R ft parallel to floor) (ct &); repeat cts 1, & three times alternating ftwk (cts 2, &, 1, &, 2, &). (Beg L, 4 step-bounces in all)

5 Step on L in place (ct 1); bounce on L as R lifts in front of L (R ft parallel to floor) (ct &); in this pos, bounce 2 more times on L (cts 2, &).

6-7 Do 8 scissors, beg R (cts 1, &, 2, &, 1, &, 2, &).

8 Stamp R in place, with wt (ct 1); hop on R in place as L lifts across R (ct &); step on L across R (ct 2).

9-10 Pas de basque R and L.

11-22 Repeat meas 1-10, except do meas 1-2 twice (8 bounces).

## Moldovan—continued

II. 8 CROSSOVER STEPS

- 1 Facing ctr and dancing in place, hop on R in place as L lifts fwd (ct 1); hop on R as ball of L ft touches across R, turning to face slightly R of ctr (ct &); drop on L across R as R lifts bkwd (ct 2).
- 2-8 Repeat meas 1, alternating ftwk and direction, except on last ct (meas 8, ct 2), jump onto both ft in place.

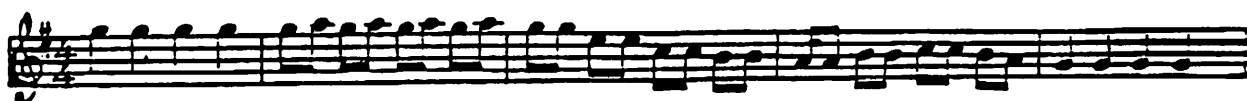
III. FWD AND BKWD WITH STAMPS: BUZZ

- 1 Facing ctr and moving fwd, stamp-hop R in front of L, hips turning twd L of ctr (cts 1, &); stamp-hop on L in front of R, hips turning twd R of ctr (cts 2, &).
- 2 Stamp R, L, R in place (cts 1, &, 2).
- 3 Moving bkwd away from ctr, beg L, do 2 step-hops, except M do a reel step (step directly behind weighted ft).
- 4 Stamp L, R, L in place (cts 1, &, 2).
- 5-8 Beg R, do 8 buzz steps turning CW in place.

Repeat dance from beg to end of music.

Original description by Željko Jergan and Dorothy Daw

Presented by Željko Jergan



# Pokupski Svatovski Drmeš

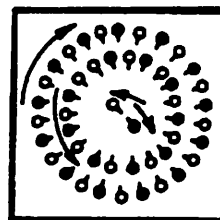
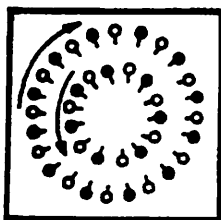
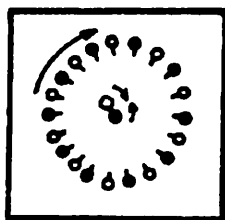
(Pokuplje, Croatia)

The name of the dance is translated as "Pokuplje Wedding Shaking Dance." The region of Pokuplje is a picturesque territory in central Croatia situated near the Kupa River. This dance was originally done during wedding celebrations in a closed reel formation. Accompaniment was traditionally with two violins, bugarija, and bass. Characteristic of this dance is the flag carrier, who leads the wedding procession with a banner, adorned with a girl's red silk kerchief and ribbon, and an apple stuck on top of the staff. The wedding "Drmeš" is accompanied by the song "Samica" (the spinster), sung first by one, then by another, etc. Željko Jergan researched this dance during many weddings and festivals in this region from 1976-1986.

Pronunciation: POH-koop-skee SVAH-tohv-skee DER-mesh

Cassette: Croatian Dances 1998 Side A/4; Croatian Folk Dances Vol. 3, by Jerry Grcevich 2/4 meter

Formation: Closed circle of mixed dancers with one couple in the center. An alternate formation is a circle inside a circle, Hands are joined in back-basket hold, L over R.



Styling: Smooth, gliding movements with varying amplitudes of drmeš.

## Meas

## Pattern

### I. INTRODUCTION AND TRAVEL

- A 1-4 No action.  
 5 Sway R (cts 1, 2).  
 6 Sway L (cts 1, 2).  
 7 Sway R (cts 1, 2).  
 8 Step on L in place (ct 1); step on R in LOD (ct 2).  
 9 In LOD, step on L heel (ct 1); step on R ball of ft (ct 2). (This is done smoothly so head stays level, no up and down movement of body.)  
 10-15 Repeat meas 9 six times.  
 16 Step on L heel (ct 1); hop on L (ct 2). (Cue meas 9-16: 15 gliding steps and 1 hop.)

### II. IN AND OUT

- B 1 Step on R twd ctr (ct 1); hop on R (ct 2).  
 2 Step on L twd ctr (ct 1); chug bkwd on L (ct 2).  
 3 4 small running steps backing out from ctr: R, L, R, L (cts 1, &, 2, &).  
 4 Small leap onto R in place (ct 1); small leap onto L in place (ct 2).  
 5-16 Repeat meas 1-4 three more times.

## Pokupski Svatovski Drmeš—continued

III. TRAVEL

- A 1-8 In RLOD, repeat Fig I, meas 9-16 with opp ftwk (15 gliding steps and 1 hop, starting with R, CW).
- 9-16 In LOD, repeat Fig I, meas 9-16 (15 gliding steps and 1 hop, starting with L, CCW).

IV. DRMEŠ:STEP, HOP, STEP

- Facing ctr and moving L (CW). Emphasis is up.
- B 1 Step on R in place, pushing L ft fwd (ct 1); bounce on R with L heel touching floor, wt on both ft (ct 2); step on L slightly to L (ct &).
- 2-8 Repeat meas 1 seven more times.
- 9 In RLOD, step on R (ct 1); hop on R (ct 2); step on L (ct &)—leaning slightly fwd from waist and facing L while moving, hold R ft near L ankle.
- 10-16 Repeat meas 9 seven more times.

Sequence: Fig I (III) is always on melody A. Fig II and IV alternate on melody B. All together there are six melodies:  
 Fig I; Fig II; Fig III; Fig IV;  
 Fig III; Fig II; Fig III; Fig IV;  
 Fig III; Fig II; Fig III; Fig IV.

Original description by Željko Jergan and Linda Piron  
 Presented by Željko Jergan

**POKUPSKI SVATOVSKI DRMEŠ**

Brzo B Pokuplje

*mf*

*f*

The musical score is written on three staves in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking 'Brzo'. The melody is marked with 'B' and 'F' above the notes. The second staff continues the melody with 'F' and 'B' markings. The third staff concludes the piece with 'B' and 'F' markings. The score includes various musical notations such as eighth notes, quarter notes, and rests.

# Posavski drmeši

(Croatia)

The name of the dance is translated as "Shaking dances from Posavina." Posavina is the fertile lowland extending through Croatia along the Sava River. Political, economic, and cultural conditions have made it possible for the local population to live with a healthy, happy, and optimistic outlook, which is reflected through the dances and songs of this region. The accompaniment for the dances was traditionally with a bagpipe, but today is mostly with the tamburitza orchestra. Željko Jergan researched these dances from Croatian Posavina from 1974 to 1986. The special style from this region is the contrasting movements from shaking to very fluid.

Pronunciation: POH-sahv-skee DER-mesh-ee

Cassette: Croatian Dances 1998 Side A/5; Croatian Folk Dances Vol. 1, by Jerry Greovich Side B/1 2/4 meter

Formation: Closed circle of 8-12 dancers, joined in back-basket hold (L over R). Traditionally, a circle would have an unlimited number of dancers, but this is not practical for recreational purposes.

Steps and Styling: Three basic steps: A walking/buzz step; drmeš(shaking); vrtnja (spin turn). These steps can be combined without any set rules.

Šetnja: It can be done with a *smooth* walking step or with a very slight down-up movement as in a buzz step. When moving to L, step on R across L (ct 1); step fwd on ball of L ft (heel very close to floor) (ct 2). When moving to R, beg L across R.

Drmeš: Start by stepping on R. Keep ft parallel about 5" apart with L about 2" fwd of R. Step on R beside L with bounce (ct 1); bounce on R as heel taps floor slightly to L, wt evenly distributed (ct 2); bounce again on R while taking full wt on L where it tapped (ct &). Repeat with opp ftwk.

Vrtnja: Can be done with the slower *smooth* single-count step or done quickly in double-time with a buzz step feeling.

## Meas

## Pattern

### I. DRMEŠ #1: ŠETNJA: STAMPS: ROCK IN AND OUT

- 1-6 In back basket hold, hold in place the 1st time through the dance. The 2nd and 3rd times, replace the "hold" with meas 9-14 (6 cross-over steps).
- 7-8 Stamp R, L, R, L in place (cts 1, 2, 1, 2).
- 9-14 Moving to L, do 12 smooth walking steps (6 cross-over steps) beg R across L.
- 15-16 Continuing to move L, stamp R, L, R, L.
- 17 Step on R in front of L twd ctr with double bounces (cts 1, 2).
- 18 Step on L slightly diag L bkwd out of the circle with double bounce (cts 1, 2).
- 19-22 Repeat meas 17-18, stepping in and out, twice more (total of 2 in-and-out steps).
- 23-24 Stamp R, L, R, L in place (cts 1, 2, 1, 2).
- 25-32 Repeat meas 17-24 (in and out, stamps).
- 33-36 Moving to L, do 7 smooth walking steps (4 cross-over steps) (cts 1, 2, 1, 2, 1, 2, 1); hold (ct 2).
- 37 Step on L to L (sway), bending then straightening knees, leave R toe where it stepped (cts 1, 2).
- 38 Sway on R to R as in meas 36 (cts 1, 2).
- 39-40 Repeat meas 37-40, except on last step (R), step-hop on R as L circles fwd (meas 40, cts 2, &)  
(Cue: 4 sways, L, R, L, R).



## Posavski drmeši—continued

- 41-80 Repeat dance from beg, moving to R with opp ftwk (beg L across R).  
 81-112 Repeat dance from beg through meas 32, moving to L. (End with rock in and out step with stamps.)

II. DRMEŠ #2; DRMEŠ and BUZZ

- 1-7 Moving sdwd to L, do 7 drmeš steps, beg stepping on R.  
 8 Transition: Step on R beside L (ct 1); bounce on R (ct 2).  
 9-16 Repeat meas 1-8 with opp ftwk and direction (beg L, move R).  
 17-24 Moving to L, do 8 buzz steps, beg R across L. On last ct, pivot on r as L circles fwd.  
 25-32 Moving to r, repeat meas 17-24 with opp ftwk. Note: Slight down-up (flat-ball) feeling.  
 33-64 Repeat meas 1-32 (2 times in all).

III. DRMEŠ #1

- 1-16 Repeat Fig I, meas 1-8 (6 cross-over; stamps) twice.  
 17-28 Moving to L, do 24 fast buzz steps (2 buzz per meas).  
 29-30 Still moving to L, stamp R, L, R, L, R, L (cts 1, &, 2, 1, &, 2).  
 31 Stamp R, L, R, L—slow circle down.  
 32 Stamp R, L in place.

Original description by Željko Jergan and Dorothy Daw  
 Presented by Željko Jergan

## P O S A V S K I     D R M E Š     2

Croatia

1. Pre-cveli su plavi tuli-pa-ni     že-ni-te se garavi de-ra-ni  
 2. Vi-šnja zrije polje se ze-le-ni     ho-će no-ćas dika doći meni  
 3. Kiša pada rjeven ve-me     za-bo-ra-vi diko mene

že-ni-te se garavi de-ra-ni     pre-cveli su plavi tuli-pan'  
 ho-će no-ćas dika doći meni     vi-šnja zrije polje se ze-le-n'  
 za-bo-ra-vi diko mene     ki-ša pada rjeven ven'     { a-na a-na i-ni nena

[FINE]

e-vo mo-je-ga dra-ga-na     a-na a-na i-ni na-na     e-vo mo-je-ga dragan'

pre-cveli su plavi-tuli-pa-ni     že-ni-te se garavi de-ra-ni     že-ni-te se garavi de-ra-ni  
 vi-šnja zrije polje se ze-le-ni     ho-će no-ćas dika doći meni     ho-će no-ćas dika doći meni

ANA     EVO

pre-cveli su plavi tuli pan'  
 vi-šnja zrije polje se ze-len'  
 a-na a-na i-ni ne-na     e-vo mo-je-ga dra-ga-na

a-na a-na i-ni na-na     e-vo mo-je-ga dragan'

# Rokoko

(Croatia)

Rokoko is translated as "beautifully dressed girl" and comes from the Bačka region (also known as the Pannonian region) where the Croatian people live in the areas between the Danube and Tisa Rivers. In numerous debates and written articles about these people, they are often referred to as the Bunjevci and Šokci. The region is situated around the ancient of Bač, which was once a district and also the seat of the Catholic Church. This is how it got its Slavic place-name. The migration of the Dalmatian Croats in the Bačka region (upon liberation from the Turks) did not happen at the same time. Their arrival occurred from the beginning of the 15th to the end of the 17th century. Despite the long period of their being among other Pannonian peoples, the Bačka Croats have survived and kept their speech patterns "ikavan" as well as their wealth of costumes and art forms. This dance is done at weddings and other social gatherings. The bagpipe (gajde) used to be the traditional instrument played for this music, today the tambura orchestra is used.

The dance was learned by Željko Jergan in 1987 from the *Smotra Folkloru Zagreb*, and in 1989 from *Djakovački Vezovi* (a village group from Tavankut).

Pronunciation: ROH-koh-koh

Cassette: Croatian Dances 1998 Side B/1; Croatian Folk Dances Vol. 3, by Jerry Greevich Side B/2 2/4 meter

Formation: Circle in T-pos or V-pos or little fingers joined in W-pos.

If there are more M than W dancing, M form an inner circle, W an outer circle, with each circle joining in T-pos.

The more traditional form is M facing ctr to form a closed inside circle, hands in V-pos. W form a circle behind the M, with W R hand on M L shldr and W L hand on M L wrist.

If dancing individually, W dance with a loose fist on fwd part of hips and elbows pushed slightly fwd.

Steps: 7 side steps and hop (2 meas): Facing ctr and moving sdwd R, beg R do 7 small side steps: step on R to R (ct 1); step on L beside R (ct &); repeat cts 1, & twice more R, L, R, L (cts 2, &, 1, &); step on R to R (ct 2); hop on R as L moves twd R ankle (ct &). The wt is on the balls of the ft with heels slightly off the floor.

