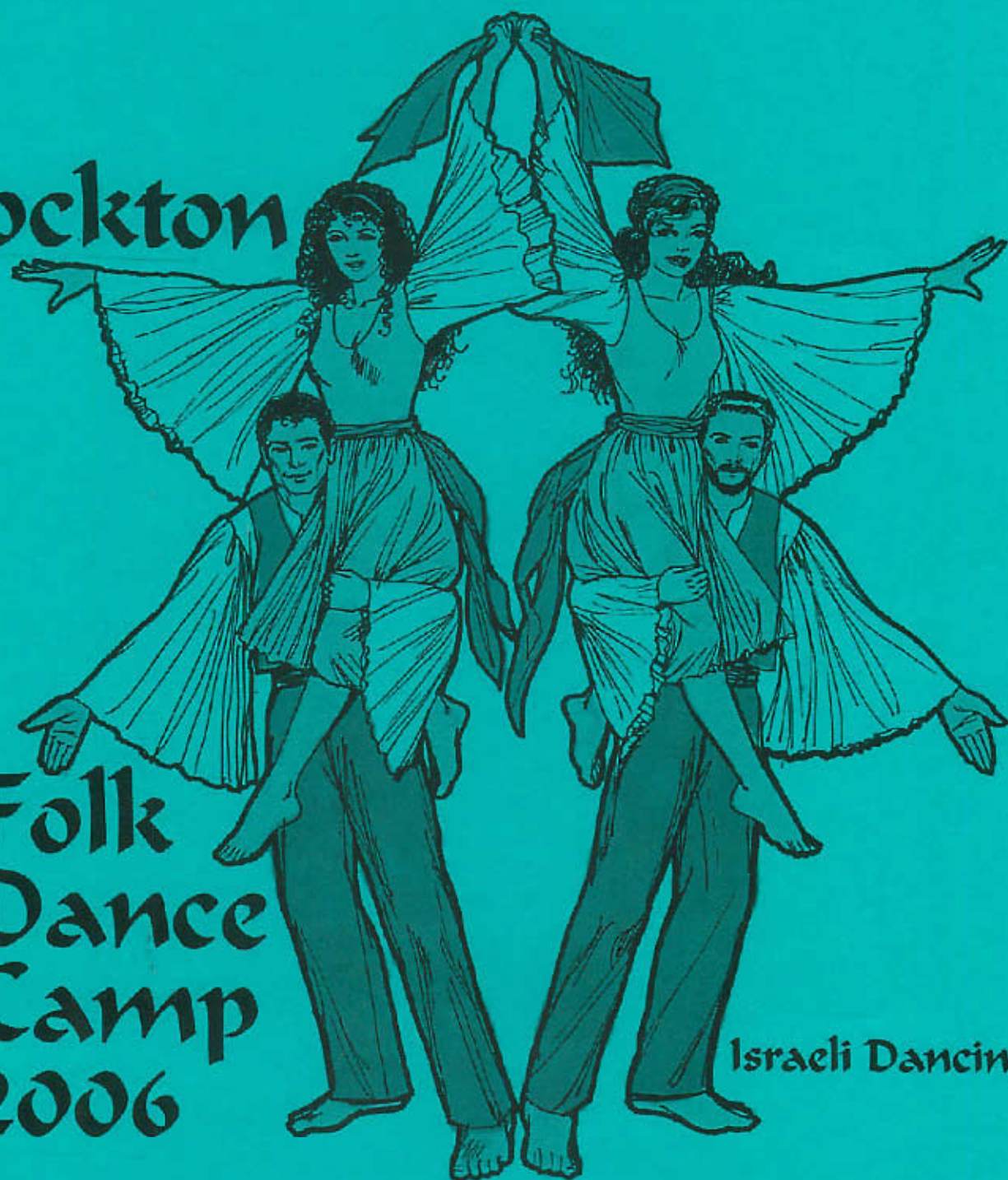


Stockton

Folk
Dance
Camp
2006



Israeli Dancing

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Errata and Addenda for 2006 Folk Dance Camp Syllabus

- | Page | Clarification |
|------|---|
| 1 | Agh Anoush —not taught. |
| 3 | <p>Ani Mori Nuse</p> <p>CD: <i>Stockton Folk Dance Camp 2006</i>, Band 11.</p> <p>Add: <u>INTRODUCTION: 8 meas. Begin with singing.</u></p> <p>Fig I, meas 3: add: ... dip on standing R leg <u>so L toes just touch the floor</u> (ct 1); ...
 meas 4: change to: Step <u>back on L</u> (ct 1); ... behind L <u>knee</u> (ct 2).</p> <p>Fig II, meas 5-8: change to: ... hooking R ft behind L <u>knee and turning to face LOD.</u></p> <p>Fig III, meas 1: add: <u>Facing diag R of ctr, touch R toe ...</u>
 meas 4: change to: ... (ct 1); <u>low leap onto L</u> in place (ct 2); ...
 meas 9-12: change to: ... repeat meas 1-4, but turning ... <u>CW (R) circle rather than traveling to the R. Meas 4 is danced facing to ctr.</u>
 Throughout these ... overhead to the sides <u>(W's fingers slightly open, M's fingers together), ... oneself). Hand movements may also be done out of phase with each other.</u></p> <p>meas 13-16: change to: Repeat meas <u>5-8 but turning in a CCW (L) circle.</u></p> <p>meas 33: change to: Begin a "<u>Čoček</u>" step ...</p> |
| 5 | <p>Arcanul Bătrînesc</p> <p>CD: <i>Stockton Folk Dance Camp 2006</i>, Band 4.</p> <p>Styling: Walks (Fig I, meas 6-8 and Fig II, meas 7-8) are danced with sliding, smooth steps. Heel clicks in Fig II should be delayed as long as possible and then done sharply.</p> <p>Fig I, meas 4: change to: <u>Light stamp of R without wt, bending ...</u></p> <p>Fig II, meas 2 1/2 - 6: change to: Repeat meas 1 <u>and</u> the first 2 cts ...</p> |
| 6 | <p>Fig III, meas 8: change to: Repeat Fig I, meas 4 (<u>light stamp of R without wt</u> in front, ...</p> <p>Add: <u>Dance repeats twice more from the beginning (3 times total).</u></p> |
| 7 | <p>Batuta de la Mironu—not taught</p> <p>Coconeasca</p> <p>See page 7a at the end of the errata.</p> |
| 8 | Gajda Preshevari —not taught |
| 9 | Dar Gorani —not taught |
| 11 | <p>Gorarçe</p> <p>CD: <i>Stockton Folk Dance Camp 2006</i>, Band 12.</p> <p>Add: Gorarçe is a men's dance.</p> <p>Add: <u>INTRODUCTION. 4 meas. Leader calls changes in any sequence.</u></p> <p>Fig I, meas 1: add: <u>Facing ctr, step on L heel twd ctr</u> (ct 1); ...
 meas 2: change to: <u>Brush L ft fwd</u> (ct 1); ... keeping <u>ft close to floor and</u> wt on the ball of R ft ...
 after meas 4: add: <u>Note: meas 3 and 4 are danced strongly and without bounces or sways.</u>
 meas 5: add: <u>Turning to face LOD, leap high onto R to R side, bringing L ft up behind</u> (ct 1); ...</p> <p>Fig II, meas 1: change to: <u>Turning to face ctr, jump 3 times in place, kicking L out low to front</u> (cts 1-3).</p> |

meas 2: Stamp R with wt to R side (ct 1); small stiff hop on R while lifting L up and across to R (ct 2); step on L tightly across ...

delete meas 3.

add: Repeat meas 1 and 2 until leader calls change, ending with meas 1.

Fig III, meas 3: change to: Leap onto R in place, lifting L up high (ct 1); ...

meas 4: add: ... onto R ft and face LOD (ct &).

meas 5: change to: Facing and moving LOD, take a big, ...

13

Oromnia

CD: *Stockton Folk Dance Camp 2006*, Band 3.

No introduction.

meas 1-2: Arms may pump slightly down-up 4 times.

meas 3: change to: ... displacing L ft bkwd and lifting it up, at the ... hands down and back (ct 1); ... bringing hands up to W-pos again (ct 2).

meas 4: add: ... (ct 2); lift on L heel and raise R knee (ct &).

meas 5: add: ... very quick tap with R heel to R (both ...

meas 6: change to: Step on L to L (ct 1); ...

meas 7: add: ... ending with L ft raised slightly in front, knee straight (ct &).

14

Katerino Mome

CD: *Stockton Folk Dance Camp 2006*, Band 10:

line 1: add: ... Ventsi Sotirov learned ...

Basic, meas 1: change to: Facing diag R of ctr and moving in LOD, raise R knee (ct 1); reach step on R (ct &); raise L knee (ct 2); reach step on L (ct &).

meas 2: change to: Raise R knee (ct 1); ... raise whole L leg straight (about 45° angle) in LOD, dipping ...

meas 3: delete: and beg to swing arms up and fwd.

meas 4: change to: Step on R across in front of L, letting arms respond by slowly coming out and then down in a fwd arc (ct 1); step back on L in place, continuing arm motion (ct &); turning to face more in LOD, step on R to R side, letting arms begin to rise (ct 2); step fwd on L and finish bringing hands back to W-pos (ct &). Note: throughout meas 4, hands describe a "D."

Variation, meas 2: change to: Raise straight R leg in LOD, dipping ...

meas 3: delete: lowering hands in ct 1 and lifting hands in ct &; so L sole shows to the R side in ct 2 and so R sole shows to the L side in ct &.

Sequence: add at end: At the end of meas 3, pivot on L to face LOD and begin Basic step.

16

Tamzara Arabkir

CD: *Stockton Folk Dance Camp 2006*, Band 6.

Add: INTRODUCTION. 4 meas. No action.

Fig II, meas 2: change to: Combine cts 3 and 4 as written and make it ct 3. Add: drop R heel to floor (ct 4).

17

Fig IV, meas 1: change to: Combine cts 3 and 4 as written and make it ct 3. Add: drop R heel to floor (ct 4).

meas 3: change to: ... step fwd on a bent R leg with torso still erect ...

Fig V (second IV), meas 3: add at end: Arms swing on cts 1-3 as if marching—alternate, starting with L high, R low.

Add at end: Dance repeats from beg 3 more times completely. Music faces as Fig III begins on the 4th repetition.

19

Tsakh BarCD: *Stockton Folk Dance Camp 2006*, Band 7.Formation: add to end: Leader's free L hand hangs down at side. Last person's free R hand is on own torso.Add: INTRODUCTION: 8 meas. No action. Dance begins with melody.Fig I, meas 4: add: Looking L, step down on flexed ... (ct 1);meas 8: add: During this meas, slowly bring hands back down.

20

Fig IV, meas 1: change to: ... jump lightly in place ... (ct 1); take a slight leap onto R ...meas 2: change to: ... take a slight leap onto R ... L ft fwd, heel close to floor but not touching (ct 2); ...

21

Zamruknało Maloj MomičeCD: *Stockton Folk Dance Camp 2006*, Band 9.Add: INTRODUCTION, 8 meas of "fast" music, no action. Begin with singing.Fig I, meas 1: add: Facing ctr, lift ... standing L leg, pivoting slightly to L (ct 1); ... (ct 2); pivoting to face LOD, step on R (ct 3).meas 3-8: add: ... use the last 2 cts to step back on R, swinging arms down and looking down (ct 4); then step fwd on L twd ctr, swinging arms back up and looking gradually back up (ct 5).meas 9: change to: Raising arms back to W-pos, raise and gently pump ... (ct 1); raise R ft ...meas 10: change to: Raise and gently pump ... (ct 1); raise L ft (ct 2); step on L tightly behind R (ct 3); raise R ft (ct 4); step on R tightly behind L (ct 5).meas 24: add: Hands lower to V-pos on cts 4,5 of meas 24.Fig II, meas 8: add: ... flex both knees and raise hands back to W-pos (ct 3).

22

Sequence: change to: Fig I, ...

Fig II twice (the first time ... like meas 4. On the repeat, begin with a step on L ...)Fig I, then repeat Fig I, meas 9-12 only to end of music. Bring arms down at end.

23

Amarine

Note: As taught recreationally in Albuquerque, NM—this is not necessarily the way the dance is done in the ethnic communities.

CD: *Workshop, Stockton 2006*, Band 1.Part A, meas 6: change to: ... and turning 1/2 CW to face out, ...

25

Balkan Rumba—not taught.

27

Bhangra

Note: As taught recreationally in Albuquerque, NM.

CD: *Workshop, Stockton 2006*, Band 3.Styling: add at end: Step-together means bring feet close but not actually together.Fig I: add: Starts with singing.meas 1: add: ... arms out to sides, R arm tilted up, L arm tilted down, step ...meas 6: add: ... with opp ftwk, arm tilt, and direction.Fig II: change: 2+2+2+1 to 1.meas 2: change to: ... bounce 3 times (cts 3 & 4).

28

Fig IV, meas 1-2: change to: ... clap and chug fwd (ct 1); then chug bkwd seven ...Fig V, meas 1-4: add: ... Step together (R-L) eight times.meas 5-6: change: "OH-HO" to "OOOH" (long O) both times and "AH-HA" to "AAAH" (long AH).

Fig VI, meas 1-4: change to: ... stepping R-L, L arm extended high with palm turned facing upward, R arm extended down ...

Fig VIII, meas 1: delete: instead of to the side.

meas 5-8: add at end: ... to kick outward to R.

Fig X: change: 1-8+4+2+2 to 1-8.

29 meas 13-14: change to: ... 1/2 turn on each pivot (R-L-R-L) (cts 1,2,3,4). Repeat with same ftwk in opp direction (mirror image) ...

30 **Bordeiasul**

Note: As taught recreationally in Albuquerque, NM—this is not necessarily the way the dance is done in the ethnic communities.

CD: *Workshop, Stockton 2006*, Band 3.

Pronunciation: bohr-digh-ah-SHOOL

Part I, meas 4: delete: (OOOO) and (SS). Change to: ... step sdwd on L (ct 2) (OOO); step on R to R (ct &); step on L next to R (ct 3); ... (ct 4) (QOS).

Interlude, meas 2: change to: ... repeat cts 1, &, 2 with opp ftwk in the same direction ...

31 **Boyash**—not taught.

33 **Cigany Csardas**

CD: *Workshop, Stockton 2006*, Band 6.

Pronunciation: TSEE-gahn-ih CHAHR-dahsh

Throughout, change: Gypsy to Rom.

Parts 1A and 1B not officially taught, only shown in final dance.

34 Part 2A, meas 1-5: add: In Hungarian Ballroom pos: M: L arm extended near shldr level, R hand on W's L shldr-blade, W: R hand on M's L shldr, L arm on M's R arm with hand on shldr.
meas 6: change to: M: ... (ct 1); fall onto L, ending with legs apart, knees bent, and R heel up (ct 2).

meas 7: change to: M: ... side) hop on L, clicking heels together (ct 1); step on R to R (ct &); step on L across in front of R (ct 2). W: Step L-R, moving in front of M to end at his L side (cts 1,2).

add meas 8: M: Close R next to L, no wt (ct 1); fall on R (ct 2).

W: Step L-R-L in place on M's L side (cts 1.&.2).

Part 2B, meas 1-2: add: ... tap L beside R, taking wt on both ft (ct &).

meas 9: change to: M: f onto L, extending ...

36 **Kocanska Gijde**—not taught

37 **Hora de Joc de la Budesti**

Pronunciation: HOH-rah duh ZHAHK duh lah BOO-dehsht

CD: *Workshop, Stockton 2006*, Band 7,8,9,10.

Fig 1, meas 1: change R, L, R, L to R, L, R, touch.

meas 3: change R, LR, L, RL to R, touch, L, touch.

delete note at the end of the figure.

Fig 2, meas 1: add before description: M's footwork:.

at end of description add: W's footwork: Same as M but omitting slaps. Hands move gracefully from side to side.

meas 2: add before description: M's footwork:.

at end of description add: W's footwork: Same as M but omitting slaps. Hands move gracefully from side to side.

38 Fig 3, meas 2-3: add at end: for a total of 3.

meas 5-8: delete last sentence.

Fig 4, meas 2-6: change to: 2-12. Repeat meas 1 eleven more times.

meas 7: change to: meas 13.

meas 8: change to: meas 14.

39 **Kuku**—not taught

41 **Magic Mamaliga**—not taught

43 **Neshika Turkit (Turkish Kiss)**

Pronunciation: neh-SHEE-kah tur-KEET

CD: *Workshop, Stockton 2006*, Band 14.

line 1: change to: It was choreographed by Meir Shom Tov. This version is done in Albuquerque, NM, as learned from Lee Lefton. It is not identical to the original choreography. It varies from the dance done by the Israeli dance community, especially in Fig IV.

59 **Dorozhka**

CD: *Russian Dances Selected by Hennie Konings*, Band 8.

Introduction, meas 5-6: add: ... beg R, third step is a step scuff, fourth step is a stamp with wt.

Fig I, meas 9: change to: Step on L in place with knee slightly bent (ct 1); heavy step on R slightly ...

60 Fig II, meas 4: change to: ... (ct &); touch R heel in front keeping ft on the floor ...

Closing, meas 1-18: change to: Repeat Introduction twice, but end facing ctr, taking hands in V-pos.

meas 19-26: add at end: ... and end with step to R and light stamp on L (meas 26).

61 **Dubravushka**—not taught

63 **Ikhali kozachen'ky**

CD: *Russian Dances Selected by Hennie Konings*, Band 3.

line 1: change to: Although the dance song is in Ukrainian, ... of the Russian Kuban Cossacks.

65 **Kak povadilas Paranya**

CD: *Russian Dances Selected by Hennie Konings*, Band 9.

line 1: change to: The dance song comes from the Belgorad region ...

Formation: add: ... partners facing, M on outside, no hand hold.

meas 1-4: add at end: On meas 3-4, M turn to R to face RLOD; W turn to L to face LOD.

meas 17-20: delete: fwd. add: (W) after outer circle and (M) after inner circle.

meas 29-30: add: ... away from each other, step L, R, L, stamp R, no wt.

add at end: Repeat entire dance (meas 1-64) one more time.

Krakovyak

See page 65a at the end of the errata.

66 **Lugovon'ka** (note spelling change)

CD: *Russian Dances Selected by Hennie Konings*, Band 1.

Pronunciation: change to: loo-goh-VOHN-kah

67 **Mamunyushka branila**—not taught

68

Na YegoryaCD: *Russian Dances Selected by Hennie Konings*, Band 5.line 1: add: ... Vladimir region: This progressive dance is an example ...Steps: change to: ... (ct 1); scuff L heel ... (ct 2); scuff R heel ...meas 17-18: change to: M: ... and turning abruptly to L on meas 18, ct 1, ending facing ptr with slight bow (nod).W: ... on each ct: step up on ball of L ft (ct 1); come down on stamp with R ft (ct 2).meas 21-24: add: Arms are held gracefully fwd low, palms back, and circle slowly to the L, slightly fwd, to R, and back to place.

meas 25-28: add: Arms move to L and fwd as in meas 21-22, and then are joined in V-pos to form a circle (meas 27-28).

69

U rekeeCD: *Russian Dances Selected by Hennie Konings*, Band 4.

70

ZimushkaCD: *Russian Dances Selected by Hennie Konings*, Band 6.line 1: change to: This dance is choreographed by Hennie Konings based ...add: Steps: Walk: lead with ball of ft, toes fwd, and with slight "shooshing."meas 10-11: add: ... Lower arms slowly to V-pos.meas 16-17: delete: small 3/4. change: facing to with R shldr twd.meas 18: add: Facing ctr, dance 3 ...add at end of figure: Dance repeats 2 more times.Closing: add at beg: (music begins to fade).

71

AdanaCD: *Dances from Macedonia, Vol. 2*, Band 9Formation: add at beginning: Men:add at end: Women may dance in a separate line, hands joined in W-pos.Fig I: add: (4/4 meter)

meas 1: add: "...bringing L thigh fwd in horizontal..."

meas 2: delete dangling 1 after the 2.meas 9-10: add: During repeat(s), leader may call for deep knee bends, with trailing knee close to floor.Fig II: add: (4/8 and 4/4 meters)meas 1: add: (4/8 meter)meas 7-14: delete and replace with: Repeat meas 1, ct 1; leap onto R, raising L fwd as music stops, then continue in 4/4 meter as dancers complete Fig I, meas 1-8.meas 15-28: delete and replace with: Repeat meas 1-14.Fig III: add: (4/8 meter)meas 1-end: add at end: to end of music followed by: During the traveling (meas 1, 6, 11, etc.), leader may call a complete CW turn. M release T-pos by placing R hand behind back. W release W-pos with hands on hips.

add: Sequence: Fig I (meas 5-24), Fig I, Fig I, Fig I (meas 1-4)

Fig II three times

Fig III three times

73

Bufčansko OroPronunciation: BOOF-tschahn-skoh OHR-roh

CD: *Dances from Macedonia, Vol. 2, Band 10.*

Steps and styling: change to: Bounce: raise heel on up-beat; lower heel on beat.

Fig II, meas 1-6: change to: ".... every step changes into a running step."

74 Fig III: add: (=lower music)

Change to: "Exiting the stage" with arms in W-pos. Toward the end..... touch L slightly fwd.

75 **Ela mi Veliče**

CD: *Dances from Macedonia, Vol. 2, Band 5.*

add: Styling: All claps are in front at chest level.

Fig I, meas 1: add: Facing R of ctr and moving in LOD, step on R (ct 1); ... (ct 3); facing ctr, touch L

meas 2: add at beg: Facing L of ctr, repeat

meas 5: change to: Facing LOD, step fwd on R (ct 1);..... step fwd on L (ct 3);

Fig II, meas 1: add: Facing and moving in LOD, step on R

meas 2: change to: Run fwd in LOD on R..... turning to face RLOD (ct 4).

meas 3-4: add at end: ... and direction, moving RLOD.

77 **Gugutkino**

Pronunciation: goo-GOOT-kee-noh OHR-roh

CD: *Dances from Macedonia, Vol. 2, Band 8.*

Formation: add:joined in high W-pos (i.e., joined hands are even with the eyes of shortest neighbor).

Fig I, meas 1: add: Facing R of ctr and

meas 3: add: ... step on R to R...

meas 4: add: Step on L diag fwd L (ct 1)

meas 5: change to: ... (ct 1); turning to face R of ctr, step back on R (ct 2-3).

meas 6: change to: Step back on L (ct 1); ...

Fig II, meas 4: add: Step on R to R (ct 1); ...

Fig III, meas 7-12: delete and replace with: Repeat meas 1-6 with opp ftwk and direction (turn CCW).

meas 13: delete.

Ending of dance: Facing ctr, step on R in LOD (ct 1); close L next to R (cts 2-3).

79 **Kočovo oro**

line 4: add: ... part of Serbia and western Bulgaria.

CD: *Dances from Macedonia, Vol. 2, Band 7.*

meas 1: add: Facing ctr, step on R in LOD

meas 7: add:turning to face diag L of ctr (ct 2).

meas 10: add: Step bkwd on L (ct 1);

81 **Oj devojko dušo moja**

line 1: change to: ... the song is Serbian, meaning "Oh girl, my soul."

CD: *Dances from Macedonia, Vol. 2, Band 6.*

Fig I, meas 5-8: add: ... opp ftwk and direction.

Fig II, meas 1-2: add: ... making a slow full turn CW,

meas 3, add: Continuing in LOD, step on R (ct 1);

meas 5-6: change to: Repeat Part I, meas 1-2, with opp

meas 8: change to: Repeat meas 4 with opp ftwk.

add: Sequence: Fig I, Fig II, Fig I, Fig II, Fig III

Ovčepolsko Oro

See p. 82a rev at the end of the errata.

83

Što mi omilelo

Pronunciation: SHTOH mee oh-mee-LAY-loh

CD: *Dances from Macedonia, Vol. 2, Band 1.*

Topansko oro

See p. 83a rev at the end of the errata.

89

Ballaristos

line 1: add: ... island of Mykonos. "Sta tria" means three parts noted as | A | B | B | (A, B, B symmetric.

Pronunciation: ball-ah-ree-STOH

CD: *Balkan and Beyond, Greek Dances, Band 1.*

Formation: change to: Arms joined in T-pos. add: Leader holds R hand high.

Fig I, meas 1: add: Facing diag R of ctr and moving to R: ...

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

meas 3: change to: ... jump onto both ft, knees bent, R slightly fwd of L (ct 1); low leap onto L, lifting R knee

End comment: add: ... with a hearty "opa!" at the end of the dance phrase.

90

Gruchkoto

CD: *Balkan and Beyond, Greek Dances, Band 3.*

Variation: add: ... simply brush the R ft bkwd twd L side of L ft (ct 3); ...

add: Leader calls when to do variations with "opa!" or does variations at will. At will, leader can quickly raise L leg and slap L ft with R hand on meas 4, ct 4.

91

Horon

Pronunciation: hoh-ROHN AHL-tah ehss lah LOO-nah

line 2: add: "Alta es la Luna" is the name of the song.

CD: *Balkan and Beyond, Greek Dances, Band 5.*

Formation: add: ... hands joined in W-pos, changing to V-pos.

Introduction: 4 meas. No action.

Fig II, meas 3-4: add: Bring hands down and ft together on last beat of music.

First time: change to: Hands joined. Also in last line change together to joined.

Koftó syrtos

See page 91a rev at the end of the errata.

92

Koritsa

Pronunciation: KOHR-ee-tsah

CD: *Balkan and Beyond, Greek Dances, Band 24.*

meas 1: change to: Facing ctr, step on R to R (ct 1); touch ball of L ft fwd crossed in front of R ft with heel turned slightly R.

add: During each musical interlude, swing hands fwd and down during meas 2 ...

add at end: Arm swings are done slowly and to full extent so that the movement is continuous.

93

Mavromata

CD: *Balkan and Beyond, Greek Dances, Band 2.*

Styling: add at the end: Bounce twice on every count, that is, on the count and on the "&" except for cts 9 and 10.

add: Dance begins on any musical phrase.

94

Triandafilía

line 2: add: Triandafilía is the name of a flower.

CD: *Balkan and Beyond, Greek Dances*, Band 4.

add: Styling: Small steps. Show rhythm in body by bending knees on every ct.

Introduction: 4 meas. Begin with singing.

Sequence: add: 1 more Fig I and 1 more Fig II before "+ ending."

add at the end: There is no stamp on ct 4.

95

Syrtaki

Pronunciation: seer-TAH-kee

CD: *Balkan and Beyond, Greek Dances*, Bands 9, 10, 11, 12.

Basic Figure, meas 1: add: ... (ct 3); very small kick R ft fwd (ct 4).

meas 2: add: ... (ct 1); very small kick L ft fwd (ct 2); ...

meas 3+: change to: ... (ct 2); step back on R [delete in place] (ct 3); bring L ft [delete begin to] twd R ft (ct 4); touch or small scuff L heel fwd (ct 5); ...

Variations, meas 1: change to: ... bringing the L ft to R side of R on cts 4, 5, and 6...

96

Tip: add: The warning should not be a visual or audio signal, but should be felt in the body when the leader does something different.

add in the Note: would be the same, i.e. repeat the "Back" step (meas 2 of Basic).

Heel and Toe: Not taught.

96a

Syrtos Pyleas

See page 96a rev at end of errata.

99

Glossary of Israeli Steps

R and L Cherkassiya: add: On the first step fwd, the arms come fwd and up, palms up, elbows bent, until the hands are at approximately eye level and return to sides on bkwd step.

Double Cherkassiya: add: Optional hand movement when hands are free: hands follow the feet—when the R ft crosses the L, the R hand crosses the body, palm down. Movement is reversed for the L ft.

Yemenite Step and Back Yemenite Step: add: Hands are joined either in W-pos or V-pos depending on the dance.

101

Ahava Pshuta

Translation: change to: A Simple Love.

add: INTRODUCTION: 4 meas. Start with singing (Band 2).

Fig III, meas 1-2: add: In Ballroom pos or with hands joined palm-to-palm, moving with ft, rock ...

add Variations:

Fig II, cts 15-16: Pivot and Turnout: M can take 2 steps L-R while turning W to R with his L hand, placing her on his R to begin the dance or repeat the fig.

102

Fig III, cts 11-16: While W is turning, M can walk 3 steps to the L and 3 steps to the R, guiding W with L hand.

Fig III, ct 13: Ptrs can press M R and W L palm together to stop the turn and anticipate the turn in the opp direction.

add Unofficial ending: (depends on music) either on the end of the first crossing cha-cha-cha (Fig I, ct 8) or the second crossing cha-cha-cha (Fig I, ct 16), the M puts his trailing hand around W's waist and both lean away from ptr and make eye contact.

Sequence presented is for the music on Band 2. Band 1, all the patterns are the same (I, II, I, II, III).

103

Atzay Hatsaftsafot

Pronunciation: aht-SAY haht-sahf-tsah-FOHT

add: INTRODUCTION: 4 meas. Start with singing.

Fig II, ct 8: add: hands palm-to-palm at shldr level. Can be a forceful clapping to bring palms together.

add Variations:

Fig I, cts 7-8: Pivot and Turnout: M can take 2 steps L-R while turning W to R with his L hand, placing her on his R to begin the dance or continue to the next fig.

cts 13-16: If cpl is using Ballroom pos, face ptr and sway from side to side rather than rocking fwd and back.

cts 15-16: M continues the pivot rotation, lifting the W, both hands on her waist: W jumps slightly to assist. M make sure to anticipate the move by over-rotating slightly on the first full revolution.

Fig II, ct 4: Can be a double clap.

Fig III, cts 2-4: While the W is turning, M can walk 3 steps R-L-R and assist her turns with his L hand.

105

Chalomot

add: INTRODUCTION: 8 meas. Start with singing.

add: STYLING: Hand movements are optional. Hand movement can be as large as the dancer feels comfortable doing.

Fig II, cts 13-16: add at end: On the first step fwd (ct 13), the arms come fwd and up, palms up, elbows bent, until the hands are at approximately eye level and return to sides on bkwd step (ct 14).

106

Fig IV, cts 5-8: add at end: ... (R-L-R-L) along the circle in LOD.

107

El Haderech

add: INTRODUCTION: 8 meas. Start with singing.

Fig II, cts 1-2: add: On ct 1, pull sharply with arms to bring ptrs together; on ct 2, relax arms to finish the rotation.

cts 11-12: change to: ... step on L next to R.

109

Hagva'ot Hakulot

add: INTRODUCTION: 8 meas. Start with singing.

Fig II, meas 5-8: add: Make eye contact, breaking it at the last moment before turning away.

Fig III, meas 7-8: add: Optional variation: Dance 1 waltz step together, then M waltzes in place while turning W to her R (CW) under his L arm, leaving her on his R, facing LOD.

Fig III: add: meas 17-32: Repeat meas 1-16.

111

Hineh Ma Tov--done as a class warm-up

line 2: change to: ... Miami Boys Choir (offices quartered on Miami St., Brooklyn, NY) ...

Pronunciation: as written is the Israeli Hebrew pronunciation. In the song used for this dance, the pronunciation is Ashkenazi Hebrew as used in the U.S.: EE-nay mah tohv.

add: INTRODUCTION: 6 meas. Start with singing.

Fig I, cts 17-18: add: Touch R heel fwd ...

cts 19-20: add: Touch L heel fwd ...

cts 21-22: add: Push R heel fwd ... 1/4 to L (like a buzz step using heel instead of toe).

Fig II, cts 1-2: add: Variation: Hop on L, kicking R ft slightly fwd to R before first step.

cts 13-14: change to: Jump on both ft so ft are about shldr-width apart. Open arms wide ...

cts 15-16: change to: Jump bringing ft together. ...

Sequence: Fig I, Fig II, Fig III, Fig II, Fig III

Fig I, Fig II, Fig III, Fig II, Fig III

Fig III (cts 1-8 only)

113 **Kan Badarom**

add: INTRODUCTION: 4 meas. Start with singing.

Fig II, cts 24: add at end: resume inside handhold (V-pos).

115 **Metziut Acheret**

Pronunciation: change to: meh-tzee-OOT ah-HEHR-eh

add: INTRODUCTION: 4 meas. Start with singing.

Fig II, cts 5-6: Make eye contact on meas 6 (through the window).

116 cts 7-8: add: W pulls gently with R hand to assist M in starting turn.

cts 21-22: add: ... while joining L hands on top. Both hands are now joined.

118 **Mueve Mueve**—done as a class warm-up

add: INTRODUCTION: 8 meas. Start with rapping.

cts 13-14: add at end: ... (L-R-L) L crossing to start.

cts 15-16: change to: Step sdwd on R; step sdwd on L while turning 1/4 L (CCW).

cts 28-30: add: ... 1/4 R (CW) in place with three ...

119 **Shakarim**

add: INTRODUCTION: 8 meas. Start with third time through musical phrase, before the singing.

