



VINTAGE DANCING
STOCKTON FOLK DANCE CAMP
2003

SYLLABUS OF DANCE DESCRIPTIONS

Alphabetical Index

1950s Bandstand-style Swing	75	Kalamatianos	159
Ahavat Hachayalim	115	Karoobushka	7
Alba's Jig	151	Kikapuu	8
Aleksandra valss	1	Korim Lanu Lalechet	135
Ba La	117	Kosjatants	17rev
Ballycommon Set, The	54	Krakovjakk	9
Barsgeren Yeghanag	139	Kulska Šira	103
Bătrîneasca	69	Kuma Echa	167
Bepundak Katan	119	Kvar Acharey Hatsot	133
Blagoevgradsko horo	67	Lancers, The	27
Bobik dzjour mi era	137	Lourke	143
Bohemian Polonaise	85	Mesho gorani	144
Bračno oro	65	Miss Alison Little	153
Bus Stop, The	78	Mom Bar	145
Cigánytánc	95	Non-partner Techniques	87
Cross-Step Waltz	79	Oj, Devojče	162
Debka Oud	121	Padespann	10rev
Eretz, Eretz	125	Papiljonipolka	11
Erev Shabbat	123	Paraliakos	163
Eshebo	127	Perekonna valss 1	2
Estonian Kadrell	5rev	Polka Set, The	47
Freestyle Social Tango	81	Polka Set, The	35
Gaida	97	Primer Contra, The	26
Gorani	141	Pulgatants	13rev
Gvanim	129	Razložko Horo	105
Gyovand	140	Reinlender	14
Hafanana	130	Ristipulkade tants	15
Hey Circle (Spanish Circle)	26	Sadi Moma	107
Hora Bika	131	Scottish Step Dancing	149
Hora din Risipiti	63	Scotch Measure	155
Ingliskad	3rev	Set of Mezerts, The	55
Is That Dance Israeli?	113	Square/Contra Record List	20
Israeli Mazurka	132	Stroll. The	84
Izručàna	99	Tamzara	146
Jaj az uramnak	71	Topansko oro	165
Jiana	101	Trabzoni Bar	147
		Tresenica	109

Alphabetical Index

Valle e Dhardes	111
Varas	16
Voorvalss	17rev
Where do you fit into Square Dancing at Folk Dance Camp?	19
Yellow-Haired Laddie	157

Index by Country

Albania

Bračno oro	65
Bătrîneasca	69
Valle e Dhardes	111

Argentina

Freestyle Social Tango	81
------------------------	----

Armenia

Bobik dzjour mi era	137
Barsgeren Yeghanag	139
Gyovand	140
Gorani	141
Lourke	143
Mesho gorani	144
Mom Bar	145
Tamzara	146
Trabzoni Bar	147

Bulgaria

Blagoevgradsko horo	67
Izručana	99
Kulska Sira	103
Oj, Devojče	162
Razložko Horo	105
Sadi Moma	107

Estonia

Aleksandra valss	1
Estonian Kadrell	5rev
Ingliskad	3rev
Karoobushka	7
Kikapuu	8
Kosjatants	17rev
Krakovjakk	9
Padespann	10rev
Papiljonipolka	11
Perekonna valss	12
Pulgatants	13rev
Reinlender	14
Ristipulkade tants	15
Varas	16
Voorvalss	17rev

Greece

Kalamatianos	159
Paraliakos	163

Hungary

Cigánytánc	95
Jaj az uramnak	71

Ireland

Ballycommon Set, The	54
Lancers, The	27
Polka Set, The	35
Polka Set, The	47
Set of Mezerts, The	55

Israel

Ahavat Hachayalim	115
Ba La	117
Bepundak Katan	119
Debka Oud	121
Erev Shabbat	123
Eretz, Eretz	125
Eshebo	127
Gvanim	129
Hafanana	130
Hora Bika	131
Israeli Mazurka	132
Is That Dance Israeli?	113
Korim Lanu Lalechet	135
Kuma Echa	167
Kvar Acharey Hatsot	133

Macedonia

Topansko oro	165
--------------	-----

Poland

Bohemian Polonaise	85
--------------------	----

Romania

Bătrîneasca	69
Gaida	97
Hora din Risipiti	63
Jiana	101
Izručana	99

Index by Country

Serbia

Tresenica	109
-----------	-----

Scotland

Scottish Step Dancing	149
Alba's Jig	151
Miss Alison Little	153
Scotch Measure	155
Yellow-Haired Laddie	157

U.S.A.

1950s Bandstand-style Swing	75
Bus Stop, The	78
Cross-Step Waltz	79
Square/Contra Record List	20
Hey Circle (Spanish Circle)	26
Primer Contra, The	26
Stroll, The	84

Index by Teacher

Jussi Aronen

Aleksandra valss	1
Estonian Kadrell	5rev
Ingliskad	3rev
Karoobushka	7
Kikapuu	8
Kosjatants	17rev
Krakovjakk	9
Padespann	10rev
Papiljonipolka	11
Perekonna valss	12
Pulgatants	13rev
Reinlender	14
Ristipulkade tants	15
Varas	16
Voorvalss	17rev

Jerry Helt

Where do you fit into Square Dancing at Folk Dance Camp?	19
Square/Contra Record List	20
The Primer Contra	26
Hey Circle (Spanish Circle)	26

Larry Lynch

The Lancers	27
The Polka Set	35
The Polka Set	47
The Ballycommon Set	54
The Set of Mezerts	55

Kamrin MacKnight

Scottish Step Dancing	149
Alba's Jig	151
Miss Alison Little	153
Scotch Measure	155
Yellow-Haired Laddie	157

Lee Otterholt

Bračno oro	65
Blagoevgradsko horo	67
Bătrâneasca	69
Hora din Risipiti	63

Jaj az uramnak	71
Kalamatianos	159
Oj, Devojče	162
Paraliakos	163
Topansko oro	165

Richard Powers

1950s Bandstand-style Swing	75
The Bus Stop	78
Cross-Step Waltz	79
Freestyle Social Tango	81
The Stroll	84
Bohemian Polonez	85

Suzanne Rocca-Butler

Non-partner Techniques	87
Cigánytánc	95
Gaida	97
Izručana	99
Jiana	101
Kulska Šira	103
Razložko Horo	105
Sadi Moma	107
Tresenica	109
Valle e Dhardes	111

Loui Tucker

Is That Dance Israeli?	113
Ahavat Hachayalim	115
Ba La	117
Bepundak Katan	119
Debka Oud	121
Eretz, Eretz	125
Erev Shabbat	123
Eshebo	127
Gvanim	129
Hafanana	130
Hora Bika	131
Israeli Mazurka	132
Korim Lanu Lalechet	135
Kuma Echa	167
Kvar Acharey Hatsot	133

Index by Teacher

Tineke van Geel

Bobik dzjour mi era	137
Barsgeren Yeghanag	139
Gyovand	140
Gorani	141
Lourke	143
Mesho gorani	144
Mom Bar	145
Tamzara	146
Trabzoni Bar	147



In Memoriam *Nancy MacKnight*

January 15, 1933

October 3, 2002

Nancy MacKnight, the beloved mother of Kamrin MacKnight, unexpectedly passed away on October 3, 2002.

Nancy was born in Rosholt, South Dakota in 1933. Although her family moved around the country as she was growing up, she settled in the Bay Area in 1955, following her formal education at Oregon State University. After training in public health and clinical microbiology, she served almost 40 years in the Microbiology Laboratory at Santa Clara Valley Medical Center, retiring as the Supervising Microbiologist.

For a time early in her career she worked at Both the San Joaquin and Santa Clara County Health Laboratories. She was very active in the microbiology community, working with the Northern California Branch of the American Society for Microbiology, as well as attending many national ASM conventions.

Nancy greatly enjoyed dancing and was a long-time supporter of folk dancing, Scottish highland and country dancing, and music in the Bay Area. She attended Stockton Folk Dance Camp for 25 years, serving as the Camp photographer for approximately 10 years. Other activities included photography, Scottish Gaelic, genealogy, cooking, baking, and creative arts. She spent many long hours sewing complicated dance costumes for her daughters and friends.

She leaves many relatives in numerous states. She could trace her genealogy to prior to the Revolutionary War, with a long-passed Michener coming to the New World with William Penn. She is listed in the book *Micheners in America*, as are her children. On her mother's side, there are rumors of relatives in the infamous Hatfield family.

Her kindness, thoughtfulness, generosity, and intelligence were inspirational to everyone she touched. She will be greatly missed by her many family members and friends.

Errata and Addenda for 2003 Folk Dance Camp Syllabus

Page Clarification

- 1 **Aleksandra valss** (note spelling change)
 Pronunciation: Ah-lehk-sahn-drah vahlss
 CD: *Estonian Dances*—Stockton Folk Dance Camp 2003, Band 1.
 meas 2: add at end: with opp ftwk.
 meas 3-4: change to: Repeat meas 2, 1 moving bkwd in RLOD, meas 2 first, then meas 1.
 meas 8: change to: Waltz fwd.
 meas 9-10: change to: ... with 2 Waltz steps.
 meas 11-12: change to: Dance two step-close-steps fwd in LOD.
 meas 13-16: change to: Repeat meas 9-12 facing
 meas 17-24: change to: Repeat meas 9-16.
 meas 25-26: change to: ... both hands joined and R hips adjacent, walk two steps in LOD, ending with M's back to LOD. Both start with L.
 meas 27-28: change to: Dance two steps in LOD.
 meas 29-32: change to: Repeat meas 25-28 in RLOD.
 meas 33-34: change to: In closed ballroom pos, dance one slow step-close twd ctr of circle.
 meas 35-36: change to: Repeat meas 33-34 away from ctr with opp ftwk.
 meas 37-40: change to: Dance two slow two-steps turning CW.
 meas 41-48: add: Repeat meas 33-40.
 Add: Repeat dance from the beginning.
- 3 **Ingliska Dances**—see revised write-up at end of errata.
- 5 **Kadrel**—see revised write-up at end of errata.
- 7 **Karoobushka**
 Pronunciation: KAH-roh-bush-kah
 CD: *Estonian Dances*—Stockton Folk Dance Camp 2003, Band 14.
 The dance comes from S.E. Estonia (Setumaa).
 Formation: change to: ... (CCW), Varsouvienne pos, M
 meas 1-2: change to: ... dance three running steps fwd; lift inside ft; dance one two-step back.
 meas 4: change to: Walk four quick steps fwd
 meas 5-8: change to: Repeat meas 1-4 except end facing ptr.
 meas 9-10: change to: ... On 4th step, turn to face opp dir, clap,
 meas 11-12: change to: Repeat meas 9-10 with opp. ftwk and direction.
 Add: meas 13-14: Facing ptr, join R hands and balance fwd and back.
 meas 15-16: Change places with 4 steps so M is now on outside facing in. W can dance under M's arm or ptrs dance a R-hand turn.
 meas 17-24: Repeat meas 9-16 from opp sides; on meas 24, M turn W under R arm to end in Varsouvienne pos to repeat dance.
 Dance goes through 2 1/2 times.
- 8 **Kikapuu**
 Pronunciation: KEEK-ah-poo
 CD: *Estonian Dances*—Stockton Folk Dance Camp 2003, Band 16.

Formation: change to: ... (CCW), Varsouvienne pos, M
 meas 9-10: change to: ... ML (CCW) and WR (CW).
 meas 13-16: change to: ... M arm with 4 turns CW.
 Change to: To make the dance progressive, M move to W behind on

9 **Krakovjakk**—not taught.

10 **Padespann**—see revised write-up at end of errata.

11 **Papiljoni polka**—not taught.

12 **Perekonna valss**—not taught.

13 **Pulgatants**—see revised write-up at end of errata.

14 **Reinlender**

Pronunciation: RAY-len-der

CD: *Estonian Dances*—Stockton Folk Dance Camp 2003, Band 4.

Steps: Change step: Step-close-step-hold (cts 1.&.2.&.).

Skipping steps: Step-hop with leg sharply bent in back on hop.

Var III, add: Progressive in title line.

15 **Ristpulkade tants**—not taught.

16 **Varas**—not taught.

17 **Voorvalss**—see revised write-up at end of errata.

17 **Kosjatants**—see revised write-up at end of errata.

27 **The Lancers**

Formation: Square set of 4 cpls, W on M's R, 1st cpl has back to music and faces 2nd cpl. 3rd cpl is on L of 1st cpl, facing 4th cpl.

29 Fig I, Wheel 8: add at end, (wheel = buzz turn).

Pass off and wheel lady opposite 8, end of 1st 4 meas: add: ... with backs to starting pos. *Today: 1st M and 2nd W dance four threes into the ctr of the set, passing by L shldr, then turning 1/2 CW to face each other and their starting pos.*

31 Fig III, after description of Big Christmas at bottom of the page: add: M place R hands on W's waists while W place R hands on M's waists; M place L hands over W's R arms on W's waists while W place L hands over M's R arms on M's waists. Both groups of two cpls wheel in a CW dir with R ft in ctr.

35 **The Polka Set (South Kerry and North Cork)**—not taught.

47 **The Polka Set (South Kerry)**—not taught.

54 **The Ballycommon Set**

Formation: Square set of 4 cpls, W on M's R, 1st cpl has back to music and faces 2nd cpl. 3rd cpl (or "1st side cpl") is on L of 1st cpl, facing 4th cpl. May be danced with three or five cpls, but the length of the music will be different.

55 **The Set of Mezerts**

Change (Country) to (Ireland: Rural East Kerry and North Cork).

para 3: add at end: ... Jer McAuliffe, and is probably a corruption of Mazurka.

Music: change to: 6/8 meter.

Formation: Square set of 4 cpls, W on M's R. 1st cpl (called "top" or "lead" cpl) has back to music and faces 2nd cpl. 3rd cpl is on L of 1st cpl, facing 4th cpl.

56 Fig I, Wheel 8: add at end, (wheel = buzz turn).

60 Stalling refers to placing cows in line to stalls for milking.

61 Hornpipe is not part of this "set." It is typical of one or more figures used to complete a set dance.
The Hornpipe is 4/4 meter.

63 Hora din Risipiti

Pronunciation: HOH-rah deen ress-EETS

CD: *Balkan and Beyond*, Band 9.

line 2: add: ... Theodor Vasilescu in the mid to late 70s.

Introduction: Beg with pan pipe.

64 Fig III, meas 1: add: ...step on R, turning to face very slightly R of ctr (ct 1); ... supporting leg, turning to face very slightly L of ctr (ct 2):

Fig VI, meas 1: add: ... step fwd on L as R ft swings softly fwd, while swinging ... step fwd on R as L ft swings softly fwd, while

meas 2: add at end: Note: Softly kick free ft fwd (cts 1-2).

Note: Response to strigaturi is on the off beat.

Strigaturi (call): hej, hej, ja ra sa

65 Bračno oro (note hachek on c)

Add at end of intro paragraph: Lee learned the dance in Denmark from Ciga Despotović in the late 70s.

Pronunciation: BRAHCH-noh OH-roh

CD: *Balkan and Beyond*, Band 3.

Formation: add: Traditionally done in segregated lines.

Introduction: 8 meas.

Fig I, meas 1: change to: ... (ct 1); M lift leg fwd (W near ankle), knee bent

meas 2: change to: ... wt quickly (almost a leap) to ball of R ft (W slightly diag R fwd) (ct 3)..

meas 4: add: Note: During meas 3-4, W may do a slight swagger.

Fig II (Women), meas 5: change lift to bounce.

meas 6: change to: Turning to face diag R, ... step on R back in place (ct 2).

Women's Hands: add: ...out to the side at approx chest level with R hand in and L hand out, palms

66 Fig II (Men), meas 6: change to: ... on this ft, with bent knee, while ... ball of R ft fwd on floor ...

meas 7: change to: ... in place, bending knees while assuming

Man's Hands, change to: ... is placed fwd with slightly rounded arm

Song Words:

Martese e Lumtun

Oysh n'vogli ne u deshtëm,
 Njeni tjetrin përqafu
 Zemrat tona jur pa jan'nda
 Përher'njena tjetrën dashunu.

Refrain: Martesa jon' asht e lumtun
 Konorzim i dashunis',
 O zemër këndo pa pushue
 Kang't e bukra të lumnis'.

A...

O zemër këndo pa pushue
 Kang't e bukra të lumnis'.

Si andër ma të shtrenjtë
 Dit'n e sotme ne dëshrum,
 Zemrat tona kur pa jan'nda,
 Njena tjetrën e kërkun.

Refrain.

Dit' ma e bardh e ndritshme
 Sot për mue po agon,
 Gjith' natyra po këndon
 Ma të bukrën kang' të zemrës son'.

Refrain.

Since we loved each other as children,
 We embraced each other.
 Our hearts have never been apart;
 We always loved each other.

Refrain: Our marriage is happy,
 A marriage of love.
 O sing without rest
 The beautiful songs of good fortune.

Like the strongest dream,
 We desired this day today.
 Our hearts have never been apart;
 We sought each other.

Refrain.

Today this white and shining day
 Dawns for me.
 All of nature is singing
 Its most beautiful song.
 Refrain.

67

Blagoevgradsko horo

Intro paragraph: add: Learned by Lee in Bulgaria at various venues. This dance is a combination of two dances that were done to the same music.

Pronunciation: BLAH-gohev-GRAHD-skoh HOH-roh

CD: *Balkan and Beyond*, Band 6.

Formation: add: W-pos.

Styling: change Women: to Both and add Women: before upper body slightly bent forward

Introduction: Hold for one phrase.

Fig I, meas 4: change to: ... moving slightly twd ctr.

meas 6: change to: ... to the R, leave R ft in place (ct 1); ...

69

Bătrîneasca

Intro paragraph: change to: ... I learned this dance from well-known Romanian folk dance researcher and teacher, Tita Şever (Theodor Vasilescu's senior colleague) in the late 70s or early 80s.

Pronunciation: buh-tree-NYAHS-kah

CD: *Balkan and Beyond*, Band 8.

Fig II, meas 1: change to: ... (ct &); stamp R ft twd ctr without wt, pigeon-toed (ct 2);

meas 2: change to: ... (ct &); stamp R ft twd ctr without wt, pigeon-toed. bringing

Add to end of dance: Repeat dance from beg until music ends.

Strigaturi (calls):

Aşa juca bătrînii
 Cînd inflorau pelinii
 Pelinii s-au scaturat
 Bătrînii s-au saturat
 Be bautşi de mîncat

71 **Jaj as uramnak**—not taught.

159 **Kalamatianos**—see revised write-up at end of errata.

162 **Oj, Devojce**—see revised write-up at end of errata.

163 **Paraliakos**—see revised write-up at end of errata.

165 **Topansko oro**—see revised write-up at end of errata.

75 **1950s Bandstand-style Swing**

CD: *Vintage Dance Music*—Stockton 2003, Band 7.

78 **The Bus Stop**

CD: *Vintage Dance Music*—Stockton 2003, Band 10.

meas 17: add: ... (ft slightly apart) while arms go up to W-pos, and hold 1 ct.

meas 18: add at end: ... jump back, bringing arms down.

meas 20: add: ... with elbows possibly flapping slightly downward

79 **Cross-Step Waltz**

CD: *Vintage Dance Music*—Stockton 2003, Band 4.

81 **Freestyle Social Tango**

CD: *Vintage Dance Music*—Stockton 2003, Band 3.

84 **The Stroll**

CD: *Vintage Dance Music*—Stockton 2003, Band 9.

85 **Bohemian Polonez**—note spelling change.

Intro paragraph: add: The Polonaise became an international dance in many countries in the 19th century, each with its own way of pronouncing or spelling "Polonaise."

Delete Poland/ from Country.

CD: *Vintage Dance Music*—Stockton 2003, Band 1.

Steps and Styling: Polonaise Pas de Basque: change to: ... behind L, swing R arm across in front (ct 2); ... (M presenting low open arms and palms, W do not use open palms) (ct 6).

add: Polonaise Chassé R: ... of ft with a slight upward thrust of the body and immediately

add: Balancé: ... close L to R rising on toes (ct 2:

add: Balancé Ouvert: change to: Small step to side on R ... (ct 1); point L toe to ptr

Part I: add to title: PROMENADE.

meas 1-6: change to: Use 6 Polonaise steps with inside hands in open

meas 7-8: change to: ... second ft to the first (W takes 3 smooth walking steps) as he ... to Protective Position (his L arm ... step, close-rise, fall, both facing LOD. Inside hands (MR, WL) remain joined at elbow level.

86 meas 9-14: add: 6 Polonaise steps fwd in LOD

meas 15-16: add: ... back to ctr, ending with step, close-rise, fall.

meas 17-20: add: ... akimbo, both dance 3 Polonaise Chassé R steps making one complete CW turn (meas 17-19); then M gives W slight push on R hand with his L hand, so she turns R to Open pos, and join inside hands.

meas 21-24: add: 3 Polonaise steps fwd, plus step, close-rise, fall facing ptr.

meas 29-32: add: 3 Polonaise steps fwd in LOD

Part II: add to title: SOLO.

meas 9-10: add: ... ending with a rise-fall, facing ptr.

Part III: add to title: WEAVING.

meas 1-4: Beg L, circle individually to the L with 10 smooth walking steps, ending with step, close-rise, fall facing ptr

meas 5-12: add: ... beginning with R ft, 7 Polonaise steps fwd ... halfway around with the 7th Polonaise step to face back home

meas 13-20: add: ... beginning with R, 8 Polonaise steps ... R and L; upon meeting original ptr, turn halfway with the 7th and 8th Polonaise steps.

meas 21-23: add: ... circle L with 3 Polonaise steps, beg R.

meas 24-25 (note numbering): add: ... one full turn with 2 Polonaise steps with open 2-hand hold.

meas 26-28 (note numbering): ... ctr with 6 smooth walking ... hands to just above eye level, and bow.

115 **Ahavat Hachayalim**

Name means "Love of Soldiers."

Pronunciation: ah-hah-VAHT hah-high-ah-LEEM

CD: *Israeli Dance Music*, Band 11.

Part A, meas 2: change to: ... (cts 1,&2, 3,&4)

Transition, line 2: change to: Yemenite: back on L, R next to L, L fwd

117 **Ba La**

Pronunciation: BAH LAH

CD: *Israeli Dance Music*, Band 4.

Fig I: delete meas 3-4.

119 **Bepundak Katan**

Bepundak Katan means "in a small inn or pub."

Pronunciation: bay-poon-DAHK kah-TAHN

CD: *Israeli Dance Music*, Band 12.

Part A, meas 1-4: add: ... on the R to the R (CW) to end

meas 5-8: add: ... on the L to the L (CCW) to end

meas 29-30: change to: Repeat cts 11-12. Say "regel meetz."

meas 31-32: change to: Repeat cts 13-14.

meas 33-34: change to: Repeat cts 15-16.

Part B, meas 1-4: add: ... on the R to the R (CW) to end

meas 5-8: add: ... on the L to the L (CCW) to end

meas 15-16: add: ... and turn 1/4 (CW) to face ctr.

meas 21-24: add: Full turn R (CW) with three

meas 29-32: add: Full turn L (CCW) with three

121 **Debka Oud**

Pronunciation: DEHB-kay OOD

CD: *Israeli Dance Music*, Band 6.

Formation: add: Short lines of 3-4 dancers,

Introduction (16 cts): Instrumental warm-up and 4 strong downbeats. Begin with flute.

Part I, meas 5: change to: ... hop on L (ct 4).

meas 6: change to: ... (1,2); stamp R twice lightly next to L

Part II, meas 4: change to: ... (cts 1.2); stamp R twice lightly next to L without wt (cts 3,4).

123 Erev Shabbat

Pronunciation: EH-rehv shah-BAHT

CD: *Israeli Dance Music*, Band 8.

Part A, meas 1: change to: Waltz step fwd in L OD beg with R.

meas 2: In class, meas 1 was repeated.

Part B: meas 1: change to: ... L next to R; step fwd on R.

meas 2: change to: ... Full 3-step turn L spiraling

Insert new meas 3 and 4; renumber old 3, 4, 5-6 to 5, 6, 7-8.

new meas 3: Step on R across in front of L (ct 1); step in place on L (ct 2); step on R to R (ct 3).

new meas 4: Step on L across in front of R (ct 1); step in place on R (ct 2); step on L to L (ct 3).

124 meas 15: add: In class, ct 3 was step on R across in front again.

125 Eretz, Eretz

Eretz means "Homeland."

Pronunciation: EH-rehtz EH-rehtz

CD: *Israeli Dance Music*, Band 9.

127 Eshebo

Lyrics are in the Albanian language.

Pronunciation: eh-shay-boh

CD: *Israeli Dance Music*, Band 7.

Introduction: Wait through instrumental and vocal "ahs." Begin after 2nd descending scale (8 cts).

Fig A, meas 1-2: Kick was fwd in class rather than across body twd ctr.

meas 9-16: add at end: ... face ctr and bring hands to W-pos.

Fig B, meas 9-16: add at end: ... triplets and return hands to V-pos (cts 9-12).

Fig C, Short Ending, meas 11-12: add: ... turn to L (CCW) (L-R)

Long Ending, meas 13-16: change to: 4-step turn to R (CW) (R,L,R,L) and end facing ctr.

Fig D, meas 33-34: change to: ...stamp R next to L, no wt.

meas 37-40: add at end: ... from ctr (R,L,R,L).

129 Gvanim

Gvanim means "Hues of Color."

Pronunciation: gvah-NEEM

CD: *Israeli Dance Music*, Band 5.

Introduction: Wait 16 cts. Begin with lyrics.

Part A, meas 1-4: change to: ... quarter-turn R (CW); end

Part B, meas 1-4: change to: ... pivot half turn to R (CW)

meas 9-12: change to: ... pivot half turn to L (CCW)

Part C, meas 9-12: change to: Full 3-step turn R (CW) (R,L,R)

130 Hafanana—not taught.

131 Hora Bika

Pronunciation: HOH-rah bee-KAH

CD: *Israeli Dance Music*, Bands 2,3.

Introduction, Band 2, Instrumental: 16 meas.

Introduction, Band 3, Lyrics: Music fades in, difficult to count. Begin after "bahneem."

132 **Israeli Mazurka**

CD: *Israeli Dance Music*, Band 13.

Part A, meas 3-4: change to: ... while turning her R (CW)

Part B, meas 1-7: add: ... (Ptrs may touch lifted ft together.)

Part C, meas 1-4: add: ... or both may clap.

133 **Kvar Acharey Hatsof**—note spelling change

Pronunciation: KVAHR ah-hah-RAY hah-TSOHT

CD: *Israeli Dance Music*, Band 1.

135 **Korim Lanu Lalechet**

Intro paragraph: change 1986 to 1972. Name means "they are calling us to march."

Pronunciation: koh-REEM LAH-noo lah-LEH-heht

CD: *Israeli Dance Music*, Band 14.

Part A, meas 3: add at end: ... before ct 3 (kerplunk).

meas 5-6: add: ... one-half to R (CW) to face

meas 7-8: add: ... turn to R (CW) with

Part B, meas 13-16: change to: (R, L. kerplunk, L).

137 **Bobik dzjour mi era**

Pronunciation: BOH beek djur MEE eh-rah

CD: *Dances from Armenia*, Compilation Van Geel Records, Band 2.

Formation: add: ... hands joined in W-pos, held slightly fwd

meas 2: change to: Turn body (not head) to face diag R ... bkwd on R, lift L ft fwd close to floor with straight leg, arms

meas 4: change to: ... bounce on L, lift R close to ankle, arms

Replace arms sway with arms swing throughout the dance.

Last comment regarding kertzi step and hand clap not taught.

139 **Barsgeren Yeghanag**

Pronunciation: BAHRS-geh-rehn yeh-gah-NAHG

CD: *Dances from Armenia*, Compilation Van Geel Records, Band 7.

Replace stretch knee with straighten knee throughout.

meas 6: add: ... bend knees (ct 2); raise L leg bkwd sharply (ct &).

meas 8: add: ... close L beside R with wt (ct 2).

140 **Gyovand**

Pronunciation: gyoh-VAHND

CD: *Dances from Armenia*, Compilation Van Geel Records, Band 5.

Formation: change to: ... V-pos close to neighbors, face ctr.

Replace stretch knee with straighten knee throughout.

Introduction: Begin dancing with zurna.

Fig II, meas 4: add at end: ... (cts 5-60: lift R leg behind (ct &)).

meas 5: change to: Hop on L as R kicks sharply fwd low to floor (knee straightened)

141 **Gorani**

Pronunciation: goh rah-NEE

CD: *Dances from Armenia*, Compilation Van Geel Records, Band 3.

Formation: change to: Mixed lines, pinkies joined in W-pos and close to neighbor (forearms almost touching), face ctr.

meas 1: change to: Lifting R leg with R ft at calf level of L, R knee slightly in front of L knee, begin moving forearms slightly L and down with a CCW circular movement, torso leans to L (cts &, 1); move R ft down, then step on R to R (R knee bent), forearms continue CCW circle (ct 2); close L beside R, stretch knees to relevée, torso straight and bounce with heels lifted from floor, arms complete circle back to W-pos (ct 3);

meas 11: change to: ... to R (R arm slowly stretched ... R neighbor with straight elbow, L arm ... body), look twd R hand (cts 1-3);

143

Lourke

Pronunciation: LOOR-kay

CD: *Dances from Armenia*, Compilation Van Geel Records, Band 8.

Formation: Can be done with regular hand hold (W-pos).

Introduction: 4 meas.

Replace arms sway with arms swing throughout.

Slow Part, meas 2: change to: ... repeat meas 2, cts 1,& in opp direction (cts 3,&); turn on both ft to ctr (cts 4,&).

meas 4: add: ... step on R to R (ct 3):

Fast Part, meas 1: add: ... (cts 1-3); leap bkwd onto L,

meas 4: change to: Repeat meas 3, cts 1-3 diag fwd L (cts 1-3); leap onto L facing ctr

Optional: on meas 5-8, hops are optional (ct 1), steps become cts 1-3.

Sequence: Slow Part 4 times, Fast Part 4 times; repeat sequence twice more (3 times total).

144

Mesho gorani

Pronunciation: mush-OH gohr-ah-NEE

CD: *Dances from Armenia*, Compilation Van Geel Records, Band 6.

Styling: Eyes focus on hands when they are fwd.

Fig I, meas 1: add: Face and travel in LOD. Upper ... brought fwd, arm straight with palm ... (ct &); turning LOD make a bouncing step fwd

meas 2: add at end: ... movements while R arm moves down to slightly behind body.

Fig II: Style: sharp ft movements.

meas 1: change to: ... both arms move in an up fwd movement (parallel pos) ... from the body (done with accent) (ct 2).

Fig III: not taught.

145

Mom Bar

Pronunciation: MOHM BAHR

CD: *Dances from Armenia*, Compilation Van Geel Records, Band 9.

Formation: ... W-pos (at waist level), carrying

Rhythm: add: counted here as 1, 2, 3, 4 or S Q Q S. This changes the cts in the body to:

meas 1: ... (cts 1-2); ... (ct 3); ... (ct 4).

meas 2: ... (cts 1-2); ... (ct 3); ... (ct 4).

meas 3: ... (cts 1-2); ... (ct 3-4).

146

Tamzara

Pronunciation: TAHM-zah-rah

CD: *Dances from Armenia*, Compilation Van Geel Records, Band 4.

Rhythm: Tamzaras are in a 9/8 meter (counted as 2,2,2,1,2 or SSSQS with a musical accent on ct 1).
Therefore, all cts 1,2 become ct 1; cts 3,4 become ct 2; cts 5,6 become ct 3; ct 7 becomes ct 4;
cts 8,9 become ct 5.

Styling: Shldr shimmies can be done at will throughout the dance.

Replace arms sway with arms swing throughout.

meas 1: add: With toes turned out slightly, step on R to R

meas 4: add: ... (cts 5-6); touch ball of R ft fwd to the floor with straight leg (ct 7);

147

Trabzoni Bar

Pronunciation: trahb-ZOH-nee bahr

CD: *Dances from Armenia*, Compilation Van Geel Records, Band 1.

Formation: add: Leader has the option of extending the straight arm lifted high, palm up.

(Leader was traditionally a man).

Styling: Sharp movements.

Replace arms sway with arms swing throughout.

Introduction: Begin dance with full orchestra.

meas 1: change to: Step on L across over R (L moves decisively fwd, then bkwd close to outside of R ft with straight leg) ... forearms swing to W-pos with emphasis on up, but ... arms swing down to V-pos and slightly back (ct 2).

meas 3: change to: ... step on L to L twd ctr in plié with body wt over the L leg, arms to “debka pos” (L hand on own back) (ct 1) ...

meas 8: change to: ... arms come up to W-pos (ct &); extend upward with straight arms (ct 1); then swing down to V-pos (cts &,2).

Syncopated yells can be done at any time. Tineke usually yelled on meas 1: “hey” on & cts; meas 2: “hey” on first & ct and ct 2.

The call “ver-cheen” indicates last time through.

We wish to thank the teachers for their invaluable help and patience in the preparation of this Errata and Addenda. We are indebted to the following Federation Dance Research Committee members who have helped with the clarifications: Elsa Bacher, Laura Bremer, Edith Cuthbert, Dorothy Daw, Bill Lidicker, Louise Lidicker, Suzanne Rocca-Butler, Loui Tucker, Bill Wenzel, Carol Wenzel, Karen Wilson-Bell, and Teddy Wolterbeek.

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

Joyce Lissant Ugglar – Editor

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.

Joyce Lissant Uggle served as Editor of this syllabus (including formatting and printing).

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

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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, Barbara Bruxvoort, Gordon Deeg, Denise Heenan, Jeff O'Connor,
Suzanne Rocca-Butler, E. David Uggle, Joyce Lissant Uggle, Jan Wright.
Ruth Ruling, Bev Wilder—Retired.

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

Faculty Biographies

Juha-Matti Aronen

Juha-Matti "Jussi" Aronen graduated from Helsinki University with a degree in folklore, emphasizing the dances of Western Finland. Currently he is in Tartu, Estonia, working at the Finnish Culture institute in teaching Finnish dance and researching Estonian dance. Jussi has worked with several performing groups in Finland, and has taught in Europe and the U.S. This is his second time teaching at Stockton. He believes that dance culture is most of all for people to participate, enjoy, and have fun.

Larry Lynch

Born in San Francisco of Irish parents, Larry began dancing in his home as a child with his grandfather, a sean nos dancer, fiddler and native Irish speaker. Larry is a former US Champion Irish Step Dancer and author of the definitive book, *Set Dances of Ireland-Tradition and Evolution*, a work *The Irish Times* has called "the set dancer's Bible." He has also produced five volumes of recorded music by traditional musicians in Ireland for dancing. Larry teaches set dancing each year at the Willie Clancy Summer School in Miltown Malbay, Co. Clare, Ireland and at various festivals and workshops throughout Ireland, England, Canada and the United States. Annually, since 1981, Larry leads a tour to Ireland providing an opportunity for those interested to learn and participate in rural Irish culture by dancing sets with local people.

Lee Otterholt

Lee Otterholt, born in the U.S. of Norwegian-American parents, has lived and worked most of his life in Norway as a professional dancer, dance teacher and choreographer. In Norway he founded and is still the leader of the Center for International Folk Dance in Oslo, Norway. He is professor of folkloristic dance at the Norwegian National College of Ballet and at the University College of Oslo. He has been responsible for the establishment of four active folk dance clubs and three performing groups in Norway. The last 10 years he has been active on the international scene, teaching international folk dance in Europe, the US and East Asia. He has a professional education in choreography and dance, and in addition to choreographing folk dance for both amateur and professional ensembles in Europe, has choreographed other forms of dance for the theater and on television and was one of the choreographers of the Opening Ceremony of the Winter Olympic Games in Lillehammer, Norway in 1994.

Jerry Helt - Square Dancing

Jerry Helt 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. 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.

Kamrin MacKnight - Scottish Ladies' Step Dancing

Kamrin MacKnight is a teacher, performer and former Championship-level competitor in Scottish Highland dance. She continues to study Scottish Highland and other forms of Scottish dancing, including Cape Breton step and Country dancing, as well as general international folk dancing. She is a Member of the Highland Branch of the British Association of Teachers of Dancing, as well as a member of the Federation of U.S. Teachers and Adjudicators.

Currently, she teaches Scottish Highland and step dancing in Piedmont, CA; co-directs and dances with the Piedmont Highlanders; performs with the Cairngorm Dancers (Scottish Ladies' Step dance performing group, directed by Jo Hamilton) and Celtic Spirit (Scottish performing dance group, directed by Jimmie Lomath); and directs and performs in the Highland dances of the Red Thistle Dancers (performing Scottish Country and Highland dance group, directed by Jennifer Kelly). Kamrin is looking forward to presenting solo, group, and twasome Scottish step dances (as well as a few ceilidh dances) at Camp this year.

Lee Otterholt - Balkan Dances

Lee Otterholt founded and is still the leader of the Center for international Folk Dance in Oslo. He is professor of folkloristic dance at the Norwegian National College of Ballet and at the University College of Oslo. In the last ten years, he has been teaching international folk dance in Europe, the U.S., and East Asia.

Richard Powers - Vintage Dance

Richard Powers is a third-generation dancer. His grandfather Powers was president of the Cotillion Club at VPI in Virginia, back in the ragtime era, and his parents were swing kids who met at a Tommy Dorsey dance."

He is one of the world's foremost experts in American social dance, noted for his choreographies in dozens of stage productions and films. He has been researching and reconstructing historic social dances for twenty-five years and is currently a full-time professor at Stanford University. He also teaches workshops across the country, in Europe, and is a popular teacher in Japan where he has returned twelve times to teach workshops.

Richard coined the term "vintage dance" in 1980. He has choreographed folk dance suites for AMAN Folk Ensemble, the Ethnic Dance Theatre, the Ensemble International, the Brigham Young University Folk Ensemble, Ahmet Luleci's Collage Dance Ensemble in Boston, the Narodno Folk Dance Ensemble, Westwind, and the Beseda Dance Theatre in Prague, Czech Republic.

Suzanne Rocca-Butler - Non-partner Dance Techniques

Suzanne Rocca-Butler studied both modern and folk dance and has been teaching folk dance in the San Francisco Bay Area for many years. Suzanne was a guest teacher in Brazil at the first and second Ethnic Music and Dance Symposium sponsored by the Universidade Anhembi Morumbi in Sao Paolo. Also, at the invitation of the Gifu Folk Dance League, she taught at the 11th National Sports and Recreation Festival in Japan. It was the first year dance was included in the nationwide event. Suzanne has been a regular at Stockton Folk Dance Camp since 1979 and a member of the Folk Dance Committee since 1988. She worked in 1987 and 1988 assisting Pirkko Roeker in her "Fundamentals of Motion" class, and after Pirkko retired, Suzanne developed the Non-Partner Dance Techniques class.

Loui Tucker

Loui has taught Israeli dance for over 20 years. Her Monday night Israeli dance class in Sunnyvale is one of the most popular dance venues in Northern California and draws 90-110 dancers every Monday night. She is intimately familiar with the material. She started folk dancing in 1972 and began specializing in Israeli dance in 1978. She has a huge collection of music (going back to LP's and 78's), dance notes, videos, etc. She attends at least four dance camps per year that are devoted exclusively to Israeli dances.

For the past seven years Loui has taught the "Beginner/Repertoire" component of Camp Ramah Rikkudiah in Ojai, Calif., a weekend Israeli dance camp held in January every year. She taught three years at Beverly Barr's Camp Hess Kramer held in the fall every year. For the past eight years she has led or co-led the "Miss-A-Step" sessions at Chagigah Dance Camp, a weekend workshop in Wisconsin for Israeli dance. These sessions are group tutoring on the most difficult dances taught during the day. She also just taught at the annual Camellia Festival in Sacramento in March.

Tineke van Geel - Armenian Dance

Tineke Van Geel has been an active folk dance teacher since 1975. Since 1985 she has regularly traveled from her native Holland to Armenia to study folklore and work with several amateur dance groups. She has been enthusiastically received as a teacher throughout the U.S. and in Canada, Taiwan, Hong Kong, Japan and Europe. Tineke's main focus is to present a step by step approach that teaches the skills necessary to master her dances, but she also emphasizes the joy of learning.

Chubritza - Live Music

Chubritza plays international dance music for folk dance events, cultural celebrations, parties, and festivals. The members of Chubritza reflect a broad spectrum of experience including training in classical Western music, Balkan, Klezmer, Celtic, and international folk music styles from solo instrumentals on traditional instruments to urban folk orchestras and folk choruses from different cultures. Chubritza members learn techniques, repertoire, and languages from visiting experts and at camps locally and abroad.

Steve Berman
Randy Carrico
Deborah Dukes

Janet Finney
Joe Friedman

Craig Kurumada
Linnea Mandell

Aleksadra valss

(Estonia)

Pronunciation:

Music:

3/4 meter

Formation: Cpls in a circle, facing ptr, inside hands joined.

Meas

Pattern

FIGURE

- | | |
|-------|--|
| 1 | Facing ptr and moving in LOD, wt on inside ft, step to side (ct 1); step together (ct 2); step to side (ct 3). |
| 2 | Turning back to back, repeat meas 1. |
| 3-4 | Repeat meas 1-2 moving bkwd. |
| 5-8 | Repeat meas 1-4. |
| 8-10 | Moving fwd, full turn away from ptr (ML, WR) with 3 Waltz steps. |
| 11-12 | Dance two travelling Waltz steps fwd. |
| 13-16 | Repeat repeat meas 8-12 facing in RLOD and turning opp way. |
| 17-24 | Repeat meas 8-16 |
| 25 | M facing LOD, W facing RLOD, both hands joined, dance two steps in LOD, ending with M back to LOD. |
| 26 | Dance two steps in LOD. |
| 27-28 | Repeat meas 25-16 in RLOD. |
| 29-32 | Repeat meas 25-28. |
| 33-34 | In Walz pos, dance one slow change step twd ctr of the circle. |
| 35-36 | Dance and one slow change step away from ctr. |
| 37-40 | Dance four Walz or two slow change steps turning. |

Presented by Jussi Aronen

Ingliska Dances

(Estonia)

Ingliska dances are older group dances.

Pronunciation:

Music:

2/4 meter

Formation: Depends on variation.

Meas

Pattern

VARIANT 1 FROM KABERNEEME, NORTH-ESTONIA

formation: circle.

I. A BIG CIRCLE

1-16 Walk 16 steps CW, beg L; walk 16 steps CCW.

II. GRAND RIGHT AND LEFT

varies M moving CCW, W moving CW dance Grand Right and Left around the whole circle.

III. IN AND OUT

1-2 In circle, all walk 4 steps in and 4 back out

3-4 Repeat in and out.

VARIANT 2 FROM KUUSALU, NORTH-ESTONIA

formation: longways.

I. WEAVING

varies 1 and 2, 3 and 4 and so on beging passing L shldr back to back, next right shldr and so on until the end of the lines, there turn around CCW and weaving back.

II. BUTTERFLY-POLKA

1-4 4 steps polka without jumping, beg L ft with a small bow behind R.

5-8 Pass through with 4 walking steps and turn L 4 steps in opp place.

9-16 Repeat meas 1-8 back to place.

III. FORWARD AND BACK

1-2 Lines walk 4 steps fwd and 4 back

3-4 Repeat meas 1-2.

Ingliska Dances—continued

INGLISKA FOR STAGE, PUT TOGETHER FROM TRADITIONAL INGLIKAS

formation: longways for 8 cpls, M in one and W in the other.

steps: Walk, Butterfly Polka, Walz.

I. SMALL CIRCLES

Every other cpl active.

1-4 In groups of 4, circle L (CW) walking 16 steps

5-8 Circle R (CCW) walking 16 steps to end in orig longways set.

II. BUTTERFLY-POLKA

1-8 Beg L, walk 4 steps passing through and 4 steps walk turning L polka and pass through back

III. BIG CIRCLE

Join hands in lines and at ends of line.

1-8 Walk 16 steps CW

9-16 Walk 16 steps CCW to end back in longways set.

IV. BUTTERFLY-POLKA AND PASS THROUGH

1-8 Repeat Fig II.

V. RIGHT AND LEFT IN ROWS

In the music, two cords signal a break.

1-16 All turn to upper end of the rows and two top dancers start R and L, the others joining it when the first ones come to them, together 32 steps, in the ends of rows turn R.

VI. PASS THROUGH AND TURN LEFT

With 4 butterfly polka 4 steps, beg L, pass through turn to face the ctr of the set.

VII. RIGHT AND LEFT WITH ARMS

1-16 Repeat Fig V, giving arms instead of hands

VIII. PASS THROUGH AND TURN LEFT

1-4 Repeat Fig VI back to orig places.

IX. FORWARD AND BACK

1-4 Lines walk 4 steps fwd and 4 back; repeat.

X. GRAND RIGHT AND LEFT

1-16 All turn to upper end of the rows and two top dancers start R and L, the others joining it when the first ones come to them, together 32 steps, in the ends of rows turn R.

XI. WALZ

1-16 16 Walz turns with whomever happens to be one's ptr after R and L. End in rows.