M's 4 side-click steps (2 meas): Facing ctr and moving sdwd R, step on R to R with very slight bend of knees as L does small lift (flair) sdwd (ct 1); step on L beside R, clicking heels as knees straighten (ct &); repeat cts 1, & twice (cts 2, &, 1, &); step on R to R (ct 2); click L to R ankle (ct &). Ftwk is very small.

Styling: Small ftwk is done almost in place. All movements are from the knees down with no upper body movement. M improvise steps with the bells attached to their boots. W dance elegantly as a backdrop for the M.

## Rokoko—continued

MeasPatternINTRODUCTION

- 1-7 Hold.  
 8 Stamp R, L, R (no wt on last stamp) in place (cts 1, &, 2).  
 Do Var I, music A, only one time (8 meas), or beg with music and do Var 1, music A 2 times (16 meas).

I. VARIATION I

Everyone in a closed circle with hands joined in V-pos. Preferably alternating M-W-M-W.

Music A: Walking Grapevine

- A 1 Facing R of ctr, step (walk) R, L fwd in LOD (cts 1, 2).  
 2 Facing L of ctr and still moving in LOD, step (walk) on R to R (ct 1); facing very slightly L of ctr, step on L behind R (ct 2).  
 3-4 Racing ctr and dancing in place, run lightly RLR-hop; LRL-hop (cts 1,&,2,&, 1,&,2,&). Small ftwk, on hop, free ft lifts beside weighted ft's ankle.  
 5-8 Repeat meas 1-4, except on last meas, stamp L, R, L in place.  
 9-16 Repeat meas 1-8 (2 times in all if beg with music).

Music B: 3 side-close steps, 3's step and hop

- B 1-2 Facing ctr and moving sdwd R, beg R, do 3 small side-close steps and hop on R.  
 3-4 Repeat meas 1-2 with opp ftwk and direction (3 side-close step sdwd L and step-hop).  
 5 Moving slightly sdwd R, step on R to R (ct 1); close R to L (ct &); step on R to R (ct 2); hop on R in place as L moves twd R ankle (ct &).  
 6-7 Repeat meas 5 twice more alternating ftwk and direction (LRL-hop, RLR-hop).  
 8 Stamp L, R, L in place, with wt.  
 9-16 Repeat meas 1-8 (2 times in all).

II. VARIATION II

Join little fingers in W-pos if in an all W line, if in mixed line join hands in W-pos.

- A 1-16 Repeat Var I, meas 1-16, music A, except walks become step-hops.  
Music B: M side-close with heel-clicks; W 7 side-close steps and hop  
 B 1-2 Facing ctr and moving sdwd R,  
M: Do 4 side-close steps with clicks.  
W: Do 7 side steps and hop.  
 3-4 Repeat meas 1-2 with opp ftwk and direction.  
 5-7 W: Repeat Var I, melody B, meas 5-7 (RLR-hop, LRL-hop).  
M: Repeat Var I, melody B, meas 5-7 except on ct 2 "&" of each meas, hold in place on weighted ft and click free ft to weighted ft.  
 8 Stamp L, R, L in place.  
 9-16 Repeat meas 1-8 with opp ftwk.

## Rokoko—continued

III. VARIATION IIIMusic A: Moving in LOD.

- A 1-2 Joining in T-pos, do 8 side steps (cts 1,&,2,&, 1,&,2,&).  
2 circle option  
M: Releasing hands, move diag R twd ctr of circle with large steps to form a separate inside circle in T-pos with ftwk in meas 1-2.  
W: Reform outside circle in T-pos with ftwk in meas 1-2.
- 3-4 Dancing in place, step RLR-hop, LRL-hop (cts 1,&,2,&, 1,&,2,&). On hops, free ft moves twd ankle of hopping ft.
- 5-16 Repeat meas 1-4 three more times (4 in all).  
Music B: Two-circle version (Side-close, W turn)
- B 1-2 Two circles, facing ctr and moving sdwd R in T-pos (L arm in front of R).  
M: Do 4 side-close steps with clicks.  
W: Do 7 side steps and hop.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 M: Retaining T-pos and moving sdwd R, step RLR-click.  
W: With fists on hips and elbows pushed fwd slightly, step RLR-hop in place, turning to face R of ctr.
- 6-7 Repeat meas 5 twice, alternating ftwk and direction (3 times in all).
- 8 Facing ctr, stamp LRL in place with wt. M retain T-pos, W turn CCW once in place.
- 9-16 Repeat meas 1-8 (2 times in all).  
Music B: One circle version
- 1-4 Remaining in one circle in T-pos, repeat ftwk of Two-circle version, Music B, meas 1-4.
- 5 M: With hands behind back, palms out and dancing in place, step-hop on R as L does a double-kick in front of R (cts 1, &); repeat with opp ftwk (step-hop L) (cts 2, &).
- 6 Repeat meas 5 (4 step-kicks in all, RLRL).
- 7 Jump into stride pos, with bent knees (ct 1); jump into air clicking ft together (ct &); repeat jump-click (cts 2, &).
- 8 Land on R (ct 1); stamp L, R in place, no wt on R (cts &, 2).
- (5-8) W: Repeat Two-circle version, Music B, meas 5-8 (RLR-hop, LRL-hop, RLR-hop, LRL).
- 9-16 Repeat meas 1-8 (2 times in all).

Original description by Željko Jergan and Dorothy Daw  
 Presented by Željko Jergan

Song words on next page

## Rokoko—continued

## Song words

Ja divojka rokoko, nisam, nisam, makar ko,  
Nisam, nisam, makar ko, ja divojka rokoko. /2x

Imam momka mladjana, crnog lipog dragana,  
Svi se momci redom žene, a on čeka mene. /2x

Ajd' poskoči curo bila, četir' momka si zanila,  
Svilen prsluk, bile grane, moje drago lane. /2x

Bunjevka je cura fina, četir' momka je zanila,  
Svilen prsluk, milo lane, ti si moje janje. /2x

JA DIVOJKA RO-KO-KO, NISAM, NISAM, MA-KAR KO, NISAM, NISAM, MA-KAR KO, JA DI-VOJ-KA RO-KO-KO.

I-MAJ MOM-KA MLA-BA-NA, CRNOG, LIPOG, DRAGA-TIA, SVI SE MOMCI REDOM ŽENE, A ON ČEKA ME-NE.

# Šokačko kolo

(Croatia)

The name is translated as “circle dance from the Šokac (shoh-KAHTS) people” and is done in Slavonija, Baranja, and Bačka, although this variation is from Baranja, which is located between the Dunav river, and the lower part of the Drava river, in the Pannonian plains of Croatia. Although there are only a few dances from Baranja, the wealth of dances lies in their variation and preservation until today. No festivity or celebration would be complete without dancing Šokačko kolo. This dance begins with the drmeš, which is interrupted by singing and walking in rhythm in the circle. This pattern is repeated over and over until the musicians, usually the tambura orchestra or bagpipe (gajde) player in the center of the circle, stops playing.

The dance was learned by Željko Jergan in 1989 from *Djakovački Vezovi* (a village group of Draž).

Pronunciation: shoh-KAHCH-koh koh-loh

Cassette: Croatian Dances 1998 Side B/3; Croatian Folk Dances Vol. 2, by Jerry Grcevich Side B/1 2/4 meter

Formation: Cpls (preferably) in a closed circle. M join hands behind W backs, W hands are on M shldr. If there are more W than M, use either a back-basket or belt hold (R Over L).

Styling: Extremely rigid with vertical movements and sometimes with bent knees. As the kolo progresses, M improvise using any one of many variations, while W must do only the basic step.

## Meas

## Pattern

8 chords

## INTRODUCTION

### I. DRMEŠ (fast music)

Steps are done on the balls of the ft, legs are somewhat stiff, while the steps are bouncy—bounces come from the ankles and dancing on the balls of the ft. The steps to the L are larger than those to the R, in other words the circle progresses sdwd L.

- 1 Step on R to R (ct 1); small hop on R as L moves twd R ankle (ct 2).
- 2 Step on L to L (ct 1); step on R next to L (ct 2).
- 3 Step on L to L (ct 1); small hop on L as R moves twd L ankle (ct 2).
- 4 Step on R to R (ct 1); small hop on R (ct 2); step on L next to R (ct &). (S, Q, Q)

M variation: On ct &, M only step on L behind R instead of next to R.

- 5-16 Repeat meas 1-4 three more times (4 in all), except on last step, step bkwd on L in preparation for next step (R-hop, L-close-L-hop, R-hop-L, repeat).

### II. STAMPING IN AND OUT

- 1 Moving twd ctr, stamp-hop on R across L, torso turning to face L of ctr (cts 1, 2).
- 2 Stamp-hop on L across R, torso turning to face R of ctr (cts 1, 2).
- 3 Stamp on R across L with wt, torso turning to face L of ctr (ct 1); stamp on L with wt back to place, facing ctr (ct 2).
- 4 Moving away from ctr, stamp-hop on R behind L (reel), torso turning to face R of ctr (cts 1, 2).
- 5 Stamp L behind R with wt, turning to face L of ctr (ct 1); stamp R across L with wt, facing L of ctr (ct 2).

## Šokačko kolo—continued

- 6 Moving twd ctr, stamp-hop L across R, turning to face R of ctr (cts 1, 2).
- 7 Stamp on R across L with wt, turning to face L of ctr (ct 1); stamp on L behind R with wt (reel), facing ctr (ct 2).
- 8 Moving away from ctr, step bkwd R, L (cts 1, 2).  
Rhythm cue: S-S-Q-Q/ S-Q-Q/ S-Q-Q/ Q-Q

III. CIRCLE L WITH STAMPS

- 1-2 Facing L of ctr and moving CW (RLOD), step-hop on R, step-hop on L (cts 1,2, 1,2).
- 3 Stamp R, L fwd in RLOD with wt, on the full ft (cts 1, 2).
- 4 Stamp-hop on R fwd in RLOD (cts 1, 2).
- 5 Stamp L, R fwd in RLOD with wt, on the full ft (cts 1, 2).
- 6 Stamp-hop on L in RLOD (cts 1, 2).
- 7 Stamp R, L fwd in RLOD with wt, on the full ft (cts 1, 2).
- 8 Stamp R, L fwd in RLOD with wt, on the full ft (cts 1, 2).  
Rhythm cue: S-S/ Q-Q/ S/ Q-Q/ S/ Q-Q/ Q-Q

IV. CIRCLE L. slow music (Vocal)

- 1-2 Introduction to slow music, hold in place.
- 3-4 Facing ctr with ft slightly apart, rock sdwd R, then L (cts 1-2, 1-2).
- 5 Facing L of ctr, step on R across L twd ctr (cts 1-2) (S).
- 6 Step diag bkwd on L out of circle (cts 1-2) (S).
- 7-8 Repeat meas 5-6 (RxL, L to L).
- 9-12 Moving CW, do an 8-step grapevine, beg R across L (1 step per ct).

Sequence: Part I, Part II, Part I, Part II,  
Part III, Part II, Part IV  
The dance is done 3 times in all, The music gets progressively faster each time the dance is repeated.

Original description by Željko Jergan and Dorothy Daw  
Presented by Željko Jergan





# ŠOKAČKO KOLO

Baranja, Croatia



\*\*\*\*\*



Ej, sviraj svirče naše kolo staro, da po- i -gra ve-li-ko i ma-lo,



da po - i - gra ve-li-ko i ma - lo!

Ej, mило mi je i po volji mi je,  
Kad se draga na mene nasmiје,  
Kad se draga na mene nasmiје!



# Sukačko kolo

## Song words

Sukačice domarice zgorele vam gibanice (2x)

Dunaj, Dunaj, Dunaj ve, Dunaj vodo ladna.

Zgorele vam gibanice, prismudile i purice.

Sukačice pile peče, iz pileta voda teče.

Tancale su celu nočku, pojele su s perjem kvočku.

SU - KA - ČI - CA GLE - DI STRI - CA

ZGO - RE - LA JOJ GI - BA - NI - CA.

DU - NAJ DU - NAJ DU - NAJ VE DU - NAJ VO - DO LA - DNA,

DU - NAJ DU - NAJ DU - NAJ VE DU - NAJ VO - DO LA - DNA.

# Sukačko kolo

(Croatia)

The name is translated as "woman cook's dance." At the foot of Zagreb Mountain, called Medvednica, in the Prigorje region where the "kaj" dialect is spoken, the traditional wedding celebration could go on for as long as five days. The ancient dance Sukačko was very popular until recently. During the wedding feast, the cooks would come out and dance for the wedding party to demonstrate that they had dance skills in addition to their culinary skills. Željko Jergan attended many weddings in this region from 1974 until today.

Pronunciation: SOO-kutch-koh koh-loh

Cassette: Croatian Dances 1998 Side B/2; Croatian Folk Dances Vol. 3, by Jerry Grcevich Side A/4 2/4 meter

Formation: Circle of 4 to 8 people, cpls, trios, and individually.

In circle, back basket hold, L over R.

In cpls, hands joined down in V-pos; shldr-blade for cpl turns.

Styling: During Fig I, II, and III the whole body trembles with tiny shakes (drmeš). Each ct has a double knee flex. Ftwk is very flat-footed.

## Meas

## Pattern

8 meas INTRODUCTION. No action.

### I. DOUBLES (12 meas)

Closed circle, facing ctr with hands joined down in V-pos.

A 1-2 Beg L, do 2 step-closes sdwd L (double) (cts 1,2, 1,2).

Hands (meas 1): With straight arms, swing arms fwd (ct 1) swing arms slightly bkwd of body (ct 2).  
(Meas 2): Swing arms fwd half way and stop (ct 1); lift arms slightly higher to approx chest level (ct 2).

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

Hands (meas 3): Swing arms slightly bkwd of body (ct 1); swing arms fwd (ct 2).

(Meas 4): Swing arms to straight down pos and stop (ct 1); push arms bkwd slightly behind body (ct 2).

5-12 Repeat meas 1-4 twice.

### II. SINGLES (8 meas)

Same pos as Fig I, only do *not* swing hands.

B 1-8 Beg L, do 8 single step-closes, alternating ftwk and direction.

### III. TRIPLES (12 meas)

A 1-3 Beg L, do 3 step-closes sdwd L.

Hands (meas 1): With straight arms swing arms fwd (ct 1); swing arms slightly bkwd of body (ct 2). (Meas 2): Repeat arm swing fwd and bkwd. (Meas 3): Swing arms fwd half way and stop (ct 1); lift arms slightly higher to approx chest level (ct 2).

## Sukačko kolo—continued

- 4-6 Repeat meas 1-3, with opp ftwk and direction.  
 Hands (meas 4): Swing arms slightly bkwd of body (ct 1); swing arms fwd (ct 2).  
 (Meas 5): Repeat arm swing bkwd and fwd. (Meas 6): Swing arms to straight down pos and stop (ct 1); push arms bkwd slightly behind body (ct 2).
- 7-12 Repeat meas 1-6.
- 7-12 Repeat meas 1-6.