Formation: add: Open circle of dancers ...

120 Fig Three, cts 13-14: change to: Step fwd on R, bringing arms up twd W-pos (ct 13); bend R knee sharply with L ft coming up in back with bent knee, bringing arms fwd and down (ct 14).

Ending, last beat: change to: Slap R slightly fwd.

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: Laura Bremer, Bill Lidicker, Louise Lidicker, Bill Wenzel, Carol Wenzel, Karen Wilson-Bell, Teddy Wolterbeek, and Sabine Zappe.

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

Joyce Lissant Uggla – Editor
Loui Tucker – Assistant Editor



In Memoriam

Dick Crum

December 8, 1928

December 12, 2005

Richard George "Dick" Crum was born in the United States on December 8, 1928, of German-Irish extraction and was raised in a Romanian neighborhood in St. Paul, Minnesota, where he attended Romanian school at the Romanian church.

Dick started folk dancing in September, 1947, at a group meeting at the International Institute of St. Paul, Minnesota, whose instructor was Morry Gelman. There he also saw Gordon Engler dancing. He also attended the University Folk Dancers at the University of Minnesota in Minneapolis.

He eventually was a teacher at an Arthur Murray studio. From 1950, he was with the Duquesne University Tam-

buritzans for many years, first as a dancer, then as choreographer and technical adviser. During Thanksgiving weekend in 1951, he attended the first annual Kolo Festival in New York City, sponsored by the Folk Dance House (founded by Michael and Mary Ann Herman). Dick was the program director of the Festival of Nations at St. Paul, Minnesota, in 1952, where he mastered dance dialects of many styles of international dance. He also was a choreographer and consultant for the AMAN Folk Ensemble. He moved to Los Angeles, California, in 1972.

Dick was a perennial favorite teacher among folk dancers beginning in 1951. He made seven research trips to the Balkan countries, doing field work and formal research with many different groups from village dancers to exhibition ensemble choreographers.

Because of his interest in Slavic languages, he studied and received a Bachelor's degree in Romance Languages from the University of Pittsburgh and an Master's degree in Slavic Languages and Literature at Harvard University.

He taught Balkan dance at all the major folk dance camps in the United States and Canada and for innumerable master classes at colleges and universities. Not only was he a folk dance specialist and authority on Balkan dance, but published a collection of Yugoslav folk songs for recorder and voice.

Dick's interest in Balkan dance was threefold:

- Ethnographic—recording dances as they are danced by native dancers, studying dances in their natural context.
- Choreographic—presenting dances on stage, involving esthetics and dance adaptation for the stage and for non-dancing audiences.
- Recreational—United States- and Canadian-type recreational folk dance, utilizing ethnographic and choreographic dances for recreation, physical education, and fun!

For years, Dick was an editor for a foreign-language translation service agency in Los Angeles, California. In addition to English, Dick spoke Spanish, Romanian, and Serbo-Croatian and had a working knowledge of Bulgarian, German, Indonesian, Italian, Polish, Portuguese, Russian, Swedish, and several other languages.

In 1999, the board of the East European Folklife Center (EEFC) recognized Dick Crum with a certificate for his lifetime of service to Balkan Music and Dance and his contribution to understanding of cultures. The National Folk Organization (NFO) honored Dick at their May 2002 Annual Conference in Rocklin, California.

Dick was quoted as saying, "It is our responsibility to be well informed about the material we are handling. The steps are only one dimension. It is vital we consider the dance within its cultural context."

Some of Dick's "Crumisms" are:

- "Bloop-bloops"
- "Cranch"
- "Dance inside your shoes"
- "Earlobes upright"
- "Ethnic symmetry" to indicate the same footwork in the opposite direction
- "Ethnographical vortex"
- "Get you papers here"
- "Ker-plop"
- "Look less non-Serbian"
- "Mixed pickles" (or "Kris Kringle" during the Christmas season)
- "No shushing"
- "Pantherine movement"
- "Period. Paragraph."
- "Plain vanilla" that morphed into "Plain yogurt" in later years
- "Sore toe"
- "Strike a Pan-Hellenic pose"
- "...that lurk behind every step-hop in the syllabus of life."
- "Your other left foot"

For all his seriousness about folklore, however, Dick was not beyond humor. At times he would wear a vest with "Colorful Ethnic Native" on the back. A workshop he gave titled "From Folklore to Fakelore" was a hilarious, hands-and feet-on demonstration of how true folk dance "evolves" from village amusement to some unrecognizable balletic enterprise suitable for touring and tourists.

The following is attributed to Dick's quick wit:

- Beginning dancer: Knows nothing.
- Intermediate dancer: Knows everything, but is too good to dance with beginners.
- Hotshot dancer: Too good to dance with anyone.
- Advanced dancer: Dances everything, especially with beginners.

Dick was also leader of the "Ethnic Police," complete with helmet, badge, and whistle given to him by his groupies in Minnesota around 1980. He also used fictional characters in his teaching, such as "Harald J. Underfoot (Ethnic Choreologist)" and "Doris Ding-dong."

Dick consulted for and supervised many fine recordings of ethnic dance music on the Folk Dancer, Xopo, and Du-Tam labels, which are available from your local folk dance recording outlet.

Dick was last seen at selected folk dance conferences, principally in a Master-of-Ceremonies role. He died at home on December 12, 2005, at the age of 77. He is missed by all.



Excerpted from: http://www.phantomranch.net/folkdanc/teachers/crum_d.htm

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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, Gordon Deeg, Bob Harris, Denise Heenan, Jeff O'Connor, E. David Uggle, Joyce Lissant Uggle, Karen Wilson-Bell, Jan Wright.
Ruth Ruling—Retired.

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

Faculty Biographies

Erik Bendix - Balkan Dance

Erik Bendix began folk dancing in Europe at the age of 10, and has been teaching folkdance in both Europe and America since 1972. He has choreographed for, directed, and performed in dance ensembles ranging from the Westwind International Folk Ensemble in San Francisco to the Green Grass Cloggers in North Carolina, and has taught in venues as diverse as the Ethnic Arts Center in New York, the Omega Institute, the Black Mountain Festival, and Klezmerquerque.

He helped start the VTI winter folkdance weeks in Switzerland in 1980, he co-founded the Mountain Playshop summer folkdance weekend in Asheville, N.C. in 1984, and he has been a regular teacher at both venues ever since. His dance interests embrace everything from Chinese martial arts and authentic movement to Mevlevi dervish whirling and Balkan village dance collected on trips to Bulgaria and Macedonia. He has played a pivotal role in reintroducing folk dancers in western Europe to live music, and has been active in recent years in the revival of nearly lost traditions of Yiddish dance.

Nora Dinzelbacher - Tangos

Nora Dinzelbacher received her Master of Dance degree at the National School of Dance, Buenos Aires. Upon graduation in 1973, she joined the Argentina Folk Ballet and was invited to form a dance partnership with the company's Artistic Director, Raul Dinzelbacher from whom she learned Tango and who she later married.

Nora teaches extensively at universities, colleges, and tango associations throughout the United States and Europe and in 1999 was invited to Japan and Germany. She is the co-founder of the Bay Area Tango Association, a non-profit organization dedicated to preserving the traditions of Argentine culture.

Each year, Nora escorts a group of tango students to Buenos Aires for instruction with the tango Masters, and familiarization of the culture of Argentine life and history.

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, building up to Exploding Squares on Friday night. Some of Jerry's square dance accomplishments are:

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

- Conducted exhibition groups and taught dancing to mentally retarded, wheelchair groups, and to children.
- Featured as caller and choreographer on stage and television shows.

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

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

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

Hennie Konings - Russian Dances

Being the son of a Russian mother and a Dutch father, Hennie Konings grew up with Russian music and dance. Already as a ten-year-old boy he accompanied on the balalaika the songs which his mother sang. As a teenager he discovered his love for the Russian dance. In 1968 he graduated from the Rotterdam Dance Academy as a dancer and a dance teacher.

He received a scholarship to continue his dance study in Moscow. He took dance classes with Tatyana Ustinova and Olga Zolotova at the folk dance school of the "Piatnitsky Folk Chorus," and he went through a training period with the "Beryozka" dance ensemble. Between 1969 and 1987 he undertook many study trips to Russia. In 1986 he ended his career as a performing dancer. Since then he has dedicated himself to the teaching of Russian folk dance.

In the mean time Hennie Konings become an internationally leading Russian dance pedagogue. He regularly teaches Russian folk dances in many countries in Europe, USA, and Asia, and he lectures about Russian folkloristic dance and its development. The participants in his courses are both amateur and professional dancers as well as dance teachers. Through the years Hennie Konings has produced many choreographic works for folklore ensembles but most of all he has made choreographic adaptations for recreational dance practice

Paul Mulders - Macedonian Dances

Netherlander Paul Mulders is a well-regarded dance instructor throughout Europe. Specializing in Yugoslav and Macedonian dance—particularly the Roma village dances of Prilep and Bitola—Paul has studied dance in the Balkans since the mid-70's. Paul assisted Pece Atanasovski most summers until 1990.

Lee Otterholt - Greek Dances

Lee Otterholt's multifaceted career includes roles as dancer, choreographer, dance contest judge, festival organizer, dance ensemble founder, author, and teacher. He was the founder, leader, and choreographer for the semiprofessional international folk dance ensemble "Kitka" while living in Norway, and he has founded and now leads the group "Syrtaki" since his move to California in 2003. In February of 1994, he was co-choreographer for the Opening and Closing Ceremonies of the XVII Olympic Winter Games in Lillehammer, Norway. Lee is the author of several books and instruction manuals about folk dance.

Loui Tucker - Israeli Dances

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. In addition, Loui teaches an international dance class in Saratoga, California that celebrated its 25th anniversary in June 2005.

Loui 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 several dance camps per year that are devoted exclusively to Israeli dances.

Gary Diggs - Recreational Dances

Gary has been dancing and teaching for about 28 years. He specializes in Argentine Tangos, Hungarian dance cycles, Scandinavian dances, and Vintage Ballroom as well as many other recreational areas. He has been asked to present Bhangra and Neshika Turkit (Turkish Kiss) as well as other dances during the recreation session this summer at Stockton.

California Kapela

Susan Worland - Several years as a musician with the Mandala Folk Dance Ensemble in Boston exposed Susan Worland to music from all over the world; and she specializes in music of Scotland and Central Europe, particularly Poland. She is presently music director for San Francisco's Lowiczanie Polish Dance Ensemble and this past winter was featured in "Christmas Revels, Roads of the Roma" in Washington, DC. She has appeared on the recordings *Dances Frae the North*, *Dancin' Music*, *South by Southeast* (with Pinewoods Band, on CD), *The March Hare - Twelve Scottish Country Dances in Strict Tempo* (CD).

Barbara Deutch - clarinet and woodwind instruments from San Mateo, CA. Barbara is originally from L.A., where she played with Avaz (Persian), Panegiri (Greek), Karpatok (Hungarian), and other bands. She attended the Oberlin Conservatory of music, studying classical clarinet. After hearing a Greek clarinet recording, she changed focus and transferred to UCLA to get a B.A. in Ethnomusicology. She has played Greek music professionally for 25 years with Greek bands around the Bay Area. She has a master's degree in Library Science and is an Information Management Consultant in her spare time. Barbara is the current music director of Westwind Ensemble and plays with Susan in Lowiczanie Polish Dance Ensemble. She teaches clarinet, is clarinet player and business manager for Danubius (Hungarian folk band in San Francisco), and plays in Squeezes (a Polka band).

Rumen Shopov - tambura player and percussion originally from Gotse Delchev, Bulgaria, now living in Berkeley, CA. He sings in three languages and plays Bulgarian tambura and Greek bouzouki as well as a number of modern and traditional drums. His styles include traditional Bulgarian, (especially Bulgarian-Macedonian), Rom (Gypsy), Greek, and Turkish music. Rumen Shopov is successful musical career now includes over twenty years as soloist and concertmaster with the Nevrokopski Ensemble. Rumen has toured internationally and recorded with many excellent Bulgarian singers and instrumentalists, notably his own groups Shturo Make and Orkestar Orbita, which won a place in the Stambolovo Festival as top young band in Southwest Bulgaria.

Milen Slavov - accordion from Tigard, OR. Milen Slavov is a composer, performer, arranger, and teacher. Born in Stara Zagora in the Thrace region of Bulgaria, he began playing accordion at the age of seven. He graduated from the Filip Kutev Music School in Kotel, then studied for one year at the Musical Pedagogical Conservatory in Plovdiv. He is a skilled master of piano accordion, keyboard, and tambura. He plays and composes music in Bulgarian traditional, contemporary, improvisational, Eastern European, and World Music Fusion styles. Slavov has lived in America since 1997. He served as Music Director and Composer for San Francisco-based Westwind International Folk Ensemble and was guest teacher of the UCLA Ethnomusicology Department for the 98/99 academic year. In 1998 he was Guest of the Community at the EEFC's Mendocino Balkan Music and Dance Workshop.

Evan Stuart - bass player from Santa Cruz, CA. He played Balkan music with the Brash Punks at the 2005 Kolo Festival in San Francisco and the 2006 Statewide Festival in San Jose.

Agh Anoush

(Armenia/U.S.A.)

The name of the dance given here is merely that of the song title. The dance itself is so common and generic in Armenian communities it barely seems to have a name. Shawn Donaldson, from whom I learned this version in 2006, referred to it as "the Armenian shuffle." Versions of it crop up in many dances such as "Ooska Gookas," "Seroon Aghchik," "Seero Yerk," etc. As a slow and simple dance, it serves well as a beginning warm-up for an evening of dancing. Place of origin: Armenian community of Detroit, MI.

Pronunciation: AHGKH ah-NOOSH

CD: Ara Topouzian Ensemble: *Live From Detroit*, Disc 1 Track 4.

Rhythm: 6/8 meter, counted 1-2, 3, 4-5-6, or slow-quick-slower, or S Q SR.

Formation: Open or closed circle of dancers holding little fingers at shoulder level and moving CCW in the big circle.

Meas

Pattern

FIGURE

- 1 Facing R of ctr, step on R, circling hands fwd (ct. S); step on L next to R (ct Q); step on R, circling hands fwd again (ct SR).
- 2 Repeat meas 1 with opp ftwk, but continue to move in the same direction.
- 3 Facing ctr, step on R to R side (cts S, Q); step on L behind R (ct SR). Throughout this meas, hands gradually swing down to V-pos.
- 4 Step on R to R side, slowly raising hands back to shldr level (cts S, Q); step on L across in front of R (ct SR).
- 5 Pivot on L and step on R across in front of L (cts S,Q); step on L to L side (ct S).
- 6 Step on R across behind L (cts S,Q); step on L to L side (ct SR).

Notes by Erik Bendix

Presented by Erik Bendix

Ani Mori Nuse

(Albania)

The name of the dance is also that of the song, which was very popular among Albanian and Kosovar youth in the 1990s. As the song words suggest, this is a song for dress-up occasions like weddings, and the dance is typical of wedding repertoire. Notice that the bride does not care for gold coins (traditional wedding necklace garb), but wants a man with the emblems of modern style—cigarette cases and black dress shoes. Learned from Ira Weisburd, March 1991.

Pronunciation: AH-nee MOH-reh NOO-seh

CD: Xenos, "My Mother Said", CFF 2223, Track 7.

2/4 meter

Formation: Open circle with leader at the R end, hands joined in W-pos.

Meas

Pattern

I. TRAVELING STEP:

- 1-2 Facing and moving CCW in the big circle, walk R, L, R (cts 1,2,1); lift L knee up to almost level with L thigh, also in the direction of travel (ct 2).
- 3 Keeping L knee lifted, dip on standing R leg (ct 1); rise again on standing R leg (ct 2).
- 4 Step on L in place (ct 1); smoothly circle R ft CW to hook behind L calf (ct 2).
- 5-16 Repeat meas 1-4 three more times.

II. INTO THE CENTER AND OUT AGAIN

- 1 Turning to face ctr, step on R across in front of L with a deeply flexed knee (ct 1); rise until both legs are extended (ct &); touch L toe fwd and to the L, as R heel drops or "bounces" (ct 2); "bounce" again in this position (ct &).
- 2 Repeat meas 1 with opp ftwk, still moving towards the ctr.
- 3 Repeat meas 1.
- 4 Step on L across in front of R, deeply flexing L knee (ct 1); rise up on L leg and hook R ft behind L heel or calf (ct 2).
- 5-8 Repeat meas 1-4 in reverse, moving backwards out of the circle, beg by stepping *back* on a flexed R, and ending by hooking R ft behind L leg.

III. TOUCH STEP-STEP:

- 1 Touch R toe in LOD (ct 1); leap low onto R where it touched (ct 2); step on L past R in LOD (ct &).
- 2-3 Repeat meas 1 two more times.
- 4 Step on flexed R to R side, turning to face ctr (ct 1); step lightly on L in place (ct 2); step on R across in front of L (ct &).
- 5-8 Repeat meas 1-4 with opp ftwk.
- 9-12 Release handhold and repeat meas 5-8, but turning in a tight CW circle in place rather than traveling to the R.

Throughout these measures, the hands and fingers remain extended overhead to the sides, and rotate from the wrist once per measure, starting by curling the fingers in toward the head (as if beckoning towards oneself).

Ani Mori Nuse—continued

- 13-16 Repeat meas 9-12 with opp ftwk.
 17-32 Repeat meas 1-16.
 33 Begin an “Oek” step: Step back away from ctr on R (ct 1); step back on L (ct 2).
 34 Step back on R (ct 1); step on L in place (ct 2); step on R in place (ct &).
 35 Step on L across in front of R (ct 1); step on R to R side (ct 2); step on L across in front of R (ct &).

SEQUENCE: Fig I, Fig II, Fig I, Fig II, Fig I
 Fig III, Fig II, Fig I

Notes by Erik Bendix
 Presented by Erik Bendix

Song Words:

Ani mori nuse, ani qaf-gastare,
 Ani a do ruz-e, ani a do par-e?

As nuk dua ruz-e, as nuk dua par-e,
 Por e dua dja-djalin, more me cigare.

Ani me cigare, ani me kuti-e,
 E me këpucet të zeza, faqe si zotni-e,

Ani more nuse, moj vetull-gjilpan-e,
 Ani dil e shih e moj djal-e, moj xhan-e.

Oh young bride with a throat fine as glass,
 Do you want beads, do you want gold coins?

I don't want beads, I don't want gold coins,
 I want a young man with a cigarette.

With a cigarette, with a cigarette-box,
 And with black dress shoes, like a gentleman

Oh bride with brows slender as needles,
 Come see your young man, oh dearest.

Arcanul Bătrânesc

(Romania)

This dance belongs to a family of dances that go under the name *Arkan* or *Arcanul* (the “ul” at the end of the latter name is just the definite article “the” in Romanian), and that can be found in Moldavia and the Carpathian Ukraine. The word “Arkan” means “lassoo,” and these dances typically display a lot of virtuosity and masculine bravado. This particular Arcanul is for old men (“bătrânesc” means “of the old men”), and is a proud and wistful song recalling the days when these men could still dance the fast Arcanul, and showing with pride and honor their ability to still stamp and kneel. Learned from Annemarie Trotzman and other members of the Baden, Switzerland folkdance group, January 1988, and Bianca de Jong (video), from whom the others learned it.

Pronunciation: ahr-kah-NOOL BUH-trehn-ehsk

Music: Cassette: *Gospodix en de Helvetiers*, Side A/15

4/4 meter

Formation: Open circle, dancers face center with their hands resting on their neighbor's shoulders (T-pos).

Meas

Pattern

8 meas INTRODUCTION. No action.

FIGURE I

- 1 Step on R to R side (ct 1); step on L across behind R (ct 2); step on R to R side (ct 3); lift L knee in front of R (ct 4).
- 2 Step on L across in front of R (ct 1); lift R knee up twd ctr (ct 2); repeat meas 1, cts 1-2 (cts 3-4).
- 3 Repeats meas 1, cts 3-4 (cts 1-2); repeat meas 2, cts 1-2 (cts 3-4).
- 4 Touch R heel in front, bending upper body a little fwd (ct 1); touch R heel diag to R in front, turning a little to face that way (ct 2); touch R heel in front again (ct 3); lift R knee (ct 4).
- 5 Repeat meas 1.
- 6 Repeat meas 2, cts 1-2 (cts 1-2); facing more to the L, step on R across in front of L (ct 3); step on L to L side (ct 4).
- 7-8 Repeat meas 6, cts 3-4 four more times, except that on the last beat (ct 4 of meas 8), instead of stepping on L to L side, lift L knee twd ctr and stop moving to the L.

FIGURE II

- 1 Step on L across in front of R (ct 1); hop low on L to R, barely lifting off the floor, and clicking R heel against L heel (ct 2); step on R to R side (ct 3); step on L across behind R (ct 4).
- 2 Step on R to R side (ct 1); lift L knee (ct 2);
- 2 1/2-6 Repeat meas 1 through the first two cts of meas 2 three more times (so there are 4 click-steps in all).
- 7 Step on L across in front of R (ct 1); step on R to R side (ct 2); repeat cts 1-2 (cts 3-4).
- 8 Repeat meas 7, except that on the last beat (ct 4), instead of stepping on R to R side, lift R knee twd ctr and stop moving to the R.

FIGURE III

- 1 Stamp R next to L (no wt), facing somewhat L (ct 1); step on R in place, facing ctr (ct 3); repeat cts 1-2 with opp ftwk and direction (cts 3-4).

Arcanul Bătrânesc—continued

- 2 Stamp R next to L (no wt) (ct 1); stamp R diag to R (no wt) (ct 2); stamp R next to L (no wt) (ct 3); step on R in place (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Repeat meas 1.
- 6 Repeat meas 2, cts 1-3 (cts 1-3); swing R leg in a wide CW arc to the rear (ct 4).
- 7 Bend L knee and kneel to the floor on R knee (ct 1); hold (ct 2); rise up on a still flexed L leg, lifting R knee sharply up in front to where thigh is horizontal (ct 3); hold (ct 4).
- 8 Repeat Fig I, meas 4 (touch R heel in front, to the diag, in front, and then lift).

Notes by Bianca de Jong, rearranged a little by Erik Bendix
Presented by Erik Bendix

Song Lyrics:

Frunzuliliți verdi busuioc
Hajdeți la arcan, cî pîț haidiți la joc
Sî rasuni sati, munti, si văi
Batucind pamîntul, pocnind din calcăi
Prindiți-vă di cureli tăț
Cum cî jaocî pi la Iaslovăț
Pi la Stupca, pi la Ilișești
Undi lumea jaocî Trii lișești
Pi batuti dați cu pintenu
Sî rasuni și Fratățu

Arcanelu-i din străbuni lăsat
De la moșli noștri noi l-am învațat
S-uite-așa chișior după chișior
Sî rasuni lunca sub pas di fișior
Jos jenunchiul dații drumu măi
Sî s-audî pisti șepti văi
Mai ușor flăcăi cu-nvîrtitu
Cî și moș Calistru joac-acu
Saltă moșul, nu sa di batut
Cum juca arcanul di dimult

Drag mi-i codrul cu frunzișul des
Și moșnegii sprinteni cînd la horî ies
Uiti omul tăti boalili
Cî la batrîneți vin ponoasili
Arcaneaua-i leac vindecător
Bate moșul cu foc din chișior
Și-o muirară la olalta tăți
Flăcăi si batrîni, tineri nepoți
Prindițivî în pas leganat
Ca la Fratauți la noi în sat
Iar-un pinten, una două măi
Sî rasuni sati, munți și vai

Coconeasca

(Romania)

This Romanian circle dance was learned in 1971 from Anne Pennington, a Slavic specialist in Oxford, England.

Pronunciation: bah-TOO-tah deh lah mih-ROH-noo

CD: *Stockton Folk Dance Camp 2006. Band 1*

2/4 meter

Formation: Dancers move clockwise in a circle with vigorous arm movements. Leader calls the changes at the end of the pattern. Hands joined in W-pos.

Meas

Pattern

I. "LASTINGA" (lah-STEEN-gah)

Hands in W-pos and pumped vigorously down and up once every meas.

- 1 Facing ctr and moving to the L, step on R in front of L (ct 1); step on L next to R (ct 2).
- 2 Step on R in front of L (cts 1-2).
- 3 Step on L to L side (cts 1-2).
- 4 Step on R behind L (cts 1-2).
- 5 Repeat meas 3.

II. "ACUM" (ah-KOOM)

Hands in W-pos but remain in place, not pumping.

- 1 Repeat Fig I, meas 1.
- 2 Repeat Fig I, meas 2, but move bkwd (RLOD, CCW), raising L ft up behind R leg and putting wt on R (cts 1-2).
- 3 Stamp on L behind R, with wt, while brushing R up into a CW arc to the R (cts 1-2).
- 4 Facing ctr, step on R to R side (cts 1-2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction (beg to the R and moving to L on meas 7-8).

Dance notes by Erik Bendix

Presented by Erik Bendix

Batuta de la Mironu

(Moldavia)

The syncopation of the dance steps to the straight rhythm in this dance is characteristically Moldavian. So is the use of vest and boots. Learned from Bianca de Jong (1993) who learned it from Theodor Vasilescu.

Pronunciation: bah-TOO-tah deh lah mih-ROH-noo

CD: *Hai La Joc*, Noroc Records, Vol. I, Side B Band 2.

4/4 meter

Formation: This is a circle dance without handhold connection to neighbors. Instead, thumbs are hooked into the armholes of one's vest, and elbows are pointed out to the sides.

Meas

Pattern

8 meas INTRODUCTION. No action.

PART I

- 1 Clap both hands in the rhythm: cts 1& _&_&4_, with the blanks being the omitted beats.
- 2 Stamp ft in place to the same rhythm, starting with R, and swinging arms loosely down.
- 3 Repeat meas 1.
- 4 Hooking thumbs in vest, hop on L, swinging R ft in a small circle behind L (ct 1); step back on R (ct &); pause (ct 2); step back on L (ct &); pause (ct 3); step back on R (ct &); step back on L next to R (ct 4); pause (ct &).
- 5-7 Repeat action of meas 1-3.
- 8 Repeat ftwk of meas 4 but moving fwd instead of back.

PART II:

- 1 Touch R heel diag to the R (ct 1); step on R next to L (ct 2); repeat the action of cts 1-2 with opp ftwk (cts 3,4).
- 2 Slide both heels apart (ct 1); close heels together (ct 2); repeat cts 1-2 (cts 3,4).
- 3 Repeat meas 1, letting the last step onto L next to R be a heavy stamp with wt, lifting and bending the R knee.
- 4 Taking small steps to the R side, step on 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 (ct 4); stamp without wt on L next to R (ct &).
- 5-8 Repeat action of meas 1-4 with opp ftwk.

Dance notes by Bianca de Jong (reformatted)

Presented by Erik Bendix

Gajda Preshevari

(Serbia)

This is a Rom dance from Preševo in the border region between Macedonia, south Serbia, and Kosovo. In 1998, Steve Kotansky and I first learned a faster version of this dance from Zahir Ramadanov, a trumpet player in Esma Redepova's Rom ensemble who comes from Koani in the Macedonian part of this area and who called it "Maško Oro" or "men's dance." Steve wrote it up as "Maško Koansko" ("men's dance from Koani") and I wrote it up as "Maško Romsko" ("Roma men's dance"). Steve later learned this slower version from south Serbia from the talented multi-instrumentalist Marem Aliev, and I re-learned it from Ray Gottschall. This dance belongs to the family of "Krsteno" or "crossing-step" dances from northern Macedonia.

Pronunciation: GAHY-dah preh-sheh-VAH-reh

CD: Marem Aliev, *Ssassa: Macedonian Dances* VAWMA 960909 Track 3.

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

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

Meas

Pattern

BASIC

- 1 Facing slightly R of center with weight on L and R knee raised, dip or flex L twice (cts S,Q); step on R in direction of travel (ct Q).
- 2 Step onto L across in front of R (ct S); lift R knee in direction of travel or slightly across ahead of L (ct Q); step onto R in direction of travel (ct Q).
- 3-4 Repeat meas 2 two more times (3 total).
- 5 Facing ctr with L knee raised, dip or flex R twice (cts S,Q); step on L slightly to the L (ct Q).
- 6 Step on R twd ctr in front of L (ct S); lift wt off R heel while lifting L ft up behind R leg (ct Q); step back on L in place (ct Q).
- 7-8 Repeat meas 5-6 with opp ftwk.
- 9-10 Repeat meas 5-6.

VARIATION

- 1-3 Repeat meas 1-3 of Basic.
- 4 Step on L in front of R (ct S); shift wt back onto R, leaving ft in place and twisting L heel fwd or CCW twd ctr (ct Q); shift wt briefly onto L, twisting R heel forward or CW (ct Q).
- 5 Shift wt back onto R again, leaving ft in place and twisting L heel fwd or CCW twd ctr (ct S); lift L knee facing center (ct Q); step on L to L (ct Q).
- 6-7 Repeat meas 4-5 with opp ftwk.
- 8-9 Repeat meas 4-5.
- 10 Repeat meas 6.

From here, repeat the Variation, but replace meas 1 with a repeat of meas 7.

Notes by Erik Bendix based on the notes by Stephen Kotansky
Presented by Erik Bendix

Dar Gorani

(Armenia)

Gorani is a style or family of dances, sometimes also called Daronee (or "from Daron") from the valleys of Moush, Sassoun, and Daron in western Armenia, an area that is now eastern Turkey that was inhabited by Armenians from the 8th century BCE until the Armenian genocide of 1915. As Laura Shannon writes in her pamphlet "Gorani:" "Gorani is also a term of endearment: the longing for the lost homeland and the lost beloved are one." This is a women's dance. Learned from Eddie Djololian, 2002.

Pronunciation: dahr goh-RAH-nee

CD: *Armenian Dances* CD made available by Eddie Djololian.

2/4 meter

Formation: Open circle of W standing separately within arm's reach of each other, arms at sides.

Meas

Pattern

PART I

- 1 Step on R twd ctr, gradually lifting the top side of R wrist in front, trailing hanging fingers in its wake (ct 1); allow slight flex in R knee while continuing to lift R wrist to above eye level (ct &); touch ball of L ft next to R while dipping gently into both knees (ct 2); dip again into both knees (ct &).
- 2 Step diag back on L to L while opening R hand to begin sweeping it down across in front of waist twd L side (ct 1); allow slight bending L knee while continuing to sweep R hand to the L (ct &); touch ball of R foot next to L while allowing R elbow to bend so that R hand sweeps up to beside L ear, bending both knees gently (ct 2); bend both knees again (ct &).
- 3 Step on R to R side, sweeping top side of R wrist up to the R above eye level, trailing hanging fingers (cts 1 &); close L ft next to R while sweeping palm side of the wrist back to hanging next to hips, fingers again trailing as if stroking something with one's palm (cts 2 &).
- 4 Step twd ctr on R, gradually lifting both wrists twd ctr to eye level, trailing hanging fingers with an open hand (ct 1); step on L next to R, allowing wrist direction to shift from lift to fall while fingers trail into extension (ct &); step away from ctr on R, gradually allowing both wrists to fall back to sides, fingers trailing as if stroking something down with palms (ct 2); step on L next to R, allowing hands to fall (ct &).
- 5-24 Repeat meas 1-4 five more times.

PART II:

- 1 Moving twd ctr with small steps, knees initially a bit bent and rising twd standing at the end with wrists lifting twd ctr to above eye level, step R-L-R-L (cts 1,ee,&,uh); step on R next to L coming fully upright and flicking both hands skyward (ct 2); pause (ct &).
- 2 Leaving L hand above, rotate R elbow inward across face and down to the L, allowing this movement not only to draw the R hand down to L but also to twist the entire torso to the L, bending knees to swing a bit CCW to L side, while free heels swing to point a bit R (ct 1); repeat ct 1 in opp direction, but leaving R hand at side (ct 2).

Dar Gorani—continued

- 3 Lift R palm up twd ctr and when it reaches chest level, turn it face down to extend twd ctr while stepping away from ctr on R (ct 1); leaving R hand extended toward center, repeat arms in opp direction while stepping away from center on L (ct 2).
- 4 Draw R hand to L shldr and L hand to R shldr so forearms are crossed in front of chest as you step back on R (ct 1); step back on L (ct &); draw both hands back to sides while stepping back on R (ct 2); step on L next to R (ct &).
- 5-8 Repeat meas 1-4.

PART III

- 1 Facing to the L in the circle, step fwd on R, drawing back of R wrist up to shldr level, trailing hanging fingers (ct 1); step fwd on L, drawing back of L wrist up while allowing R wrist to softly sink (ct 2).
- 2 Facing L but moving bkwd, step back on R while quickly drawing R wrist up and allowing L wrist to sink (ct 1); continue moving back while drawing L wrist up and allowing R wrist to sink (ct &); repeat cts 1, & (cts. 2,&).
- 3 Grapevine: Step on R to R side, while leading R wrist twd R side (ct 1); step on L across in front of R while completing bringing R wrist to R side (ct &); step on R to R side, rotating the back of the hand to face L and begin sweeping R wrist twd L side (ct 2); step on L across behind R, bringing R wrist further across twd L (ct &).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4, ending with both hands floating down to the sides.