XII. REPEAT FIG XI, X, AND X

Presented by Jussi Aronen

Kadrel

(Estonia)

Kadrel is a quadrille dance from Setumaa (an old-fashioned cultural area in southeastern Estonia with orthodox religion and its own strong language dialect. About half of the Setus live on the Russian side of border.

Pronunciation:

Music:

2/4 meter

Formation: Square of four couples.

Styling: Each part is danced first with head cpls and then with side cpls. After each part of the dance, there is a short break in the music. At the end of each part, W gives her hand to M, who claps against it. The number of steps is not even.

Meas

Pattern

PART I

- 1-4 Cpls change places, W passing in the middle, and swing ptrs in opp place.
- 5-8 Repeat meas 1-4.
- 9-12 W change places and swing opp M.
- 13-16 Repeat meas 9-12.
- 17 With inside hands joined, change places with ptr, passing W in front of M and on to next M.
- 18-20 Repeat three more times to return to orig place.
- 21-24 Swing ptr.
- 25-32 Repeat meas 17-24.
- 33-40 Join hands and circle R (CCW) all the way around.
- 41-44 W turn under M's hand and swing until end of music.

PART II

- 1-2 Individual turn away from ptr, M to R, W to L.
- 3-4 Swing ptr.
- 5-8 W change places and swing opp M.
- 9-12 Repeat meas 5-8.
- 13-16 M bow to opp M and swing ptr.
- 17-24 M change places and swing opp W.
- 25-28 M change places and swing ptr.
- 29-56 Repeat meas 9-24.

PART III

- 1-12 Keeping inside handhold with ptr, W run fwd and hook R elbows with opp and cpls turn around once and a half to end in opp places.
- 13-16 Pass through to orig places and swing.
- 17-32 Repeat meas 1-16.

Kadril—continued

PART IV

- 1-4 W1 turn under ptr's arm and swing ptr.
- 5-8 W1 and opp M go into ctr, and facing back to back, bow.
- 9-12 Return to place and swing ptr.
- 13-24 W2 and opp M repeat bowing figure.
- 25-48 Repeat meas 1-40.

PART V

- 1-4 W1 turn under ptr's arm and swing ptr.
- 5-8 W1 run to opp M and M1 dances improvised steps as others watch.
- 9-12 M1 dances across to W2 as M2 and W1 move across the set and both cpls swing.
- 13-16 M change to own ptrs and swing.
- 17-32 Repeat meas 1-16 with W2 active.
- 32-64 Repeat meas 1-32.

PART VI

- 1-8 Ptrs standing side by side, M R arm on W waist, L hands joined in front, promenade all the way around CCW.
- 9-12 W turn under M's arm and swing.
- 13-24 M move on to next W and repeat meas 1-12.

Part VI can be danced with two couples across the set, or in a bigger circle with M always moving on to next W.

Karoobushka

(Estonia)

Pronunciation:

Music:

2/4 meter

Formation: Circle of cpls facing LOD (CCW), inside hands joined high, M behind and to L of W.

Meas

Pattern

FIGURE

- 1-2 Beg with outside ft, dance one two-step fwd and one two-step back.
- 3 Walk two steps fwd (cts 1,2).
- 4 Walk four quick steps bkwd (cts 1,&,2,&).
- 5-6 Releasing hands, dance four steps to own R. On 4th step, clap and raise free ft (open from hips).
- 7-8 Repeat meas 5-6 to L.
- 9 Facing ptr and joining both hands, balance fwd (cts 1,&,2).
- 10 Balance back (cts 1,&,2).
- 11-12 Change places with four steps. W can dance under M's arm.

Presented by Jussi Aronen

Kikapuu

(Estonia)

Pronunciation:

Music:

2/4 meter

Formation: Circle of cpls facing LOD (CCW), inside hands joined high, M behind and to L of W.

Meas

Pattern

FIGURE

- 1-2 Beg L, 4 quick steps fwd (cts 1,2,1,2).
- 3 Touch L heel fwd (ct 1); step on L in place (ct 2).
- 4 Repeat meas 3 with R ft.
- 5-8 Repeat meas 1-4.
- 9-10 Facing ctr of circle, M dance 4 steps in, W 4 steps out. Clap on 4th ct and turn to face ptr, ML and WR.
- 11-12 Dance 4 steps back to own ptr.
- 13-16 R hand in R, with 8 steps W dance under M arm.

To make the dance progressive, M move to dancer on his R on meas 11-12.

Presented by Jussi Aronen

Krakovjakk

(Estonia)

Pronunciation:

Music:

2/4 meter

Formation: Cpls facing CCW around the room.

Meas

Pattern

VARIATION I

Formation: inside hands joined.

- 1-2 Step fwd on inside ft (ct 1); step to side on outside ft (ct 2).
- 3-4 Step bkwd on inside ft (ct 1); step to side on outside ft (ct 2).
- 5-6 Step fwd 3 steps; step to the side, turning inward to face opp direction.
- 7-8 Repeat meas 5-6 in reverse direction.
- 9-16 Dance 8 soft turning polka steps with ptr.

VARIATION II

Similar to Var I, but with small leaps.

- 1-4 Repeat Var I, meas 1-4 with running steps.
- 5 Walk fwd 2 steps (cts 1,2).
- 6 Stamp 3 times turning to face reverse direction (cts 1,&,2).
- 7-8 Repeat meas 5-6.
- 9-16 Dance 8 "normal" Estonian polka steps.

VARIATION III

- 1-4 ??? first part jumping and bringing weith a bit for a short time to inner foot
- 5 Leap onto inside ft, "hitting" it with free ft (ct 1); leap onto outside ft, "hitting" it with free ft (ct 2).
- 6 Stamp 3 times turning to face reverse direction (cts 1,&,2).
- 7-8 Repeat meas 5-6.
- 9-16 8 Jumping chngesteps, bringing free ft a bit behind the other.

Presented by Jussi Aronen

Padespann

(Estonia)

Pronunciation:

Music:

2/4 meter

Formation: Cpls facing CCW, inside hands joined. M and W use opp ftwk.

Meas

Pattern

FIGURE

- | | |
|------|--|
| 1 | Facing ptr and moving in LOD, wt on inside ft, step to side (ct 1); step together (ct &); step to side (ct 2). |
| 2 | Turning back to back, repeat meas 1. |
| 3 | Facing LOD, walk fwd 2 steps (cts 1, 2). |
| 4 | Walk bkwd 2 steps (cts 1,2). |
| 5-6 | Repeat meas 3-4. End facing ptr. |
| 7-10 | Waltz 4 steps. |

Presented by Jussi Aronen

Papiljonipolka

(Estonia)

Pronunciation:

Music:

2/4 meter

Formation: Circle of cpls facing LOD (CCW), inside hands joined high, M behind and to L of W.

Meas

Pattern

FIGURE

- 1 Bring L heel fwd (ct 1); swing L heel back (ct 2).
- 2 Stamp three times L-R-L (cts 1,&,2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.
- 9-10 Dance two two-steps fwd L-R-L R-L-R (cts 1,&,2, 1,&,2).
- 11-12 Walk fwd four steps.

VARIATION I

Can also been danced turning R when putting R heel out and back L when stamping, then W turns CW under M's arm with four walking steps. next L.

VARIATION II

Two cpls dance together, one behind the other, outer hands joined. All beg on outside ft. When walking fwd the second time, cpl 1 moves back and cpl 2 moves fwd.

Presented by Jussi Aronen

Perekonna valss

(Estonia)

Pronunciation:

Music:

3/4 meter

Formation: Circle of cpls facing LOD.

Meas

Pattern

FIGURE

- | | |
|------|---|
| 1 | Beg outside ft, dance one Waltz step fwd. |
| 2 | Clap. |
| 3-4 | Repeat meas 1-2. |
| 5 | Dance one Walz step fwd. |
| 6 | Clap three times (cts 1,2,3) |
| 7-8 | Repeat meas 3-4. |
| 9-12 | M takes W on his L and dances four turning Walz steps with her. At the end of the turn, W can move fwd to next M; turn under ptr's arm to move fwd to next M; M lift W up and fwd to new ptr. |

Presented by Jussi Aronen

Pulgatants

(Estonia)

Pronunciation:

Music:

2/4 meter

Formation: M in circle, each holding a meter-long stick in each hand.

Meas

Pattern

FIGURE I

- A 1-8 Slow, tired walk, with help of sticks 16 steps CCW.
- B 9-12 Eight skipping steps CCW, knocking stick together first under knee then up.
- 13-16 Eight skipping steps CW, knocking stick together first under knee then up.

FIGURE II

- A 1-8 Repeat Fig I meas 9-16, hitting other M's sticks (hold firmly).
- B 9 Moving CCW, with R ft fwd, hop on L, hitting own sticks twice in front.
- 10 Leap onto R ft, raising L ft in back and hitting own sticks twice in back.
- 11-16 Repeat meas 1-2 three times, alternating leaping onto L and R and hitting front and back.
- 17-24 Repeat meas 9-16 moving CW.

FIGURE III

- A 1-8 Repeat Fig I meas 9-16, hitting other M's sticks (hold firmly).
- B 9 Facing in to ctr, jump on both ft apart, hitting own sticks in front (ct 1); jump on both ft crossed, hitting own sticks in front (ct 2).
- 11-16 Repeat meas 9 seven times (eight in all).
- 17-24 Turning to face out, repeat meas 9-16.

FIGURE IV

- A 1-8 Repeat Fig I meas 9-16, hitting other M's sticks (hold firmly).
- B 9 Place own sticks in a cross on the floor and jump into squares diag opp of each other.
- 10 Turning CCW, jump into side by side boxes.
- 11-16 Repeat meas 10 six times alternating jumps diag and then side to side (total of 8 jumps CCW).
- 17-24 Repeat jumps turning CW.

ENDING

Dancing Polka and hold sticks as if playing violin

Presented by Jussi Aronen

Reinlender

(Estonia)

Pronunciation:

Music:

2/4 meter

Formation: Cpls in a circle, Ballroom pos.

Meas

Pattern

VARIATION I

- 1-2 One slow changestep twd ctr of circle
- 3-4 One slow changestep away from ctr.
- 5-8 Turn once with two slow changesteps.

VARIATION II

- 1-2 One changestep with jump twd ctr of circle
- 3-4 One changestep with jump away from ctr.
- 5-8 Turn twice with four skipping steps.

VARIATION III

- 1-2 M one changestep jumping twd ctr of circle, W one changestep jumping away from ctr.
- 3-4 M one changestep jumping back twd W on L, W one changestep jumping fwd to M on R.
- 5-8 Turn new ptr twice with four skipping steps.

VARIATION IV

- 1-8 Skipping turn with ptr, lifting ft up, faster tempo.

Presented by Jussi Aronen

Ristipulkade tants

(Estonia)

Pronunciation:

Music:

2/4 meter

Formation: M in circle, with meter-long sticks on floor in a cross.

Meas

Pattern

FIGURE

- 1 With one ft fwd and one back in diag squares, jump twice (cts 1,2).
- 2 Change so that you turn CW to next corners.
Continue as fast as you can.
Can be danced with only one jump on each change, but this is much harder.

Presented by Jussi Aronen

Varas

(Estonia)

The music varies from walking, Waltz, Polka, and Reinlender.

Pronunciation:

Music:

2/4, 3/4 meter

Formation: Circle of cpls, one dancer in the middle without a ptr.

Meas

Pattern

FIGURE

- 1-16 Walk 16 steps CW and 16 steps CCW.
- 17-24 Grand R and L with Walz steps
- 25-32 Walz, Polka, or Reinlender depending on the music. The dancer from the middle claims a ptr, and another dancer is left in the middle.

Presented by Jussi Aronen

Voorvalss

(Estonia)

A traditional dance (in weddings for example).

Pronunciation:

Music:

3/4 meter

Formation: Circle of cpls facing ptr along line of the circle.

Steps: Voorvalss step: Walz steps, bowing upper part of body in the direction of the stepping ft.

Meas

Pattern

FIGURE

- 1-3 Grand Chain alternating R and L with three Waltz steps.
 - 4-6 Hook elbows and turn once around with next dancer.
- Repeat to end of music.

Kosjatants

(Estonia)

A stage choreography made of traditional Voorvalss.

Formation: Circle of cpls side by side, R hand in R, L hand in L in front.

I. TURN UNDER; CHANGE PARTNERS

- 1-6 Beg with outside ft, dance six Voorvalss steps.
- 7-8 With two Voorvalss steps, W turns under M's arm.
- 9-12 Dance two Voorvalss steps turning; two Voorvalss steps W turns under M's arm.
- 13-16 Dance two Voorvalss steps turning; two Voorvalss steps M turns under W's arm. End releasing hands and facing ptr.
- 17-18 Passing R shldr, dance two Voorvalss steps fwd and turn to own L to face opp direction.
- 19-20 Passing R shldr, dance two Voorvalss steps fwd to next ptr on R.
- 21-24 Dance around with new ptr four Voorvalss steps.
- 25-48 Repeat meas 17-24 three times (four total). On the last time, W turns under M's arm to end facing side by side as in the beginning.

II. CHANGE PLACES, TAPS

- 1-4 Dance three Voorvalss steps fwd; with one Voorvalss step, W dances across in front of M.
- 5-8 Dance three Voorvalss steps fwd; with one Voorvalss step, M dances across in behind W.
- 9-10 Passing R shldr, with two Voorvalss steps, M dance out of circle and W dance in.
- 11-12 Tap ball of ft three times (cts 1,2,3); with one Voorvalss step turn to face opp direction.
- 13-24 Repeat meas 1-12. End facing ptr in one chain, M facing in, W facing out.

Kosjatants—continued

III. BACK TO BACK, FACE TO FACE

- 1-4 Hands joined with neighbors in circle, dance four Voorvalss steps CW in circle.
- 5-8 Moving fwd so that hands are joined behind, repeat meas 1-4.
- 9-16 Repeat meas 1-8.
- 17 Inside hands joined with ptr, dance one Voorvalss step back to back.
- 18 Dance one Voorvalss step face to face.
- 19-20 With two Voorvalss steps, W dance around ptr and on to next M behind.
- 21-32 Repeat meas 17-20 four times.

II. ELBOW TURNS

- 1-4 Inside hands joined, dance three Voorvalss steps fwd; W dance across in front of M.
- 5-6 With two Voorvalss steps, M dances fwd to next W.
- 7-8 With two Voorvalss steps, W dances under new ptr's arm.
- 9-12 All facing ctr of circle, dance four Voorvalss steps CW.
- 13-16 All hook R elbow with ptr and dance four Voorvalss steps around.
- 17-20 Facing out of circle, dance four Voorvalss steps CCW.
- 21-24 All hook L elbow with ptr and dance four Voorvalss steps around.

Presented by Jussi Aronen

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
Singing:		
"Summer Sounds"	Blue Star 2265	PALOMINO RECORDS, INC.
"Schatzie"	Blue Star 2260	2905 Scenic Dr.
"Hi Neighbor"	Blue Star 2360	Marion, OH 43302-8386
"Travel On"	Blue Star 2363	
"Sprechen Sie Deutsch"	Blue Star 2366	
"Cincinnati Waltz Quadrille"	Blue Star 2378	
"Four Leaf Clover"	Blue Star	
"With" (Hoedown)	Blue Star 2376	
Contra and Quadrille:		
"Glise a Sherbrooke"	KDF	KENTUCKY DANCE FOUNDATION C/O Stew Shacklette 460 Long Needle Rd. Brandenburg, KY 40108 (800) 446-1209
"Doubtful Shepherd"	Lloyd Shaw LSF 1009	LLOYD SHAW FOUNDATION 2217 Cedar Acres Dr. Manhattan, KS 66502
"Queens Quadrille"	E-Z 719	PALOMINO RECORDS, INC.
"Star & Promenade Contra"	TNT 201	TNT RECORD CO.
"Waltz Contra"	National Records 4562	NATIONAL RECORDS
Rounds:		
"I'm Busted"	Blue Star 2219	PALOMINO RECORDS, INC.
"Stay Young"	MCA Records MCA52310 (Vocal—Don Williams)	MCA RECORDS, INC. 70 Universal Plaza Universal City, CA
Miscellaneous:		
"The Bird Dance"	AVIA Disk AD831	
"Jerry Helt's Dance Party"	Video and Cassette Tape	KENTUCKY DANCE FOUNDATION
"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

Presented by Jerry Helt

Square Dance—continued

DANCE NOTES 2002

By Jerry Helt

HEADS LEAD RIGHT, PASS THRU, "U"-TURN
 STAR THRU, WHEEL & DEAL
 CENTERS PASS THRU, STAR THRU
 PASS THRU, PARTNER TRACE
 (LINES OF FOUR WITH PARTNER)

HEADS SQUARE THRU FOUR HANDS
 EVERYBODY PASS THRU & "U"-TURN
 STAR THRU, WHEEL & DEAL
 CENTERS PASS THRU, EVERYBODY PASS
 THRU, "U"-TURN
 STAR THRU, WHEEL & DEAL
 CENTERS PASS THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT, PASS THRU, "U"-TURN
 STAR THRU, TAG THE LINE, FACE OUT
 WHEEL & DEAL, CENTERS PASS THRU,
 STAR THRU
 (LINES OF FOUR WITH PARTNER)

HEADS ROLL AWAY A HALF SASHAY
 SIDES ROLL AWAY A HALF SASHAY
 HEADS PASS THRU, SEPARATE AROUND
 ONE, LINE UP FOUR
 LINES FORWARD, STAR THRU, TRACH II
 SWING THRU, BOYS RUN, FERRIS WHEEL
 CENTERS SQUARE THRU 3/4, LEFT
 ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES PASS THRU, WHEEL & DEAL
 DOUBLE PASS THRU, PEEL OFF
 STAR THRU, TRACK II
 SWING THRU, LADIES CIRCULATE TWO
 PLACES
 GENTS RUN RIGHT, BEND THE LINE

HEAD LADIES TO THE RIGHT CHAIN
 SIDES DO A RIGHT & LEFT THRU
 HEADS ROLL AWAY A HALF SASHAY
 HEADS FACE YOUR PARTNER, BACK AWAY
 TO YOUR CORNER
 LINES OF FOUR, PASS THRU
 SIDES TAKE A PEEK & TRADE
 (BOX 1/4 OCEAN WAVE)

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES PASS THRU, TAG THE LINE
 FACE OUT, WHEEL & DEAL, DOUBLE PASS
 THRU
 FIRST COUPLE GO LEFT, NEXT COUPLE
 RIGHT
 LINES FORWARD, STAR THRU, PASS THRU
 LEFT ALLEMANDE, ETC.

FOUR LADIES CHAIN 1/4, HEADS SQUARE
 THRU FOUR HANDS
 SINGLE CIRCLE LEFT 3/4, STAR THRU,
 CROSS FIRE
 SINGLE FILE CIRCULATE, BOYS RUN RIGHT
 LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES FORWARD, TOUCH 1/4
 CORDINATE - - - -
 BEND THE LINE, PASS THRU, PARTNER
 TRADE
 STAR THRU, LEFT ALLEMANDE, SQUARE
 YOUR SET
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS PASS THRU & "U"-TURN
 SIDES SQUARE THRU FOUR HANDS
 CENTERS SQUEEZE IN, ENDS FOLD
 TRACK II - - - - -
 SWING THRU, BOYS RUN RIGHT
 WHEEL & DEAL, LEFT ALLEMANDE
 PROMENADE HALF WAY HOME

HEADS PASS THRU & "U"-TURN
 SIDES SQUARE THRU FOUR HANDS
 CENTERS SQUEEZE IN, ENDS FOLD
 TRACK II - - - - -
 SWING THRU, BOYS RUN RIGHT
 FERRIS WHEEL, CENTERS SQUARE THRU 3/4
 LEFT ALLEMANDE, ETC.

HEADS PASS THRU & "U"-TURN
 SIDES SQUARE THRU FOUR HANDS
 CENTERS SQUEEZE IN, ENDS FOLD
 PEEL OFF, STAR THRU
 TRACK II - - - - -
 SWING THRU, BOYS RUN RIGHT, COUPLES
 CIRCULATE
 WHEEL & DEAL, LEFT ALLEMANDE, ETC.

Square Dance—continued

HEADS SQUARE THRU, FOUR HANDS
CENTERS SQUEEZE IN, ENDS FOLD
THE LEADERS CLOVERLEAF
THE OTHERS STEP FORWARD AND "U"-
TURN
LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, BEND THE LINE
PASS THE OCEAN, SWING THRU
BOYS RUN RIGHT, FERRIS WHEEL
DOUBLE PASS THRU, TRACK II - - - - -
BOYS CIRCULATE, TWO PLACES
BOYS RUN RIGHT, ALL PROMENADE HOME,
ETC.

HEADS PASS THE OCEAN & LINEAR CYCLE
(ZERO EQV.)

HEADS PASS THE OCEAN & LINEAR CYCLE
SQUARE THRU FIVE HANDS &
CLOVERLEAF
CENTERS SQUARE THRU FOUR HANDS &
CLOVERLEAF
CENTERS SQUARE THRU 3/4, LEFT
ALLEMANDE, ETC.

HEADS PASS THRU, PARTNER TRADE
HEADS PASS THE OCEAN & RECYCLE
PASS THRU
(EQV. TO HEADS LEAD RIGHT)

HEADS ROLLAWAY A HALF SASHAY
SIDES SQUARE THRU FOUR HANDS
SPLIT THE HEADS, AROUND ONE, LINE UP
FOUR
LINES FORWARD, STAR THRU,
TRACK II - - - - -
SWING THRU, BOYS RUN RIGHT
BEND THE LINE, PASS THRU, WHEEL &
DEAL
CENTERS ZOOM, NEW CENTERS PASS
THRU
LEFT ALLEMANDE, ETC.

HEAD MEN TAKE YOUR CORNER,
FORWARD
STAR THRU, CIRCLE FOUR, FULL AROUND
LADIES BREAK, LINE UP FOUR
LINES PASS THRU, WHEEL & DEAL
DOUBLE PASS THRU, CENTERS IN,
CASTOFF 3/4
LINES FORWARD, STAR THRU, PASS THRU
LEFT ALLEMANDE, ETC.

HEAD MEN TAKE YOUR CORNER,
FORWARD
STAR THRU, CIRCLE FOUR, FULL AROUND
LADIES BREAK, LIE UP FOUR
LINES PASS THRU, WHEEL & DEAL
DOUBLE PASS THRU, CENTERS IN,
CASTOFF 3/4
LINES FORWARD, STAR THRU, PASS THRU
LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS
TOUCH 1/4, LADIES TRADE
LINES PASS THRU, WHEEL & DEAL
CENTERS SQUARE THRU 3/4
LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS
TOUCH 1/4, SCOOT BACK, BOYS TRADE
LINES PASS THRU, TAG THE LINE, FACE IN
LINES PASS THRU, WHEEL & DEAL
CENTERS ZOOM, SQUARE THRU 3/4
LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS
TOUCH 1/4, ALL EIGHT CIRCULATE
BOYS TRADE, LINES PASS THRU
TAG THE LINE, FACE IN
LINES PASS THRU, WHEEL & DEAL
CENTERS ZOOM, NEWS CENTERS PASS
THRU
LEFT ALLEMANDE, SQUARE YOUR SET
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS SQUARE THRU, FOUR HANDS
TOUCH 1/4, WALK & DODGE, "U"-TURN
LINES PASS THRU, TAG THE LINE
FACE IN, LINES PASS THRU, WHEEL &
DEAL
CENTERS PASS THRU, LEFT ALLEMANDE
SQUARE YOUR SET
(THE SQUARE HAS ROTATED 1/4 RIGHT)

Square Dance—continued

ALL FOUR LADIES CHAIN ACROSS
HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE TWO, SQUARE THRU
FOUR HANDS
TAG THE LINE, FACE IN
STAR THRU, TRADE BY, LEFT ALLEMANDE
SQUARE YOUR SET
(THE SQUARE HAS ROTATED 1/4 RIGHT)

SIDES ROLLAWAY A HALF SASHAY
HEADS FORWARD, TOUCH 1/4, WALK &
DODGE
SWING THRU, BOYS RUN RIGHT
(1P-2P LINES OF FOUR)

HEADS LEAD TO THE RIGHT, CIRCLE TO A
LINE
LINES PASS THRU, PARTNER TRADE
REVERSE THE FLUTTER WHEEL
LADIES LEAD, DIXIE STYLE TO AN OCEAN
WAVE
BOYS TRADE, BOYS CROSS RUN
RECYCLE, SWEEP 1/4
(1P-2P LINES OF FOUR)

HEADS SQUARE THRU FOUR HANDS
SWING THRU, SPIN THE TOP
RIGHT & LEFT THRU, LADIES CHAIN
SEND THE LADIES BACK, DIXIE STYLE TO
AN ALLEMANDE LEFT

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES ROLL AWAY A HALF SASHAY
LINES PASS THRU, TAG THE LINE
EVERYBODY "U"-TURN, LEFT ALLEMANDE,
ETC.

HEADS FORWARD, STAR THRU
ALL DOUBLE PASS THRU, II
SWING THRU, BOYS RUN RIGHT
WHEEL & DEAL, LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU, ON THE THIRD
HAND
TOUCH 1/4, WALK & DODGE
(EQV. TO HEADS LEAD LEFT)

HEADS ROLL AWAY A HALF SASHAY
SIDES LEAD RIGHT, SWING THRU

BOYS RUN RIGHT (LINES OF FOUR WITH
PARTNER)
HEADS FLUTTER WHEEL, SQUARE THRU
FOUR HANDS
SWING THRU, BOYS RUN RIGHT, BEND THE
LINE
(LINES OF FOUR WITH PARTNER)

HEADS FLUTTER WHEEL
SIDES SQUARE THRU FOUR HANDS
WITH THE OUTSIDE TWO, SQUARE THRU
FOUR
BOYS RUN RIGHT, RIGHT HAND HINGE
BOYS RUN RIGHT, COUPLES CIRCULATE
WHEEL & DEAL, STAR THRU
(LINES OF FOUR WITH PARTNER)

FOUR LADIES CHAIN 3/4
SIDES RIGHT & LEFT THRU
HEADS FACE YOUR PARTNER, BACK AWAY
LINES PASS THRU, "U"-TURN
(1P-2P LINES WITH PARTNER)

FOUR LADIES CHAIN 3/4
SIDES FLUTTER WHEEL, SWEEP 1/4
PASS THRU, STAR THRU
(LINES OF FOUR WITH PARTNER)

HEADS LEAD TO THE LEFT
SWING THRU, BOYS RUN RIGHT
WHEEL & DEAL, SWEEP 1/4, BACK AWAY
(LINES OF FOUR WITH PARTNER)

FOUR LADIES CHAIN 3/4
HEADS FORWARD, STAR THRU
DOUBLE PASS THRU, TRACK II
RECYCLE, SWEEP 1/4
(LINES OF FOUR WITH PARTNER)

FOUR LADIES CHAIN 1/4
SIDES FLUTTER WHEEL, SWEEP 1/4
PASS THRU, STAR THRU
(LINES OF FOUR WITH PARTNER)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, BOYS RUN RIGHT
SCOOT BACK, BOYS TRADE
LINES PASS THRU, TAG THE LINE, FACE IN
LINES PASS THRU, BOYS RUN RIGHT
SCOOT BACK, BOYS TRADE
LINES PASS THRU, TAG THE LINE, FACE IN
(LINES OF FOUR WITH PARTNER)

Square Dance—continued

HEADS LEAD TO THE RIGHT, CIRCLE TO A
LINE
LINES PASS THRU, BOYS RUN RIGHT,
SCOOT BACK
BOYS RUN RIGHT, LINES FORWARD, STAR
THRU
PASS THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
TOUCH 1/4, LADIES TRADE
LINES PASS THRU, WHEEL & DEAL
CENTERS SQUARE THRU 3/4, LEFT
ALLEMANDE, ETC.

FOUR LADIES CHAIN 1/4
HEADS SQUARE THRU, FOUR HANDS
TOUCH 1/4 GENTS EXTEND, LADIES
CLOVERLEAF
GENTS SWING THRU & SPIN THE TOP
GENTS EXTEND, GENTS RUN RIGHT
(LINES OF FOUR WITH PARTNER)

HEADS PASS THRU & CLOVERLEAF
ALL DOUBLE PASS THRU, TRACK II
GENTS CIRCULATE, BEND THE LINE
(LINES OF FOUR WITH PARTNER)

HEADS FORWARD, FLUTTER WHEEL,
SWEEP 1/4
STAR THRU (ZERO MOVEMENT)

HEADS FORWARD, FLUTTER WHEEL,
SWEEP 1/4
BACK AWAY, FOUR LADIES CHAIN ACROSS
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL
CENTERS PASS THE OCEAN
THE OTHERS PASS THRU & CLOVERLEAF
PING PONG CIRCULATE, RECYCLE IN THE
CENTER
SQUARE THRU 3/4, LEFT ALLEMANDE, ETC.
(SQUARED UP SET AT HOME)

HEADS PASS THRU, PARTNER TRADE
HEADS SQUARE THRU, ON THE THRID
HAND, TOUCH 1/4
WALK & DODGE
(EQV. TO HEADS LEAD RIGHT)

HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE TWO, SQUARE THRU
ON THE THIRD HAND, TOUCH 1/4
WALK & DODGE, CHASE RIGHT
BOYS RUNRIGHT, PASS THRU
WHEEL & DEAL, CENTERS PASS THRU
LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
PASS THRU, WHEEL & DEAL, CENTERS
SQUARE THRU
ON THE THIRD HAND, TOUCH 1/4
WALK & DODGE & CLOVERLEAF
NEW CENTERS SQUARE THRU
ON THE THIRD HAND, TOUCH 1/4
WALK & DODGE & CLOVERLEAF
DOUBLE PASS THRU, TRACK II
SWINGTHRU, LADIES CIRCULATE TWO
PLACES
BOYS RUN RIGHT, BEND THE LINE
(LINES OF FOUR WITH PARTNER)

FOUR LADIES CHAIN ACROSS THE SET
HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL
CENTERS PASS THE OCEAN
HEADS FORWARD ALONG THE LINE, STAR
THRU
PING PONG CIRCULATE, CENTERS HINGE
WALK AND DODGE, PARTNER TRADE
(SET IS SQUARED UP 1/4 LEFT)

HEADS FLUTTER WHEEL ACROSS THE
FLOOR
SIDES LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL
CENTERS PASS THE OCEAN
THE OTHERS GO FORWARD ALONG THE
WAVE & TOUCH 1/4
WALK & DODGE, THE OTHERS WALK &
DODGE
EVERYBODY PARTNER TRADE
(THE SET IS SQUARED UP AT HOME)

FOUR LADIES CHAIN 1/4, ROLL AWAY A
HALF SASHAY
HEADS FACE YOUR PARTNER, BACK AWAY
(1P-2P LINES OF FOUR)

Square Dance—continued

FOUR LADIES CHAIN 1/4
 HEADS SQUARE THRU FOUR HANDS
 SPLIT THE SIDE COUPLES AROUND ONE,
 LINE UP FOUR
 LINES PASS THRU, TAG THE LINE, FACE IN
 (LINES OF FOUR WITH PARTNER)

FOUR LADIES CHAIN 3/4
 HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES FORWARD, TOUCH 1/4
 LADIES "U"-TURN, RIGHT & LEFT THRU
 LEFT ALLEMANDE, SWING YOUR PARTNER
 (SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD RIGHT, VEER TO THE LEFT
 FERRIS WHEEL, CENTERS SWEEP 1/4,
 BACK AWAY
 (SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FORWARD, CIRCLE FOUR LEFT 3/4,
 HEADS ZOOM
 NEW CENTERS CIRCLE FOUR LEFT 3/4,
 BACK AWAY
 (SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FORWARD, TOUCH 1/4, WALK &
 DODGE
 PASS TO THE CENTER, CENTERS PASS
 THE OCEAN
 RECYCLE, BACK AWAY
 (SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FLUTTER SHEEL ACROSS THE
 FLOOR
 SIDES PROMENADE OUTSIDE 3/4
 ALL DOUBLE PASS THRU, LEADERS
 CLOVERLEAF
 THE OTHERS PARTNER TRADE & BACK
 AWAY
 (SQUARE HAS ROTATED 1/4 RIGHT)

ALL FOUR LADIES CHAIN ACROSS
 HEADS PASS THE OCEAN, PING PONG
 CIRCULATE
 CENTERS RECYCLE, SWEEP 1/4, BACK
 AWAY
 (SQUARE HAS ROTATED 1/4 RIGHT)

Presented by Jerry Helt

The Primer Contra

(U.S.A.)

By Jerry Helt.

Music:

Formation: Contra lines. 1, 3, 5, 7 crossed over and active.

<u>Meas</u>	<u>Pattern</u>
1-8	Everybody down the center with your own.
9-16	Turn alone, come back to place.
17-24	Ladies down the center.
25-32	Turn alone, come back to place.
33-40	Gents down the center.
41-48	Turn alone, come back to place.
49-56	Everybody pass thru, turn alone.
57-64	Right & left thru.
	Dance repeats until music ends.

Hey Circle (Spanish Circle)

(U.S.A.)

By Jerry Helt.

Music:

Formation: Contra lines. 1, 3, 5, 7 crossed over and active.

<u>Meas</u>	<u>Pattern</u>
1-8	Right hand four-hand star.
9-16	Left-hand star.
17-24	Ladies chain across.
25-32	Ladies chain back.
33-48	Ladies lead, hey for four.
49-56	Swing your partner.
57-64	Balance forward & back, pass thru to the next.
	Dance repeats until music ends.

Presented by Jerry Helt

The Lancers

(Ireland)

When Joe McNamara was young, set dancing was done at house dances. Some of the homes where sets were danced were: John Kinley's, O'Brien's Castle, Crusheen; James McNamara's (Joe's father), Drumbaniff, Crusheen; Mickie Littleton's, Drumbaniff, Crusheen; Paddy O'Connor's, Cappafean, Crusheen.

Some of the popular musicians who played the fiddle were: Katie Costello (later played with Michael Coleman in America), Rathclooney; Delia (also played the concertina), Mary, and Winnie Littleton, Drumbaniff, Crusheen. Others who played the concertina were: Mrs. Cuneen, James and John Costello, Rathclooney; James McInerney, Drumbaniff, Crusheen; James McNamara, Drumbaniff, Crusheen. Those who played the accordion were: Joe McNamara (played with the Tulla *Ceili* Band from 1953 until 1963), Drumbaniff, Crusheen. Patsie Kinley (John Kinley's father), O'Brien's Castle, Crusheen, played the flute. Petie Littleton, Drumbaniff, Crusheen, played the tin whistle and the concert flute.

Joe McNamara first saw the Lancers about 1931. Joe learned the Lancers from John Kinley who brought the set to the area from South Galway. John Kinley was about twenty years older than Joe. "John Kinley picked it up at a wedding in South Galway. At that time there were kitchen house dances maybe only three times a year. It was hard to see all the figures. John Kinley was anxious for everyone to dance the Lancers, but no one knew how to dance it. No one knew the full set, only himself. There might be only two in the house who knew it, and they weren't too clear about it either."

Joe McNamara recalls, "House dances stopped during the war (World War II) because they were illegal. The *gardai* would come and close them down. The government wanted the revenue and tax. Priests stopped the house dances, but they built parochial halls and got licenses and had their own dances. "*Ceilithe* were started during the late forties and early fifties by Irish language teachers. No sets were allowed because sets were not considered Irish. Sets were danced at an odd get-together in the home - a return from England, or a wedding. *Comhaltas* (*Comhaltas Ceoltóirí Éireann*) organized the first *Fleadh Cheoil* in Athlone in 1953 and started reviving set dancing. The Caledonian Set was danced in the competitions. Because of emigration there were no crowds to dance, so the generation of the fifties missed out. Modern music and show bands became popular, so today people between the ages of thirty and fifty can't dance.

"I often saw John Kinley in pubs and he was anxious for the two of us to get the Lancers going. And we would often go through it in the pubs having an old chat about sets. He always hinted on me that we should get it going." Joe McNamara revived the Lancers in 1980. "I had to go back in my memory and remember the set as I saw Kinley dancing it and work out one figure from another until I got it into the shape of a set. I might see that danced in my young days, and I might not see that set danced twice in a year. There was that drawback that I had to remember the set after not dancing it for forty years. I couldn't sleep and I often went through a figure [while unable to sleep]. I was teaching [set dancing] at Crusheen at the time. I did it one figure at a time. I had to take one figure, do that and see how it worked out. Then on to the next figure. It took a lot of memorizing."

Now about twenty-five people dance the Lancers in the Crusheen area. Joe and Biddie McNamara have also taught the Lancers every summer since 1983 at the *Scoil Samhraidh* Willie Clancy in Miltown Malbay, Co. Clare.

The Lancers—continued

The Lancers has been published in *Irish Dances*. In general, *Irish Dances* describes the way the set is danced today, except that the terminology differs in *Irish Dances* from the terminology used by Joe McNamara. For example, listed below are the figures and movements, first as called by Joe McNamara and second as in *Irish Dances*:

AS CALLED BY JOE MCNAMARA

Lead around
Wheel
House
Pass off and wheel lady opposite
Pass through
Wheel lady on the left
Dance in
Twirl
Ladies dance to men's side
and men dance to ladies' side
Line up
Ladies into the center
Men into the center
Hands across
Big Christmas
Lead your partner around
Small Christmas
Chain all around
Line up
Line up
In and back
Dance back to your own place
and wheel

IRISH DANCES

Lead Around
Swing
House
Advance & Swing
Square
Swing
House
Turn the Lady
Pass By

Advance & Retire
Ladies In
Gents In
Wheel
Big Christmas
Lead Around
Little Christmas
Chain & Line Up
Line Up
Side Step
Advance & Retire
Dance To Place & Swing

In *Irish Dances*, ADVANCE & SWING in the FIRST FIGURE is described as it is danced today for exhibition purposes. This movement, however, was remembered differently by Joe McNamara as Pass off by linking R elbows and Wheel lady opp. Today, on social occasions local dancers dance Pass off by linking left elbows and Wheel lady opp.

Music: Polkas, for example, *The Rakes of Mallow*, *I Met Mary in the Woods*, *The Peeler and the Goat*, *Nora Criona*. 102 beats per minute. 2/4 meter
Reels, for example, *Swallow's Tail*, *Bag of Potatoes*, *Sally Gardens*, *The Longford Collector*, *Tim Maloney*, *The Woman of the House*, *Miss McLeod's*. 123 beats per minute.

Set Dances of Ireland, vol IV, Side A

Formation: Square set of 4 cpls.

The Lancers—continued

I. PASS OFF

Lead around 8: All four cpls face in a CCW dir in the set (M in the ctr with W on the outside). Ptrs hold hands in front at W's waist level (M's R hands hold W's R hands and M's L hands hold W's L hands). All four cpls dance eight threes in a CCW dir around the set passing through each succeeding pos and back to starting pos. During the last two meas W turn CW (one half turn) under M's raised hands to face ptrs in starting pos. All lift up onto the balls of their feet on the 3rd beat of each meas and down on the 4th beat of each meas when dancing threes producing the "Clare style" when dancing to reels.

Wheel 8: All four cpls in "waltz pos."

Pass off and wheel lady opposite 8: 1st and 2nd cpls drop hands and face into the ctr of the set. (4) 1st M and 2nd W dance four threes into the ctr of the set linking R elbows with each other turning CW. 1st M and 2nd W drop R elbows and end facing each other in the ctr of the set with backs to starting pos.

(4) 1st M and 2nd W wheel in the ctr of the set ending in the ctr of the set with backs to starting pos.

Pass through 8: 1st and 2nd cpls. M dance CW and W dance CCW around the inside of the set. 1st M and 2nd W begin in the ctr of the set where they ended the wheel.

(2) 1st and 2nd cpls dance two threes straight across the ctr of the set. M on the outside of the line pass R shldr to R shldr with opp W while W on the inside of the line pass L shldr to L shldr with each other.

(2) W turning CCW dance two threes through pos opp starting pos on the outside of the line passing ptrs L shldr to L shldr while M turning CW dance two threes through pos opp starting pos on the inside of the line passing R shldr to R shldr with each other.

(4) 1st and 2nd cpls repeat, M turning CW and W turning CCW. On the last meas 1st and 2nd M continue through starting pos to face W on the L of starting pos while 1st and 2nd W continue through starting pos to face M on the R of starting pos.

Wheel lady on the left 8: All four cpls. 1st M with 3rd W; 3rd M with 2nd W; 2nd M with 4th W; 4th M with 1st W.

Wheel 8: All four cpls with original ptrs in starting pos.

Pass off and wheel lady opposite 8: 2nd M and 1st W.

Pass through 8: 1st and 2nd cpls.

Wheel lady on the left 8: All four cpls.

Wheel 8: All four cpls with original ptrs in starting pos.

Pass off and wheel lady opposite 8: 3rd M and 4th W.

Pass through 8: 3rd and 4th cpls.

Wheel lady on the left 8: All four cpls.

Wheel 8: All four cpls with original ptrs in starting pos.

Pass off and wheel lady opposite 8: 4th M and 3rd W.

Pass through 8: 3rd and 4th cpls.

Wheel lady on the left 8: All four cpls.

Wheel 8: All four cpls with original ptrs in starting pos.

The Lancers—continued

House 8: All four cpls dance eight threes in a CCW dir around the set using two meas to turn CW into each succeeding pos to the R until all four cpls are back in starting pos. Instead of the last two threes, cpls sometimes dance step, step, step, step turning CW two times during the 7th and 8th meas. This ending is called a double wheel:

W	R - L -	R - L -
M	L - R -	R - L -
Beats/meas	1 2 3 4	1 2 3 4

M slap the ground in front with L feet to end the FIRST FIGURE.

II. THE TWIRL

Lead around 8: All four cpls.

Wheel 8: All four cpls.

Dance in 8: 1st cpl dances eight threes in a CCW dir around the ctr of the set and back to starting pos using two meas to turn CW four times. The other three cpls remain in starting pos.

Twirl 8: 1st cpl takes R hands and dances eight threes in place. W turns CW four times under M's R hand while M dances in place. 1st cpl drops R hands.

Ladies dance to men's side and men dance to ladies' side 8: 1st M and 1st W, still facing each other, dance two threes through starting pos passing each other R shldr to R shldr, dance two threes turning CW into line in side pos ending facing each other, dance two threes back through starting pos passing R shldr to R shldr, and dance two threes into line in side pos ending in a line of four people facing into the ctr of the set. 1st W turns CCW into line while 1st M turns CW into line. During 7th and 8th meas 2nd cpl separates. 2nd M walks to join 4th cpl on 4th W's R forming a line facing into the ctr of the set while 2nd W walks to join 3rd cpl on 3rd M's L forming a line facing into the ctr of the set. All four dancers in each line join hands with each other (R hands in L hands and L hands in R hands) elbows slightly bent with hands a little below shldr height (W's hands on top of M's hands). 1st and 2nd M's R arms are relaxed free at their sides on the outside of the lines just as 1st and 2nd W's L arms are relaxed free at their sides on the outside of the lines.

Line up 8: All four cpls. Both lines of four dancers dance the slide step three times: once advancing into the ctr, once back out, and once into the ctr again. During the 7th and 8th meas 1st and 2nd cpls dance the slide step remaining in place in starting pos while 3rd and 4th cpls dance the slide step backing into starting pos. All drop hands. The slide step is danced as follows:

W	R - L -	R L R -	L - R -	L R L -	R - L -	R L R -	L - R -	L R L -
M	L - R -	L R L -	R - L -	R L R -	L - R -	L R L -	R - L -	R L R -
Beats/meas	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4

Even though cpls dance with their feet flat on the ground, gliding as they move, all lift up onto the balls of their feet on the 1st and 3rd beats of the 1st meas and down again on the 2nd and 4th beats of the 1st meas. All lift up again on the 3rd beat of the 2nd meas and down on the 4th beat of the 2nd meas. This gives the characteristic "lift" to the dance style in Clare when dancing the slide step to reels.

Wheel 8: All four cpls with original ptrs in starting pos.

The Lancers—continued

Dance in 8: 2nd cpl.

Twirl 8: 2nd cpl.

Ladies dance to men's side and men dance to ladies' side 8: 2nd cpl.

Line UP 8: All four cpls.

Wheel 8: All four cpls with original ptrs in starting pos.

Dance in 8: 3rd cpl.

Twirl 8: 3rd cpl.

Ladies dance to men's side and men dance to ladies' side 8: 3rd cpl.

Line up 8: All four cpls.

Wheel 8: All four cpls with original ptrs in starting pos.

Dance in 8: 4th cpl.

Twirl 8: 4th cpl.

Ladies dance to men's side and men dance to ladies' side 8: 4th cpl.

Line up 8: All four cpls.

Wheel 8: All four cpls with original ptrs in starting pos.

House 8: All four cpls end with a double wheel. M slap the ground in front with L ft to end the SECOND FIGURE.

III. BIG CHRISTMAS

Lead around 8: All four cpls.

Wheel 8: All four cpls.

Ladies into the center 8: All four W. M remain in starting pos while all four W dance the slide step four times: once advancing into the ctr, once back out, once into the ctr again and “bow” (nod their heads), and once backing into starting pos.

Men into the center 8: All four M. W remain in starting pos while all four M dance the slide step four times: once advancing into the ctr, once back out, once into the ctr again and “bow” (nod their heads), and once backing into starting pos.