IV. WALKING TRAVEL RLOD AND LOD (12 meas)

Closed circle, facing L of ctr with hands joined down in V-pos.

- A 1 Moving in RLOD, small lift on R (ct ah); heavy walk fwd L in RLOD (heel first then full ft, almost stiff-legged), hands swing fwd (ct 1); step on R next to L with bent knees, hands swing down to V-pos (ct 2).  
 Note: leading ft has toe turned in direction of movement, trailing ft twd ctr.
- 2-6 Repeat meas 1 five times (6 in all), except stamp R beside L on last ct, turning to face LOD.
- 7-12 Repeat meas 1-6 with opp ftwk and moving in LOD.

V. HOP-STEP-STEP TRAVEL RLOD (8 meas)

Join in back-basket hold (W arms over M).

- B 1 Moving in RLOD, hop on R as L lifts beside R leg (ct 1); walk step L in RLOD (heel first then full ft, almost stiff-legged) (ct &); step on R across L (ct 2).  
 Note: leading ft has toe turned in direction of movement, trailing ft twd ctr.
- 2-8 Repeat meas 1 seven times with same ftwk in RLOD.

Sequence: Fig I, Fig II, Fig III, Fig II,  
 Fig IV, Fig V, Fig IV, Fig V  
 Dance sequence three times.

Original description by Željko Jergan and Dorothy Daw  
 Presented by Željko Jergan

## Two dances from Medjimurje

### Ki su dečki crieneši and Dosla sam vam japa dimo

(Croatia)

Ki su dečki crieneši translates as “the healthy looking guys” and Dosla sam vam japa dimo translates as “Father, I came home.” These two dances and songs are from the region of Medjimurje, located between the Drava and Mura rivers and the Hungarian border. There are relatively few facts about the dances of Medjimurje dating from the 19th century, whether by Croatian or Hungarian ethnomusicologists. During the Austro-Hungarian occupation of this area, people were prohibited from maintaining their customs and dances. For this reason, solo singing became the only outlet for preserving the culture. Following WW II, those songs were used as a foundation for the creation of many new national dances, rooted in the peasant dances of other bordering cultures, including the polka and csárdás. Dances are often accompanied by singing and orchestras comprised of cymbal, violin, clarinet, and bass, and sometimes the tambura orchestra. Željko Jergan did research throughout the Medjimurje region from 1972 to 1975.

**Pronunciation:**   kee soo DEHCH-kee CHEHR-leh-NEH-shee  
DOHSH-lah sah-m vahm JAH-pah DEE-moh

**Cassette:**           Croatian Dances 1998 Side B/4; Croatian Folk Dances Vol. 2, by Jerry Greovich Side B/4  
4/4/ and 2/4 meter

**Formation:**       Ki su dečki crieneši: Cpls (W on M R side) in a closed circle with pinkies joined in W-pos.  
Dosla sam vam japa dimo: Cpls face ctr with hands on hips.  
Shldr shldr-blade pos: M L hand on W R upper arm, and R hand on shldr blade. W R hand on M L shldr, and L hand on M R upper arm.

**Steps:**           Hop: When hopping, free ft lifts slightly fwd low to the floor.  
Bokazo: Facing ctr, jump onto balls of both ft with R across L, wt evenly distributed on both ft (ct 1); jump onto both ft in stride pos (ct &); close ft together sharply (ct 2). Rhythm: Q Q S.  
Double csárdás to L: Step on L to L (ct 1); step on R beside L (ct &); step on L to L (ct 2); close R beside L, no wt (ct &); Note: flex knees on each step, very bouncy. Repeat with opp ftwk for a “double csárdás to R.”

**Styling:**       Ki su dečki crieneši: Bouncy with fluid knees. Hands move up and down with body when in closed circle formation.

Dosla sam vam japa dimo: Part I, strong and flat-footed with heavy accent on csárdás.  
Part II, running and buzz step.

**Hands:** When hands are on the hips, for M they are slightly fwd on the hip bone with fingers fwd; for W, they are on the waist with fingers fwd.

Two dances from Medjimurje—continued

## Ki su dečki crieneši

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION.</u> With wt on both ft, flex knees 8 times	
	<u>DANCE: WALKS, CHUGS, CPL TURN, TURN ALONE</u>	
1	<u>Walks:</u> Facing L of ctr and moving in RLOD, walk fwd L, R, L (cts 1, 2, 3); hop on L as R lifts slightly fwd and low, turning to face R (ct 4).	
2	Repeat meas 1 with opp ftwk and direction. End facing ctr. (RLR-hop in LOD)	
3	Facing and moving twd ctr, walk L, R, L, hop (cts 1-4).	
4	Facing ctr and moving bkwd away from ctr, walk R, L, R, L (cts 1-4).	
5-6	<u>Chugs:</u> Facing ctr and dancing in place with hands on hips, step on R slightly fwd with accent (heavy) with bent knees (ct 1); chug bkwd on R (straighten knee) as L lifts slightly fwd and low (ct 2); repeat 3 more times alternating ftwk (4 in all) (cts 3-4, 1-2, 3-4).	
7-8	<u>Cpl turn:</u> Releasing hands with rest of circle, cpls turn 1/4 (M R, W L) to face ptr and join in shdr shldr-blade pos. Do 4 buzz steps, beg R across L, accenting R. Turn CW.	
9	Releasing cpl pos, and turning to face with pinkies joined, walk R, L, R, hop bkwd. L lifts slightly fwd on hop.	
10	<u>Turn alone:</u> Releasing hands, step fwd on L, clapping hands (ct 1); step R, L, R turning individually CCW in place. End facing ptr. Clap hands so that L hand moves above head level as R hand moves down to waist level. Hands remain in that pos for the rest of the turn.	
11-40	Repeat meas 1-10 three more times (4 in all).	

## Dosla sam vam japa dimo

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> None, a change of tunes denotes the change of dance.	
I.	<u>STEP-HOPS, RUNS, BOKAZO</u>	
	Facing ctr with hands on hips, knees are bent (in plié) slightly throughout dance.	
1	<u>Step-hops:</u> Step on L in place (ct 1); hop on L as R lifts low in front of L (ct &); repeat cts 1, & with opp ftwk (cts 2, &). (L-hop, R-hop)	
2	Step L, R, L in place with accent (cts 1, &, 2); hop on L in place as R lifts in front of L (ct &).	
3-4	Repeat meas 1-2 with opp ftwk. (R-hop, L-hop, RLR-hop) Note: Steps are heavy and done with an accent.	
5-6	<u>Runs:</u> Cpls close circle and join pinkies joined in V-pos. Facing L of ctr and moving in RLOD, do 6 light runs fwd L, R, L, R, L, R (on balls of ft) with free ft kicking bkwd (cts 1, &, 2, &, 1, &); jump onto both ft, turning to face R of ctr (ct 2); hold (ct &).	
7-10	Repeat twice more alternating ftwk and direction (3 times in all—run to L, then R, then L).	
11	Facing R of ctr and moving in LOD, run fwd R, L, R, L (cts 1, &, 2, &).	
12	Facing ctr, do a bokazo (RxL).	

## Two dances from Medjimurje—continued

II. CSÁRDÁS. STEP-STAMPS. STEP-STAMPS WITH TURNS

Cpls facing ctr in a closed circle with hands joined in V-pos.

- 1 Csárdás: Beg L, do a double csárdás L, moving bkwd diag L. Steps are sharp drmeš-style steps.
- 2-4 Repeat meas 1, still moving away from ctr, while alternating ftwk and direction, three more times (4 in all), except on last ct, stamp L in front of R with toes pointed twd R, no wt.
- 5 Step-stamps: Step on L in place, facing slightly L of ctr (ct 1); stamp R in front of L with toes pointed twd L, no wt (ct &); repeat step-stamp with opp ftwk and direction (R, stamp L) (cts 2, &).
- 6 Facing ctr, step L, R, L in place (cts 1, &, 2); stamp R in front of L with toe pointed twd L, turning to face L of ctr, with wt (ct &).
- 7-8 Repeat meas 5-6 with opp ftwk. (R-stamp, L-stamp, RLR-stamp)
- 9 Step-stamp with turns: Repeat meas 5 (L-stamp, R-stamp).
- 10 Releasing hands and placing them on hips, step L, R, L turning CW once in place (cts 1, &, 2); stamp R in front of L with toes pointed twd L, no wt, facing L of ctr (ct &).
- 11-12 Repeat meas 9-10 with opp ftwk, turn CCW in place, rejoin hands during meas 9 (stamps).

Repeat Part I-II of second dance again (2 times in all).

ENDING

- 1 Dancing in place, stamp R, L, shouting “sej, haj.”
- 2 Stamp L, R, L, shouting “šu haj, haj.”

Original description by Željko Jergan and Dorothy Daw  
Presented by Željko Jergan

## Two dances from Medjimurje—continued

K I S U D E Č K I Č R L E N E Š I

Kisu dečki črleneši,  
 Marici su povolneši,  
 Kisu dečki črleneši,  
 Marici su, Marici su povolneši.

Marica je fajn snešica,  
 Njoj se šika poculica,  
 Marica je fajn snešica,  
 Njoj se šika, njoj se šika poculica.

Nosi krčmar holbu vinca,  
 Kaj bu pila ma Marica,  
 Nosi krčmar holbu vinca,  
 Kaj bu pila, kaj bu pila ma Marica.

D O Š L A S A M V A M J A P A D I M O

Došla sam vam japa dimo, kaj bom domaj celo zimo.  
 Šaj raj raj raj raj raj raj, šaj raj raj raj raj raj raj! /2x

De si bila čerka moja, zela tebe je nevolja.  
 Saj raj ....

Išla sam vam japa malo, sa dečkima na Poljaro.  
 Saj raj ....



# Agadu

(International, Israeli)

Agadu gives younger children especially a lot of pleasure. Originally a hula-style party dance ("Agadoo") recorded by an English duo, this version was arranged by Teme Kernerman of Toronto, an Israeli dance teacher. The song, which is sung in Hebrew, is about a bodiless being named "Agadu" who laughs and dances all the time, and "if you touch him, he will fly."

Pronunciation: ah-gah-DOO

CD: FSP CD98-1 Band 1

4/4 meter

Formation: Individuals in a line or circle.

## Meas

## Pattern

INTRODUCTION. ("Aaah-gaaaah") Holding fists together high in front, shake them twice.

### PART I

- 1 ("Du, du, du") Three shakes of fists, each one lower than the last; hold.
- 2 Roll hands near R hip, then roll hands near L hip.
- 3-4 Repeat meas 1-2.
- 5 Push R hip out (ct 1); slap R hip with R hand (ct 2); push L hip out (ct 3); slap with L hand (ct 4).
- 6 Roll hands from head down to knees, bending fwd.
- 7-8 Repeat meas 5-6.

### PART II

Stay in individual formation or join hands in V-pos.

- 1 Step on R to R; step on L next to R; step on R to R; step on L next to R.
- 2 Step on R to R; step on L next to R; step on R to R; touch L, clapping hands.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Moving in to ctr, step R, L, R; swing L leg, clapping hands.
- 6 Moving away from ctr, step bkwd L, R, L; swing R leg, clapping hands.
- 7-8 Repeat meas 7-8.

Note: Sanna modifies Part II for younger children by having them walk CCW 16 cts (meas 1-4), then walk CW 16 cts (meas 5-8).

Sequence: Dance repeats once as written. The third time through, the last four meas are omitted (Part II, meas 5-8). The fourth and fifth times through, Part II is omitted. So listen to the music! That's part of the fun of Agadu.

Original notes © Sanna Longden  
Presented by Sanna Longden.

# Barnereinlender

(Norway)

Barnereinlender, "Children's Reinlender," is done in Norway to introduce children to folk dancing, to help them practice rights and lefts, and to teach them the relationship of music and dance phrasing. I learned it from Roo Lester, a well-known Scandinavian dance teacher from the Chicago area.

Pronunciation: BAHHR-neh-rine-lehnder

Music: FSP CD98-1 Band 2; Sanna Longden Video #2 4/4 meter  
 Reinlender is the Norwegian name for schottische. Any upbeat reinlender music with regular phrasing is appropriate. This dance can, of course, be done to any country's schottische, or even any 2/4 or 4/4 AABB tune, but it is best to use a Norwegian one when presenting it as from the Norwegian culture.

Formation: An individual dance anywhere in the dance space, or all facing into the circle or in one direction.

## Meas

## Pattern

### DANCE

- 1 Turn R toe to R side (ct 1); move it back to place (ct 2); repeat cts 1, 2 (cts 3,4).
- 2 Repeat meas 1 with L toe to L side. (Note: on video, for a quick teach, I did all 8 beats on 1 ft.)
- 3 Lift R knee (ct 1); touch R toe in place (ct 2); lift R knee (ct 3); step on R ft (ct 4).
- 4 Repeat meas 3 with the L leg.
- 5 Put one hand on nose, "wind" nose with the other hand.
- 6 Repeat meas 5, switching hands (same nose).
- 7 Jump twd ctr (or fwd in facing direction) (ct 1); hold (ct 2); jump out (ct 3); hold (ct 4).
- 8 Turn in a full circle with 3 jumps (cts 1,2,3); hold (ct 4).

Correct use of rights and lefts is not important in many situations. Just teach it quickly and enjoy! After everyone is comfortable with the pattern (usually takes 3 or 4 times through), lead the movements double-time for added energy, attention, and enjoyment.

Original notes © Sanna Longden  
 Presented by Sanna Longden.

# Baztango Esku-Dantza

(Basque)

Baztango Esku-Dantza ("Hand Dance from Baztan") is an amusing clapping game from the Basque people who live in the mountainous area on the border of France and Spain. Bill Gooch, a folkdancer leader from Knoxville, Tennessee, learned it from the Andra Mari dance ensemble of the city of Galdakao in the province of Bizkaia, and taught it to U. S. folkdancers. Upper elementary youngsters like it because there is no footwork and partners only have to briefly touch hands. It is also a challenging, competitive dance game.

Pronunciation: bahz-TAHN-goh ess-KOO dahn-TSAH

Music: FSP CD98-1 Band 3; Sanna Longden Video #2 4/4 meter  
The instrument is a type of pipe, the *txistu*. The music was recorded with permission from an Andra Mari field tape.

Formation: Partners (traditionally M + W) facing in longways lines (or around the room).