From here, the dance returns to Part I.

The whole dance ends on a delayed and slowed repeat of Part I, meas 3.

Notes by Erik Bendix

Presented by Erik Bendix

Gorarçe

(Albania)

From the village of Gorça (Goricë) on the Albanian side of Lake Prespa, right next to where the borders of Greece, Albania, and Macedonia meet. This dance belongs to the same family as the Greek Tsamikos, which shares the same tempo and rhythm and parts of some figures (at least of some versions of Tsamikos). Lisette Langeveld, from whom this dance was learned, is a Dutch folk dance teacher specializing in Albanian dances. The first two figures are village steps. The last is somewhat choreographed for performance.

Pronunciation: gohr-AHR-cheh

Music: Dansen uit Albanie en Kosovo (cassette tape from Lisette Langeveld.

Rhythm: 3/4 meter, counted 1-2, 3 or S Q.

Formation: Line facing ctr, leader at the right. Hands joined in a wide, open W-pos, or in T-pos.

Meas

Pattern

FIGURE I

- 1 Step on L heel twd ctr (ct 1); step on whole L ft, flexing knee (ct 2); step back into place on R, bringing L heel in front of R shin (ct 3).
- 2 Kick L ft fwd (ct 1); swing L ft in a CCW arc to behind R, keeping wt on the ball of R ft (ct 2); step on L behind R (ct 3).
- 3 Step on ball of R ft to R side (ct 1); step on ball of L ft to L side (ct 2); step on R in front of L (ct 3).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5 Leap high onto R to R side (ct 1); continue moving to the R with 2 small steps on L, R (cts 2,3).

FIGURE II

- 1 Jump 3 times in place or moving slightly to the R on the balls of both ft (cts 1,2,3).
- 2 step on R to R side (ct 1); lift L across to the R (ct 2); step on L across in front of R (ct 3).
- 3 Repeat meas 1 to finish this step.

FIGURE III

- 1-2 Repeat Fig I, meas 1-2.
- 3 Leap onto R in place (ct 1); step on L in front of R (ct 2); step back on R (ct 3).
- 4 Repeat meas 3 with opp ftwk and direction (cts 1-3); quickly change wt onto R ft (ct &).
- 5 Facing and moving to the R, take a big, gliding step on L (ct 1); step on R next to L (ct &); repeat ct 1 (ct 2); hop on L, bringing R knee across to L in front of L leg, keeping R ft anchored behind L calf (ct 3); quickly step on R in LOD (ct &).
- 6-8 Repeat meas 5 three more times, leaving out the final step onto R and prolonging hop on L instead.
- 9-10 Repeat Fig I, meas 1-2 with opp ftwk and direction.
- 11 Repeat meas 3 with opp ftwk and direction.
- 12 Repeat meas 3.
- 13-16 Repeat meas 5-8 with opp ftwk and direction.

Notes by Erik Bendix

Presented by Erik Bendix

Oromnia

(Romania)

From the Muntenia region of southeastern Romania. The villages of Romania's southern plainland (along the Danube) are the richest repository for the "classical" type of circle dance known as the *hora*. Dances in this category number in the hundreds; they are usually large circles of men and women with hands joined, moving in a slow-to-moderate 2/4 or 6/8 meter. with relatively simple steps in various directions.

Oromni is a hora of a special subcategory, the so-called "stamping" horas (*hora bătute*), characterized by faster-tempo, syncopated stamps, scuffs, and taps, traveling two-steps, and arm swinging. Natives associate these features with Gypsy dance style and it is generally agreed that these "stamping" horas have been subject to Gypsy influence. Many of their names reflect this: *Țigăneasca* (from Romanian *tigan* "Gypsy"), *Romneasca* (from *rom*, the Gypsies' name for themselves), and it is possible that the name *Oromnia* is also derived from *rom*. Many U.S. and Canadian folk dancers are already familiar with other horas of this subcategory, e.g., *Ca la ușa cortului* and *Hora la patru*. Learned from Dick Crum, 1984.

Pronunciation: oh-ROHM-nee-ah

Music: Folkraft LP-33, Side B/10

2/4 meter

Formation: Circle, mixed men and women, hands joined at shoulder level in W-pos.

Meas

Pattern

FIGURE

- 1-2 Facing slightly R of ctr and moving fwd in LOD, take 2 two-steps R-L-R, L-R-L (cts 1,&,2 1,&,2).
- 3 Turning to face ctr, leap onto R ft from the front, displacing L ft bkwd and up, at the same time swinging joined hands down and slightly back (ct 1); step on L to R behind R ft (ct &); step on R to R, bringing hands up twd W-pos again (ct 2).
- 4 With hands again in W-pos, step on L in place (ct 1); stamp R ft in place without wt (ct 2).
- 5 Very quick heel-drop on L followed by very quick tap with R heel (both movements within the first ct) (ct 1); stamp R with wt (ct &); pause (ct 2); scuff L heel slightly fwd (ct &).
- 6 Stamp L to L with wt (ct 1); step on R a bit behind L (ct &); step on L beside R (ct 2); scuff R heel a bit fwd (ct &).
- 7 Step on R to R (ct 1); step on L slightly behind R (ct &); step on R to R (ct 2); scuff L heel fwd, ending with L ft raised slightly in front (ct &).
- 8 Hold (ct 1); heel-drop on both heels with L heel slightly fwd (ct &); heel drop on both heels again, with ft side by side (ct 2).

Notes by Dick Crum

Presented by Erik Bendix

Katerino Mome

(Pirin, Bulgaria)

“Katerino Mome” is the name of the song, for which the words follow. Ventsi learned this dance during the time he worked as a lead dancer for the Pirin Ensemble. The dance also sometimes goes by the name “Arap,” meaning “Arab,” which is a name which several Macedonian dances share.

Pronunciation: kah-teh-REE-noh MOH-meh

Music: Pirin Ensemble, Balkanton BHMC 7299 cassette, Side 1/5.

2/4 meter

Formation: Open line, facing center and moving to the R (LOD). Hands joined in W-pos.

Meas

Pattern

11 meas INTRODUCTION. Dance begins with singing.

BASIC STEP

- 1 Lift R knee (ct 1); step on R (ct &); lift L knee (ct 2); step on L (ct &).
- 2 Lift R knee (ct 1); step on R (ct &); lift whole L leg and extend to R, dipping slightly on standing R leg (ct 2); hold L leg in place and dip a little deeper on R (ct &).
- 3 Facing a bit to the R, step back on L (ct 1); step back on R (ct &); close both ft together, turning to face ctr, flexing both legs (ct 2); raise and dip a second time on both legs, coming down this time with wt on L and beg to swing arms up and fwd (ct &).
- 4 Step on R across in front of L, lowering arms as if swinging them in slow motion (ct 1); step back on L in place, continuing arm swing (ct &); step on R to R side, “moving like a cat,” and turning to face more in the line of travel (ct 2); step on L to R side, bringing hands back to W-pos (ct &).

VARIATION

- 1 Repeat Basic Step, meas 1.
- 2 Lift R leg and extend to the R, dipping slightly on standing L (ct 1); dip a little deeper, still holding R leg up (ct &); facing diag R, step back on R (ct 2); step back on L (ct &).
- 3 Facing ctr, step on R across in front of L, lowering hands to V-pos (ct 1); step back on L in place, lifting hands back to W-pos (ct &); leap onto R in place, flicking L ft up across in front of R leg, so L sole shows to the R side (ct 2); leap onto L in place, flicking R ft up across in front of L leg, so R sole shows to the L side (ct &).

SEQUENCE: The Variation is done after 5 repeats of the Basic Step. The first 4 times of the Basic Step happen during the singing, so the Variation comes in the second half of the instrumental section (which is only 3 meas long, rather than 4).

Notes by Erik Bendix

Presented by Erik Bendix

Katerino Mome—continued

Song Lyrics:

Katerino Mome

- Blagoevgrad, Pirin, Bulgaria -

Katerino, mome, Katerino
Katerino, mome, krotko jagne
zlašto si tolkoz, mome, ubava
zlašto si tolkoz, mome, gizdava?

Kakva si voda, mome, ti pila
kakva si treva, mome, gazila
kakva te majka, mome, raždala
kakva te majka, mome, gledala?

Ja sam si, milo libe, ubava
Ja sam si, milo libe, gizdava
Oti sam rasla, libe v'planina
Oti sam rasla, libe, v'Pirina.

Pirinska voda, libe, sam pila
Pirinska treva, libe, gazila
Bŭlgarska majka me e raždala
Bŭlgarska majka, libe, gledala

Translation:

Katerina, girl, tender lamb, why are you so beautiful and pretty?
What kind of water do you drink?
What kind of grass did you walk on?
What kind of mother bore you and raised you?

I am beautiful and pretty, my love, because I was born in the Pirin mountains,
because I drank the Pirin water,
I walked on Pirin grass,
and I was born and raised by a Bulgarian Pirin mother!

Tamzara Arabkir

(Armenia)

Tamzara was originally a ceremonial wedding dance, tracing out the pattern of a cross or *khachkar* (tree of life) on the ground. It is now a popular line dance done throughout Armenia and the Armenian Diaspora. This particular version is from the Arabkir district of Armenia's capital, Yerevan. Learned from Eddie Djololian, 2003.

Pronunciation: TAHM-zah-rah ah-rahb-KEER

CD: "Armenian Dances" CD made available by Eddie Djololian.

Rhythm: 9/8, counted 1-2 1-2 1-2 1-2-3 or 1 2 3 4 or S S S QS

Formation: Little fingers are clasped at shoulder level. As in many Armenian dances, dancers stay connected to each other partly by keeping the sides of their forearms touching as their arms go through the motions of the dance. When hands are being flipped to the R and L during travel steps, the eyes follow the hands.

Meas

Pattern

I. TRAVEL TO RIGHT

- 1 Step on R to R side, leaving upper arms still but dropping forearms and hands to point to the R in "windshield wiper" motion (ct 1); step on L across in front of R, flipping hands in a CCW arc up and then back to point to the L (ct 2); step on R to R side, flipping hands in a CW arc up and then to the R to point in the line of travel again (ct 3); take a long step onto L across in past R in front, dipping into both knees and again flipping hands in a CCW arc back to point to the L (ct 4).
- 2-4 Repeat meas 1 three more times (4 total).

II. TRAVEL TO RIGHT, LIFT LEFT, LIFT AND DROP RIGHT

- 1 Repeat Fig I, meas 1, cts 1-2 (cts 1-2); step on R to R side, simply bringing hands up in front (rather than all the way to the R) (ct 3); leaning slightly up and back, brush L ft twd R side in front to lift L knee to a bit higher than hips (ct 4).
- 2 Turning to face ctr, step on L to L side (ct 1); leaning slightly up and slightly back, brush R ft twd L side in front to lift R knee a bit higher than hips (ct 2); drop onto ball of R ft in front of L (ct 3); rotate R heel side to side around the pivot of the foot's ball with 3 very small "bug-squishing" movements, maybe CW, CCW, CW (ct 4).
- 3-6 Repeat meas 1-2 twice more (3 total).

III. TRAVEL RIGHT AND LEFT

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

Tamzara Arabkir—continued

IV. TOWARD CENTER, SHIMMYING AND STAMPING

- 1 Step on R twd ctr (ct 1); brush L ft twd ctr to lift L knee just above hip level (ct 2); drop onto ball of L ft a bit twd ctr from where it began (ct 3); rotate L heel side to side as in Fig II, meas 2, ct 4 (ct 4).
- 2 Repeat meas 1 in the same direction but with opp ftwk.
- 3 Release hands to sides and step fwd on a bent leg with torso still erect and shldrs “shimmying” (pivoting fwd and back in opposition to each other around the spine) (ct 1); repeat ct 1 of this meas but step fwd onto L instead of R (ct 2); repeat ct 1 (ct 3); stamp twice on L next to R and pause (ct 4).
- 4 Repeat meas 3 with reverse ftwk and direction.

IV. CLAPPING

- 1 Dropping hands, travel to your own R in the circle with three steps R, L, R, completing one whole CW turn (cts 1-3); touch ball of L ft next to R as you clap twice a bit to the R of your face and pause (ct 4).
- 2 Repeat meas 1 with reverse ftwk and direction.
- 3 Repeat meas 1 without turning but moving twd ctr (as well as clapping toward it).
- 4 Repeat meas 3 with reverse ftwk and direction.

Notes by Erik Bendix
Presented by Erik Bendix

Tsakh Bar

(Armenia)

If I understood this correctly, "tsakh bar" means nimble dance. This dance passes through an extraordinarily wide range of Armenian styles, from lyrical at the beginning to fierce by the end. Learned from Eddie Djololian, 2003.

Pronunciation: TSAHKH BAHR

CD: "Armenian Dances" CD made available by Eddie Djololian 2/4 meter

Formation: (For Step I only): Stand shoulder to shoulder, L hand around the back of the waist of the person on one's L side, R hand reaching to the L across in front of one's own torso to clasp the L hand of the person on one's R.

Meas

Pattern

I. MOVING SLOWLY TO THE LEFT

- 1 Looking to the L, step on L to L side, softly letting knees bend and unbend (ct 1); softly dip in the knees again (ct &); turning to look twd ctr, step on R next to L, again softly dipping in the knees (ct 2); dip in the knees again (ct &).
- 2 Repeat meas 1.
- 3 Step to the R side on a straight R leg, leaving L toe in contact with the ground and lifting head to look up to above the heads of the people to your R (ct 1); bend knees as you turn past facing ctr (ct &); looking up to the L, shift weight onto a straight L leg, leaving R toe in contact with the ground (ct 2); let R toe lift off the ground (ct &).
- 4 Step down on flexed R across in front of L (ct 1); step up on ball of L ft to the L side with L leg straight (ct &); step down on flexed R across in front of L (ct 2); straighten up on R leg while bending L knee to flick L ft up in back (ct &).
- 5 Turning 180 degrees CCW to face away from ctr (and thereby unraveling the handhold to face one's own crossed wrists); step on L away from ctr, dipping softly in the knees (ct 1); dip knees again (ct &); step on ball of R ft next to L, dipping knees twice and dropping the head to look down (ct 2,&).
- 6 Turning 180 degrees CW to face ctr (rewrapping arms); step on R twd ctr, dipping softly into the knees and looking straight ahead (ct 1); dip knees again (ct &); step on ball of L ft next to R, dipping knees twice (cts 2,&).
- 7 Quickly turn 180 degrees CCW to step on L away from center, swiftly raising crossed wrists overhead (hands still held!) while looking up and leaving R toe still touching floor behind (ct 1); hold this position (cts &,2,&).
- 8 Very slowly turn back 180 degrees CW to step on R twd ctr (cts 1 &); quietly bring L back toward center to step next to R (cts 2,&).
- 9-40 Repeat meas 1-8 until the pause at the end of the slow music.

II. SCISSORS

(Hands drop to a normal V hold; L foot is free when this step begins.)

- 1 L ft steps across in front of R with L leg straight while R ft kicks up in back, R knee bent (cts 1,&); step back on R, extending L leg low in front (cts 2,&).

Tsakh Bar—continued

- 2 Scissors in place: step on straight L leg in place, extending R leg low in front (ct 1); step on straight R leg in place, extending L leg low in front (ct &); step on straight L leg in place, extending R leg low in front (ct 2); pause (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-16 Repeat meas 1-4 three more times.

III. DUCK BACK, FOOT SLAP FORWARD

- 1 Facing somewhat R of ctr, weight on both ft in ballet 4th position with L ft pointing twd ctr, wt shifted twd ctr over L ft, both knees bent (ct 1); shift back into upright stance, wt moving back over R ft and heels briefly lifting to drop (ct 2); briefly lift and drop heels again (ct &).
- 2 Repeat meas 1, cts 1, & (cts 1,&); lift and drop L heel with wt over it while picking R ft up in back, bending R knee (cts 2,&).
- 3 Look down to drop head and shldr, as if ducking under something while taking a long step back onto R (cts 1,&); straighten up while stepping on L next to R (ct 2); lift straight R leg up in front (ct &).
- 4 Slap R ft down in front (ct 1); pause (ct &); bring wt over R, quickly bending R knee and bringing L ankle sharply in to touch the back of the R knee (ct 2); swing L ft fwd out from behind R knee (ct &).
- 5-16 Repeat meas 1-4 three more times.

IV. CLAPS, HOPS, AND JUMPS

- 1 Release handhold to step twd ctr on L, swinging hands up to slap in front (ct 1); hop on L (ct &); step back in place on R, bringing hands back down to sides (ct 2); step on L in place (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step on L across in front of R, moving arms apart into T-pos with hands resting on neighbors' shldr (ct 1); bend L leg while leaning fwd over it and extending R toe as far as you can to touch the floor to your R side (ct &); step on R next to L keeping legs bent (ct 2); jump straight up and land on both feet (ct &).
- 4 Repeat meas 3 with opp ftwk.
- 5-6 Repeat meas 1-4.

V. QUICK STEPS IN PLACE

- 1 Taking hands at sides (in conventional V-pos); jump slightly in place onto balls of both ft (ct 1); take a slight jump onto R in place while kicking L heel up in back (ct &); kick R heel up in back, landing on L ft in place (ct 2); pause (ct &).
- 2 Repeat meas 1, cts 1, & (cts 1,&); take a slight jump onto R in place while kicking L ft forward (ct 2); pause (ct &).
- 3 Step on L ft in place, lifting R ft up in back (ct 1); swing R ft out to R side, leaving R knee hanging down (ct &); lift R knee up in front, letting R foot hang down below it (ct 2); pause (ct &).
- 4 Drop R heel to touch in front (ct 1); pause (cts &,2,&).
- 5-16 Repeat meas 1-4 three more times.
- 17 Jump straight up from meas 4 position, tucking ft up in back and quickly extending them to land in the same position again.

Dance notes by Erik Bendix

Presented by Erik Bendix

Zamruknało Maloj Momiče

(Pirin, Bulgaria)

This dance comes from Pirin, the southwestern Macedonian part of Bulgaria. The name of the dance means “night overtook a young girl,” and is the first line of the song. The dance is in two different rhythms, 13/8 and 7/8, to fit the two different phases of the music, and it is a fine example of strong but precise and delicate Macedonian dance style and done to complex rhythms. Learned from Ventsi Sotirov, 1995.

Pronunciation: zahm-ROOK-nah-loh MAH-loj MO-mee-cheh

Music:

Rhythm 13/8 meter (Travel Step) counted as 1-2-3 1-2 1-2-3 1-2 1-2-3 or S Q S Q S or 1 2 3 4 5.
7/8 meter (Interludes) counted as 1-2-3 1-2 1-2 or S Q Q or 1 2 3.

Formation: Line facing ctr. Hands joined in W-pos.

Meas

Pattern

- I. TRAVEL STEP. In 13/8 slower temp with hands in W-pos.
 - 1 Lift and gently pump R knee in front of standing L leg (ct 1); reach R ft to the R side as if to step but without giving it any wt (ct 2); step on R (ct 3); step on L across in front of R (ct 4); step on R to R (ct 5).
 - 2 Brush L next to R and lift it (ct 1); continue lifting L to behind R (ct 2); step on L behind R (ct 3); step on R to R side (ct 4); step on L across in front of R (ct 5).
 - 3-8 Repeat meas 1-2 three more times (4 total). On the last repeat, use the last 2 cts to step back on R, then fwd on L twd ctr.
 - 9 Lift and gently pump R knee in front of standing L leg (ct 1); lift R ft (ct 2); step on R next to L but perhaps a bit to the R (ct 3); touch L heel to the L diag fwd (ct 4); touch L heel straight fwd (ct 5).
 - 10 Lift and gently pump L knee in front of standing R leg (ct 1); lift L ft (ct 2); step on L behind R (ct U); lift R ft behind L (ct 4); step on R behind L (ct U).
 - 11-12 Repeat meas 9-10 with opp ftwk.
 - 13-24 Repeat meas 1-12.
- II. IN-PLACE STEP. In 7/8 faster tempo with hands in V-pos.
 - 1 Hop on L in place (ct 1); hop or lift again on L (ct 2); step on R slightly to R side or front (ct 3).
 - 2 Step on L in front of R (ct 1); step back on R in place (ct 2); step on L next to R (ct 3).
 - 3 Step on R in place (ct 1); lift L behind R while hopping on R (ct 2); step on L behind R (ct 3).
 - 4 Step on R slightly to R (ct 1); step on L in front of R (ct 2); step back on R in place (ct 3).
 - 5 Step on L next to R (ct 1); lift R behind L while hopping on L (ct 2); step on R behind L (ct 3).
 - 6-7 Repeat meas 2-3.
 - 8 (Music slows down here): Long step on R to R side (ct 1); step on L next to R (ct 2); flex both knees (ct 3).

Zamruknalo Maloj Momice—continued

SEQUENCE: Fig I, Fig II, Fig I (meas 1-12 only),
 Fig II twice (the first time through, meas 8 does not slow down, but is like meas 4.
 Second Fig II begins with a step on L instead of hop on it.)
 Fig I with two repeats of meas 1-2.

Notes by Erik Bendix
 Presented by Erik Bendix

Song Lyrics:

1. Zamrúknalo mi maloj momiče vŭv taja gora zelena.
 S ŝamija lice pokrilo, lele, ta nikoj da go ne vidi.
 Ih, lele, lele, majko le, mila, ne vidi i ne poznae.
2. Ludi go mladi sreŝtnali, ajde, sreŝtnali i go fanali.
 I na momiče govorjat, lele: ---Digni si, mome, ŝamija,
 (ih, lele, lele, majko le mila), da ti go vidim liceto.
3. To ne mi bilo momiče, ajde, naj mi e bilo sŭnciĉe,
 naj mi e bilo sŭnciĉe, lele, sŭnciĉe jasno ogrelo.
4. Pa si produma naj-maiko momĉe': ---Ajde le, mome, sos mene
 u doma da te zaveda?, lele, kŭŝtata da mi ogree
 (ih, lele, lele, majko le mila), majka mi da se nasmee.
5. A na men maloj momiče, ajde, blaga da mi e večera,
 blaga da me e večera, lele, meka da mi e postelja
 (ih, lele, lele, majko le mila), meka da mi e postelja.

as sung: 1: Mi progovori naj-malo momĉe

2: jovedam

Notes: Verse 3 is not sung on the tape.

Melody as sung has more variation than as written.

Translation:

Night overtook a young girl in the green forest. She hid her face with a kerchief so no one would see or recognize her. Some crazy boys met her, touched her kerchief, and asked her to raise it so they could see her face. [One said] that to me is not a girl, that is a little sun, shining clear. Then the youngest bachelor lad says, "Come with me girl, let me take you home to light up my house, to make my mother smile. All to make my evening sweet and my bed soft."

Source: *Narodni pesni ot Pirinskija kraj za peene i akordeon*, Stefanov & Kalajdzhev, Izdatelstvo Muzika, Sofija, 1980. Transliteration and translation—J Splivato.

Amarine

{Israel}

The music is Egyptian folk music with lyrics by and sung by Amr Diab. Dance choreographer is Avi Levi, 2002.

Pronunciation: ah-mah-REEN

Music:

2/4 meter

Formation: Circle, no hands, facing center to start.

Styling: Loose; improvisational body and hand movement.

Meas

Pattern

INTRODUCTION. Wait eight meas after singing starts. On the last half beat of measure eight, they sing "Ama" of "Amarine," with the "rine" occurring on beat one of meas 1 of Part A. Fortunately you can hear it coming and don't have to count.

PART A

- 1 Facing ctr, step back on R (ct 1); clap (ct &); rock fwd onto L and clap (ct 2) ("rine," clap, clap).
- 2 Moving twd ctr, step R-L-R (cts 1,&,2); arms reach diag fwd R, about waist level.
- 3 Moving twd ctr, step L-R-L (cts 1,&,2); arms reach diag fwd L, about waist level.
- 4 Still facing ctr, step R (ct 1); touch L next to R (ct 2); arms extend shldr level diag R.
- 5 Still facing ctr, step L (ct 1); touch R next to L (ct 2); arms extend diag L.
- 6 Moving twd ctr and turning CW to face out, step R, L (ct 1,2).
- 7 Facing out, sway onto R; shldr shimmy (cts 1,&,2).
- 8 Facing out, sway onto L; shldr shimmy (cts 1,&,2).
- 9-16 Repeat meas 1-8, same ftwk, but facing out and moving away from ctr.

PART B

- 1-2 Facing and moving LOD, step R-L-R, L-R-L. Arms rotate in a "reverse bicycle" or "reverse swimming" movement, but do not extend behind torso. R arm begins by rising fwd on first meas.
- 3-4 Facing ctr, step fwd on R; step on L in place; step back on R; step on L in place (cts 1,&,2,&); Repeat; arms and hands move in and out at about chest level.
- 5-6 Repeat meas 1-2.
- 7-8 Facing ctr, using lots of "body english," leading from the R shldr: R arm and hand start extended fwd, spiral upward, making two complete rotations, from about waist level to about as high as you can reach. Pretend there is a glass of wine sitting on the palm of your hand and you don't want to spill it.
- 9-14 Repeat meas 1-6.
- 15-16 With arms to side about shldr level, elbows bent, palms up, step on R to side; step on L in place while rotating body 1/4 turn CCW (cts 1,&); repeat Part A, cts 1,& three more times ending facing ctr.

Amarine—continued

PART C

- 1 Moving LOD, step R-L-R (cts 1,&,2).
 - 2 Turning half turn CCW and moving LOD, step L-R (cts 1,2).
 - 3 Facing RLOD, do a back Yemenite, L-R-L (cts 1,&,2).
 - 4 Still facing RLOD, step fwd on R (ct 1); rock back on L (ct 2). Arms extend fwd and back; say AH-oo-ah (cts 1,2). Turn over R shldr to face CCW.
 - 5 Facing CCW, sway sideways onto R (ct 1); touch L next to R (ct 2).
 - 6 Rock sideways onto L (ct 1); sway onto R (ct 2).
 - 7 Moving twd ctr and turning 1/2 L (CCW) to face out, step L-R (cts 1,2).
 - 8 Facing out, do a back Yemenite L-R-L (cts 1,&,2).
 - 9 Still facing out and moving away from ctr and turning R (CW) to face in, step R-L (cts 1,2).
 - 10 Facing in, do a back Yemenite, except don't take wt on the last step: R-L, touch R (cts 1,&,2).
- SEQUENCE:** intro+ABCCB+ABCB+ending (Part A - meas 1)

Notes by Gary Diggs

Presented by Gary Diggs

Song Lyrics

AMARINE

Wala ma kaan ala balee ya hawaa. Wala ma kaan ala balee ya hawaa. Amarain. Amarain dol walaa eneik? Albee beyesalnee aleik. Atareenee ba fakar feek. Amarain. Amarain dol walaa eneik? Albee beyesalnee aleik. Atareenee ba fakar feek. Ya albee yana, Meen hoboo yana? Ya shok amana, Timla layalee gharam. Ahel ya omry! Yakool omry! Salemtoo amry. We enei aletlee kalaam. Wala ma kaan ala balee ya hawaa. Wala ma kaan ala balee ya hawaa. Wala ma kaan ala balee ya hawaa. Amarain. Amarain dol walaa eneik? Albee beyesalnee aleik. Atareenee ba fakar feek. Amarain. Amarain dol walaa eneik? Albee beyesalnee aleik. Atareenee ba fakar feek. Amarain dol walaa eneik? Albee beyesalnee aleik. Atareenee ba fakar feek. Makoola koon habet? Wala ma kaan ala balee ya hawaa. Wala ma kaan ala balee ya hawaa. Wala ma kaan ala balee ya hawaa. Wala ma kaan ala balee ya hawaa.

TWIN MOONS

Amarin I swear it never occurred to me oh love. I swear it never occurred to me oh love. Twin moons. Are they twin moons or your eyes? My heart asks for you. No wonder I keep thinking of you. Twin moons. Are they twin moons or your eyes? My heart asks for you. No wonder I keep thinking of you. Oh my heart, Who do you love? Oh keep it a secret, Who fills your nights with love. He is my life! He overcame my life! I gave him my life! And his eyes spoke to me. I swear it never occurred to me oh love. I swear it never occurred to me oh love. I swear it never occurred to me oh love. Twin moons. Are they twin moons or your eyes? My heart asks for you. No wonder I keep thinking of you. Twin moons. Are they twin moons or your eyes? My heart asks for you. No wonder I keep thinking of you. Are they twin moons or your eyes? My heart asks for you. No wonder I keep thinking of you. Could it be I'm in love? I swear it never occurred to me oh love. I swear it never occurred to me oh love. I swear it never occurred to me oh love. I swear it never occurred to me oh love.

Balkan Rumba

(Romania)

Novelty dance loosely based on footwork of "Calushari": men dancing "Calush" (The Little Horse), a Romanian ritual men's dance. Source: Daniel Sandu, Albuquerque spring workshop 2006.

Music:

4/4 meter

Formation: Hands joined down. When moving LOD, face halfway between center and LOD; and face halfway between center and RLOD when moving RLOD.

Styling: Loose.

Meas

Pattern

7 3/4 meas INTRODUCTION. No action. The cowbell is on the beat; when the bass joins in there are four more meas to go.

PART I

- 1 Moving in LOD step on R (ct 1); light heel stamp L next to R, no wt (ct 2); step on L slightly back (ct &); still moving LOD step fwd on R (ct 3); light heel stamp L next to R, no wt (ct 4).
- 2 Repeat meas 1, but facing and moving in RLOD with opp ftwk.
- 3-4 Repeat meas 1-2.

PART II

- 1 Repeat Part I, meas 1, cts 1, 2, & (cts 1,2,&); repeat again (cts 3,4,&).
- 2 Repeat Part I, meas 1.
- 3-4 Repeat meas 1-2, but with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

PART III

- 1 Moving in LOD, knees bent slightly, take four small tight steps, R-L-R-L (cts 1,&,2,&); repeat Part II, meas 1, cts 3, &, 4 (cts 3,4,&).
- 2 Repeat Part II meas 2.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

PART IV

- 1 Repeat Part I, meas 1.
- 2 Moving in RLOD, knees bent slightly take four small tight steps, L-R-L-R (cts 1,&,2,&); step fwd on L (ct 3); stamp on R next to L (ct 4).
- 3-4 Repeat meas 1-2.

Notes by Gary Diggs

Presented by Gary Diggs

Bhangra

(Pakistan)

Bhangra, meaning “marriage,” was learned from Wim Bokoy. According to Wim: “Bhangra originally was a free-style farmers’ dance from Punjab and adjacent areas in Pakistan. Later on it started a second life in the United Kingdom, where it provided Indian teenagers their own musical identity within the existing disco culture. The combination as presented is just a tie-down of a few of the enormous number of figures and patterns of Bhangra. If you really get into it, *feel free to improvise.*” Wim learned it from Jan Knoppers, who learned it in England.

Pronunciation: BAHN-grah

Music: Tape from Wim Bokoy.

4/4 meter

Formation: Individuals in a circle. Face center, except as noted.

Styling: A tendency to have knees splayed and feet equally everted, and “heavy in the middle,” or, as if you were wearing diapers and (as Yaakov Eden put it in describing another dance) are “carrying a load.” Bouncy throughout.

This dance is especially popular with younger dancers. It is not necessary to count rigorously, but only to listen to the music and change as it does. A part of the style of this dance is to be relaxed, stay loose, be improvisational and not very serious.

Meas

Pattern

1-17 “Jog” CCW around room.

I. AIRPLANE

- 1 Moving R (CCW), facing ctr and holding arms out to sides, step on R to R (ct 1); step on L next to R (ct 2); repeat (cts 3,4).
- 2-5 Repeat meas 1 four times (total of 10 step-together).
- 6 Tilted R, palms down; repeat meas 1 with opp ftwk and direction.
- 7-11 Repeat meas 6 five times (total of 12 step-together).

II. BOUNCES

- 2+2+2+1 Hands on waist, moving side R, repeat Fig I, meas 1 (step-together twice).
- 2 Repeat meas 1, cts 1-2 (step-together) (cts 1,2); bounce twice (cts 3,4).
- 3-4 Repeat meas 1-2 to L.
- 5-6 Repeat meas 1-2.
- 7 Repeat meas 1 to L.

III. AIRPLANE

- 1-5 Repeat Fig I, meas 1 five times (total of 10 step-together to R).
- 6-10 Repeat meas 1-5 to L (total of 10 step-together to L).
- 11-18 Repeat meas 1 to R (total of 16 step-together to R).