Hands across 8: All four cpls face in a CCW dir in the set (M in the ctr with W on the outside). W place L hands on M's backs. M place R arms behind W's backs under W's arms with M's R hands on W's waists. M give L hands across at waist level, so that M hold L hands like a handshake in the ctr. All four cpls dance eight threes in a CCW dir around the set passing through each succeeding pos and back to starting pos.

Hands across 8: All four cpls drop hands. M turn CW while W turn CCW to face in a CCW dir. W place R hands on M's backs. M place L arms behind W's backs over W's arms with M's L hands on W's waists. M give R hands across at waist level, so that M hold R hands like a handshake in the ctr. All four cpls dance eight threes in a CCW dir around the set passing through each succeeding pos and back to starting pos. During the 7th and 8th meas, all four cpls drop hands. M turn CCW while W turn CW to face into the ctr of the set and form a circle. M keep R hands on W' waists while W place R hands on M's waists; M place L hands over W's R arms on W's waists while W place L hands over M's R arms on M's waists.

Big Christmas 8: All four cpls in a circle of eight wheel in a CW dir with R feet in the ctr ending in front of starting pos.

The Lancers—continued

Big Christmas 8: All four cpls start with L feet in the ctr and wheel in a CCW dir ending in front of starting pos.

Wheel 8: All four cpls with original ptrs in starting pos.

Ladies into the center 8: All four W.

Men into the center 8: All four M.

Hands across 8: All four cpls.

Hands across 8: All four cpls.

Big Christmas 8: All four cpls.

Big Christmas 8: All four cpls.

Wheel 8: All four cpls with original ptrs in starting pos.

House 8: All four cpls end with a double wheel. M slap the ground in front with L feet to end the THIRD FIGURE.

IV. SMALL CHRISTMAS

Lead around 8: All four cpls.

Wheel 8: All four cpls.

Dance in 8: 1st cpl.

Lead your ptr around 8: 1st and 2nd cpls face in a CW dir in the set. Ptrs hold hands in front at W's waist level (M's R hands hold W's R hands and M's L hands hold W's L hands). 1st and 2nd cpls dance eight threes in a CW dir around the ctr of the set. During the 7th and 8th meas 1st and 2nd cpls pass through starting pos, drop hands, and continue on, 1st cpl to 3rd cpl and 2nd cpl to 4th cpl, to begin hands across.

Hands across 8: 1st and 3rd cpls dance together while 2nd and 4th cpls dance together.

(4) Each person faces in a CW dir and gives R hands across (elbows slightly bent with hands a little below shldr height), so that there are two groups of two cpls each holding R hands in the ctr (W's hands on top). All dance four threes in a CW dir around to pos from which each person started.

(4) Each person drops R hands and while turning CW to face in a CCW dir gives L hands across (elbows slightly bent with hands a little below shldr height), so that there are two groups of two cpls each now holding L hands in the ctr (W's hands on top). All dance four threes in a CCW dir back to pos from which each person started.

Small Christmas 8: 1st and 3rd cpls dance together while 2nd and 4th cpls dance together.

Each group of two cpls forms a circle. M place R hands on W's waists while W place R hands on M's waists; M place L hands over W's R arms on W's waists while W place L hands over M's R arms on M's waists. Both groups of two cpls wheel in a CW dir with R feet in the ctr.

Wheel 8: All four cpls with original ptrs in starting pos.

Dance in 8: 2nd cpl.

Lead your ptr around 8: 1st and 2nd cpls in a CCW dir.

Hands across 8: 1st cpl with 4th cpl and 2nd cpl with 3rd cpl.

Small Christmas 8: 1st cpl with 4th cpl and 2nd cpl with 3rd cpl.

Wheel 8: All four cpls with original ptrs in starting pos.

The Lancers—continued

Dance in 8: 3rd cpl.

Lead your ptr around 8: 3rd and 4th cpls in a CW dir.

Hands across 8: 3rd cpl with 2nd cpl and 4th cpl with 1st cpl.

Small Christmas 8: 3rd cpl with 2nd cpl and 4th cpl with, 1st cpl.

Wheel 8: All four cpls with original ptrs in starting pos.

Dance in 8: 4th cpl.

Lead your ptr around 8: 3rd and 4th cpls in a CCW dir.

Hands across 8: 3rd cpl with 1st cpl and 4th cpl with 2nd cpl.

Small Christmas 8: 3rd cpl with 1st cpl and 4th cpl with 2nd cpl.

Wheel 8: All four cpls with original ptrs in starting pos.

House 8: All four cpls end with a double wheel. M slap the ground in front with L feet to end the FOURTH FIGURE.

V. CHAIN ALL AROUND AND LINE UP

Lead around 8: All four cpls.

Wheel 8: All four cpls.

Chain all around 16: All four cpls.

(8) Ptrs face each other taking R hands in front like a handshake at waist level and dance one three past each other dropping hands as they pass (M in a CCW dir and W in a CW dir). All continue to dance another five threes giving L hands, then R hands, then L hands again until all meet original ptrs in pos opp starting pos and wheel in pos opp starting pos during the 7th and 8th meas.

(8) All four cpls repeat, beginning in pos opp starting pos and ending in starting pos. This time cpls do not wheel, but rather form into a column facing out from 1st cpl's starting pos. W are in front of ptrs. 1st cpl is followed by 3rd cpl followed by 4th cpl followed by 2nd cpl.

Line up 8: All four cpls.

(4) M. dance in a column to their L toward 4th cpl's starting pos while W dance to their R toward 3rd cpl's starting pos. M dance step with L foot, slide R foot to L foot, step, slide R foot to L foot, step, slide R foot to L foot, and one three in a column in 4th cpl's starting pos. W dance: step with R foot, slide L foot to R foot, step, slide L foot to R foot, step, slide L foot to R foot, and one three in a column in 3rd cpls' starting pos:

W	R - L -	R - L -	R - L -	R L R -
M	L - R -	L - R -	L - R -	L R L -
Beats/meas	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4

(4) Both columns dance the same step back across the ctr of the set with W passing in front of ptrs. This time M begin with R feet and W begin with L feet. During the 8th meas when the column of M reaches 3rd cpl's starting pos and the column of W reaches 4th cpl's starting pos M turn CCW to form a line facing into the ctr of the set in 3rd cpl's starting pos while W turn CW to form a line facing into the ctr of the set in 4th cpl's starting pos. All four dancers in each line join hands with each other (R hands in L hands and L hands in R hands) elbows slightly bent with hands a little below shldr height. 1st M's R arm and 2nd M's L arm are relaxed free at their sides on the outside of the line; 1st W's L arm and 2nd W's R arm are relaxed free at their sides on the outside of the line.

The Lancers—continued

Line up 8: All four cpls. Both lines of four dancers dance the slide step four times: once advancing into the ctr, once back out, once into the ctr again, and once backing into 3rd and 4th cpls starting pos. The slide step is danced as follows:

W	R - L -	R L R -	L - R -	L R L -	R - L -	R L R -	L - R -	L R L -
M	L - R -	L R L -	R - L -	R L R -	L - R -	L R L -	R - L -	R L R -
Beats/meas	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4

Dance back to your own place and wheel 8: All four cpls.

(4) All dance the slide step four times with 3rd M and 4th W remaining in starting pos while all others dance back to starting pos to meet original ptrs.

(4) All four cpls wheel with original ptrs in starting pos.

Chain all around 16: All four cpls end in a column. 2nd cpl is followed by 4th cpl followed by 3rd cpl followed by 1st cpl.

Line un 8: All four cpls in a column behind 2nd cpl.

Line un 8: All four cpls. W in a line formed along 3rd cpl's starting pos with M in a line formed along 4th cpl's starting pos. Dance back to your own place and wheel 8: All four cpls.

Chain all around 16: All four cpls end in a column. 3rd cpl is followed by 2nd cpl followed by 1st cpl followed by 4th cpl.

Line un 8: All four cpls in a column behind 3rd cpl.

Line un 8: All four cpls. W in a line formed along 1st cpl's starting pos with M in a line formed along 2nd cpl's starting pos.

Dance back to your own place and wheel 8: All four cpls.

Chain all around 16: All four cpls end in a column. 4th cpl is followed by 1st cpl followed by 2nd cpl followed by 3rd cpl.

Line up 8: All four cpls in a column behind 4th cpl.

Line up 8: All four cpls. W in a line formed along 2nd cpl's starting pos with M in a line formed along 1st cpl's starting pos:

Dance back to your own place and wheel 8: All four cpls.

House 8: All four cpls end with a double wheel. M slap the ground in front with L feet to end the FIFTH FIGURE.

The Polka Set

(Ireland)

There are four parts to the Polka Set, all polkas. In addition, a slide and a hornpipe were danced. Sometimes a reel was danced in place of the hornpipe to finish the set depending on the mood of the people and the musicians. "As a general rule around here they'd nearly always use a hornpipe to finish up a set. It all depends on the people that's dancing. If they wanted a slide, that was it. They always danced a slide with the old polka. On a cold frosty night you'd play a slide, a hornpipe, and a reel before you'd be finished with them." Jack Greaney (b. 28 August, 1899), currently residing in Newmarket, also remembers that a reel was sometimes danced long ago after the slide to finish the Polka Set, but not today.

When Jer McAuliffe was about 15 years old (c. 1928), he saw and danced five sets: the Polka Set, the Plain Set, the Ginny Ling, the Victora, and the Set of Mezerts. He first learned them from Nicolas Fitz, a farmer in Meens, Kishkeam. There used to be a pattern back in the area and Nicolas knew all the sets. Another set danced in the area, which Jer McAuliffe does not remember how to do, was the Set of Erin (included in this book). Before Jer's time the sets were danced in the homes and at patterns at crossroads. "There would be six months working and six months dancing. Most of it was done in halls when I got the sets. I only just saw the tail end of them (the Plain Set, the Ginny Ling, the Victora, and the Set of Mezerts)." The halls were in Ballydesmond, Gneeveguillia, Newmarket, Mountcollins, Rock Chapel, Scartaglen, Knocknagree, Boherbue and a hall below *Clan Banin* Cross.

In Jer's youth the old couples would dance in the "waltz position" with the man holding the lady's right hand in his left hand close to her chest. "If you held hands out it would blind people. You're always supposed to dance tidy." The Plain Set, the Ginny Ling, the Victora, and the Set of Mezerts have not been danced since sometime between 1935 and 1940, but the Polka Set has continued to be danced over the years.

According to Jer McAuliffe, "Dancing in pubs isn't on long, about twenty years altogether. I suppose it is on [caught on] in the pubs when the first *Fleadh Cheoil* started. Set dancing competition is on only about ten years [1970]. They aren't able to dance at all today. They don't know how to start or stop. You'd meet an odd lad who can dance, but they'd be all old fellows, like myself. The youth aren't able to dance at all, and the girls are the same. "You must have balance. You must start on time and stop on time and be back in your own place. You must keep your place. Padraig O'Keefe told me one time 'Most dancers today have no balance.'"

"The music is faster today. It was good steady music long ago. You'd get time to dance. You can put life into your music for dancing and you needn't fly at all. The last twenty-five years the music is getting fast. The man would say long ago, you'd have to have a certain amount of execution in your music for to be able to dance. With the execution you would have life in the music and when you play too fast you haven't it. You're travelling too fast and you can't follow it.

"The old fellows were on the floor and now the young fellows are flying. They're rising off the ground. Any dancer in my day would keep on the ground and he could do anything with his two feet on the ground. Today they're hitting their backsides. Any man going up in the air was no good.

"There was no pounding at all. You'd get an odd man who would batter: a short batter, a tip of the toe and a tip of the heel with no hopping. Now they can't do that without hopping. There's some of them dancing like horses." The Polka Set is rarely danced in the homes anymore. Today it is danced in public at festivals, competitions and in the pubs.

The Polka Set (South Kerry and North Cork)—continued

The Polka Set has been published in two books. In *Irish Dances* it is called the *Sliabh Luachra* Set (a name given to it by the author), and in *An Authentic Guide To Set Dancing* it is called the North Cork Polka Set. The terminology differs in both books from what the parts and movements are called in Newmarket and surrounding areas. For example, listed below are the four parts, plus the Slide, the Hornpipe, and the Reel, first as called in Newmarket and surrounding areas, second as in *Irish Dances*, and last as in *An Authentic Guide To Set Dancing*:

<u>AS CALLED IN NEWMARKET AND SURROUNDING AREAS</u>	<u>IRISH DANCES</u>	<u>AN AUTHENTIC GUIDE TO SET DANCING</u>
Ladies Chain Show the lady The Half Slide The Four Shoves	Ladies Chain Show the Lady In, Out and Roundabout Around the House & Mind the Dresser	Single Chain Show the Lady Square In Big Chain
The Slide The Hornpipe The Reel	(No Name) (No Name) (Not Listed)	(No Name) (No Name) (Not Listed)

Jer McAuliffe says that the Reel part was sometimes danced in place of the Hornpipe in the Plain Set and the Polka Set.

Terminology for one cpl dancing alone around the ctr of the set such as “dance around the house inside” in *Irish Dances* and “house within the square” in *An Authentic* terminology introduced in urban dance classes and in these books by dance teachers. Instead, Figure in or Wheel in are used for one cpl dancing.

Differences in the Polka Set as published in *Irish Dances* and *An Authentic Guide To Set Dancing* and as Jer McAuliffe remembers it are that every polka part ended with House your set.

In addition, in the FIRST PART in *Irish Dances* there are sixty-four measures or “bars” missing. In Newmarket and surrounding areas the lead cpls dance Around the house and Chain one more time (thirty-two measures) and the side cpls repeat it one more time (thirty-two measures). In Around the house, *Irish Dances* states: “All four cpls dance together one bar into the ctr and one bar back to their own positions.” Today, dance teachers are teaching people to dance one three into the ctr of the-set and one three back out. *An Authentic Guide To Set Dancing* states, “All cpls take ptr’s hands in waltz fashion, dance in place (2 bars)...” The latter is a description of changes introduced into set dancing competition whereby dancers leap high into the air while doing two threes before moving onto the next position. In Newmarket and surrounding areas, however, dancers dance directly to the next position without clearly and distinctly dancing into the ctr and back, nor do they remain dancing in place.

In the FOURTH PART both *Irish Dances* and *An Authentic Guide To Set Dancing* describe how ladies turn under ptrs’ right hands, whereas in Newmarket and surrounding areas ladies turn under ptrs’ left hands. Turning under the left hand is functional in that ladies’ right hands are free to continue to the next movement with right hands into the ctr. Both books state that men stay in place while turning the ladies. As often as not, however, in Newmarket and surrounding areas men dance eight threes in a CCW direction around the set while turning the ladies. In *An Authentic Guide To Set Dancing* the final eight measures are missing. Today, in Newmarket and surrounding areas dancers end the part by repeating Turn the ladies. Neither book describes how the Four shoves used to be danced. The part begins with the Four shoves. Men place hands on ladies’ waists while ladies place hands on men’s shoulders. All four cpls dance eight threes in a CCW direction around the set and back to starting positions. Men dance forward while ladies dance bkwd. This is how the part got the name, the Four shoves.

The Polka Set (South Kerry and North Cork)—continued

The Polka Set (South Kerry and North Cork)—continued

The FIFTH PART as described in *An Authentic Guide To Set Dancing* neither begins nor ends with couples dancing around each other as is done today in Newmarket and surrounding areas. Also *An Authentic Guide To Set Dancing* describes the middle movement, "Top couples slide to ctr and back, house around each other twice, back to own positions. 16 bars." This movement cannot be danced as described in sixteen bars. Nor is the movement danced this way today in Newmarket and surrounding areas. In fact, couples dance around each other only Olice.

In the SIXTH PART when ladies change ptrs, *An Authentic Guide To Set Dancing* states, "All release hands, ladies advance to next ptrs on right. At the same time gents dance to ctr and back and all turn to next position (4 bars). Continue A until back to gents' positions (12 bars)." This movement was introduced to set dancing competitions and has become a standard movement for polka sets in competition. In fact, in Newmarket and surrounding areas today dancers use eight measures for the ladies to advance by walking to the next position while the men stand in place. They then use sixteen measures to dance Around the house.

A local musician in Newmarket, Raymond Sullivan, says: "Competitions have changed the sets. Before competitions, a dancer could pick up the musician with his own style. The musician would see this and wait the next time around on the tune and help the dancer out with his fiddling." Raymond played at set dancing competitions and says now "dancers are mechanical. They do not listen to the music and they do not need the music. They dance through on their own regardless of the music. People from a neighboring town hired someone to teach them a set they saw in competition and lost to, so they can win. Now they no longer have their own set. Outsiders have come in and standardized the set."

The Polka Set has also appeared in the notes accompanying the record, Johnny O'Leary-Music For The Set, Music From Sliabh Luachra Vol.5 (Topic Records). Six parts are listed. Among other discrepancies, there are errors in describing the number of measures for each movement. Some movements that are done to eight measures of music are listed as requiring sixteen measures of music while other movements that require sixteen measures of music are listed as needing only eight.

- Music: Polkas, for example, *The Lonesome Polka*, *Taur Mor*, *Jackson's*, *Sweeny's* 2/4 meter
 The Lark in the Morning. 139 beats per minute.
 Slides, for example, *Johnny Mickey's*, *Padraig O'Caoimh's*, *Dingle Regatta*. 156 beats per
 minute.
 Hornpipes, for example, *The Cork Hornpipe*, *Boys of Bluehill*, *Kitty's Wedding*. 106 beats per
 minute.
 Reels: *Miss McLeod's*, *The Maid Behind the Bar*, *The Swallows's Tail*. 114 beats per minute.
 Set Dances of Ireland, vol III, Side A
- Formation: Square set of 4 cpls.

The Polka Set (South Kerry and North Cork)—continued

I. LADIES CHAIN

Around the house 16: All four cpls dance sixteen threes in a CCW direction using four meas to reach each succeeding pos to their R:

(4) All four cpls dance two threes in a CCW direction (M fwd and W bkwd) twd pos on their R and dance two threes turning CW into new pos. (Some cpls dance one three slightly into the ctr, one three twd pos on their R, and two threes turning CW into new pos.)

(4) Again, all four cpls dance two threes in a CCW direction (M fwd and W bkwd) twd pos on their R and dance two threes turning CW into pos opp starting pos.

(8) All four cpls repeat, beginning in pos opp starting pos and ending in starting pos.

Ladies chain 8: 1st and 2nd cpls.

(2) While 1st and 2nd M remain in starting pos, 1st and 2nd W dance two threes across the ctr passing each other R shoulder to R shoulder lightly gripping R hands like a handshake as they approach each other and dropping R hands as they pass.

(2) W link L elbows high up with opp M and dance two threes with the M turning CCW (one half turn) ending facing into the ctr and releasing L arms.

(2) While M continue another one half turn ending in place facing into the ctr, W dance two threes across the ctr again passing R shoulder to R shoulder lightly gripping R hands like a handshake as they approach each other and dropping R hands as they pass.

(2) W end with original ptrs in starting pos and begin to wheel. *Today, cpls dance the 3rd and 4th meas in the following manner:*

(2) *M dancing two threes and facing the ctr of the set take approaching W' L hands in their L hands raising held hands high while W dance two threes turning CW (one full turn) under M's raised arms moving in a CCW direction behind M's backs. As W are turning, M continue to face the ctr of the set. Dropping L hands, M dance one three to M's L as W pass behind them and one three to the R back to starting pos as W face into the ctr of the set.*

Wheel off 8: 1st and 2nd cpls in "waltz pos." Around the house 16: All four cpls.

Ladies chain 8: 3rd and 4th cpls.

Wheel off 8: 3rd and 4th cpls.

Around the house 16: All four cpls.

Ladies chain 8: 1st and 2nd cpls. Wheel off 8: 1st and 2nd cpls.

Around the house 16: All four cpls.

Ladies chain 8: 3rd and 4th cpls. Wheel off 8: 3rd and 4th cpls.

II. SHOW THE LADY

Around the house 16: All four cpls.

Figure in 8: 1st cpl dances eight threes in a CCW direction around the ctr of the set and back to starting pos using two meas to turn CW four times. The other three cpls remain in starting pos.

Show the lady 8: 1st cpl.

(4) 1st cpl drops hands and faces into the ctr of the set. The M places his R hand on the W's waist and the W places her L hand on the M's shldr. The M begins with his L ft while the W begins with her R ft. Both walk three steps into the ctr and raise inside ft slightly in front; both back out two steps, face each other in "waltz pos," and dance one three:

The Polka Set (South Kerry and North Cork)—continued

W	R - L -	R - L -	L - R -	L R L -
M	L - R -	L - R -	R - L -	R L R -
Beats/meas	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &

(4) 1st cpl dances in a CCW direction around the ctr of the set (completing a circle once) and back to starting pos using two meas to turn CW two times.

Around the house 16: All four cpls.

Figure in 8: 3rd cpl.

Show the lady 8: 3rd cpl.

Around the house 16: All four cpls.

Figure in 8: 2nd cpl.

Show the lady 8: 2nd cpl.

Around the house 16: All four cpls.

Figure in 8: 4th cpl.

Show the lady 8: 4th cpl.

Around the house 16: All four cpls.

House your set 8: All four cpls. M slap the ground in front with L ft on the 2nd beat of the eighth meas to end the SECOND PART.

Today, instead of house your set:

Around the house 8: All four cpls.

III. THE HALF SLIDE

Around the house 16: All four cpls.

Half slide 8: 1st and 2nd cpls.

(4) 1st and 2nd cpls, ptrs facing each other, dance the slide step into the ctr of the set and back to starting pos:

W	R - L -	R - L -	L - R -	L R L -
M	L - R -	L - R -	R - L -	R L R -
Beats/meas	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &

The M slides into the ctr with his L ft, slides his R ft along the floor to the heel of his L ft, slides into the ctr with his L ft again, and slides his R ft along the floor to the heel of his L ft. Sometimes, the M ends the 2nd meas by lifting his R ft low in front while raising and lowering the L heel still keeping the ball of the L ft on the ground. The M then slides back out starting with his R ft, slides his L ft along the floor to the heel of his R ft, and dances one three into starting pos. The W does the same only she starts into the ctr with her R ft.

(4) Both cpls dance four threes in a CCW direction using two meas to turn CW two times: once crossing the set and once into pos opp starting pos.

Half slide 8: 1st and 2nd cpls repeat, beginning in pos opp starting pos and ending in starting pos.

Around the house 16: All four cpls.

Half slide 8: 3rd and 4th cpls.

Half slide 8: 3rd and 4th cpls.

The Polka Set (South Kerry and North Cork)—continued

Around the house 16: All four cpls.

Half slide 8: 1st and 2nd cpls.

Half slide 8: 1st and 2nd cpls.

Around the house 16: All four cpls.

Half slide 8: 3rd and 4th cpls.

Half slide 8: 3rd and 4th cpls.

Around the house 16: All four cpls.

House your set 8: All four cpls. M slap the ground in front with L ft on the 2nd beat of the eighth meas to end the THIRD PART.

Today, instead of house your set:

Around the house 8: All four cpls.

IV. THE FOUR SHOVES

Four shoves 8: M place hands on W's waists while W place hands on M's shoulders. All four cpls dance eight threes in a CCW direction around the set passing through each succeeding pos and back to starting pos. M dance fwd while W dance bkwd.

Ladies chain 8: All four cpls.

(2) All four W face CW and give R hands across (elbows slightly bent with hands a little below shoulder height), so that W hold R hands in the ctr. W dance two threes in a CW direction to pos opp starting pos and drop hands.

(2) W link L elbows high up with opp M and dance two threes with M turning CCW ending facing into the ctr and releasing L arms. W and M turn (one half turn).

(2) While M continue the turn another one half turn ending in place facing into the ctr, W face CW and give R hands across (elbows slightly bent with hands a little below shoulder height), so that W hold R hands in the ctr. W dance two threes in a CW direction for two meas to starting pos and drop hands.

(2) W begin to wheel with original ptrs in starting pos.

Sometimes, for variation, when W link L elbows with opp M they turn one and a half times instead of making only one half turn.

Wheel off 8: All four cpls.

Four shoves 8: All four cpls.

Ladies chain 8: All four W.

Wheel off 8: All four cpls.

Four shoves 8: All four cpls.

Ladies chain 8: All four W.

Wheel off 8: All four cpls.

Four shoves 8: All four cpls.

Ladies chain 8: All four W.

Wheel off 8: All four cpls.

The Polka Set (South Kerry and North Cork)—continued

Four shoves 8: All four cpls.

House your set 8: All four cpls. M slap the ground in front with L ft on the 2nd beat of the eighth meas to end the FOURTH PART.

Today, the 4th part is danced differently.

Lead around 8: All four cpls face CCW in the set (M in the ctr with the W on the outside). Ptrs hold hands in front at W's waist level (M's R hands hold W's R hands and M's L hands hold W's L hands). All four cpls dance eight threes in a CCW direction around the set until all four cpls return to starting pos and drop R hands.

Turn the ladies 8: Continuing to hold L hands all four M turn ptrs in a CW direction under M's L arms while dancing eight threes in a CCW direction around the set to starting pos.

Ladies chain 8: All four W. Today, cpls dance the 3rd and 4th meas in the following manner: M dancing two threes and facing the ctr of the set take approaching W's L hands in their L hands and raise held hands high while W dance two threes turning CW (one full turn) under M's raised arms moving in a CCW direction behind M's backs. As W are turning, M continue to face the ctr of the set. Dropping L hands, M dance one three to M's L as W pass behind them and one three to the R back to starting pos as W face into the ctr of the set.

Wheel off 8: All four cpls.

Lead around 8: All four cpls.

Turn the ladies 8: All four cpls.

Ladies chain 8: All four W.

Wheel off 8: All four cpls.

Lead around 8: All four cpls.

Turn the ladies 8: All four cpls.

V. THE SLIDE

Cpls sometimes danced the Short Slide.

Dance around the opposite man 8: 1st and 2nd cpls dance eight threes in a CCW dir around the ctr of the set and back to starting pos using two meas to turn CW four times: once crossing the set, once through pos opp starting pos, once crossing back, and the last time into starting pos.

Slide 16: 1st and 2nd cpls.

(4) 1st and 2nd cpls, ptrs facing each other, dance the slide step into the ctr of the set and back to starting pos:

W	R - - L - -	R - - L - -	L - - R - -	L - R L - -
M	L - - R - -	L - - R - -	R - - L - -	R - L R - -
Beats/meas	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

The M slides into the ctr with his L ft, slides his R ft along the floor to the heel of his L ft, slides into the ctr with his L ft again, and slides his R ft along the floor to the heel of his L ft. Sometimes, the M ends the 2nd meas by lifting his R ft low in front while raising and lowering the L heel still keeping the ball of the L ft on the ground. The M then slides back out starting with his R ft, slides his L ft along the floor to the heel of his R ft, and dances one three into starting pos. The W does the same only she starts in with her R ft.

The Polka Set (South Kerry and North Cork)—continued

(4) Both cpls dance four threes in a CCW direction across the ctr of the set using two meas to turn CW two times: once crossing the set and once into pos opp starting pos.

(8) 1st and 2nd cpls repeat, beginning in pos opp starting pos and ending in starting pos.

Slide 16: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Slide 16: 1st and 2nd cpls.

Slide 16: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls. M slap the ground in front with L ft on the 4th beat of the eighth meas to end the Slide.

A variation danced over fifty years ago was the Long Slide.

Dance around the opposite man 8: 1st and 2nd cpls.

Slide across 8: 1st and 2nd cpls.

(4) 1st and 2nd cpls, ptrs facing each other, slide across the ctr, M passing back to back doing the following step:

W	R - - L - -	R - L R - -	L - R L - -	R - - L - -
M	L - - R - -	L - R L - -	R - L R - -	L - - R - -
Beats/meas	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

The M slides into the ctr with his L ft, slides his R ft along the floor to the heel of his L ft, and continues across the ctr dancing one three while the W does the same beginning with her R ft (two meas). cpls turn (one half turn) doing one three into pos opp starting pos (one meas) and end dancing step step (one meas) in pos opp starting pos.

(4) 1st and 2nd cpls repeat 1st four meas beginning in pos opp starting pos and ending in starting pos.

Slide across 8: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide across 8: 3rd and 4th cpls.

Slide across 8: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Slide across 8: 1st and 2nd cpls.

The Polka Set (South Kerry and North Cork)—continued

Slide across 8: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide across 8: 3rd and 4th cpls.

Slide across 8: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls. M slap the ground in front with L ft on the 4th beat of the eighth meas to end the Slide.

Today, the Slide is danced as follows:

Dance around the opposite man 8: 1st and 2nd cpls.

Slide 16: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Slide 16: 1st and 2nd cpls.

Dance around the opposite man 8: 1st and 2nd cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Slide 16: 3rd and 4th cpls.

Dance around the opposite man 8: 3rd and 4th cpls.

Dance around the opp man 8: 1st and 2nd cpls.

Slide 16: 1st and 2nd cpls.

Dance around the opp man 8: 1st and 2nd cpls.

Slide 16 1st and 2nd cpls.

Dance around the opp man 8: 1st and 2nd cpls.

Dance around the opp man 8: 3rd and 4th cpls.

Slide 16 3rd and 4th cpls.

Dance around the opp man 8: 3rd and 4th cpls.

Slide 16 3rd and 4th cpls.

Dance around the opp man 8: 3rd and 4th cpls. M slap the ground in front with L ft on the 4th beat of the eighth meas to end the Slide.

IV. THE HORNPIPE

Around the house 16: All four cpls dance sixteen hornpipe threes in an CCW direction using four meas to reach each succeeding pos to their R:

(4) All four cpls dance one three into the ctr of the set, one three out to starting pos, and two threes in a CCW direction turning CW to reach pos to their R. The hornpipe three begins on the last beat of the eight meas introduction:

W	---	L	R L R R	L R L L	R L R R	L R L L
M	---	R	L R L L	R L R R	L R L L	R L R R
Beats/meas	1 2 3 4		1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4

The Polka Set (South Kerry and North Cork)—continued

On the 4th beat of each meas all hop low off the ground. The hop is not a leap into the air. Sometimes the hop is simply a lifting of the heel off the ground and dropping it again without raising the ball of the ft.

Cpls often dance the Tailor's Twist (hop step, hop step', hop step, hop step turning CW two times) during the 3rd and 4th meas. The 1st hop is on the last beat of the 2nd meas:

W	- - - L	R R L L	R R L -
M	- - - R	L L R R	L L R -
Beats/meas	1 2 3 4	1 2 3 4	1 2 3 4

(4) Again, all four cpls dance one three into the ctr of the set, one three out, and two threes in a CCW direction turning CW to reach pos opp starting pos. During the seventh and eighth meas cpls often dance the Tailor's Twist.

(8) All four cpls repeat, beginning in pos opp starting pos and ending in starting pos.

Around the house 8: All four cpls dance eight hornpipe threes in a CCW direction around the set using two meas to turn CW into each succeeding pos to their R until all four cpls are back in starting pos. During the seventh and eighth meas cpls often dance the Tailor's Twist.

M dance their step while ladies change partners 8: All four M remain in starting pos. M face the ctr of the set and batter or dance eight hornpipe threes in place until the eighth meas when they take new ptrs in "waltz pos" in M's starting pos. M sometimes dance eight hornpipe threes: one into the ctr and one back out again four times..

(6) Meanwhile all four W face the ctr of the set and dance six hornpipe threes: one into the ctr and one back out again three times;

(1) W dance one three in a CCW direction to the next pos on the R passing behind M on the R and to the outside of the set;

(1) W dance one three turning CCW (one half turn) to face new ptrs in M's starting pos. 1st W ends with 4th M; 3rd W with 1st M; 2nd W with 3rd M; 4th W with 2nd M.

Today, M remain in starting pos while W walk in a CCW direction on the outside of the set to wait in pos with the next M.

Around the house 16: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

Men dance their step while ladies change partners 8: All four cpls. 1st W ends with 2nd M; 3rd W with 4th M; 2nd W with 1st M; 4th W with 3rd M.

Around the house 16: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

Men dance their step while ladies change partners 8: All four cpls. 1st W ends with 3rd M; 3rd W with 2nd M; 2nd W with 4th M; 4th W with 1st M.

Around the house 16: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

Men dance their step while ladies change partners 8: All four cpls. All four W end with original ptrs in starting pos.

The Polka Set (South Kerry and North Cork)—continued

Around the house 16: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

Men dance their step while ladies change partners 8: All four cpls. 1st W ends with 2nd M; 3rd W with 4th M; 2nd W with 1st M; 4th W with 3rd M.

VI. THE REEL

Today, this part is not danced in Newmarket and surrounding areas. In the past, dancers sometimes chose to dance the Reel in place of the Hornpipe to end the Polka Set.

Around the house 8: All four cpls face CCW in the set (M in the ctr with W on the outside). Ptrs hold hands in front at W's waist level (M's R hands hold W's R hands and M's L hands hold W's L hands). All four cpls dance eight threes in a CCW direction around the set until all four cpls return to starting pos.

Sevens 8: 1st and 2nd cpls.

(2) M face ptrs with M's backs to the ctr of the set while W, facing ptrs, face into the ctr of the set. M and W dance sevens to their L.

(2) All dance two threes in place for two meas.

(4) All dance sevens back to starting pos passing back to back and two threes in starting pos.

Wheel off 8: 1st and 2nd cpls.

Slide your own side 8: 1st and 2nd cpls. Ptrs hold hands in front at W's waist level (M's R hands hold W' R hands and M's L hands hold W' L hands).

(4) 1st and 2nd cpls dance four threes across the ctr of the set, W passing R shoulder to R shoulder. On the 4th meas ptrs, still holding hands, turn into each other (M turn CW while W turn CCW) so that both cpls are in pos opp starting pos facing the ctr of the set.

(4) 1st and 2nd cpls dance four threes across the ctr of the set, W passing L shoulder to L shoulder, returning to starting pos.

Wheel off 8: 1st and 2nd cpls.

Link elbows 8: 1st and 2nd cpls.

(4) 1st and 2nd M dance threes into the ctr of the set, link R elbows high up, dance around each other in a CW direction (one full turn) two times and release R elbows.

(2) Both M continue on to opp W, link L elbows high up, dance around opp W turning in a CCW direction (one half turn) and release L elbows.

(2) While W continue another one half turn ending in place facing into the ctr, M dance two threes across the ctr again passing R shoulder to R shoulder and end facing in a CCW dir in the set (M in the ctr with W on the outside). Ptrs take hands in front at W's waist level (M's R hands hold W' R hands and M's L hands hold W' L hands) ready to dance around the house.

Around the house 8: All four cpls.

Sevens 8: 3rd and 4th cpls.

Wheel off 8: 3rd and 4th cpls.

Slide your own side 8: 3rd and 4th cpls.

Wheel off 8: 3rd and 4th cpls.

Link elbows 8: 3rd and 4th cpls.

The Polka Set (South Kerry and North Cork)—continued

Around the house 8: All four cpls.

Sevens 8: 1st and 2nd cpls.

Wheel off 8: 1st and 2nd cpls.

Slide your own side 8: 1st and 2nd cpls.

Wheel off 8: 1st and 2nd cpls.

Link elbows 8: 1st and 2nd cpls.

Around the house 8: All four cpls.

Sevens 8: 3rd and 4th cpls.

Wheel off 8: 3rd and 4th cpls.

Slide your own side 8: 3rd and 4th cpls.

Wheel off 8: 3rd and 4th cpls.

Link elbows 8: 3rd and 4th cpls.

Around the house 8: All four cpls.

Wheel off 8: All four cpls. M slap the ground in front with L ft on the

The Polka Set

(Ireland)

Jeremiah Clifford remembered dancing every night growing up in his home in Killurly East. Every Sunday night there was dancing at a different house. "They used to come eight or nine miles a night. They were all for dance then." There was no step dancing or *ceili* dancing. People danced the Polka Set and the Right and Left (included in this book). The old crowd danced the Right and Left. Jeremiah last saw the Right and Left danced when he was eighteen years old, but he never learned it. "I danced twenty-two sets one night at Foilmore School and I fell on the last one. I was mad for music and dance and that's what's keeping me alive today. I'm happy after a night's dance for another week or so."

Matt Joe O'Neil first remembers seeing the Polka Set as a child in his home, but "the priest stopped them and brought it into dance halls." In the early 1940s there were raffles and all-night dances. Some of the musicians, all accordion players, were Brendan Garvey, Deelis; Danny Riordan, Dooneen; and Danny O'Shea, Ballydarrig. In 1945 the Gaelic League taught *ceili* dancing in Foilmore School, but "the locals mixed in and taught the Polka Set". There was a dancing master, John Cahill, in the area from North Kerry about 1946-1947 but he was only around for a short time. Sets were popular in the dance halls in the 1950s until rock and roll came in about 1957-1958. "If girls heard a set announced, they would run to the cloakroom or downstairs and now the same ones want to learn it again." There was the odd set at weddings and house parties. Pubs started set dancing during the summer and Christmas in the late 1970s. *Comhaltas Ceoltóiri Eireann* and *Scar* started set dancing competitions in the area about 1977. Jeremiah Clifford's daughter, Josephine, says, "We used to try to keep the old style, but we would never win. Judges like the tapping and the new style." Jeremiah Clifford said, "There is too much jumping in the new style. The old style was very smooth around. You wouldn't hear any noise. They might tap a little bit when finishing off. That's all. Today, a lot of them don't have any step. They only fly around." Bernie Moran states, "The music was started to be played faster about twelve or thirteen years ago (c. 1976) by *Scar* and the young crowd practised the sets and danced it much faster and it caught on. The young crowd wants it as fast as you can play; the old crowd wants it much slower." Dan McCrohan states, "The Foilmore lads always struck me as people who need it fast. When I played for them for competition, they told me, 'If you err, err on the fast side rather than the slow side.'"

On March 19, 1988 the Foilmore Set won the All-Ireland Final for Set Dancing in Thurles, Co. Tipperary sponsored by *Cheal an Gheinhrih (Comhaltas Ceoltairi Eireann)*. Dan McCrohan of Valencia Island, Co. Kerry played the accordion and the Set was comprised of the following members: Mattie O'Neil of Deelis, Tim Coffey of Kells, John O'Donnell of Bahaghs, Pdraig O'Sullivan of Kippaghs, Eileen Griffin of Coulagh, Mary Clifford of Cahirciveen, Breda Murphy of The River, and Nora Stretton of Laham, Co. Kerry. The Foilmore Set danced the SECOND, THIRD, and FIFTH FIGURES of the Polka Set.

Matt Joe O'Neil says, "The set was slightly lengthened in some figures and shortened in the last figure for competition. It had to be changed in order to give it a chance in competition." In the FIRST FIGURE, Around the house was added two times and men chain with opposite W replaced Rights around. In the THIRD FIGURE, in place of Walk around the house, a sixteen meas invented figure called Step Around the House was added. Step Around the House was added again in the FOURTH and SIXTH FIGURES. Matt Joe says, "This is not a permanent change." An adjudicator told the Foilmore dancers to dance in a CCW direction in the FOURTH FIGURE, instead of CW. The FOURTH FIGURE is danced in a CCW direction only in competition. Around the House was added at the end of the FIFTH FIGURE.

The Polka Set (South Kerry)—continued

The first Rights around, Swing, Step around the house, and Dance around the house were removed from the SIXTH FIGURE shortening the SIXTH FIGURE by forty measures.

Matt Joe O'Neil adds, "Set dancing must be practised for social dancing where people can dance in the old style if it is to be kept alive. In that way younger people will have a chance to start and get interested in it." Today, according to Matt Joe O'Neil, about two hundred and fifty people can dance the Polka Set in Foilmore parish.

The Polka Set as danced in Foilmore and surrounding areas has not appeared in publication.

Music: Polkas, for example, *Maggie in the Wood*, *Julia Daly*, *The Girl I Left Behind Me*. 159 beats per minute. 2/4 meter
 Jigs, for example, *Haste to the Wedding*, *Geese in the Bog*, *My Darling Asleep*, *Munster Buttermilk*. 159 beats per minute.
 Slides, for example, *Billy O'Rourke Is the Boy*, *Denis Murphy's Slides*.
 Reels, for example, *Miss McLeod's*.

Set Dances of Ireland, vol V, last six cuts.

Formation: Square set of 4 cpls.

FIRST FIGURE (polkas)

Rights around 8: 1st and 2nd M face in a CW direction and give R hands across low below the waist so that M hold R hands like a handshake in the ctr. M walk for six meas in a CW direction to each M's starting pos: step fwd on L ft and slide R ft to heel of L ft and step fwd on R ft and slide L ft to heel of R ft for each two meas:

M	L - R -	R - L -	L - R -	R - L -	L - R -	R - L -
Beats/meas	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &

M begin to swing with ptrs during the 7th and 8th meas.

Today, M dance six threes in a CW direction to each M's starting pos and begin to swing with ptrs during the 7th and 8th meas.

Swing 8: 1st and 2nd cpls swing in "waltz pos."

Today, some cpls hold hands differently for the swing. In getting into pos to swing ptrs face each other and place R hands on each other's waists. Ptrs place L arms outside and underneath each other's R arm so as to hold L hands like a handshake in front at the waist. All proceed to swing as described above. This variation is not done on Valencia Island.

Change hands 8: 1st and 2nd cpls dance.

(2) While 1st and 2nd M remain in starting pos, 1st and 2nd W dance two threes across the ctr passing each other R shoulder to R shoulder without taking R hands as they pass.

(2) W take L hands like a handshake below the waist with opposite M and dance two threes turning CCW ending facing into the ctr and releasing L hands. W and M turn (one half turn).

(2) While M continue the turn another one half turn ending in place facing into the ctr, W dance two threes across the ctr again passing R shoulder to R shoulder without taking R hands as they pass.

(2) W end with original ptrs in starting pos.

Dance around each other 8: 1st and 2nd cpls dance eight threes in a CCW direction around the ctr of the set and back to starting pos using two meas to turn CW four times: once crossing the set, once through pos opposite starting pos, once crossing back, and the last time into starting pos.

The Polka Set (South Kerry)—continued

On Valencia Island, dance around each other starts differently: 1st and 2nd cpls dance one three into the ctr of the set and one three directly out toward pos to the R of starting pos. W dance backward and M dance fwd. Then, 1st and 2nd cpls dance six threes in a CCW direction around the ctr of the set and back to starting pos using two meas to turn CW three times: once through pos opposite starting pos, once crossing toward starting pos, and the last time into starting pos.

Advance and dance around 8: 1st and 2nd cpls.

(4) 1st and 2nd cpls dance four threes: two threes advancing into the ctr and two threes backing into starting pos.

Today, some cpls face into the ctr of the set and M place R arms around W's waists while W place L hands on M's R shoulders.

(4) 1st and 2nd cpls dance four threes in a CCW direction (completing a circle once) turning CW in the space between starting pos and the ctr of the set. Cpls end in starting pos.

Rights around 8: 3rd and 4th M.

Swing 8: 3rd and 4th cpls.

Change hands 8: 3rd and 4th cpls.

Dance around each other 8: 3rd and 4th cpls.

Advance and dance around 8: 3rd and 4th cpls. M slap the ground in front with L ft on the 2nd beat of the eighth meas to end the FIRST FIGURE.

SECOND FIGURE (jigs)

Around the house 16: All four cpls dance sixteen threes in a CCW direction using four meas to reach each succeeding pos to their R:

(4) All four cpls dance two threes in a CCW direction (M fwd and W backward) toward pos on their R and dance two threes turning CW into new pos. (Some cpls dance one three slightly into the ctr, one three toward pos on their R, and two threes turning CW into new pos.)

(4) Again, all four cpls dance two threes in a CCW direction (M fwd and W backward) toward pos on their R and dance two threes turning CW into pos opposite starting pos.

(8) All four cpls repeat, beginning in pos opposite starting pos and ending in starting pos.

Slide in and dance around 8: 1st and 2nd cpls.

(4) W dance four threes: two threes advancing into the ctr and two threes backing into starting pos while M dance hop step, hop step, hop step, step step advancing into the ctr and hop step, hop step, hop step, step step backing into starting pos:

W	-----	R - L R --	L - R L --	R - L R --	L - R L --
M	----- R	L - L R - R	L - R L - L	R - R L - L	R - L R --
Beats/meas	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

The hop is not a leap into the air. Sometimes the hop is simply a lifting of the heel off the ground and dropping it again without raising the ball of the ft. Some W accompany M dancing hop step. *Today, some cpls face into the ctr of the set. M drop L hands and W drop R hands. M keep R arms around W's waists while W keep L hands on M's R shoulders. Some M batter advancing in and dance two threes backing out:*

M	L R R L R R	L R R L --	L - R L --	R - L R --
Beats/meas	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

The Polka Set (South Kerry)—continued

(4) 1st and 2nd cpls dance four threes in a CCW direction (completing a circle once) turning in the space between starting pos and the ctr of the set ending in starting pos.

Slide in and dance around 8: 1st and 2nd cpls.

Around the house 16: All four cpls.

Slide in and dance around 8: 1st and 2nd cpls.

Slide in and dance around 8: 1st and 2nd cpls.

Around the house 16: All four cpls.

Slide in and dance around 8: 3rd and 4th cpls.