## Counts

## Pattern

### PATTERN I (without turn)

- 1 TOUCH: With hands together in "prayer" pos, partners touch pinkies.
- 2 RIGHT: Ptrs clap R hands.
- 3 LEFT: Ptrs clap L hands.
- 4 TOGETHER: Each person claps own hands together.
- 5 UNDER: Raise R (or L) knee and clap under (or on top of) own R (or L) thigh.
- 6 CLAP: Clap own hands once while lowering knee and stepping on ft.
- 7 UNDER: Raise L (or R) knee and clap under (or on top of) own L (or R) thigh.
- 8 CLAP: Clap own hands once while lowering knee and stepping on ft.
- 9 BACK: Clap own hands behind own back.
- 10 FRONT: Clap own hands in front of own chest.
- 11 TOUCH: Repeat ct 1 (hands touching ptr's in prayer pos).
- 12 HOLD: Pause in same pos, ready to begin again with TOUCH.
- 13-24 Repeat counts 1-12.

### PATTERN II (with turn)

- 1-4 Repeat Pattern I, cts 1-4.
- 5 UNDER: Repeat Pattern I, ct 5, but begin turn to R (or L if raising L knee).
- 6-10 Repeat cts 6-10, continuing the turn with a step on each beat (except ct 7) and the same hand movements.
- 11-12 Finish facing ptr, and repeat Pattern I, cts 11-12.
- 13-24 Repeat counts 1-12.

Original notes © Sanna Longden  
Presented by Sanna Longden.

# Bluebird

(U.S.A.)

Bluebird is a traditional U. S. play party game—dances done to singing. Based on remembered traditions of immigrants from northern and central Europe and Great Britain, play parties were one of the main forms of community entertainment for U. S. pioneer families, especially in regions where the fiddle was considered “the devil’s instrument.” Many are still done today. The “Bluebird” song and dance has a number of variants. (for other versions, see the Handy Play Party Book, revised by Cecilia Riddell (Burnsville, N.C., World Around Songs, Inc., 1982) and the Silver Burdett Ginn music series, *The Music Connections*, 1998 edition, Grades K and 1.)

Music: Folkraft FK 1180; Sanna Longden Video “Favorite Folk Dances of Kids & Teachers  
Bluebird is done to the accompaniment of dancer’s singing. 4/4 meter

Formation: Single circle, all facing ctr. Hands are joined and raised to form a circle of arches or windows. One dancer or more (depending on size of group, age of learners, point of lesson, etc.) stands inside or outside circle, ready to be the first bluebird.

## Meas

## Pattern

## Words to song

### FIGURE I

1-16	Bluebirds weave in and out through the windows (moving to the music, not running).	Bluebird, bluebird, through my window (3x) Oh, Johnny, aren’t you tired? (or “I’m so tired,” or other lines)
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### FIGURE II

1-16	Bluebirds stop in back of someone (closest person) and pat him/her lightly on the shldr with both hands (Important: pat the beat or meter, not the words.*)	Take a friend and pat him/her on the shoulder (3x) Oh, Johnny, aren’t you tired.
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Selected dancers become new bluebirds. Junior version of this game is to let them fly off on their own (when introducing it or for least able learners). Senior version is to build “trains,” with the most recently tapped people leading each growing file (hanging on by shldr or waists) through the windows (slowly!), until all have been chosen. Rejoin windows on either side of the newest bluebirds, shrinking the circle as necessary. If one or two are left at the end, join up into one or two trains and let them be the leaders.

\* Patting the beat helps reinforce the underlying steady pulse, the all-important internal timing related to much educational achievement. Patting the rhythm of *words* to a song or nursery rhyme can confuse young children’s sense of the unifying beat (see *Teaching Folk Dance: Successful Steps* by Phyllis S. Weikart (Ypsilanti, Mich., High/Scope Press, 1997)).

Original notes © Sanna Longden

Presented by Sanna Longden.

# Bongo

(Trinidad and West Africa)

Bongo is a competitive, follow-the-leader dance, originally done only by men to ward off evil spirits. This version is adapted from the traditional improvisatory form by Mary Joyce Strahlendorf for classroom and community enjoyment. It gives children a structure within which to be creative.

**Music:** FSP CD98-1 Band 4; Sanna Longden Video "Favorite Folk Dances of Kids & Teachers  
Dance can be done to other African drum recordings or live African drumming. 4/4 meter

**Formation:** Dancers in one or several circles, facing leader in the center.

**Steps:** There are three basic steps in this version of Bongo—the Trot or Shuffle, the Step-hop, and the Jump. One person trots to the middle of the circle and acts as the leader for 24 to 48 beats. The leader does one or all of those steps, in any order and with many variations, dancing vigorously and keeping to the steady beat of the drum. Everyone copies what the leader does.

Then the leader points at or trots over to someone else, and that person becomes the next leader. As long as the drums beat, the dancers must keep moving. It helps to have a movement prepared and to change leaders quickly.

The Trot or Shuffle: Run in place with the free ft going fwd. Ft stay close to the ground with heels touching the floor. Elbows are bend close to the body, hands are relaxed in front, shldrs bounce loosely. Energy is in the ft—everything else is relaxed. Suggested variations: Dance fwd, bkwd, sideways, turn, sway. Move arms in various directions. Change to different levels.

The Hop: Hop on one ft and then the other, staying in one place. Keep ft close to the floor, elbows bent, shldrs loose. Suggested variations: Swing free ft, bend, crouch, sway, move arms, turn.

The Jump: Jump with ft apart, then together, body loose and relaxed as above. Suggested variations: Cross ft, twist body, move in different directions, vary arm positions.

## MULTICULTURAL LESSON PLAN

This lesson plan encourages students to explore the basic dance style for themselves, *before* learning the step pattern, rather than the teacher layering on styling details after the choreography is presented. If it takes more than five or six minutes, however, save some background for another day.

1. Have the students sit and listen while you play a small bit of the music.
2. Ask, "Where in the world do you think this music is from?" After the inevitable answer, "Africa," launch into the following discussion.
3. Emphasize "West Africa." Mention the sizes of the continent and the number of cultures it contains. People from West Africa have different dances from those of North, South, East, and Central Africa. If possible, use a map.
4. Students can now get up and move to the music. Discuss the steady pulse of the drums and how it affects their movements. Offer admiring comments that lead them to the basic movement styles below.

**Bongo—continued**

5. Two basics are to dance close to the ground—bend knees, take a broad stand, “get down,” and to use the whole body—arms, head, back, diaphragm, shldrs, ft, knees. Move from the middle instead of the extremities.
6. Mention clothing, an effective way to explain movement styles. In West Africa, close to the equator, people wear cool, loose, cotton clothing—one reason why their dances have freer movements than those of people who wear many layers of heavily embroidered woolens.
7. Discuss footwear. Traditionally, many West Africans danced with no footwear. Ask “How does it feel to dance in bare feet? What can your feet do that they can’t do in hightops (or tap shoes or soccer spikes)?” Have them pretend to dance in those other shoes first, then in bare feet.
8. Describe the cultural context. Bongo is a competitive follow-the-leader dance, almost a game, with the added useful function of warding off evil spirits, one of the best reasons I know for dancing!
9. It is finally time to teach the actual pattern of the dance. For this multicultural lesson plan, it is not necessary for leaders to base their movements on one of the three steps (Trot, Step-hop, Jump), but to improvise while using the movements from the discussion above.
10. Before the dance starts, give a brief recall of the discussion (getting down, using the whole body, loose clothing, bare feet, drums, competition) and suggest they quickly try out some movements so they are ready when chosen to be the leader. Then put on the music and join a circle yourself. Enjoy!

Original notes © Sanna Longden  
Presented by Sanna Longden.

# How Do You Doo-Tee

(Australia)

This is a very funny greeting activity learned from André de Quadros at the 1994 American Orff-Schulwerk conference. A well-known Australian music educator, he is active in the national Australian family music association called "Parents for Music." This is one way they begin their programs.

**Formation:** Dancers in a closed circle, own arms crossed with one over the other, holding hands with the people on either side.

## PATTERN

1. Turn head to one side. Say:  
"How do you doo-tee, how do you doo-tee, how do you do to day (to-DYE)."
2. Change crossed arms with the other arm on top and turn head the other way. Say:  
"Do you live where you used to live, or have you shifted away (ah-WHY)."
3. Change crossed arms to the first configuration and turn head the first way. Say:  
"I'm sorry you're so disagreeable—I only stopped to say (SIGH)."
4. Drop arms and move quickly to another place in the circle, while saying:  
"How do you doo-tee, how do you doo-tee, how do you do today (to-DYE)."  
As you rejoin the circle, cross your arms and begin again.

Original notes © Sanna Longden  
Presented by Sanna Longden.

# Huayno or Wayno

(Andean Mountains)

This festive social dance is done at parties and celebrations by the peoples of the Andes mountains in Bolivia, Peru, Colombia, Ecuador, and down into Chile and Argentina. I learned this pattern from the Raices del Ande ensemble in Chicago. There are other partner and set-dance formations. (It is pronounced as though spelled "Huayño," but the word is Quechua, not Spanish.)

Pronunciation: WINE-yoh

Music: FSP CD98-1 Band 6; Sanna Longden Video "Favorite Folk Dances of Kids & Teachers  
Huayno is a generic dance rhythm, like waltz or tango. It appears on many recordings of  
Andean music. 4/4 meter

Steps: There are two forms to this version, the couple and the group. Both are improvisational within a basic structure, as are social dances in most cultures. Traditionally, they are done in this order, but it is of course possible to do just the group or just the couple formation. The steps below are suggestions.

Basic Step: 4 running steps to each meas. Steps are flat-footed rather than up on balls of feet, and should be kept quite small. There is a slight down-up motion.

## I. COUPLES (traditionally M with W. but it doesn't matter)

With ptr, and keeping to the run, run, run, run rhythm, try these figures: turn to L, then R, holding two hands; turn with hooked elbows; come toward and go away from ptr, holding two hands, etc.

Special turn: Holding one hand (M L, W R), one ptr turns twd the free arm and goes under that arm. Come up facing ptr (don't turn too far) and raise joined hands for ptr to tun under (CW). The repeat with other person. Keep the run, run, run, run basic step during this figure.

## II. GROUP

The leader and his/her ptr join hands with another pair and lead around the dance until everyone has formed into one or more circles. Hands are held down (V-pos) as group circles in one direction and then the other, using the basic (small!) running steps.

Leader calls or clearly initiates these changes of arm position (not necessarily in this order):

- a. Hands on the shldr in front of you.
- b. Change directions and place hands on the shldr now in front.
- c. Let go and clap to beat as you circle one way.
- d. Same thing the other way.
- e. Hands on waist of person in front.
- f. Change direction, put hands on waist of person now in front.
- g. Other hand and arm positions.

At this point, usually when dancers are joined at waists, the leader breaks the circle and begins to lead a snake, coiling and uncoiling around dance space. This goes on until the music ends.

Original notes © Sanna Longden

Presented by Sanna Longden.



# Yesh Lanu Taish

(Israel)

This dance, known affectionately as “Yesh” (yaysh) is a traditional children’s musical game dance by Jewish youngsters in Israel and North America. It resembles a basic Virginia Reel type dance, a form enjoyed in many cultures. “Yesh” is a much-loved dance, popular with everyone.

Pronunciation: yaysh lah-noo TIGH-eesh

Music: FSP CD98-1 Band 17; Sanna Longden Video “Favorite Folk Dances of Kids & Teachers  
Traditionally, children sing as they dance, to a guitar or other accompaniment. 4/4 meter

Formation: Partners facing in longways sets of 5 or 6 pairs (like the Virginia Reel). Mixed genders are not necessary.

## Meas

## Pattern

2 meas

### INTRODUCTION.

Ptrs join both hands and use hands to beat time to rhythm, singing: “Yesh, yeah, yesh-yesh-yesh-yesh” (cts 1-2, 3-4, 1, 2, 3, 4). Then all but top cpl (closest to the music) quickly back away from ptr as top cpl begins next movement.

### MUSIC A (verse of song)

1-2 In 8 cts, top cpl holds joined hands out to sides and slides (side-closes) to bottom of set. (Lines 1 and 2 of song).

3-4 In 8 cts, top cpl returns to top of set. (Lines 3 and 4 of song).

### MUSIC B (singing yeh-la-la, la-la-la, etc.)

1-4 Top cpl casts off (turning away from each other) and skips or moves quickly (keep to the beat!) to the bottom, where they meet to form an arch. People in each line follow them by dancing up to the top of the set and casting off, in turn, to the bottom.

Beginning with second cpl, ptrs meet at arch and join hands to go through and up to the top of the set. Original top cpl remains at bottom, so second cpl is now at the top.

Note: Sets may move at different speeds, so some might have to mark time by clapping, dancing in place, etc., until music begins again.

Begin dance again with new top cpl.

### Variations

Traditionally, instead of sliding to the bottom, dancers often use other movements—skipping, jumping, hopping, slithering, strolling, etc. Also traditionally, when doing “Yesh” to unrecorded singing, sometimes one long line is formed instead of shorter sets, and everyone keeps singing, “Yeh-la-la, la-la-la ...” until extended pattern is done.

Song words:

Yesh lanu taish, l'taish yesh zakan

We have a goat and the goat has a beard,

V'lo arbah raglayim, v'gam zanaf katan

and he has four legs, and he has a little tail.

Yeh-la-la, la-la-la, la la-la-la la ....

Original notes © Sanna Longden

Presented by Sanna Longden.

# Brâsni Câr vul

( Dobrudža, Bulgaria)

A type of line-račenica from Dobrudža with many variations. Other related dances include Pandalas, Kucata, and Sej Sej Bob.

Pronunciation: BRUSS-nee Tsahr-VOOL

Cassette: Yves Moreau YM-UOP-98 Side B/8

Rhythm: 7/8 meter counted as 1-2, 1-2, 1-3 or 1, 2, 3 or q, q, S.

Formation: Mixed lines, hands down at sides or in front basket hold, L over R. Face ctr.

Styling: Proud, heavy, strong, and earthy

## Meas

## Pattern

20 meas INTRODUCTION. No action.

### I. PRAVO

- 1 Facing ctr, step on R to R (ct 1); pause (ct 2); step on L behind R (ct 3).
- 2 Step on R to R (ct 1); pause (ct 2); raise L ft in front of R leg (ct 3).
- 3 Step on L across R (ct 1); pause (ct 2); sharp stamp with R next to L, no wt (ct 3).
- 4-12 Repeat meas 1-3 three more times.

### II. SCUFF STEPS SIDEWAYS

- 1 Low leap onto R, bending knees, L ft out to L (ct 1); sharp low scuff with L across R (ct 2); sharp step on L across R (ct 3).
- 2 Repeat Fig I, meas 1.
- 3 Step on R to R (ct 1); pause (ct 2); close L to R (ct 3).
- 4-6 Repeat meas 1-3 with opp ftwk and direction.
- 7-12 Repeat meas 1-6.