Bhangra—continued

IV. MARRIAGE

- 1-2 Facing ctr, clap and chug (ct 1); then chug seven more times. Each chug is accompanied by a distinctive pelvic thrust that you can incorporate to whatever degree you feel is appropriate and safe; watching Wim I surmised that people in that part of the world are very open about their sexuality, or as Wim put it: "It is what you think it is."
- 3-8 Repeat meas 1-2 three more times for total of four.

V. CHORUS

- 1-4 (a) R arm extended out to side, palm out, fingers up; L arm bent with elbow out and back and hand cupped near head. Step-together eight times.
- 5-6 (b) Move arms downward and up in a CW arc ending about 45 degrees short of vertical saying "OH-HO" (cts 1,2); reverse motion, saying "AH-HA" (cts 3,4); repeat (OHO, AHA).
- 7-10 (c) Repeat (a) (meas 1-4).
- 11 Move arms CW as in (b), but at half the speed while saying "OH-HO," ending with arms mirror the way they were in (a), and moving to L.
- 12-20 Step-together 18 times to L.

VI. DIAPERS

- 1-4 (a) Turning slowly one time in place CW, stepping R-L, R arm extended high above head with palm turned facing upward, L arm extended down and to the side, palm facing down.
- 5-8 (b) Repeat meas 1-4 with opp direction, hands, ftwk.
- 9-16 Repeat meas 1-8.

VII. CHORUS. Repeat Fig V.VIII. KNEES, WAVES

- 1 (a) Facing ctr or slightly L of ctr, and with arms and hands positioned as in last part of chorus except instead of to the side, R arm is extended fwd in front and left elbow extended back. Touch ball of R with some wt in front of L (cts 1,2); lift R in front of L, toe pointed down (cts 3,4).
- 2-4 Repeat meas 1 three times (total of 8 touch-lift).
- 5-8 (b) Repeat meas 1-4, except twist to L while lifting R, allowing ft to kick outward.
- 9 (c) Touch R in front of L as arms, held fwd and down, move L (cts 1,2); touch R diag to R as arms move R (cts 3-4).
- 10-12 Repeat meas 9 three times (total of 8 touch-touch).
- 13-16 (d) Repeat meas 9-12, except arms move upward on every 2nd, 3rd, and 4th beat, then down again to repeat.

IX. CHORUS. Repeat Fig V.X. HEJ-HEJ, CHUGS, WINDMILLS

- 1-8+4+2+2 (a) Similar to Fig II, "Bounces", except yell "HEJ, HEJ" when bouncing; repeat to L; repeat all (total of 8 meas)
- 9 (b) Hold or chug slightly fwd (ct 1); extend arms fwd chugging back (ct 2); bring arms in at chest level, chugging fwd (ct 3); leap in place, lifting legs, knees bent and out, arms extended upward (ct 4).
- 10-12 Repeat meas 9 three times (4 total).

Bhangra—continued

- 13-14 (c) Arms extended in “windmill,” R arm moving diag downward and to R, step-pivot CW three times moving to the R and turning $1\frac{1}{2}$ turn on each pivot (cts 1,2,3); hold (ct 4). Reverse ftwk and direction (mirror image) to move to L.

XI. CHORUS. Repeat Fig V.

XII. CLAPS AND TOE TOUCHES, PIVOTS

- 1 (a) Facing and moving LOD, clap hands, arms straight and diagonally down while touching R fwd (ct 1); step fwd on R (ct 2); repeat with opp ftwk, still moving LOD
- 2-5 Repeat meas 1 four times (5 total).
- 6-10 (b) Repeat meas 1-5 except clap high.
- 11 (c) Repeat meas 1 in place facing ctr (R,L).
- 12 Still facing ctr, lift on L (ct 1); step on R in place (ct 2); lift on R (ct 3); step on L in place (ct 4), holding arms just above shldr level, elbow bent slightly, hands extended outward and slightly upward, palms down, pushing out and back with each beat.
- 13 Making a full CCW turn, step on R (ct 1); hop on R (ct 2); step on L (ct 3); hop on L (ct 4), first bringing R arm fwd, down, and around, then bringing L arm up and back, for each rotation.
- 14-25 Repeat meas 11-13 four times (5 total).
- 26 Hold.

Notes by Gary Diggs

Presented by Gary Diggs

Bordeiasul

(Romania)

Source: Daniel Sandu.

Pronunciation:

Music: Daniel Sandu CD.

4/4 meter

Formation: Line; hands joined in W-pos, facing center.

Styling: Smooth and relaxed.

Meas

Pattern

4 meas

INTRODUCTION

PART I

- 1 Step fwd on L (ct 1); step back on R in place (ct 2); step on L next to R (ct &) (SQQ); step on R across L moving diag fwd (ct 3); step on L across R still moving diag fwd (ct 4) (SS).
- 2 Moving sdwd in LOD for the next three steps, step sdwd on R (but keeping it back) (ct 1); step sdwd on L crossing over R (ct &); step sdwd on R (still back) (ct 2); step back and sdwd on L, moving in RLOD (ct &) (QQQQ); still facing fwd (or ctr) and moving in LOD, step sdwd on R (ct 3); step on L next to R (ct &); step sdwd on R (ct 4) (QQS).
- 3 Step fwd on L (ct 1); step back on R in place (ct 2) (SS); step sdwd on L (ct 3); step on R across L (ct &); step L in place (ct 4); step sdwd on R (ct &) (QQQQ).
- 4 Step on L across R (ct 1); step on R in place (ct &); step sdwd on L (ct 2); step on R across L (ct &) (QQQQ); step on L in place (ct 3); step sdwd on R (ct 4) (SS).
- 5-8 Repeat meas 1-4.

PART II

- 1 Step sdwd on L (ct 1); light heel stamp on R next to L, no wt (ct &); step sdwd on R (ct 2); light heel stamp on L next to R, no wt (ct &) (QQQQ); step on L to L (ct 3); step on R next to L with wt (ct &); step sdwd on L (ct 4); light heel stamp on R next to L, no wt (ct &) (QQQQ).
- 2 Repeat meas 1 with opp ftwk and direction, omitting final stamp.
- 3 Moving ("zigzag") twd ctr, step on L across R (ct 1); step R across L (ct 2); step on L next to R (ct &) (SQQ); step on R across L (ct 3); step on L across R (ct 4) (SS).
- 4 Moving ("zigzag") away from ctr, step on R to R side and back (ct 1); continuing to move bkwd, step on L across R (ct &); step on R to R side and back (ct 2) (QQS); still moving away from ctr, repeat cts 1, &, 2 with opp ftwk and direction (cts 3,&,4) (QQS).
- 5-8 Repeat meas 1-4 with opp ftwk.

INTERLUDE

- 1 Grapevine in LOD: Step on L across in front of R (ct 1); step on R to R side (ct 2); step on L behind R (ct 3); step on R to R side (ct 4) (SSSS).
- 2 Moving LOD, step on L across in front of R (ct 1); step on R next to L (ct &); step on L across in front of R (ct 2); (QQS). repeat cts 1, &, 2 with opp ftwk and direction (cts 3,&,4) (QQS).

Dance notes by Gary Diggs

Presented by Gary Diggs

Boyash

(Romanian, Gypsy)

Source: Daniel Sandu, from a community of gypsies living on the border between Hungary and Slovakia who speak a Romanian dialect.

Pronunciation:

CD: Daniel Sandu CD

Rhythm: 4/4 meter. In the description of the figures below: (Q) is "quick" or a half beat; (S) is "slow" or a full beat; and (Z) is "very slow" or a beat and a half.

Formation: Individuals randomly across available space; people can interact as they choose.

Styling: Loose, exuberant, improvisational with spontaneity and originality. Twisting, shouting, spinning, whistling, snapping fingers, slapping and clapping hands, are permitted.

The three figures can be done in any order, and repeated as desired. It's not critical that everyone be doing the same figure at the same time. Typically a figure is repeated several times before moving on.

Stamps are full foot without weight unless otherwise noted.

Meas

Pattern

12 measures

INTRODUCTION

FIGURE I

- 1 Step on R across L (Q) (ct 1); step back on L in place (Q) (ct &); step sdwd on R to R (Q) (ct 2); jump onto both ft facing diag R (S) (cts &,3); jump in place or slightly L onto both ft facing diag L (Q) (ct &); jump onto both ft facing diag R (S) (ct 4). (QQQSQS)
- 2-3 Repeat meas 1 twice (3 total).
- 4 Jump fwd on both ft together (Z) (cts 1,&,2); jump fwd on both ft (Z) (cts &,3,&); jump fwd on both ft a third time (S) (ct 4). (ZZS)

FIGURE II

- 1 Step on R in place (S) (ct 1); step L in place (Q) (ct 2); step on R in place (Q) (ct &); repeat cts 1, 2, & with opp ftwk (SQQ) (cts 3,4,&). (SQQSQQ)
- 2 Repeat meas 1, but with a slap of the free ft at the end (ct &) of each slow step (QQQQ). Slaps can be to the side, in front, behind, with either hand (but more commonly with the R) and can be a slap of the thigh, the boot, or even of the sole of the boot.
- 3 Moving to R, do a full CW turn stepping R, L (SS) (cts 1,2); facing fwd, step sdwd on R (S) (ct 3); close L to R without wt and clap hands high (S) (cts 4). (SSSS)
- 4 Repeat meas 3 with opp ftwk and direction. (SSSS).

Boyash—continued

FIGURE II

- 1 Step R-L-R in place (QQQ) (cts 1,&,2); stamp L heel in place (Q) (ct &); step L-R in place (QQ) (cts 3,&); with whole foot stamp L with wt in place (S) (ct 4). (QQQQQQS)
- 2 Stamp R (no wt) across and in front of L (S) (ct 1); lift L heel, taking wt on ball of ft and raising heel, then lower it, while lifting R up and back (Q) (ct 2); step on R behind L (Q) (ct &); step on L in place (Q) (ct 3); stamp flat R ft to the side with R pointing diag R (Q) (ct &); lift R from the knee behind left leg (S) (ct 4). (SQQQQS)
- 3 Step on R across L (S) (ct 1); step sdwd on L to left (ct 2); step on R to R side and slightly back (Q) (ct &); repeat cts 1, 2 & with opp ftwk and direction (cts 3,4,&). (SQSQSQ);
- 4 Repeat meas 3.

Notes by Gary Diggs

Presented by Gary Diggs

Cigany Csardas

(Hungarian, Gypsy)

Hungarian/Gypsy couple dance. Learned at NM August Camp 1999 from Istvan Szabo ("Kovacs") and Rosina Didyk. Cigany or Gypsy Csardas is one of the more recent developments in the dance style of the Gypsies of Hungary. These movements mostly originate from the region of Szatmar. This choreography is merely an arrangement of steps that are usually done improvisationally.

Pronunciation:

Music:

2/4 meter

Formation: Couples at random on the floor.

Steps: All steps described are primarily facing and in relation to partner. Follower does same (not opposite) ftwk as leader except as noted.

Heel toe traveling step: (two cts)(traveling to R; to travel L, reverse ftwk) pivot slightly on L heel CW touching R heel diag just fwd and to R of L ft (ct 1); pivot slightly CCW on L toe while touching R toe next to L (ct 2).

Heel toe change direction step: (4 cts, 2 meas)(to change from traveling R to end traveling L; to go from traveling L to end traveling to R, reverse ftwk) pivoting slightly CW on heel of L, touch R heel diag fwd and to R (ct 1); touch R toe across L (ct 2); touch R heel diag fwd and to R (meas 2, ct 1); step on R next to L (meas 2, ct 2).

Jump step step: (2 cts)(described to the L; reverse ftwk and direction for "jump step step" to R) Twisting slightly to L, small leap in place coming off both feet and landing on L, during leap hold ankles and ft together (ct 1); step on R across L (ct &); facing ptr, close L next to R (ct 2).

Up down: step (2 cts)(done flatfooted) is simply straightening knees ("stretching") and facing directly twd ptr (ct 1); flex knees slightly while twisting slightly to L (ct 2).

Rida: (2 cts) is done with partners in Closed pos; both move CW around each other but with follower moving relatively more than leader. Both ptrs step on L with slight lift just prior to taking wt (ct 1); step on R (ct 2).

Styling: Much of the vocabulary comes from the Satmari Czardas and hence the styling, the pattern of up-down movement particularly in the Rida steps, is also shared. The gypsy version, though, is freer and lighter than the Hungarian version. Snapping of fingers is always appropriate, especially in Parts 1A and 1B and especially for the leader.

Meas

Pattern

INTRODUCTION. Dance begins with singing.

PART 1A

- | | |
|------|-----------------------------------|
| 1-4 | 4 Heel toe traveling steps, to R. |
| 5-6 | 1 Heel toe change direction step. |
| 7-10 | 4 Heel toe traveling steps, to L. |

Cigany Csardas—continued

- 11-16 3 Heel-toe change direction steps.
 17-22 Repeat meas 1-6.

PART 1B

- 1-4 4 Jump-step-steps to L.
 5-6 1 Jump-step-step to R and 1 to L.
 7-12 Repeat meas 1-6.
 13-14 2 Up-down steps.
 15-16 Repeat meas 5-6.
 17-20 Repeat meas 13-16.
 21-22 Repeat meas 5-6.

PART 2A

- 1-5 5 Rida turns CW.
 6 M: Close L to R (ct 1); leap onto both ending with ft apart and knees bent (ct 2).
W: "ti ti ta" (QQS), or step on R-L (ct 1); step on R (ct 2). W ends on M's R in Open pos.
 7-8 M: (moving CCW or to M's R while leading W to M's L side) Leap clicking heels together (ct 1); land on L (ct &); step R to R (2).
 9-16 Repeat meas 1-8, except on last ct of meas 16, when M falls on his L he doesn't take wt; then on last half beat of meas 16 M taps his R heel in place. Similarly, on the last half of the "ta" ct, of W's "ti ti ta," she does a heel tap with her L.

PART 2B

- 1-2 "Step tap, step tap, step, behind, step, tap" (M: step on R (ct 1); tap L next to R (ct &), step on L in place (ct 2); tap R next to L (ct &); step on R to R (ct 1); step on L behind R moving to R (ct &); step on R to R (ct 2); tap L beside R (ct &). W: does same figure with opp ftwk. Palms of hands are joined with ptr's and held high, moving R, L, R, hold, as in direction of movement of the ft and body, and like windshield wipers.
 3-4 Repeat meas 1-2 with opp ftwk and direction.
 5 Holding ptr's hands and raising them up and out as both ptrs rock back on their heels (ct 1); then bring hand down and in front just below shldr level as they both rock fwd onto entire ft (ct 2).
 6 Repeat meas 5, except on ct 2, instead of just rocking fwd, W takes wt on L while twisting slightly to L and touching slightly back with her R.
 7-8 M: Click L on inside upper of R boot (above mid-calf) (He can instead click his heels in the air, landing on R) (ct 1); step on L next to R (ct 2); repeat meas 7 with opp ftwk.
W: Toe heel change direction step (L) beg with R heel touch diag to R.
 9 M: Leap onto L extending R fwd, preparing to move CW around ptr (ct 1); step fwd on R around ptr (ct 2).
W: Rock back onto L (ct 1); rock fwd onto R starting to circle CW with ptr (ct 2).
 10 Both do Rida step, he takes her right hand in his left hand; W continues to Rida step at least through meas 16.
 11 Both do Rida step, M places W's R hand from his L hand into his R hand behind W's back, all on ct 1; M starts to turn W CW on ct 2.
 12 M Rida steps in place as he continues to turn W bringing their joined hands (both R) down and in front on ct 1; M continues to turn W CW on ct 2, bringing their arms up.

Cigany Csardas—continued

- 13 M turn W under joined hands, both stepping L, R (cts 1,2).
14 M bring W to Rida CW around him, lifting their joined hand above his head, lift L leg (ct 1); step on L (ct 2).
15 W continues to Rida CW around M, M lift R leg (ct 1); step on R (ct 2).
16 W complete her circle (L-R) around M while M lifts L leg (ct 1); step on L (ct 2); W tap her L next to her R as M taps his R next to his L (ct &). They simultaneously join hands high, palms facing.
17-31 Repeat meas 1-15.
32 W completes her circling around M (L-R) as M steps sdwd L (ct 1); step on R next to L (ct 2).

Repeat 2A and part 2B; end with M turning W under (CW) on last meas.

Notes by Gary Diggs

Presented by Gary Diggs

Kocanska Gijde

(Rom/Gypsy, U.S.A.)

Taught by Sani Rifati in conjunction with a singing workshop by Esma Redzepova and her Romani musicians, in Albuquerque, 08-27-04.

Pronunciation:

CD: "Kocanska Gijde" on CD from Sani Rifati 4/4 meter

Formation: One long line, hands joined in V-pos; dance progresses in serpentine pattern, ending in spiral when it is impossible to tighten the line further. Starts facing center.

Style: bouncy, improvisational, shoulder and body movement, gypsy-ish

Meas

Pattern

8 or 16 meas INTRODUCTION. Leader starts dance at beginning of a musical phrase (although dance doesn't subsequently coincide with musical phrase).

- 1 Without traveling, step fwd on L (ct 1); step on R in place (ct 2); step back on L (ct 3); step on R in place (ct 4).
- 2 Step fwd on L (ct 1); step on R in place (ct 2); circle L CCW and close next to R with small chug back (ct 7); hold (ct 8).
- 3 Still without traveling, step fwd on R (ct 1); step on L in place (ct 2); step back on R (ct 3); step on L in place (ct 4).
- 4 Facing diag between ctr and LOD and moving in LOD, touch R in LOD (ct 1); step on R in LOD (where it touched) (ct 2); touch L across over R in LOD (ct 3); step on L over R in LOD (where it touched) (ct 4).
- 5 Repeat meas 4 cts 1, 2 (cts 1,2); facing ctr, step back on L away from center (ct 3); step on R fwd (in place) twd ctr (ct 4).

Notes: Arms swing in and out following motion of L in meas 1 & 2 and of R in meas 3; arms swing back following movement of L in meas 5.

Meas 4 and first two beats of meas 5 travel (in LOD); remainder of dance doesn't.

Dance notes by Gary Diggs

Presented by Gary Diggs

Hora de Joc de la Budesti

(Romanian, Gypsy)

Source: Daniel Sandu, from the predominantly gypsy village of Budesti located in the historical and isolated Maramures region in north-northwestern Romania.

Pronunciation:

Music: Daniel Sandu CD

Rhythm: 4/4 meter. In the description, "S" (slow) denotes a full beat; "Q" (quick) is a half beat; "q" (very quick) is a quarter of a beat.

Formation: Individuals randomly across available space; dancers can and should interact with others as they choose.

Styling: Loose, exuberant, improvisational with spontaneity and originality. Twisting, shouting, spinning, whistling, snapping fingers, slapping and clapping hands, are appropriate. The patterns for the footwork, especially in figures 1 and 2, are examples of what can be done rather than what should be done. Footwork is improvised, especially in figure 3 where each dancer stamps out a rhythm unique and original to him or herself.

Figures are danced in order, and can be repeated if desired. It's not essential that everyone do the same figure at the same time.

Figures 1 and 4 are "right-footed," meaning they start on the right foot; figures 2 and 3 are "left-footed," starting on the left. Going from figure 1 to figure 2 and from 3 to 4, appropriate "fudges" need to be made. Hence the final step of figure 1 is omitted; the first step of figure 4 is also omitted. This all assumes that you are dancing something remotely similar to what is described below; otherwise it doesn't matter.

Meas

Pattern

5 meas

INTRODUCTION

FIGURE 1

- 1 Walk in any direction (fwd, sideways, back, or turning) R, L, R, LR (cts 1,2,3,4,&) (SSSQQ).
- 2 Repeat meas 1 with opp ftwk.
- 3 Walk in any direction R, LR, L, RL (cts 1,2,&,3,4,&) (SQQSQQ).
- 4 Repeat meas 1.
- 5-8 Repeat meas 1-4 with opp ftwk.

note: All "QQ" steps in this figure can be replaced by a single touch. On the last time through Fig 1, omit the final step on R to begin Fig 2 with L.

FIGURE 2

- 1 Bending at waist and moving fwd, step on L (ct 1); lift R leg and slap R thigh with L hand while simultaneously slapping outside of R boot with R hand (ct &) (QQ); repeat cts 1, &, but with opp ftwk and slaps (cts 2,&) (QQ); repeat cts 1, &, 2, & (cts 3,&,4,&) (QQQQ).

Hora de Joc de la Budesti—continued

- 2 Step fwd on L in front of and slightly across R (ct 1); raising R, slap outside of R boot with R hand (ct 2); moving diag fwd and L, step on R across L (ct 2); bring L leg up and behind R leg, L knee turned out and L leg extended past R leg, and slap L with R hand (ct &) (QQQQ); step back on L behind R (ct 3); lift R fwd and extended and slap inside of R boot with R hand (ct &); keeping wt on L, swing R in an arc down and back, then out to the side and up (ct 4); slap outside of R boot with R hand (ct &) (QQQQ).
- 3 Moving bkwd (or in any other direction, or spinning), step on R (ct 1); step on L while clapping hands together (ct &); step on R in place (ct 2); stamp L heel without wt while clapping once (ct &) (QQQQ); repeat cts 1, &, 2, & with opp ftwk (cts 3,&,4,&) (QQQQ).
- 4 Repeat meas 3, cts 1, &, 2, & (cts 1,&,2,&) (QQQQ); step on L in place (ct 3); clap (ct &); step on R in place (ct 4); clap (ct &) (QQQQ).
- 5-8 Repeat meas 1-4.

FIGURE 3

- 1 Stamp with wt, in place or moving: L RL R L (cts 1,&,ah,2,&) (QqqQQ); stamp with wt in place or moving RL R L R (cts 3,ah,&,4,&) (qqQQQ).
- 2-3 Repeat meas 1 twice.
- 4 Step on L in place (ct 1); clap hands fwd at face level above R raised thigh (ct &); slap top of R thigh with R hand glancing to the outside (ct ah) (Qqq); slap top of R thigh with L hand glancing to the inside (ct 2); step on R in place (ct &) (QQ); clap hands fwd at face level (ct 3); slap top of raised L thigh with R hand, glancing to the inside (ct ee); slap top of L thigh with L hand glancing to the outside (ct &) (qqQ); close or stamp L next to R without wt (ct 4) (S).
- 5-8 Repeat measures 1-4. On the last time through, take wt on L to begin Fig 4 with R.

FIGURE 4

- 1 Step on R in place while hitting chest with open R hand (ct 1); slap outside of L thigh with L hand (ct &); slap top of raised L thigh with R hand (ct 2); slap side of L thigh with L hand (ct &) (QQQQ); step on L in place while hitting chest with open R hand (ct 3); slap outside of L thigh with L hand (ct &); slap top of raised R thigh with R hand (ct 4); slap side of L thigh with L hand (ct &) (QQQQ).
- 2-6 Repeat meas 1 five more times.
- 7 Stamp with about 50% wt on R across L (ct 1); hop on (or leap onto) L in place (ct &) (QQ); step side and back on R (ct 2); step on L in place (ct &) (QQ); repeat cts 1, &, 2, & (cts 3,&,4,&) (QQQQ).
- 8 Repeat meas 7, cts 1, & (cts 1,&) (QQ); step side and back on R (ct 2); step on L across R with about 50% weight (ct &) (QQ); hop on (or leap onto) R in place (ct 3); step on L to L side (ct &) (QQ); repeat cts 1, & (cts 4,&) (QQ).

Dance description by Gary Diggs
Presented by Gary Diggs

Kuku

(West Africa)

West African ritual celebration dance. Traditional figures arranged and presented by Becky Gordon at 2005 August Camp; these four figures were selected from at least 28 different figures traditionally included in this dance.

Pronunciation:

CD: Becky Gordon CD. Local Albuquerque drummers; recorded ABQ, 2005 4/4 meter

Formation: Circle, individual, no hand hold; start with weight on L facing center (or can start by stepping forward toward center on L one beat early).

Styling: Earthy, large, energetic, exaggerated movements; feet are picked up off the floor, knees often lifted; touches are exaggerated by taking some weight. While moves are strong, definite, and often precise, there is room for individuality, creativity, and craziness. Dance with whole body—shoulders, head, back, stomach, and (especially) hips—all participate. These notes give highlights, but only scratch the surface—please, be imaginative

Meas

Pattern

approx 4 meas INTRODUCTION

A. CLAPS AND FLAPS. Clap (R-stamp), Flap (R-back), Flap (L-touch), L fwd
Note: Move gradually in LOD as you step in and out of the circle.

- 1 Bending L knee and bending fwd at waist, clap and stamp R next to L (ct 1); stepping back and in LOD on R, bringing torso up and back, arms out and back, shoulders back, elbows bent, lower and raise elbows while rotating shldrs back and arching upper back; i.e. flap arms at elbows like a chicken flapping it's wings (ct 2); repeat ct 2 except hold on R and add a strong touch with ball of L in front of R (ct 3); step twd ctr and slightly in LOD on L (ct 4).
- 2-8 Repeat meas 1 seven more times. On last beat of eighth meas, instead of stepping in on L, step on L in place facing diag R to begin next figure.

B. DIAGONALS IN AND OUT. R, together, R, touch; L, together, L, touch.

- 1 Feet: Moving diag to R and twd ctr, step on R (ct 1); step on L next to R (ct 2); repeat ct 1 (ct 3); twisting hips a little to the R, cave or bring L knee in and next to R knee (L ft is twisted to L as well, L heel raised, ball of L ft touching floor, and L knee bent) (ct 4).
Arms: R forearm is horizontal, elbow to R side and out slightly, palm is up, hand and arm extended in LOD. L arm is bent, L elbow extended RLOD, forearm horizontal, palm down and in front of lower chest. As you step on R, stretch and twist R shldrs and chest as arms extend slightly away from each other (ct 1); arms relax somewhat retracting and ending in front of torso; R hand rotates to face slightly down and L hand slightly up (ct 2); repeat cts 1, 2 (cts 3,4).
- 2 Repeat meas 1 with opp ftwk and direction (moving diag in twd ctr but to the L).
- 3 Repeat meas 1 exactly except move away from ctr.
- 4 Repeat meas 2 exactly except move away from ctr.
- 5-8 Repeat meas 1-4.

Kuku—continued

C. JUMPS AND CIRCLES. Jump (Clap); Jump (Clap); Back: R, L, R, L.

- 1 Jump fwd (or scoot), facing ctr, knees bent and ft apart (clap, hands circle down as you jump) (ct 1); hold, hands circle up (ct 2); repeat counts 1, 2 (cts 3,4).
- 2 Feet: backing out of ctr: step R, L, R, L (knees are lifted and ft are apart) (cts 1,2,3,4).
Hands: held about chest or shldr level, palms fwd and out, are pushing twd ctr on each step back. As one hand pushes fwd, the other is circling out and around (as the R ft is stepping back, the R hand pushes fwd and R hand circles back, etc. (cts 1,2,3,4).
- 3-8 Repeat meas 1-2 three more times.

D. THE BANGING STEP

- Feet: in LOD, touch R, R, L, R; in RLOD: touch-L, L, close-R, L; close-R, L, close-R, L.
Arms: L-up/down, R L-up/down; fist-up, roll, roll, stretch; bang, stretch, bang, down.
- 1 Facing mostly ctr but twisting twd LOD with bent R knee, touch ball of R hard in LOD, raising L arm high and across twd LOD (ct 1); step on R in place, arm coming down (ct 2); step on L slightly across R in LOD, hips turning more twd LOD while upper body twists twd ctr and both arms are extended and lifted high and to the side with hands out, palms down, wrists bent, elbows fairly straight (ct 3); step on R to R side in LOD while turning to face ctr, arms coming down (ct 4).
- 2 Twisting to face more RLOD, touch L hard in RLOD while R arm comes up and across twd RLOD and L arm extends back and down in LOD (both hands are clenched in a fist) (ct 1); step on L in place starting to move in RLOD, arms coming to chest level, forearms horizontal and in front of chest with L forearm inside of R forearm, fists still clenched (forearms are starting to rotate, or “roll” over each other, beg with L forearm moving out and over R forearm as R forearm begins moving under and in (ct 2); close R with wt next to or slightly across L, forearms continuing their rotation, making one complete revolution (ct 3); continuing in RLOD, strong step on L, knees bent, fists still clenched, extend arms, chest level, to sides (stretch)—L arm, elbow mostly straightened, extends in RLOD, R arm with bent elbow extends in LOD (ct 4).
- 3 Still moving in RLOD, step on R next to or slightly across L, bringing wrists together where the wrist joins the hand, in front of chest, R over L, fists still clenched (do this vigorously, even violently, to create the illusion of “banging” your fists together) (ct 1); repeat meas 2, ct 4, (ct 2); repeat ct 1 (ct 3); step on L in place or slightly in RLOD, facing ctr, arms down, fists unclenched (ct 4). Note: if you are starting the dance over, step on L on 4th ct, this meas.
- 4-12 Repeat meas 1-3, three more times.

SEQUENCE: Introduction; (ABCD) 3 times.

Dance notes by Gary Diggs
Presented by Gary Diggs

Magic Mamaliga

(Romania)

“The Magic Polenta”—Romanian line dance. Source: Daniel Sandu, Albuquerque, Spring workshop 2006.

Pronunciation:

Music: Sandu CD

4/4 meter

Formation: Line, hands joined and slightly forward, arms in W-pos for parts 1, 2, and 4. Hands joined with straight arms extended horizontally forward for part 3.

Style: brisk

Meas

Pattern

8 meas INTRODUCTION. No action.

PART I

- 1 Facing between ctr and LOD, move diag fwd with two steps (R-L) bringing arms down and up (cts 1,2); moving sideways diag out from ctr and slightly in LOD: “step together, step” (R-L-R=QQS), hands and arms make “little circles” (cts 3,&,4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

PART II

- 1 Facing L of ctr step R sideways twd ctr (ct 1); moving sideways away from ctr and slightly in RLOD: “step together step” (L-R-L=QQS) (cts 2,&,3); repeat ct 1 (ct 4).
 - 2 Repeat meas 1, cts 2-3 (cts 1,&,2); repeat Part I, meas 1, cts 1-2 (cts 3,4).
 - 3 Repeat meas 1, cts 2-4 and meas 2, ct 1 with opp ftwk and direction (RL-R-L-RL=QQSSQQ) (cts 1,&,2,3,4,&).
 - 4 Repeat meas 1, cts 3-4 with opp ftwk and direction (cts 1-2); facing ctr. step R-L as arms move all the way down and up (cts 3,4).
- Note: Arms in Part II sway constantly, augmenting movement of upper body.

PART III

- 1 Facing and moving twd ctr (hands joined) with arms extended straight fwd at shldr level, step R-L-R-touch. Arms (straight) bounce, slightly exaggerated, up on the beat and down on the off beat, or “up down” on each beat (cts 1&,2&,3&,4&).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

PART IV

- 1 Facing ctr, step on R in place (ct 1); stamp L heel slightly fwd of R with wt (ct 2), hands and arms (back in W-pos) make small circles, moving fwd and up on ct 1, and down and back on ct 2, etc.; repeat cts 1 and 2 (cts 3,4).

Magic Mamaliga—continued

- 2 Repeat ftwk of meas 1. Arms come all way down on cts 1 and 2, move back up on cts 3 and 4 (cts 1,2,3,4).
- 3-4 Repeat meas 1-2.

Sequence: Dance parts in order except Part IV gets repeated the second time through the dance. Dance goes through (minus introduction) total of three times.

Presented by Gary Diggs

Neshika Turkit (Turkish Kiss)

(Israeli)

It was created/choreographed by Meir Shem Tov. The version we do in Albuquerque (which is similar, but not identical, to the original choreography) we learned from Lee Lefton.

Pronunciation:

CD: M Shem Tov/ Ramah Rikkudiah 2000, CD

2/4 meter

Formation: Individuals (no hand hold) on the dance floor, either all facing the same way, or lines facing each other.

Styling: Uninhibited.

Meas

Pattern

16 meas INTRODUCTION. No action.

I. DIVES AND DOORKNOBS

1 Step on R to R.

2 Step on L next to R.

3-4 Repeat meas 1-2.

(1-4) Hands, starting held fwd at chest level palms up, move inward and slightly down, crossing with palms down, then return to starting position. Repeat; hands make a kind of "figure eight" motion.

5 Continuing to hold hands in front, rock fwd on R (ct 1); rock back on L (ct 2).

6 Step on R next to L (ct 1); hold (ct 2).

7 While standing with ft together, "turn doorknob" or rotate R arm and hand CCW, then back CW (cts 1,2).

8 Repeat meas 7 (but CW, then CCW) with L hand. (cts 1,2).

9-16 Repeat meas 1-8 with opp ftwk and direction, but *precisely* the same action with hands and arms.

II. BASKETS, HEELS, INS AND OUTS

1 Moving R and facing diag R, hands cupped (like a "basket") on the R front of your body below waist level like you're holding something, step R-L-R (cts 1,&,2).