Slide in and dance around 8: 3rd and 4th cpls.

Around the house 16: All four cpls.

Slide in and dance around 8: 3rd and 4th cpls.

Slide in and dance around 8: 3rd and 4th cpls.

Around the house 16 All four cpls. M slap the ground in front with L ft on the 4th beat of the last meas to end the SECOND FIGURE.

On Valencia Island, slide in and dance around is danced only once by 1st and 2nd cpls and once by 3rd and 4th cpls.

THIRD FIGURE (polkas)

Around the house 16: All four cpls.

Change hands 8: 1st and 2nd cpls.

Swing 8: 1st and 2nd cpls.

Walk around the house 8: All four cpls face in a CCW direction in the set (M in the ctr with W on the outside). Ptrs hold R hands in front at W's waist level. All four cpls dance eight threes in a CCW direction around the set passing through each succeeding pos and back to starting pos. *Today, some cpls face in a CCW direction in the set (M in the ctr with W on the outside) and M place R arms around W's waists while W place L hands on M's R shldr.*

Dance around the house again 16: All four cpls.

(8) All four cpls dance eight threes in a CCW direction around the set turning CW four times until all four cpls are in pos opposite starting pos.

(8) All four cpls starting in pos opposite starting pos dance two threes in a CCW direction (M fwd and W backward) toward pos on their R; dance two threes turning CW into new pos; dance two threes in a CCW direction (M fwd and W backward) toward starting pos; dance two threes turning CW into starting pos.

On Valencia Island, dance around the house again (following walk around the house) is replaced with around the house 8 danced two times as follows: All four cpls dance one three into the ctr of the set and one three directly out toward pos to the R of starting pos. W dance backward and M dance fwd. Then, cpls dance six threes in a CCW direction around the set using two meas to turn CW three times into each succeeding pos to the R until all four cpls are back in starting pos.

The Polka Set (South Kerry)—continued

Change hands 8: 3rd and 4th cpls.

Swing 8: 3rd and 4th cpls.

Walk around the house 8: All four cpls.

Dance around the house again 16 All four cpls. M slap the ground in front with L ft on the 2nd beat of the last meas to end the THIRD FIGURE.

FOURTH FIGURE (jigs)

Around the house 16: All four cpls.

Slide in and cross over 8: 1st and 2nd cpls. Ptrs hold R hands in front at W's waist level.

(4) W dance four threes: two threes advancing into the ctr and two threes backing into starting pos while M dance hop step, hop step, hop step, step step advancing into the ctr and hop step, hop step, hop step, step step backing into starting pos:

W	-----	R - L R - -	L - R L - -	R - L R - -	L - R L - -
M	----- R	L - L R - R	L - R L - L	R - R L - L	R - L R - -
Beats/meas	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

The hop is not a leap into the air. Sometimes the hop is simply a lifting of the heel off the ground and dropping it again without raising the ball of the ft. Some W accompany M dancing hop step. *Today, M drop L hands and W drop R hands. M keep R arms around W's waists while W keep L hands on M's R shoulders. Some M batter advancing in and dance two threes backing out:*

M	L R R L R R	L R R L - -	L - R L - -	R - L R - -
Beats/meas	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

(4) Ptrs hold R hands in front at W's waist level. 1st and 2nd cpls dance four threes in a CW direction around the ctr of the set turning CW into pos opposite starting pos. *Today, some M place R arms around W's waists while W place L hands on M's R shldr.*

Slide in and cross over 8: 1st and 2nd cpls repeat, beginning in pos opposite starting pos and ending in starting pos.

Swing 8: 1st and 2nd cpls.

Slide in and cross over 8: 1st and 2nd cpls.

Slide in and cross over 8: 1st and 2nd cpls repeat, beginning in pos opposite starting pos and ending in starting pos.

Swing 8: 1st and 2nd cpls.

Slide in and cross over 8: 3rd and 4th cpls.

Slide in and cross over 8: 3rd and 4th cpls repeat, beginning in pos opposite starting pos and ending in starting pos.

Swing 8: 3rd and 4th cpls.

Slide in and cross over 8: 3rd and 4th cpls.

Slide in and cross over 8: 3rd and 4th cpls repeat, beginning in pos opposite starting pos and ending in starting pos.

Swing 8: 3rd and 4th cpls.

Walk around the house 8: All four cpls.

Dance around the house again 16: All four cpls. M slap the ground in front with L ft on the 4th beat of the last meas to end the FOURTH FIGURE.

The Polka Set (South Kerry)—continued

On Valencia Island, dance around the house again (following walk around the house) is replaced with around the house 8: danced two times.

FIFTH FIGURE (slides)

Around the house 16: All four cpls.

Slide in and dance to opposite side 8: 1st and 2nd cpls.

(4) 1st and 2nd cpls, ptrs facing each other, dance the slide step into the ctr of the set and back to starting pos:

W	R - - L - -	R - - L - -	L - - R - -	L - R L - -
M	L - - R - -	L - - R - -	R - - L - -	R - L R - -
Beats/Meas	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

The M slides into the ctr with his L ft, slides his R ft along the floor to the heel of his L ft, slides into the ctr with his L ft again, and slides his R ft along the floor to the heel of his L ft. Sometimes, the M ends the 2nd meas by lifting his R ft low in front while raising and lowering the L heel still keeping the ball of the L ft on the ground. The M then slides back out starting with his R ft, slides his L ft along the floor to the heel of his R ft, and dances one three into starting pos. The w does the same only she starts in with her R ft.

(4) Both cpls dance *four* threes in a CCW direction using two meas to turn CW two times: once crossing the set and once into pos opp starting pos.

Slide in and dance back to place 8: 1st and 2nd cpls repeat, beginning in pos opp starting pos and ending in starting pos.

Slide in and change partners 8: 1st and 2nd cpls.

(4) 1st and 2nd cpls slide into the ctr and back out again.

(4) While 1st and 2nd M remain in starting pos, 1st and 2nd W dance *four* threes across the ctr passing each other L shoulder to L shoulder without taking hands as they pass. W end in pos opposite starting pos.

Dance around each other 8: 1st M with 2nd W and 2nd M with 1st W.

Slide in and change partners 8: 1st and 2nd cpls.

(4) 1st M with 2nd W and 2nd M with 1st W slide into the ctr and back out again.

(2) While 1st and 2nd M remain in starting pos, 1st and 2nd W dance two threes across the ctr passing each other L shoulder to L shldr without taking hands as they pass..

(2) W take L hands like a handshake below the waist with original ptrs and dance two threes turning CCW ending facing into the ctr and releasing L hands. W and M turn (one half turn).

Change hands 8: 1st and 2nd cpls. M continue the turn another one half turn ending in place facing into the ctr while W begin change hands. Both cpls end in starting pos.

Dance around each other 8: 1st and 2nd cpls.

Slide in and dance to opposite side 8: 3rd and 4th cpls.

Slide in and dance back to place 8: 3rd and 4th cpls repeat, beginning in pos opposite starting pos and ending in starting pos.

Slide in and change partners 8: 3rd and 4th cpls. 3rd M ends with 4th W and 4th M ends with 3rd W.

Dance around each other 8: 3rd M with 4th W and 4th M with 3rd W.

Slide in and change partners 8: 3rd M with 4th W and 4th M with 3rd W. Cpls end in starting pos with original ptrs.

The Polka Set (South Kerry)—continued

Change hands 8: 3rd and 4th cpls.

Dance around each other 8: 3rd and 4th cpls. M slap the ground in front with L ft on the 4th beat of the eighth meas to end the FIFTH FIGURE.

SIXTH FIGURE (polkas)

All loin hands 8: All four cpls facing into the ctr of the set join hands with each other in a circle (R hands in L hands and L hands in R hands) elbows slightly bent with hands a little below shoulder height (W's hands on top of M's hands). All four cpls dance eight threes: two threes advancing into the ctr, two threes back out, two threes into the ctr again, and two threes backing into starting pos. All drop hands. On Valencia Island, M's hands are on top when joining hands.

Swing 8: All four cpls.

Rights around 8: All four M dance while W wait in starting pos.

Swing 8: All four cpls.

Walk around the house 8: All four cpls.

Dance around the house again 16 All four cpls.

On Valencia Island, dance around the house again (following walk around the house) is replaced with around the house 8: danced two times.

Rights around 8: All four M. Meanwhile W walk in a CCW direction advancing one pos to wait for M on their R.

Swing 8: 1st W with 4th M; 3rd W with 1st M; 2nd W with 3rd M; 4th W with 2nd M.

Walk around the house 8: All four cpls with new ptrs.

Dance around the house again 16: All four cpls with new ptrs.

Rights around 8: All four M. Meanwhile W walk in a CCW direction advancing one pos to wait for M on their R.

Swing 8: 1st W with 2nd M; 3rd W with 4th M; 2nd W with 1st M; 4th W with 3rd M.

Walk around the house 8: All four cpls with new ptrs.

Dance around the house again 16: All four cpls with new ptrs.

Rights around 8: All four M. Meanwhile W walk in a CCW direction advancing one pos to wait for M on their R.

Swing 8: 1st W with 3rd M; 3rd W with 2nd M; 2nd W with 4th M; 4th W with 1st M.

Walk around the house 8: All four cpls with new ptrs.

Dance around the house again 16: All four cpls with new ptrs.

Rights around 8: All four M. Meanwhile W walk in a CCW direction advancing one pos to wait for original ptrs in starting pos.

Swing 8: All four cpls with original ptrs in starting pos.

Walk around the house 8: All four cpls.

Dance around the house again 16 All four cpls. M slap the ground in front with L ft on the 2nd beat of the 8th meas to end the SIXTH FIGURE.

The Ballycommon Set

(Ireland)

Music: *Set Dances of Ireland*, vol V, Band 19.

2/4 meter

Formation: Square set of 4 cpls.

SECOND FIGURE (polkas)

Around the house 8: All four cpls.

Advance in twice 8: All four cpls dance the slide step twice into the ctr of the set and back to starting positions:

W	R - L -	R - L -	L - R -	L - R -	R - L -	R - L -	L - R -	L - R -
M	L - R -	L - R -	R - L -	R - L -	L - R -	L - R -	R - L -	R - L -
Beats/meas	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &	1 & 2 &

The M slides into the ctr with his L ft, slides his R ft along the floor to the heel of his L ft, slides into the ctr with his L ft again, and lifts his R ft low in front while raising and lowering the L heel still keeping the ball of the L ft on the ground. The M then slides back out starting with his R ft, slides his L ft along the floor to the heel of his R ft, slides into starting pos with his R ft, and on the 2nd beat of the 4th and 8th meas, slaps the ground in front with his L ft without putting wt on the ft. The W does the same only she starts in with her R ft. Men then turn CCW to face in a CW direction and swing with W on their L while W walk CCW to swing with men on their R.

Swing 8: All four cpls. 1st M with 3rd W, 3rd M with 2nd W, 2nd M with 4th W, and 4th M with 1st W.

Advance in twice 8: All four cpls with new ptrs.

Swing 8: All four cpls. 1st M with 2nd W, 3rd M with 4th W, 2nd M with 1st W, and 4th M with 3rd W.

Advance in twice 8: All four cpls with new ptrs.

Swing 8: All four cpls. 1st M with 4th W, 3rd M with 1st W, 2nd M with 3rd W, and 4th M with 2nd W.

Advance in twice 8: All four cpls with new ptrs.

Swing 8: All four cpls with original ptrs in starting pos.

Around the house 8: All four cpls. M slap the ground in front on the 2nd beat of the 8th meas to end the SECOND FIGURE.

The Set of Mezerts

(Country)

When Jer McAuliffe was about 15 years old (c. 1928), he saw and danced five sets: the Polka Set, the Plain Set, the Ginny Ling, the Victora, and the Set of Mezerts. He first learned them from Nicolas Fitz, a farmer in Meens, Kishkeam. There used to be a pattern back in the area and Nicolas knew all the sets. Another set danced in the area that Jer McAuliffe does not remember how to do was the Set of Erin (included in this book). Before Jer's time the sets were danced in the homes and at patterns at crossroads. "There would be six months working and six months dancing. Most of it was done in halls when I got the sets. I only just saw the tail end of them [the Plain Set, the Ginny Ling, the Victora, and the Set of Mezerts]." The halls were in Ballydesmond, Gneeveguillia, Newmarket, Mountcollins, Rock Chapel, Scartaglen, Knocknagree, Boherbue and a hall below Clon Banin Cross.

In Jer's youth the old couples would dance in the "waltz position" with the man holding the lady's right hand in his left hand close to her chest. "If you held hands out it would blind people. You're always supposed to dance tidy. "It was good steady music long ago. You'd get time to dance. You can put life into your music for dancing and you needn't fly at all. The man would say long ago, you'd have to have a certain amount of execution in your music for to be able to dance. With the execution you would have life in the music and when you play too fast you haven't it. Any dancer in my day would keep on the ground and he could do anything with his two feet on the ground. Any man going up in the air was no good. There was no pounding at all. You'd get an odd man who would batter: a short batter, a tip of the toe and a tip of the heel with no hopping. You must have balance. You must start on time and stop on time and be back in your own place. You must keep your place. Padraig O'Keefe told me one time 'Most dancers today have no balance.'"

The Set of Mezerts has not been danced since sometime between 1935 and 1940. "That's why the youth are no longer able to dance today." The spelling used, Mezerts, is based on the pronunciation of Jer McAuliffe.'

Pronunciation:

Music: Jigs, for example, *Meelin Jig, House in the Glen, Connie the Soldier, The Lark in the Morning*. 138 beats per minute. 2/4 meter
Hornpipes, for example, *Boys of Bluehill, Kitty's Wedding, Off to California, Home Brew*. 107 beats per minute.

Set Dances of Ireland, vol II, Side A

Formation: Square set of 4 cpls.

Set of Mezerts—continued

I. CHANGING PARTNERS

Around the house 8: All four cpls face in a CCW dir in the set (M in the ctr with W on the outside). W place L hands on M's waists. Meanwhile M place R arms behind W's backs over W's arms with M's R hands on W's waists. All four cpls dance eight threes in an CCW dir around the set passing through each succeeding pos and back to starting pos.

Around the house 8: All four cpls dance the slide step and one three, four times, in a CCW dir around the set until all four cpls are back in starting pos. Each time while dancing the three, cpls turn CW (one quarter turn). M alternate facing out from the set, into the set, out from the set and finally into the set dancing into starting pos while W alternate facing into the set, out from the set, into the set and out from the set dancing into starting pos.

The following four-meas sequence is danced twice:

W:	R - - L - -	R - L R - -	L - - R - -	L - R L - -
M:	L - - R - -	L - R L - -	R - - L - -	R - L R - -
Beats/meas:	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

Figure in 8: 1st cpl, the "lead cpl," dances eight threes in a CCW dir around the ctr of the set and back to starting pos using two meas to turn CW four times. The other three cpls remain in starting pos.

Wheel 8: 1st cpl in "waltz pos." During the seventh meas, 1st M leaves 1st W in starting pos; during the eighth meas, 1st M dances in a CW dir to 3rd W.

Wheel 8: 1st M and 3rd W. Meanwhile, 1st W walks in a CW dir to the outside of the set to wait along side 3rd M in 3rd cpl's starting pos. During the seventh meas 1st M leaves 3rd W in front of 3rd cpl's starting pos; during the eighth meas 1st M dances in a CW dir to 2nd W.

Wheel 8: 1st M and 2nd W. Meanwhile, 3rd W walks in a CW dir to the outside of the set to wait along side 2nd M in 2nd cpl's starting pos. During the seventh meas 1st M leaves 2nd W in front of 2nd cpl's starting pos; during the eighth meas 1st M dances in a CW dir to 4th W.

Wheel 8: 1st M and 4th W. Meanwhile, 2nd W walks in a CW dir to the outside of the set to wait along side 4th M in 4th cpl's starting pos. During the seventh and eighth meas 1st M and 4th W move into 1st cpl's starting pos ready to begin around the house.

Around the house 8: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

Figure in 8: 3rd M and 1st W.

Wheel 8: 3rd M and 1st W.

Wheel 8: 3rd M and 3rd W.

Wheel 8: 3rd M and 2nd W.

Wheel 8: 3rd M and 4th W. During the eighth meas 3rd M and 4th W move into 3rd M's starting pos ready to begin around the house.

Around the house 8: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

Set of Mezerts—continued

Figure in 8: 2nd M and 1st W.

Wheel 8: 2nd M and 1st W.

Wheel 8: 2nd M and 3rd W.

Wheel 8: 2nd M and 2nd W.

Wheel 8: 2nd M and 4th W. During the eighth meas 2nd M and 4th W move into 2nd M's starting pos ready to begin around the house.

Around the house 8: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

Figure in 8: 4th M and 1st W.

Wheel 8: 4th M and 1st W.

Wheel 8: 4th M and 3rd W.

Wheel 8: 4th M and 2nd W.

Wheel 8: 4th M and 4th W. During the 8th meas 4th M and 4th W move into starting pos ready to begin around the house.

Around the house 8: All four cpls with original ptrs.

Around the house 8: All four cpls.

House your set 8: All four cpls dance sevens, four times, in a CCW dir around the set using two meas to dance sevens sideways turning CW (one quarter turn) on the 4th beat of each 2nd meas until all four cpls are back in starting pos. M alternate facing out from the set, into the set, out from the set and finally into the set dancing into starting pos while W alternate facing into the set, out from the set, into the set and out from the set dancing into starting pos. The following four-meas sequence is danced twice:

W:	R - L R - L	R - L R - -	L - R L - R	L - R L - -
M:	L - R L - R	L - R L - -	R - L R - L	R - L R - -
Beats/meas:	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

M slap the ground in front with L ft on the 4th beat of the 8th meas to end the FIRST PART.

II. THREE IN A SWING

Around the house 8: All four cpls.

Around the house 8: All four cpls.

Figure in 8: 1st cpl. During the 7th meas, 1st cpl ends with held hands (M's L and W's R) in front of 3rd W. During the 8th meas, 1st cpl raise held hands into an arch. 3rd W passes under the arch and places her arms around waists of 1st cpl; 1st cpl lowers held hands around 3rd W's back to waist level; 1st W lowers L arm around 1st M's back at waist level.

Three in a swing 24: 1st cpl wheels each of the W in succession.

(8) 1st cpl wheels 3rd W in the ctr of the set. During the sixth meas 1st cpl and 3rd W end in the ctr of the set with 3rd W's back to her starting pos. 1st cpl raises held hands into an arch and 3rd W backs into her starting pos. During the 7th and 8th meas 1st cpl rotates in a CW dir for 2nd W to pass under the arch ready to wheel.

(8) 1st cpl wheels 2nd W.

(8) 1st cpl wheels 4th W. During the 7th and 8th meas 1st cpl backs into starting pos.

Set of Mezerts—continued

Around the house 8: All four cpls.

Around the house 8: All four cpls.

Figure in 8: 3rd cpl.

Three in a swing 24: 3rd cpl wheels each of the W in succession.

(8) 3rd cpl wheels 2nd W.

(8) 3rd cpl wheels 4th W.

(8) 3rd cpl wheels 1st W.

Around the house 8: All four cpls.

Around the house 8: All four cpls.

Figure in 8: 2nd cpl.

Three in a swing 24: 2nd cpl wheels each of the W in succession.

(8) 2nd cpl wheels 4th W.

(8) 2nd cpl wheels 1st W.

(8) 2nd cpl wheels 3rd W.

Around the house 8: All four cpls.

Around the house 8: All four cpls.

Figure in 8: 4th cpl

Three in a swing 24: 4th cpl wheels each of the W in succession.

(8) 4th cpl wheels 1st W.

(8) 4th cpl wheels 3rd W.

(8) 4th cpl wheels 2nd W.

Around the house 8: All four cpls.

Around the house 8: All four cpls.

House your set 8: All four cpls. M slap the ground in front with L feet on the 4th beat of the eighth meas to end the SECOND PART.

III. UNDER THE FINGER

Around the house 8: All four cpls.

Around the house 8: All four cpls.

Figure in 8: 1st cpl.

Under the finger 8: 1st cpl drops hands. 1st M takes 1st W's R hand in his R hand and raises held hands high over W's head. 1st W dances eight threes turning CW (one full turn) four times under 1st M's R hand while 1st M batters to jig time in place. Sometimes M choose to dance threes or stand in place. A common jig time batter done to two meas and repeated four times is the following:

M	L R R L R R	L R R L - -
Beats/meas	1 2 3 4 5 6	1 2 3 4 5 6

Set of Mezerts—continued

Around the house 8: All four cpls.

Around the house 8: All four cpls.

Figure in 8: 1st and 3rd cpls dance eight threes in a CCW dir (completing a circle two times) turning CW in the space between starting pos and the ctr of the set. cpls end in starting pos.

Under the finger 8: 1st and 3rd cpls.

Around the house 8: All four cpls.

Around the house 8: All four cpl.

Figure in 8: 1st, 2nd, and 3rd cpls dance eight threes in a CCW dir (completing a circle two times) turning CW in the space between starting pos and the ctr of the set. cpls end in starting pos.

Under the finger 8: 1st, 3rd, and 2nd cpls.

Around the house 8: All four cpls.

Around the house 8: All four cpls.

Figure in 8: All four cpls dance eight threes in a CCW dir (completing a circle two times) turning CW in the space between starting pos and the ctr of the set. Cpls end in starting pos.

Under the finger 8: All four cpls.

Around the house 8: All four cpls.

Around the house 8: All four cpls.

House your set 8: All four cpls. M slap the ground in front with L feet on the 4th beat of the eighth meas to end the THIRD PART.

IV. THE HIGH GATES

Around the house 8: All four cpls.

Around the house 8: All four cpls.

Figure in 8: 1st cpl.

High Gates 8: 1st cpl and 3rd W dance eight threes. 1st cpl drops hands.

(2) 1st M takes ptr's L hand in his L hand and 1st cpl dances toward 3rd W. 1st W dances forward while 1st M backs up turning CCW. 1st cpl is now facing out from the ctr of the set toward the space between 1st cpl's starting pos and 3rd cpl's starting pos. 1st cpl raises held hands into an arch.

(2) 1st M reaches under the arch with his R hand, takes 3rd W's R hand in his, and pulls 3rd W under the arch while 1st W passes on the outside moving in a CCW dir and turns CW (3/4 turn) under M's L hand. On passing under the arch 3rd W turns CCW (3/4 turn). 1st cpl and 3rd W keep held hands high above their heads. 1st M and both W are facing out from the ctr of the set into 1st cpl's starting pos.

(4) 1st W passes under the arch and drops hands returning to starting pos while 1st M turns CCW (1/2 turn) into starting pos. Meanwhile, 3rd W passes on the outside moving in a CW dir and drops hands. After 1st W passes under the arch, 3rd W drops hands and returns to starting pos.

Set of Mezerts—continued

(During high gates, 1st W forms the arch the 1st time and moves in a CCW dir around 1st M; 3rd W forms the arch the 2nd time and moves in a CW dir around 1st M; 1st M turns CCW continuously and smoothly until back in starting pos, pausing only to let W turn under his arms during 3rd and 4th meas. Hands are held high overhead until the 7th and 8th meas of high gates.)

Around the house 8: All four cpls.

Around the house 8: All four cpls.

Figure in 8: 3rd cpl.

High Gates 8: 3rd cpl and 2nd W.

Around the house 8: All four cpls.

Around the house 8: All four cpls.

Figure in 8: 2nd cpl.

High Gates 8: 2nd cpl and 4th W.

Around the house 8: All four cpls.

Around the house 8: All four cpls.

Figure in 8: 4th cpl.

High Gates 8: 4th cpl and 1st W.

Around the house 8: All four cpls.

Around the house 8: All four cpls.

House your set 8: All four cpls. M slap the ground in front with L feet on the 4th beat of the 8th meas to end the FOURTH PART.

V. THE STALLING

Around the house 8: All four cpls.

Around the house 8: All four cpls.

The stalling 32 All four cpls.

(8) 1st cpl figure in. 1st cpl ends in starting pos, hands at their sides, with backs to the ctr of the set facing out from the set and remains standing until all other cpls finish figure in.

(8) 3rd cpl figure in. 3rd cpl ends in a column behind 1st cpl.

(8) 2nd cpl figure in. 2nd cpl ends in a column behind 3rd cpl.

(8) 4th cpl figure in. 4th cpl ends in a column behind 2nd cpl.

(No name) 8: All four cpls. 1st M turns CCW (one half turn) and dances threes down the outside of the column with all M following. On reaching the bottom of the column 1st M again turns CCW (one half turn) and follows 4th M around in a CCW dir turning the circle a 2nd time and ending in starting pos facing out from the set after completing a circle two times. 1st W does the same, but turns CW (to her R). 3rd, 2nd, and 4th cpls end in a column behind 1st cpl. W place L hands on M's waists. Meanwhile M place R arms behind W' backs over W' arms with M's R hands on W's waists.

Set of Mezerts—continued

Around the house 8: All four cpls dance eight threes beginning in column formation and on reaching 1st cpl's starting pos dance through it in a CCW dir around the set ending in starting pos.
Around the house 8: All four cpls.

The stalling 32 All four cpls.

(8) 3rd cpl figure in. 3rd cpl ends in starting pos facing out from the set.

(8) 2nd cpl figure in. 2nd cpl ends in a column behind 3rd cpl. (8) 4th cpl figure in. 4th cpl ends in a column behind 2nd cpl. (8) 1st cpl figure in. 1st cpl ends in a column behind 4th cpl.
 (No name) 8: 3rd M and 3rd W start the movement.

Around the house 8: All four cpls begin in a column and end in starting pos.

Around the house 8: All four cpls.

House your set 8: All four cpls. M slap the ground in front with L ft on the 4th beat of the eighth meas to end the FIFTH PART.

Sometimes, for variation, the stalling was doubled. 1st and 2nd cpls figure in by dancing eight threes in a CCW dir (completing a circle two times) turning CW in the space between starting pos and the ctr of the set. 1st cpl ends in starting pos, hands at their sides, with backs to the ctr of the set facing out from the set and then remains standing until all other cpls finish figure in. 2nd cpl ends in starting pos facing the same dir as 1st cpl. 3rd and 4th cpl figure in: 3rd cpl ends in a column behind 1st cpl and 4th cpl ends in a column behind 2nd cpl. The column is formed with 1st cpl followed by 3rd cpl followed by 2nd cpl followed by 4th cpl. The stalling is repeated a 2nd time with the column formed facing out from the set behind 3rd cpl. Whether danced single or double, the stalling was danced two times and not four times, "I never saw it danced four rounds."

VI. THE HORNPIPE

Around the house 16 All four cpls dance sixteen hornpipe threes in an CCW dir using four meas to reach each succeeding pos to their R:

(4) All four cpls dance one three into the ctr of the set, one three out to starting pos, and two threes in a CCW dir turning CW to reach pos to their R. The hornpipe three begins on the last beat of the eight meas introduction:

W	---	L	RLRR	LRL	L	RLRR	LRL
M	---	R	LRL	RLRR	LRL	L	RLRR
Beats/meas	1 2 3 4		1 2 3 4		1 2 3 4		1 2 3 4

On the 4th beat of each meas all hop low off the ground. The hop is not a leap into the air. Sometimes the hop is simply a lifting of the heel off the ground and dropping it again without raising the ball of the foot. cpls often dance the Tailor's Twist (hop step, hop step, hop step, hop step turning CW two times) during the 3rd and 4th meas. The 1st hop is on the last beat of the 2nd meas:

W	---	L	RLRL	RLR-
M	---	R	LLRR	LLR-
Beats/meas	1 2 3 4		1 2 3 4	

Set of Mezerts—continued

(4) Again, all four cpls dance one three into the ctr of the set, one three out, and two threes in a CCW dir turning CW to reach pos opposite starting pos. During the 7th and 8th meas cpls often dance the Tailor's Twist.

(8) All four cpls repeat, beginning in pos opposite starting pos and ending in starting pos.

Around the house 8: All four cpls dance eight hornpipe threes in an CCW dir around the set using two meas to turn CW into each succeeding pos to their R until all four cpls are back in starting pos. During the seventh and eighth meas cpls often dance the Tailor's Twist.

M dance their step while W change ptrs 8: All four M remain in starting pos. M face the ctr of the set and batter or dance eight hornpipe threes in place until the eighth meas when they take new ptrs in "waltz pos" in M's starting pos. M sometimes dance eight hornpipe threes: one into the ctr and one back out again four times.

(6) Meanwhile all four W face the ctr of the set and dance six hornpipe threes: one into the ctr and one back out again three times;

(1) W dance one three in a CCW dir to the next pos on the R passing behind M on the R and to the outside of the set;

(1) W dance one three turning CCW (one half turn) to face new ptrs in M's starting pos. 1st W ends with 4th M; 3rd W with 1st M; 2nd W with 3rd M; 4th W with 2nd M.

Around the house 16: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

M dance their step while W change ptrs 8: All four cpls. 1st W ends with 2nd M; 3rd W with 4th M; 2nd W with 1st M; 4th W with 3rd M.

Around the house 16: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

M dance their step while W change ptrs 8: All four cpls. 1st W ends with 3rd M; 3rd W with 2nd M; 2nd W with 4th M; 4th W with 1st M.

Around the house 16: All four cpls with new ptrs.

Around the house 8: All four cpls with new ptrs.

M dance their step while W change ptrs 8: All four cpls. All four W end with original ptrs in starting pos.

Around the house 16: All four cpls with original ptrs.

Around the house 8: All four cpls. M slap the ground in front with L feet on the 3rd beat of the eighth meas to end the Hornpipe.

Description by Larry Lynch

Presented by Larry Lynch

Hora din Risipiti

(Romania)

Typical Romanian “hora,” or “circle dance.” This hora consists of 6 typical steps or variations from the little town of Risipiti in Oltenia. I learned this dance from Teodor Vasilescu. It has also become a very popular dance in international folk dance clubs all over Europe.

“Hora dreapta” means “straightforward (easy) circle dance pattern” and is a generic term for this most common hora step-pattern: in-2-3-touch, out-2-3-touch. Figure 1 of “hora din Risipiti” is a “hora dreapta.”

“Hora in doua parti” means “two-part circle dance pattern” and is, again, a generic term for a wealth of steps and patterns which have as their common denominator the fact that they are a combination of an easy 4-count step (cts 1,&2,&) and a “hora dreapta” step, repeated both on the way in and the way out. (These two parts can also be switched, the “dreapta” part coming before the other part in some dances.) These steps can be improvised in a folk setting, or, as in this case, set in a certain pattern. Figures II, III, IV and VI of “Hora din Risipiti” are typical “hora in doua parti” patterns.

Pronunciation:

Music: “Hora din Risipiti” (also called “Hora ca la caval” or “circle dance played on the pan pipe.”)
4/4 meter

Formation: Closed circle of men and women. High handhold (W-pos). Hands should continue to make small, controlled circles throughout the dance.

Styling: Dance jauntily, with a springy step, not down in the knees on the beat.

Meas

Pattern

I. HORA DREAPTA

1 Facing and moving twd the ctr: step on L (ct 1); step on R (ct &); step on L (ct 2); touch ball of R ft next to L ft (ct &). Facing but moving away from ctr: step back on R ft (ct 3); step back on L ft (ct &); step back on R ft (ct 4); touch ball of L ft next to R (ct &).

2 Repeat meas 1.

(Note: Figure 1 may actually progress a little to the R each time, by going not straight in and out twd the ctr, but by taking a small “pie-shaped” route diagonally in and out each time.)

II. HORA IN DOUA PARTI—in and out

1 Step in twd the ctr on the L ft (ct 1); touch ball of R ft next to L (ct &); step away from ctr on L ft (ct 2); touch ball of R ft next to L (ct &); repeat Fig I, meas 1, cts 1, &, 2, & twd the ctr (cts 3,&4,&).

2 Facing but moving away from ctr, repeat meas 1 with opp direction and ftwk.

Hora din Risipiti—continued

III. HORA IN DOUA PARTI—side to side

- 1 Facing ctr but moving from side to side: step on L to L (ct 1); touch ball of R ft next to L (ct &); step on R to R (ct 2); touch ball of L ft next to R (ct &); facing and moving twd ctr, repeat Fig I, meas 1, cts 1, &, 2, & (cts 3,&,4,&).
- 2 Facing but moving away from ctr, repeat meas 1 with opp direction and ftwk.

IV. HORA IN DOUA PARTI—little jumps

- 1 Facing ctr, leap twd ctr onto L ft (ct 1); step on ball of R ft next to L (ct e); step on L next to R (ct &); leap away from ctr onto R (ct 2); step on ball of L ft next to R (ct e); step on R next to L (ct &); facing and moving twd ctr, repeat Fig I, meas 1, cts 1, &, 2, & (cts 3,&,4,&).
- 2 Facing but moving away from ctr, repeat meas 1 with opp direction and ftwk.

V. TO THE L, TO THE R

- 1 Facing and moving to the L (RLOD), step on L (ct 1); step on R (ct &); step on L (ct 2); step on ball of R (ct e); step on L (ct &); step fwd on R (ct 3); step bkwd on L (ct &); step bkwd on R (ct 4); step bkwd on L (ct &).
- 2 Turning abruptly twd R (LOD), repeat meas 1 with opp direction and ftwk.

VI. SLOW IN AND OUT

- 1 Facing and moving twd ctr, step fwd on L while swinging arms fwd and down (ct 1); step fwd on R while swinging arms back up (ct 2); Fig I, meas 1, cts 1, &, 2, & (cts 3,&,4,&).
- 2 Facing but moving away from ctr, repeat meas 1 with opp direction and ftwk.

Dance notes by Lee Otterholt

Presented by Lee Otterholt

Bracno oro

(Albania)

Dance based on Shiptar (Albanian) dance motifs, created by Ciga Despotovic, well-known Yugoslavian dance instructor. The title means "Wedding (Round-) Dance."

Pronunciation:

Music: "Bracno oro" from "Born of Love," (Nevofoon CD 1997.1055)

Rhythm: 7/8, 3+2+2 counted here as 1-2-3 or S,Q,Q (exceptionally 1+2+2+2 counted as 1-&-2-3).

Formation: Open circle of men and women. High handhold (W-pos).

Styling: Men's styling is with generally larger movements than W's.

Meas

Pattern

FIGURE I (Same ftwk for M and W)

- 1 Facing and moving LOD, step on R (ct 1); lift L leg in front, knee bent, holding rhythm with a "bounce" of the knee of the supporting leg (ct 2); repeat "bounce," continuing to lift L leg in front (ct 3).
- 2 Step on L (ct 1); bringing R ft near L ankle, lift L heel from floor (ct 2); transfer wt quickly to ball of R ft (ct 3).
- 3 Take a long step on L (ct 1); step on R (ct 2); step on L (ct 3).
- 4 Turning gradually to face RLOD, step on R to side (ct 1); step on L behind R (ct 2); step on R in place (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk and dir.
- 9-16 Repeat meas 1-8.

FIGURE II (Women)

- 1 Facing and moving LOD, step on R (ct 1); step on L (ct 2); step on ball of R (ct 3).
 - 2 Take a long step on L (ct 1); step on R (ct 2); step on L (ct 3).
 - 3 Step on R (ct 1); lift L leg in front (cts 2-3).
 - 4 Turning to face center, bend R knee and "dip" L leg down (ct 1); facing ctr, straighten R knee and lift L leg under you, toward ctr (ct 2); pause (ct 3).
 - 5 Step on L toward ctr (ct 1); lift on L heel (ct 2); step back in place on R, releasing hands (ct 3).
 - 6 Turning to face R, lift slightly on R ft (ct 1); step on L across in front of R (ct &); step on R in place (ct 2); facing ctr, step on L ft beside R (ct 3).
 - 7 Repeat meas 6 with opp ftwk and dir.
 - 8 Repeat meas 6, but continue facing LOD and take hands.
 - 9-16 Repeat meas 1-8.
- Women's' Hands: During meas 6-8, W's hands are stretched out to the side, palms up on ct1 ("scoop up water"), then rotated slowly inward ("let water run out of the hands") until palms are facing down (cts 2-3) each meas.

Bracno oro—continued

FIGURE II (Men)

- 1-5 Same ftwk as meas 1-5 for W.
- 6 Turning to face R (LOD), take large step backward (RLOD) on L taking all wt on this ft, knee bent, while keeping ball of R ft on floor, knee bent (ct 1); plié twice (cts 2,3).
- 7 Turning to face L, take all wt on R ft in place, assuming position symmetrically opp of meas 6 (ct 1); plié twice (cts 2,3).
- 8 Turning to face R, take all wt on L ft in place, assuming same pos as meas 6 (ct 1); plié twice (cts 2,3).
- 9-16 Repeat meas 1-8.
- Man's Hands: On meas 6, M's R hand is placed in front, over head level, palms out ("shield eyes from sun") while L hand is placed on small of back, palm facing out. Change to opp hand position on meas 7 and back to original position on meas 8.

Presented by Lee Otterholt
Dance notes by Lee Otterholt

Blagoevgradsko horo

(Pirin, Bulgaria)

Blagoevgradsko horo consists of two typical dance motifs from the Pirin region of Bulgaria, that is to say the southwestern corner of Bulgaria. Pirin is the most "Macedonian" part of Bulgaria, and the music to this dance is in 7/8 time, that is to say the 3+2+2 or "long-short-short" count so characteristic of Macedonian folk music. The name of the music and dance means simply "(round) dance from Blagoevgrad," a town in this region of Bulgaria.

Pronunciation:

Music: Blagoevgradsko horo

Rhythm: 7/8, 3+2+2 counted here as 1-2-3.

Formation: Open circle, leader on right. High handhold.

Styling: Typical "Macedonian" style with graceful, catlike movements. Women: hands slightly forward and upper body slightly bent forward from waist. Low leg lifts. Men: Upright upper body position and higher leg lifts.

Meas

Pattern

I, R, SIDE, IN, OUT, SWAY, BACK TO L

- 1 Facing and moving LOD, (optional slight lift on left ft on the upbeat before you (delayed)), walk fwd on the R (ct 1); walk fwd on L (ct 2); walk fwd on R ft (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Turning to face slightly L of ctr, step on R to R (ct 1); place ball of L ft next to R and bounce twice (cts 2,3).
- 4 Repeat meas 3, with opp ftwk and direction and moving toward ctr.
- 5 Repeat meas 3, but moving away from ctr.
- 6 Sway L by stepping on L to the L while turning slightly to the R (ct 1); sway R by stepping on R while turning slightly to the L (cts 2-3).
- 7 Facing and moving RLOD, walk fwd on L (ct1); walk fwd on R (cts 2-3).
- 8 Turning to face LOD, step on L to L (ct1); placing ball of R ft next to L, bounce twice (cts 2,3).

II. BOUNCES, CROSSES, LIFTS AND TURN

- 1 Facing and moving LOD, bounce twice on L ft while R ft "bounces" first down ("touch")(ct 1); then up ("lift")(ct 2); step on R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Repeat meas 1 with opp ftwk.
- 5 Turning to face slightly L of ctr and with lower body twisted even more to L, plie with wt on both ft, ft together (ct 1); turning to face ctr by lifting R heel from floor, lift L knee twd ctr (ct 2); step on L in place (ct 3).
- 6 Repeat meas 1, in place, facing ctr.

Blagoevgradsko horo—continued

- 7 Repeat meas 1, with opp ftwk, in place, facing ctr.
- 8 Repeat meas 5, turning to face LOD on last ct.

Handhold in Fig II: Either high handhold throughout *or* go over to low handhold at the beginning of Fig II, raise hands to high handhold at beginning of meas 5, and lower them again during meas 8. Transition back to Fig I: do not lower hands during meas 8.

Repeat each figure as many times as desired. Leader (on right) signals changes.

Presented by Lee Otterholt
Dance notes by Lee Otterholt

Batrineasca

(Romania)

Batrineasca means "the old peoples' dance." I learned this dance from Tita Sever, well-known Romanian folk dance researcher and teacher.

Pronunciation:

Music: "Batrineasca" 4/4 meter

Formation: Closed circle, dancers "tightly packed," that is, very close to each other. Hands joined in high W-pos.

Styling: Bent knees and bent fwd from waist. Stiff movements, upper body following the movement of the ft, emulating in an exaggerated fashion the movements of older people.

Meas

Pattern

INTRODUCTION None

I. TO THE L AND BACK

- 1 Facing ctr and moving to the L, step on L to L (ct 1); step on R next to L (ct 2); step on L to L (ct 3); place (with slight stamp) R ft next to L, without wt (ct 4).
- 2 Facing ctr and moving to the R. step on R to R (ct 1); step on L next to R (ct &); step on R to R (ct 2); step on L next to R (ct &); step on R to R (ct 3); step on L next to R (ct &); step on R to R and hold (ct 4).
- 3-8 Repeat Meas 1-2 three more times, but (*transition step:*) stamp R ft twd center, pigeon-toed, on last count of fourth time (ct 4 of Meas 8).

II. TO THE R WITH PIGEON-TOED STAMP

- 1 Facing ctr and moving to the R, step on R to R (ct 1); step on L next to R (ct &); stamp R ft twd ctr, pigeon-toed (ct 2); repeat cts 1, &, 2 (cts 3,&,4).
- 2 Facing ctr and continuing to the R while bringing hands slowly down to low handhold, step on R to R (ct 1); step on L next to R (ct &); step on R to R (ct 2); step on L next to R (ct&); step on R to R (ct 3); step on L next to R (ct &); stamp R ft twd ctr, pigeon-toed, bringing hands sharply back up to high handhold (ct 4).
- 3-8 Repeat Meas 1-2 three more times, but (*transition step:*) simply step on R to R (do not stamp) on last count of fourth time (ct 4 of meas 8).

Presented by Lee Otterholt
Dance notes by Lee Otterholt

Jaj az uramnak

(Hungarian Gypsy)

"Jaj az uramnak" is a typical Hungarian Gypsy dance. The movements and figures were arranged by Dr. Gustav Balazs, from whom I learned the dance.

Pronunciation:

Music: Cassette: "Gindonale bare" by "Maljaki luludi." Side A/3.

Rhythm: 4/4 meter counted here as "one-two-three-four," or exceptionally, as "one-ee-&-ah, two-ee-&-ah"

Formation: Solo, or Man and Woman facing each other.

Styling: Hands free and generally outstretched under shldr level. (Women's hand generally lower and elbows closer to body.) Snap fingers freely, including a "snap" of the wrists, especially accentuating the upbeat (the "and" count, not the "one" or "two" count.) All Gypsy dances are done with a large degree of personal freedom in styling, with much free movement and shaking of the upper body, that is, not stiffly.

Meas

Pattern

MAN'S DANCE

8 meas INTRODUCTION. Begin when song begins.

I. "TOUCH AND GO" IN PLACE

- 1 Slightly bend L knee and begin moving R ft fwd (ct &); straighten L knee and touch ball of R ft fwd, in front of L ft (ct 1); slightly bend L knee, pick up R ft and begin moving R ft back to place (ct &); straighten knees and step on R ft next to L (ct 2); repeat with opp ftwk (cts &,3,&,4).
- 2 Repeat meas 1.

II. TOUCH AND WALK THREE STEPS. BACK AND FORTH

- 1 Slightly bend L knee and begin moving R ft fwd (ct &); straighten L knee and touch ball of R ft fwd (ct 1); walk 3 bouncing steps (bending the knees on the "ands" and straightening the knees on the counts) to the R, keeping body facing mostly fwd (cts &,2,&,3,&,4).
- 2 Repeat meas 1 with opp direction and ftwk, that is, point L ft fwd and walk 3 steps to the L.
- 3-4 Repeat meas 1-2.

III. TOUCH HEEL FORWARD, THREE FAST STEPS TO THE SIDE, CROSSING BEHIND

- 1-3 Like "&1" of Figures I and II, but touch R heel fwd (ct & 1); step on R to R (ct 2); step on L behind R (ct &); step on R to R (ct 3); repeat with opp direction and ftwk (ct &,4,1&2): that is touch L heel fwd and take 3 fast steps to the L, crossing behind.
Repeat all this (cts &,3,4,&,1,&,2,3,&,4): that is, touch heel fwd and fast steps to the side *4 times in all: R,L,R,L.*
- 4 Bending slightly fwd from the waist, run (stamp) 3 steps fwd (R,L,R) (cts 1,&,2); click feet together, L into R, taking weight on L straightening body (ct 3); hold (ct 4).

Jaj az uramnak—continued

IV. THREE STEPS BACKWARDS, FIRST LEG-SLAPPING SEQUENCE

- 1 Take 3 steps backwards (R,L,R) turning front ft outwards (cts 1,2,3); touch L ft next to R, without taking wt (ct 4).
- 2 Bending fwd from waist, step on L in place (ct 1); slap inside of R calf with R hand (ct &); step on R in place (ct 2); slap inside of L calf with L hand (ct &); straighten body, lift both arms up and fwd and step on L in place (ct 3); bring both hands down and to the left, slapping inside of R calf with R hand (ct 4).

V. HOPPING AND STAMPING IN PLACE WITH CROSSED FEET

- 1 Hop forcefully on L, kicking R heel fwd (ct 1); step on ball of R ft, crossed in front of L (ct &); stamp on ball of L ft in place (ct 2); step on ball of R ft, crossed in front of L (ct &); stamp on ball of L ft in place (ct 3); bring R ft behind and stamp on ball of R ft crossed behind L (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1 and 2.
(If done correctly your feet should make a noise hitting the floor on every count and not on the offbeat, that is, not on the "and" counts.)