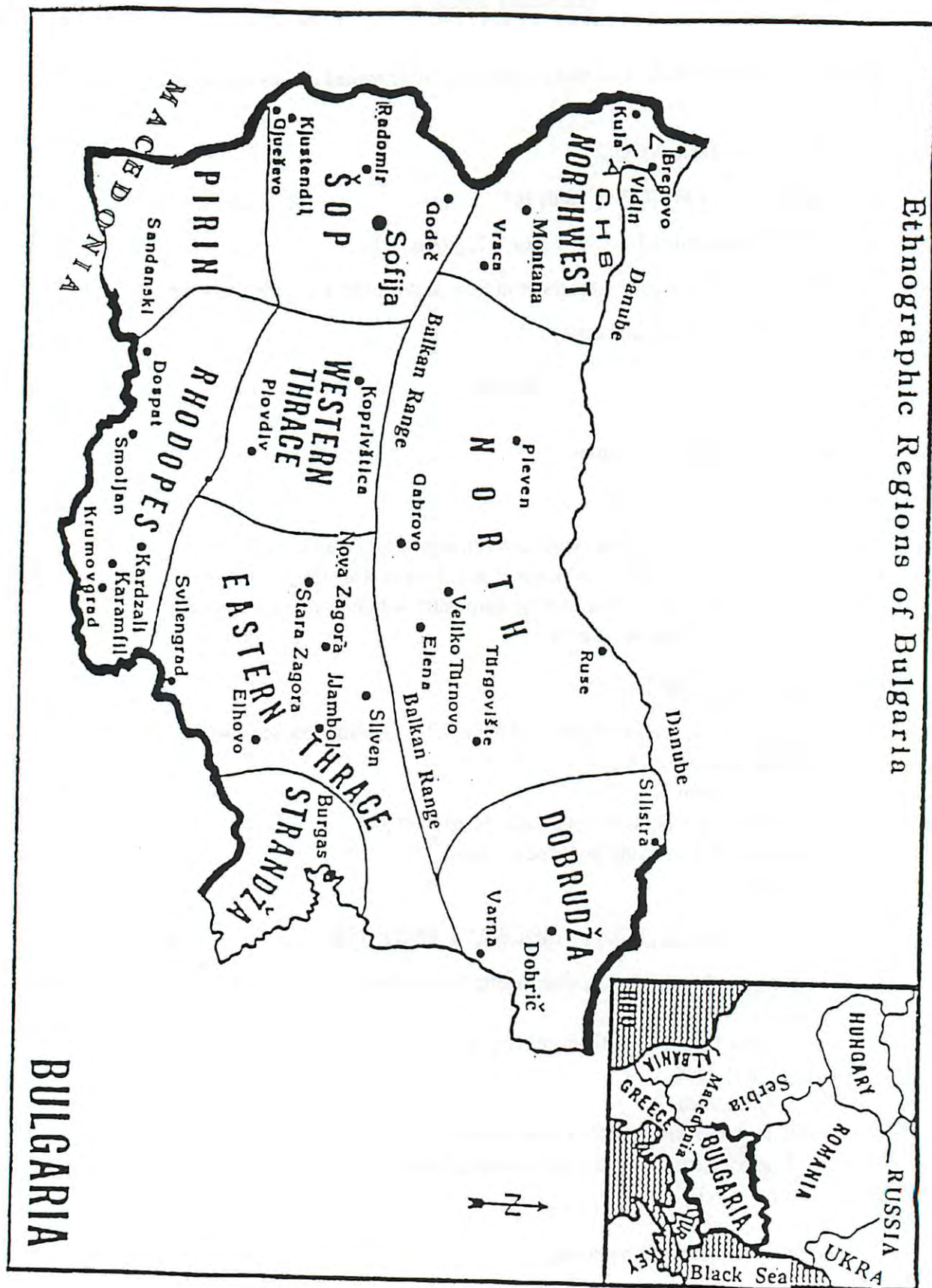
### III. LEAPS FORWARD, SCUFFS SIDEWAYS AND BACK

- 1 Small leap fwd onto R (ct 1); sharp stamp with L next to R, no wt (ct 2); leap onto L sharply to L (ct 3).
- 2-4 Repeat meas 1 three more times moving fwd.
- 5 Repeat Fig II, meas 1.
- 6 Repeat Fig II, meas 3.
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-10 Take 4 heavy steps bkwd R, L, R, L leaning back.
- 11-12 Repeat meas 9-10.

Dance repeats from the beginning.

Presented by Yves Moreau

# Map of Bulgaria



# Drjanovska Râčenica

(Bulgaria, Severnjaško)

A slow račénica often performed by older villagers. This form is typical of the Balkan Range towns and villages of N. E. Bulgaria.

Pronunciation: DREE-ahn-ohf-skah ruh-tcheh-NEE-tsah

Cassette: Yves Moreau YM-UOP-98 Side A/5

Rhythm: 7/8 meter counted as 1-2, 1-2, 1-3 or 1, 2, 3 or q, q, S.

Formation: Mixed lines, hands up in W-pos. Face LOD, wt on L.

Styling: Fairly large steps. Proud and calm.

## Meas

## Pattern

4 meas INTRODUCTION. No action. "Izgrjala e mesečina ..."

### I. TRAVELLING IN LOD

- 1 Step fwd on R (ct 1); step on L next to R (ct 2); step fwd on R (ct 3).
- 2 Step fwd on L (ct 1); step on R next to L (ct 2); step fwd on L (ct 3).
- 3 Facing ctr, large step sdwd on R to R, arms extend fwd and down (ct 1); pause (ct 2); step on L behind R, arms continue down (ct 3).
- 4 Step on R facing LOD, arms start to go up (ct 1); pause (ct 2); light hop onto R, arms settle in W-pos (ct 3).
- 5 Step fwd on L in LOD (ct 1); pause (ct 2); light hop on L, turning to face ctr and swinging R leg around fwd (ct 3).
- 6 Still facing ctr, step onto R across L in RLOD (ct 1); pause (ct 2); light hop on R picking up L ft slightly behind R leg (ct 3).
- 7 Facing ctr, light hop or lift on R, arms extend up (ct 1); step on L to L, arms extend fwd (ct 2); step on R behind L, arms are down (ct 3).
- 8 Large step on L to L, arms begin to move upwd (ct 1); pause (ct 2); light hop or lift on L, arms ar in W-pos (ct 3).

### II. FORWARD AND BACK WITH ARM EXTENSIONS

- 1 Facing ctr, large soft step fwd on R, simultaneously extending both arms straight fwd and raising L ft off ground (ct 1); pause (ct 2); step fwd on L, bending knee, arms retract to W-pos (ct 3).
  - 2 Repeat meas 1.
  - 3 Lift or light hop on L, simultaneously extending arms up and fwd (ct ah); large step fwd onto R, bending R knee, arms continue extension downwd (ct 1); pause (ct 2); straighten R knee (ct 3).
  - 4 Repeat meas 3 fwd with opp ftwk, arms come back slowly to W-pos.
  - 5-6 Two "racénica" steps bkwd R-L-R, L-R-L, low bent knee style, arms in W-pos.
  - 7-8 Repeat meas 3-4 moving bkwd.
  - 9-16 Repeat meas 1-8.
- Dance repeats from the beginning.

Presented by Yves Moreau

**Drjanovska Râčenica—continued**

Song words:

**Izgrjala e, mesečina**

Izgrjala e mesečina (2x)

Aljana, Galjana, portokljana, blaga duška medena šikerjana (2x)

Če ogrjala gradinčica (2x)

Aljana, Galjana ....

Gradinčica, Irinčica (2x)

Aljana, Galjana ....

Da si bere pâstra kitka (2x)

Aljana. Galjana ....

# Krivata

(Bulgaria, Thrace)

A variation on the popular Krivo Horo (Kopanica) type of dance from the region of Pasardžik, Western Thrace.

Pronunciation: KREE-vah-tah

Cassette: Yves Moreau YM-UOP-98 Side A/7

Rhythm: 11/8 meter counted as 1-2, 1-2, 1-2-3, 1-2, 1-2 or 1, 2, 3, 4, 5 or q, q, S, q, q.

Formation: Open circle or line, hands down in V-pos or belt hold, L over R.

Styling: Small light steps.

## Meas

## Pattern

No introduction. Start with music.

### I. SHORT PATTERN (singing melody)

- 1 Travelling in LOD, take steps fwd R, L (cts 1,2); step fwd on R (ct 3); step fwd on L (ct 4); pause (ct 5).
- 2 Repeat meas 1.
- 3 Take two steps fwd in LOD R, L (cts 1,2); "Twist" step: facing ctr, step bkwd onto R, at the same time twisting L ft out, straight leg (ct 3); small step on L to L (ct 4); small step on R behind L (ct 5).
- 4 Step on L to L (ct 1); step on R behind L (ct 2); step on L to L (ct 3); step on R next to L (ct 4); pause (ct 5).
- 5-8 Repeat meas 1-4.

### II. LONG PATTERN WITH STAMPS (instrumental melody)

- 1-3 Repeat Fig I, meas 1-3.
- 4 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); stamp R next to L, no wt (ct 5).
- 5 Repeat meas 4 with opp ftwk and direction.
- 6 Repeat meas 4.
- 7 Take two small steps in place R, L (cts 1,2); point R heel fwd, no wt (ct 3); step on R next to L (ct 4); point L heel fwd, no wt (ct 5).
- 8 Repeat meas 7 with opp ftwk.

Dance repeats from the beginning.

Presented by Yves Moreau

# Lomskata

(Bulgaria, Northwest Vlach)

A line *râčenica* from the region of Lom on the Danube river in N. W. Bulgaria. Danced in the typical Vlach style. Brass instruments are popular in the area. Observed at the Trifon Zarezan (Vinyard festival) celebrations, Novo Selo near Vidin, February 1970.

Pronunciation: LOHM-skah-tah

Cassette: Yves Moreau YM-UOP-98 Side B/4

Rhythm: 7/8 meter counted as 1-2, 1-2, 1-3 or 1, 2, 3 or q, q, S.

Formation: Mixed lines, hands joined down at sides. Face LOD, wt on L.

Styling: Light, happy steps. Note: Leader signals changes at will.

## Meas

## Pattern

No special introduction. Start at beg of any musical phrase.

### I. TRAVELLING IN LOD

- 1 Take three little running steps in LOD R, L, R (cts 1,2,3).
- 2 Repeat meas 1 with opp ftwk L, R, L (cts 1,2,3).
- 3 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3).
- 4 Step on L in front of R (ct 1); step on R to R (ct 2); step on L behind R (ct 3).
- 5 Moving RLOD, body slightly bent fwd, step on R sharply across L (ct 1); pause (ct 2); step on L to L (ct 3).
- 6 Repeat meas 5.
- 7 Straightening body, lift on L, R leg extends out to R and back (ct 1); pause (ct 2); step back on R (ct 3).
- 8 Repeat meas 7 with opp ftwk.

### II. PUSH-KICKS TO SIDES: FORWARD AND BACKWARD

- 1 Facing ctr, wt on L, push-kick R ft fwd, bent knee (ct 1); pause (ct 2); push-kick again (ct 3).
- 2 Step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.
- 9 Bending body fwd, sharp two-step fwd beg with R (cts 1,2,3).
- 10 Repeat meas 9 two-step beg with L (cts 1,2,3).
- 11-12 Repeat meas 9-10.
- 13-16 Dance four hop-step-steps bkwd beg with hop on L, R knee comes up high with slight twisting action to L.

Dance repeats from the beginning.

Presented by Yves Moreau

# Pravo Rodopsko horo

(Bulgaria, Rhodopes)

This is a variation on the popular pan-Bulgarian *Pravo horo* and done to the famous Rhodope folk song, *Pustono Ludo i Mlado*. Source: Dimitar Dojčimov, Plovdiv 1979.

Pronunciation: PRAH-voh roh-DOHP-skoh hoh-ROH

Cassette: Yves Moreau YM-UOP-98 Side A/1

2/4 meter

Formation: Mixed lines, hands joined in W-pos. Face ctr, wt on L.

Styling: Proud and "earthy" (slight knee bend).

## Meas

## Pattern

No introduction. Start with music.

### I. PRAVO

- 1 Step on R to R (ct 1); step on L across R with slight knee flexion (ct 2).
- 2 Step on R to R (ct 1); step on L behind R (ct 2).
- 3 Step on R to R (ct 1); lift L leg, bent knee, straight up (ct 2).
- 4 Step on L next to R (ct 1); lift R leg, bent knee, straight up (ct 2).
- 5-16 Repeat meas 1-4 three more times.

### II. FORWARD AND BACK

- 1 Step fwd twd ctr on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd on R (ct 1); lift L knee (ct 2).
- 3-4 Repeat meas 1-2 moving bkwd with opp ftwk.
- 5 Step on R in place (ct 1); light stamp with L next to R, no wt (ct 2).
- 6 Step on L in place (ct 1); light stamp with R next to L, no wt (ct 2).
- 7 Step on R in place (ct 1); step on L next to R (ct 2. Arms extend fwd and down.
- 8 Step on R next to L (ct 1); hold (ct 2). Arms continue down to sides.
- 9-16 Repeat meas 1-8.

Dance repeats from the beginning.

Note: With the recording on this cassette, the dance is done three times. On the third time, Fig II, meas 14, music has a pause before continuing slowly with meas 15-16.

Presented by Yves Moreau

Song words on next page



**Pravo Rodopsko Horo—continued**

Song words:

**Pustono ludo i mlado**

Pustono ludo i mlado ište mi majčo armagan  
ište mi majčo armagan, čorni se oči da mu dam

Chorus (2x)

Dali da gi dam, či kak da gi dam, ga ma majka gljoda ot tam

Pustono ludo i mlado ište mi majčo armagan  
ište mi majčo armagan, belu su lice da mu dam

Chorus (2x)

Dali da go dam, či kak da go dam, ga ma bubajko gljoda ot tam

Pustono ludo i mlado ište mi majčo armagan  
ište mi majčo armagan, tjonka sa snazka da mu dam.

Chorus (2x)

Dali da ja dam, či kak da ja dam, ga ša ja stori darmadan

# Satovčensko horo

(Bulgaria, Pirin)

Dance from the area near Satovča in Eastern Pirin near the Rhodopes, an area inhabited by *Pomaks*, Bulgarian moslems. The first part is related to the Širto type. In the faster part, the meter reverses the accent from the first to the last count.