2 Facing diag L, touch L heel twice, rotating hands like a paddle wheel, palms twd yourself, hand beneath pushing away while upper hand coming in (cts 1,2). Hands are at waist level close to body.

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

5 Moving fwd or "in," snapping fingers to R, step R-L-R (cts 1,&,2).

6 Continuing fwd, step, L-R-L, snapping fingers to L (cts 1,&,2).

7-8 Moving back or "out," step-hop four times (R-L-R-L) turning body and arms in direction of step, snapping fingers on each step.

Neshika Turkit—continued

INTERLUDE

- 1 Two Debka steps in place facing fwd: step R-L, touch R heel fwd (cts 1,2); step on R in place, touch L heel fwd (ct 3); step on L in place (ct 4).
- 2 Two twists (a twist: pivot on balls of ft twisting body CCW; at same time transfer wt onto R, straightening R leg and letting R hip extend to R, then transfer wt back to L).

III. ARMS AND ELBOWS

- 1 While doing two twisting steps, extend R arm and hand and fingers up in rhythm to twists (“up and up and”) while holding L arm horizontal, elbow bent and out, palm down, hand at chest level.
- 2 While doing two more twisting steps (still to the R), bring R arm down to mirror L arm, but raise and lower R elbow with beat (“up and up and”).
- 3-4 While continuing twist step (still to the R), mirror hands and arms to action in meas 1-2.
- 5 While continuing twist step, extend both arms upward, as in previous meas.
- 6 Bring both arms horizontally to chest level as before, extending and raising and lowering elbows (“up and up and”). Modify the twisting step at this point so that instead of twisting to R, you are pivoting on and twisting heels out and away from each other on the beat (“out and out and”) as you raise and lower elbows.
- 7 “Paddle wheel” your hands as in the earlier figures, but in the opp rotational direction, as you bend, then straighten at the waist.
- 8 Standing straight, smooch your fingers (“Kiss Kiss”) twice, on the “and” of ct 1 and on ct 2, or at the end of the first ct and beg of the second, like you would blow a kiss to someone.

IV. BOX AND SPIN

- 1 Moving twd ctr but facing RLOD: “step together step” (R-L-R=QQS) as you extend R arm in direction of travel.
- 2 Rotate CCW (L) one quarter turn and repeat meas 1 with opp ftwk and direction (moving LOD, facing out).
- 3 Rotate CCW (L) one quarter turn and repeat meas 1 (facing LOD, moving out).
- 4 Rotate CCW (L) one quarter turn and repeat meas 2 (facing in, moving RLOD).
- 5 Repeat meas 1 exactly.
- 6 Step L-R (SS) turning CCW out and moving slightly away from ctr.
- 7-8 Do a smooth “buzz” step, or “dervish” step, alone and in place, turning CCW with arms extended to the side, shldr level, elbows bent, palms upward. Pivot on L, push off on R starting with R on “and” of second beat of meas 6 and starting L on first beat of meas 7.
- 9-16 Repeat meas 1-8.

SEQUENCE: Do all figures once. Start over and repeat all figures, without introduction. Then repeat just Fig III, ending second time with a single “kiss” to end dance.

Notes by Gary Diggs
Presented by Gary Diggs

Zarah

(Israel)

Choreography by Naftaly Kadosh (learned from Don Schillinger, August Camp 2004). Music by Ze'ev Nechama & Tamir Kalinsky.

Pronunciation: zah-RAH

CD:

4/4 meter

Formation: Couples facing in a circle, man facing out, woman facing in.

Steps and Styling: Cha Cha; 75% of the time it's "one, two, cha-cha, cha."

Flirtatious, expressive. Men and women are always on opposite feet; description is for man, woman does opposite. The dance is a "getting to know you" dance; first part you don't touch, second part hold hands; third part you are in each other's arms.

Meas

Pattern

INTRODUCTION. No action.

I. I DON'T KNOW YOU YET

Note: in all meas in Fig I, steps are SSQQS. For all turns 360° or more, "wind up" (twist in opp direction of turn) on previous beat. Use arms and upper body freely; no physical contact with ptr. W generally faces twd and moves with M. On full turns, W always turns opp of M (if he turns CW, she turns CCW) (she doesn't do the half turns).

- 1 M: Rock fwd on L (ct 1); rock back on R (ct 2); half turn CCW to face and move twd ctr, L-R-L (cts 3,&,4).
W: Rock back on R (ct 1); rock fwd on L (ct 2); R-L-R twd ctr (cts 3,&,4).
- 2 M: Full turn CW moving twd ctr, with R-L (cts 1,2); step R-L-R, moving twd ctr (cts 3,&,4).
W: Moves to ctr following ptr, turns CCW.
- 3 M: Stepping on L (twd ctr), half turn CW to face out (and to face ptr) (ct 1); moving out, step on R (ct 2); continue moving out with L-R-L (cts 3,&,4).
W: Step in (ct 1); step back (ct 2); still facing ctr (and ptr, no half turn), R-L-R backing up (cts 3,&,4).
- 4 M: Full turn CW, R-L, moving away from ctr (cts 1,2); R-L-R, facing out and moving away from ctr (cts 3,&,4). W: Moves away from ctr turning CCW full turn (cts 1,2); facing M, steps back away from ctr (cts 3,&,4).
Note: in meas 5-8, W mirrors M exactly.
- 5 M: Facing out, rock sideways in LOD on L (ct 1); rock sideways in RLOD on R (ct 2); facing and moving RLOD, step L-R-L (cts 3,&,4). Begin CCW turn on ct 4.
- 6 M: Still moving RLOD, complete 1 1/4 CCW turn, R-L, to end facing ptr (cts 1,2); moving RLOD, step side, together, side or R-L-R (cts 3,&,4).
- 7 M: Step on L across over R, turning to face RLOD (ct 1); rock back (in LOD) onto R to face ptr (ct 2); move in LOD and turn CCW to face LOD, L-R-L (cts 3,&,4).
- 8 M: Moving in LOD, turn 1 1/4 CW to end almost facing ptr R-L-R-L-R (cts 1,2,3,&,4).

II. WE ARE ACQUAINTED NOW

Note: Rhythm varies from SSQQS (as in Fig I) on every meas. Dance closer, but not too close.

- 1 M: Facing out and facing ptr, and holding both her hands, step fwd on L (ct 1); stepping back twd ctr on R, lead W fwd around yourself to your L and twd ctr (ct 2); back her twd ctr, L-R-L (cts 3,&,4). W: Steps opp M as she moves around him (CCW) and ends being backed twd ctr. Note: M, if not actually “throwing” the W twd ctr, is at least giving her a strong lead; M and W maintain a strong connection.
- 2 M: Backs W to ctr. M and W facing, M holding both W’s hands, step R-L (cts 1,2); back W one more step (ct 3); rock back on L, leading W fwd and away from ctr (ct 4).
- 3 M: Continue leading W out of ctr and around himself CW, R-L-R (QQS), so that she ends facing in (and him) (cts 1,&,2); facing out (and W), rock fwd and back (L-R) (cts 3,4).
- 4 M: Lead W to step fwd twd ctr as you step back on L (ct 1); moving out, R-L-R, lead W in a full underarm (M’s L arm, W’s R) turn CW (cts 2,3,4).
- 5 M: Facing out, holding both W’s hands, rock sideways LOD on L (ct 1); rock RLOD on R (ct 2); moving and facing slightly RLOD, step L-R-L (cts 3,&,4). W: mirror M exactly.
- 6 M and W: Repeat previous meas but with opp ftwk and direction.
- 7-8 M: Still holding W’s hands, rock LOD on L (ct 1); rock RLOD on R (ct 2); rock back on L-R next to L-L, all moving sideways LOD while leading W to turn CW under your R arm (cts 3,4,1); repeat previous three beats but opp ftwk and direction (cts 2,3,4).

III. WE ARE FRIENDS (Dance close)

Note: W dances exactly opp M.

- 1 M: Holding ptr in closed (ballroom or close tango) pos, M facing out: step fwd on L (ct 1); rock back on R (ct 2); backing into ctr, step L-R-L (cts 3,&,4).
- 2 M: Step sdwd in RLOD, “step together step together” R-L-R-L (cts 1,2,3,4). Note: Think “Merengue” or “latin movement” here.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

SEQUENCE: Each part repeats; entire dance (minus introduction) repeats verbatim.

Notes by Gary Diggs
Presented by Gary Diggs

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. 2905 Scenic Dr. Marion, OH 43302-8386
"Schatzie"	Blue Star 2260	
"Hi Neighbor"	Blue Star 2360	
"Travel On"	Blue Star 2363	
"Sprechen Sie Deutsch"	Blue Star 2366	
"Cincinnati Waltz Quadrille"	Blue Star 2378	
"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	
"Queens Quadrille"	E-Z 719	LLOYD SHAW FOUNDATION 2217 Cedar Acres Dr. Manhattan, KS 66502
"Star & Promenade Contra"	TNT 201	PALOMINO RECORDS, INC. TNT RECORD CO.
"Waltz Contra"	National Records 4562	NATIONAL RECORDS
Line Dance:		
"Jiffy Line Dance"	Windsor 4684 (Jiffy Mixer)	PALOMINO RECORDS, INC.
"I'm Busted"	Blue Star 2219	
"Stay Young"	MCA Records MCA52310 (Vocal—Don Williams)	MCA RECORDS, INC. 70 Universal Plaza Universal City, CA
"The Bird Dance"	AVIA Disk AD831	
Miscellaneous:		
"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

Dance Notes

by Jerry Helt

NUMBER ONE COUPLE GO FORWARD & CIRCLE
FOUR
NUMBER THREE MAN BREAK TO A SINGLE LINE
OF FOUR
LINE FORWARD, WHEEL & DEAL, SWEEP 1/4
TWO FACED LINE WHEEL & DEAL, SWEEP 1/4
STAR THRU, PASS THRU, LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL SWEEP 1/4
IN YOUR TWO FACED LINES, WHEEL & DEAL,
SWEEP 1/4
SWING THRU, TURN THRU, LEFT ALLEMANDE,
ETC.

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

FOUR LADIES CHAIN 3/4, HEADS PASS THRU, "U"
TURN
SIDES PASS THRU, "U" TURN HEADS FACE YOUR
PARTNER
BACK AWAY
(LINES OF FOUR WITH PARTNER)

HEADS RIGHT & LEFT THRU, HEAD LADIES CHAIN
(HEADS FLUTTER WHEEL)
SIDES FACE YOUR PARTNER, BACK AWAY TO
CORNER
LINES PASS THRU "U" TURN, LADIES CHAIN
ACROSS
(LINES OF FOUR WITH PARTNER)

HEADS PROMENADE OUTSIDE HALF WAY
AROUND
HEADS TO THE MIDDLE, CIRCLE FOUR LEFT 3/4
PASS THRU CIRCLE FOUR LEFT 3/4, BACK AWAY
IN LINES

SIDES PASS THRU, PARTNER TRADE
REVERSE THE FLUTTER WHEEL, GENTS LEAD
NUMBER ONE COUPLE PROMENADE INSIDE THE
SET TO FACE OUT, (OR CALIF. TWIRL
NUMBER TWO POSITION FALL IN BEHIND, THREE
POSITION FALL IN BEHIND
FOUR POSITION BRING UP THE REAR
FACE YOUR PARTNER BACK AWAY (OR TRIPLE
CENTERS IN, CASTOFF 3/4)
LINES PASS THRU, "U" TURN
ALL JOIN HANDS CIRCLE LEFT
THE OTHER WAY BACK SINGLE FILE
LADIES "U" TURN, DIXIE GRAND - - - -
MEET YOUR PARTNER, PROMENADE

ALL FOUR LADIES CHAIN ACROSS
HEAD MEN FACE YOUR CORNER
STAR THRU, SQUARE YOUR SET LIKE THAT
THE LADIES IN NUMBER ONE POSITION
GO FORWARD DOWN THE MIDDLE
SPLIT THE LADIES, SEPARATE AROUND ONE
ALL CIRCLE LEFT. THE OTHER WAY BACK
SINGLE FILE
LADIES "U" TURN, DIXIE GRAND - - - -
MEET YOUR PARTNER PROMENADE, ETC.

FOUR LADIES CHAIN ACROSS
SIDES RIGHT & LEFT THRU & ROLL AWAY A HALF
SASHAY
NUMBER ONE COUPLE ROLL AWAY A HALF
SASHAY
NUMBER ONE COUPLE BACK TO BACK
WITH THE CORNER STAR THRU & "U" TURN BACK
SQUARE YOUR SET, NEW NUMBER ONE ROLL
AWAY A HALF SASHAY
HEADS FACE YOUR PARTNER, BACK AWAY TO
YOUR CORNER. LINE UP FOUR
LINES PASS THRU & "U" TURN, CIRCLE LEFT
THE OTHER WAY BACK SINGLE FILE
LADIES "U" TURN, DIXIE GRAND - - - -
MEET YOUR PARTNER, PROMENADE

HEAD LADIES CHAIN ACROSS, SIDES SQUARE
THRU FOUR
TOUCH 1/4 LADIES TRADE
(LINES OF FOUR WITH PARTNER)

HEADS FLUTTER WHEEL, SIDES SQUARE THRU
FOUR
TOUCH 1/4, SCOOT BACK, GENTS TRADE
PASS THRU, TAG THE LINE, FACE IN
(LINES OF FOUR WITH PARTNER)

Dance Notes by Jerry Helt—continued

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

FOUR LADIES CHAIN 1/4, HEADS FORWARD,
TOUCH 1/4
HEAD MEN RUN RIGHT, STAR THRU
(LINES OF FOUR WITH PARTNER)

FOUR LADIES CHAIN 1/4 HEADS FORWARD,
TOUCH 1/4
HEAD MEN RUN RIGHT, SWING THRU, BOYS
TRADE
BOYS RUN RIGHT, BEND THE LINE
(LINES OF FOUR WITH PARTNER)

HEADS FORWARD, VEER TO THE LEFT
WHEEL & DEAL, SWEEP 1/4, PASS THRU
VEER LEFT, BEND THE LINE
(LINES OF FOUR WITH PARTNER)

HEADS FORWARD, CIRCLE FOUR LEFT 3/4
WITH YOUR GIRL, CALIF. TWIRL
CIRCLE FOUR LEFT 3/4 BACK AWAY
(LINES OF FOUR WITH PARTNER)

HEADS FLUTTER WHEEL, SIDES SQUARE THRU
TOUCH 1/4, SCOOT BACK, GENTS TRADE
LADIES FORWARD, MEN SASHAY
(LINES OF FOUR WITH PARTNER)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES FORWARD, TOUCH 1/4
COORDINATE -----
COUPLES CIRCULATE, COUPLES CIRCULATE
BEND THE LINE, PASS THRU, BEND THE LINE
SLIDE THRU LEFT ALLEMANDE, SQUARE YOUR
SET
(THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN 1/4
HEADS SQUARE THRU FOUR HANDS
TOUCH 1/4, SCOOT BACK. BOYS RUN RIGHT
(LINES OF FOUR WITH PARTNER)

HEADS FLUTTER WHEEL SIDES ROLL AWAY A
HALF SASHAY
HEADS SQUARE THRU FOUR HANDS
STEP TO AN OCEAN WAVE (SAME GENDER)
SWING THRU, BOYS RUN RIGHT
(1 P-2 P LINES OF FOUR)

HEADS PASS THRU, PARTNER TRADE
TOUCH 1/4, WALK & DODGE
SWING THRU, BOYS RUN RIGHT
WHEEL & DEAL, SWEEP 1/4
(LINES OF FOUR WITH PARTNERS)

Presented by Jerry Helt

DIXIE GRAND

STARTING FORMATION-DIXIE GRAND CIRCLE,
DOUBLE PASS THRU
QUARTER TAG, OR ANY FORMATION WHERE AT
LEAST TWO DANCERS CAN START.

TIMING-6

THOSE WHO CAN START THE CALL BY JOINING
RIGHT HANDS WITH THE FACING DANCER AND
PULLING BY. EACH DANCER MOVES AHEAD
AROUND THE CIRCLE AND GIVES A LEFT HAND
TO THE NEXT, PULLING BY, AND A RIGHT HAND
TO THE NEXT, PULLING BY. REGARDLESS OF
THE STARTING FORMATION, AS THE MOVEMENT
PROGRESSES, THE FORMATION CONVERTS TO
A CIRCLE.

STYLING: DIXIE GRAND-STYLING IS SIMILAR TO
THE DESCRIPTION FOR THE BASIC RIGHT AND
LEFT GRAND. DANCERS USE HANDSHAKE HOLD
FOR ALTERNATING PULL BY MOVEMENTS,
RELEASING HANDS AS DANCERS PASS EACH
OTHER.

FOUR LADIES CHAIN ACROSS
NUMBER ONE COUPLE STAND BACK TO BACK
WITH YOUR CORNER STAR THRU
SQUARE YOUR SET JUST LIKE THAT
HEAD POSITIONS PASS THRU, PARTNER TRADE
SAME COUPLES PASS THRU, SEPARATE
AROUND ONE, LINE UP FOUR
LINES PASS THRU, "U" TURN
ALL JOIN HANDS CIRCLE LEFT
GO THE OTHER WAY BACK SINGLE FILE
LADIES "U" TURN, DIXIE GRAND ----
MEET YOUR PARTNER, PROMENADE

Presented by Jerry Helt

Plus Definitions

COORDINATE: STARTING FORMATION—COLUMNS. TIMING: 8

ALL DANCERS SINGLE FILE CIRCULATE ONCE AND A HALF. THE CENTER SIX (THREE ADJACENT PAIRS) TRADE (TURN 180 DEGREES). THE VERY CENTER TWO DANCERS RELEASE HANDHOLDS AND WALK DIAGONALLY OUTWARD TO THE END OF THE FORMING LINES. THE TWO LONESOME DANCERS WALK AHEAD, MOVING IN A QUARTER CIRCLE, TO BECOME THE OTHER ENDS OF THE FORMING LINES.

LOAD THE BOAT: STARTING FORMATION—LINES OF FOUR. TIMING: 12

WITH CENTERS FACING IN, AND THE ENDS OF EACH LINE FACING THE SAME (IN OR OUT) DIRECTION.

THE END DANCERS MOVE FORWARD AROUND THE OUTSIDE, PASSING RIGHT SHOULDERS WITH THREE MOVING END DANCERS, AND TURN ONE-QUARTER IN (90 DEGREES) TO STAND BESIDE THE THIRD PERSON PASSED, FACING THE CENTER OF THE SET AS A COUPLE. SIMULTANEOUSLY, THE MOMENTARY PARTNERS, PARTNER TRADE WITH THEIR NEW PARTNERS, AND PASS THRU.

STYLING: LOAD THE BOAT—THE END DANCERS, WHILE MOVING ON THE OUTSIDE, LEAVE ENOUGH ROOM FOR THE CENTER DANCERS TO WORK COMFORTABLY. ARMS ARE HELD IN NATURAL DANCE POSITION THROUGHOUT THE ACTION, BLENDING INTO THE APPROPRIATE HAND POSITION FOR THE NEXT CALL.

RELAY THE DEUCEY: STARTING FORMATION—PARALLEL OCEAN WAVES. TIMING: 20

ALL CIRCULATES IN THIS DEFINITION REFER TO THE ORIGINAL CIRCULATE PATH ESTABLISHED BY THE ENDS OF THE ORIGINAL OCEAN WAVES. NO DANCER EVER STOPS MOVING DURING THIS CALL; THE PAUSES WRITTEN INTO THE DEFINITION (i.e., THE ACTION DESCRIBED AS “HALF-CIRCULATE”) ARE THERE FOR CLARITY OF THE DESCRIPTION AND FOR TEACHING PURPOSES ONLY.

EACH END AND THE ADJACENT CENTER DANCER TURN ONE-HALF (180 DEGREES). THE NEW CENTERS OF EACH OCEAN WAVE TURN THREE-QUARTERS (270 DEGREES), WHILE THE OTHERS HALF-CIRCULATE, FORMING A SIX-PERSON WAVE AND TWO LONESOME DANCERS. THE WAVE OF SIX, WORKING AS 3 PAIRS, TURNS 1/2, WHILE THE OTHERS HALF-CIRCULATE. IN THE WAVE, THE CENTER 4 TURN 1/2. WHILE THE OTHER FOUR DANCERS HALF CIRCULATE.

IN THE WAVE, THE CENTER 4 TURN 1/2, WHILE THE OTHER FOUR DANCERS HALF-CIRCULATE. THE WAVE OF 6, AGAIN WORKING AS 3 PAIRS, TURNS 1/2, WHILE THE OTHERS HALF-CIRCULATE.

FINALLY, THE CENTER 4 OF THE WAVE TURN 3/4 (BECOMING THE CENTERS OF THE NEW WAVES), WHILE THE OUTSIDE 4 HALF-CIRCULATE TO BECOME THE ENDS OF THE FINAL WAVES.

Plus Definitions—continued

STYLING: RELAY THE DEUCEY-BASIC SWING THRU STYLING IS UTILIZED FOR TURNING MOVEMENTS WITHIN THE OCEAN WAVE FORMATIONS. CIRCULATING DANCERS DO THE CIRCULATE ACTION WITH ARMS IN NATURAL DANCE POSITION, BLENDING TO HANDS UP OCEAN WAVE FORMATION AT THE CONCLUSION OF THE CALL.

TEACUP CHAIN: STARTING FORMATION—STATIC SQUARE, OR PROCEEDING FROM EVERYONE DOING A LEFT ARM TURN WITH PARTNER. TIMING: 32

THE CALLER WILL SPECIFY TWO LADIES TO MOVE TO THE CENTER AT THE START OF THE CALL, e.g., “HEAD LADIES CENTER FOR A TEACUP CHAIN.” FOR THE REST OF THE DEFINITION, THESE TWO LADIES WILL BE CALLED THE “SPECIFIED LADIES.”

THE SPECIFIED LADIES (BOTH HEAD LADIES OR BOTH SIDE LADIES) MOVE TO THE CENTER AND STAR RIGHT 3/4 TO MEET THEIR CORNERS FOR A LEFT ARM TURN. AT THE SAME TIME, THE OTHER TWO LADIES MOVE TO THE RIGHT AROUND THE PERIMETER OF THE SQUARE TO THEIR CORNERS, AND DO A RIGHT ARM TURN.

FOLLOWING THE ARM TURNS, THE SPECIFIED LADIES MOVE AROUND THE PERIMETER OF THE SQUARE TO THEIR NEW CORNERS FOR A RIGHT ARM TURN, WHILE THE OTHER LADIES GO TO THE CENTER AND STAR LEFT ONCE AND A QUARTER TO MEET THEIR NEW CORNERS FOR A RIGHT ARM TURN.

THE SPECIFIED LADIES THEN MOVE TO THE CENTER AND STAR LEFT ONCE AND A QUARTER TO THEIR NEW CORNERS FOR A RIGHT ARM TURN, WHILE THE OTHER LADIES MOVE TO THEIR NEW CORNERS (AROUND THE PERIMETER OF THE SQUARE) FOR A LEFT ARM TURN.

FINALLY, THE SPECIFIED LADIES MOVE TO THEIR NEW CORNERS (THEIR ORIGINAL PARTNERS) FOR EITHER A COURTESY TURN OR A LEFT ARM TURN LEADING INTO THE NEXT COMMAND, WHILE THE OTHER LADIES MOVE TO THE CENTER AND STAR RIGHT 3/4 TO MEET THEIR NEW CORNERS (THEIR ORIGINAL PARTNERS) FOR EITHER A COURTESY TURN OR A LEFT ARM TURN LEADING INTO THE NEXT COMMAND. EVERYONE FINISHES WITH HIS/HER ORIGINAL PARTNER.

IF THE CALLER DESIRES THE MEN TO EXECUTE THE LADIES PART AND VICE VERSA, AS DESCRIBED ABOVE, THE STARTING FORMATION IS A STATIC SQUARE WITH ALL COUPLES HALF-SASHAYED, OR PROCEEDING FROM EVERYONE DOING A LEFT ARM TURN WITH THEIR PARTNER. THE PROPER CALL IS THE “HEAD/SIDE MEN CENTER FOR A TEACUP CHAIN.”

STYLING: TEACUP CHAIN-CENTER DANCERS TURNING IN STAR PATTERNS USE HANDS UP STYLING. ALL TURNS WITH OUTSIDE DANCERS ARE FOREARM TURNS. WHEN NOT LEADING INTO ANOTHER COMMAND, A COURTESY TURN, AS PREVIOUSLY DESCRIBED, IS USED AT THE CONCLUSION OF THE CALL.

Plus Definitions—continued

OUTSIDE DANCERS (USUALLY THE GENTS) DANCE WITH ARMS SWINGING NATURALLY FROM ONE FOREARM TURN TO THE NEXT, BEING AS GRACEFUL AS POSSIBLE IN A MOVEMENT THAT OFFERS LITTLE OTHER THAN PIVOT MOVEMENTS. LADIES MAY ENHANCE THE STYLING OF THIS BASIC THROUGH SKIRT WORK WITH OUTSIDE HAND.

ZOOM:

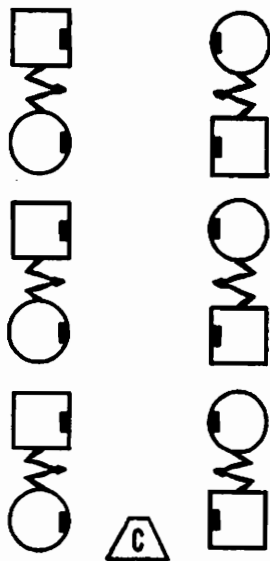
STARTING FORMATION—STARTING AND COMPLETED DOUBLE PASS THRU, TWO-FACED LINES, SINGLE FILE PROMENADE, COLUMNS, BOX CIRCULATE, AND PROMENADE. TIMING: 4 STEPS.

FROM A SETUP WHERE ONE DANCER IS FOLLOWING ANOTHER, THE LEAD DANCER WALKS AWAY FROM THE CENTER OF THE SQUARE AND AROUND IN A FULL CIRCLE (360 DEGREES) TO THE POSITION OF THE DANCER WHO WAS DIRECTLY BEHIND HIM. MEANWHILE, THE TRAILING DANCER STEPS DIRECTLY FORWARD INTO THE POSITION VACATED BY THE LEAD DANCER. EVERY DANCER ENDS FACING IN THE SAME DIRECTION HE STARTED.

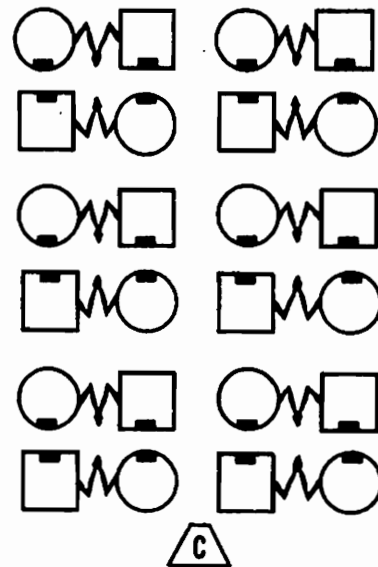
STYLING: LEAD DANCERS HOLD ARMS IN NATURAL DANCE POSITION. LADIES SKIRT WORK OPTIONAL. TRAILING DANCERS USE COUPLE HANDHOLD. IN ZOOM IT IS IMPORTANT THAT LEAD DANCERS INITIATE THE ROLL-OUT MOVEMENT WITH A SLIGHT FORWARD MOTION TO ALLOW SUFFICIENT ROOM FOR TRAILING DANCERS TO STEP THROUGH COMFORTABLY.

Presented by Jerry Helt

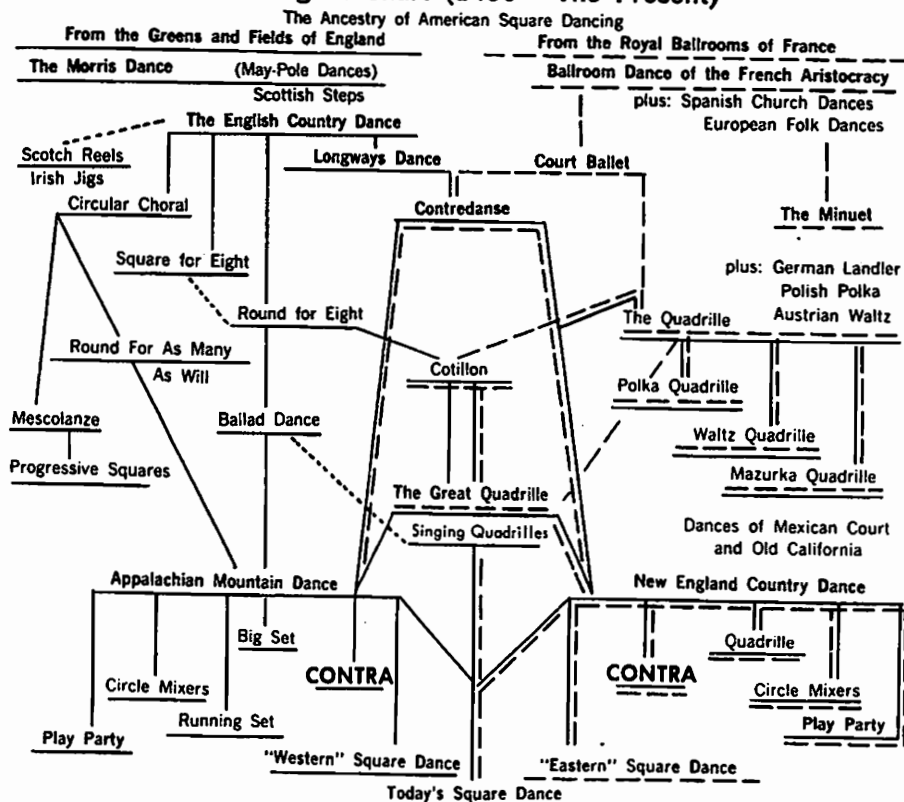
**COUPLES FACING
ACROSS**
All couples are active



MESCOLANZA



Genealogical Chart (1450 — The Present)



<p>ALTERNATE DUPLÉ 1,3,5, etc. crossed over and are active</p>	<p>DUPLE 1,3,5, etc., NOT crossed over but are active</p>	<p>ALTERNATE TRIPLE 1,4,7, etc. crossed over and are active</p>
<p>TRIPLE 1,4,7, etc., NOT crossed over but are active</p>	<p>TOP COUPLE ACTIVE Usually 4-couple sets</p>	<p>ALL COUPLES ACTIVE</p>

10 Ways to Set Up Contra Lines

FROM SQUARES & CIRCLES
COLLECTED BY JERRY HELT

NUMBER 1 PROMENADE INSIDE THE SQUARE
FACE OUT AT HOME POSITION
#2 FALL IN BEHIND #1
#3 FALL IN BEHIND #2
#4 FALL IN BEHIND #3, #4 BRINGING UP THE REAR
FACE YOUR PARTNER BACK AWAY
(PROPER LINES 1,2,3,4)

NUMBER 1 PROMENADE INSIDE THE SQUARE
FACE OUT AT HOME POSITION
#4 FALL IN BEHIND #1
#3 FALL IN BEHIND #4
#2 FALL IN BEHIND #3, #4 BRING UP THE REAR
FACE YOUR PARTNER BACK AWAY
(PROPER LINES 1,4,3,2) TO PROMENADE IN SQUARE ROTATION

NUMBER 1 "U" TURN BACK TO FACE OUT
#4 FALL IN BEHIND #1 & ROLL AWAY A HALF SASHAY
#3 FALL IN BEHIND #2 & ROLL AWAY A HALF SASHAY
#4 FALL IN BEHIND #3


NUMBER 1 "U" TURN BACK TO FACE OUT
#2 FALL IN BEHIND #1 & #2 ROLL AWAY A HALF SASHAY
#3 FALL IN BEHIND #2 & #3 ROLL AWAY A HALF SASHAY
#4 FALL IN BEHIND #3 & #4 ROLL AWAY A HALF SASHAY
FACE YOUR PARTNER BACK AWAY
(CROSSED OVER PROPER LINES 1,2,3,4)

3 & 4 RIGHT AND LEFT THRU
SIDE LADIES CHAIN ACROSS
HEADS FACE YOUR PARTNER BACK AWAY
JOIN YOUR CORNER FORM LINES OF FOUR
(IMPROPER DUPE MINOR 1,2,4,3)

LARGE CIRCLE WITH PARTNER IN PROMENADE POSITION
ROLL AWAY A HALF SASHAY
FACE YOUR PARTNER, BACK AWAY
(CIRCLE CONTRA SETUP, PROPER)

HEADS RIGHT & LEFT THRU
SIDES LEAD RIGHT CIRCLE TO A LINE
EVERYBODY RIGHT & LEFT THRU
(MESCOLANZA LINES, SQUARE ROTATION 1,2,3,4)

LARGE CIRCLE WITH PARTNER
ONE COUPLE FACE ANOTHER COUPLE C.C.W. & C.W.
(SPANISH CIRCLE OR SICILIAN CIRCLE)
EVERYBODY STAR THRU
(CIRCLE CONTRA SETUP IMPROPER ACROSS 4)



3 & 4 RIGHT & LEFT THRU
SIDE LADIES CHAIN ACROSS
HEADS FACE YOUR PARTNER BACK AWAY
JOIN YOUR CORNER FORM LINES OF FOUR
(IMPROPER DUPL MINOR 1,2,3,4)

SIDES RIGHT & LEFT THRU
HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES RIGHT & LEFT THRU
(BECKETT REEL SETUP, 1 ACROSS 2, 3 ACROSS 4)

NUMBER 1 "U" TURN BACK FACE OUT
#2 FALL IN BEHIND #1
#3 FALL IN BEHIND #2
#4 FALL IN BEHIND #3 & #4 ROLL AWAY A HALF SASHAY
EVERYBODY FACE YOUR PARTNER BACK AWAY
(IMPROPER TRIPLE MINOR LINES 1,2,3,4)

Lonesome Shepherd

from Jack McKay

- Formation:** Contra lines, 1,4,7,etc., cpls active and crossed over.
- Music:** Try Folkcraft 1287.
- Cts:** Actions and explanations:
- 1-16 **ACTIVE MEN LEAD THE LADIES AROUND THE OPPOSITE THREE**—Active man leads the two ladies below across the set, passing above his partner, down behind that trio, across the set, and up to place.
- 17-32 **ACTIVE LADIES LEAD THE MEN AROUND THE OPPOSITE THREE**—Active lady leads the two men below (hands may be joined if desired) across the set, passing above her partner, down behind that trio, across the set, and up to place.
- 33-40 **ACTIVE CPLS DOWN IN TWOS**—Actives go down the set in six short steps, turning individually on 7 and 8 to face up.
- 41-48 **BACK TO PLACE AND CAST OFF**—Actives dance up the set to place in four steps, and cast off with the persons who were immediately below them in the trios in four more steps. **Progression** has been made, actives have moved down one place in line.
- 49-56 **RIGHT AND LEFT THRU**—Actives take the person they just cast off with and cross the set with a right and left thru.
- 57-64 **RIGHT AND LEFT THRU BACK**—Return with a right and left thru. Actives will no longer dance with these dancers who are above them in the set. *New* trios are formed each time the dance starts again by the actives and the next two down the set from them.