VI. SKIP BACKWARDS, JUMP AND TURN, SECOND SLAPPING SEQUENCE

- 1 Skip backwards 4 steps (R,L,R,L) (ct &,1,&,2,&,3,&,4).
- 2 Jump and land with feet apart (ct 1); jump into the air and click feet together (ct &); separate feet while still in the air (ct ah); land with both feet together (ct 2); jump to a position with R ft crossed well in front of L (ct 3); turn quickly on the toes of both feet 360 degrees CCW, that is, to the L (ct 4).
- 3 "Land" with feet together, knees bent and body bent fwd from the waist (ct 1); slap inside of L calf with L hand (ct &); slap inside of R calf with R hand (ct ah); slap inside of L calf with L hand (ct 2); clap hands together (ct &); step on L ft (ct 3); slap inside of R calf with R hand (ct &); step on R ft (ct 4); slap inside of L calf with L hand (ct &).
- 4 Straightening body, step on L ft (ct 1); slap outside of L thigh with L hand (ct &); lift R leg fwd in front of body and slap inside of R calf with R hand (ct 2); bring R leg down and "land" on both feet together (ct 3); pause (ct 4).

Repeat from the beginning.

Jaj az uramnak—continued

WOMAN'S DANCE

8 meas INTRODUCTION. Begin when song begins.

I. "TOUCH AND GO" IN PLACE

- 1 Slightly bend L knee and begin moving R ft fwd (ct &); straighten L knee and touch ball of R ft fwd, in front of L ft (ct 1); slightly bend L knee, pick up R ft and begin moving R ft back to place (ct &); straighten knees and step on R ft next to L (ct 2); repeat with opp ftwk (cts &,3,&,4).
- 2 Repeat meas 1.

II. TOUCH AND WALK THREE STEPS. BACK AND FORTH

- 1 Slightly bend L knee and begin moving R ft fwd (ct &); straighten L knee and touch ball of R ft fwd (ct 1); walk 3 bouncing steps (bending the knees on the "ands" and straightening the knees on the counts) to the R, keeping body facing mostly fwd (cts &,2,&,3,&,4).
- 2 Repeat meas 1 with opp direction and ftwk, that is, point L ft fwd and walk 3 steps to the L.
- 3-4 Repeat meas 1-2.

III. TOUCH HEEL FORWARD, THREE FAST STEPS TO THE SIDE, CROSSING BEHIND

- 1-3 Like "&1" of Figures I and II, but touch R heel fwd (ct & 1); step on R to R (ct 2); step on L behind R (ct &); step on R to R (ct 3); repeat with opp direction and ftwk (ct &,4,1&2): that is touch L heel fwd and take 3 fast steps to the L, crossing behind.
Repeat all this (cts &,3,4,&,1,&,2,3,&,4): that is, touch heel fwd and fast steps to the side *4 times in all: R,L,R,L.*
- 4 Hop on L ft, swinging R heel out to R, knees together (ct 1); step on R next to L (ct &); step on L in place (ct 2); repeat (cts 3,&,4).

IV. TWISTING LOWER BODY

- 1 Take wt on ball of R ft, twisting both heels to the right (ct 1); take wt on ball of L ft, twisting both heels to the L (ct 2); take wt on ball of R ft, twisting both heels to the R (ct 3); taking wt on both *heels*, twist both *toes* to R (ct &); take wt on ball of R ft, twisting both heels to R (ct 4).
- 2 Repeat Measure 1 with opp direction and ftwk (cts 1,2,3,&,4).

V. "POLKA" STEPS: SIDE, FORWARD, TURN, BACK

- 1 Leap onto R to R (ct 1); step on ball of L ft behind R (ct &); step on R in place (ct 2); repeat with opp direction and ftwk (cts 3,&,4).
- 2 Repeat meas 1, but moving fwd.
- 3 Repeat meas 1, but turning 360 degrees to L.
- 4 Repeat meas 1, but moving bkwd, back to place.

Jaj az uramnak—continued

VI. BALL OF RIGHT TOE CROSSING BEHIND, TURNING

- 1 Step on ball of R ft diag behind and to the R (ct 1); step on L in place (ct &); step on ball of R ft crossed diag behind L (ct 2); step on L ft in place (ct &); repeat cts 1, 2, & (ct 3, &, 4, &).
- 2 Turning 360 degrees to L, continue stepping on ball of R ft on the ct and stepping on L on the "and" (cts 1, &, 2, &, 3, &, 4, &).
- 3 Repeat meas 1.
- 4 Step on R to R (ct 1); step on ball of L ft behind R (ct &); step on R in place (ct 2); "land" on both feet together (ct 3); pause (ct 4).

Repeat from the beginning.

Dance descriptions by Lee Otterholt

Presented by Lee Otterholt

1950s Bandstand-style Swing

(United States)

Teenagers' dancing during the 1950s was widely varied in steps and styling. Most of it was still swing-based but swing had been diverging into local styles and regional variations each decade for thirty years. Another incentive for teens' creativity was the rebelliousness of the time -- they didn't want to dance like their parents, the former Swing Kids, so they came up with all kinds of replacements. Some teens looked to African-American sources for new steps and styles, others simply made up their own variations. This was a true folk process in high gear.

Terminology was just as varied as the dancing. It was called jitterbug, swing, lindy, rock, boogie-woogie, hand dancing and bop. The word "bop" was cool then, so everyone did the bop, except one area's bop didn't look anything like another's. All they had in common was the new name.

This diversification would reverse itself in 1957, when the local Philadelphia TV dance show Bandstand went national on ABC, becoming American Bandstand. Suddenly kids from coast to coast were seeing and copying the way the teens in Philly danced, and that regional style soon became a national dance style.

The following steps are by no means definitive for 1950s teen dancing. In addition to many other styles of swing and bop, there were various kinds of slow dancing, the Stroll, Chalypso (American Bandstand's name for cha-cha), the Madison and more.

Music:	1950s rock 'n Roll	4/4 meter
TEMPO:	65-75 beats/minute is best for Touch-Step Bandstand Swing and Bop; 80-90 is fun for the Flea Hop.	
Formation:	Cpls, in Ballroom pos, single-hand hold, two-hand hold and solo.	
Steps and Styling:	<p>Ftwk described for M; W use opp ftkw.</p> <p><u>Touch-Step Bandstand Swing: (Philly Bop)</u> Standing with body at a diag angle to ptr, L shldr back, and holding single hand (ML, WR): Touch L without wt close to R (ct 1); step on L to side and diag back (ct 2); touch R without wt close to L (ct 3); facing ptr squarely (no angle) step on R to R side (ct 4); step on L to L side (ct 5); returning to diag angle, step on R to R side (to its original pos)(ct 6).</p>	

Style: can be lightly bouncy or smooth and swiveling. Head stays in place and the body moves under it like a pendulum. Some dancers have a downward emphasis on ct 2 and ct 4 onto the flat foot. Some like a pigeon-toed knee-in style, adopted from African-Americans. A common American Bandstand style was maintaining a cool gaze slightly downward, rarely looking at your partner.

FIGURES DONE WITH THE ABOVE STEP

Push-Off

When closest to ptr, offer free palm and push off from ptr's palm.

Changing Hands

Pull in with "swingout hand" (ML, WR) then let go and push away with other hand. Repeat.

Bandstand-style Swing—continued

Two-Hands

Holding both hands (open, not crossed) was very common in the 1950s.

Closed Position:

When this step is done in Ballroom pos, it almost has a shoveling motion.

Swing Moves

Some were still danced in the old way, traveling on cts 1-4, but a cool new way was dancing in place on cts 1-3 then traveling through a swing move on cts 4-6.

The Girl Spins

Common on the Baltimore's WJZ-TV "Buddy Dean Show": Step in place as above on cts 1-4. M raises L arm and spins the W CW in place on cts 5-6. These spins could be quite fast and abrupt.

Bandstand-Style Loop Turns

W loops past his L side under M's raised L arm as M walks fwd into W's former place. Then reverse the path back to place (2 consecutive figures). Distinctive to the 1950s.

Opposite hand lead (common in 1950s)

From 2-hand pos, M leads same figures with his R hand (W's L), so the figures will be mirror-image. These evolved when girls often danced with girls and would lead with W's R hand because she was accustomed to that being the control arm. Then the boys learned the moves from the girls

There were many other swing moves, of course, but these are a few which are distinctive to 1950s swing.

Swing Kicks

Kick L lightly fwd (ct 1); step on L (ct 2); kick R lightly fwd (ct 3); step on R (ct 4); rock back onto L (ct 5); rock fwd onto R (ct 6).

FLEA HOP

Lift L knee and L hip in prep then tap L toe to floor (ct 1); Repeat but change wt onto L (ct 2); Repeat with opp ftwk (cts 3,4); rock back onto L (ct 5); rock fwd onto R (ct 6). Style is bouncy and very elevated, raising knee, hip and even elbow on one side, then the other side. Many of the above Figures can be done with Swing Kicks and the Flea Hop.

THE BOP

There was no one bop step! One of many is:

Standing solo, feet slightly turned out in prep. Wt on L heel, swivel L toe twd the R, at the same time raising R ft slightly, toe-in, covering the L toe with the R toe (ct 1). Ft are pigeon-toed on ct 1. Return to prep pos (ct 2). Repeat opp.

A different Bop step:

Standing solo, feet slightly turned out in prep. Wt on L heel, swivel L toe toward the R, at the same time raising R heel and swiveling it to the L so that the L heel covers the R toe and the R toe is still touching the ground (ct 1). Unlike the first Bop step, the feet are not Pigeon-toed but instead both legs are rotated to the R. Return to prep pos (ct 1). Repeat opp.

Bandstand-style Swing—continued

SLOW DANCING AND '50S WALTZ (High school slow dancing taught at Stockton?!!)

The box step and simply slow walking were commonly done to the slow tunes, but so was this one:

Slow step fwd on L (ct 1); quick step side on R (ct 1); quick rock on L back to place (ct 1). Repeat opp, beg back R, while possibly rotating very slowly. Style was sometimes with a strong hip lead on the side steps. The same step was also done to 1950s waltz tunes, in even S-S-S timing.

There are no patterns. All steps are improvised.

Presented by Richard Powers

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The Bus Stop

(United States)

The evolutionary lineage of line dances can be traced back to Vaudeville routines and before, appearing as the Shim Sham in the 1920s and 30s, the Madison around 1959, and much later with the Electric Slide. But line dancing hit the mainstream during the Disco Era, mid-to-late 1970s, and was then swept into the following country-western dance revival of the early 1980s (both crazes being fueled by John Travolta films).

The first line dance of the Disco Era was the Bus Stop, which gained media attention when it was published by the first major magazine article on disco (Rolling Stone magazine) in 1975 and then in a disco book the following year. The Bus Stop also seems to be history's first four-wall line dance.

- Music:** Any disco tune. "Play That Funky Music" by Wild Cherry works well.
- Rhythm:** Thump-thumping 4/4.
Tempo: 110 beats/minute is comfortable.
- Formation:** Individuals evenly spaced on the floor, all facing the same direction.
- Styling:** Highly individualistic. As Karen Lustgarten wrote in 1975, "Think strut: Swing your arms, with a lift of the shoulder and elbow. Lift your feet and pick up your feet in a deliberate way; don't just shuffle."

Meas

Pattern

FIGURE

- | | |
|-------|--|
| 1-2 | Walk bkwd 3 steps beg R then touch L to L side without wt, possibly clapping on ct 4. |
| 3-4 | Walk fwd 3 steps beg L then touch R to R side without wt, possibly clapping on ct 4. |
| 5-8 | Repeat meas 1-4. |
| 9-10 | Step on R to R side, cross L over R, side R, touch L to L side, possibly clapping on ct 4. |
| 11-12 | Step on L to L side, cross R over L, side L, touch R to R side, possibly clapping on ct 4. |
| 13-16 | Repeat meas 1-4 rotating 360 degrees CW while traveling R; rotating CCW while traveling L. |
| 17 | Jump fwd on both ft (ft slightly apart) and hold 1 ct. |
| 18 | Jump back on both feet and hold 1 ct. |
| 18 | Jump fwd, jump back. |
| 20 | Funky Chicken: Click heels together twice, with elbows possibly flapping downward on each click. |
| 21 | Tap R fwd without wt twice |
| 22 | Tap R back without wt twice |
| 23 | Tap R fwd without wt; tap R back w/o wt |
| 24 | Tap R to the R side w/o wt; pivot on the L foot a quarter-turn CCW hitching the R knee up. |

Facing a different wall, repeat from the top.

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Cross-Step Waltz

(France, United States)

These steps appeared in the first two decades of this century in the American One-Step (the Eight Step and Snake Dip), Argentine tango (Abanico step), Fox-Trot (Jazz Roll) and French version of "Le Blues" (Pas dentelé en tournant), all in duple time. Waltz tempos were later slowed, around 1930, to allow these steps to become waltz variations. The version presented here is very popular today in Southwest France, where it's called the Boston. They call their duple-time version Paso Doble.

Today these steps are done to either triple (slow waltz) or duple (fast foxtrot, blues, etc.) music. While cross-step waltz has not yet appeared in formal ballroom dance syllabi, it is becoming a dominant motif in many vernacular ("street dancing") traditions.

Music: Any slow waltz music or any duple music of approximately walking tempo.

Rhythm: Traditionally 3/4 but sometimes also 4/4 meter
Tempo: 100 to 130 beats/min.

Formation: Cpls, in Ballroom pos.

STEPS: Basic Step: M crosses R ft over in front of his L ft (ct 1); steps L to L side (ct 2); shading body to R side, step R to R side, drawing R slightly bkwd (ct 3). Repeat opp, beg crossing L over R. M leads W into mirror-image steps, emphasizing the "crossbow" lead, but also being clear to lead her body shading back inward on cts 2 and 3. Styling: Very smooth and balanced. Emphasize the ct 1 cross-step with a slight dip.

Turning Basic: Same as the Basic Step except rotate CW as a couple in closed ballroom pos on cts 2 and 3, (M cuts in front of W on ct 2). Rotate CW again on cts 5 and 6 (W cuts in front of M as he swings her closely around his R side on ct 5). Traveling primarily occurs on the ct 1 cross step. The degree of rotation may vary from 90° to 180°.

Waterfall: A Turning Basic except M crosses L behind instead of in front on ct 4 while W continues to cross R in front.

Follower's Solo: Do the Traveling Basic above, but M completely stops on ct 1, with his R ft crossed fwd, without stepping for the 6 cts, as he leads W across in front of himself.

Grapevine Underarm Turn: M crosses R behind as W crosses L in front (ct 1); side step toward LOD (ct 2); M leads W to cross behind as he crosses in front (ct 3); side step toward LOD as M raises his L arm to lead W into an underarm turn (ct 4); W rotates CW under her raised R arm, stepping back L as M crosses R behind L (ct 5); W completes her rotation stepping R toward LOD as both return to Ballroom pos (ct 6).

Grapevine Rollaway: The same ftwk as above except ptrs completely release from Ballroom pos and roll away from each other (M turning CCW) on cts 5 and 6, continuing to travel LOD.

Cross-Step Waltz—continued

Grapevine Inside Turn: Begin with a Waterfall, ct 4 of which begins a grapevine: side step twd LOD (ct 5); M leads W to cross behind as he crosses in front (ct 6); side step twd LOD as M releases his R arm and begins to circle his L hand in CCW to lead her into an inside turn (ct 7); W rotates CCW under her raise R arm, traveling LOD as M crosses behind (ct 8); W completes her rotation as both travel LOD, retaining single hand (M L, W R) (ct 9); M takes smaller steps traveling LOD as W cross-steps strongly toward LOD then rotates CW into M's arms to regain Ballroom pos (cts 10-12).

Elegant Crash Evasion: If cpl finds themselves heading into oncoming traffic, they can quickly change direction by doing a Follower's Solo on cts 1-3, then continue with the Grapevine Inside Turn from cts 4-12.

There are no patterns. All steps are improvised.

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Freestyle Social Tango

(Argentina, modified in France, England and United States)

Today's informal social tango is very similar in style and form to early Buenos Aires tango. Since Tangomania swept the world in 1912, the dance has evolved greatly in its home country, both in style and steps. Social tango has changed less in the rest of the world, but those changes were made in different directions from Argentina, so the two genres barely resemble each other today.

Informal social tango and Tango Argentino have both retained much of the original folk process, evolving through grass-roots regional variations independent from the control of professional dance organizations. Oppositely, British ("International Style") competition ballroom tango has become an entirely different dance from either of these two traditions, carefully standardized and regulated by the Imperial Society of Teachers of Dancing.

Today each dancer and studio has their own interpretation of social tango. The following steps are among the more well-known steps, to enable you to dance with partners coming from a wide variety of backgrounds.

Music: Any tango music.

RHYTHM: Slow 2/4 time.
Tempo: Between 60 and 70 beats/minute.

Formation: Cpls in Ballroom pos. and Closed Promenade pos.

Steps and: Highly individualistic, but can include elegant, passionate, melancholy, dramatic and campy.
Styling: Ftwk described for M; W use opp ftwk.

Promenade Fan (Turning Corté): In Closed Promenade pos, walk fwd on L (ct 1); walk fwd on R (ct 2); M takes a short step fwd on L as W rotates one quarter CCW to enter Ballroom pos while stepping side/rear R (ct 3); cpl rotates one quarter CCW as M steps side on R (ct &); close L to R without wt (ct 4). Timing: S-S-QQ-S.

Fan, Woman Backing: In Ballroom pos, walk fwd on L (ct 1); walk fwd on R (ct 2); walk fwd on L (ct 3); cpl rotates one quarter CCW as M steps side on R (ct &); close L to R without wt (ct 4). Timing: S-S-QQ-S.

Reverse Promenade Fan: In Closed Promenade pos, walk fwd on L (ct 1); walk fwd on R (ct 2); W takes a short step fwd on R as M rotates one quarter CW to enter Ballroom pos while stepping side/rear L (ct 3); cpl rotates one quarter CW as M steps side on R (ct &); close L to R without wt (ct 4). Timing: S-S-QQ-S.

Tango Chassez: In Closed Promenade pos, walk fwd on L (ct 1); walk fwd on R (ct 2); face ptr in Ballroom pos and take a side step L (ct 3); close R to L with wt (ct 3). Open into Closed Promenade pos to repeat. Timing: S-S-QQ.

Tango Run, Changing Handhold: In Closed Promenade pos, walk fwd on L (ct 1); walk fwd on R (ct 2); run fwd 2 quick steps L, R (ct 3); walk fwd on L while changing to Reverse Promenade pos (literally a mirror-image of Closed Promenade pos) (ct 4). Repeat all in opp direction with opp ftwk.

Freestyle Social Tango—continued

Tango Run to Dip: In Closed Promenade pos, walk fwd on L (ct 1); walk fwd on R (ct 2); run fwd 2 quick steps L, R (ct 3); fstep fwd L and dip by bending R knee until it almost touches the floor (ct 4). Body and head are still erect, not collapsed.

False-Step Corté: In Closed Promenade pos, walk fwd on L (ct 1); rock back to place on R, closing L to R without wt (ct 2).

Short Turning Corté: In Ballroom pos, M takes a short step fwd on L as W rotates one quarter CCW while stepping side/rear on R (ct 1); cpl rotates one quarter CCW as M steps side on R (ct &); close L to R without wt (ct 2). Timing: QQ-S.

Ocho (Cruzado): In Ballroom pos with extra distance between cpl, step on R across over L (ct 1); side step on L (ct 1); close R to L with wt (ct &). W dances opp. Repeat opposite ftwk. Timing: S-QQ.

Woman's Solo Ocho: Same as above except M stops on ct 1 cross step and leads W into Ocho and its repeat.

Salida (Exit): In Ballroom pos with extra distance between cpl, step on R across over L (ct 1); M takes a short step fwd on L as W rotates one quarter CCW to enter Ballroom pos while stepping side/rear on R (ct 2); cpl rotates one quarter CCW as M steps side R (ct &); close L to R without wt (ct 3). Timing: S-QQ-S.

Molinete: In Ballroom pos, walk fwd on L (ct 1); rock back on R (ct 2). Repeat while slowly rotating CCW.

MeasPatternFIGURE

- | | |
|-------|---|
| 1-4 | Tango Run, Changing Handhold, toward ctr and then back to starting place. |
| 5-6 | Fan, Woman Backing, traveling in LOD. |
| 7-8 | Reverse Promenade Fan, traveling RLOD. |
| 9-11 | 2 Tango Chassez traveling LOD. |
| 12 | False-Step. |
| 13-14 | Tango Run to Dip, toward LOD. |
| 15 | Slowly rise by pushing backward from the leading ft. |
| 16 | Short Turning Corté, turning CCW one quarter to face the ctr. |

FREESTYLE CONCEPT 1: LEGOS

Simply combine the above steps in any order. Think of it as laying down LEGO blocks end-to-end, doing short (2-knob) blocks like False-Step and Short Turning Corté, followed by medium (4-knob) blocks like the Promenade Fan, then occasionally following this with a long (8-knob) block like the Tango Chassé. Please combine them musically, pairing two short steps with one medium step, or two mediums with one long.

Freestyle Social Tango—continued

FREESTYLE CONCEPT 2: CROSS-STEPS AS LINKS

Observe that the second step of a promenade is a cross-step; the first step of an Ocho is the same cross-step; and that the first step of the Salida is the same. Rather than laying down steps end-to-end like LEGOs, one tango step smoothly morphs into another as the cross-step of one becomes the cross-step of another.

FREESTYLE CONCEPT 3: WALK AND PARK IT

Travel from one point on the floor to another with any traveling tango step, which can also include simple walking (usually with W walking backwards) or a simple closed promenade. Then do a step which stays in one place, like an Ocho or Molinete. Repeat the same concept with different traveling and stationary steps. In Buenos Aires and many social dance settings, dancers prefer that the traveling generally meanders toward LOD.

Presented by Richard Powers

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The Stroll

(United States)

The Stroll was a 1950s classic, and teens from coast to coast did it. As with the other fifties dances, the steps and styles varied widely. Since American Bandstand has such a strong influence on teen dancing in the late 50s, Bandstand-style Stroll is shown here, but that doesn't make it "better" than the many vernacular styles.

Music: 1950s rock 'n Roll, often The Diamond's 1957 hit recording of "The Stroll"

Rhythm: 4/4 meter
Tempo: 50 beats/minute.

Formation: Line of M facing a line of W. The lines do not have to contain the same number of dancers. Which side was the "boys side?" It wasn't standardized but on American Bandstand the W were on the R side as you look down the line from the top.

Steps and Styling: Ftwk described for M; W use opp ftwk.
Step done when on the side: Step side on L (ct 1); cross R behind L (ct 2); step side on L (ct 3); cross R over L tapping toe without wt (ct 4); uncross R ft (ct 5); cross R over L tapping toe without wt again (ct 6). Repeat opp, taking longer steps when heading toward to top of the line, shorter steps when heading down. W mirror M.

Style was highly individualistic. The heel would often swivel fwd during the cross-taps on cts 4 and 6, like kicking a soccer ball. Body would often sway fwd and back. Relaxed wrists would often be held in front, sometimes clapping on the cross-taps.

When you got to the top of the set, you would promenade down the center with whomever was at the top of the other line. If lines were on unequal length, you would have a different promenade partner each time.

Step done when going down the center (Camel Walk): Step fwd on L (ct 1); twist body to R diag and cross ("lock") R ft tightly behind L (ct 2); step fwd L (ct 3); step fwd R (ct 4); twist body to L diag and cross ("lock") L ft tightly behind R (ct 5); step fwd on R (ct 6).

Repeat. W may or may not mirror M's step (i.e., she may choose to also begin L, or even begin with the ct 2 lock step) but most did mirror M's step. Variation: hold inside hand as you go down the ctr.

Style was again individualistic, but could include a knee-popping style where one knee was buckles fwd as the opp heel dropped to the floor. W on Philly's South Side were known for their swiveling hip movements (not allowed on American Bandstand) during the Camel Walk.

Presented by Richard Powers

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Bohemian Polonaise

(Poland/Czech Republic)

Choreographic arrangement by Richard Powers based on a reconstruction by Frantisek Bonus (1919-1999). These are Polonaise variations as danced in Bohemia in the 19th century.

Prof. Bonus' long and complex original choreography was intended for stage performance by a professional company. This version is still challenging but has been shortened to a social form danced for pleasure.

Pronunciation:

Music: "Z Horicka," on Camp CD.

Rhythm: Slow 3/4 time.
Tempo: 96 beats/minute.

Formation: Cpls in a processional arrangement, W at the right side of M.

Steps and Styling: Tall and elegant.

Styling: Ftwk described for M; W use opp ftwk.

Polonaise Step: On preliminary ct 6, plié, extending outside ft (M's L, W's R) fwd; step fwd strongly onto the ball of the ft, standing tall (ct 1); on cts 2 and 3, walk elegantly two more steps (cts 2,3); plié immediately after taking the 3rd step. Repeat with opp ft.

Polonaise Chassé R: Step fwd R onto ball of ft and immediately cut L under R (ct 1); walk fwd on R (ct 2); walk fwd on L (ct 3). Repeat two more times. On 4th meas, walk fwd 2 steps then close ft together.

Balancé: Step side on L (ct 1); close L to R rising (ct 2); fall (ct 3). Repeat opp ftwk.

Polonaise Pas de Basque: Step side L (ct 1); cross R over L with plié and coupé of R behind L (ct 2); return wt to the L ft (ct 3); step side R (ct 4); close L to R rising (ct 5); fall (M presenting low, open arms) (ct 6).

Balancé Ouvert: Step side on R, turning 45 degrees to the R (ct 1); point L to ptr (ct 2); hold (M drawing arms akimbo) (ct 3).

Meas

Pattern

PART I

- | | |
|-----|--|
| 1-4 | Introduction. No action. |
| 5-8 | Honor ptrs: Face ptr on meas 6, bow on meas 7, rise and face LOD on meas 8. The bow: M inclining fwd bending slightly at the waist. W plié, keeping head upright. |
| 1-6 | Polonaise fwd LOD: Use Polonaise Step. Take inside hands in Open Position, leading W slightly in front, free hands down at sides (not akimbo). |
| 7-8 | Change over: M steps fwd then closes second ft to the first as he leads his ptr around to his left, to Protective Position (his R arm extended behind her back), ending with step, close-rise, fall. |

Bohemian Polonaise—continued

- 9-14 Polonaise fwd LOD: Beginning on the new outside ft (M's R, W's L).
 15-16 Change over: M stop and unfold ptr so that cpls face each other, M's back to ctr.
 17-20 Right Hand Turn: R palm to R palm, M's free arm akimbo, both step Polonaise Chassé R.
 Then M leads the W to return back to Open Position, retaking inside hands.
 21-24 Polonaise fwd LOD.
 25-28 Left Hand Turn: Mirror-image of R Hand Turn, beginning L ft and leading M back to his
 place at end.
 29-32 Polonaise fwd LOD, ending with step-step-close on the last meas, facing ptrs.

PART II

- 1-2 Balancé: Men draw arms akimbo on Balancé, then drop arms.
 3-6 Polonaise Pas de Basque beg L. Repeat opp ftwk, beg R.
 7-8 Balancé Ouvert to the R side. Repeat to the L side, closing free R ft to the supporting ankle
 without wt on ct 6.
 9-10 Cross over: Polonaise Step fwd, beg R, passing ptr by the R shoulder. Hook to the right upon
 passing, then curve left to face, ending with a rise-fall. The path is S-shaped.
 11-18 Repeat the Pas de Basque and Balancé Ouvert reversing all footwork.

PART III

- 1-4 All cast off: Circle individually to the L with 12 simple walking steps, beg. outside ft, to end
 facing ptrs in a single-file circle. M is facing LOD, W faces him, facing RLOD.
 5-12 Grand Chain: Beginning with R ft, Polonaise fwd passing R shoulders, passing L shoulders
 with next, weaving R and L. Face 7th vis-a-vis and turn halfway around to head back home,
 ending with step-rise-fall.
 13-20 Grand Chain: Beginning with R, Polonaise fwd passing R shoulders and weaving R and L.
 21-23 All take hands in one large circle and circle L with Polonaise Step.
 24-26 Give ptr free hand and circle CW one full turn, on open 2-hand hold.
 27-28 All taking hands in one large circle, advance to the ctr with 6 walking steps, raising hands,
 and bow.

ALTERNATE ENDING

Alternate ending for exhibition (when you don't want to turn your backs to the audience):
 At the end of the Grand Chain, when you arrive back home, take ptr's R hand and turn in
 place, all ending facing RLOD and taking Protective Position: Keeping R hands, M holds L
 arm horizontally behind his ptr's back.

- 21-23 Promenade: In Protective Position, Polonaise Step fwd RLOD beginning R.
 24-25 Turn in Place: Turn ptrs CW a full turn, maintaining Protective Position, men slightly backing
 26 Step away from ptr keeping L hand.
 27 M kneels to one knee.
 28 M kisses W's hand.

Presented by Richard Powers

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Non-partner Techniques

My goal in this class is to present a basic lexicon of dance movements, rhythms, patterns, styles, and techniques by using non-partner dances which employ the various elements I wish to demonstrate.

My method will be as follows: normally I begin on Monday teaching easy dances which use walking steps—some in even rhythm, some in uneven rhythm, some in line of direction, some turning. I will always try to present the structure of each dance, equating the structure to an architect's drawing. Some of these dances will fit the musical phrase, some will not, thus presenting another element of challenge. As the week goes on, I will add elements of dance in my teaching and will present dances which are familiar to the folk dance community, but which are incrementally more challenging. This year I plan to teach the most challenging dance at the beginning of the week. The reason is to give maximum time to practice it. Izrucana is a dance which offers a tremendous amount in terms of learning, and with practice, is greatly rewarding.

My hope is that by the end of the week, you will have gained a more solid foundation of dance knowledge, and with this knowledge will not only have some new dances “under your belt,” but will also have absorbed methods of learning and remembering new material, thus making future dance experiences easier for you. The ability to analyze movement patterns and rhythms is a great aid in learning and remembering dances. It is a kind of dance “shorthand” and ideally, can be of benefit to a dancer's education. Learning this process is similar to learning a new language. Once the language is understood, I believe that even challenging dances become within the realm of most dancers and dancing becomes easier.

Dance, whether in the form of couple or line¹, 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 you understand 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 can be done with less effort. When a dancer can anticipate the next movement pattern instead of dancing step by step, it is possible to “flow.” Before launching into the details, however, I would like to impart a few ideas I have found helpful to myself and to 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. It is important to be aware that each dancer's movements relate to and reflect upon those near him.

One way of accomplishing harmonious movements is to 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, not 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 if you prefer, your weight directly over your feet). You will then be able to keep your balance, turn with ease, 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 most grateful.

1. 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

TAKE SMALL STEPS. Small steps enable you to “fake it”—another useful tool in learning unfamiliar 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.

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 holds known as “T”, “V”, “W” position, 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. However, remember the people next to you, and loosen your shoulders, arms and fingers. Once you become more familiar with a dance, this may occur naturally, but keep these thoughts in mind through the learning process as well.

In addition, **BE AWARE OF YOURSELF IN RELATION TO OTHERS IN THE LINE.** Don’t allow yourself to bend forward to compensate for a feeling that you are being stretched from opposite sides. Being pulled forward is the result of 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 also be needed.

ETIQUETTE: Generally, line dances progress to the right—also termed “counter-clockwise” (CCW)—also called “line of direction” (LOD). This means that the leader is on the right end of the line. Thus if you are joining a line, go to the far left and join at 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—termed “clockwise” (CW) or “reverse line of direction” (RLOD)—with the leader on the left (for example, 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 at 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.

Non-partner Dance Techniques—continued

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.

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 right over left, if dance moves CW; again, there are exceptions. This may also 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, 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 right over left if it moves CW. Some dancers turn their belt buckles to their backs so the buckles are not in the way of their neighbor’s hands.

FRONT BASKET: Extend arms across and in front of neighbors, joining hands with second dancer on either side. Use “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.)

Non-partner Dance Techniques—continued

BASIC DANCE STEPS AND MOVEMENTS

The following list, although not complete, should provide a solid foundation to any beginning folk dancer. Over the next few days we will acquaint ourselves with many of 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.

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*

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

CUT

FLEX: Bend slightly (generally your knees or ankles)

GALLOP**GRAPEVINE**

HOLD: Remain immobile

HOP

HOP STEP STEP: A combination of two movements

JUMP**KICK****LEAP****LIFT****PAS DE BASQUE**

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

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

REEL

RIDA: See Hungarian glossary in *Steps and Styling*

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

RUN

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

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

SKIP

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

SLIDE

SLIDE CLOSE: A combination of two movements

Basic Dance Steps and Movements—continued

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

STEP

STEP-BEND: A combination of two movements

STEP-CLOSE: A combination of two movements

STEP-HOP: A combination of two movements

STEP-SWING: A combination of two movements

SWING

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

TWIZZLE: Step 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 or rhythms, so that the dancer's main concentration can be to the transitions between movements.

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—for example, 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*. 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 15/16:

2/4	Gaida, Izruchana, Kulska Šira	SS or QQ
2/4	Syrtos	SQQ
3/4	Al Sadenu, Halleluya, Vranjanka, Waltz	SSS or QQQ
4/4	Ciganytanc, Jaina, Valle e Dhardes	SSSS or QQQQ
5/16	Paidusko Horo (also 3/8 or 5/8)	QS
6/8	Tsamikos (also 3/4)	SQ
6/8	Mîndrele	SQS.(slow, quick, slower)
7/8	Cetvorno, Kalamantianos, Sadi Moma (also 7/16)	SQQ
7/8	Giusevska Racenica (also 7/16)	QQS
7/8	Eleno Mome	SSQS
8/8	Baros	SSQ
9/8	Dajcovo, Karsilamas, Tamzara	QQQS
10/8	Agir Halay (also 5/8)	SQQQ
11/8	Nvesto Mori	SQQQQ
11/16	Gankino, Kopanica	QQSQQ
12/16	Drenica	SQSQQ
12/16	Leventikos, Pusteno	SQQSQ
13/16	Krivo Sadovsko Horo	QQQSQQ
15/16	Buchmiš	QQQSSQQ

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:

16/16	Sâbrali sa se, Sâbrali	SQQ QSQQ
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		QQQQSQQ
9/16 (A)		QQQS
9/16 (B)		QSQQ
Figures I & III		33/16 (15/16 + 9/16 + 9/16)
Figures II & IV:		QQQQSQQ QQQS QSQQ
		18/16 (9/16 + 9/16)
		QQQS QSQQ
Țepusul de la Goicea (11/8 & 10/8 & 6/8 & 5/8 & 4/8)		
11/8		SQQQSQQS
10/8		QQQQSQQS
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

Razlozko Horo, which I will be teaching this year, has three rhythmic patterns, each danced as three separate, sequential patterns.

Razlozko Horo (11/8 & 4/4 & 11/16)		
Pattern I	11/8	SSQS
Pattern II	4/4	SSSS or QQQQ
Pattern III	11/16	SQQQQ

Basic Dance Steps and Movements—continued

Another important and complex element of dance is STYLING. As an extreme example, a native dancer from Scotland will dance very differently from a native dancer from Bulgaria. But native dancers from the Šop and Dobrudža regions of Bulgaria will also dance very differently from each other. Why? One dancer at times will dance the same steps as the other. For example, 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 each other, formation of dancers on the dance floor, smoothness or sharpness of movements—an infinite variety of subtleties.

Styling is such a complex subject that it can be a lifelong pursuit for a folk dancer to study and attempt just 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 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,

Three, to suggest that watching HOW a movement is done, the style, is as important as watching which step is being done. Let your ears as well as your eyes help you, since both music and movement can signify styling.

Above all, 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 and 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" (which was the title of a class taught for many years at Stockton Folk Dance Camp by Pirkko Roecker), you will be dancing with ease and joy.

Presented by Suzanne Rocca-Butler

Cigánytánc

(Szabolcs, Szatmár County, Hungary)

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

The Cigánytánc that is described here can be done by one man, by one woman, and in couples. This version was choreographed by Stephen Kotansky for recreational purposes and presented by him at the 1994 Stockton Folk Dance Camp.

Pronunciation: TSEE-gahn-tahnts

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

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

Meas

Pattern

I. PIHENŐ (Rest)

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

II. SÉTALO (Walk)

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

III. HEEL TWISTS

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

Cigánytánc-continued

IV. FWD WITH HEEL SHIFT AND BACK

- 1 Facing ctr, accented step fwd on R (ct 1); accented step fwd on L (ct 2); accented step fwd on R (ct 3); click L ft to R ft (ct 4); shift heels to L (ct &).
- 2 Step bkwd on R, twisting L heel to R (ct 1); step bkwd on L, twisting R heel to L (ct 2); repeat cts 1-2 (cts3-4).
- 3-8 Repeat meas 1-2 three times (total of four times).

V. STEP STAMP

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

VI. CIRCLING

- 1 Step on R heel to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); tap L heel beside R ft (ct &); making 1/4 CW turn, step on L heel to L (ct3); step on R behind L (ct &); step on L to L (ct 4); tap R heel beside L ft (ct &).
- 2-4 Repeat meas 1 three more times (complete full CW turn in eight side-behind-side steps).

MEN'S OPTIONAL PATTERN (while W are circling)

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

Repeat from beginning until music ends.

Presented by Suzanne Rocca-Butler

Gaida

(Aroman, Romania)

Gaida (GAH-ee-dah), the Greek word for bagpipe, is the name of this old men's dance from the Aromanian villages of the Pindus Mountains of mainland Greece. It was presented at the 1997 Stockton Folk Dance Camp by Theodor Vasilescu, whose source was George Marcu, a native Aromanian ethnomusicologist and researcher at the Folklore Institute in Bucharest.

In what were once Balkan territories of the ancient Roman Empire, including Greece, Albania, Macedonia, and Bulgaria, minority communities that speak languages of Latin origin related to Romanian are called "Aromanian" and "Macedo-Romanian." Locally they are known as Vlachs and Cutzo-Vlachs in Greece, Rëmër (meaning Romans) in Albania, and Megleniti or Vlachs in Bulgaria. After World Wars I and II, many of these settled in Romania, especially in approximately fifteen villages of Dobrugea. Their traditional cultures are a symbiosis from several civilizations:

- A native Dacian-Getic civilization, a northern part of the pre-Roman Trakian culture.
- A predominantly Latin-speaking civilization from the ancient Roman pericxi.
- The Byzantine civilization, first Greek speaking, and then Slavonic speaking.

The result is a rich oral tradition, expressed in stories, legends, songs, dances, and ceremonies, which accompanies the whole cycle of life from birth until death.

Cassette: Theodor Vasilescu, Romanian Folk Dances, U.S.A. 1997, Side N8 2/4 meter

Formation: Open circle of dancers facing center, hands joined down in V-pos.

Meas

Pattern

8 meas INTRODUCTION. No action

I. HOP STEPS AND FALL

Supporting knee is bent throughout Figure 1.

- 1 Hop on L, raising R leg to R with knee bent (ct ah); take a big step on R to R (ct 1); hop on R, raising L leg with knee bent in front of R (ct 2).
- 2 Continuing to face ctr, repeat meas 1 with opp ftwk and direction.
- 3 Repeat meas 1, cts ah, 1 (cts ah, 1); moving in LOD (CCW), step on L behind R (ct 2).
- 4 Repeat meas 1, but end by turning to face diag R of ctr.
- 5 Continuing to move in LOD, take a big step on L in front of R (ct 1); raising R leg fwd, pivot CCW on L to face diag L of ctr (ct 2).
- 6 Moving in RLOD, step on R across L (ct 1); turning to face diag R of ctr, step on L in RLOD (ct 2).
- 7 Step on R behind L (ct 1); step on L in RLOD (ct 2).
- 8 Step on R behind L (ct 1); turning to face ctr, step on L to L (ct 2).
- 9 Close R sharply to L (ct 1); hold (ct 2).
- 10 Facing ctr with feet together and body initially erect, fall fwd onto R (ct 1); leap bkwd onto L (ct 2).

Gaida—continued

- 11- 39 Repeat meas 1-10 three times. Replace last meas of final repeat with:
 40 Continuing to face ctr, step heavily on R to R (ct 1); hold (ct 2).

II. SLOW GRAPEVINE WITH PIVOTS

- 1 Facing slightly R of ctr and moving in LOD, step heavily on L in front of R, while bending knees (ct 1); pivot CCW on ball of L ft to face ctr, as knees straighten (ct 2).
 2 Step heavily on R to R (LOD) while bending knees (ct 1); straightening knees, pivot CCW on ball of R ft to face slightly L of ctr (ct 2).
 3 Step heavily on L behind R while bending knees (ct 1); straightening knees, pivot CW on ball of L ft to face ctr (ct 2).
 4 Step heavily on R in LOD while bending knees (ct 1); straightening knees, pivot CW on ball of R ft to face slightly R of ctr.
 5-8 Repeat meas 1-4.
 9 Bending knees and turning sharply to the left, take a big step on L in RLOD (ct 1); step on R in front of L (ct 2).
 10 Facing ctr, step on L in RLOD (ct 1); hop on L, swinging R leg across in front of L (ct 2).
 11 Turning to face diag R of ctr, step on R in LOD (ct 1); hop on R, bringing L ft in front (ct 2).
 12 Bending R knee and twisting body and R leg CW, stamp L in front of R without wt (ct 1); straightening R knee, twist body and R leg CCW to face nearly ctr (ct 2).
 13-14 Repeat meas 12 twice.
 15-19 Repeat Figure I, meas 5-9.
 20 Repeat Figure I, meas 40.
 21-39 Repeat (Figure II) meas 1-19.
 40 Repeat Figure I, meas 10.

Sequence: Dance pattern as written twice, ending with stamp on R beside L.

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 Dance Research Committee: Bill Wenzel, Carol Wenzel
 Presented by Suzanne Rocca-Butler

Izručàna

Bulgaria

Izručàna (eez-roo-CHAH-nah), a men's dance from the village of Manastiriste, is one of the most beautiful and most difficult in Northern Bulgaria. The fact that the musical phrase has four or eight measures, while the dance figures are seven measures long, makes Izručàna an interesting example of periodic synchrony between music and dance. Not only are the dance figures and the music cross phrased, but in Figure II, and again in Figure III, a single pattern 2 1/2 measures long is danced twice during measures 3-7, so that the repeated dance pattern is shifted by one count with respect to the musical accents. Presented by Iliana Bozhanova at the 2001 Stockton Folk Dance Camp.

Music: CD: ILBD#8 "Bulgarian Folk Dances - Summer 2001," Band 4. 2/4 meter

Cassette: ILBD#8 "Home is Where the Heart Is," Side A/3.

Formation: Dancers mixed in an open circle led from the right, hands joined down in V-pos.

Styling: Lively and energetic with crisp and well-defined movements.

Meas

Pattern

INTRODUCTION. No action during slow melody. Begin dance after four bells.

I. TO THE RIGHT, FORWARD AND BACK

- 1 Facing ctr, step squarely on R to R as straight arms move fwd sharply to about 45 degrees (ct 1); hop on R (ct 2); step onto L beside R as arms move down (ct &).
- 2 Repeat meas 1, but extend straight arms fwd to about 90 degrees on ct 2.
- 3 With straight arms fwd, leap fwd onto R, L (cts 1-2).
- 4 Hop on L, touching ball of R ft diag R fwd (ct 1); hop on L, raising R sole sharply across in front of L ft (ct 2).
- 5 Leap bkwd onto R, L, R, while lowering arms in an arc (in, up, fwd, down) (cts 1,&,2).
- 6 Leaning slightly fwd, leap fwd onto L, pushing straight arms back and bending R knee to raise ft behind thigh (ct 1); scuff R heel fwd beside L, while straightening body and beginning to raise straight arms fwd (ct 2).
- 7 Raising straight arms fwd to 90 degrees, hop bkwd on L (ct 1); stamp R heel beside L, no wt, and begin lowering arms (ct &); leap bkwd onto R, L as arms are lowered to sides (cts 2,&).

II. TO THE RIGHT AND CIRCLE CCW TWICE

- 1-2 Repeat Figure I, meas 1-2.
- 3 Facing ctr with straight arms extended fwd at 90 degrees, leap diag fwd R onto R (ct 1); leap fwd twd ctr onto L (ct 2).
- 4 Leap onto R across in front of L (ct 1); leap bkwd onto L (ct 2); stamp R heel beside L, no wt (ct &).
- 5 Lowering straight arms smoothly, leap bkwd to R onto R, L (cts 1,&); raising straight arms fwd to 90 degrees, leap diag fwd R onto R (ct 2).
- 6 Leap fwd twd ctr onto L (ct 1); leap onto R across in front of L (ct 2).
- 7 Leap bkwd onto L (ct 1); stamp R heel next to L, no wt (ct &); Lowering straight arms smoothly, leap bkwd to R onto R, L (cts 2,&).