Pronunciation: sah-tohf-CHEHN-skoh hoh-ROH

Cassette: Yves Moreau YM-UOP-98 Side A/4

Rhythm: 7/8 meter counted as 1-2-3, 1-2, 1-2 or 1, 2, 3 or S, q, q. In the second part of the dance, the rhythm reverses to 1, 2, 3 or q, q, S

Formation: Mixed lines, hands joined in W-pos. Face LOD, wt on L.

Styling: Proud and light steps.

## Meas

## Pattern

Introduction: 3 quick chords on the accordion.

### I. ŠIRTO

- 1 Facing LOD, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3).
- 2 Continuing in LOD, step on L (ct 1); step on R (ct 2); step on L turning to face ctr (ct 3).
- 3 Facing ctr, wt on L, raise R knee and "push" R ft down and to R (ct 1); straighten L knee and raise R knee sending R leg around to back (ct 2); step slightly back on R (ct 3).
- 4 Step on L to L (ct 1); step fwd on R in LOD (ct 2); step on L across R (ct 3).
- 5-16 Repeat meas 1-4 three more times.

### II. PRAVOTO (Lesnoto)

- 1 Step on R to R (ct 1); step on L across R (ct 2); hold (ct 3).
  - 2 Step on R to R (ct 1); raise L knee (ct 2); hold (ct 3).
  - 3 Step on L to L (ct 1); raise R knee (ct 2); hold (ct 3).
  - 4-6 Repeat meas 1-3, doing a complete turn CW in LOD on meas 1.
  - 7-8 Repeat Fig I, meas 1-2.
  - 9-16 Repeat meas 1-8.
- Note: Repeat Parts I and II.

## TRANSITION

Repeat Part I again three times. On the 4th time the motion stops on meas 4, ct 1 and rhythm then reverses to QQS and new pattern begins.

### III. TRAVEL WITH CROSSES AND ARM MOTIONS

- 1 Travelling in LOD, step fwd on R (ct 1); close L to R (ct 2); step fwd on R (ct 3).
- 2 Still in LOD, step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3).
- 3 Facing ctr, step on R to R, arms start to swing downward (ct 1); pause (ct 2); step on L behind R, arms swing back slightly (ct 3).

## Satovčensko Horo—continued

- 4            Large step on R to R, arms come up to W-pos (ct 1); close-slide L to R (ct 2); step on R to R (ct 3).
- 5            Step on L across in front of R, arms swing fwd and down (ct 1); pause (ct 2); step back on R, arms come up to W-pos (ct 3).
- 6-7        Repeat meas 4-5 with opp ftwk and direction.
- 8-10       Repeat meas 4-6

Continue Part III until music ends.

Presented by Yves Moreau

# Srebranski Danec

(Bulgaria, Dobrudža)

*Danec*, also known as *Buenek* or *Buenec*, is a ritual dance done mostly by women for specific folk customs such as *Lazaruvane* (springtime). The movements are mostly simple walking steps travelling in various directions. Often done to just singing. Arm movements are typically Dobrudžan.

Pronunciation: SREH-bahn-skee DAH-nehts

Cassette: Yves Moreau YM-UOP-98 Side A/3

2/4 meter

Formation: Mixed lines, hands joined in W-pos. Face ctr, wt on L.

Styling: Proud and "earthy" (slight knee bend).

## Meas

## Pattern

16 cts Introduction. No action.

### I. FORWARD AND BACK

- 1 Step fwd on R, straightening knees and "pushing" hands slightly upward, L ft is still touching ground (ct 1); release wt, singing onto L ft, bending knees (ct 2).
- 2-8 Repeat meas 1 seven more times going fwd.
- 9-16 Repeat meas 1-8 in reverse direction (travelling bkwd).

### II. SIDEWARDS

- 1-6 Travel sideways R with the same type of steps as Fig I, meas 1.
- 7 Step on R to R (ct 1); stamp L next to R, no wt, with "pulling down" arm motion (ct 2).
- 8 Stamp again with L next to R, no wt, with "pulling down" arm motion (ct 1); pause (ct 2).
- 9-16 Repeat meas 1-8 in opp ftwk and direction (travelling sdwd L)

### III. "SCUFF" FORWARD WAVING ARMS

- 1 Step fwd to ctr on R, start waving arms diag R (ct 1); "scuff" L next to R, complete waving arms to R (ct 2).
- 2 Repeat meas 1 with opp ftwk and arm motion (same arm motion to L).
- 3-6 Repeat meas 1-2 (still travelling fwd).
- 7 Strong step on R, start to extend arms fwd (ct 1); strong step on L next to R, arms continue fwd and down (ct 2).
- 8 Strong step on R next to L, arms are down at sides (ct 1); pause (ct 2).
- 9-16 Repeat meas 1-8 in reverse (bkwd) with the same arm motions.

## Srebranski Danec—continued

IV. TRAVEL WITH SCUFFS AND REVERSE

- 1-6 Repeat Fig III, meas 1-6, travelling in LOD.
- 7 Let go of neighbor's hands and strong step on R turning 1/2 CW, to face out (ct 1); strong step on L next to R (ct 2). Hands are still in W-pos.
- 8 Strong step on R next to L (ct 1); pause (ct 2).
- 9-16 Repeat meas 1-8 in RLOD, ending facing ctr again.

Dance repeats from the beginning.

Presented by Yves Moreau

# Vindinsko horo

(Bulgaria, Northwest Vlach)

Vindinsko horo is an arrangement of traditional steps of the dance type known as Sitno Vlaško from N.W. Bulgaria. These dances of the Vlachs (Romanian-speaking minorities) share in common with dances to be found North of the Danube in Romanian Muntenia and Oltenia. Source: State Folk Ensemble, Vidin 1970.

Pronunciation: VEE-deen-skoh hoh-ROH

Cassette: Yves Moreau YM-UOP-98 Side A/2

2/4 meter

Formation: Short lines with hands joined in W-pos. Face ctr, wt on L.

Styling: Small light and sharp steps.

## Meas

## Pattern

No introduction. Start with music.

### I. FORWARD AND BACK

- 1 One "two-step" fwd R-L-R (cts 1, &, 2)
  - 2 Step fwd on L, raising R ft (ct 1); sharp push kick fwd with R (ct 2).
  - 3 Take 2 steps bkwd, R, L (cts 1,2).
  - 4 Three light little steps in place R-L-R (cts 1,&,2).
  - 5-16 Repeat meas 1-4 three more times.
- Note: Arms swing bkwd and fwd on meas 3-4 and come back to W-pos for meas 1-2.

### II. SLAPS

- 1 Facing ctr and leaning upper body fwd, slap R ft fwd twice, straight knee (cts 1,2).
- 2 Straightening body, step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.
- 9 Bend fwd and slap R ft again (ct 1); hold (ct 2).
- 10 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); sharp stamp with L next to R, no wt (ct &).
- 11 Leap onto L to L keeping R knee up and close to L (ct 1); leap onto R to R keeping L knee up and close to R (ct 2).
- 12 Repeat meas 2 with opp ftwk and direction.
- 13-16 Repeat meas 9-12.
- 17-32 Repeat meas 1-16.

Repeat Figures I and II.

## Vindinsko horo—continued

III. FORWARD, LEG KICKS AND SLIDE BACK

- 1-4 Facing ctr, upper body bent fwd, do 4 “two-steps” fwd, bringing free ft around sharply.  
 5 With wt on L, facing L of ctr (R shldr to ctr), sharp stamp with R next to L, no wt (ct 1); hold (ct 2); quick stamp, no wt, with R next to L (ct &).  
 6 Still facing L of ctr, “fall” onto R ft, simultaneously sending L straight leg out to L (ct 1); sharp hop onto R, simultaneously sending L straight leg across R leg (ct 2).  
 7-8 Still facing L of ctr, do 4 “chassé” or sliding steps out to L.  
 9-32 Repeat meas 1-8 three more times.

Transition step

- 1 Travelling diag fwd R, step on R, arms swing fwd (ct 1); step on L, arms swing bkwd (ct 2).  
 2 Travelling diag bkwd R, step on R (ct 1); step on L next to R (ct &); step on R (ct 2).  
 3-4 Repeat meas 1-2 with opp ftwk and direction.

IV. TRAVEL SIDEWARD WITH STAMPS

- 1 Facing ctr with wt on L, step on R next to L (ct 1); light stamp with L next to R, no wt (ct &); step on L next to R (ct 2); light stamp with R next to L, no wt (ct &).  
 2 Do 4 quick steps sdwd to R (R, L, R, L crossing behind).  
 3-6 Repeat meas 1-2 two more times.  
 7 Leap onto R to R keeping L knee up and close to R (ct 1); leap onto L to L keeping R knee up and close to L (ct 2).  
 8 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2).  
 9-16 Repeat meas 1-8 with opp ftwk and direction.

V. QUICK CROSSES AND STAMPS

- 1 With wt on L, step on R across in front of L (ct 1); step on L in place (ct &); step on R to R (ct 2); step on L in place (ct &).  
 2 Repeat meas 1.  
 3 Step on R in place (ct 1); quick stamp with L next to R, no wt (ct &); step on L in place (ct 2).  
 4 Repeat meas 3.  
 5-6 Repeat Fig IV, meas 7-8.  
 7-8 Repeat Fig IV, meas 7-8 with opp ftwk and direction.  
 9-16 Repeat meas 1-8.

Dance repeats from the beginning.

Sequence: Fig I-Fig II-Fig I-Fig II-Fig III-Transition-Fig IV-Fig V  
 Fig I-Fig II-Fig III-Transition-Fig IV-Fig V

Presented by Yves Moreau

## Non-partner 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.

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



### Non-partner 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.

## Non-partner 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 cucke is a type of lift done in dances from Bulgaria. However, since each term is commonly used, I have listed both.

### BALANCE

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

**BLOOP BLOOP:** A "Dick Crumism" referring to 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*

**CUKCE:** 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 diag bkwd right on ball of R foot, twisting both heels to R. May be done on opposite foot

**TWO-STEP****WALK**

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

What makes these different steps even more interesting and varied is the speed with which they are danced (TEMPO) and the arrangement of the long and short/slow and quick note values (RHYTHM). In most cases, the slower the tempo of the dance, the easier it is to dance. There is time to think, to recall, to follow, 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	Baztan Dantza, Ekizlisko Horo, Trite Puti, Vulpita	SS or QQ
2/4	Syrto	SQQ
3/4	Al Sadenu, Vranjanka, Waltz	SSS or QQQ
4/4	MacDonald of the Isles	SSSS or QQQQ
5/16	Paidushko Horo (also 3/8 or 5/8)	QS
6/8	Tsamikos (also 3/4)	SQ
7/8	Cetvorno, Ravno oro, Žensko Čamče (also 7/16)	SQQ
7/8	Račenica (also 7/16)	QQS
7/8	Eleno Mome	SSQS
9/8	Dajčovo, Karsilamas, Tamzara	QQQS
10/8	Agir Halay (also 5/8)	SQQQ
11/16	Kopanica, Gankino	QQSQ
12/16	Drenica	SQSQ
12/16	Leventikos	SQQS
13/8	Nevesto Mori	SQS QS
13/16	Krivo Sadojsko Horo	QQQSQQ
15/16	Bučimiš	QQQSQQ

### Basic Dance Steps and Movements—continued

Next we move to different forms of mixed meter. In the following category, two or more measures of music with different time signatures are joined together, and as a new unit, are repeated in a fixed sequence to create the overall dance rhythm:

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

Lastly there is another interesting category where two or more measures of music with different time signatures are joined together to create the dance rhythm, but they do not remain in a fixed or constant pattern throughout the dance. Rather, they form new combinations and lack the fixed arrangement of the previous category. Here are a few examples:

Rekansko (11/16 & 7/16)	
11/16	SSQSQQ
7/16	SSQS
Figures I & IV:	11/16 + 11/16 + 11/16 + 7/16 + 7/16
Figures II & V:	7/16 + 7/16 + 7/16 + 7/16
Figures III & VI:	7/16 + 11/16 + 7/16 + 7/16
Mihailsko (15/16 & 9/16)	
15/16	QQQSQSQ
9/16 (A)	QQQS
9/16 (B)	QSQQ
Figures I & III	33/16 (15/16 + 9/16 + 9/16)
	QQQSQSQ QQQQS QSQQ
Figures II & IV:	18/16 (9/16 + 9/16)
	QQQS QSQQ
Tepasul de la Goicea (11/8 & 10/8 & 6/8 & 5/8 & 4/8)	
11/8	SQQQSQQS
10/8	QQQSQSQS
6/8	SQQS
5/8	QQQS
4/8	QQS
Figure I:	11/8 + 10/8 + 11/8 + 10/8
Figure II:	6/8 + 5/8 + 5/8 + 4/8

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 Sop and Dobrudza 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.

### Basic Dance Steps and Movements—continued

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

# Castle Walk

(U.S.A)

This is a beginning/intermediate version of the One Step created and popularized by Vernon and Irene Castle.

Cassette: Vintage Dance—Stockton 1998

2/4 meter

Formation: Couples in Open Ballroom pos, beg with outside ft (ML, WR).

## Meas

## Pattern

INTRODUCTION. No action.

## C SECTION

1-8 4 Promenade Turnouts.

9-16 8 Slow Grapevine steps (16 steps), beg with outside ft:  
Step in LOD; step across in front; step on LOD; step across behind; repeat 3 more times.

17-32 Repeat meas 1-16.

## A SECTION

1-12 In Ballroom pos, M facing LOD, W with back to LOD, beg ML, WR, walk 24 steps, W backing up.

13-16 Dance 4 Polka steps to make 2 full CW turns in LOD.

17-32 Repeat meas 1-16.

## D SECTION

1-8 Beg with outside ft, 3 Slides and a half turn in LOD (over hands); 3 Slides and a half turn in LOD (over elbows); repeat over hands and over elbows.

9-16 3 Promenade Turnouts; 4 large steps in LOD.

17-32 Repeat meas 1-16.

33-40 Repeat meas 1-8.

41-48 3 Promenade Turnouts; 1 1/2 pivot turns with 3 steps; jump with both ft together on final note.

Presented by Joan Walton

# Music, Maestro, Please

(U.S.A)

This dance is a slow foxtrot and is of intermediate level of difficulty.

Cassette: Vintage Dance—Stockton 1998

2/4 meter

Formation: Couples in facing ptr, M facing LOD, W with back to LOD, beg with ML, WR. Ftwk is described for the M, W dance opp.

Steps: Foxtrot (2 meas, 4 cts): Step fwd on L (cts 1); step fwd on R (ct 2); step fwd on L (ct 3); step on R next to L (ct &); step fwd on L (cts 4). M moves fwd, W backs up. Continue in same direction with reversed ftwk. Can have variations on the last step (ct 4).