Jerry's No Swing Circle

by Jerry Helt

- Formation:** (Not recommended for less than 40 dancers.) A large circle of cpls facing cpls, one cpl with their backs to LOD, the other cpl facing LOD. Refer to "Indian School Circle," Chain ladies across before starting dance.
- Music:** Any well-phrased 64-count Reel or Jig.
- Cts:** Actions and explanations:
- 1-8 **CORNERS DO SA DO**—All men face left and do sa do corners, end facing her.
- 9-16 **PASS RIGHT MARCH SINGLE FILE**—As in "Caribbean Contra" cts 17-24.
- 17-24 **COME BACK TO HER AND ALLEMANDE LEFT**—See "Caribbean Contra" cts 25-32.
- 25-32 **LADIES CHAIN**—Ladies chain to other circle.
- 33-40 **CHAIN THEM BACK**—Ladies chain back. Progression within each circle is now apparent, but if the ladies chained before the start of the dance all are facing their orig ptr.
- 41-48 **JUST THE LADIES DO SA DO**—The same two ladies do sa do.
- 49-56 **EVERYBODY DO SA SO**—All do sa do across the set (orig ptrs).
- 57-64 **STAR THRU FRONTIER WHIRL**—All star thru, then frontier whirl with original ptrs across the set, to end facing a *new* corner to start.

Dorozhka

(Russia)

The dance is choreographed by Hennie Konings based on folk dance movements from the repertoire of the Cossaks of southern Russia. The song is a marching song, also used as dance song. The dance was introduced by Hennie Konings in the Russian Summer Dance Camp in Germany in 1998. The name translates as "small road," a word from the title and first line of the accompanying song: *Proljegala stepj-dorozhka* ("The small road over the steppe").

Pronunciation: dah-ROHSH-kah

CD: Russian Dances by Hennie Konings, Stockton 2006

2/4 meter

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

Meas

Pattern

INTRODUCTION

- 1-4 8 steps CCW beg R.
- 5-6 4 steps twd ctr beg R, fourth step is a stamp with wt.
- 7-8 3 steps bkwd beg R (cts 1,2,1).
- 8-9 Releasing hands, take 3 steps in a small 3/4 circle CCW, ending facing LOD (cts 2,1,2).

FIGURE I (no hand hold)

- 1 Step on R heel fwd in LOD (ct 1); step on L next to R (ct &); stamp R, taking wt with slightly bent knee, still moving fwd in LOD (ct 2). During meas 1 both arms make a curve starting down and moving sdwd to the R (at which point L arm is bent in front of chest).
- 2 Repeat meas 1 with opp ftwk and arms, moving in LOD.
- 3-6 Repeat meas 1-2 two more times (3 total).
- 7 Repeat meas 1.
- 8 2 stamps with wt L-R while turning to face ctr (cts 1,2). Bring L hand on the back and R arm bent in front of chest.
- 9 Heavy step on L in place with knee slightly bent (ct 1); step on R slightly sdwd in LOD (ct &); repeat cts 1, & (cts 2,&).
- 10-12 Repeat meas 9 three more times (4 total). During meas 9-10 R arm (palm up) opens to the R side, while during meas 11-12 the R arm moves back (palm down) in front of chest.
- 13-15 Repeat meas 9-11.
- 16 Repeat meas 9, cts 1, & (cts 1,&); step on L, turning to face LOD (ct 2).

FIGURE II (no hand hold)

- 1 Step fwd on R in LOD (ct 1); step on L (ct &); stamp R heel next to L ft, no wt (ct 2); step on R (ct &). During meas 1, body turns slightly to R. Arms are in the air and make a small movement to the L.
- 2 Repeat meas 1 with opp ftwk and body/arm movement, moving in LOD.

Dorozhka—continued

- 3 Facing LOD, stamp R next to L, no wt, both arms making a fast circular movement in front of body from up in the air via L side and down to R side (ct 1); heavy step fwd on R lifting L ft behind (ct &); brush-stamp with L heel from back to front (ct 2); touch L heel in front, keeping ft on the floor. Arms have moved to L side.
- 4 Step on L, lifting R ft behind (ct 1); brush-stamp with R heel from back to front (ct &); touch L heel in front keeping ft on the floor (ct 2); step on R (ct &).
- 5-8 Repeat meas 1-4 with opp ftwk and body movement, moving in LOD.
- 9-16 Repeat meas 1-8.

CLOSING

- 1-17 Repeat Introduction, meas 1-17.
- 18 3 steps R-L-R finishing the small circle that was started in meas 17 (cts 1,&,2), ending facing ctr, taking hands in V-pos.
- 19-26 Repeat Fig I, meas 9, cts 1,& sixteen times in LOD, but with softer, smaller movement.

Presented by Hennie Konings

Dubravushka

(Russia)

The dance is based on a traditional girls' round dance (khorovod) from the Don Cassacks. In its original form, the girls do a lot of improvisation in the steps. The adaptation is choreographed by Hennie Konings, based on the traditional dance steps of the Rostov at the Don region and introduced by Hennie Konings in Berlin in 2006. The name translates as "little oak forest."

Pronunciation: doo-BRAH-voosh-kah

CD: Russian Dances by Hennie Konings, Stockton 2006

3/4, 2/4 meter

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

Meas

Pattern

9 cts INTRODUCTION. No action. First line of the song.

DANCE

- 1 Facing ctr, step fwd on R twd ctr (ct 1); step fwd on L (ct 2); stamp R heel next to L, no wt (ct &); stamp R heel next to L, no wt (ct 3).
- 2 Step on R to R side (ct 1); step on L next to R (ct 2).
- 3 Step on R to R side (ct 1); stamp L next to R, no wt (ct 2).
- 4 Repeat meas 2 with opp ftwk and direction.
- 5 Repeat meas 3 with opp ftwk and direction (cts 1-2); step on R in place (ct 3).
- 6-10 Repeat meas 1-5 with opp ftwk and direction (moving bkwd during meas 6). Turn to face LOD on meas 10, ct 3.
- 11 Repeat meas 1 fwd in LOD.
- 12 Two-step R-L-R in LOD (cts 1,&,2).
- 13 Two-step L-R-L in LOD (cts 1,&,2).
- 14 Repeat meas 12.
- 15 Repeat meas 13 (cts 1-2); step fwd on R (ct 3).
- 16-19 Repeat meas 11-14 with opp ftwk fwd in LOD.
- 20 3 steps fwd R-L-R (cts 1,2,3) and turning to face ctr.
- 21-30 Repeat meas 11-20 with opp ftwk and direction.

Presented by Hennie Konings

Ikhali kozachen'ky

(Russia)

Although the dance song is Ukrainian, it belongs to the repertoire of the Russian Kubon Cossacks. It tells about the loyalty to the only true loved one. When the Cossacks drove by and tried to persuade a girl to join them, she refused because she had a true love to whom she remained faithful. Hennie Konings choreographed this dance, using dance material taken from the general Cossack folk dance repertoire, and partly learned from the Russian ethnomusicologist, specialized in dance, Aleksey Shilin, who did extensive research in the traditional dances of the Cossacks. The name translates as "the Cossacks drove by."

Pronunciation: YEE-kha-lee koh-zah-CHEHN-kee

CD: Russian Dances by Hennie Konings, Stockton 2006

2/4 meter

Formation: Closed circle, no hand hold. Arms are in the air above head.

Meas

Pattern

8 meas INTRODUCTION. No action.

FIGURE A

- 1 Arms in the air above head, stamp L with wt with L knee slightly bent, lifting R ft slightly off the floor. Upper body moves slightly sdwd to R (ct 1); small step fwd on R (CCW), upper body upright (ct &); repeat cts 1-&, upper body moving slightly to L and back (cts 2,&).
- 2-7 Repeat meas 1 six more times (7 total).
- 8 Repeat meas 1, cts 1-& (cts 1,&); repeat meas 1, ct 1 (stamp L) while turning to face ctr and bringing arms down.
- 9 Large step on R twd ctr (touch with R heel (ct 1); take wt on full ft (ct &)), both arms swing arms to R; repeat cts 1-& with opp ftwk and arms.
- 10 Repeat meas 9, cts 1-& (cts 1,&); 3 small stamps with wt L-R-L in place (cts 2,ee,&).
- 11 Step bkwd on R while L heel, with L leg turned slightly out, remains on the floor in front, arms opened to sides (ct 1); repeat ct 1 with opp ftwk.
- 12 Step bkwd 2 steps R-L (cts 1,&); keeping wt on L, stamp R (ct 2); hold (ct &).
- 13-16 Repeat meas 9-12 with opp ftwk.

FIGURE B (Women)

- 1 Repeat Fig A, meas 1, cts 1-& in place facing ctr, hands on hips (cts 1,&); repeat ct 1 (ct 2); stamp R, no wt (ct ee); step on R (ct &).
- 2 Step on L in place (ct 1); touch R toe slightly in front with R leg turned inward (ct &); touch R heel slightly in front with R leg turned outward (ct 2); step on R in place (ct &).
- 3 Repeat meas 2, cts &-2 with opp ftwk (cts 1-&); repeat meas 1, cts 2-ee-& (cts 2-ee-&).
- 4 Repeat meas 2.
- 5-7 Repeat meas 1-3.
- 8 3 stamps with wt L-R-L in place turning to face CCW (cts 1,&,2).

Ikhali kozachen'ky—continued

FIGURE C (Men)

- 1 Facing ctr, stamp R with wt in front of L, both arms swinging to the R (ct 1); step on L in place behind R (ct &); lift slightly on L and fall back with full wt, keeping L knee slightly bent, arms move from R to L (ct 2); step on R next to L (ct &).
- 2 Repeat meas 1 with opp ftwk and arms.
- 3 Repeat meas 1.
- 4 3 steps in place L-R-L while making a full CCW turn (cts 1,&,2); clap hands (ct &).
- 5-8 Repeat meas 1-4, leaving final turn out and turning to face CCW instead.

Sequence: Starting with Fig A, Figs B and C are danced alternately with Fig A in between.

Presented by Hennie Konings

Krakovyak

(Russia)

Krakovyak turned up in Russia in the second half of the 19th century. It originated in Krakow, Poland. In Russian, Ukraine, and White Russia it is known in practically all regions with detail variations from region to region. This version is from the Donbas Region, S.E. Ukraine. In all parts of Russia, the Krakovyak is in general not progressive. However this version is progressive.

Pronunciation: krah-koh-VYAHK

CD: *Russian Dances Selected by Hennie Konings*, Stockton 2006, Band 18. 2/4 meter

Formation: Couples in a circle, facing partner, M's R and W's L hands joined and extended at chest level in RLOD, free hands are on hips. When hands are on the hip, W's hand is with knuckles on hip, fingers back; M's hand is on hip with fingers fwd and thumb back.

Steps: Balance: Step on L with a slight knee bend, (ct 1); step fwd on R, coming up slightly (ct &); step on L close to R, bending knee slightly (ct 2). W use opp ftwk.

Styling: All stamps are with heel.

Meas

Pattern

8 meas INTRODUCTION. No action.

FIGURE I (Men and Women use opposite footwork. Begin with outside foot.)

- 1 Moving in LOD, dance one Balance step (beg M L, W R) turning away from ptr, swinging joined hands fwd in LOD, free arm extending to the side at waist level.
- 2 Continuing in LOD, dance one Balance step (beg M R, W L) turning twd ptr, swinging joined hands back to orig pos, free hands returning to hips.
- 3-4 Repeat meas 1-2.
- 5-6 Dance three steps fwd, bringing joined hands fwd in LOD, free hand out to side as before (cts 1,2,1); stamp inside heel, no wt (ct 2).
- 7-8 Dance three steps bkwd turning to face ptr, bringing joined hands back to orig pos and free hands to hips (cts 1,2,3); stamp free heel, no wt (ct 2).
- 9 Repeat meas 1.
- 10 Dance on Balance step to turn back to ptr and take Ballroom pos, M's back to ctr.
- 11-16 Use six Balance steps to make three complete turns CW in LOD. On meas 16, M takes only two steps to end with wt on L. Cpl ends facing LOD, W's L hand in M's L hand, extended fwd at chest level; W's R hand on hip; M's R arm extended behind W. Both have R ft free.

FIGURE II (Men and Woman on same ft.)

- 1-2 Dance three steps fwd R-L-R (cts 1,2,1); stamp L slightly fwd, no wt (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk backing up.
- 5-6 Change places with three steps R-L-R (W to inside, M to outside), W turning CW under M's raised L arm to end facing ptr with back to ctr, L hands stay joined in front (cts 1,2,1); stamp L heel, no wt (ct 2).

Krakovyak—continued

- 7-8 Reverse the pattern of meas 5-6, changing places with ptr with three steps L-R-L, W turning under M's L arm to end facing ptr, M's back to ctr (cts 1,2,1); stamp R heel, no wt, and join R hands in front (ct 2).
- 9 Balance twd ptr: step fwd on R, on L next to R, on R in place (cts 1,&,2).
- 10 Balance away from ptr with opp ftwk and direction.
- 11-12 Repeat meas 9-10
- 13-16 Do-sa-do progression: Hands in loose fists at waist level moving with steps, dance four steps fwd (beg R) passing R shldr with ptr, (cts 1,2,1,2); take four steps diag bkwd to R to meet a new ptr. On meas 15, M does not take wt on last step (end with wt on R). Return to original pos and repeat the dance from the beginning with a new ptr.

Presented by Hennie Konings

Kak povadilas Paranya

(Russia)

The dance song comes from the Belogrod region in south Russia. The dance is based on two typical steps of that region, the perestupaniye (closing step) and peresek (drabushki step with counter rhythm). The choreography is by Hennie Konings and was first introduced by him in 2006 in Akademie Remscheid in Germany. The name translates as "Paranya had a habit."

Pronunciation: KAHK pah-VAH-dee-lahs pah-RAHN-yah

CD: Russian Dances by Hennie Konings, Stockton 2006

2/4 meter

Formation: Couples in two concentric circles, partners facing, no hand hold.

Steps: Drobushki step: Stamp on R in place with wt (ct ah); stamp on L in place with wt (ct 1); stamp on R in place with wt (ct &); stamp on L in place with wt (ct 2).

Meas

Pattern

INTRODUCTION. No action. Upbeat plus first line of song.

DANCE

- 1-4 With 8 steps beg R, change places with ptr giving R hand.
- 5-8 Releasing hands and keep them down, take 8 steps fwd beg R, outer circle moving in LOD (CCW), inner circle moving RLOD (CW).
- 9 Raising both hands above head, small step fwd on R (ct 1); small step fwd on L, upper body moving slightly sdwd to R (ct &); stamp R next to L, no wt, upper body bending slightly to R side (ct 2).
- 10 Repeat meas 9, first bringing upper body upright on ct 1.
- 11-12 Repeat meas 9-10.
- 13-14 Lowering hands and bringing them on waist, 3 steps R-L-R and a stamp L, no wt, in place while turning 1/4 CCW to face other circle.
- 15-16 3 steps L-R-L and a stamp R in place while turning 1/4 further CCW to face opp direction.
- 17-20 Raising hands again, repeat meas 9-12 fwd, outer circle moving CW, inner circle moving CCW.
- 21-24 Continuing in same direction, walk 8 steps, lowering hands to sides.
- 25-28 Facing ptr, 4 Drobushki steps in place, beg on upbeat of previous meas.
- 29-30 Repeat meas 13-14, moving slightly bkwd away from each other.
- 31-32 Repeat meas 15-16, moving slightly fwd twd each other.

Repeat the dance with the same ptr, but changing from outer to inner circle and vice versa.

Presented by Hennie Konings

Lugovan'ka

(Russia)

The folk song is from the region of Voronezh in Southern Russia. The lyrical circle dance (*khorovod*), refers to the dance and rituals for unmarried girls and is choreographed by Hennie Konings in Russian folk dance style. The dance was first introduced in Holland in 2000.

The title cannot be translated easily because the word is a folkloristic term and has no clear literal meaning. Because *luga* means meadow, one could translate the word lugovonka as "she who is in the meadow," where "she" refers to some girl. It can, however, also be understood as a reference to the duck, an animal that stands for fertility and metaphorically for a girl.

Pronunciation: loo-goh-VAHN-kah

CD: Russian Dances by Hennie Konings, Stockton 2006

4/4 meter

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

Steps: Pripandanya R: Small step on R to R side with knee slightly bent (ct 1); step on ball of L ft across behind R with L knee extended (ct 2).

Meas

Pattern

4 meas INTRODUCTION. No action.

PATTERN

- 1 Moving fwd in LOD (CCW), step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (cts 3-4).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three times (4 total), continuing to move CCW.
- 9-11 Turning L to face ctr, do 6 Pripandanya steps to the R (LOD). the lower arms are kept on top of each other in front of the chest. On cts 1-2 of each meas, the upper body bends slightly sideways to the R, and on cts 3-4 of each meas it bends slightly to the L.
- 12 Step sdwd on R in LOD, upper body bending slightly sdwd to R (cts 1-2); touch the floor with L heel to the L side while L leg is turned slightly outward, upper body bending slightly sdwd to L (cts 3-4).
- 13-15 Repeat meas 2-4 while making a small full circle CCW starting to L and ending facing ctr. At the start, arms open slowly to the sides and take V-pos at the end.
- 16 Step fwd on R twd ctr (cts 1-2); step on L next to R (cts 3-4).
- 17-18 Repeat meas 1-2 fwd to ctr while raising arms slowly fwd and up.
- 19-20 Repeat meas 1-2 bkwd while slowly lowering arms to sides.
- 21-24 Repeat meas 17-20.
- 25-26 Do 4 Pripandanya steps beg R in place (eighth step is replaced with a soft stamp on L, no wt) to make a half turn to the R (CW). Hands are slowly put on waist.
- 27-28 Do 4 Pripandanya steps beg L in place while turning back to face ctr (touch without wt instead of last step).
- 29-30 Do 4 Pripandanya steps beg R while making a full CW turn.
- 31-32 Cross arms in front of chest and slowly make a bow.

Presented by Hennie Konings

FOLK DANCE CAMP - 2006

Mamunyushka branila

(Russia)

The dance song comes from the Volgograd region and is used for several, mostly improvised dances. This dance is based on the traditional dances and adapted by Hennie Konings, who introduced the dance in Berlin in 2006. The name translates as "mummy scolded me."

Pronunciation: mah-MOON-yoosh-kah brah-NEE-lah

CD: Russian Dances by Hennie Konings, Stockton 2006

2/4 meter

Formation: Couples (M on the L) in a closed circle, hands joined in V-pos.

Steps: Drobnyj khod: Step fwd on R (ct 1); stamp L heel next to R, no wt (ct &); step fwd on L (ct 2); stamp with R heel next to L, no wt (ct &).

Meas

Pattern

3 meas INTRODUCTION. No action. Upbeat and first line of the song.

PATTERN

- 1 Moving fwd in LOD (CCW), step fwd on R heel (ct 1); step on L next to R (ct &); stamp fwd on R with wt (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 2 stamps fwd with wt R-L (cts 1,2).
- 4-6 Repeat meas 1-3.
- 7-10 4 Drobnyj khod steps fwd in LOD.
- 11-12 Facing ctr, 4 steps fwd to ctr R-L-R-L (cts 1,2,1,2). Arms are raised pointing fwd.
- 13 3 stamps in place R-L-R (cts 1,&,2).
- 14-15 M: 4 steps bkwd R-L-R-L (cts 1,2,1,2).
W: 4 steps turning half CCW to face ptr R-L-R-L (cts 1,2,1,2). Ptrs join both hands.
- 16 3 stamps in place R-L-R (cts 1,&,2).
- 17 3 steps diag fwd to R to bring L shldr together R-L-R (cts 1,&,2).
- 18 3 steps bkwd to place L-R-L (cts 1,&,2).
- 19-20 Repeat meas 17-18 with same ftwk but bringing R shldr together.
- 21-23 Repeat meas 11-13 while M moves sdwd to R making 1/4 turn CCW, bringing L hand up above heads; W moves to her R turning 3/4 CW under M's L arm; ending face-to-face with ptr (M L, W R).
- 24-26 Repeat meas 14-16 while M moves sdwd to L making 1/2 turn CW, bringing R hand up above heads; W moves to her L turning 1 1/2 CCW under M's R arm; ending again face-to-face (M L, W R).
- 27-30 8 steps in place (beg R) while M moves sdwd to R turning 1/4 CCW bringing L arm up above heads; W moves to her R turning 1 1/4 CW under M's L arm, moving in front of M to his L side, all ending facing ctr.

Repeat dance with new ptr.

Presented by Hennie Konings

Na Yegorya

(Russia)

The music to the dance is an old dance tune of the shepherds from the Vladimir region. This couple dance is an example of the Russian School of folk dance and is adapted by Hennie Konings, based on traditional dances of the region and first introduced in Germany at the Russian Summer Dance Camp 1998. Yegori is a boy's name and the title could be translated as "at Yegori's (day)."

Pronunciation: NAH yeh-goh-REE-yah

CD: Russian Dances by Hennie Konings, Stockton 2006

2/4 meter

Formation: Couples (M on L) in closed circle, hands joined in V-pos.

Steps: Drobnyj khod: Step fwd on R (ct 1); stamp L heel next to R, no wt (ct &); step fwd on L (ct 2); stamp R heel next to L, no wt (ct &).

Meas

Pattern

8 meas INTRODUCTION. No action.

PATTERN

1-8 8 two-steps fwd in LOD, beg R.

9-12 8 Drobnyj khod steps fwd in LOD, beg R.

13 Facing ctr, 2 steps fwd R-L (cts 1,2).

14 Step fwd on R (ct 1); stamp L next to R, no wt (ct 2).

15-16 Repeat meas 13-14 with opp ftwk and direction (bkwd).

17-18 M: Repeat meas 13-14 while moving to ctr and turning half CCW ending facing ptr.

W: In place, stamp R twice (no wt) on each ct.

19-20 M: Repeat meas 15-16 slightly bkwd of ctr.

W: Repeat meas 17-18.

21-24 Do-si-do with ptr in 8 steps: fwd passing R shldr, bkwd passing L shldr.

25-28 Do-si-do with new ptr who is person standing L of orig ptr. M: End facing ctr by turning half CCW at end of do-si-do on L side of new ptr.

29-32 Repeat meas 13-16.

Repeat dance with new ptr.

Presented by Hennie Konings

U rekee

(Russia)

This lyrical circle dance is an example of De Russian School of folk dance. The music is composed as an instrumental piece. Traditional circle dances are always accompanied by a dance song. Mid 20th century, Soviet choreographers introduced the circle dances that were danced to instrumental music. The dance is choreographed by Hennie Konings and introduced by him in 2002 in a Russian/Ukrainian folkdance trip in the Ukraine. The name translates as "by the river."

Pronunciation: OO reh-KEE

CD: Russian Dances by Hennie Konings, Stockton 2006

4/4 meter

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

Steps: Pripandanya R: Small step on R to R side with knee slightly bent (ct 1); step on ball of L ft across behind R with L knee extended (ct 2).

Meas

Pattern

4 meas INTRODUCTION. No action.

PATTERN

- 1 3 steps fwd to ctr R-L-R (cts 1,&,2); 3 steps fwd L-R-L (cts 3,&,4). During meas 1 hands are slowly raised to W-pos.
- 2 Repeat meas 1 bkwd, lowering hands to sides.
- 3 Step sdwd on R in LOD (ct 1); step on L next to R (ct &); step sdwd on R in LOD (ct 2); step on L next to R, both knees slightly bent (ct &); repeat cts 1-2 with opp ftwk and direction (cts 3,4).
- 4 Step on R in place and close L to R while making a slow bow.
- 5-8 Facing LOD, 8 two-steps, beg R.
- 9-10 Facing ctr, 8 Pripandanya steps sdwd to R, beg R, except that the final step L becomes a touch with L heel.
- 11-12 Repeat meas 9-10 with opp ftwk and direction. During meas 12 hands are released and put on waist.
- 13 4 Pripandanya steps in place (end with touch L) while making a full turn CW.
- 14 4 Pripandanya steps in place (end with touch R) while making a full turn CCW.
- 15 Release hands from waist and lower to side (cts 1-2); place R hand on heart (cts 3-4).
- 16 Raise R hand above head (cts 1-2); bow (cts 3-4).

Presented by Hennie Konings

Zimushka

(Russia)

This dance is choreographed by Hennie Kinings based on folk dance material from the repertoire of the State Vocal-Choreographic Ensemble "Russ" from the town of Vladimir in Central Russia. In earlier days Russians used to sing about the very cold winter, and address it, in a sweet and gentle way, with the hope to survive it. The dance was introduced by Hennie Konings in Russian Summer Dance Camp in Germany in 1998. The name translates as "little winter," a word from the title of the song "ush ty, zimushka, zima," originally sung to this melody.

Pronunciation: ZEE-moosh-kah

CD: Russian Dances by Hennie Konings, Stockton 2006

4/4 meter

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

Meas

Pattern

slow air + 2 meas INTRODUCTION. No action.

OPENING

- 1 3 steps fwd twd ctr R-L-R (cts 1,2,3); stamp L, no wt (ct 4).
- 2 3 steps bkwd L-R-L (cts 1,2,3); stamp R, no wt (ct 4).

DANCE

- 1-4 Walk 16 steps in LOD (CCW) beg R.
- 5-6 Turning to face ctr, walk 8 steps twd ctr, beg R. Raise arms slowly above head.
- 7 3 steps in place R-L-R turning 1/4 to L (CCW) (cts 1,2,3); stamp L in place (ct 4). Keep straight arms raised.
- 8 3 steps in place L-R-L turning 1/2 to R (CW) (cts 1,2,3); stamp R in place (ct 4). Still keep straight arms raised.
- 9 Repeat meas 7, ending facing ctr again, arms still raised.
- 10-11 Walk 8 steps bkwd, beg L. Lower arms to V-pos.
- 12-15 Walk 16 steps CW, beg L.
- 16-17 Walk 8 steps, beg L, making a small 3/4 circle CCW outward, ending facing ctr. During the turn, arms are opened to the sides. The final step R (meas 17, ct 4) is a stamp with wt across in front of L while R arm crosses in front of body and L arm is out to the side.
- 18 3 steps in place L-R-L (cts 1,2,3); stamp R, no wt (ct 4). Keep arms in same pos.
- 19-21 Repeat meas 16-18 with opp ftwk, direction, and arms.
- 22 Repeat meas 18 in place while arms take V-pos.

CLOSING

- 1-4 Walk 16 steps in LOD, beg R.
- 5-6 Repeat Opening, meas 1-2.
- 7 Step on R (ct 1); stamp L, no wt (ct 2); step on L next to R (ct 3).

Presented by Hennie Konings

Adana

(Macedonia)

Adana is from Macedonia – the region of Povardaria around the capital of Skopje. This men's dance is often referred to as "Oroto - Adana", which means "the dance Adana." There is no connection with the Turkish town with the same name.

Pronunciation: AH-dah-nah

CD: CD 1104/08, Band 9

4/4, 4/8 meter

Formation: Open line or circle, face center, hands on shoulders in T-pos (R-hand behind), R-foot free.

Styling: Proud, with much balance and fast feet at the end.

Meas

Pattern

INTRODUCTION None. 1st time skip meas 1-4 and start with meas 5.

I. SLOW PART

- 1 Step on R in place (cts 1-2); slowly stretch R-knee, bring L-thigh in horizontal pos (cts 3-4).
- 2 1 Bend R-knee (ct 1); stretch R-knee (ct 2); repeat cts 1, 2 (cts 3,4).
- 3-4 Repeat meas 1-2 with opp ftwk (beg with step L).
- 5-8 Repeat meas 1-4.
- 9 Face "half-R" and step on R in LOD (cts 1-2); slowly stretch R-knee, bring L-thigh in horizontal pos (cts 3-4).
- 10 Step on L (cts 1-2); slowly stretch L-knee, bring R-thigh in horizontal pos (cts 3-4).
- 11-20 Turning to face ctr repeat meas 1-10.
- 21-24 Repeat meas 1-4.

II. MIXED PART

- 1 Facing "half-R," hop on L (ct 1); step on R in LOD (ct 2); hop on R (ct 3); step on L (ct 4).
- 2 Facing ctr, hop on L (ct 1); bounce on L (ct &); step on R in place (ct 2); step on L in front of R (ct 3); step bkwd on R to place (ct 4).
- 3 Repeat meas 2 with opp ftwk.
- 4-5 Repeat meas 2-3.
- 6 Repeat meas 1.
- 7-14 Repeat Part I, meas 1-8, beginning with a leap onto R.
- 15-19 Repeat Part II, meas 1-5.

III. FAST PART

- 1-5 Repeat Part II, meas 1-5.

In the traveling part: make a whole turn CW after a signal of the first dancer.

Presented by Paul Mulders

Bufčansko oro

(Macedonia – the region of Pelagonia and northern Greece)

Women's dance; the name derives from the village Buv between the towns of Bitola and Lerin, nowadays Florina in Greece.

Pronunciation: BOOF-tschahn-skoh OR-roh

CD: CD 1104/08, Band 10

2/4 meter

Formation: Women and girls in an open circle or line, hands joined in W-pos (Fig I) and in V-pos (Fig II); face center, L foot free.

Styling: Bouncing and elegant.

Meas

Pattern

2 notes INTRODUCTION. The first two notes from the gajda (bagpipe).

FIGURE I (arms in W-pos)

A-phrase (= the lower music)

- 1 Step diag back to L (ct 1); step on R next to L (ct 2);
- 2 Step on L diag fwd to R (ct 1); bounce on L turning to face diag L (ct 2).
- 3 Step on R diag back to R (ct 1); step on L diag back to R (ct 2).
- 4 Step on R diag back to R (ct 1); bounce on R turning to face diag R (ct 2).
- 5 Step on L diag fwd to R (ct 1); step on R diag fwd to R (ct 2).
- 6 Step on L diag fwd to R (ct 1); bounce on L turning to face ctr (ct 2).
- 7 Step on R to R side with bouncing movement on L ft (ct 1); bounce on both ft (ct 2).
- 8 Step on L next to R with bouncing movement (ct 1); bounce on both ft (ct 2).
- 9-16 Repeat meas 1-8.