III. LEAPS, CLICKS AND HOPS IN PLACE

- 1-2 Facing ctr, repeat Fig. I, meas 1-2, but in place with arms down.
- 3 Step on R in place, while moving flat L ft slightly to L (ct 1); click inside L sole to R ankle (ct &); hop or lift on R in place (ct 2); step on L beside R (ct &).
- 4 Step on R in place (ct 1); step on L in place (ct &); hop or lift on L in place (ct 2); stamp R heel beside L ft, no wt (ct &).
- 5 Step on R in place (ct 1); step on L in place (ct &); step on R in place, while moving flat L ft slightly to L (ct 2); click inside of L sole to R ankle (ct &).
- 6 Hop or lift on R in place (ct 1); step on L beside R (ct &); step on R in place (ct 2); step on L in place (ct &).
- 7 Hop or lift on L in place (ct 1); stamp R heel beside L ft, no wt (ct &); step on R in place (ct 2); step on L in place (ct &).

SEQUENCE: Figure changes are called by the leader. Iliana danced these in the following order: Fig I, thrice; Fig II, thrice; Fig III, thrice; these were repeated; then Fig I, thrice; Fig II, twice; and Fig I, five times as the music speeds up to end the dance. The music then returns to the slow melody of the INTRODUCTION.

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Dance Research Committee: Bill Wenzel, Carol Wenzel, Suzanne Rocca-Butler

Presented by Suzanne Rocca-Butler

Jiana

(Banat, Romania)

Jiana (zhee-AHN-ah) is it girl's name. This dance from Banat was learned by Steve Kotansky from Yves Moreau, and from folkdancers in Germany. It was taught by Steve at the 1999 University of the Pacific Stockton Folk Dance Camp.

Cassette: Steve Kotansky, 1999 Stockton Folk Dance Camp Tape, Side A/10. 4/4 meter

Formation: Closed circle in back-basket hold (R arm over L) or V-pos.

Steps: Buzz Step (four per meas). Facing slightly L of ctr and moving in RLOD, step diag L of ctr on R with accent and knees slightly bent (ct 1); straightening knees, step on ball of L ft in RLOD (ct &).

Meas

Pattern

8 meas INTRODUCTION. Begin dance with vocal.

DANCE

- 1 Facing L of ctr, step fwd on R (ct 1); pivoting CW around ball of R ft, step on L in RLOD (ct 2); repeat cts 1-2 (cts 3-4).
- 2-4 Repeat meas 1 three times.
- 5 Turning to face ctr, step on R to R (ct 1); step on L beside R (ct 2); step on R to R (ct 3); close L to R, no wt, with a slight bounce and sway of the upper body (ct 4).
- 6 Repeat meas 5 with opp ftwk and direction.
- 7 Repeat me as 5, but take wt on L on ct 4.
- 8 Stamp R beside L four times, no wt (cts 1-4).
- 9 Step twd ctr on R with a fwd sway (ct 1); step back on L to L (ct 2); repeat cts 1-2 (cts 3-4).
- 10 Repeat meas 9.
- 11-12 Turning to face L of ctr, repeat meas 1-2. Option: stamp R,L, with wt, on meas 12, cts 3-4.
- 13-15 Dance 12 buzz steps.
- 16 Dance two more buzz steps (ctsl,&,2,&); stamp R fwd with wt (ct 3); stamp L in RLOD with wt (ct4).

Sequence: Repeat dance as written for a total of three times.

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Dance Research Committee: Bill Wenzel, Carol Wenzel
Presented by Suzanne Rocca-Butler

Kulska Šira

(Bulgaria)

Kulska Sira (KOOL-skah shee-RAH) was learned by Yves Moreau in 1974. This non-partner dance comes from the region around Kula, a town in N.W. Bulgaria near the border with Serbia and Romania. It is related to an earlier variation of a Šira taught by M. Moreau in 1972. The dance was presented by M. Moreau at the California Statewide Festival in Ventura, May 1989 and at the 1989 University of the Pacific Folk Dance Camp.

Cassette: YM-UOP-S9, Side A/2 2/4 meter

Formation: Mixed lines, leader at R end. Belt hold, L, over R; or hands joined in V-pos. Face slightly R of ctr, wt on L ft.

Styling: Steps are light with a bouncy quality. Posture is erect and proud.

Meas Pattern

16 meas INTRODUCTION. No action.

I. BASIC

- 1 Moving in LOD, step R,L (cts 1,2).
- 2 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2).
- 3 Step on R to R (ct 1); close L to R, no wt (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5 Repeat meas 3.
- 6 Fall heavily on L slightly to L, bending L knee and sharply extending R leg across L, knee straight (ct 1); step on R across L (ct 2).
- 7 Moving sdwd, step on L to L (ct 1); close R to L with wt (ct 2).
- 8 Repeat meas 7 but do not take wt on R on ct 2..

II. BASIC WITH STOP

- 1-2 Repeat Fig I, meas 1-2.
- 3 Still facing ctr, leap sharply onto R ft in place, simultaneously raising L knee high with L leg crossed in front of R (ct 1); hold (ct 2).
- 4 Step on L to L (ct 1); close R to L, no wt (ct 2).
- 5 Repeat meas 4 with opp ftwk and direction.
- 6-8 Repeat Fig I, meas 6-8.

III. BASIC WITH STOP AND CROSSING STEPS

- 1-3 Repeat Fig II, meas 1-3.
- 4 Still facing ctr, step on L to L (ct 1); step on R across in front of L (ct &); step on L in place (ct 2); step on R beside L (ct &).
- 5 Step on L across in front of R (ct 1); step on R in place (ct &); step on L beside R (ct 2); step on R across in front of L (ct &).
- 6 Step on L in place (ct 1); step on R beside L (ct &); step on L across in front of R (ct 2); step on R in place (ct &).

Kulska—continued

- 7-8 Bending knees, take 4 smooth sliding steps (actually 7 steps and a hold): step on L to L (ct 1); close R to L (ct &); repeat for cts 2,&. Repeat for meas 8, but do not close or take wt on final & ct on R ft.

IV. SYNCOPATED GRAPEVINE WITH STOP AND CROSSING STEPS

- 1-2 Facing ctr and moving sdwd in LaD, light leap onto ball of R ft (ct ah); step on L *in front of* R (ct 1); leap onto ball of R ft (ct ah); step on L behind R (ct 2). Repeat for meas 2.
- 3-8 Repeat Fig III, meas 3-8.

Dance Sequence: Leader determines number of repetitions of each Fig, but always in sequence given above.
Fig IV is optional.

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Virginia Wilder. Suzanne Rocca-Butler
Presented by Suzanne Rocca-Butler

Razložko Horo

(Bulgaria)

Razložko Horo (rah-SLOSH-koh hoh-ROH) comes from the region of Razlog, a small town at the foot of the Pirin mountains. It was traditionally danced by men to the accompaniment of the “zurna”, a musical instrument related to the oboe, played by Turks and Gypsies. The dance consists of three individual dances: a slow pattern in 11/8 meter, a medium fast pattern in 4/4, and a faster pattern in 11/16. The structure of the dance is somewhat related to the basic “krsteno” (crossing) family of dances found throughout Macedonia. Yves Moreau learned this dance from the late “Baj” Toma Karaivanov in Petrie, Bulgaria, in 1969, and presented it at the 1989 University of the Pacific Folk Dance Camp.

- Cassette:** Bulgarian Folk Dances taught by Yves Moreau, YM-UOP-89 Side B/2
11/8, 4/4, 11/16 meter
- Rhythm:** Pattern I: 11/8 (1-2-3, 1-2-3, 1-2, 1-2-3 or SSQS, counted here as 1,2,3,4).
Pattern II: 4/4 (counted here as 1,2,3,4).
Pattern III: 11/16 (1-2-3, 1-2, 1-2, 1-2, 1-2, or SQQQQ, counted here as 1,2,3,4,5).
- Formation:** Open circle or line, hands joined in W-pos shldr level, in patterns 1 and 2, and in V-pos in pattern 3. Face ctr, wt on L ft.
- Steps:** Čukče: Lift heel of ft with wt on the upbeat and lower it on the downbeat.
- Styling:** Posture is erect. Movements are large in slow and medium tempo parts, and in proud Macedonian style throughout the dance.

Meas

Pattern

INTRODUCTION There is a musical introduction with zurna and tapan in free meter. The action of the dance starts one measure after the melody of the slow pattern begins.

- | | |
|------|---|
| 11/8 | I. <u>SLOW PATTERN</u> |
| 1 | No action. |
| 2 | Facing ctr, čukče on L ft: On the cukce upbeat raise the R ft across in front of L calf, and on the čukče downbeat simultaneously push and extend R leg fwd and down, and then smoothly bring it diag R (ct 1); čukče on L ft, simultaneously bringing R leg behind L knee (ct 2); step on R ft behind L (ct 3); step on L ft in place, raising R ft up behind L calf (ct 4). |
| 3 | Čukče on L ft, simultaneously pushing and extending R leg down to R (ct 1); turning to face slightly R of ctr, step on R ft in LOD (ct 2); step on L ft in front of R (ct 3); step on R ft in LOD (ct 4). |
| 4 | Leap onto L ft in front of R (ct 1); facing ctr, step on R ft to R (ct 2); step on L ft in front of R, simultaneously picking up R ft behind L calf (ct 3); step on R ft in place (ct 4). |
| 5 | Repeat meas 2 with opp ftwk. |
| 6 | Transfer wt sharply onto L ft behind R, simultaneously extending R leg fwd and then diag R (ct 1); cukce on L ft, simultaneously bringing R leg behind L knee (ct 2); step on R ft behind L (ct 3); step on L ft in place, raising R ft up behind L calf (ct 4). |
| 7-11 | Repeat meas 2-6. |

Razložko Horo—continued

4/4 II. MEDIUM PATTERN

- 1 Turning to face L of ctr, step on R ft crossing in front of L with marked knee flexion, while upper body bends fwd and hands swing fwd and down and L ft comes up behind R calf (ct 1); facing ctr, step on L ft in place while returning hands to W-pas (ct 2); dance small hop on L ft while turning to face R of ctr, extending R leg fwd (ct 3); step on R ft in LOD (ct 4).
- 2 Facing and moving LOD, hop on R ft extending L leg fwd (ct 1); step on L ft (ct 2); hop on L ft extending R leg fwd (ct 3); step on R ft (ct 4).
- 3 Repeat meas 1 with opp ftwk and direction.'
- 4 Repeat meas 1.
- 5 Repeat meas 1 with opp ftwk and direction.
- 6-9 Repeat meas 1-4.
- 10 Turning to face R of ctr, step on L ft crossing in front of R with marked knee flexion, while upper body bends fwd and hands swing fwd and down and R ft comes up behind L calf (ct 1); facing ctr, step on R ft in place while returning hands to W-pos (ct 2); dance small hop on R ft while turning to face ctr (ct 3); close L ft sharply to R ft, taking wt on L (ct 4).

11/16 III. FAST PATTERN

- 1 Facing ctr, with hands coming down to sides (V-pos), touch ball of R ft in front of L (ct 1); point R ft to R and slightly fwd (ct 2); pause (ct 3); step on R ft behind L while turning to face LOD (ct 4); step on L ft in place (ct 5).
- 2 Facing and moving LOD, step on R (ct 1); step on L (ct 2); pause (ct 3); dance small leap onto R ft to R (ct 4); step on L (ct 5).
- 3 Step LOD on R ft beginning to turn CCW to face RLOD (ct 1); facing RLOD hop on R ft, picking L ft up behind (ct 2); step on L ft behind R (ct 3); step on R ft behind L (ct 4); step fwd on L ft (ct 5).
- 4 Still facing RLOD, dance large step fwd on R ft (ct 1); step fwd on L (ct 2) pause (ct 3); leap fwd onto R (ct 4); step on L while-turning to face ctr (ct 5).
- 5-20 Repeat meas 1-4 four times (5 times in all).

11/16 IV. OPTIONAL FAST PATTERN VARIATION

- 1 Turning to face L of ctr, dance small sharp leap onto R ft crossing in front of L, picking up L ft behind R calf, while upper body leans slightly fwd (ct 1); facing ctr, step on L ft in place, straightening body (ct 2); dance small lift on L ft while bringing R leg to R (ct 3); step on R ft behind L while turning to face LOD (ct 4); step on L ft in place (ct 5).
- 2 Facing LOD, dance quick hop on L ft (ct 1); step fwd on R ft bending both knees (ct 1); step fwd on L (ct 2); pause (ct 3); leap fwd onto R ft (ct 4); step fwd on L (ct 5).
- 3-4 Repeat Fig III, meas 3-4.
- 5-12 Repeat meas 1-4 twice (3 times in all).
- 13 Repeat meas 1 (ct 1).

NOTE: Fig IV is usually called by leader after doing Fig III several times. Since the tempo of the music accelerates after five times through Fig III, it is a logical time to dance Fig IV. However, since Fig IV is optional, it may be omitted, and Fig III may be danced to the end of the music.

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 Suzanne Rocca-Butler, Virginia Wilder
 Presented by Suzanne Rocca-Butler

Sadi Moma

(Bulgaria)

Sadi Morna (SAH-dee moh-MAH), a dance song, originates from the villages of Bučino and Krumovo, north of Blagoevgrad. It is also popular in certain villages south of Kjustendil and Stanke Dimitrov (Shope area). Yves Moreau learned the dance in 1969 from Donka Bakeva in Blagoevgrad, S.W. Bulgaria (Pirin-Macedonia) and presented it at the 1972 University of the Pacific Folk Dance Camp.

Record: Worl dtone WT-YM 004 B

Cassette: Y. Moreau tape, UOP YM-87, Side 8/5

Rhythm: 7/8 meter: Dancers beats 1 2 3

Ct 1 is of slightly longer duration than cts 2 and ct 3.

Note: The instrumental music is seven measures long, played twice. The vocal music is six measures long, played twice.

Formation: Short mixed lines of dancers in W-pos: hands joined with adjacent dancers, elbows bent and close to own sides, hands at shldr level. Face slightly R of ctr, wt on L ft. Free hand of first and last dancer follows movement of joined hands. This dance is sometimes danced by W only.

Styling: Knees are slightly bent, upper body held erect. Steps are rather small, relaxed, and close to floor. A certain heaviness prevails throughout. Arm movements should be controlled in a gentle continuous and relaxed movement.

Meas

Pattern

INTRODUCTION None.

I. INSTRUMENTAL

- 1 Facing slightly R of ctr, step on R ft in LOD (ct 1); step on L ft in LOD (ct 2); hold (ct 3).
- 2 Still moving in LOD (CCW), step R,L (cts 1,2); step on R ft turning to face ctr (ct 3).
- 3 Facing ctr, step bkwd on L ft, simultaneously extend arms in an arc upward, over, fwd, and down, straightening elbows as arms beg to swing down (ct 1); step bkwd on R ft, arms continuing down to V-pos, swinging gently bkwd a little (ct 2); hold (ct 3).
- / 4 Facing slightly L of ctr, step in RLOD (CW) on L ft, arms starting to move fwd and upward to retrace the arc (ct 1); step on R ft across in front of L, gently bringing arms into W-pos (ct 2); hold (ct 3).
- 5 Facing ctr, step sdwd on L ft (ct 1); step on R ft behind L (ct 2); hold (ct 3). Repeat arm movements of meas 3.
- 6 Facing slightly R of ctr, step diag bkwd on L ft, simultaneously returning arms to W-pos (ct.1); small step on R ft to R (ct 2); step on L ft across in LOD (ct 3).
- 7 Step on R ft in LOD (ct 1); step on L ft in LOD (ct 2); hold (ct 3).
- 8-14 Repeat meas 1-7.

Sadi Moma—continued

II. VOCAL

1-12 Repeat Fig I, meas 1-6 twice.

SONG TEXT Each verse is repeated once.

- | | |
|--|--|
| 1. Sadi moma bela loza
vinena, libe, vinena | 3. Porasnala bela loza.
vinena, libe, vinena |
| 2. Den ja sadi, dva se kae
vinena, libe, vinena | 4. Napâlnila devet bâčvi
sâs vino, lele, sâs vino |

Dance Sequence: Worldtone record - Dance is done twice plus Fig I.
UDP YM-87 cassette - Dance is done four times plus Fig I.

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Omega Andreola, Virginia Wilder
Presented by Suzanne Rocca-Butler

Tresenica

(East Serbia)

Tresenica (TREH-sehn-eet-sah), a dance from East Serbia, was presented at the 1963 University of Pacific Folk Dance Camp by Dennis Boxell, who learned it from the Yugoslav Dance Group in England in 1961.

Music: Record XOPO X312A 2/4 meter

Formation: Open line of 5 to 8 people, leader at R end. All dancers—men and women—wear a *belt*, and a *belt hold* is used as follows: R hand under, L hand over neighbor's similar grip of belt. Dancers at ends of line put free hand in back, over hip pocket.

Steps and Styling: Serbian Running Threes: Three small running steps to a meas (cts 1, &, 2), hold (ct &). Feet are kept close to floor. Threes are used as a traveling step, to go fwd, bkwd, and to dance in place. Steps are always very small.
Scissors Step (2 per meas): Small leap in place onto L ft, while thrusting R ft fwd (ct 1); small leap onto R, thrusting L fwd (ct 2). Keep extended ft low and parallel to floor, knee straight. Leap*, walk*.

*Described in volumes of "Folk Dances From Near and Far" published by the Folk Dance Federation of California, Inc.

Meas

Pattern

NO INTRODUCTION. Dance begins on any measure determined by leader.

I. STEP-CLOSE

- 1 Facing R, step fwd in LOD on R heel, taking wt, with R knee stiff (ct 1); close L to R heel, bending L knee slightly (ct 2).
- 2 Repeat action of meas 1.

II. RUNNING THREES

- 3 Continuing in LOD, dance one "Running Threes" (R,L,R) (cts 1, &,2), hold (ct &).
- 4 Repeat action of meas 3, beginning L (L,R,L).
- 5-6 Moving twd ctr, dance two "Running Threes" (R,L,R L,R,L). This movement is not abrupt, but a gradual curving in twd ctr of circle.
- 7-5 Moving bkwd out of ctr and slightly die.g to L, dance two "Running Threes" (R,L,R L,R,L).
- 9-11 In place, dance three "Running Threes" (R,L,R L,R,L R,L,R).

III. HOP, STSP, CLOSE

- 12 Hop on R in place (ct 1); step on L while moving very slightly to L (ct &); close R to L taking wt (ct 2).
- 13 Repeat action of meas 12.

IV. SCISSORS STEP, AND THREES IN PLACE

- 14 Still facing ctr, dance two Scissors Steps, starting with leap on L ft with R thrust fwd.
- 15 Dance one "Threes" in place (L,R,L).

Tresenica—continued

- 16 Dance two Scissors Steps, starting with leap on R ft, L thrust fwd.
- 17 Dance one "Threes" in place (R,L,R).

V. STAMP AND THREES

- 18 Bending fwd at waist and watching ft, stamp L (flat on floor), pointing L toe to R (near R toe, "Pigeon-toed") (ct 1). Stamp L again, pointing L toe to L (L heel near P toe) (ct 2).
- 19 Dance one "Threes" in place (L,R,L).
- 20 Repeat Stamps of meas 18, reversing ftwk and stamping with R.
- 21 Dance one "Threes" in place (R,L,R).
- 22-23 Repeat action of meas 18-19.

VI. WALK AND TURN

- 24-25 Return to erect pos and swinging R ft across in front of L to face RLOD, take 3 large steps fwd, R L R (cts 1, 2, 1); lift on R and swing L across in front of R, turning 1/2 CW to face LOD (ct 2).
- 26-27 Repeat the 3 steps and turn of meas 24-25, using opp ftwk and moving LOD.
- 28-31 Repeat action of meas 24-27.

Repeat dance from the beginning.

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Sue Lemon, Virginia Wilder, Reva Ward, Ruth Miller, and Dorothy Tamburini
Presented by Suzanne Rocca-Butler

Valle e Dhardes

(Albania)

Source: Yves Moreau, Albanian group at Heritage '97. The dance was presented by Stephen Kotansky at the 1999 Stockton Folk Dance Camp.

Pronunciation: VAHL-leh eh dahr-DEHS

Music: Kotansky 1999 Camp Tape, Heritage 1997.

4/4 meter

Formation: Open circle; W-pos, with a scarf (kerchief) in the R hand, hanging down.

Meas

Pattern

1 meas

INTRODUCTION

DANCE

- 1 Facing R of ctr, raise up on L in preparation, step fwd on R with slightly bent knee (ct 1); step on ball of L ft beside R heel (raise up on it) (ct &); step fwd on R (ct 2); continuing to progress fwd, repeat cts 1, &, 2 with opp ftwk (cts 3,&,4).
- 2 Turning to face L of ctr, step back on R (still progressing in LOD) (ct 1); step back on L (ct 2); turning to face ctr, step on R to R (ct 3); step on L next to R with wt (ct 4).
- 3-4 Repeat meas 1-2.
- 5 Facing ctr with ft together, release hands, bend both knees, and wave kerchief down and across body (ct 1); straighten knees and return kerchief to position up and out to R (ct 2); repeat cts 1, &, 2 (cts 3,&,4).
- 6 Joining hands in W-pos, step on R to R (ct 1); touch L in front of R (ct 2); step on L to L (ct 3); close R to L (ct 4).
- 7-8 Repeat meas 5-6.

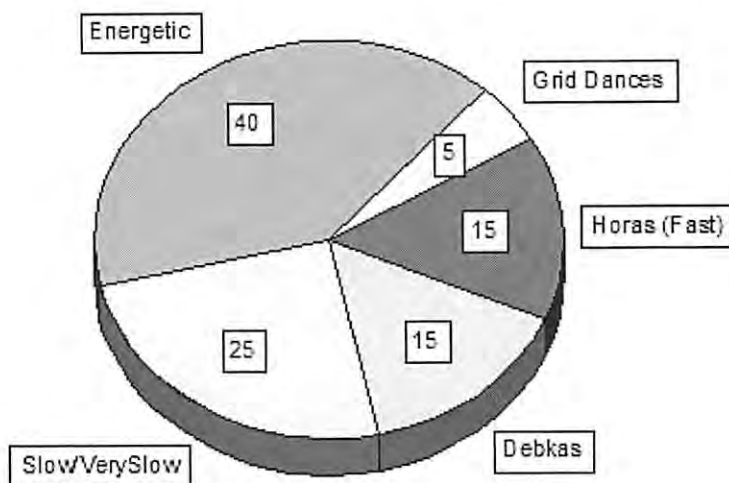
Presented by Suzanne Rocca-Butler

Is That Dance Israeli?

What makes Israeli dances distinct from dances done in other countries and by other cultures?

1. Israeli dances involve more arm movements, claps, slaps, etc. than most other international dance forms. Often these are added by the dancers themselves after presentation by the choreographer. With time and the “folk process,” some such flourishes become formalized and are taught with the additions.
2. Israeli dances incorporate more turns than most other dance forms. Many dances have so many turns that dancers don’t even bother to hold hands during the dance.
3. Israeli dances incorporate movements from other dance forms. Israeli dancers are generally (there are exceptions) not “purists” who toe an ideological line when it comes to dancing. They are acquisitive and copy freely from dances of other cultures. Years ago, the kicks and stamps and bounces of Turkish and Druz dances were mimicked. More recently, Israeli dances show influences from lambada, salsa, swing, and jazz.
4. Israeli dances frequently involve entire sections of the dance facing away from the center of the circle. For example, Part A might be 16 counts, at the end of which there is a half-turn to face out and the sequence of 16 counts is repeated facing out and turning at the end to face back in. This is rare in any other dance form.
5. Israeli dances each have their own piece of music. Zemer Atik and Mayim and Tzadik Katamar is each always done to the same specific melody. In contrast, a pajdusko can be done to any tune that has that particular rhythm pattern, and a hambo can be done to any hambo music.
6. Israeli dances are usually done to music that is either 4/4 or 3/4 rhythm.
7. Israeli dances are “universal”. Dance notations for Israeli dances will not have a comment pointing out that a particular dance is done in this or that region or village, or is seen primarily at weddings or certain festivals. Israeli dances are intended to be universal so that any dance can be done the same throughout Israel and throughout the world, wherever Israeli dances are done. Videos and written dance notations discourage significant variations. If you attend an evening of Israeli dancing, you’ll do the same dances to the same music. An Israeli dance is done the same in Haifa, Tel Aviv, Jerusalem, Paris, London, New York, Chicago, Miami, San Francisco, Mexico City, Hong Kong, or Tokyo. While some dances might not be done in all locations because dancers, dance teachers, and dance groups have their favorite styles, music, singers and dances, except for slight regional variations (a clap here, and extra turn there), if a dance is done at all, it is done the same way everywhere.

Types of Israeli Non-Partner Dances



Slow/Very Slow 25%

Examples: Ma Navu, Erev Ba, At V'Ani, Kvar Acharey Hatzof

Walking dances, expressive arm movements, graceful turns. You won't break a sweat doing 15 minutes of these. Usually music has lyrics. Includes some waltz rhythm. European-roots. Israelis love to sing along!

"Energetic" 40%

Examples: Tzadik Katamar, Sulam Ya'akov, Tfilla, Hora

A fast walk, with occasional triplets, skipping, leaping. You'll be warm, maybe slightly sweaty after 15 minutes of these. Mostly music with lyrics. Rarely waltz rhythm. European roots, but more recently music has lyrics in something other than Hebrew.

Horas (Fast) 15%

Examples: Mayim, Haroa Haktana

Running, leaping, skipping. Three in a row and you'll be sweating. Frequently no lyrics; either the music is an instrumental version of a song with words, or it is only music. You need your breath for dancing, not singing!

Debkas 15%

Examples: Shoofni, Tarbouka, Eshebo, Debka Oud,

Never very slow, rarely very fast, mostly "energetic." Frequently instrumentals or the lyrics are in Arabic or something other than Hebrew. Instrumentation is usually Middle-Eastern, particularly drums and flute.

Grid (Line) Dances 5%

Examples: Sapri Tama, Hameantezet, Shalom Al Israel

Especially popular with the younger crowd. The music is a subset of just about all the others, except the Slow/Very Slow. Trend in the last five years is for these dances to be choreographed to American pop tunes (Michael Jackson, Madonna) or Latin club dances, step-sisters of the Macarena.

Ahavat Hachayalim

(Israel)

Choreographer: Shmulik Gov-Ari (1980). This was one of Shmulik's first dances, choreographed when he was 15 years old.

Pronunciation:

Music:

4/4 meter

Formation: Circle dance. Face CCW, hands joined and down except during turns.

Meas

Pattern

A. GRAPEVINE, TRIPLETS, TURNS

- 1 Grapevine step CCW (R-L-R-L)(cts 1-4). 1/4 turn L on last step to end facing CW.
 - 2 Two triplets backing up (R-L-R, L-R-L) while facing CW (cts 1,&2,3&3).
 - 3 Drop handhold, 3-step 360° turn R (CW)(R-L-R)(cts 1-3); hold (ct 4).
Optional: Clap hands at shoulder height by R shldr on ct 4.
 - 4 3-step 360° turn L (CCW)(L-R-L)(cts 1-3); hold (ct 4). End facing CCW and rejoin hands.
Optional: Clap hands at shoulder height by L shoulder on Count 4.
 - 5-8 Repeat meas 1-4; end facing ctr.
- Note: In some locations these two turns are done along the radius of the circle (into the center, away from center) while other dancers do the turns along the diameter of the circle. It is not disruptive for one dancer to do the turns in and out while another dancer does the turns along the edge of the circle. Either way is okay.

TRANSITION: STEP, KICK, TRIPLET, STEP-TOGETHER

- 6 cts Facing ctr, step on R in place (ct 1); kick L fwd sharply (ct 2); triplet in place (backward Yemenite: back on R, L next to R, R fwd)(cts 3,&4); step on the R to R (ct 5); step on L next to R (ct 6).

B. STEP-BEND, GRAPEVINE

- 1 Step sharply twd ctr on R (ct 1); sharply bend R knee and bring L leg bent behind R knee (ct 2); step back onto L (ct 3); step on R next to L (with wt)(ct 4).
- 2 Grapevine step moving CW (L to L, R cross in front, L to L, R cross behind)(cts 1-4).
- 3-4 Repeat 1-8 with opp ftwk and grapevine moves CCW.
- 5-8 Repeat meas 1-4.

Presented by Loui Tucker

Ahavat Hachayalim—continued

Lyrics:

AHAVAT HACHAYALIM

Kan bamakom sha'ot darachnu,
 Ach ba hazman lehistalek
 Az nifradim mimech anachnu,
 Mi lechayaich afarsek,
 Ulevavainu mitrasek

CHORUS:

Hachayalim holchim, holchim baderech,
 Smol yemin ovrin ba'ir
 Hachayalim zorkim, zorkim lach perach,
 Umul baitech portsim bestir

Ahavatenu esh bo'eret
 Ahavatenu adira
 Ve gam im nemazmez acheret,
 Ze lo nora, ze lo nora
 Nachsov alayich yakira

CHORUS: Hachayalim...

Kach nishmatainu kan nikra'at,
 Lechol, lechol hakivunim
 Ach besikum haray ro'a at,
 Kama anachnu nemanim
 Ve ze nimshach kvar shtay shanim

CHORUS: Hachayalim...

THE SOLDIERS' LOVE

We are stamping here for hours,
 But it's time to be going
 So we are parting from you,
 From your peachy cheeks
 And our heart is shattering

CHORUS:

The soldiers are going,
 Left and right, passing through
 The soldiers are throwing a flower to you
 And by your house bursting with song

Our love is a flaming fire,
 Our love is grand
 And even if we flirt with another,
 It's not the worst
 We will think of you, darling

CHORUS: The soldiers...

That's how our soul is splitting,
 To all directions
 But in the end you surely see,
 How faithful are we
 And it's going on for two years.

CHORUS: The soldiers...

Ba La

(Israel)

Israeli Couples/Mixer Dance. Choreographer: Meir Shem-Tov (2000).

Pronunciation:

Music:

Rhythm: 4/4 meter, basic rhythm: slow, slow, quick-quick, slow or 1-2-cha-cha-cha

Formation: Couples facing CCW around the circle of dancers, M on L, W on R, inside hands joined and down. M and W dance opposite footwork throughout the dance.

Steps: Cha-cha-cha: Step fwd on R (ct 1); quick step fwd on L (ct &); step fwd on R (ct 2). Step can start with either ft.

Meas

Pattern

I. MOVING FORWARD AROUND THE CIRCLE

- 1 Beginning with outside ft, walk two steps fwd (cts 1,2); cha-cha-cha (cts 3,&,4).
- 2 Repeat meas 1 with opp ftwk in the same direction
- 3-4 Repeat meas 1-2.

II SIDEWAYS DO-SA-DO

- 1 Sway away from partner (ct 1); sway toward ptr (ct 2); M stepping slightly in front of W, cha-cha-cha sideways, W passing behind the M to the inside circle (cts 3,&,4). Join new inside hands. Optional: M can guide W behind him by keeping his R hand joined to W's left hand as the joined hands pass over his head. Drop hands when the W is on the inside circle and join inside hands.
- 2 Repeat meas 1 with opp ftwk and direction *except* that W pass *in front* of the M instead of behind him. Optional: M can guide W to pass in front of him by keeping his L hand joined to W's R hand and the joined hands pass over *her* head. In order to assist in the next movement, the M can also "catch" the W by placing his R hand on her R waist as she steps by him.

III ROCK, ROCK, CHA-CHA-CHA

- 1 M's L palm touches (presses against) W's R palm as each steps *twd* the other with outside ft, crossing in front of inside ft (ct 1); step back onto inside ft and release the touching palms (apply pressure and push off) (ct 2); cha-cha-cha (cts 3,&,4) sideways away from ptr (M into circle, W away from ctr).
- 2 Repeat meas 1 with opp ftwk and direction. Alone: step on inside ft across, facing slightly away from ptr (ct 1); step back onto inside ft and look back toward ptr (ct 2); cha-cha-cha back to ptr and join inside hands (cts 3,&,4). End facing CCW.

IV ROCK, ROCK, PULL, JOIN HANDS AND TURN UNDER THE ARCH!

- 1 Inside hands joined and down. Repeat Part III, meas 1, cts 1-2 (cts 1,2); sway away from ptr (ct 3); step twd ptr and join other hands (ML with WR)(ct 4).

Ba La—continued

2

Raise joined MR hand, WL hand to form an arch. Either four steps (1, 2, 3, 4) or two cha-cha-cha's (1,&,2, 3,&,4) to dance under the arch formed by the joined hands (drop other hands). End side by side, hands joined and down.

To make this a *mixer*, the M now takes slightly larger steps and W takes slightly smaller steps as they begin the steps of Part I so that the M moves forward to the next W in the circle.

Lyrics:

BA LA

Ba la al hakayitz, ba la al hayam
Im bikini im chutini ba la al kulam
He meziza et hayashvan hakol etsla muhan
Ba la she chaval la al hazman**

Ba la chili cha cha ba la chi chi chak
Im bikini im chutini kol hachof nimchak
He meziza et hayashvan hakol etsla muhan
Ba la she chaval la al hazman

Ba li ba li liheyot kmo senyorita
Ba li ba li vehashir kvar mehuven
Harikud matrif
Kol hachof mashkif
Ba li she chaval li al hazman

Ba li ba li leshagea et hakayitz
Ba li ba lena'anea et hayam
Hamatzil metzitz veyotze lo mitz
Ba li she chaval li al hazman

Ay, ay, yay, ani mukefet be'einayim
Ay, ay, yay, vehagvarim sheyechaku
Ay, ay, yay, ukshe'ani yoredet lahamayim
Ay, ay, yay, shekulam yitmotetu. Ba li ketsev

Ba la al hakayitz
Ba li ba li lo ichpat li ma omrim li
Ba li ba sheyisaref kol ha olam
Harikud matrif
Kol hachof mashkif
Ba li she chaval li al hazman

Ay, ay, yay, et kil hachof he meshaga'at
Ay, ay, yay, im hachutini bli cheshbon
Ay, ay, yay, et kol haguf he mena'ana'at
Ay, ay, yay, hakol efshar etslo nachon
Chili cha, cha, cha.

SHE FANCIES

(she has the hots for, she craves)

She fancies the summer, she fancies the sea
With a string bikini she fancies every one
She moves her behind, she is ready
She craves it, it's incredible

She fancies chili cha cha, she fancies chi chi chak
With a string bikini, the whole beach was flatten
She moves her behind, she is ready
She craves it, it's incredible

I fancy being like a young lady
I fancy and the song is already tuned
The dance is electrifying
The whole beach is watching
I crave it, it's incredible

I fancy driving the summer crazy
I fancy shaking the sea
The lifeguard is peeking and his juices are flowing
I crave it, it's incredible

Ay, ay, yay, I am surrounded by eyes
Ay, ay, yay, the men can wait
Ay, ay, yay, when I go down to the water
Ay, ay, yay, they all fall apart. I've got rhythm

She fancies the summer
I fancy it and I don't care what people say to me
I fancy it and the world can burn
The dance is electrifying
The whole beach is watching
I crave it, it's incredible

Ay, ay, yay, she drives the beach crazy
Ay, ay, yay, with her string bikini without care
Ay, ay, yay, she moves her entire body
Ay, ay, yay, all is possible with it,
Chili cha cha cha

** The expression "chaval al hazman" literally means "waste of time." However, its more recent slang interpretation is "It's great," or "It's incredible," much the way some say "That's bad!" to mean something is good.)

Presented by Loui Tucker

Bepundak Katan

(Israel)

Choreographer: Avi Perez (1988)

Pronunciation:

Music:

4/4 meter

Formation: Circle dance. Hands joined and down when possible.

Cts

Pattern

PART A

- 1-4 Facing into the center of the circle, walk 3 steps (R-L-R) toward center; pivot one-half on the R to the R to end facing out with the L free.
- 5-8 Facing away from the center of the circle, walk 3 steps (L-R-L) toward the original line of the circle; pivot one-half on the L to the L to end facing toward center again with R foot free.
- 9-10 Sway R to R, sway L to L.
- 11-12 Rock forward onto R, step back in place onto L.
- 13-14 Rock backward onto R, step in place on L.
- 15-16 Close R next to L and hold.
- 17-20 Repeat cts 1-4.
- 21-24 Repeat cts 15-8
- 25-26 Repeat cts 19-10
- 27 Lift R knee up in front of body.
- 28 Slap R thigh with R hand.
- 29-30 Repeat cts 111-12.
- 31-32 Repeat cts 113-14.
- 33-34 Repeat cts 115-16 and turn one-quarter to L. R shldr points to ctr.

PART B

- 1-4 Facing CW, with R shldr pointing to center, step on R to R, step on L behind R, step on R to R. Pivot one-half to R on R to end with L shldr pointing to ctr.
- 5-8 Facing CCW, with L shldr pointing to ctr, step on L to L; step on R behind L; step on L to L; pivot one-half to L on L to end with R shldr pointing to ctr.
- 9-10 Sway R to R; sway L to L.
- 11-14 4 steps of grapevine (R-L-R-L) moving away from ctr, leading with L shldr.
- 15-16 Still facing CW, rock fwd onto R, step back onto L and turn 1/4 to face ctr.
- 17-20 Sway R to R and hold; sway L to L and hold.
- 1-24 Full turn R with three steps (R-L-R).
- 25-28 Sway L to L and hold; sway R to R and hold.
- 29-32 Full turn L with three steps (L-R-L).

Presented by Loui Tucker

Bepundak Katan—continued

Lyrics

:

Bepundak Katan

Bepundak katan benamal katan
 Sham hayayin adom venotsetz
 Bepundak katan hen yashvu shloshtan
 Im kvarnit lo, regel me'etz

Ve'amar hakvarnit, ein davar ein davar
 Od machar tisaeini sfina el hayam
 El hayam hakachol od machar

Ha'achat nashka hashniya tsachaka
 Hashlishit et sfamo tekatzet
 Bepundak katan kach yashvu shloshtan
 Im kvarnit lo, regel me'etz

(Ve'amar.....)

Az lakach chatan mifundak katan
 Ha'achat al ofno'a me'etz
 Venotru shteihen bepundak ashen
 Im kvarnit lo, regel me'etz

(Ve'amar.....)

Lefundak domem az nichnas kosem
 Vehafach hashnia lo lenetz
 Venotra batsad hashlishit levad
 Im kvarnit lo, regel ha'etz

(Ve'amar.....)

Nitka'es hakvarnit az al hashlishit
 Vekoso bashulchan hu nipets
 Befundak katan az berosh murkan
 Hu yashav rak im, regel me'ets

(Ve'amar.....)

In a Little Pub

In a little pub, in a small port
 Where the wine is red and sparkles
 In a little pub the three women set
 With a captain who has a wooden leg

And the captain said, it doesn't matter
 A ship will carry me tomorrow to sea
 Tomorrow to the blue sea

One kissed and the other laughed
 The third trimmed his mustache
 In a little pub the three of them sat
 With a captain who has a wooden leg

(And the.....)

Then a bridegroom took one from the little pub
 On a wooden motorcycle
 Only two were left in the smoky pub
 With a captain who has wooden leg

(And the.....)

To the quiet pub a magician entered
 And turned the second to a hawk
 And in the corner only the third was left
 With the captain who has the wooden leg

(And the.....)

The captain got angry at the third one
 And he broke his glass on the table
 In a small pub with head down
 He was left only with a wooden leg

(And the.....)

Debka Oud

(Israel)

Israeli Non-partner dance, Choreographer: Bentzi Tiram (1978-1979)

Pronunciation:

Music:

4/4 meter

Formation: Short lines, debka style: L hand in the small of your own back, R hand joined with L hand of dancer in front.

Cts

Pattern

I, FACING AND MOVING CCW

- 1 Touch R heel fwd (light bounce on standing leg)(ct1); step fwd on R (ct 2); lightly stamp L next to R (ct 3); hold (ct 4).
- 2 Step back onto L (ct 1); step on R next to L (ct 2); step fwd onto L (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2 exactly.
- 5 Opening the stance slightly to face ctr, while bringing the joined hands in front but still down, step heavily on R to R (ct 1); hold on (ct 2); step on L across in front of R (ct 3); hop on R (ct 4).
- 6 Run lightly two steps (R-L), continuing moving CCW (cts 1,2); tap R lightly next to L without wt (cts 3-4).
- 7-8 Repeat meas 5-6. At the end, pull L hand behind your back and resume beginning position.
- 9-16 Repeat meas 1-8.
- 2 cts Transition: Take hands-on-shoulder position (T-pos) and face ctr.

II. GRAPEVINE, YEMENITE

- 1 Step on R to R and hold (cts 1,2); step on L behind R (cts 3-4).
- 2 Movin slightly inward along the R diagonal, step on R to R (ct 1); step-cross L in front of R (ct 2); moving slightly fwd, small, double-time R Yemenite (R-L-R)(cts 3,&4),
- 3 Brush-lift L twd ctr (cts 1,2); step bkwd on L (ct 3); brush-lift R twd ctr (ct 4).
- 4 Two small steps backward (R-L)(cts 1,2); tap R next to L (cts 3-4).
- 5-8 Repeat meas 1-4. On last cts (the taps), turn quickly 1/4 R and take original handhold to begin the dance.

Presented by Loui Tucker

Erev Shabbat

(Israel)

Choreographer: Avner Na'im (1991).

Pronunciation:

Music:

3/4 meter

Formation: Circle dance moving counterclockwise. Hands joined and down when not turning. Waltz rhythm; each measure has 3 counts. All steps are in waltz rhythm, including grapevines and turns.

Meas

Pattern

PART A

- 1 Waltz step fwd beg with R.
- 2 Waltz-rhythm 3-ct grapevine (L fwd and face ctr, R to R, L cross behind).
- 3 Full turn R with three steps (R-L-R).
- 4 Facing ctr, rejoining hands, step on L cross in front of R (ct 1); step back onto R (ct 2); step on L next to R (ct 3).
- 5 Waltz in place: R to R; L cross behind R; R in place.
- 6 Waltz in place: L to L; R cross behind L; L in place.
- 7 Waltz-rhythm 3-count grapevine moving into the center of the circle: step on R twd ctr and turn one-quarter to R (ct 1); step twd ctr (sideways) on L and turn one-quarter (now with back to center) (ct 2); step back onto R (ct 3).
- 8 Waltz-rhythm 3-count grapevine moving back to the edge of the circle: step on L twd edge and turn one-quarter to L (ct 1); step sideways onto R and turn one-quarter (now facing center) (ct 2); step back onto L (ct 3).
- 9-16 Rejoin hands and repeat 1-8.

PART B

- 1 Waltz in place: Back on R; L next to R; L fwd.
- 2 Full 3-step turn R spiraling into center (L-R-L). End facing ctr.
- 3 Rejoining hands, step fwd onto R (ct 1); brush L fwd (ct 2), step fwd onto L (ct 3).
- 4 Repeat meas 3.
- 5-6 Step fwd onto R and raise joined hands (ct 1); step back in place onto L (ct 2); drop hand hold and do full turn 3-step to the R moving away from ctr (cts 3,1,2); facing ctr, step on L in front of R while rejoining hands (ct 3).
- 9-10 6-counts of grapevine beginning R to R and then L cross *behind*.
- 11 Full 3-step turn R along the edge of the circle (R-L-R) ending facing ctr.
- 12 Step on L cross in front of R (ct 1); step back onto R in place (ct 2); step on L to L and turn one quarter L (ct 3).
- 13 With R shldr to ctr, step on R to R (ct 1); step on L across behind R (ct 2); step on R to R (ct 3).
- 14 Facing ctr, step fwd onto L (ct 1); step back in place onto R (ct 2); with R shldr to center, step on L to L (twd edge of circle)(ct 3).

Erev Shabbat—continued

- 15 3-count grapevine moving away from center, leading with L shoulder: step on R across in front of L (ct 1); step on L to L(ct 2); step on R across behind L (ct 3).
- 16 Half-turn to the L (L-R-L) to end facing CCW.

Dance is done three times. Finish with the first three measures of Part A, plus one beat.

Lyrics:

EREV SHABBAT

Erev Shabbat, ru'ach zaka
 Mishe yavo el dalti hamchaka
 Hu yikanes, or be einav
 Eich akabel be simcha et panav

(Chorus)

Vered yiten nitsanim be gani
 Bein hashmashot erev yutsat
 Be chaloni yezamru hayonim
 U be libe, Erev Shabbat

Erev Shabbat, zemer yashan
 Mishe hu ba el beiti hakatan
 Chum bivgadav chag beyadav
 Umu'arim levavenu achshav

(Chorus)

Erev Shabbat, shovel anan
 Shemesh tsova'at shkiot belavan
 Mishe haya hu od yachzor
 Im hashabat, ve hachag ve ha'or

(Chorus)

SABBATH EVE

Sabbath Eve, gentle wind
 Whoever comes to my yearning door
 Will enter with light in his eyes
 How I will greet him joyfully

(Chorus)

A rose will blossom in my garden
 At dusk, the evening will glow
 In my window the doves will sing
 And in my heart it's Sabbath Eve

Sabbath Eve, old song
 Someone's coming to my little home
 Brown in his clothes, joy in his hands
 And now the light brightens our hearts

(Chorus)

Sabbath Eve, edge of a cloud
 The sun is coloring sunsets in white
 Whoever it was he will return
 With the Sabbath, the joy and the light

(Chorus)

Presented by Loui Tucker

Eretz, Eretz

(Israel)

Dance: Yankele Levy and Shlomo Bachar (1977).