## Meas

## Pattern

INTRODUCTION. No action.

### A SECTION

- 1-4 Beg ML, WR, hands on hips (Innovation), M walks fwd backing W onto the floor in LOD with a gentle, level-headed Foxtrot.
- 5-8 Repeat with opp ftwk continuing in LOD. End with M R hand around W's waist.
- 9-12 Take 2 slow steps in LOD (cts 1-4); turn 1/2 CW with a step-together (cts 5, 6); M step back, W fwd in LOD (cts 7-8).
- 13-16 Repeat meas 9-12 continuing in LOD with opp ftwk.
- 17-20 Beg ML, WR, W backing up, take 2 slow steps in LOD (cts 1-4); step sdwd twd ctr (ct 5); step next to wt-bearing ft (ct 6); step sdwd twd ctr (cts 7-8), tilting and stretching sideways, leaning away from ctr, inside arms high.
- 21-24 Repeat meas 17-20 in LOD with opp ftwk and stepping sdwd away from ctr.
- 25-28 Zig Zag (M cross front, W cross back): step across (ct 1); step in LOD (cts 2); cross (cts 3-4); cross (ct 5); step on LOD (ct 6); cross (cts 7-8).
- 29-32 Repeat cts 25-28.

### B SECTION

- 1-4 Facing ctr and linking inside arms (MR, WL); beg on outside ft (ML, WR), step fwd twd ctr (cts 1-2); step fwd twd ctr (cts 3-4); step across (ct 5); step back (ct 6); step back (cts 7-8).
- 5-8 Repeat meas 1-4 with opp ftwk. On last step, turn 1/4 to step sdwd to the outer edge of the circle, end facing ptr, both arms 2nd.
- 9-12 Waltz balance to ctr and out: beg ML, WR, step sdwd to ctr (ct 1); step across behind (ct 2); step in place (ct 3); reverse cts 1-3 away from ctr (cts 4-6); step away from ctr (ct 7); step next to wt-bearing ft (ct 8).
- 13-16 With 8 steps, pivot CW 4 full turns in place.



## Music, Maestro, Please—continued

ENDING SECTION A

- 1-8 Repeat Section A, meas 17-24.
- 9-12 M moving fwd and W bkwd in LOD, step in LOD (cts 1-2); step in LOD (cts 3-4); step in LOD (ct 5); both step bkwd (away from each other) (ct 6); M step bkwd, W open out to MR side (ct 8).
- 13-16 W: Take 3 small chassé steps L, R, L twd M (cts 1,&,2); jeté R to leap across M in Waltz pos with his assistance (ct 3); land stepping R, L (cts 4,5); sink into lunge on R facing ptr, L leg extended to back and hold (cts 6-8).  
M: Pull W into Waltz pos (cts 1,&,2); plié and lift W across (ct 3); set W down (cts 4,5); sink and lunge on L facing ptr, R leg extended to back and hold (cts 6-8).

Presented by Joan Walton

# Reel of Six

(England)

Reel of Six is based on *The Complete System of English Country Dancing* by Thomas Wilson, 1820.

Cassette: Vintage Dance—Stockton 1998 2/4 meter  
 Music can be Fisher's Hornpipe, Money Musk, or any lively reel.

Formation: A trio of 2 M and 1 W faces a trio of 2 W and 1 M. Hands joined along lines in W-pos.

MA            WB            MC

WD            ME            WF

Steps: Kemshoole (Traveling step): Step fwd on R (ct 1); close L up to R, taking wt (ct &); step fwd on R (ct 2); hop on R (ct &). Step alternates. This is done rapidly, shading the body to the sides on each step, turning a little to the L when the R is advanced and vice versa.

Minor Kemkossy (Footing step—2 per meas): Place the R ft behind the L (in 5th pos) and sink onto it (ct 1); hop on R (ct &); repeat cts 1, & with opp ftwk (cts 2,&).

Single Kemkossy (Setting step): Step on R behind L (to 5th pos) (ct 1); bound (leap) onto L to L (ct &); step on R behind L again (ct 2); hop on R, extending free L leg to side (ct &).

Double Kemkossy (Traveling to the side—2 meas): Step on R behind L (5th pos) (ct 1); bound (leap) onto L to L (ct &); step on R behind L (ct 2); leap onto L to L (ct &); step on R behind L (ct 1); leap onto L to L (ct &); step on R behind L (ct 2); hop on R, extending free L leg to side (ct &).

Lematrast (Cross springs): Leap onto R crossing just in front of L (5th pos) (ct 1); step back on L slightly to L (uncross) (ct &); step straight back on R (ct 2); hop on R (ct &). Step alternates.

Aisig-Thrasd (Cross passes—setting step similar to Lematrast step): Leap onto R slightly to R, crossing L ft closely over R (ct 1); hop on R, uncrossing the L (ct &); cross L over R again (ct 2); hop on R (or pause) (ct &). Step alternates.

Fosgladh (Open step—2 per meas): Slip the ft apart to 2nd pos (both ft flat on the floor) (ct 1); spring straight up into 5th pos on balls of ft, knees straight (ct &); drop back into 2nd pos (ct 2); string into reverse 5th pos (the ft that was behind the first time now comes in front) (ct &). As a variation, you may end with a quick half-turn, unwinding from the 5th pos to 2nd pos facing the opp direction.

## Meas

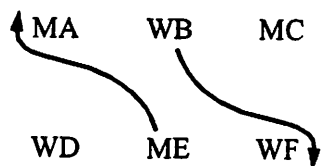
## Pattern

### FIGURE A

- 1-2        Trios travel fwd with 2 Kemshoole steps R, L.
- 3-4        Hands still joined, set R, L with 2 Lematrast steps.
- 5-6        Set R, L with 2 Single Kemkossy steps.
- 7-8        Retire to places with 4 Minor Kemkossy steps R, L, R, L.

## Reel of Six—continued

- 9-16 Middle dancer (WB and ME) use 8 Kemshoole steps to travel fwd to L and dance a Hey for 3 on the opp side (shading the shldrs).



- Note: On the heys, when crossing through the ctr of the figure-8, always head *out*; when reaching the end of the line, always head *in* twd the set. At the end of 8 meas, all end in their orig places, WB and ME end their hey slightly twd ctr of the set, facing out, others facing in. Take hands 3 in a circle (two separate circles) and circle L with one Double Kemkossy step.
- 17-18 Set R, L with two Single Kemkossy steps.
- 19-20 Circle R with one Double Kemkossy step.
- 21-22 Set R, L with two Single Kemkossy steps.
- 23-24 With 8 Kemshoole steps, outer two dancers arch their connected arms (A arches with C) and lead the ctr dancer through and to the R; arching two pass each other by the L shldrs, starting a Hey for 3. End in original places facing opp trio.

FIGURE B

- 1-2 Trios travel fwd with 2 Kemshoole steps R, L.
- 3-4 Drop hands and set with 2 Lematrast steps to the one you meet (M snap fingers in air).
- 5-6 Join both hands with opp dancer and circle quickly to L (CCW) with 2 Kemshoole steps.
- 7-8 Join hands in one large circle while backing out with 4 Minor Kemkossy steps R, L, R, L.
- 9-10 All circle L with one Double Kemkossy step.
- 11-12 Set R, L with two Single Kemkossy steps.
- 13-14 Circle R with one Double Kemkossy step.
- 15-16 Set R, L with two Single Kemkossy steps. On the last steps, M turn R and W turn L to face "partners."
- 17-18 Drop hands and set with 2 Aisig-Thrasd steps to ptr (M snap fingers in air). M cross over to R, then L; W cross to L, then R.
- 19-20 Continue with three Fosgladh crosses, M crossing R behind L to beg, W opp. On the third cross, spin quickly (M to R, W to L), dropping into 2nd pos facing corner.
- 21-24 Repeat meas 17-20 facing corners and ending facing ptrs.
- 25-32 With 8 Kemshoole steps, dance a Grand Chain around the set. Begin with R to ptr.

Alternate Figures A and B.

Original notes by Richard Powers  
Presented by Joan Walton

# Shine on Harvest Moon

(U. S. A.)

Shine on Harvest Moon is a "Vaudeville hoofing" soft shoe.

Music: Vintage Dance—Stockton 1998.

2/4 meter

Formation: Individual dancers, hands free at sides.

## Meas

## Pattern

### I. ESSENCE

Arms move in opposition throughout.

- 1 Step on L (ct 1); step on ball of R in front of L (ct &); step on L in place (ct 2).
- 2 Step on R (ct 1); step on ball of L in front of R (ct &); step on R in place (ct 2).
- 3 Step on L (ct 1); step on ball of R in front of L (ct &); step on L in place (ct 2); step on ball of R in place (ct &).
- 4 Step back on L (ct 1); scuff R heel fwd (ct &); step on L (cts 2-&).

### II. GRAPEVINE

Arms 2nd and tilt body R.

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

### III. BACK ESSENCE

Arms swing in low arc.

- 1 Brush R behind L (ct & of previous meas); step on R behind L (ct 1); step on L to L (ct &); step on R in place (ct 2).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

### IV. PADDLE TURN RIGHT AND LEFT

Arms 2nd tilted away from first stepping ft.

- 1 Beginning CW turn: step on R (ct 1); step on ball of L in front of R (ct &); step on R in place (ct 2); step on ball of L in front of R (ct &).
- 2 Continuing CW turn: Step on R in place (ct 1); step on ball of L in front of R (ct &); step on R in place (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

### V. REVERSE FIGURES I-IV

Repeat Figures I-IV with opp ftwk and direction.

## Shine on Harvest Moon—continued

VI. SHUFFLE OFF TO BUFFALO

Arms pump down then pull up.

- 1 Step on L to L (ct 1); shuffle R (cts &, ah); step on R behind L (ct 2).  
 2-4 Repeat meas 1 three times.

VII. BELL KICKS

Arms 2nd, pull in to straight down by sides.

- 1 Step on L across in front of R (ct 1); click both heels in the air (ct &); land on L ft (ct 2).  
 2 Repeat meas 1 with opp ftwk and direction.  
 3 Repeat meas 1.  
 4 Jump on both ft into 2nd pos parallel (ct 1); slide ft together with a snap (ct 2).

VIII. SHUFFLE OFF TO BUFFALO

- 1-4 Repeat Fig VI with opp ftwk and direction.  
 5-8 Challenge: M slap thighs (cts ah, 1, &, ah, 2); W echoes (cts ah, 3, &, ah, 4); both chug ft to R, L, R (cts &-5, &-ah-6, &-ah-7); clap (ct 8).

IX. STAMP, SHUFFLE, BALL-CHANGE, HOP

- 1 Stamp on L with wt (ct 1); shuffle R (cts &, 2); step on ball of R in front of L (ct &).  
 2 Step on L slightly to L (ct 1); hop on L (ct 2).  
 3-4 Repeat meas 1-2 with opp ftwk and direction.  
 5-8 Repeat meas 1-4.

X. PAS DE BOURRÉE

Arms sweep back to assist slide-back.

- 1 Step on L behind R (ct 1); step on R to R (ct 2).  
 2 Step on L in front of R (ct 1); slide-back on L (ct 2).  
 3-4 Repeat meas 1-2 with opp ftwk.

XI. STEP-SIDE, STEP-CUT-UNDER

- 1 Step on L to L (ct 1); step-cut R under L (ct 2).  
 2-4 Repeat meas 1 three times.

XII. ESSENCE AND ENDING

- 1 Step on L (ct 1); step on ball of R in front of L (ct &); step on L in place (ct 2); step on ball of R ft in place (ct &).  
 2 Step on L in place (ct 1); step on ball of R in front of L (ct &); step on L in place (ct 2).  
 3 Step on R (ct 1); touch L ft behind (ct 2).  
 4 Step on L (ct 2); touch R ft behind (ct 2).  
 5-6 Compass turn to R on "moon."  
 7-8 Set up flex-hands for exit, scoot bkwd on "gal," exiting offstage L.

Presented by Joan Walton

# Audrey's Karička

(Slovakia)

Audrey's Karička is a dance for women composed from steps and motifs found in the Šariš Region in East Slovakia. The music is from Šariš and the name of the song is "Aňi ja ňe Stadzi." The dance was choreographed by Vonnie R. Brown in honor of her friend, Audrey Silva.

Pronunciation: Audrey's KAHR-eech-kah

Cassette: Dances of Slovakia

2/4 meter

Formation: A closed circle of women facing ctr, hands joined down in V-pos.

Steps and Single čardáš R: Step sdwd on R to R (ct 1); close L next to R, no wt (ct 2).

Styling: Single čardáš L: Repeat above with opp ftwk (cts 1, 2).

Heel-step-close R: Step on R heel in front of L, bending knee slightly and turning R toes inward (to L) (ct 1); step on L in place, turning R toes back to R and straightening knee (ct &); step on R next to L with accent (ct 2); hold (ct &).

Heel-step-close L: Repeat above with opp ftwk.

Upbeat (open) rida L: Small leap sdwd onto L (up) (ct 1); small leap onto R in front of L, bending knees slightly (down) (ct &); repeat cts 1, & (cts 2, &).

Upbeat (open) rida R: Repeat above with opp ftwk and direction.

## Meas

## Pattern

### I. SINGLE ČARDÁŠ AND WALKING (Instrumental)

- 1-3 No action.  
Single čardáš 3x
- 4-6 Facing ctr, do 3 Single čardáš (L, R, L).  
10 walking steps fwd + Heel-step-close R (2x)
- 7 Turning to face diag R (LOD), step fwd on R (ct 1); step fwd on L (ct 2).
- 8-11 Repeat meas 7 four more times.
- 12 Do 1 Heel-step-close R (cts 1, &, 2).
- 13-18 Repeat meas 7-12.

### II. STEP-CLOSE COMBINATION (Vocal)

- Step-close R 2x + Heel-step-close R
- 1 Facing ctr, step sdwd on R to R (ct 1); step on L next to R (ct 2).
- 2 Repeat meas 1.
- 3 Do 1 Heel-step-close R (cts 1, &, 2).  
Step-close L 2x + Heel-step-close L
- 4-6 Repeat meas 1-3 with opp ftwk and direction.

## Audrey's Karička —continued

Step-close R 5x + Heel-step-close R

7-11 Repeat meas 1 five times.

12 Repeat meas 3.

Step-close L 5x + Heel-step-close L

13-18 Repeat meas 7-12 with opp ftwk and direction.