B-phrase (= the higher music)

- 17-18 Repeat meas. 1-2.
- 19 Step on R across in front of L in RLOD (ct 1); step on L (ct 2).
- 20 Step on R across in front of L (ct 1); bounce on R, L ft swinging around R leg (ct 2).
- 21-22 Repeat meas 19-20 with opp ftwk in LOD, but R ft stays next to L ft.
- 23-24 Repeat ftwk meas 7-8.
- 25-32 Repeat meas 17-24.

FIGURE II (arms in V-pos)

A-phrase (= the lower music)

- 1-6 Lowering hands to V-pos repeat meas 1-6. Each bounce changes to a hop, every step changes in a running step.
- 7 Step on R to R with a bouncing movement on L ft (ct 1); keeping wt on R, pull L ft twd R ft (ct 2).
- 8 Step on L diag back to L (ct 1); bringing R ft next to L and back, step diag back on R (ct 2).

Bufčansko oro—continued

- 9 Repeat meas 8.
10 Step on L diag fwd to R (ct 1); bounce on L turning to face diag L (ct 2).
11-16 Repeat meas 1-6.

B-phrase (= the higher music)

- 17-32 Repeat meas 1-16 with the new transition.

FIGURE III (arms in W-pos) (“exiting the stage”)

Toward the end of the dance repeat only Fig II, meas 1-3 to finish with step R and touch L.

Description by Paul Mulders

Presented by Paul Mulders

Ela mi Veliče

(Macedonia – the region of Kavadarci – Tikveško in the center of Macedonia)

Gathering dance; the title consists of the first words of the song, meaning "Come on, my dear Veliče...!"

Pronunciation: EH-la MEE VEH-lee-cheh

CD: CD 1104/08, Band 5

4/4 meter

Formation: Mixed open circle, hands joined in V-pos; face center, R foot free.

Meas

Pattern

8 meas

INTRODUCTION (Instrumental)

FIGURE I (Vocal)

- 1 Step on R in LOD (ct 1); step on L (ct 2); step on R (ct 3); touch L ft diag L in front of R ft (ct 4).
- 2 Repeat meas 1 with opp ftwk in RLOD.
- 3-4 Repeat meas 1-2.
- 5 Step on R in LOD (ct 1); hop on R (ct 2); step on L in LOD (ct 3); hop on L (ct 4).
- 6 Repeat meas 5, with ¼ turn to face ctr on ct 4.
- 7 Stamp R, no wt, and clap hands (ct 1); repeat ct 1 (ct 2); stamp R with wt and clap hands (ct 3); hold (ct 4).
- 8 Repeat meas 7 with opp ftwk (stamp L).
- 9-16 Repeat meas 1-8.

FIGURE II (Instrumental interlude)

- 1 Step on R (ct 1); hop on R (ct 2); step on L (ct 3); hop on L (ct 4).
- 2 Run fwd on R (ct 1); run fwd on L (ct 2); step on R (ct 3); hop on R, turning to face LOD (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.

Presented by Paul Mulders

Ela mi Viliče—continued

Song Lyrics: Ela mi Veliče

Ela mi Veliče na novo dukeane!

Idam, ne idam, idam, ne idam, sama ќе dojdam, sama ќе dojdam!

Ela mi Veliče, gosti da prečekaš.

Ne znam, ne znam, ne znam, ne znam, kako se čeka, kako se čeka!

Ela mi Veliče, pogača da mesiš!

Ne znam, ne znam, ne znam, ne znam, kako se mesi, kako se mesi!

Ela mi Veliče, guska da zakoliš!

Ne znam, ne znam, ne znam, ne znam, kako se koli, kako se koli!

Ela mi Veliče, maznik da mesiš!

Ne znam, ne znam, ne znam, ne znam, kako se mesi, kako se mesi!

Ela mi Veliče, ručec da ručame!

Idam, ne idam, idam, ne idam, ete kaj idam, sega ќе dojdam!

Come on, Veliče, come to my little shop!

I'll arrive, I will not, I'll arrive, I will not,
when I'll arrive, then I will because I want to!

Come on, Veliče, to wait the guests!

I don't know, I don't know, how you are supposed to do that.

Come on, Veliče, to bake the wedding bread!

I don't know, I don't know, how you are supposed to bake the bread.

Come on, Veliče, to prepare the goose!

I don't know, I don't know, how you are supposed to do that.

Come on, Veliče, to bake a pita bread!

I don't know, I don't know, how you are supposed to bake that bread.

Come on, Veliče, to have lunch together!

I'll arrive, I will not, I'll arrive, I will not,
for lunch I'll be there, I'll be there in a second.

Gugutkino oro

(Macedonia)

Dance and song are both from the northern part of Macedonia. This is an example of a "orovodna pesna" (= a dance accompanying song). Or the other way around: it is a singing dance; the girls accompany themselves by singing.

Pronunciation: goo-GOOT-kih-noh OHR-roh

CD: CD 1104/08, Band 8.

Rhythm: 7/8, counted as 1-2-3 1-2 1-2, S-Q-Q, or 1 2 3 (Each phrase counts six measures!)

Formation: Open circle, hands joined in W-pos, weight on L, face "half right" = 45° LOD.

Styling: Soft, smooth, and danced in a proud style.

Meas

Pattern

12 meas

INTRODUCTION

PART I (singing the A-phrase)

- 1 Facing and moving LOD, step on R (ct 1); step on L (ct 2); step on R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Facing ctr, step on R (ct 1); touch L next to R ft (cts 2-3).
- 4 Step on L diag L (ct 1); step on R across in front of L (cts 2-3).
- 5 Step on L in RLOD (ct 1); facing LOD, step on R behind L (cts 2-3).
- 6 Step on L behind R (ct 1); touch R next to L ft (cts 2-3).
- 7-12 Repeat meas 1-6.

PART II (singing the B-phrase)

- 1-2 Repeat Part I, meas 1-2.
- 3 Facing ctr, step on R in LOD (ct 1); step on L across behind R (cts 2-3).
- 4 Step on R (ct 1); step on L across in front of R (cts 2-3).
- 5 Facing "half right" and move in LOD, step on R (ct 1); touch L next to R ft (cts 2-3).
- 6 Step on L (ct 1); touch R next to L ft (cts 2-3).
- 7-12 Repeat meas 1-6.

PART III (the musical intermezzo)

- 1-2 Facing ctr and moving diag R, repeat Fig I, meas 1-2.
- 3 Turn CW with a step on R (ct 1); step on L (cts 2-3).
- 4 Facing ctr, step on R (ct 1); step on L across in front of R (ct 2); step back on R in place (ct 3).
- 5 Repeat meas 4 with opp ftwk.
- 6 Moving outward step back on R (ct 1); touch L next to R ft (ct 2-3).
- 7-12 Repeat part 3 with opp ftwk (turning CCW).
- 13 Step on R in LOD (ct 1); close L next to R (cts 2-3).

Gugutkino oro—continued

Song Lyrics

Gugutka guka vo osoje,
Nevesta šeta po dvori.
Nevesta šeta po dvori, lele,
I na gugutka govori:

“Gukaj mi gukaj, gugutko, lele,
i jas sam taka gugala,
i jas sam taka gugala, lele,
koga sam bila pri mama.

Koga me mama mieše, lele,
Belo mi lice crteše.
Koga me tata hraneše, lele,
Ruse mi kose rasteše.”

A pigeon was cooing in the shade,
and a young bride was walking in the garden.
And while she was walking she said to the
pigeon:

“Go on cooing, you pigeon, go on
and I was cooing like that,
when I was still young and living with my
mother.

As my mother washed my face,
she followed the lines of my beautiful face.
As my father fed me,
he caressed my beautiful hair.”

Description by Paul Mulders
Presented by Paul Mulders

Kočovo oro

(Macedonia)

From Macedonia – the region of Povardaria around the capital of Skopje. Very popular dance in the Vardar-valley around Skopje. The dance is wide-spread under the name of “Bugarski aak,” because it was introduced there by Bulgarian soldiers and because this dance has some similarity in footwork with the “Čačak”-like dances from the central part of Serbia. Dance from Koo, as in the first name from Koo Petrovski, the accordionist, who plays this melody so skillfully.

Pronunciation: KOH-tchoh-voh OHR–roh

CD: CD 1104/08 #7

2/4 meter

Formation: Mixed open line or circle, face center, hands joined in V-position, R-foot free (Can also be danced in short lines, hands crossed behind in X-position.)

Styling: very fast dance with small steps

Meas

Pattern

4 meas INTRODUCTION, No action.

- 1 Step on R n LOD (ct 1); step on L across in front of R (ct 2).
- 2 Repeat meas 1.
- 3 Step on R in place (ct 1); hop on R in place (ct 2).
- 4 Step on L in place (ct 2); hop on L in place (ct 2).
- 5 Repeat meas 3.
- 6 Step on L in RLOD (ct 1); step on R across behind L (ct 2).
- 7 Step on L in place (ct 1); hop on L, turning to face diag L (ct 2).
- 8 Step fwd on R diag L (ct 1); hop on R (ct 2).
- 9 Step bkwd on L diag R (ct 1); step bkwd on R diag R (ct 2).
- 10 Step on L (ct 1); hop on L, turning to face ctr (ct 2).

Variation

In meas 7, ct 2, you can stretch the R leg and swing the R ft upward with force after a call from the first dancer (of your own line):

- 5 First dancer: “Aj-de” (cts 1,2). (igh-day)
- 6 First dancers: “a se-” (ct 1); “ga!” (ct 2). (ah say-gah)
- 7 All answer: “Ay-” (ct 1); “hop!” (ct 2). (igh-hohp)

Presented by Paul Mulders

Oj devojko dušo moja

(Macedonia)

Dance and song are from the northern part of Macedonia; the song is in Serbian.

Pronunciation: OY deh-VOY-koh doo-shoh moh-yah

CD: CD 1104/08, Band 6.

Rhythm: 7/8 meter, counted as 1-2-3 1-2 1-2, or S-Q-Q or 1 2 3.

Formation: Open circle, hands joined in W-pos, weight on L, face LOD.

Styling: Soft, smooth movements, danced in a proud style.

Meas

Pattern

8 meas

INTRODUCTION. No action.

PART I (singing the A-phrase)

- 1 Facing and moving in LOD, step on R (ct 1); step on L (ct 2); step on R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Facing ctr, step on R in LOD, arms swinging down to V-pos (ct 1); step on L across behind R (cts 2-3).
- 4 Step R in LOD, arms going up to W-pos (ct 1); touch L next to R (cts 2-3).
- 5-8 Repeat meas 1-4 with opp ftwk.

PART II (singing the B-phrase)

- 1-2 Facing and moving in LOD and making a slow turn CW, repeat Part I, meas 1-2.
- 3 Step on R (ct 1); step on L (cts 2-3).
- 4 Facing ctr, step on R (ct 1); touch L next to R (cts 2-3).
- 5-6 Repeat meas 1-2 with opp ftwk and direction (on RLOD).
- 7 Make a full CCW turn: step on L (ct 1); step on R (cts 2-3).
- 8 Repeat meas 3 with opp ftwk.

PART III (the musical break)

- 1-2 Facing and moving in LOD, repeat Part I, meas 1-2.
- 3 Step on R (ct 1); step on L (cts 2-3).
- 4 Step on R (ct 1); touch L next to R ft (cts 2-4).
- 5-8 Still facing and moving in LOD, repeat meas 1-4 with opp ftwk.

Repeat from the beg twice.

Oj devojko dušo moja—continued

Song Lyrics

Oj devojko, dušo moja,
kako si se naučila:
Sama legni sama digni.
A ja, jadan, sam ne mogu.

Otku sveće na noć gorim
opet ne se navidujem.
Tovar drva na noć gorim,
opet ne se napijujem.

Čašu sluze na noć lijem,
opet ne se naplakujem.
Kondir vino na noć pijem,
opet ne se nagrejujem.

Hey you, girl, my darling,
how did you learn
to lay down alone and to stand up alone.
Me, unlucky one, I can't do that.

How many candles I light,
still I don't see clear in the night.
I can burn a whole load of wood,
still I can't get warm in the night.

I shed a glass full of tears in the night
and still I cannot cry enough.
I drink a barrel of wine in the night
and still I am thirsty, thirsty for you.

Ovčepolsko oro

(Macedonia)

From Macedonia—the region of “Ovče Pole” (= Sheepfield), around the little town of Sveti Nikole, in the North-East. This dance is one example of the rich legacy this region has to offer in songs and dances. I learned it from the late Pece Atanasovski. The number of times each figure is danced, depends of the first dancer's choice, but Pece had a particular preference.

Pronunciation: ohf-TSCHEH-pohl-skoh OH-roh

CD: CD 1104/08 #11

Rhythm: 11/16, counted 1-2 1-2 1-2-3 1-2 1-2 or Q-Q-S-Q-Q or 1 2 3 4 5

Formation: Mixed open circle, facing half-right, hands joined in V-pos, R ft free.

Steps & Styling: Danced in a smooth and later in a light and jumpy way, but always in contact with the earth.

Bounce: raise heel on up-beat, returning to floor on the beat.

Hands on hips: fists are masculine, open hands with fingers back are feminine, open hands with fingers fwd are a compromise.

Meas

Pattern

4 meas

INTRODUCTION. No action.

FIGURE I

- 1 Touch R (ct 1); step on R in LOD (ct 2); deep step on L (ct 3); bounce on L (ct 4); step on R (ct 5).
 - 2 Bounce on R (ct 1); step on L (ct 2); turning to face ctr, bend L knee and move R ft fwd (ct 3); touch R next to L ft (ct 4); step on R (ct 5).
 - 3 Step on L in place (ct 1); step on R in place (ct 2); bend R knee and move L ft fwd (ct 3); touch L next to R ft (ct 4); step on L (ct 5).
- In meas 2 and 3, cts 3-4, there are small “in-the-shoe” bounces of the supporting heel.

FIGURE II

- 1 Step on R in LOD (ct 1); step on L (ct 2); long step on R (ct 3); hop on R as L moves slowly fwd (ct 4); step on L (ct 5).
- 2 Step on R (ct 1); step on L (ct 2); turning to face ctr, hop on L and bring R ft slightly fwd (ct 3); hop on L and bring R ft to the side of L leg (ct 4); step on R in place (ct 5).
- 3 Step on L (ct 1); step on R (ct 2); hop on R and bring L ft slightly fwd (ct 3); hop on R and bring L ft to the side of R leg (ct 4); step on L (ct 5).

FIGURE III

- 1-2 Repeat Fig II, meas 1-2.
- 3 Turning to face RLOD, step on L (ct 1); step on R (ct 2); moving fwd in RLOD, hop on R (ct 3); hop on R (ct 4); step on L (ct 5).
- 4 Hop on L (ct 1); step on R (ct 2); turning to face ctr, hop on R and bring L ft slightly fwd (ct 3); hop on R and bring L ft to side of R leg (ct 4); step on L (ct 5).

Ovčepolsko oro—continued

FIGURE IV

- 1-4 Repeat Fig III, but turn 450° CCW (= 1 and ¼ turn L) using steps of meas 2, cts 1-5 and meas 3, cts 1-2: step R, step L, hop L, hop L, step R, step L, step R. Beg with Fig IV, meas 2, hands are on hips and all dance solo.

FIGURE V

- 1-3 Repeat Fig II, but turn 360° CCW (= 1 whole turn L) using the steps hop L, hop L, step R (meas 2, cts 3-5).

FIGURE VI

- 1 All dancers join hands and repeat Fig II, meas 1 “to leave the stage.”

Sequence: Although the leader on the R determines the number of figures danced, it suits the order and the changes in the music, when you dance:

Figure I 11 times
Figure II 5 times
Figure III 4 times
Figure IV 3 times
Figure V 3 times
Figure VI 4 times

Description by Paul Mulders
Presented by Paul Mulders

Topansko oro

(Macedonia)

From Macedonia—the region of Povardaria around the capital of Skopje. Originally a popular dance of the Rom community in the capital of Macedonia, Skopje, it is now known by many Macedonians in that region. The hill where most of the Skopje Rom live used to be an arsenal for guns and powder. Hence the names “Top” (cannon) and “Ana” (hill), apply to the quarter where the Gipsies live as well as for the dance. I learned this dance from the late Pece Atanasovski.

Pronunciation: TOH-pahn-skoh OH-roh

CD: *Dances from Macedonia, Vol 2, Band 12.*

Rhythm: 13/16, counted as 1-2 1-2 1-2 1-2-3 1 1-2-3 or Q-Q-Q-S-q-S or 1-2-3-4-uh-5.

Formation: Mixed open circle, hands joined in W-pos (Fig I) and in V-pos (Fig II).

Styling: Vigorous and jumpy with lots of accents and still connected to the earth.

Meas

Pattern

4 meas

INTRODUCTION. No action.

FIGURE I (arms in W-pos)

- 1 Hop on L (ct 1); hop on L (ct 2); step on R (ct 3); hop on R (ct 4); hop on R (ct uh); step on L (ct 5).
- 2 Hop on L, turning to face ctr (ct 1); step on R, L ft in front, knee bent (cts 2-4); bend and straighten R leg, as L ft extends bkwd until lower leg is horizontal to floor (cts uh-5).
- 3 Hop on R (ct 1); bounce on R (ct 2); step on L next to R (ct 3); step on R in front of L (ct 4); step bkwd on L in place (cts uh-5).
- 4 Repeat meas 2.
- 5 Repeat meas 3.

FIGURE II (arms in V-pos)

- 1 Hop on L (only the first time, every next time read: leap onto L in LOD) (ct 1); bounce on L (ct 2); step on R in LOD (ct 3); step on L (ct &); step on R (ct 4); step on L (cts uh-5); step on R (ct &).
- 2 Step on L (ct 1); step on R (ct 2-3); step on L diag in front of R (ct 4); step on R back in place, turning to face ctr (cts uh-5).
- 3 Dancing in place, beginning to straighten L knee, hop on R, turning ¼ CCW to face RLOD (ct 1); bounce on R (ct 2); step on L (ct 3); step on R (ct 4); step on L (ct &); step on R (cts uh-5).
- 4 Dancing in place, leap onto L, turning ½ CW to face LOD (ct 1); bounce on L (ct 2); step on R (ct 3); step on L (ct 4); step on R (ct &); step on L (cts uh-5).
- 5 Dancing in place, leap onto R (ct 1); bounce on R (ct 2); step on L (ct 3); step on R (ct 4); step on L (ct &); step on R, turning ½ to face LOD (cts uh-5).

Topansko oro—continued

During Fig II the leader may signal three turns by M:

- 3 Full turn CCW using the steps of meas 3.
- 4 Full turn CW, cross over with a jump on L ft; on ct 5 stand on both ft.
- 5 Full turn CCW, with a jump from both ft, landing on R ft.

Description by Paul Mulders

Presented by Paul Mulders

Što mi omilelo

(Macedonia)

The dance steps to this song are like a regular Pravo oro in 2/4.

Pronunciation:

Music:

2/4 meter

1. Što mi omilelo, male, što mi omilelo,
ej, što mi omilelo, ej, što mi omilelo?
Kumanovsko pole, male, Kumanovsko pole,
ej, Kumanovsko pole, ej, Kumanovsko pole!
2. K'd ke gi poglednu, male,
ej, k'd ke gi poglednu
Kumanovske mome, male,
ej, v'belo promenete.
3. Što ubavo nosi, male,
ej, što ubavo nosi ...
sae izvezene, male,
ej, kitke zakitene.
4. as 1.

Song from Northern-Macedonia, from the surrounding of the town Kumanovo.

1. Do you know what I like the most?
The fields around Kumanovo.
2. Because in those fields you can see the girls from Kumanovo,
the girls from Kumanovo in their white dresses.
3. Oh, how beautiful they look with their embroidered vests
and with the flowers in their hair.

Presented by Paul Mulders

Uskovo oro

(Macedonia)

Gypsy dance from Macedonia – from the towns of Bitola and Prilep. This is a typical Gypsy dance from the south of Macedonia. In the Gypsy communities of the South, in the towns of Prilep and Bitola, people have a preference for slow dances. A typical phenomena in these slow dances is “leaving out” steps and dance a hold and a touch instead.

Pronunciation: OOS-koh-voh OH-ROH

CD: CD 1104/08 #15

Rhythm: 7/8, counted as S – L – L – L or 1 1-2 1-2 1-2 or 1, 2, 3, 4.

A large part of the music is played in such a way that one could hear the 7/8 with the longer accent on the end of the measure. Nevertheless the steps stay the same.

Formation: Open line or circle (of mostly women), face center, hands joined in W-pos (Fig I) and in V-pos (Fig II), R-foot free.

Styling: Very slow and syncopated movements.

Meas

Pattern

2 meas INTRODUCTION. No action.

FIGURE I

- 1 Bounce on L (ct 1); step on R next to L (ct 2); step on L in front of R (ct 3); step back on R in place (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Facing “half-right,” bounce on L (ct 1); step on R in LOD (ct 2); bounce on R (ct 3); step on L, turning to face ctr (ct 4).
Variation I: Replace the crossing steps of cts 3-4 of the meas 2 and 4 by a hold or a touch.
Variation II: Leave out the crossing steps in meas 1 and 3 as well.

FIGURE II

- 1-4 Repeat Fig I, meas 1-4.
- 5 Bounce on L and face (half) LOD (ct 1); step on R in LOD (ct 2); step on L (ct 3); step on R (ct 4).
- 6 Leap onto L (ct 1); step on R, turning to face ctr (ct 2); step on L across in front of R (ct 3); step on R back in place (ct 4).

Presented by Paul Mulders

Zaljubil Dimo

(Macedonia)

The steps to this song are like a normal Lesno oro in 7/8.

Pronunciation:

Music:

7/8 meter

Zaljubil Dimo tri momi,
tri momi, Dimo, od tri sela.
Site gi momi zasakal,
edna mu bila na srce.

Dimo was in love with three girls,
three girls from three different villages.
He liked all three of them,
but one really touched his heart.

Prvata beše Ordanka,
na lika lična ubava.
Na snaga tenka visoka,
bez nea Dimo ne moe!

The first was Ordanka,
she had a beautiful face.
Her waist was slender and tall,
Dimo couldn't live without her.

Drugata beše Draganka,
Draganka, moma ubava.
So oči crni maslinka,
bez nea Dimo ne moe!

The second was Draganka,
the beautiful girl, Draganka.
Her eyes were black like olives,
Dimo couldn't live without her.

Tretata beše Jovanka,
nikoj od roda nemala.
So duša bila bogata,
taja mu bila na srce!!

The third was Jovanka,
she was an orphan without any relatives.
But her soul was very "rich",
she really touched his heart.

Presented by Paul Mulders

Ballaristos

(Greece)

Ballaristos is a island-style “sta tria” from the island of Mykonos. It is danced to the same melody as “Syrtos naxou” or “Vlaha naxou,” and the steps are, indeed, a variation of this dance.

Pronunciation:

CD: “Ballaristos” *Balkan and Beyond*

2/4 meter

Formation: Open circle, leader on R. Hands joined in T-pos.

Styling: Quite pronounced soft bounce on the slow figure; more energetic, of course, on the fast.

Meas

Pattern

INTRODUCTION. The leader may start anywhere in the music.

I. SLOW, SOFTLY BOUNCING “STA TRIA”

- 1 Facing ctr and moving to the R: step on R to R (ct 1); step on L in front of R (ct 2).
- 2 Turning to face slightly L of ctr, step on R to R (ct 1); keeping ball of L ft on floor, bend, then straighten R knee, that is “touch” ball of L ft on floor, diag L, ft quite far apart (ct 2).
- 3 Turning to face slightly R of ctr, repeat meas 2 with opp ftwk.

II. THROW L FT BEHIND R

- 1 Facing ctr and moving to R, leap onto R to R, throwing L ft behind R, knees quite close together (ct 1); hop on R, bringing L ft around twd front (ct 2); step on L in front of R (ct &).
- 2 Stopping the momentum to the R and beg to travel to the L, leap onto R to R, again throwing L ft behind R, knees quite close together (ct 1); step on L in place, behind R (ct 2); step on R to L, in front of L (ct &).
- 3 Stopping the momentum to the L, jump onto both ft, knees bent (ct 1); leap onto L, lifting R knee in front (ct 2).

Leader repeats each figure as many times as he or she pleases, generally phrasing the transitions so that the more energetic 2nd figure coincides with the more energetic part of the music (the refrain), although the phrases do not coincide exactly. The leader calls the transitions with a hearty “opa!”

Notes by Lee Otterholt

Presented by Lee Otterholt

Gruchkoto

(Pirin, Bulgaria)

A "Greek" Bulgarian dance taught by Marie Eftimova Karaleeva. The name means "Greek," and the grapevine steps and rocking steps will probably remind you of a slow (varys) hassapikos.

Pronunciation: Gruch-KOH-toh

Music: "Grchkoto"

4/4 meter

Formation: Open circle. Hands joined in high W-pos.

Styling: Smooth and fairly large.

Meas

Pattern

- 1 Facing diag R and moving in LOD, step on L in front of R (ct 1); leap on R to R (ct 2); step on L behind R (ct 3); step on R to R (ct 4).
- 2 Dancing in place, step fwd on L (ct 1); hold (ct 2); step fwd on R (ct 3); step on L in place (ct 4).
- 3 Step bkwd on R (ct 1); step on L in place (ct 2); step on R to R (ct 3); leap onto L to L (ct 4).
- 4 Moving in RLOD, step on R behind of L (ct 1); step on L to L (ct 2); step on R in front of L (ct 3); turn body to face LOD and bring L ft around, ready to begin again (ct 4).

Variation for meas 2-3: Step fwd on L ft as before (cts 1, 2); instead of stepping fwd, in place, back, in place, simply brush R ft (ct 3); and lift it in front of L shin while lifting L heel from floor (ct 4); then bring R ft behind (ct 1); lift it behind L calf while L heel again lifts from floor (ct 2); as before, step side (ct 3); leap in place (ct 4).

Notes by Lee Otterholt

Presented by Lee Otterholt

Koftó syrtos, or Koftós

(Lefkada, Greece)

Koftó syrtós, which means “cut-off syrto,” is a peculiar form of a Kalamatianos-like syrtos in which the orchestra plays a syrtós melody with abrupt, “cut-off” endings, usually every 8 measures, when the dancers also stop, or “freeze” in a certain position. I have seen many variations of this in Greece. Here I present a version in which the dancers freeze, alternately, in two different positions, when the music stops... and keep dancing when there is no stop in the music!

Pronunciation: kawf-TOH seer-TOH

Music: *Balkan and Beyond, Greek Dances*, Band 8; “Koftós,” *Greek Dances* (Nevofoon LP-15021).
2/4 meter

Formation: Long line, leader on R. High handhold (W-pos) with some bouncing of the hands.

Styling: Bouncy

Meas

Pattern

INTRODUCTION.

BASIC STEP: A BOUNCY “KALAMATIANOS SYRTOS”

- 1 Facing ctr and moving R, hop on L (ct 1); step on R to R (ct &); step on L behind R (ct 2); step on R to R (ct &).
- 2 Turning to face diag R and moving R, hop on R (ct 1); step on L across in front of R (ct &); step on R to R (ct 2); step on L across in front of R (ct &).
- 3 Dancing in place, hop on L (ct 1); step on R to R (ct &); step on L across in front of R (ct 2); step on R in place behind L (ct &).
- 4 Dancing in place, hop on R (ct 1); step on L to L (ct &); step on R behind L (ct 2); step on L across in front of R (ct &).
- 5-7 Repeat meas 1-3.
- 8 Stop abruptly on ct 1: jump onto L, placing R heel on floor in front (twd ctr) and raising arms high (“U”), while shouting “hey!” Hold (freeze) in this position until the music begins again.
- 8 (alt) Every other (second) time: Stop abruptly by turning slightly L of ctr, stepping on L slightly L of ctr, knees bent, and clapping hands in front of chest. Hold this position until the music begins again.
- 8 (alt) When the music does not stop: Repeat meas 4.

Sequence: The sequence on this recording is:
hands high (intro), clap, do not stop, do not stop;
hands high, clap, hands high, do not stop;
clap, hands high, clap, do not stop, hands high

Dance notes by Lee Otterholt
Presented by Lee Otterholt

Syrτος Pyleas (or Kato St'Alonia)

(Greek Macedonia)

Translation: Syrτος from the village of Pylea or Kapoutzides; or Down by the Threshing Floor (the name of the tune).

Pronunciation: seer-TOH pih-LAY-ahss

Music: CD: *Balkan and Beyond - Greek Dances*, Band 6, 7. Record: Folkraft LP-3.

Rhythm: 7/8 meter counted as 1-2-3 4-5 6-7 or S Q Q.

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

Meas

Pattern

DANCE

- 1 Facing slightly R and moving R, step fwd on R (cts 1-2-3); rock back on ball of L ft in place (cts 4-5); rock fwd on R in place (cts 6-7).
- 2 Repeat meas 1 with opp ftwk.
- 3 Turning to face ctr and raising hands to high handhold, step sdwd R on R (cts 1-2-3); turning body slightly diag L and raising hands higher, step on ball of L ft behind R (cts 4-5); step on R in place, lowering hands back down to shldr level (cts 6-7).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-12 Repeat meas 1-4 twice (3 times in all).
- 13-14 Repeat meas 3-4.

(That is: on the 3rd repetition of the dance, the crossing behind step in place is doubled in length, that is: 4 cross behinds instead of 2.)

Presented by Lee Otterholt

Kato St'Alonia (Translation)

Down by the threshing floor,
and the stone threshing floor,
Off went the king to Gatzida*
together with his son, together with his son.
In the upper neighborhood
ring out drums and violins,
Ring out drums and violins
for the bride to dance with the mother-in-law

The oven is hot, it's hot
it's hot and glowing
For us to bake the wedding cakes
for the bride to eat with the mother-in-law.
Three clusters
on one vine,
Three clusters on one vine,
The Virgin be witness, the Virgin be witness.

* an old name for the town of Pylea

Horon - Alta es la Luna

(Sephardic Jewish from Kastoria, Greece)

Source: Movements from Sephardim from Brooklyn, NY. Dance arranged and put to this music by Steve Kotansky. The song is sung in Ladino.

Pronunciation:

Music:

2/4 meter

Formation: Open circle with hands joined in W-pos.

Styling: Gentle bouncing. Possible delay of weight transfer until the "&" after each "1."

Meas

Pattern

FIGURE I

- 1 Facing slightly R of ctr, step fwd on R (ct 1); step fwd on L slightly behind R (ct 2); step fwd on R (ct &).
- 2 Still moving fwd, step fwd on L (ct 1); step fwd on R beside L (ct 2); step fwd on L (ct &).
- 3 Turning to face ctr and bringing hands up to W-pos, step on R to R (ct 1); step on L to R behind R (ct 2); rock back to place on R (ct &).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Bring hands down to V-pos and repeat meas 1-4.

FIGURE II

- 1 Facing ctr. step fwd on R across in front of L with accent, and bend knees slightly (ct 1); step back to place on L (ct 2); step on R beside L ft (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat of meas 1-2.

Note: during Fig II, hands may be released and articulated freely in front of body with palms fwd in an aesthetically pleasing fashion. Also, one may turn 360° to R (CW) during meas 4.

Steve did 3 variations of Fig. 2:

First time: Hands together.

Second time: Hands free (no turn).

Third time: Hands free, and turn on Fig II, meas 4.

(then repeat from beg: together, free, free with turn, together).

Dance notes by Steve Kotansky, edited by Lee Otterholt
Presented by Lee Otterholt

Koritsa

(Albania)

Koritsa means "girl" in Greek. I learned this dance from Steve Kotansky.

Pronunciation:

Recording: Balkan and Beyond - Greece

2/4 meter

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

Meas

Pattern

- | | |
|---|---|
| 1 | Step on R to R (ct 1); touch ball of L ft fwd across in front of R ft (ct 2). |
| 2 | Step fwd on L twd ctr (ct 1); touch ball of R ft fwd (ct 2). |
| 3 | Step R ft back across behind L ft (c. 1); step back on L across behind R ft (ct 2); step on R to R (ct &). |
| 4 | Step on L across and in front of R ft (ct 1); step on R to R (ct 2); step on L across and behind R ft (ct &). |

During musical interlude, swing hands fwd down during meas 2; back up to W-pos on meas 3; down on meas 4; returning up to W-pos again on meas 1.

Dance notes by Steve Kotansky, edited by Lee Otterholt
Presented by Lee Otterholt

Mavromata

(Greek)

Mavromata is a Greek dance learned by Dick von der Zwan from a group of Greek immigrants from Thrace living in Germany. I learned the dance from him in the 1980s. The title means "the dark-eyed girl."

Pronunciation: mahv-roh-MAH-tah

Music: "Mavromata"

4/4 meter

Formation: Open circle. Hands joined in back-basket hold. Front-basket hold (R arm under, L over) can be substituted if the back-basket hold is uncomfortable.

Styling: Bounce twice on every count, that is, on the count and on the "&."