Pronunciation:

Music:

2/4 meter

Formation: Circle of dancers facing center, hands joined and down.

Cts

Pattern

A. MOVING CCW, FACING IN, FACING OUT

- 1-2 Step to R with R (ct 1), step L behind R (ct 2).
- 3 Step on R to R and pivot 1/2 to the R (CW) to end facing away from the ctr of the circle.
- 4-6 Repeat cts 1-3 reversing ftwk and direction of movement. Continue moving LOD (CCW).
Pivot to the L on ct 6 to face the ctr of the circle again.
- 7-8 Repeat cts 1-2 only. Rejoin hands.
- 9-10 Step fwd on R while lifting L knee fwd and raising hands in front of chest.
- 11-12 Step in place on L, then R.
- 13-16 Repeat cts 9-12 with opp ftwk.
- 17-32 Repeat cts 1-16.

B. ARMS ON SHOULDERS

- 1-4 Step to R with R, step L behind R, sway to R with R, hold while bringing L slightly off floor.
- 5-8 Repeat cts 1-4 reversing ftwk and direction of movement.
- 9-12 Slow sways: R to R, hold, and L to L, hold.
- 13-14 Step back onto R with bent knee (sit), rock fwd onto L.
- 15-16 Brush R ft fwd and lift R leg with knee bent.
- 17-32 Repeat cts 1-16.

Presented by Loui Tucker

Eretz Eretz—continued

Lyrics:

ERETZ ERETZ ERETZ

Eretz eretz eretz, eretz tchol en av
 Vehashemesh la kidvash ve chalav.
 Eretz ba nolahnu, eretz ba nichye
 Veneshev ba
 Eyihe ma she eyihe.

Eretz shenohav hi lanu em ve av
 Eretz shel ha'am, eretz leolam
 Eretz ba nolahnu eretz ba nichye
 Eyihe ma she eyihe.

Eretz eretz eretz yam el mul hachof
 Ufrachim viyladim bli sof.
 Batzafon Kineret
 Badarom cholot
 Umizrach lema'arav noshek gvulot.

Eretz shenohav hi lanu em ve av
 Eretz shel ha'am, eretz leolam
 Eretz ba nolahnu eretz ba nichye
 Eyihe ma she eyihe.

THE LAND OF ISRAEL

Land, land, land, light blue sky without a cloud
 And the sun is like milk and honey.
 A country we were born in and live in,
 And we will continue living here
 No matter what happens.

A land we love, like our mum and dad,
 A people's land, a land forever,
 A land we were born in and live in,
 No matter what happens.

Land, land, land with sea and shores,
 A lot of flowers and children,
 In the north, the Sea of Galilee
 In the South, sands
 And the East border kisses the West border.

A land we love, like our mum and dad,
 A people's land, a land forever
 A land we were born in and live in,
 No matter what happens.

Eshebo

(Israel)

Choreographer: Beber Shoshan (1990).

Pronunciation:

Music:

2/4 meter

Formation: Line dance; hands joined and down except on turns.

Cts

Pattern

A. FACING AND MOVING CCW

- 1-2 Kick R across body twd ctr; step R-L fwd.
- 3-4 Repeat cts 1-2.
- 5-6 Step R fwd; kick L fwd.
- 7-8 Back L Yemenite.
- 9-16 Repeat 1-8. Turn 1/4 to L (CCW) to face ctr.

B. FACING CENTER

- 1-4 Two triplet to center (R-L-R, L-R-L).
- 5-6 R Yemenite.
- 7-8 Sway L, stamp R next to L.
- 9-16 Repeat 1-8 except back away from ctr on the triplets (9-12).

C. FACING CENTER

- 1-4 Yemenite R and Yemenite L, facing ctr.
- 5-6 Step on R twd ctr; point L to left diag fwd.
- 7-8 Repeat 5-6 with opp ftwk.
- 9-10 Step bkwd onto R; touch L to L and clap hands at R shldr.

SHORT ENDING FOR PART C (done only the *first time* through!)

- 11-12 Two step turn to L (L-R), end facing ctr.
- 13-14 L Yemenite facing ctr.

LONG ENDING FOR PART C (done except for the first time through!)

- 11-12 Step bkwd onto L; touch R to R and clap hands at L shldr.
- 13-14 Two step turn to R (R-L), end facing ctr.
- 15-16 Sway R and L.

D. FACING CENTER, MOVING CCW (the drum solo)

- 1-2 Hop on L while kicking R ft fwd and across; leap onto R while kicking L ft fwd and across.
- 3-4 L Yemenite facing ctr.
- 5-6 Jump onto both ft with knees bent; leap onto R ft, while raising L leg sideways.
- 7-8 Swing L leg behind and step behind with L; step on R to R; step on L across in front.
- 9-16 Repeat 1-8.

Eshebo—continued

- 17-20 Four low “debka” kicks facing and moving CCW (R-L-R-L).
 21-22 Jump onto both legs, L shldr twd ctr, feet apart, knees bent; then bounce twice bringing ft together.
 23-24 Repeat cts 21-22 facing slight diagonally R of ctr.
 25-32 Repeat cts 17-24, but move twd ctr with the 4 debka kicks; jumps onto both feet are done facing ctr, first facing slightly R, second facing slightly L.
 33-34 Sway R; sway L; stamp R next to L.
 35-36 Repeat cts 33-34 (during 33-36, back up slightly with each sway).
 37-40 Four bouncing steps backing up, continuing moving away from ctr.

PATTERN:

A, B, C plus short ending for Part C

A, B, C plus long ending for Part C

D twice

C plus long ending for Part C, B,

A, B, C plus long ending for Part C

Presented by Loui Tucker

Gvanim

(Israel)

Choreographer: Shlomo Maman (1978)

Pronunciation:

Music:

2/4 meter

Formation: Circle dance. Hands joined and down when not turning.

Steps: Cherkassiya (R): Step fwd onto R without moving the L foot; rock back onto L in place. P; pick up R ft and step bkwd onto it; rock in place onto L. Typically hands (whether joined or not) come up to shldr level or slightly higher on the first step fall back down on the second step.

Cherkassiya (L): Step fwd onto L without moving the R foot; rock back onto R in place; pick up L ft and step bkwd onto it; rock in place onto R. Typically hands (whether joined or not) come up to shldr level or slightly higher on the first step fall back down on the second step.

Cts

Pattern

PART A

- 1-4 Facing ctr, step strongly on R across in front of L; three small bounces on R making a quarter-turn R; end facing CCW. Extend L fwd on ct 4.
- 5-8 3 steps moving along the edge of the circle (L-R-L); turn slightly to L to face ctr (ct 8).
- 9-16 Repeat cts 1-8.

PART B

- 1-4 3 steps (R-L-R) moving twd ctr; pivot half to R on ct 4 to end facing out.
- 5-8 Cherkassiya (L) facing out.
- 9-12 3 steps (L-R-L) moving away from ctr. Pivot half to L on ct 8 to end facing in.
- 13-16 Cherkassiya (R) facing in.

PART C

- 1-2 With hands joined, facing ctr, sway to R and L.
- 3-8 Facing ctr, six steps moving along the edge of the circle. Specifically: step R to R, and cross L in front of R three times.
- 9-12 Full, 3-step turn R (R-L-R) moving along edge of circle, ending facing ctr; hold on ct 12 with slight sway onto R.
- 13-16 Facing ctr, walk back to L (CW) 3 steps (L-R-L). Specifically: L to L; R cross in front of L; L to L; hold on ct 16 with slight sway onto L.
- 17-32 Repeat 1-16.

Dance repeat 3-5 times, depending on the arrangement of the music.

Presented by Loui Tucker

Hafanana

(Israel)

Israeli line dance from 1995. Note: the singer is Afric Simone from Madagascar. The lyrics are in Malagasy. The music has been re-recorded many times, and translated into many languages. There is even a heavy-metal version and a version in Finnish! This is the version used by this choreographer and done by Israelis.

Pronunciation:

Music:

4/4 meter

Formation: Dancers scattered around the floor, ideally in lines all facing the same way. Arms swing naturally and freely at sides

Meas

Pattern

I. STAMPS, CHERKASSIYA, WALK IN A CIRCLE

- 1 Step on R to R (ct 1); stamp L next to R (ct 2); step on L to L (ct 3); stamp R next to L (ct 4)
- 2 Repeat meas 1.
- 3 Cherkassiya: Step forward onto R (ct 1); step back onto L in place (ct 2);, step bkwd onto R (ct 3); step fwd onto L in place (ct 4). Arms swing freely fwd and back.
- 4 Repeat meas 3.
- 5-8 Four slow triplet steps or cha-cha-cha (R-L-R-hold, L-R-L-hold, etc.), while dancing in a small CW circle. By the end of the fourth triplet, you should be back in the original position, facing the music.
- 9-16 Repeat meas 1-8.

II. SIDE TO SIDE, RUNNING IN PLACE, BOX STEP

- 1 Step to R with R (ct 1); step on L behind R (ct 2); step on R to R (ct 3); hold (ct 4).
- 2 Repeat meas 1 with opp ftwk to the opp direction.
- 3 Run lightly in place three steps (R-L-R)(cts 1,2,3); and hop lightly on R (ct 4).
- 4 Repeat meas 3 but begin with the L.
- 5 Similar to meas 4, but place R in front of L and "rock" back and forth (R-L-R-hop).
Optional: if you are flexible, energetic and are in the mood "twist" while you "rock."
- 6 Repeat meas 5 beginning with the L placed in front of R.
- 7 Step fwd a small step onto R and hop lightly (cts 1,2); step on L in front of R and hop lightly (cts 3,4).
- 8 Step bkwd onto R and hop lightly (cts 1,2); step to L on L and hold (cts 3,4).
- 9-16 Repeat meas exactly.

INTERLUDE. Done after the *second* time through the dance.

- 1-2 Same footwork as Part I, meas 1-2, but also clap hands from side to side whenever you stamp, i.e., when stamping R, clap hands to the R at about waist level.
- 3-4 Same ftwk as Part I meas 3-4, except *touch* R fwd instead of stepping back, and hold on last ct.

Pattern: I, II, I, II, Interlude I, II

Presented by Loui Tucker

Hora Bika

(Israel)

Choreographer: Yankele Levy (1972)

Pronunciation:

Music:

2/4 meter

Formation: Circle dance. Hands joined and down entire dance

Meas

Pattern

PART ONE Face ctr and move to the right (CCW)

- 1 "Pas-de-basque" or triplet to the R (cts 1,&,2).
- 2 "Pas-de-basque" or triplet to the L (cts 1,&,2).
- 3 Step on R to R (ct 1); step on L next to R (ct 2).
- 4 Step R to R (ct 1); step on L next to R (ct 2).
- 4-16 Repeat meas 1-4 three more times (four times total).

PART TWO Face R and move right (CCW)

- 1 Step fwd onto R (ct 1); hop on R, kicking the L ft fwd (ct 2).
- 2 Run three steps fwd (L-R-L)(cts 1,&,2).
- 3-8 Repeat meas 1-2 above three more times (four times total).

PART THREE Grapevine right (CCW)

- 1-8 Sixteen steps of grapevine starting R to R, L cross in front of R, etc.
- 9-10 Facing ctr, run four steps lightly in place (R-L-R-L).

Presented by Loui Tucker

Israeli Mazurka

(Israel)

Choreographer: Unknown—possibly Yonatan Karmon (late 1950's). Movements are based on the Polish Mazurka.

Pronunciation:

Music:

3/4 meter

Formation: Couples in a circle, facing counterclockwise, M on L. Inside hands joined, down.

Steps: Mazurka step: Step fwd on outside ft (ct 1); step fwd on inside ft (ct 2); hop on inside ft while lifting outside knee (ct 3).

Mazurka handhold: M's inside hand around W's waist, W's inside hand on M's inside shldr.

Meas

Pattern

A. WALTZES, W TURNS

- 1 Beginning with outside ft, one waltz fwd, swinging joined hands fwd.
- 2 One waltz fwd, swinging joined hands back.
- 3-4 M repeats meas 1-2; W use the same steps while turning to her R under the raised, joined hands. (One slow turn is acceptable, two turns is most common. Some flashy dancers turn the W three and four revolutions!).
- 5-18 Repeat 1-4 three more times.

B. MAZURKA STEPS IN MAZURKA HANDHOLD

- 1-7 Seven Mazurka steps moving CCW as a couple.
- 8 Three stamping steps starting with outside ft, turning individually to face CW. M does half-turn to the R; W does half-turn L.
- 1-7 Seven Mazurka steps moving clockwise as a cpl.
- 8 Three stamping steps starting with outside ft; quarter-turn individually to face each other. End with M's back to center, W facing center. M takes one extra step to end with R ft free.

C. BACK AWAY, RETURN, BUZZ-TURN

- 1-4 Back away from partner with four swaying waltz steps. Both start with R. W's hands are on her waist. M claps hands: hold, clap, clap, etc.
 - 5-6 Two Mazurka steps beginning with R ft, moving back twd ptr.
 - 7-8 R hand on ptr's waist, L hand held high. Two complete rotations as a couple using a "buzz" step (12 rapid steps). Alternatively, one rotation using 6 simple running step is also common.
 - 9-16 Repeat meas 1-8 once more.
- Variation: sometimes the M and W perform the rotation in cts 7-8 so that they switch positions and the W has her back to ctr.
- End with outside ft free (M has to take another extra step), join inside hands down to repeat the dance.

Presented by Loui Tucker

Kvar Acharey Hatsof

(Israel)

Choreographer: Rivka Sturman (1965). Also called "Mechol Hasheket" (Quiet Dance) or "Israeli Slow Pravo." Rivka Sturman originally planned to use the music "Erev Ba" for this dance. When the dance we know as Erev Ba became popular, she found this music as a substitute.

Pronunciation:

Music:

4/4 meter

Formation: Open circle of dancers. L hand is palm up at waist height. R arm is behind the L arm of the person in front along the line. R hand is palm down on the L palm of the person in front along the line. During the last minute of the dance, the leader leads the open line of dancers into a spiral, circling within the outer circle of dancers.

Cts

Pattern

PART ONE

- 1-4 Facing CCW, walk 3 steps fwd (R-L-R) and hold.
- 5-8 Step back onto L; step on R next to L; step on L fwd.
- 9-64 Repeat cts 1-8 seven more times (eight times total).

PART TWO

- 1-4 Relax handhold to a simple handhold, hands joined and down at sides. Facing CCW, walk 3 steps fwd (R-L-R) and hold.
- 5-6 Lean back onto L ft and bring joined hands up slightly above height of head, elbows bent.
- 7-8 Touch R heel slightly in front of L.
- 9-32 Repeat cts 1-8 three more times (four times total).

The second time through the dance, Part One is only done four times through instead of eight. Then, at the beginning of Part Two, the musicians skip three beats. To compensate you will see either of the following adjustments, depending on the tradition of the community doing the dance:

Variation One: Skip counts 1-3 of Part Two just the *first* time through. Do Counts 4-6 as step onto R, lean back on L, and touch R heel.

Variation Two: Skip the last two beats of the sequence the *last* time through Part Two. Instead of leaning back on L and touch R heel, just lean back on L and go directly back to Part One.

Presented by Loui Tucker

Kvar Acharey Hatsof—continued

Lyrics:

KVAR ACHAREY CHATZOT

Kvar acharey chatzot
 Od lo kibu et hayareyach
 Ki lifne kibui orot
 Orot shel kochavim
 Notnim od rega kat la'ohavim

CHORUS:

Machar ihieh zeh yom chadash
 Uma efshar miyom chadash kvar litsapot
 Az ten lanu od rega, rak od rega
 Af al pi she kvar acharey chatzot

Kvar acharey chatzot
 Od lo hidliku et haboker
 Ki lifne she minakim
 Et ha'etmol min harchovot
 Notnim od rega kat la'ahavot

CHORUS

Kvar acharey chatzot
 Od lo hidliku et hashemesh
 Ki lifne she michalkim
 Et ha'iton ve hachalav
 Notnim lanu od rega she nohav

MIDNIGHT HAS PASSED

Midnight has passed.
 The moon has not yet set
 The light is still shining
 The light from the stars
 Grant another moment to those who love

CHORUS:

Tomorrow is a new day
 But what can be expected of a new day?
 So please give us another moment, just one moment
 Although it is already past midnight

Midnight has passed
 It is not yet morning
 Before the cleaning of
 Yesterday from the streets
 Grant another moment to those who love

CHORUS:

Midnight has passed
 The sun is still hiding
 Before the delivery of
 The morning newspapers and the milk
 Another moment is granted to the lovers

Korim Lanu Lalechet

(Israel)

Choreographer: Yoav Ashriel (1986)

Pronunciation:

Music:

2/4 meter

Formation: Circle dance. Hands joined and down when not turning.

Cts

Pattern

A. RUNNING, TRIPLET TURN

- 1-2 Facing and moving CCW, run 2 steps along the edge of the circle (R-L).
- 3 Face slightly to ctr, jump lightly onto *both* feet. Some dancers do this jump with the L landing just before the R, on the "and" before ct 3.
- 4 Step fwd along the edge of the circle onto L.
- 5-6 Running triplet (R-L-R) turning approximately one-half to R to face away from ctr.
- 7-8 Complete the turn to R with one more running triplet (L-R-L). End facing CCW.
- 9-16 Repeat cts 1-8.

B. THE BIG BOX

- 1-4 Facing ctr, 2 step-hops (R-hop, L-hop) moving to ctr.
- 5-8 Facing ctr, run 3 steps L (R cross in front of L, L to L, R cross in front of L), then hop on R.
- 9-12 Run three steps backward (L-R-L) and hop on L. (Sometimes danced as: L, R, both, L.)
- 13-16 Repeat Part A, cts 1-4 (R, L, both, L).
- 17-32 Repeat Part B, cts 1-16.

C. KICKS TO CTR, DOUBLE CHERKASSIYA, STEP-HOP-TURN OUT

- 1-2 Facing ctr and moving to ctr: Kick R fwd, step fwd onto R.
- 3-4 Same as 1-2 with the L ft.
- 5-8 Repeat cts 1-4.
- 9-14 Double cherkassiya: Step on R in front of L; step in place on L; step on R to R; step on L in front of R; step in place on R; step on L to L.
- 15-16 Step on R in front of L; step in place on L.
- 17-24 Four step-hops (R-hop, L-hop, R-hop, L-hop) while making two complete CW revolutions and while moving along the radius of the circle back to the original circle of the dance.
- 25-32 Repeat cts 9-16 (Double cherkassiya).

Presented by Loui Tucker

Korim Lanu Lalechet—continued

Lyrics:

KORIM LANU LALECHET

Shuv roem bakvishim mitzadenu
 Umagbir hatarmil tiltulav
 Shuv ha'emek nifras lezidenu
 Veharechesh nisa mealav
 Ach ashrei sheza'ad imadenu
 Veyachol lischneyhem beraglav

CHORUS:

Kitzchok pirchey habar mitgalgel bamidronot
 Ve nasu hagshamim vehashalechet
 Ve elef mizmorim bameimiyot uvagronot
 Korim, korim lanu lalechet

Shuv keaz kabirim hem hamayim
 Hagmuim besidrei chanayot
 Shuv meaz meshagim et ha'ayin
 Hadshaim beimkay gayot
 Ki pi sheva artzi nifla'a
 He lemoded et yofya bifsiot

CHORUS:

Kitzchok

Shuv gam negba parzu gam galila
 Kol tzvaot ha'aviv pircachim
 Shuv tmimut harakia hikchila
 Vehachevre ovrin badrachim
 Vechozrim al hazemer chalila
 Ve holchim, ve holchim, ve holchim

CHORUS:

Kitzchok

WE ARE BEING CALLED TO MARCH

Our march thunders again on the roads
 And the knapsack increases its swing
 Once again the valley spreads by our side
 And the hillside stands above
 Happy is he who marches with us
 Whose legs resisted

CHORUS:

The laughter of the wildflowers rolls off the slopes
 And the rains chased the falling leaves
 A thousand songs in the water bottles and throats
 Call us to march

As before, the stream is strong
 That slackens our thirst at the camps
 As before the green valleys dazzle us
 Because our land
 Is seven times more beautiful
 When measured in steps

CHORUS:

The laughter

To the south and also the north
 Pushed the colors of spring
 And again the innocence of the sky turned blue
 The group marches on the roads
 To once again repeat the song
 And we go and we go and we go

CHORUS:

The laughter

Bobik dzjour mi era

(Armenia)

Translation: "Don't walk barefoot," traditional dance from Karin, a region in former West Armenia, present Anatolia (Turkey). Source: Artushat Karapetian, Pedagogic Institute, Yerevan 1988.

Pronunciation:

Music: "Anoush - Armenian dances" (Van Geel Records 98/07)

4/4 meter

Formation: Mixed line, hands joined in W-pos, face ctr.

Meas

Pattern

4 meas

INTRODUCTION

FIGURE

- 1 Step on R to R, fore arms do "windshield wiper movement" to R (ct 1); step on L across over R, reverse arm movement to L (ct 2); step on R to R, arms to W pos (ct 3); bounce on R, lift L ft at R calf, arms sway down (ct 4).
- 2 Turn to face diag R, step fwd on L (L toe points diag R), arms sway to W pos (ct 1); bounce on L, lift R ft behind L at calf level (ct 2); turn to face ctr, step bkwd on R, lift L ft, arms sway down (ct 3); bounce on R (ct 4).
- 3 Repeat meas 2.
- 4 Turn to face diag R, balance on L, fore arms do "windshield wiper movement" to L (ct 1); repeat ct 1 with opp ftwk and arms (ct 2); repeat c t 1 (ct 3); bounce on L, slightly lift R, arms back to W pos (ct 4).

On the instrumental parts in the music meas 1 can be replaced by a kerdzi step on L and an additional clap in hands is added on meas 2 cnt 1 and 3.

Presented by Tineke van Geel

Description © Tineke van Geel

Bobik dzjour mi era—continued

Lyrics:

BOBIK DZJOUR MI ERA

Aj tegha, baghi midjin
Bobik dzjour mi era
Wotnerd shaghi midjin
Bobik dzjour mi era
Push kmtni wotd jar djan
Keghni, aman, jara
Push kmtni wotd jar djan
Keghni, aman, jara

Dzer baghi dure batsa
Bobik dzjour mi era
Wotnerd shaghov tatsa
Bobik dzjour mi era (3x)
Push kmtni wotd jar djan
Keghni, aman, jara

Krake wara, wara
Bobik dzjour mi era
Yes im siratsin ara
Bobik dzjour mi era
Push kmtni wotd jar djan
Keghni, aman, jara
Push kmtni wotd jar djan
Keghni, aman, jara

Mi ward oenem deggina
Bobik dzjour mi era
Im jare dzer geggina
Bobik dzjour mi era

Bobik dzjour mi era
Bobik dzjour mi era
Push kmtni wotd jar djan
Keghni, aman, jara

DON'T WALK BAREFOOT

You boy, in the orchard
Don't walk barefoot
Your feet in the water
Don't walk barefoot
Thorn will enter in your foot, my dear
Will become a wound, my dear
Thorn will enter in your foot, my dear
Will become a wound, my dear

The door of your orchard is open
Don't walk barefoot
Your feet are wet
Don't walk barefoot (3x)
Thorn will enter in your foot, my dear
Will become a wound, my dear

Put the stove on
Don't walk barefoot
I will get married to my beloved
Don't walk barefoot
Thorn will enter in your foot, my dear
Will become a wound, my dear
Thorn will enter in your foot, my dear
Will become a wound, my dear

I have a rose, it is yellow
Don't walk barefoot
My beloved is from your village
Don't walk barefoot

Don't walk barefoot
Don't walk barefoot
Thorn will enter in your foot, my dear
Will become a wound, my dear

Barsgeren Yeghanag (Armenia)

Translation: "Persian Melodie" is the name of the tune. The dance is of the "Kochari" family. This type of dance is executed in lines and dancers are grouped close together. Another typical feature are the bouncing knee movements. Tineke van Geel based the dance on a village dance presented at the ethnographic festival in Yerevan 1985.

Pronunciation:

Music:

2/4 meter

Formation: Mixed lines, ft in closed pos, arms down in V-pos, hold hands, face ctr.

Meas

Pattern

4 meas

INTRODUCTION. drums

FIGURE

- 1 Bounce on L (ct 1); step on R to R (ct &); step on L beside R (ct 2).
- 2 Step on R to R while L ft remains on floor, bend knees (ct 1); stretch knees (ct &); bend knees (ct 2); lift L ft sharply behind, stretch R knee (ct &).
- 3 Touch L heel fwd to the floor (ct 1); no action (ct 2).
- 4 Touch L heel sdwd L to floor, clap hands to L of body at waist level (ct 1); lift L ft sharply behind, join hands (ct 2).
- 5 Step fwd on L, while R ft remains on floor, bend knees, bend torso slightly fwd (ct 1); stretch knees (ct &); bend knees (ct 2).
- 6 Take wt on R, while L ft remains fwd on floor, bend knees, torso straight (ct 1); stretch knees (ct &); bend knees (ct 2).
- 7 Repeat meas 3.
- 8 Repeat meas 4, ct 1 (ct 1); close L beside R (ct 2).

Presented by Tineke van Geel
Description © Tineke van Geel

Gyovand

(Armenia)

Translation: "next to." Origin: Shatagh, a region in the Southeast of Anatolia, bordering Iraq and Syria. The name refers to the line formation in which the dancers are close together and move as one body. Learned at the Choreographic School from Azad Charibian, Yerevan 1988.

Pronunciation:

Music: "Anoush - Armenian dances" (Van Geel Records 98/07)

2/4, 6/8 meter

Formation: Lines, hands joined in V-pos, face ctr.

Meas

Pattern

4 meas

INTRODUCTION

2/4 meter

FIGURE I

- 1 Step on R to R (ct 1); step on L across over R (ct 2).
- 2 Step on R to R, bend R knee, while L stays on the floor (ct 1); stretch R knee (ct &); bounce on R heel (down/up)(ct 2); bounce on R heel (down) (ct &).
- 3 Put wt on L and bend the knees, R stays on the floor without wt (ct 1); stretch the knees (ct &); bending the knees, touch ball of R ft beside L (ct 2); stretch L knee (ct &).
- 4-15 Repeat meas 1-3 four times (total 5 times).
- 16 Step on R to R (ct 1); step on L beside R (ct 2).

6/8 meter

FIGURE II

- 1 Hop on L (cts 1-2); step fwd on R (ct 3); step fwd on L (cts 4-6).
- 2-3 Repeat meas 1 twice (total 3 times).
- 4 Stamp R in front of L, toes of R ft pointing L (cts 1-2); stamp R in front of L, toes of R ft pointing R (cts 3-4); stamp R in front of L, toes of R ft pointing L (cts 5-6).
- 5 Hop on L, while lower R leg is lifted behind, then kicks fwd (knee stretched)(cts 1-2); step bkwd on R (ct 3); step bkwd on L (cts 4-6).
- 6-7 Repeat meas 5 twice (total 3 times)
- 8 Repeat meas 4.

Presented by Tineke van Geel
Description © Tineke van Geel

Gorani

(Armenia)

Translation: Dance from Daron, a region in former West Armenia, present Anatolia (Turkey). Source: Artushat Karapetian, Pedagogic Institute, Armenia 1988. It is a mixed line dance. Originally the men danced from right to left (RLOD) and the women from left to right (LOD). The movements are slow and the music has a serene atmosphere. This is connected with moving partly in RLOD which was traditionally connected with mourning or death. Some researchers tend to believe that Gorani is connected with the god of battle Khor and that it is symbolic to misfortune that one may encounter in life.

Gorani is derived from Khergour, the name of a mountain in Daron. Khergour was nicknamed Khor because the people believed that this god lived on the mountain. Khor was worshipped in time of suffering.

The dance was also performed as part of a suite of dances from the Daron region by the former State Dance Ensemble in a choreographed form by Azad Charibian.

The song dates back to Middle Ages and was originally a love song performed on celebrations in Daron, Sasoun and Shatagh. The text has been changed frequently. There are many versions of the lyrics and nowadays the content is usually melancholic and deals for example with bad harvest, a plea for rain, a lost love etc.

Pronunciation:

Music: "Anoush - Armenian dances" (Van Geel Records 98/07) 5/4 meter

Formation: Mixed lines, hands joined in W-pos, face ctr.

<u>Meas</u>	<u>Pattern</u>
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2 meas	<u>INTRODUCTION</u>
--------	---------------------

FIGURE

- | | |
|-----|---|
| 1 | Lift R leg with L ft at calf level of L, move fore arms slightly L and down with a circular movement, torso leans L (ct &); step on R to R (R knee bent), forearms move to W-pos (ct 1); close L beside R, stretch knees to relevée, torso straight (ct 2); bounce with heels lifted from floor (ct 3); bounce with heels lifted from floor (ct 4); no action (ct 5). |
| 2-8 | Repeat meas 1 seven times. |
| 9 | Step fwd to ctr with L (L knee bent), bring fore arms slightly fwd and down back to W-pos ("row the boat fwd") (ct 1); close R beside L, stretch knees to relevée (ct 2); bounce with heels lifted from floor, bounce arms (ct 3); bounce with heels lifted from floor, bounce arms (ct 4); no action (ct 5). |
| 10 | Step bkwd with R (R knee bent), bring forearms slightly fwd and down back to W-pos ("row the boat fwd") (ct 1); close L beside R, stretch knees to relevée (ct 2); bounce with heels lifted from floor, bounce arms (ct 3); bounce with heels lifted from floor, bounce arms (ct 4); no action (ct 5). |
| 11 | Step L to L, bring arms to R (R arm stretched at chest level in front of R neighbor, L arm sharply fold in front of own body) (cts 1-3); close R beside L, arms back to W pos (ct 4); no action (ct 5). |

Gorani—continued

- 12 Repeat meas 11.
13-16 Repeat meas 9-12.

Lyrics:

En Msho dasha kasin manr ou hiner
Snouchik me keshnchi ir djanin mernem
Gorani, gorani, jarem gorani
Khabrik me khosatsir darderos degner

Alashkert Manazkert duran ou khotov
Mer jari tsotsere akh anoush hofov
Gorani gorani, jarem gorani
Yes kitem aslik jar, shat kharoti

The field of Moush, they say, was a small and strong place
She is breathing, I'll die for her body
Gorani, gorani, my beloved Gorani
Promise some news, that is medicine for my pain

Alashkert and Manazkert are empty and full of grass
My beloved's body smells nice
Gorani Gorani my beloved Gorani
I know my brave beloved misses me very much

Presented by Tineke van Geel
Description © Tineke van Geel

Lourke

(Armenia)

Translation: "cradle for babies." The original word comes from Kurdish and means a rocking up and down movement, Source: Vaspourakan region, historical West-Armenia, traditional dance

Pronunciation:

Music: "Ararat - Armenian dances"

4/4, 6/8meter

Formation: Little fingers interlocked in W pos, open circle, facing ctr.

Meas

Pattern

4 meas INTRODUCTION

4/4 meter SLOW PART

- 1 Ft in closed pos, bend both knees (ct 1); stretch both knees (ct &); repeat cts 1, & three times (total 4 times)(cts 2-4).
- 2 Repeat meas 1, cts 1&, but turn on both heels to diag R, both ft pointing diag R (cts 1,&); repeat meas 1, cts 1,&, turn on both ft to ctr (cts 2,&); repeat meas 2, cts 1& 2 &, in opp direction (cts 3-4).
- 3 Step fwd on R, R shldr moving fwd with small accent (ct 1); step back on L (ct &); step on R beside L (ct 2); step fwd on L, L shldr moving fwd with small accent (ct 3); step back on R (ct &); step on L beside R (ct 4).
- 4 Step on R to R (ct 1); step on L across behind R, arms sway down (ct 2); step on R (ct 3); step on L beside R, arms coming back to W pos (ct 4).

6/8 meter FIGURE 2 (FAST PART)

- 1 Step fwd on R heel, arms come fwd in a horizontal pos to ctr (cts 1-2); take wt back on L (ct 3); step on R beside L, arms back to W pos (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3 Chug on both ft slightly diag R fwd (cts 1-3); chug bkwd on both ft to ctr pos (cts 4-6).
- 4 Repeat meas 3, cts 1-3, with opp ftwk (cts 1-3); leap onto L, L ft ctr, lift R ft behind (cts 4-6).
- 5 Hop on L, touch R heel fwd to floor (ct 1-3); leap onto R (cts 4-6).
- 6 Repeat meas 5 with opp ftwk.
- 7 Hop on L (ct 1); step on R to R (cts 2-3); cross L behind R (cts 4-6). During meas 7, the arms sway down.
- 8 Hop on L (ct 1); step on R to R (cts 2-3); cross L over R (cts 4-6). During meas 8, the arms sway back to W pos.

Presented by Tineke van Geel
Description © Tineke van Geel

Mesho gorani

(Armenia)

Translation: Gorani from Moush, a region in former West Armenia, nowadays east Turkey. Gorani is derived from Khergour, the name of a mountain in Daron. Paylak Sarkisian taught this dance in 2003 on a tour in The Netherlands. The steps are based on a village dance in Armenia from Armenians that are descendants of people that migrated from Moush. The arm movements are an extension which is added. The hand movements are very general and can also be observed at parties done by women.

Pronunciation:

Music:

2/4 meter

Formation: Mixed circle, face LOD, arms down in V-pos, no hand hold.

Meas

Pattern

INTRODUCTION None.

FIGURE I

- 1 Upper body turns diag L while making a bouncing step fwd with R, R arm is brought fwd with the palm of the hand facing up (ct 1); bouncy step on ball of L ft beside R, arm comes to a 90° fwd lifted pos (ct &); bouncing step fwd on R, rotate palm of R hand twd body until hand faces down (ct 2).
- 2 Repeat meas 1 with opp ftwk and opp arm movements.
- 3-4 Repeat meas 1-2.

FIGURE II

- 1 Turn to face diag L of ctr and make a small step on R twd ctr, both arms move down to V pos and continue in an up fwd movement (parallel pos) beside body, palms are facing up (ct 1); facing ctr, close L beside R (no wt), and bend elbows until forearms are in a vertical pos in front of the body, face palms and rotate palms of both hands twds body until palms face away from the body (ct 2).
- 2 Step back on L to original pos (face LOD) and bring both arms down (palms facing down)(ct 1); close R beside L, arms are in V pos (ct 2).
- 3-4 Repeat meas 1-2.

FIGURE III (Intermission figure)

- 1 Turning to face ctr and bring arms in W-pos, step fwd on R, fore arms do a windshield wiper movement to R (ct 1); step fwd on L, forearms do a windshield movement to L (ct 2).
 - 2 Repeat meas 1.
 - 3-4 Repeat meas 1-2, but now move bkwd
- Sequence: Fig I and Fig II are danced in total 4 times, followed by Fig III. Repeat the sequence.

Presented by Tineke van Geel
Description © Tineke van Geel

Mom Bar

(Armenia)

Translation: "Candle dance." Mom Bar is the final dance of a wedding party. It is a conclusion of the 3 days celebration and led by the groom. He carries a candle in one hand, which he blows out after finishing the dance to give the final signal that the feast has ended.

Observed at several wedding celebrations in Armenia. Also researched by Gary Lind-Sinianian and presented at Stockton Folk Dance Camp (USA) in 1986.

Pronunciation:

Music: Ararat - Armenian Dances'

Rhythm: 10/8 meter (3-2-2-3)

Formation: Little fingers interlocked, "low" W-pos, carrying a candle in the R hand, facing ctr.

Meas

Pattern

12 meas

INTRODUCTION

FIGURE

- 1 Step on R to R, knee bent, forearms moving R (cts 1-5); step on L beside R, forearms moving L (cts 6-7); step on R beside L, forearms moving back ctr (cts 8-10).
- 2 Small step fwd on L, knee bent, forearms moving slightly fwd toward the ctr (cts 1-5); step back on R, forearms moving R (cts 6-7); step on L beside R, forearms moving L (cts 8-10).
- 3 Touch ball of R ft across L to floor, upper body turning slightly diag L (bend L knee just before R touch, stretch on R touch) (cts 1-5); touch ball of R ft diag R to floor, upper body turning slightly diag R (bend L knee just before R touch, stretch on R touch)(cts 6-10).
- 4 Repeat meas 3.
- 5-6 Repeat meas 1-2.

Presented by Tineke van Geel
Description © Tineke van Geel

Tamzara

(Armenia)

Translation: Tamzara is both known as a song and as a dance. It is a mans's name. There are many varieties of this dance, because it was known in many regions in various forms.

In Arapkir (former West Armenia) the name is said to be derived from the following anecdote. The leader of a village offered his guests his hospitality and always called for his daughter-in-law Zara to serve them "tan" (yoghurt mixed with salt and water). Therefore he called her by saying: "Tan, Zara!" According to the ancient storytellers from then on the village name was changed into Tanzara. How the name of the dance fits into the story remains kind of a mystery.

Fact is that all Tamzaras are in a 9/8 beat (short-short-short-long). Source: Armenian communities in the USA, observed in New England at Armenian parties.

Pronunciation:

Music: Anoush - Armenian Dances (Van Geel Records 98/07) 9/8 meter

Formation: Mixed lines, arms in W-pos, little fingers interlocked, face ctr.

Meas

Pattern

4meas

INTRODUCTION

FIGURE

- 1 Step on R to R, forearms make a "windshield wiper movement" to R (cts 1-2); cross L behind R fore arms make a 'windshield wiper movement' to L (cts 3-4); repeat ct 1-4, arms finish in W-pos in ctr (cts 5-8); hold (ct 9).
- 2 Step fwd (to ctr) on R, arms sway down (cts 1-2); bounce on R, raise L ft at calf level of R leg (cts 3-4); step fwd (to ctr) on L, arms sway back to W pos (cts 5-6); stamp R beside L (no wt), bend knees (ct 7); repeat ct 7 (ct 8); hold (ct 9).
- 3 Step bkwd on R, arms sway down (cts 1-2); bounce on R, lift L leg (cts 3-4); step fwd (to ctr) on L, arms sway back to W pos (cts 5-6); stamp R beside L (no wt), bend knees (ct 7); repeat ct 7 (ct 8); hold (ct 9).
- 4 Step bkwd on R, arms sway down (cts 1-2); bounce on R, raise L ft at calf level of R leg (cts 3-4); step bkwd on L, arms sway back in W pos (cts 5-6); touch R ft fwd to the floor (ct 7); hold (cts 8-9).

Presented by Tineke van Geel

Description © Tineke van Geel

Trabzoni Bar

(Armenia)

Translation: Dance from Trabzond, a region in former West Armenia, present Turkey. The dance is created by Tineke van Geel, based on elements of Armenian dances from the region around Trabzond (Research Armenia 1985-1997).

Pronunciation:

Music: Anoush - Armenian Dances (Van Geel Records 98/07)

2/4 meter

Formation: Mixed lines, arms down in V-pos, face ctr.

Meas

Pattern

4 meas

INTRODUCTION

FIGURE

- 1 Step on L across over R, fore arms sway to W pos, but remain close to body (ct 1); step on R to R, arms sway slightly bkwd (ct 2);
- 2 Repeat meas 1.
- 3 Turn to face LOD, step on L to L in plié, arms to "debka pos" (L hand on back)(ct 1); relevé on L (ct &); bounce on L heel (ct 2); bounce on L heel (ct &).
- 4 Two-step (RLR) in LOD: step fwd on R(ct 1); step on L beside R (ct &); step fwd on R (ct 2).
- 5 Two-step (LRL) in LOD: step fwd on L(ct 1); step on R beside L (ct &); step fwd on L (ct 2).
- 6 Step fwd on R (ct 1); step fwd on L (ct 2).
- 7 Two-step (RLR) in LOD: step fwd on R(ct 1); step on L beside R (ct &); turn to face ctr, step on R in place, arms down in V-pos (ct 2).
- 8 "Kerdzi" step: hop on R, while L knee is sharply lifted (ct &); touch L heel to the floor (ct 1); step on L in place(ct &); step on R in place (ct 2). During meas 8, arms come up to W pos (ct &); extend with upward movement and sway down through a fwd ctr movement (cts 1,&,2).

Presented by Tineke van Geel

Description © Tineke van Geel

Scottish Step Dancing

Although Scottish "step dancing" includes the "Highland" dances, as used today, the term usually refers to non-Highland or "National" dances, as well as Scottish Ladies' Step dances. The five modern Highland dances are the "Highland Fling," "Sword," "Seann Truibhas," "Strathspey, & Reel," and "Reel of Tulloch." Thus, the great majority of Scottish dances other than Highland and Scottish Country dances are step dances. Some of these dances have been preserved since the 1700s (or earlier), while others are more recent in origin. Also, while some of these dances (e.g., "Wilt Thou Go to Barracks, Johnnie," "Highland Laddie," "Blue Bonnets," "Earl of Erroll," "Flora MacDonald's Fancy," "Scotch Measure," the "Lilt," "Hornpipe," and "Irish Jig") are also done in Highland competitions, some are also done as Ladies' Step dancing. In addition, although these dances tend to be done as solos, some have been described and are danced as twasomes (*i.e.*, couple dances).

Traditional Scottish Ladies' Step dancing includes such old dances as "King of Sweden," and "Miss Forbes," as well as many of the National dances listed above. A number of these step dances were originally choreographed by itinerant dance masters, who would visit villages and towns in Scotland and teach step and Highland dances to the young people. Many of these "dancies" would dance and play fiddle simultaneously, providing live music for the dance classes, and avoid paying money for someone else to fiddle. It was considered an important part of the education of young people to learn how to dance the traditional Scottish dances, as well as the new "High" dances that the dancing masters would choreograph. In some cases, the dancing masters would choreograph special dances for favored pupils. This is likely the origin of such dances as "Miss Forbes." These dances would then be performed at great balls put on by the dancing masters to showcase their talents as choreographers, as well as the dancing prowess of their pupils (somewhat like the dance recitals of today, although typically these were done in a ballroom setting). Of course, those who could not afford dancing lessons would watch and pick up on the dances and modify them. These less affluent dancers would then showcase their talents during local and family ceilidhs (parties).

It is said that Ladies' step dancing was developed for the girls to dance, instead of the Highland dances, which were for the boys to dance. Thus, some believe that girls were taught the softer, more balletic, feminine dances, while the boys were taught the strong, masculine Highland dances. While the military dances (e.g., the "Sword") were certainly primarily done by men, there are accounts that clearly indicate girls and young women were also dancing the "Fling," "Seann Truibhas," and even the "Sword" in the 1700s and possibly before.

Step dancing in Scotland also includes hard-shoe dances, such as "Flowers of Edinburgh." Unfortunately, very few of these hard-shoe dances remain to the present day. However, another form of Scottish hard shoe dancing has survived over the years, in the form of Cape Breton step dancing. This dance form was brought to Cape Breton by Scottish immigrants who fled Scotland during the Highland Clearances and other times during Scottish history. Although this style of dance originated in Scotland, it is rarely done there today. Fortunately, the Scots who came to Cape Breton preserved their Scottish Gaelic heritage and traditions, including hard shoe step dancing. In some ways, Cape Breton reflects the Scotland of long-ago, so tenaciously have the people maintained their Scottish heritage, a large part of which includes music and dance, as well as Gaelic, storytelling, and weaving. The Cape Breton style of dancing is quite different from the Highland and National step dances, but shares many similarities with Irish step dancing, possibly reflecting cross-cultural sharing between the Irish and Scots that occurred during immigrations between the countries.

Scottish step dancing continues to flourish and evolve through various dancers and teachers. New dances based on traditional movements and step patterns are continually being devised and danced. It is hoped that many of these dances will live long into the future, along with the traditional dances that date from the 1700s or even earlier, as may be the case with the "Sword" dance.

Scottish Step Dancing Arm, Body, and Foot Positions

- Arms:** In most dances, women hold their skirts in both hands. Men use “standard” Highland arm positions.
- Body positions:** In most dances, the dancer generally faces front. However, in some steps, right diagonal front (RDF) and left diagonal front (LDF) are used. In these positions, the dancer is facing at an angle of about 45° to the right or left. There are also rear equivalents of these positions.
- Foot positions:** The positions are generally the same as used in Scottish Highland dancing (and ballet). In all of these positions, there are rear and aerial equivalents, although there is no second rear position. In the aerial positions, the height of the extended foot is usually no higher than the middle of the calf of the supporting leg. As in ballet and Highland, turn out is an important aspect of these positions.

First position: the dancer stands with heels together and toes turned out at about 45° (10 to 2).

Second position: the dancer stands with the supporting leg turned out and the working foot pointed directly to the side. In this position, the toe of the working foot should be in line with the heel of the working foot.

Third position: the dancer stands with the supporting leg turned out and the working foot placed at the instep of the supporting foot. The working foot should be pointed, not flat. The working leg should also be turned out.

Fourth position: the dancer stands with the supporting leg turned out and the working leg extended directly to the front and turned out, with the toe pointed. In this position, the heels of both feet should be in line.