III. CONTRACT CIRCLE: CIRCLE CW AND CCW (Instrumental)Step-hop and stamping combination

1 Facing ctr, Step-hop on R slightly bkwd (cts 1, &amp;); Step-hop on L slightly bkwd (cts 2, &amp;).

2 Repeat meas 1. Circle expands just a little on meas 1-2.

Note: The step-hops are small and the hop is more like a bounce on the supporting ft.

3 Step-hop fwd on R, swinging joined arms fwd (cts 1, &amp;); Step-hop bkwd on L, swinging joined arms bkwd (cts 2, &amp;).

4 Do 4 stamping steps fwd (R, L, R, L) (cts 1, &amp;, 2, &amp;).

5 Repeat meas 3.

6 Stamp R, L, R in place and join hands in back-basket hold (L arm over, R under) (cts 1, &amp;, 2); hold (ct &amp;).

10 Upbeat (open) ridas L (CW) + Ending step

7-11 Do 10 Upbeat ridas L (CW).

12 Do 1 Ending step R (Hop-step-close): hop on R (ct 1); step on L beside R (ct &amp;); close R next to L, no wt, and with accent (ct 2); hold (ct &amp;).

10 Upbeat (open) ridas R (CW) + Ending step

13-18 Repeat meas 7-12 with opp ftwk and direction.

IV. REPEAT FIG II: STEP-CLOSE COMBINATION (Vocal)

1-18 Repeat Fig II, meas 1-18, but remain in back-basket hold.

V. SINGLE ČARDÁŠ 3X BEGINNING R + SINGLE ČARDÁŠ AND WALKING COMBINATION (Instrumental)

1-3 Do 3 Single čardáš beg on R moving bkwd and expanding circle. Release back-basket hold and join hands down in V-pos.

4-6 Repeat Fig I, meas 4-6 (3 Single čardáš beg on L) moving bkwd and continuing to expand circle to orig size.

7-18 Repeat Fig I, meas 7-18 (Walking Combination).

VI. REPEAT FIG III: CONTRACT CIRCLE: CIRCLE CW AND CCW (Vocal)

1-18 Repeat Fig III, meas 1-18.

Original notes by Vonnie R. Brown

Presented by Vonnie R. Brown

Song on next page

## 6. Aňi ja ñe stadzi

A ñi ja ñe sta dzi, ho ja ja,  
 bum še ñe ro dzi la, t'u ha ja,  
 a ñi ja tu ñe mám, ho ja ja,  
 na dze ku fra ji ra, t'u ha ja.

Na dzeku frajira, hojaja, a na vojnu muža, t'uhaja,  
 l'em budzem chodzila, hojaja, jak červená ruža, t'uhaja.

Kec sebe zašpivam, hojaja, ñetreba mi zahrac, t'uhaja,  
 ja za svojim hlasom, hojaja, možem potancovac, t'uhaja.

**TRANSLATION**

- 1) I am not from here, hojaja,  
I was not born here, cuhaja.
- 2) I have not a boyfriend as I want, mujaja,  
I have not a man for army, cuhaja,  
But I will go, mojaja, as a red rose.
- 3) When I sing, hojaja,  
I need not have music, cuhaja,  
I am able even to dance to my voice.



# Aoleanul de la Fundu Paralui

(Muntenia, Romania)

Pronunciation: ah-oh-lee-AH-nool day lah FUHN-doo pah-rah-LOO-ee

Cassette: Romanian Dances by N. Hilferink-Stockton 1998

2/4 meter

Formation: Circle, hands joined in V-pos.

## Meas

## Pattern

8 cts

INTRODUCTION. No action.

## VARIATION A

- 1 Bend slightly fwd from waist, facing ctr and moving fwd, step on R to R, L leg arcing fwd and to the side (ct 1); step on L behind R, R leg arcing fwd and to the side (ct &); step on R to R (ct 2); hop on R, beg to arc L leg fwd and to side (ct &).
- 2 Step on L to L (ct 1); step on R behind L (ct &); step on L to L, lifting R in front of L with straight leg (ct 2); arc R fwd and to the side (ct &).
- 3 Repeat meas 1.
- 4 Repeat meas 2, cts 1, &, 2 (cts 1, &, 2); hop on L, beg to lift R (ct &).
- 5 Moving bkwd away from ctr, step on R behind L (ct 1); hop on R (ct &); step on L behind R (ct 2); hop on L (ct &).
- 6 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); stamp L beside R, no wt (ct &).
- 7 Step on L to L (ct 1); stamp R beside L, no wt (ct &); step on R to R (ct 2); stamp L beside R, no wt (ct &).
- 8 Step on L to L (ct 1); step on R behind L (ct &); step on L to L, lifting R in front of L with straight leg (cts 2, &).
- 9-16 Repeat meas 1-8.

## VARIATION B

- 1 Arms in W-pos, facing ctr and remaining in place, step R across L (ct 1); step on L back to place (ct &); step on R beside L (ct 2); step on L across R (ct &).
- 2 Step on R back to place (ct 1); step on L beside R (ct &); step on R across L (ct 2); step on L back to place (ct &).
- 3 Facing and traveling in LOD, arms swing down, step on R (ct 1); hop on R (ct &); step bkwd on L (ct 2); step on R beside L (ct &).
- 4 Step on R (ct 1); turning to face RLOD but still traveling CCW, hop on R (ct &); step bkwd on L (ct 2); step on R beside L (ct &).
- 5 Step bkwd on L (ct 1); step on R beside L (ct &); step bkwd on L (ct 2); turning to face ctr, hop on L, lifting R knee slightly fwd (ct &).
- 6 Facing ctr and remaining in place, step on R beside L (ct 1); step on L across R (ct &); step on R back to place (ct 2); step on L beside R (ct &).
- 7 Step on R across L (ct 1); step on L back to place (ct &); step on R beside L, lifting L in front of R with straight leg (cts 2, &).
- 8 Step on L to L (ct 1); step on R behind L (ct &); step on L to L, lifting R in front of L with straight leg (cts 2, &).

Presented by Nicolaas Hilferink

# Înî vituî

(Romania)

Înî vituî is a dance done by the Aroman people who live in the Černa area of Romania. It was learned there by Nicolaas Hilferink in 1989 and was subsequently taught by him at the 1992 Idyllwild Folk Dance Camp and the 1998 Stockton Folk Dance Camp. This description was written by Dorothy Daw and published in the May/June 1994 issue of *Let's Dance*.

"Înî vituî ni featâ, moi" is the first line of the song in Aroman, a dialect close to the Romanian language.  
Translation: "I have seen a girl, hey."

Pronunciation: EE-nee VEE-too-ee

Cassette: Romanian Dances by N. Hilferink-Stockton 1998

2/4 meter

Formation: Lines of not more than 12 to 20, hands joined in W-pos. Leader at the R end.

## Meas

## Pattern

16 meas INTRODUCTION. No action. Beg with singing (2 phrases).

### I. HEEL TOUCHES

- 1 Facing R of ctr, walk R, L in LOD (cts 1,2).
- 2 Turning to face L of ctr, step on R to R (ct 1); touch L heel diag fwd, ft relaxed (ct 2).
- 3 Repeat meas 2 with opp ftwk and direction.
- 4-15 Repeat meas 1-3 four times.
- 16 Repeat meas 1.

### II. SIDEWARD MOVEMENT

- 1 Facing ctr, step on R to R side (ct 1); step on L directly behind R (ct 2).
- 2 Step on R beside L (ct 1); step on L across in front of R (ct &); close R to L, no wt (ct 2).
- 3-8 Repeat meas 1-2 three times.

### III. WALKING IN LOD

- Hands may be in W-pos (as originally taught) or in v-pos. Leader decides.
- 1 Facing in LOD, step fwd on R (ct 1); step on L near R (ct 2); step fwd on R (ct &).  
Rhythm: S, Q, Q. Note: For the W, there may be a very subtle hip movement on each step (i.e., sdwd R, L, R).
  - 2 Repeat meas 1 with opp ftwk, still moving in LOD.
  - 3-8 Repeat meas 1-2 three times.

Sequence: Dance pattern as written four times total. After the first time through the dance, leader may intermingle line around the room, traveling twd openings in other lines, and curving CW to avoid collision.

Presented by Nicolaas Hilferink

FOLK DANCE CAMP - 1998

# Strigături

(Romania)

Strigături are words and verses to be yelled while dancing Romanian dances.

i-auzi

(ee-YOHW-zeh)

Hey ... listen

1	una	(OO-nah)	5	cinci	(CHEENCH)
2	două	(DOH-uh)	6	sase	(SHAH-seh)
3	trei	(TRAY)	7	sapte	(SHAHP-teh)
4	patru	(PAH-troo)	8	opt	(OHPT)

Example: i-auzi una; i-auzi două; etc.

Example: i una; i două; etc.

Gata (GAH-tah, or gah-TAH for emphasis)

ready

Haide (HIGH-deh)

go; come on; faster!

Example: Haide, haide, cu batai (coo bah-TOY)

go, go, with stamps

Ș-așa (shah-SHAH)

and so

Ș-a-dus (shee-sah-DOOS)

and she's gone

Opt a fost (ohpt ah FOHST)

with 8

Uite așa și iar așa (WEE-teh ah-SHAH, shee-EHR ah-SHAH)

Look like that! And again like that.

Să răsară busuioc (suh rah-SAH-rah boo-soo-YOHK)

dance til the basil comes up

Busiocol fetelor (boo-soo-YOHK feh-teh-LOHR)

the basil of the maidens

Dragostea flăcăilor (DRAH-goh-steh flah-KAH-ee-lohr)

the love of the lads

Examples:

Tot pe loc pe loc (TOHT peh LOHK peh LOHK)

On the spot, in place

Să răsară busuioc (SAH rah-SAH-rah boo-soo-YOHK)

Dance til the basil comes up

Busiocol fetelor (boo-soo-YOH-kool feh-teh-LOHR)

The basil of the maidens

Dragostea flăcăilor (drah-goh-STEh flah-KAH-ee-LOHR)

The love of the lads.

Haide, haide măi flăcăi (HIGH-deh, HIGH-deh my flah-KAH-ee)

Let's go, you lads

Haide, haide cu batăi (HIGH-deh, HIGH-deh coo bah-TOY)

Go, go with stamps!

Haide roată, rotilita (HIGH-deh RAH-tah, roh-tee-LEE-tsah)

Let's go in a little circle

Draga mami, copilata (DRAH-gah MAH-mee, koh-pee-LEE-tsah)

Love of your mom, little girl

Măi flăcăi, haide măi (my flah-KAH-ee, HIGH-deh my)

Hey, you lads, let's go, hey!

Haide, haide cu batăi (HIGH-deh, HIGH-deh coo bah-TOY)

Go, go with stamps!

Foie verde de trifoi (FOH-yeh VEHR-deh deh tree-FOY)

The green leaf of the clover

Uite cum venim si noi (WEE-teh KOOM veh-NEEM shee NOY)

This is how we are coming

Presented by Nicolaas Hilferink

# Ajd' na livo

(Croatia)

This mixed circle dance (translated as "Let's go left") is done in the Pannonian Zone of Croatia in the regions of Slavonia, Srijem, and in the Dinaric Zone in the region of Lika during holidays and festive occasions. At one time, the dance was done to the accompaniment of a two-piped woodwind instrument, tambura "samica," or bagpipe (gajde). Today it is done to the accompaniment of a tambura orchestra.

Other ways to spell the name of the dance are "hajd' na levo," and "ajd na levo." The different spellings of the title reflect the various Croatian dialects that are spoken in the regions that this dance comes from. Other versions of this dance have been taught, and all of them are very similar.

The dance was researched by Željko Jergan in Slavonija and Baranja during 1978.

Pronunciation: IDE nah LEE-voh

Cassette: Treasury of Croatian Dances Side A/1 4/4, 2/4 meter

Formation: Closed circle, alternating M and W, facing ctr, joined in escort pos.  
Escort pos: R arm bent and across body at waist, L arm resting on neighbor's R arm.

Steps: Side-close: Step on L to L, upper body tilting very slightly twd R (not hips) (ct 1); step on R next to L, straightening body (ct 2); repeats cts 1-2 (cts 3-4).

Styling: Slow and smooth, when moving sdwd L and R (chorus). Parts I, II, and III are faster with drmeš (shaking) style movements (flat-footed steps).

## Meas

## Pattern

8 meas INTRODUCTION. Fast music. (Depends on recording being used.)

4/4 CHORUS (Slow music)

1-2 Facing ctr and moving sdwd L, do 4 Side-close steps (8 steps in all). Close but do not take wt on last step.

3-4 Repeat meas 1-2 with opp ftwk moving sdwd R.

2/4 I. RUN FORWARD AND BACKWARD (Fast music)

1 Moving fwd twd ctr, low leap fwd onto L (ct 1); small flat-footed run fwd R, L (cts &, 2).

2-4 Repeat meas 1, alternating ftwk 3 more times (4 times in all), except do meas 4 in place with accent.

5-8 Repeat meas 1-4, moving bkwd.

4/4 CHORUS—REPEAT (Slow music)

2/4 II. DRMEŠ IN PLACE (Fast music)

1 Facing ctr and dancing in place with wt on both ft, bounce on both ft with bent knees (ct 1); bounce 2 more times on heels (drmeš/shake) (cts 2-&). Upper body leans slightly fwd.

2-8 Repeat meas 1 (8 bounces in all).

Ajd' na livo—continued

4/4 CHORUS—REPEAT (Slow music)

2/4 III. BOUNCE, FORWARD, PAS DE BASQUE WITH STEP-HOP BACKWARD (Fast music)

- 1-2 Facing ctr and dancing in place, repeat Part II, meas 1-2 (2 sets of bounces).
- 3 Moving fwd twd ctr, do 4 small running steps R, L, R, L (cts 1, &, 2, &).
- 4 Step fwd on R (ct 1); hop on R as L lifts low in front of R (ct 2).
- 5 Pas de Basque L moving bkwd: leap bkwd on L (ct 1); step bkwd on R across L (ct &); step on L behind R (ct 2).
- 6 Step bkwd on R (ct 1); hop on R as L lifts low in front of R (ct 2).
- 7-8 Repeat meas 5-6, moving fwd twd ctr (Pas de Basque, step-hop R).

Repeat dance from the beginning one more time (2 times in all).

### ENDING

- 1-4 Repeat Chorus.
- 1-15 Repeat Part I twice (except for last meas).
- 16 Stamp R, L in place.

Song words:

Ajd' na livo, brate Ivo,  
Ajd' na desno mila sestro.  
//Nit' na livo, not' na deso  
Već na isto mjesto.

Go to the left brother John,  
Go to the right dear sister.  
Not to the left, nor to the right,  
But in the same place.

Original notes by Željko Jergan and Dorothy Daw  
Presented by Željko Jergan