Fifth position: the dancer stands with the supporting leg turned out and the working foot placed at the first joint of the big toe of the supporting foot. The working foot should be pointed, not flat. The working leg should also be turned out.

Fourth intermediate position: the dancer stands with the supporting leg turned out and the working leg extended to a position mid-way between fourth and second position (*i.e.*, approximately 45°), with the toe pointed. The working leg should also be turned out.

Fourth intermediate rear position: the dancer stands with the supporting leg turned out and the working leg extended back to a position mid-way between fourth rear and second position (*i.e.*, approximately 45°), with the toe pointed. The working leg should also be turned out.

Third aerial position: the dancer stands with the supporting leg turned out and the working foot placed on the front of the supporting leg, with the heel of the working foot positioned just below the knee of the supporting leg (where your knee socks would come up to). The working leg should also be turned out.

Third rear aerial position: the dancer stands with the supporting leg turned out and the working foot placed on the back of the supporting leg, with the heel of the working foot positioned just below the knee of the supporting leg (where your knee socks would come up to). The working leg should also be turned out.

Presented by Kamrin MacKnight

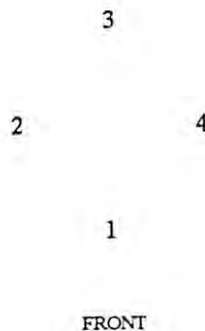
Alba's Jig

(Scotland)

A jig for four dancers, devised by Margaret Zadworny. "Alba" is the old Gaelic name for Scotland. However, this dance was also named for four of Margaret's dancers—Ainslie, Leslie, Brianna and Amanda.

Music: *Mostly Step, with a Little Ceilidh*, Band 1. 2/4 meter

Formation: The dancers start in a diamond shape facing each other, as shown below, with Dancer #1 at the "front."



Meas

Pattern



I. PETRONELLA

- 1-2 All dancers dance petronella turn to progress one place to the R (using two pas de basques R, L).
- 3-4 All set (pas de basques) R, L.
- 5-6 New Dancers #1 and #3 cross using skip change of step, by going through the middle of the set, giving R hand.
- 7-8 New Dancers #2 and #4 cross using skip change of step, by going through the middle of the set, giving R hand.
- 9-16 Repeat meas 1-8, to finish half-way around the diamond.

II. ADVANCING

- 1-8 Dancers #2 and #4 set R, L on the spot.
- 3-4 Then set R, L, advancing into the center of the diamond and clapping both hands with each other once on the last ct of meas 4.
- 5-6 Dance retiring pas de basques (R, L) back to place.
- 7-8 All four dancers dance set R, L, turning once around.
- 9-16 Dancers #1 and #3 repeat meas 1-8.

Alba's Jig—continued

III. FIGURES OF EIGHT

- 1-8 Dancers #1 and #3 dance a figure of eight around #2 and #4, with dancer #1 crossing in front of #4 first and dancer #3 crossing in front of #2 first (*i.e.*, both travel to their right to start).
- 9-16 All dance balance and pas de basque step (balance, balance, pas de basque 4 times).
- 17-24 Dancers #2 and #4 repeat the figure of eight around #1 and #3, with dancer #2 crossing in front of #1 first and dancer #4 crossing in front of #3 first.
- 25-32 All dance balance and pas de basque as above in meas 9-16.

IV. ADVANCE AND TURN

- 1-8 All advance to the center of the diamond and join hands (optional), with one skip change of step (R). Turn the circle $\frac{1}{4}$ turn to the L, using one skip change of step (L), retire to new position, using two skip; change of steps (R, L).
- 5-8 All set (pas de basque) R, L, dance four spring points, L, R, L, R.
- 9-32 Repeat meas 5-8 three more times, to end up back at home position where you started the step.

V. PETRONELLA

Repeat Figure 1, with dancers using crossing to end up in a curved line



FRONT

If men or boys are dancing, they should be in positions 1 and 3. They can use "standard" Highland arms for the balance and pas de basques (3rd for balance and 1st for pas de basques). In addition, they can use high cuts instead of spring points.

Presented by Kamrin MacKnight

Miss Alison Little

(Scotland)

The dance was devised by Hope Little. The music, Miss Alison Little, was composed by Margaret Rae at the time of Alison Little's birth.

Music: *Mostly Step, with a Little Ceilidh*, Band 3.
Play three times through, with no repeats

2/4 meter

Formation:

Meas

Pattern

chord

INTRODUCTION. Curtsy

STEP 1: TOE & OFF. PAS DE BOURREE

- 1 Point R ft in 3rd position (ct 1); extend R ft to 4th intermediate aerial (ct 2).
- 2 Pas de bourree derriere with R ft (three small steps, taking R ft behind L ft in 3rd; step to side with L ft; close R ft behind again in 3rd)(cts 1,&,2).
- 3-4 Repeat all, contra (with opp ftwk).
- 5 Pas de basque to R (cts 1,&,2)
- 6 Spring on to L ft, pointing R ft in 3rd rear (ct 1); spring on to R ft, pointing L ft in 3rd (ct 2)(two rocks).
- 7-8 Repeat all, contra (with opp ftwk).

STEP 2: BRUSHING

- 1-2 Two brushes with R ft (cts 1,2); then L ft (cts 1,2)(brushes go from 3rd to 4th).
- 3-4 Four spring points (R, L, R, L)(cts 1,2,1,2).
- 5-8 Repeat meas 1-4, contra (with opp ftwk).

STEP 3: DIAGONAL WALK

- 1 Point R ft to 2nd (ct 1); hop on L ft, bringing R ft to 3rd rear aerial (ct 2).
- 2 Two walks (R, L) twd R diagonal (cts 1,2).
- 3 Extend R ft to 4th intermediate (ct 1); balance ending with R ft extended in front to 4th (ct 2).
- 4 Pas de bourree moving diagonally back to place (cts 1,&,2).
- 5-8 Repeat meas 1-4, contra (with opp ftwk and direction).

STEP 4: SKIP CHANGE OF STEP

- 1-2 Two retiring skip change of steps (R, L) turning slightly to R, then L.
- 3 Assemble with L ft in front; step close (L, R).
- 4 Assemble with R ft in front, step close (R, L).
- 5-6 Two skip change of steps forward (R, L), traveling fwd.
- 7-8: Four shuffles or spring points (L, R, L, R)

Miss Alison Little—continued

STEP 5: BALANCE

- 1 Balance R ft, L ft;
- 2 Spring onto R ft, bringing L ft to 3rd rear aerial; unfold L ft to 4th aerial (developpe, no hop).
- 3 Pas de bourree with L ft moving diag back, ending with extension of R ft to 4th intermediate rear.
- 4 Pas de bourree moving diag fwd, extending L ft to 4th intermediate.
- 5-8 Repeat meas 1-4, contra (with opp ftwk and direction).

STEP 6: PAS DE BASQUES & TURNS

- 1-4 Pas de basque R ft, L ft. One pas de basque R ft, making a complete turn to R (R shoulder goes back); point R, L.
- 5 Pas de basque L ft, making a complete turn to L,
- 6 Point L and R.
- 7-8 Four shuffles or spring points.

Curtsey.

Presented by Kamrin MacKnight

Scotch Measure

(Scotland)

Twosome or Solo Dance. This description includes only selected steps recognized in this dance. For Twasomes, see notes at end. This dance is believed to have been composed in the 18th Century as a twosome. It was later introduced in Continental Europe, where it became known as "Der Schottische" in Germany and "Le Scottish" in France. In the Western Isles, a variation known as "The Stealing Dance" is sometimes done in which two partners dance together facing another couple, during which a M jumps in and "steals" another M's partner.

Music: *Mostly Step, with a Little Ceilidh, Band 4.* 4/4 meter

Formation: Individuals or twosomes.

Steps and Arms: W hold skirt with both hands. M use standard Highland arms.

Hop & travel: 2nd

Plie & turn: 2nd, until extension after disassemble, then 1st position during the turn

Bouree: 3rd, when danced without turn; 1st, when danced with turn.

Pas de basque: 1st position.

Plie and Turn: With R ft: Assemble in demi-plie (both knees bent) with R ft in 3rd (ct1); disassemble onto L ft, extending R ft to 2nd aerial (ct 2); hop L ft, then bouree under (behind, side, front) from R ft, making one complete turn on the spot (cts &,3 &,4). The turn does not start until after the extension to 2nd aerial position.

With L ft: As above, but contra (with opp ftwk).

Meas

Pattern

INTRODUCTION

- 1-4 Stand in 1st position (1-8).
- 5-6 Step to 2nd with R ft, then bow (M) or curtsy (W) (1-4).
- 7-8 Step back to place with L ft and point R ft in 4th intermediate (5-8).

STEP 1: HOP & TRAVEL

- 1-4 Traveling toward 4th intermediate, dance Hop and Travel movement twice with R ft (cts 1,&,2, 3,&,4); plie and turn with R ft (cts 5,6, 7,&,8).
- 5-8 Repeat meas 1-4, contra (with opp ftwk and direction).
- 9-16 Repeat meas 1-8.

STEP 2: BRUSH/ASSEMBLE

- 1-2 Assemble with R ft in 3rd, having brushed R ft outwards towards 2nd aerial during the elevation (ct 1); disassemble, traveling towards 4th intermediate, to land on R ft, with L ft extended to 4th intermediate rear aerial (ct 2); hop R ft, then bouree under (cts &,3, &,4).
- 3-6 Repeat bars 1-2 twice more.

Scotch Measure—continued

- 7-8 Plie and turn with R ft (1,2, &3, &4).
 9-16 Repeat meas 1-8, contra (with opp ftwk).

STEP 3: PAS DE BASQUE

- 1-4 Pas de derriere (using slight elevation) with R ft, traveling diagonally forward toward 4th intermediate on the commencing spring (cts 1,&2); pas de basque (using slight elevation) with L ft, moving bkwd twd 4th intermediate rear, to end at same place the step was started (3,&4); plie and turn with R ft (5,6, &7, &8).
 5-8 Repeat meas 1-4 contra (with opp ftwk).
 9-16 Repeat meas 1-8.

STEP 4: HOP & TRAVEL

- 1-16 Repeat 1st step, but travel twd forward 2nd, rather than 4th intermediate.

For twasomes, the Break is danced at meas 17-32 of the 1st step and last step. Throughout the dance and introduction, M & W stand side-by-side, with W on M's R. Except when both are simultaneously dancing a complete turn, W's L hand is in M's R hand. When both are simultaneously dancing a turn, the hands are released when the turn starts and rejoined when it is completed. When, in the Break, one is dancing a complete turn while the other stands, the hold is loose, in order to allow for the turn.

THE BREAK (16 BARS):

While M stands for 6 meas (12 counts) in 1st position, W dances plie & turn with R ft (cts 1,2, &3, &4); plie & turn with L ft (5, 6, &7, &8); plie & turn with R ft (1, 2, &3, &4). Then, BOTH dance plie & turn with L ft (5, 6, &7, &8). While W stands for 6 bars (12 counts), M dances plie & turn with R ft, L ft, R ft, then BOTH dance plie & turn with L ft.

Presented by Kamrin MacKnight

Yellow-Haired Laddie

(Scotland)

Devised by Margaret Zadworny, 1992.

Music: *Mostly Step, with a Little Ceilidh*, Band 5. "Grandfather Mountain" 3/4 meter

Formation: Ladies solo or duet dance, in waltz time.

Steps: Traveling: Step fwd and a little to the R with R ft (ct 1); step straight fwd with L ft (ct 2); close R ft to 3rd rear (ct 3). Similar to a pas de valse.

Pas de basque (PDB): Very soft lilt from side to side, without jete.

Bourree: Three small steps on the balls of the ft, traveling away from the starting ft (cts 1,&,2).

Bourree derriere: The foot positions are 3rd rear, towards 2nd, 3rd rear (behind, side, behind).

Meas

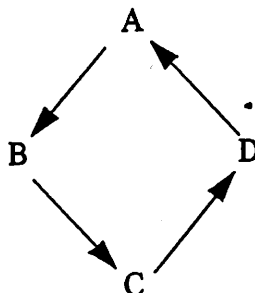
Pattern

INTRODUCTION

Stand in 1st position, step to R and curtsy, with L ft behind.

STEP 1

In this step, the dancer follows a diamond shaped pattern, starting at point A, traveling to point B, C, D, and back to A



- 1-2 With one traveling step, advance to point B, turn by pulling back R shldr, and PDB L ft.
- 3-4 Bourree derriere to L, then R.
- 5-6 Travel to point C, as in meas 1-2.
- 7-8 Step to R with R ft, extend L ft to 4th intermediate aerial, and pivot turn to R.
- 9-16 Repeat meas 1-8, to travel to point D, then back to A.

STEP 2

- 1-2 Step diagonally fwd to R with R ft (twd 4th intermediate); brush L ft straight through to 4th; step fwd on L ft and brush R ft straight through (step brush, step brush).
- 3-4 Bourree back on the diagonal with R ft, step back on L ft, PDB.

Yellow-Haired Laddie—continued

- 5-6 PDB R and L, liltng from side to side.
- 7-8 Step and pivot turn as in meas 7-8 of Step 1.
- 9-16 Repeat 1-8, contra (with opp ftwk and direction).

STEP 3

In this step, the dancer tracks a St. Andrew's cross formation, traveling to the four corners of the room.

- 1-2 With two traveling steps diagonally forward to right.
- 3-4 Bourree diag back with R ft, PDB back with L ft to finish facing diagonally back to the L.
- 5-16 Repeat meas 1-4, traveling to each point.

STEP 4

- 1-2 Point R ft in 2nd position (cts 1,2,3); lilt on L ft and bourree to L (cts 1,2,3)
- 3-4 Repeat with L ft (cts 1,2,3 1,2,3).
- 5-6 Point to 3rd and extend to 4th intermediate aerial with R ft; spring onto R ft, bringing L ft to 3rd rear aerial; hop on R ft, extending L ft to 4th intermediate aerial (toe and off, follow through).
- 7-8 Execute bourree turn to the R, starting by taking L ft behind and bourree derriere; then place R ft behind and bourree derriere to complete turn.
- 9-16 Repeat bars 1-8 contra (with opp ftwk and direction).

Presented by Kamrin MacKnight

Ingliskad

(Estonia)

Ingliskad are older group dances (singular is Ingliska).

Pronunciation: ING-lees-kaht

Music: Estonian Dances—Stockton Folk Dance Camp 2003, Band 6

2/4, 3/4 meter

Formation: Depends on variation.

Steps: Butterfly polka: Swing L ft back in arc aided by body twist, landing on both ft (ct. 1), small steps (bounces) R, L in place or moving slightly to R (cts &,2). Repeat to R with opp ftwk.

Meas

Pattern

INGLISKA 1: FROM KABERNEEME, NORTH-ESTONIA

Formation: Cpls in circle, hands down, W on M right.

2/4 meter I. A BIG CIRCLE

1-16 Walk 16 energetic steps CW, beg L; walk 16 steps CCW, beg. L.

II. GRAND RIGHT AND LEFT

1-32 M moving CCW, W moving CW dance Grand Right and Left around the whole circle, 2 steps (1 meas) per person. M puts 16th W on his right to form a circle.

III. IN AND OUT

1-2 In circle, all walk 4 steps in and 4 back out (L,R,L,R, L,R,L,R)

3-4 Repeat in and out.

Dance repeats 3 times.

INGLISKA 2 FROM KUUSALU, NORTH-ESTONIA

Formation: Longways sets, couples facing couples, free hands are fists on waist. Six couple sets are preferable since this brings cpls back to orig pos at end of Fig. I.

2/4 meter I. WEAVING

1-16 Ptrs face with hands on hips. Pass ptr back to back L shldr leading with 2 steps; pass next person back to back with R shldr lead, etc. On ends of lines take 4 steps to turn L and weave back on same line.

II. BUTTERFLY-POLKA

1-4 4 butterfly polka steps beginning to L.

5-8 Pass through with 4 walking steps and turn L 4 steps in opp place.

9-16 Repeat meas 1-8 back to place.

III. FORWARD AND BACK

1-4 Do Ingliska I, fig. III.

Repeat dance from beginning

Ingliskad—continued

INGLISKA III: FOR STAGE, PUT TOGETHER FROM TRADITIONAL INGLIKAD

Formation: Longways sets for 8 cpls, M in one line and W in the other. Six, ten or twelve cpl sets are also possible.

Steps: Walk, Butterfly Polka, Waltz.

I. SMALL CIRCLES

1-8 Starting with L, move into small circles of four cpls (or half of group), for odd numbered cpls the M moves twd W side, for even numbered cpls the W moves to the M side. Circle L (CW) completing a total of 16 steps

9-16 Starting L ft, circle R (CCW) walking 12 steps; walk 4 steps to end in orig longways set.

II. BUTTERFLY-POLKA

1-16 Do Ingliska II, fig II.

III. BIG CIRCLE

1-8 Starting with L ft., all cpls move into one large circle as in Fig. I; circle L (CW) to complete 16 steps.

9-16 Starting with L ft., circle R (CCW) with 12 steps; walk 4 steps to end in orig. longways set.

IV. BUTTERFLY-POLKA

1-16 Repeat Fig II.

V. RIGHT AND LEFT IN ROWS

In the music, two cords signal a break during which all turn to face top of set, except top two dancers who face down.

1-16 Using hooked R elbows top dancers start a weaving pattern down their line and back; other dancers follow as they are passed by lead person. Dancers pass each person with two steps, alternating first R elbows, the L elbows taking four steps to turn back at the ends and start again with R elbows.

VI. SHORT POLKA

1-2 Pass ptr. back-to-back L shldr leading with 4 steps; turn to face across the set.

3-6 Dance 4 butterfly polka steps, beg L,

7-12 Repeat back to place.

VII. FORWARD AND BACK

1-4 Do Ingliska I, Fig. III

VIII. GRAND RIGHT AND LEFT

1-16 Starting with the cpl at the bottom of the set, they give R hands and pass each other, L to the next and proceed up the opposite line. Other dancers join in as the lead dancers reach them (2 steps per person).

3/4 meter IX. WALTZ

1-16 With new ptr. Dance 16 turning waltz steps, using last four meas to reform lines.

X-XIII Repeat figures VI through IX, except do not form longways sets at end of Fig XIII.

Estonian Kadrell

(Estonia)

Kadrel is a quadrille dance from Setumaa (an old-fashioned cultural area in southeastern Estonia with orthodox religion and its own strong language dialect. About half of the Setus live on the Russian side of border.

Pronunciation: KAH-drehl

Music: Estonian Dances—Stockton Folk Dance Camp 2003, Band 15 4/4 meter

Formation: Longways sets with couples facing across the set, W on M's R. 1st M in each set of four has L shldr to music. Number of measures indicated is flexible. Those given are suggestions that fit this music.

Styling: There are four walking steps per measure. After each part of the dance, there is a short break in the music. At the end of each part, W gives her L hand to M, who claps it with his L. Posture is to lean back from waist slightly during walks.

Swing: Couples turn CW with walking steps, arms in either ballroom or polska hold.

Meas

Pattern

I. CHANGE PLACES

- 1-4 Cpls change places, W passing in the middle, and swing ptrs in opp place (total of 16 steps).
- 5-8 W change places and swing opp M.
- 9-12 With inside hands joined, both W lead this M around to opp side of set and swing.
- 13-16 W change places and swing ptr.
- 17-20 With inside hands joined, both W lead ptr around set back to place.
- 21-24 W turn under M's hand and swing until end of music.

II. TURN AWAY

- 1-2 Individuals turn away from ptr, M to L, W to R.
- 3-4 Swing ptr.
- 5-8 W change places and swing opp M.
- 9-12 Repeat meas 5-8 returning to ptr.
- 13-16 M walk toward opp M in an arc and return to ptr and swing.
- 17-20 M change places and swing opp W.
- 21-24 M change places and swing ptr.
- 29-36 Repeat meas 17-24.

III. WOMEN LEFT ELBOW HOOK

- 1-4 W run fwd and hook L elbow with opp W and pick up ptr to form a line. Line rotates around to end in opp places.
- 5-8 Pass through to orig places, W passing R shldr on inside and swing.
- 9-16 Repeat meas 5-8.

Estonian Kadrell—continued

IV. CIRCLE OPPOSITE

- 1-4 W1 turn CCW under ptr's arm (using M's R hand, W's L hand) and both couples swing.
- 5-8 W1 and opp M turn CW around each other facing, no hands. Return to place and swing ptr.
- 9-16 W2 and opp M repeat meas 1-12.
- 17-32 Repeat meas 1-16.

V. MEN'S SOLO

- 1-4 W1 turn CCW under ptr's arm (using M's R hand, W's L hand) and both cpls swing.
- 5-8 W1 run to L side of opp M2 and M1 dances improvised steps as others watch.
- 9-12 M1 dances across to W2 as M2 and W1 move across the set and both cpls swing.
- 13-16 M change to own ptrs and swing.
- 17-32 Repeat meas 1-16 with cpl 2 active.
- 33-64 Repeat meas 1-32.

VI. PROGRESSIVE PROMENADE

- 1-2 Ptrs standing side by side, M R arm on W R waist, L hands joined in front, all couples promenade 8 steps CCW.
- 3-4 W turn CW under M's L arm and swing for a total of 8 steps.
- 5-8 M move on to next W and repeat meas 1-4 to end of music.
Figure repeats to end of music (or dancers reach own ptr. and swing).

Figure VI can be danced with the couple across the set only.

Presented by Jussi Aronen

Pulgatants

(Estonia)

The name of this dance means "stick dance." It is an old dance, going back several centuries and was originally a men's dance.

Pronunciation: POOL-gah-tahns

Music: *Estonian Dances—Folk Dance Camp 2003, Band 8*

2/4 meter

Formation: Dancers in circle, each holding a stick about 2 ½ ft. long in each hand.

Meas

Pattern

FIGURE I

- A 1-8 Slow, tired walk, with help of sticks CCW (LOD). Step fwd on L while hitting R stick on floor (ct 1); step fwd on R while hitting L stick on floor (ct 2). Continue this pattern for total of 16 steps
- B 9-16 Eight skipping steps CCW, lifting free leg high. Knock sticks together first under raised knee then above, starting with lift on L ft.
- 17-24 Repeat meas 9-12 moving in RLOD (CW).

FIGURE II

- A 1-8 Repeat Fig I, meas 1-8, hitting other M's sticks when an opportunity arises (hold firmly).
- B 9 Moving CCW, with R ft fwd, hop on L, hitting own sticks twice in front. Hold sticks about in middle and first click lower ends of sticks and then upper ends
- 10 Leap onto R, raising L ft in back and hitting own sticks twice in back, as in meas 9.
- 11-16 Repeat meas 9-10 three times, alternating leaping onto L and R and hitting front and back.
- 17-24 Repeat meas 9-16 moving CW.

FIGURE III

- A 1-8 Repeat Fig II, meas 1-8.
- B 9 Facing ctr, jump on both ft apart (stride), bringing arms together in front (hold sticks about in middle) (ct 1); jump on both ft with L crossed in front again bringing sticks together (ct 2).
- 10 Repeat meas 9 but cross R in front on ct 2.
- 11-16 Repeat meas 9-10 three more times (4 in all).
- 17-24 Turning to face out, repeat meas 9-16.

FIGURE IV

- A 1-8 Repeat Fig II meas 1-8.
- B 9-10 Place own sticks in a cross on the floor. Start in the lower R square and jump into lower L square (L,R,L); jump into squares diag opp (upper right) (R,L,R).
- 11-16 Continue this pattern of jumping into square to L and then diagonally across 3 more times (total of 8 jumps with triple steps), ending back where you started.
- 17-24 Move around to opp side of sticks to face RLOD, and repeat meas 9-16, but this time turn CW, by starting with a jump to the R (R,L,R).

FIGURE V

- A 1-8 Repeat Fig. II meas 1-8.
- B 9-24 Dance polka individually, turning in either direction as desired while holding sticks as if playing a violin.

Presented by Jussi Aronen

Padespann

(Estonia)

Pronunciation: PAH-deh-spahn

Music: Estonian Dances—Stockton Folk Dance Camp 2003, Band 3

3/4 meter

Formation: Cpls facing CCW, inside hands joined. M and W use opp ftwk.

Meas

Pattern

FIGURE

- 1-2 Dance back-to-back, in LOD, step-close-step starting with M R.
- 3-4 Repeat meas 1-2 (still back-to-back) in RLOD with opp ftwk.
- 5-6 Walk two steps fwd (LOD)(R, L for M); turn to face ptr.
- 7-8 Step-close-step in RLOD.
- 9-10 Two walks fwd in LOD (L,R for M).
- 11-12 Pivot on inside ft and walk two steps RLOD (L, R for M).
- 13-16 Dance 4 turning waltz steps CW.

Dance repeats from beginning.

Song words:

Anna andeks, anna andeks, et armastan sind
 Ja sinule, sinule tuksub minu rind.
 Kui tuled, siis tule, siis armastan rind
 Ja sinule, sinule tukaub minu rind.

Mamma ütles oma noorema tütrele:

“Ära tõsta oma jalgu nii kõrgele.
 Kui tõstad oma jalad sa kõgele.
 Külapoisid sul tulevad kallale!”

Presented by Jussi Aronen

Voorvalss

(Estonia)

A traditional dance (in weddings for example).

Pronunciation: VOHR-vahls

Music: Estonian Dances—Stockton Folk Dance Camp 2003, Band 9

3/4 meter

Formation: Circle of cpls, W on M right. The three figures are of indefinite length.

Steps: Voorvalss step: Walz steps, bend upper part of body in the direction of the stepping ft (on ct 1). Use this step throughout the dance, M and W on opp ft, M start L.

Meas

Pattern

I. CIRCLING

Varies Circle left (CW) with Voorvalss steps.

II. SNAKE

Varies Designated man casts off and winds the line around eventually reforming circle.

III. ELBOW TURNS

Varies Face ptrs and start chain: hook R elbow with ptr. and turn for three waltz measures. Move on to next person with one waltz meas. Hook L elbow with this person and turn with three waltz measures; move on to next person with one waltz measure. Continue chain to end of music

Kosjatants

(Estonia)

A stage choreography made of traditional Voorvalss.

Pronunciation: KOHS-yah-tahns

Music: Estonian Dances, Stockton Folk Dance Camp 2003, band 10 3/4 meter

Formation: Circle of cpls side by side, R hand in R, L hand in L in front, facing LOD.

Steps: Voorvalss step: Walz steps, bend upper part of body in the direction of the stepping ft (on ct 1). Use this step throughout the dance, M and W on opp ft, M start L. In turning waltz leading hands move slightly down on first measure and up on second.

Meas

Pattern

I. TURN UNDER: CHANGE PARTNERS

1-6 Beg with outside ft, dance six Voorvalss steps in LOD.

7-8 With two Voorvalss steps, W turns once CW under M's R arm.

9-12 Dance two turning Voorvalss steps; then with two Voorvalss steps W turns CW under M L arm.

13-16 Repeat meas 9-12, except M turns CCW under W's R arm and end releasing hands and facing ptr.

Kosjatants—continued

- 17-18 Passing R shldr, dance two Voorvalss steps fwd (away from or twd ctr) and turn to own L to face opp direction.
- 19-20 Dance one Voorvalss step fwd to next ptr on R; take R hands and turn half way around with one Voorvalss step to end with M facing out and W facing in.
- 21-32 Repeat meas 17-20 three more times (total of four times). On the last time, W turns under M's arm to end facing side by side as in the beginning.

II. CHANGE PLACES, TAPS

- 1-4 Dance three Voorvalss steps fwd; with one Voorvalss step, W dances across in front of M to face forward.
- 5-8 Dance three Voorvalss steps fwd; with one Voorvalss step, W dances across in front of M to end with ptrs facing, M on inside.
- 9-10 Passing R shldr, with two Voorvalss steps, M dance straight out of circle and W dance straight in.
- 11-12 M step L, W R (ct 1); tap ball of free ft two times (cts 2,3); with one Voorvalss step turn to face opp direction (M to R, W to L).
- 13-16 Repeat meas 9-12 moving in opp. Direction (M twd ctr, W out)
- 17-32 Repeat 9-16 two more times, except end in one circle, M facing in, W facing out.

III. BACK TO BACK, FACE TO FACE

- 1-4 Hands joined with neighbors in circle, dance four Voorvalss steps CW (to L) in circle.
- 5-8 Drop hand holds, M turn $\frac{1}{2}$ to L and W turn $\frac{1}{2}$ to R while gracefully lifting arms up and down to reconnect but with M facing out and W facing in while continuing CW with 4 waltz steps.
- 9-16T Turning (M to R, W to L) to face LOD, bring arms up and reconnect with M facing out, W in, and then repeat meas 1-4. Again turning half way and changing handholds, repeat measures 5-8. End with couples holding inside hands facing LOD.
- 17-20 Dance one Voorvalss step back to back and one face to face as joined hands swing fwd and back. As arms swing fwd again, using two Voorvalss steps, W makes one CW turn as she is sent on to M ahead.
- 21-32 Repeat meas 17-20 three times (four in all).

IV. ELBOW TURNS

- 1-4 In promenade hold, dance three Voorvalss steps fwd; W dance across in front of M to his L side.
- 5-6 Man casts off to R and with two Voorvalss steps, and dances back to W behind; W dance in place but turn to face RLOD.
- 7-8 With new ptr, M turns W twice CW under R arm with 2 waltz steps as both move fwd in LOD.
- 9-16 Repeat meas 1-8, but end in single circle facing in.
- 17-20 In this position circle with four waltz steps moving CW.
- 21-24 All hook R elbow with ptr and dance four Voorvalss steps around.
- 25-28 Facing out of circle, dance four Voorvalss steps CCW.
- 29-32 All hook L elbow with ptr and dance four Voorvalss steps around.

Presented by Jussi Aronen

Kalamatianos

(Greece)

Kalamatianos is the generic name for a type of mainland syrtos in 7/8 (3+2+2) time with a set 4 measure pattern. The dance could also be called a "Syrtos kalamatianos" or just "syrtos."

Pronunciation: kah-lah-mah-tee-ah-NOHS

Music: *Balkan and Beyond*, Band 2. Almost any syrtos melody in 7/8 meter.

Rhythm: 7/8 (3+2+2), or "long-short-short," counted here "one- two-three."

Formation: Open circle of men and women. High handhold (W-pos), handkerchief between leader (the person farthest to the right) and second dancer.

Styling: Individual. (See "style variations.")

Meas

Pattern

BASIC FIGURE

- 1 Facing ctr and moving LOD, step on R ft to R (ct 1); step on L ft across behind R (ct 2); step on R ft to R (ct 3).
- 2 Turning slightly R of ctr and continuing to move to the R, step fwd on L ft (ct 1); step fwd on R ft (ct 2); step fwd on L ft (ct 3).
- 3 Dancing in place (diag R of ctr), step on R ft to R (ct 1); step on L ft across in front of R ft (ct 2); step back on R ft in place (ct 3).
- 4 Continue facing slightly R of ctr and dance mostly in place, step diag bkwd on L ft (1), step diag back on R ft (2), cross L ft in front of R (3).

VARIATIONS ON BASIC STEP

When this dance is taught in Greek schools (most often by physical education teachers), two small changes are made:

Turn body slightly L of ctr and cross L ft behind R on third ct of second meas.
and

Turn body to face ctr during meas 3 and 4 and, dancing more or less in place, do steps: side - cross in front - in place, side - cross in front - in place.

STYLE VARIATIONS

This dance is a very popular dance and is danced by all types of people, young and old, so the "permissible" variations in styling are very wide indeed, as everyone more or less finds his/her own style. Older people tend to dance it more smoothly while younger people often dance it with a typical hopping movement. This hopping movement can either be a short "skip" (hop) as a kind of "grace note" just before the first count of each meas, on the "a" of "a-one-two-three." (This skip or hop being perhaps most pronounced just before the second meas.) Rhythmically more elegantly, this hop can "steal time" from the (long) first count and be done on the "one" of "one-and-two-three" (1+2+2+2/8).

LEADER VARIATIONS

Basically, the leader (the person at the far right of the line) can do whatever he pleases of hops, jumps, foot- and thigh-slapping, twirls and other acrobatic movements as long as he: Holds the 7/8 ("long-short-short") rhythm, and Holds himself more or less to the 4-meas pattern, moving to the R during the first 2 meas and dancing mostly in place during meas 3 and 4, thus not stopping or disturbing the other dancers' basic step pattern.

SOME COMMON LEADER VARIATIONS ARE"Inside turn during the fourth measure:"

Dance the first three meas as usual, then make a CCW turn ("inside," that is, back twd the second dancer) during the three steps of the fourth meas.

"Outside turn:"

Dance the first meas as usual, then, as you turn a little to the R to begin the second meas, continue turning CW ("out," that is, away from the second dancer) during the three steps of the second meas.

"Double outside turn:"

When you first start an outside turn on the second meas, why not continue turning, using also some of the third meas, to do a double CW turn. It sounds difficult, but is actually no more difficult (and is actually somehow less confusing!) than a single outside turn.

Note: "Inside" and "outside" turns can be combined at will. A simple stylistic variation is for the leader to take the handkerchief in both hands during these turns/combination of turns.

"Dance in and dance face to face with second dancer:"

Dance first meas as usual, but continue dancing "backwards" on the second meas, while "curling in" towards the center, thus ending up face to face with the second dancer. Dance the third meas as usual (remembering that your R and your second dancer's R are now in opposite directions, your R now being RLOD!) and use the three steps of the fourth meas to make a half turn CCW under your own L arm to return to your original position at the front of the line.

"Curl in and put your arm around the second dancers waist:"

"Curl in" as in the former variation, but turn ¼ turn more CCW so that you are now facing LOD and can put your R arm around your second dancer's waist. Adjusting your own steps slightly, so as to "follow along with," and not get in the way of your second dancer's steps, dance as many basic steps as you like, returning to your original position at the front of the line much as you did during the last variation, turning a ¼ turn CCW under your own L arm during the three steps of the fourth meas.

"Curl in and change hands:"

"Curl in" as before but place the handkerchief in your R hand and continue turning CCW until your back is to your second dancer. Move in unison (as "shadows of each other") as many basic steps as you like, returning to your original position at the front of the line much as you did before, by returning the handkerchief to your L hand and turning CCW under your own L arm during the three steps of the fourth meas.

Kalamatianos—continued**“Foot-slap and twist:”**

Dance the first three meas as usual. Jump onto your L ft during the first count of the fourth meas, slapping the R side of your R foot with your R hand at the same time. Cross your R ft in front of your L and, with weight on both feet, lean back and “twist” yourself CCW under your own L arm during the rest of the fourth meas, taking weight on your L ft in the end, so that your R ft is free to begin a new basic step.

“Windmill slap”

Dance the first two meas as usual. During meas 3: turning gradually CCW to face slightly L of center hop on L ft two times (cts 1,2), step on R ft crossed in front of L ft (ct 3). During meas 4: take weight on L ft in place, beginning to bring R leg up in front of you in a “windmill” movement (ct 1), as you gradually turn back to the R, jump over onto R ft, kicking L high up in front of yourself (a “hitch-kick” movement) and striking the sole of your L ft with your R hand (ct 2), step on L ft (ct 3).

Many other leader variations (and combinations of leader variations) are possible. These particular variations are presented only as examples.

Presented by Lee Otterholt

Oj, Devojče

(Pirin, Bulgaria)

"Oj, Devojce" or "Oh, Girl!" is a slow Pravo (or Lesnoto) type dance from Pirin, the most "Macedonian" part of (SW) Bulgaria. It has a very special style and a separate step for the refrain.

Pronunciation: OY deh-VOY-chay

Music: "Oj, Devojce," *Balkan and Beyond*, Band 7.

Rhythm: 7/8 (3+2+2), counted "SLOW-quick-quick" or "ONE-two-three."

Formation: Open circle, leader to the R. High handhold (W-pos).

Styling: Very solemn, formal, ceremonious, and controlled.

Meas

Pattern

INTRODUCTION. Wait out the instrumental refrain and begin on the sung verse.

I. SLOW PRAVO (vocal)

- 1 Facing and moving diag to the R, step on R ft (ct 1); lift R heel slightly from floor (ct 2); step on L ft across in front of R (ct 3):
- 2 Turning to face slightly L of ctr, step on R ft slightly behind L ft, bending knees and keeping wt on both ft (cts 1-2); raise L ft by straightening R knee (ct 3).
- 3 Repeat meas 2 with opp ftwk and direction.
- 4-15 Repeat meas 1-3 four more times. (Five times in all.)
- 16 Lower R ft by bending L knee (ct 1); relift R ft by straightening L knee again (ct 2), hold (ct 3).

II. BICYCLE LEGS (instrumental)

- 1 Repeat Fig I, meas 1, lifting L leg more than usual (bicycle).
- 2 Continuing to face and move to the R, step on R ft, bringing the L ft straight fwd, low to the floor (ct 1); lift R heel from floor as L ft makes a large circle up and back, as if pedaling a bicycle backwards (ct 2); as the L leg continues its circle, bring the R heel down sharply and point the L ft fwd, low to the floor (ct 3); hold (ct 3).
- 3 Lift R heel from floor and replace it sharply as the L knee is bent and straightened again sharply (ct 1); returning to face ctr, bring L ft quickly to a position directly behind the R ankle (ct 2); hold (ct 3).
- 4 Repeat Fig I, meas 3.
- 5-8 Repeat meas 1-4.

Dance notes by Lee Otterholt

Presented by Lee Otterholt

Paraliakos

(Greece)

Greek dance learned from Giorgios Lelakis (well-known Cretan dance teacher) in the mid to late 90s.

"Paraliakos" means "by the seaside" and Giorgios calls the dance "the beach dance." Giorgios thinks the dance resembles dances like "Gaitenaki rodou." The melody is sometimes referred to as "Vratsera," a type of boat mentioned in the song text.

Pronunciation: pah-rah-lee-ah-KOHSS

Music: *Balkan and Beyond*, Band 1; "Vratsera," tape made by for me by Giorgios Lelakis. 2/4 meter

Formation: Long curved line. Either front baskethold (right arm under, left arm over) or low handhold.

Cts

Pattern

FIGURE

- | | |
|----------|--|
| 1 & 2, 3 | Facing slightly and moving to the R, step on L ft in front of R (ct 1); step on ball of R ft to R (ct &); step on L ft in front of R (ct 2); step and sway on R ft to the R, turning body slightly to the L (ct 3). |
| 4, 5 | Step and sway on the L ft to the L, turning body slightly to the R (ct 4); step straight fwd into the center on the R ft (ct 5). |
| 6 & 7, 8 | Step diag bkwd to the L on the ball of the L ft (ct 6); close and step (a small "jump") on the R ft next to the L (ct &); step on L ft crossed behind R (and "push off" from R ft) (ct7), step on R ft to the R (ct 8).
(Steps 5, 6 & 7 together describe a backwards "D" floor pattern.) |

Even though the dance steps go in a regular 8-count pattern, the music is, for the most part not in phrases of 8, so the dance phrase and the music phrase do not coincide. As a result you could begin anywhere you want in the music (as long as it is on the count and not the offbeat!) Another consequence of this non-concurrence is that you could (theoretically) begin the dance at any point in the dance phrase. I begin as Giorgios did, as he is my original source for this dance.

Paraliakos—continued

Paraliakos Song Text:

Pote tha nixome pania / na katso sto timoni, (2X)
 Na do tis Leros ta vouna / na moudiathoun i poni? (2X)
 A-ah, vratsera mou ella yia tho / pou'echo dyo loyia na sou po.
 Ximerose, Anatoli / to kosmo na fotisi, (2X)
 Ke ti vratsera pou'erchete / na tin kalosorisi. (2X)
 A-ah, paī o brouzos sta fountari / kio keros de sioundari.
 Pafse Vouria mou na fisas / ta kimata n'afrisīs, (2X)
 Ke ti vratsera pou'erchete / na mi ti foverisis. (2X)
 A-ah, paī o brouzos sta fountari / ke tou spasi to kontari.
 O-oh....

Translation:

When will we set sail / so I can sit at the tiller,
 So I can see the mountains of Leros / so that my pains will subside?
 A-ah, my little fishing boat come here / since I have something to tell you.
 Bring the dawn, oh Eastern Sky / and shine your light on the world,
 And welcome my little fishing boat that is approaching.
 A-ah, the breeze is getting stronger / and the weather is not subsiding.
 Oh North Wind stop blowing / and making foam on the waves,
 And do not frighten my little fishing boat that is approaching.
 A-ah, the breeze is getting stronger / and it will break the mast.
 O-oh....

Dance notes by Lee Otterholt
 Presented by Lee Otterholt

Topansko oro

(Macedonia)

A "Turkish" or "oriental" women's dance from the former Yugoslavian republic of Macedonia. (Slavic people in the Balkans tend to refer to several non-Slavic peoples and cultures – Turkish, Gypsy, Shiptar and Muslim people generally – rather loosely as "Turkish" or "oriental," that is, "from the East.") I learned this dance from Ciga Despotović, well-known folk dancer and teacher from former Yugoslavia, in the late 70s.

Pronunciation: TOH-pahn-skoh OH-roh

Music: *Balkan and Beyond*, Band 4; "Topansko oro," (Ciga and Yvonne Despotović, or URTE). 4/4 meter

Formation: Open circle of women. High handhold (W-pos).

Styling: Feminine.

Meas

Pattern

8 meas INTRODUCTION. Begin with clarinet.

FIRST FIGURE

- 1 Facing and moving to the R, step on R ft (ct 1); step on L ft (ct &); with wt on ball of L ft and bending fwd from the waist, touch ball of R ft fwd (ct 2); take full wt on R ft (ct &). Repeat cts 1&2& in same direction but opp ftwk (ct 3&4&).
- 2 Turning to face ctr and beginning to swing arms fwd and down, step on R ft to R (ct 1); continuing to bring arms down, step on L ft behind R (ct 2); beginning to bring hands up again, step on R ft to R (ct 3); step on L ft in front of R, hands raise to W-pos (ct 4). Note: Do soft knee flexes.
- 3 Facing generally ctr and dancing in place, take wt on R ft, placing ball of L ft fwd on floor and twisting body slightly L (L heel twists R) (ct 1); with ball of L ft still on floor in front of R ft, twist body slightly R (L heel twists L) (ct 2); hop on R ft (ct 3); step slightly bkwd, away from ctr, on L ft (ct &); step on R next to L (ct 4); step slightly fwd twd ctr on L ft (ct &).
- 4 Repeat meas 3 with opp ftwk. (Note that wt is now already on correct ft. That is, you only need to place ball of R ft on floor in front of L as you already have wt on R ft.)
- 5 Repeat meas 4 with opp ftwk.
- 6 Releasing hands: step on R ft twd ctr, clapping hands in front of body (ct 1); turning ¼ turn to the L, step fwd (to L, RLOD) and clap (ct 2); turning another ¼ turn to the left, step on R ft (away from center) and clap (ct 3); turning another ¼ turn to the L, step on L ft (LOD), and clap (ct 4). Take hands again, high handhold.
End facing LOD.

SECOND FIGURE

- 1 Repeat Fig 1, meas 1.
- 2 Repeat Fig 1, meas 2.
- 3 Repeat Fig 1, meas 3, cts 1, 2 two times, twice as fast, hopping on R ft (ct 1&2&). Repeat cts 3&4&, Fig 1, meas 3 (ct 3&4&).

Topansko—continued

- 4 Repeat meas 3, with opp ftwk.
- 5 Repeat meas 3.
- 6 Twisting R hip fwd and up, step on ball of R ft to R with straight leg (ct 1); twisting hip to face ctr, step on L ft in front of R with bent knee (ct &); repeat three more times (ct 2&3&4&).
Style note: Ft are close together, small ftwk.

Hands: Lead dancer's hand is held diag R fwd in LOD with rounded arm. Hand rotates "in" (CCW) on each ct.

Repeat dance from the beginning, alternating between figures each time. That is, Fig I, Fig II, Fig I, Fig II

Dance notes by Lee Otterholt
Presented by Lee Otterholt

KUMA ECHA

(Israel)

Choreographer: Rivka Sturman (1937). Steps are done to many melodies as long as they are 4/4 meter.

Pronunciation: KOO-mah EH-hah

CD: Israeli Dance Music, Band 10

4/4 meter

Formation: Closed circle dance. Hands joined down.

Cts

Pattern

I. IN AND OUT, GRAPEVINE CW

Should I go to Israel? Should I stay where I am? I cannot decide!

- 1-4 Three running steps toward center (R-L-R) and kick L fwd.
- 5-8 Three running steps backing away from ctr (L-R-L) and kick R fwd.
- 9-16 8-count grapevine moving CW, starting R crossing in front of L.
- 17-32 Repeat cts 1-16.

II. GRAPEVINE CCW

I've made my decision. I'm going to Israel.... and it's a long journey

- 1-16 16-count grapevine moving CCW, beginning R to the side, and then L crossing in front.

III. RUN TO CENTER, STAMP AND BACK UP (X3)

And when I arrive in Israel, what do they do? They stamp my papers, and stamp my papers, and stamp my papers!

- 1-4 Run to the center with 4 steps (R-L-R-L).
- 5-8 Stamp R ft; back away from center 3 steps (L-R-L).
- 9-12 Repeat cts 5-8.
- 13-16 Repeat cts 5-8.

Presented by Loui Tucker