Cts

Pattern

1-10 Facing slightly R of ctr and moving R (LOD), step on R to R (ct 1); step on L across in front of R ft (ct 2); turning to face slightly L of ctr, step on R to R (ct 3); bounce twice on R ft, L heel placed near R ankle (cts 4,&); turning to face slightly R of ctr, step on L to L (ct 5); bounce twice on L ft, R heel placed near L ankle (cts 6,&); turning to face slightly L of ctr, step on R to R (ct 7); bounce once on R ft, L heel placed near R ankle (ct 8); step bkwd on ball of L ft, away from ctr (ct &); facing slightly and moving to the R, step on ball of R ft to R (ct 9); step on L across in front of R ft (ct &); repeat cts 9, & (cts 10,&).

Repeat pattern until end of music.

Dance notes by Lee Otterholt

Presented by Lee Otterholt

Song Lyrics:

Aryia ke pou yia na vrethi / mavromata ke xanthi.
 Ego ti vrika, vre pedia, / etho konta sti yitonia. (2X)
 Ke'apo to parthiro mou / leme loyia trifera,
 Perno ke k'ana filaki / kapou, kapou petachta. (2X)
 Tis manoulas mou to ipa / tha ti paro dichos prika.
 Ti ta thelo ta chorafia / pros sta dyo tis mavra matia? (2X)

Translation:

Although it took me a while, / I found a blond-haired girl with black eyes.
 I found her, my friends, / here next to my neighbor's house.
 And from my window / we speak tender words to each other,
 And I steal a kiss from her / quickly every now and then.
 I've told my mother / that I will marry her without a dowry.
 Why do I need growing fields / when I have her two beautiful black eyes?

Triandafilía

(Greece)

Triandafilía is a Greek women's dance from the Halkidiki peninsula. I learned the dance from Joe Graziosi in 1997.

Pronunciation: tree-ahn-dah-feel-YAH

Music: "Triandafilía"

4/4 meter

Formation: Open circle. Hands joined in front-basket hold (R arm under, L over).

Cts

Pattern

I. STA TRIA

- 1-6 Facing ctr and moving R (LOD), step on R to R (ct 1); step on L across behind R ft (ct 2); step on R to R, leaning slightly L (ct 3); bring L ft around in a CCW circle near to the floor (ct 4); step on L to L, leaning slightly R (ct 5); bring R ft around in a CW circle near floor (ct 6). (Gentle knee bend on every ct. During cts 3-6 the body is swaying "like a bell.")
- 7-24 Repeat cts 1-6 three more times (4 times in all).

II. GRAPEVINE

- 1-4 Continuing to face ctr and move to the R, step on R to R, bending knee (ct 1); step on L across behind R (ct 2); step on R to R (ct &); step on L across in front of L, bending knee (ct 3); step on R to R (ct 4); step on L across behind R (ct &).
- 5-8 Repeat Fig I, cts 3-6.
- 9-16 Repeat cts 1-8.

SEQUENCE: Fig I, Fig II, Fig I, Fig II, Fig I, Fig II, Fig II, Fig I, Fig II + ending (That is: repeat Fig II one more time on the third repetition of the dance, during the drum solo.)

The ending is simply: Step on R to R (ct 1); step on L across behind R (ct 2); step on R to R (ct 3); bring ft tog by placing L ft next to R (ct 4).

Dance notes by Lee Otterholt.

Presented by Lee Otterholt.

Syrtaki

(Greece)

Most Greeks call this dance "syrtaki." (It can also be spelled "sirtaki.") It can also be called Hassapikos, or, to distinguish it from a fast Hassapikos (Hassaposervikos) it could also be called a Varys ("Heavy") Hassapikos. It was sometimes also called Naftikos. I will not go into the long and complicated history of the development of this dance here, as it is well documented elsewhere and my primary concern here is with improvisation within this well-known dance form.

Pronunciation:

Music: Any syrtaki (or varys hassapikos) melody 4/4 meter

Formation: Solo or short lines. Arms held outstretched at shoulder height (solo) or T-pos for short lines.

Style: Individual.

Meas

Pattern

BASIC FIGURE

- 1 "Fwd:" Facing ctr and moving fwd twd ctr, step fwd on L (ct. 1); tap R toe on floor behind L (ct 2); brush R ft fwd (ct 3); kick R ft fwd (ct 4).
- 2 "Back:" Facing ctr and moving bkwd away from ctr, step bkwd on R (ct 1); kick L ft fwd (ct 2); step bkwd on L (ct 3); bring R ft to a position in front of L ankle (ct 4).
- 3+ "Side:" Facing ctr and moving slightly to the R, step on R to R (ct 1); step on L across in front of R ft (ct 2); step back on R in place (ct 3); begin to bring L ft twd R ft (ct 4); touch L heel fwd (ct 5); lift R heel (ct 6). *(Note that this 3rd movement uses 2 beats of the next measure and thus the dance figure does not coincide with the music.)*

VARIATIONS ON THE BASIC STEP

1. Lengthen the "Side" motif to 8 cts by more slowly bringing the L ft twd the R on cts 4, 5 and 6, then doing the heel touch on cts 7 and 8.
2. Shorten the "Side" motif to 4 cts by eliminating the heel touch.

LEADER IMPROVISATION

Basically, the soloist or the leader (the person on the R of the short line) has great freedom to break away from the Basic step and to string together typical motifs, hopefully in a manner which is easy to follow, before returning to the Basic step. One easy way to do this is to "break away" after the "Forward" section of the Basic step, do some crossing variations, then use a typical "break" to get back to where you left off: the "Back" section of the Basic step.

SOME COMMON MOTIFS (Can be started after meas 1, when the R ft is free.)

"Cross in front:"

Cross one ft in front of the other (as in a Hungarian "Rida" step) any number of times (more than 3 is unusual). Usually done symmetrically, first to the L with the R ft crossed in front, then to the R with the L ft crossed in front. Can also be patterned, for example: 3 to the L, 3 to the R, then 2 to the L, 2 to the R, 1 to the L, 1 to the R.

Syrtaki—continued

“Grapevine:”

Crossing one ft first in front of then behind the other. (Again, more than 3 crosses would be unusual.) Usually more or less symmetric: that is, it could be fwd-and-back-and-forward then change direction and ftwk, or fwd-and-back-change-back-and-fwd.

Tip: It helps to “warn” the other dancers that you are about to deviate from the Basic step by raising the R ft in front and doing a small lift on the L ft instead of a “kick” or a “cut” with the R ft as would usually be done at the end of meas 1 (“Fwd”) or 2 (“Back”).

(Note: These steps could also be started after meas 2, when the R ft is also free. The return to the Basic step would be the same.)

RETURNING TO BASIC STEP

Regardless of what motifs the leader does when he goes away from the Basic step, he has to return to the Basic step in a seamless manner. For example by:

“Wander forward 4 crossing steps:”

When R ft is free: Step fwd on R ft crossed in front of L (cts 1-2); L in front of R (cts 3-4); R in front of L (cts 5-6), leap fwd onto L and lean fwd (ct 7); touch R toe to floor behind (ct 8). Then return to 2nd meas of Basic step, that is, the “back” step (“back-kick-back-cut”).

“Crossing L in front and waiting:”

When L ft is free: Step fwd on L ft and lean fwd, then wait one ct (or touch R toe to floor on that ct) before returning to 2nd meas of Basic step, that is, the “back” step (“back-kick-back-cut”).

“Kneel on R knee:”

When L ft is free and about to cross in front, take a large step fwd on L ft, dropping to R knee (cts 1-2); rise (with wt on L) to a standing position with R ft tucked behind L knee and lean slightly back (cts 3-4); then return to 2nd meas of Basic step, that is, the “back” step (“back-kick-back-cut”).

OTHER TYPICAL MOTIFS TO USE BETWEEN COMPLETE BASIC STEPS:“Swaying from side to side:”

Transfer wt from one ft to the other using either 4 or (more dramatically) 8 cts on each sway. Used often at beginning of dance, but can also be used as a “pause step” in the middle of the dance.

“Heel and toe:”

Any (slow, so others can follow you!) combination of heel-and-toeing, in which heels are moved while wt is on toes and toes are moved while wt is on heels.

Many other leader variations (and combinations of leader variations) are possible. These particular variations are presented only as examples.

Notes by Lee Otterholt
Presented by Lee Otterholt.

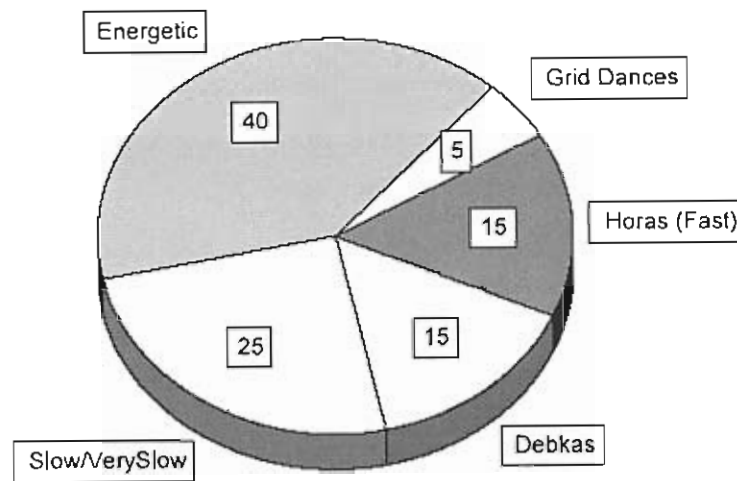
Is That Dance Israeli?

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.

Presented by Loui Tucker

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.

Glossary of Israeli Steps

- R Cherkassiya:** Step forward on R; step in place on L; step backward on R; step in place on L (4 steps on 4 even cts).
- L Cherkassiya:** Step forward on L; step in place on R; step backward on L; step in place on R (4 steps on 4 even cts).
- Double Cherkassiya:** Step on R to R; step on L crossing in front of R; step back in place on R; step on L to L; step on R crossing in front of L; step back in place on L (6 steps on 6 even cts). This step can also begin with the crossing step instead of the step to the side.
- Yemenite Step:** Step on R foot slightly to R bending knee; step on L slightly backward with straight leg; step on R crossing in front of L bending knee; hold on ct 4. (three steps on four cts). Footwork can be reversed.
- Back Yemenite Step:** Step backward on R foot bending knee slightly; step on L next to R, straightening both legs; step forward on R (into original position); hold on ct 4 (three steps on four cts). Footwork can be reversed.
- Varsouvienne:** Facing the same direction, M's stands slightly behind and to the left of the W. M holds W's L hand in his L hand in front of her L shoulder, and holds W's R hand in his R hand in front of her R shoulder (his R arm behind her back).
- Lower Varsouvienne:** Same as Varsouvienne position above, but M holds W's R hand in his R hand at her right waist (his R arm behind her back).

Ahava Pshuta

(Israel)

This is one of many Israeli dances that feature pivot turns. In Hebrew, this movement is called “lahatz” or a “press” turn because you are pressed close to your partner, and it is found in a large percentage of modern Israeli couple dances.

Choreographer: Roni Siman-Tov (approx. 1981)

Translation: Simple Love

Pronunciation: ah-hah-VAH pshuh-TAH

Music: *Israeli Dances Stockton 2006*, Bands 1 or 2.

4/4 meter

Formation: Couples in a circle facing CCW. W on M's right. Simple inside handhold. M's footwork is noted. W uses opposite footwork unless otherwise noted.

Cts

Pattern

INTRODUCTION

I. MOVING CCW; SWITCH PLACES AND SWITCH BACK

- 1-4 Beginning on outside ft, take 4 steps fwd (L-R-L-R).
- 5-6 Sway away from ptr to full extent of inside joined hands (L); sway back toward partner (R), W stepping slightly in front of M
- 7-8 Switch places, W passing in front of M, with three steps (L-R-L). Drop hands during pass; join new inside hands.
- 9-16 Repeat cts 1-8 with opp ftwk, continuing to move CCW as a cpl. On ct 16, turn 1/4 to face partner, M's back to ctr. Hands joined (R in L, L in R) at chest level.

II. FACING PARTNER; MOVING CCW AND RETURNING

- 1-4 Grapevine step CCW: side, behind, side, in front (L-R-L-R).
- 5-6 Fast Yemenite step (sway L to L, sway R to R, step L in front of R).
- 7-10 Grapevine step CW: side, behind, side, in front (R-L-R-L).
- 11-12 Fast R Yemenite step (sway R to R, sway L to L, step R in front of L); quickly take ballroom pos.
- 13-16 Four pivot steps with partner (L-R-L-R), making two complete revolutions and moving CCW as a cpl. If repeating from Part I (see SEQUENCE below), finish side by side facing CCW with inside hands joined; if continuing to Part III, end with M's back to ctr and remain in ballroom pos.

III. MOVING INTO AND OUT OF CENTER WITH “CHA-CHA”

- 1-2 Rock away from ctr (M steps fwd onto L; W bkwd onto R); rock twd ctr (M bkwd onto R; W fwd onto L).
- 3-4 Step-together-step moving twd ctr (M backing up L-R-L with W following on opp ftwk).
- 5-8 Repeat cts 1-4 with opp ftwk and directions, i.e., rock in, rock out, step-together-step out.
- 9-10 Two sways (M sways L-R); release ballroom pos.

Ahava Pshuta—continued

- 11-13 3-step turn as an individual (M turns L with L-R-L, W turns R) moving CCW and end facing ptr, M's back to ctr.
 14-16 Immediately do another 3-step turn (M turns R, W turns L) and resume ballroom position
 17-32 Repeat cts 1-16. On ct 32, face CCW, join inside hands, and repeat dance from the beginning.

SEQUENCE: I, II, I, II, III
 I, II, I, II, III (on other recordings of the song, the sequence may go through again)
 I, II, III

Presented by Loui Tucker

Song Lyrics:

Ahava Pshuta

Ein li charuzim yafim lashir lach lefizmon.
 Ein li meitarim lifrot lach tachat hachalon.
 Ein li melitzot na'ot lilchosh lach be'oznech.
 Ein li kisharon afilu leta'er yofyech.
 Ein li bayit mehudar ve'ein mizug avir.
 Ein chesbon babank ve'ein migrash katan ba'ir.

Ein li elef lai maskoret.
 Ein il chalifa shel choref.
 Afilu ein li dod ashir.

Chorus:

Ach yesh li ahava p'shuta.
 Oti hi timalei, gdola kim'lo tevel.
 Ken yesh li ahava p'shuta.
 Ve'et kula ani rak lach makdish yomam valeil.

Ein li mechonit lehoshivech ba letzidi
 Ein li gam katno'a,
 el gabi shetetzamdi

Ein li shum album shel amanut lach lehar'ot
 Ein li taklitim bishvil lishmo'a oh lirkod

Ein li job bachir ani ochel al cheshboni
 Lo shalchu oti lachul, nish'arti almoni

Ein sira li baKinneret
 Ein li matzlema shel seret
 Ein televizia bimoni

[Chorus]

Simple Love

I don't have beautiful verses to sing for you in a song.
 I don't have strings to play for you below your window.
 I don't have fine flowery phrases to whisper in your ear.
 I don't have the talent even to describe your beauty.

I don't have a fancy home and I don't have air conditioning.
 There's no bank account, and no small plot of land in the city.

I don't have a 1,000 Israeli lirot salary.
 I don't have a winter suit.
 I don't even have a rich uncle.

Chorus:

But I have a simple love.
 It fulfills me, as much as the whole world.
 Yes, I have simple love.
 And all of it I dedicate to you alone, day and night.

I don't have a car where you could sit beside me.
 I don't have a motor scooter,
 where you could sit behind me and hold on tight

I have no album of artwork to show you.
 I have no records, to listen or to dance to.

I don't have a top job; but I pay my own way
 They didn't send me overseas; I remain an unknown

I don't have a boat on the Galilee
 I don't have a movie camera
 There's no TV at my house

[Chorus]

Atzay Hatsaftsafot

(Israel)

By dancers who enjoy both International and Israeli dancing, this is sometimes called the Israeli Vossarul because of the opening combination of steps.

Choreographer: Yankele Levy (1975)

Translation: Poplar Trees (literally "Whistling Trees")

Pronunciation: aht-SAY haht-sahf-sah-FOHT

Music: *Israeli Dances Stockton 2006*, Band 3.

4/4 meter

Formation: Couples in a circle facing CCW. Either open Shoulder-Waist position or simple inside handhold (both are common).

Cts

Pattern

I. WALK, PIVOT, WALK, ROCK IN PLACE

- 1-4 Four steps fwd (LOD) starting with outside ft.
- 5-8 Four pivot steps as a cpl, starting with outside ft. Cpl rotates CW while continuing overall movement in LOD. Position: either Closed Shoulder-Waist pos or Ballroom pos.
- 9-12 Take open Shoulder-Waist Position and repeat 1-4.
- 13-14 Rock fwd onto outside foot and back onto inside foot.
- 15-16 Repeat cts 13-14.
- 17-32 Repeat cts 1-16.
- 33-64 Repeat cts 1-32.

II. TURN AWAY FROM PARTNER AND TURN BACK

- 1-3 Moving away from ptr, M does 3-step turn to L twd ctr of circle (L-R-L) and W does 3-step turn to R away from ctr (R-L-R).
- 4 Clap hands.
- 5-8 Repeat cts 1-4 reversing ftwk and direction of movement, but turn 1/4 more. End facing ptr (M facing out; W facing in).

III. SWAY; THREE-STEP TURN

- 1 Sway to LOD (M to L; W to R), bending knee.
- 2-4 Turn to RLOD (M to R; W to L) three steps.
- 5-8 Repeat cts 1-4.

SEQUENCE:

A, B, C

A (Counts 1-32 only), B, C, C

A, B, C

A (Counts 1-32 only), B, C, C

In other words, when Fig A is the full length, C is only done once; if only half of A is done, then C is done twice. Once you become familiar with the music, you don't have to keep track of the sequence.

Atzey Hatsaftsafot—continued

Song Lyrics

Atzei Hatzaftzafot

Atzei hatzaftzafot sharim lach shir al derech.
 Atzei hatzaftzafot hayu gvohim, gvohim.
 Ve kol ga'agu'einu lach hayu leteref
 Uleshuvlech asher hitzit et hadsha'im.
 Ve kohl ga'agu'einu lach hayu leteref
 Uleshuvlech asher hitzit et hadsha'im.

Chorus

Ba'afarim ein ketz, adom oleh hastav.
 Noshrim alei-ha'etz kedinarei zahav.
 Verak ha'ahavot shavot lechan bastav.

Harakavot nas'u vehamsila reika hi,
 Ve'at ke'ayala ovedet bamishol.
 Vezer shel narkisim hen shesh-esrei shnotayich,
 Asher gam'u mital ha'erev hakachol.
 Vezer shel narkisim hen shesh-esrei shnotayich,
 Asher gam'u mital ha'erev hakachol.

[Chorus]

Hachasidot porchot mitoch breichot hamayim,
 Hachasidot parsu knafayim shel Shabbat.
 Verak hashir kasum el shesh-esrei shnotayich
 Notar po vezocher shalechet umabat.
 Verak hashir kasum el shesh-esrei shnotayich
 Notar po vezocher shalechet umabat.

[Chorus]**The Poplar Trees**

The poplar trees sing you a song on the road.
 The poplar trees were tall, very tall.
 And all our longings for you were in vain
 And for the train of your dress, which set fire to the grass.
 And all our longings for you were in vain
 And for the train of your dress, which set fire to the grass.

Chorus

In the endless dust, the autumn rises red.
 The leaves fall like golden coins (dinars)
 And only love returns here in the fall.

The trains have gone and the track is empty,
 And you are like a lost doe on the path.
 Your sixteen years are a wreath of narcissus,
 Which drank from the dew of the blue evening.
 Your sixteen years are a wreath of narcissus,
 Which drank from the dew of the blue evening.

[Chorus]

The storks fly out from the ponds;
 The storks spread their Shabbat wings.
 And only the song enchanted with your sixteen years
 Remains here and remembers autumn and the sight of you.
 And only the song enchanted with your sixteen years
 Remains here and remembers autumn and the sight of you.

[Chorus]

Presented by Loui Tucker

Chalomot

(Israel)

This dance is what many dance leaders call a “wall-clearer” because, no matter how late in the evening it is played, no matter how tired everyone appears to be, *everyone* gets up on the dance floor for Chalomot and sighs with satisfaction at the end. Choreographer: Gadi Biton (2003). The name translates as “Dreams.”

Pronunciation: hah-loh-MOHT

Music: *Israeli Dances Stockton 2006*, Band 8.

4/4 meter

Formation: Circle of dancers, all facing center. Hands free, not joined with other dancers.

Steps: See Israeli Glossary.

Cts

Pattern

- I. WALK TOWARD CENTER, TURN AND FACE OUT; WALK TOWARD EDGE, TURN AND FACE IN
 - 1-2 Facing ctr, slow step on R toward ctr, raising arms open above head slightly to R.
 - 3-4 Slow step on L twd ctr, moving raised hands to L.
 - 5-8 R Cherkassiya.
 - 9-10 Two step (R-L) to turn half to the R to face away from ctr.
 - 11-16 Double Cherkassiya beginning open to R, step on L crossing in front of R, etc.
 - 17-32 Repeat cts 1-16 facing out and ending facing in.
- II. MOVING CCW WITH WALKING AND TURNING
 - 1-2 Step sideways on R to R and hold on Count 2 while lifting L to the side.
 - 3-5 Step on L behind R, step on R to R, step on L crossing in front of R.
 - 6 Touch R next to L.
 - 7-8 Two steps (R-L) to make a full turn R.
 - 9-12 Facing ctr, step on R to R; step on L crossing behind R; step on R to R; turn 1/4 to face CCW and hold on ct 12.
 - 13-16 With L shldr to the ctr, L Cherkassiya in place (beg L fwd).
 - 17-18 Step fwd on L; touch R next to L.
 - 19-20 Two steps (R-L) to make a full turn R.
- III. SIDE; LIFT; DOUBLE CHERKASSIYA
 - 1-3 Step sideways on R to R and hold on ct 2 while lifting L to the side; step on L across behind R.
 - 4-8 Step on R to R; step on L across in front of R; step back onto R in place; step on L to L; step on R across in front of L (five counts of a double cherkassiya).
 - 9-16 Repeat cts 1-8 in the opp direction with the opp ftwk.

Chalomot—continued

- IV. SIDE; CROSS; DOUBLE TURN
- 1-2 Sway R to R; sway L to L.
- 3-4 Step on R in front of L, step back on L in place.
- 5-8 Two complete turns R (CW) with four steps (R-L-R-L).

SEQUENCE: Dance is done three times through as noted above. Ending is Fig I, cts 1-4, done twice and then stand facing ctr with hands raised for the final notes of music.

Song Words

ChalomotChorus:

Chalomot shel etmol hem
 Shalhavot nir adot
 Lo yachol kol hachoshech, lechabot

Al matsa hashalechet
 Hachalomot melachashim
 Rak prachim meyuvashim
 Dohim bein hadafim.

Chorus:

Al tasev et panecha
 Ata maleh dvarim kmusim
 Al tagif et hatrisim
 Chapes, bein hamilim

Chorus:

Shir baderech elecha
 nirkam besavlanut ein ketz
 Hen tikach ute'ametz oto, el levavcha

DreamsChorus:

Yesterday's dreams are
 As trembling flames.
 All the darkness is not able to put them out.

On the bedding of fallen leaves
 The dreams are whispering.
 Only dry flowers
 Fade between the leaves.

Chorus:

Don't turn your face away
 You are full of hidden things.
 Don't shut away the blinds
 Look, between the words.

Chorus:

A song, on it's way to you,
 is embroidered with endless patience
 You can take it and hug it close to your heart

Remember that the "CH" in Hebrew is pronounced like a hard "H" – as if you were clearing your throat.

Presented by Loui Tucker

El Haderech

(Israel)

This dance has an unusual formation for a couple dance in any country – couples standing side by side, facing the music.

Choreographer: Moti Alfassy (1982)

Translation: On the Way or On the Road

Pronunciation: El hah-DEHR-ekh

CD: *Israeli Dances Stockton 2006*. Band 4.

4/4 meter

Formation: Couples standing side by side, facing the music. Hands joined in V-pos. W on M's R side. Opposite footwork for Part I; same footwork for Part II.

Cts

Pattern

I. FORWARD AND BACK, WALK AWAY, TURN BACK

- 1-4 Beg with the inside ft, walk three steps fwd and a small kick fwd with the free ft.
- 5-8 Beg with outside ft, back up three steps, and a small kick with the free ft.
- 9-12 Release hands. Grapevine moving away from ptr, beg by crossing the inside ft in front. The last step of the grapevine is a slightly stronger lean onto the outside ft in preparation for the next movement.
- 13-16 Four steps to make a full turn moving back to ptr to the original position to repeat from the beg. The last step is the outside ft crossing front as the inside hands are rejoined.
- 17-28 Repeat cts 1-12.
- 29-32 M repeats cts 13-16 above except he turns 1/4 more to the R to face ptr.
W repeats cts 13-16 above except she turns 1/4 more to the L to face ptr and she takes *only three steps* in the turn (L-R-L) in order to free her R ft for Part II.
 Join hands across, at waist level (M's L and W's R; M's R and W's L).
 NOTE: M and W now use the same ftwk!

II. FACING EACH OTHER, SWITCH PLACES, WALK AWAY, TURN BACK

- 1-2 Switch places by rotating as a cpl 1/2 CW with two steps (R-L).
- 3-4 Sway R dramatically to the R, to the extent the joins hands will allow. Sway to L and release the handhold.
- 5-8 Walk four steps (R-L-R-L)—M move “down” the hall (away from the music), W walk “up” the hall (twd the music). M follow M in a line, W follow W in a line.
- 9-10 One more step fwd onto R ft; step back onto L ft and look back twd ptr.
- 11-12 Step on R to R (twd ptr); step on L next to L.
- 13-16 Full turn individually CW with four steps (R-L-R-L) to return to facing ptr. Last step is a cross in front as you join hands across as at the beg of this figure.
- 17-31 Repeat cts 1-15. Note that in the repeat of cts 5-8, M will now walk twd the music and W will walk “down” the hall (away from the music).

El Haderech—continued

32 M: finish the 4-step turn (L) but turn only 3/4 to end facing the front of the hall, with the R ft free to start the dance from the beg.

W: Hold on Count 32 and do not take the fourth step of the turn (see 13-16). There is also an extra 1/4 turn so W ends facing the music next to M. This will leave her *inside* (L) ft free to begin the dance.

Song Words

El Haderech

Veshuv netse'a el haderech
Yad beyad la derech
Besharsheret zahav.
Veshuv netse'a el haderech
Am echad la derech
Veshirenu al gav.

Chorus

Ve'ad leshe'arei rakia
Bevadai nagia
Od me'at
Im lo achshav.
Ve'ad leshe'arei rakia
Bevadai nagia
Ki darkenu lo lashav.
Vegam im aruka haderech
Veraba haderech
Hen kochenu od rav.
Vegam im aruka haderech
Veraba haderech
Na'avor ba yachdav.

Chorus**On the Way**

Again we go out on the road
Hand in hand, to the road
In a golden chain.
Again we go out on the road
One people, to the road
With our song on our back.

Chorus

And to the gates of heaven
Surely we'll arrive
Very soon
If not now.
And to the gates of heaven
Surely we'll arrive
For our path is not in vain.
And even if the road is long
And the road is great
Our strength is even greater.
And even if the road is long
And the road is great
We'll travel it together.

Chorus

Presented by Loui Tucker

Hagva'ot Hakulot

(Israel)

This beautiful waltz has been popular for 20 years and is danced all over the world where Israeli dances are done.

Choreographer: Itzhak Sa'ada (1986)

Translation: The Blue Hills

Pronunciation: hahg-vah-OHT hah-kool-OHT

Music: *Israeli Dances Stockton 2006. Band 5.*

3/4 meter

Formation: Couples standing side by side, facing the music. Hands joined in V-pos. W on M's R side. Opposite footwork throughout.

Meas

Pattern

I. WALTZ CCW, TURN, SWITCH PLACES

- 1 Beg with outside ft, one waltz step fwd, swinging joined hands fwd and facing slightly away from ptr.
- 2 With inside ft, one waltz step fwd, swinging joined hands back and nearly facing ptr.
- 3 One waltz step to turn individually along the edge of the circle (W turn R (CW); M turn L (CCW)). End facing ptr with W making a slightly larger turn so that L shldr is nearest.
- 4 One waltz step to switch places passing L shldr. W turns L 3/4 (CCW); M turns R 3/4 (CW). End facing CCW.
- 5 One waltz step in place: M steps fwd on L, back on R, then steps L next to R, W opp ftwk. Join new inside hands.
- 6-10 Repeat meas 1-5 with opp ftwk. Note when switching places – again done passing L shldr.

II. WALTZ CCW, WALTZ AWAY FROM EACH OTHER AND WALTZ BACK

- 1 Repeat Part I, meas 1.
- 2 One waltz step fwd while turning back to back and continuing to progress CCW. Swing the joined hands forcefully bkwd to encourage the turn, releasing the hands when dancers are back to back.
- 3-4 Rejoin inside hands and continue waltzing CCW two more waltz steps.
- 5 Face ptr (M's back to ctr, W facing M) and do one waltz step in place (similar to a Yemenite step in waltz rhythm).
- 6-8 Three waltz steps to dance a large circle away from and back to ptr. M moves CW, then into the ctr, continuing to curve to the R, to return to ptr; W moves CW, then away from ctr, continuing to curve to the L, to return to ptr.
- 9 Facing ptr, join M's R hand with W's L hand. M: Sway L, sway R, touch L next to R; W: Sway R, sway L, touch R next to L

III. WALTZ CCW, W WRAPS TO M, WALTZ TOGETHER, TURN OUT, TURN BACK, WALTZ TOGETHER.

- 1 Repeat Part I, meas 1.

Hagva'ot Hakulot—continued

- 2 M does one waltz step in place while W does a 3-step turn (L-R-L) to her L, along the joined arms and keeping her R arm slightly elevated. M's L and W's R hand are joined in front at waist level. (Israeli dancers refer to this as "wrap" position.)
- 3-4 Maintaining this arm pos, two waltz steps moving CCW together.
- 5 M does one waltz step in place while W releases her L handhold from M's R, raises her R hand still held in M's L. W turns R with 3 steps (R-L-R) moving slightly fwd under the raised arms, to resume her position as in Meas. 1. (Israeli dancers refer to this movement as "unwrapping.")
- 6 Keeping the joined hands (M's L, W's R) raised, M does one waltz step in place while assisting the W to turn L with 3 steps.
- 7-8 As the W finishes her turn, assume ballroom position: M's puts his R arm on W's waist and W puts her hand on his shldr. Two waltz steps together, rotating once CW as a cpl and progressing CCW around the circle. On the last beat, release ballroom position and join M's R W's L hand to repeat Part Three.
- 9-16 Repeat meas 1-8.

Song Lyrics

Hagva'ot Hak'chulot

Ha erev yarad lagva'ot hakulot
yareah alah merachef al cholot.
Od rega veshuv yidalek hakochav
ya'ir et shvilei hechalav

Ho, ho, mah yafim haleilot
bein hagva'ot hakulot

Halailah kish et hanof be'afor.
he ir kochavim harabim minei sipor.
Lechol ish ve ish yesh kochav ba'olam
shelanu yafeh mikulam

Ho, ho...

Ahavti lik tzor besadot rechavim,
ahavti liv tzor eshkolot kochavim,
aval mikol eleh ohav baleilot
lavo lagva'ot hak'chulot

Ho, ho...

The Blue Hills

The evening set on the blue hills,
the moon rose, hovering on the sands.
In a moment the star will be lit again
lighting up the Milky Way

Oh, oh, how beautiful are the nights
between the blue hills

The night covers the scenery in gray.
It lit up the stars, too many to count.
Each person has a star in this world
of ours, the most beautiful of all

Oh, oh...

I loved to harvest the wide fields,
I loved to gather grapes of stars,
but among all these I'll love at night
to come to the blue hills

Oh, oh...

Remember that the "CH" in Hebrew is pronounced
like a hard "H" – as if you were clearing your throat.

Presented by Loui Tucker

Hineh Ma Tov

(Israel)

The lyrics are a very old traditional Jewish song and the words are sung to several different tunes. There is another, much older, circle dance. This is an updated version of the song sung by the Miami Boys Choir (based in Brooklyn, New York). This group is the Orthodox Jewish community's version of Menudo, that pop group of young boys whose membership changed when a boy's voice changed (Ricky Martin got his start there). The choreographer is an Israeli from Argentina who is presently living in Miami. The dance took the Israeli dance community by storm in 2004, loved by children, teens, and adults.

Choreographer: Silvio Berlfein (approx. 2004)

Translation: How Good

Pronunciation: ee-NAY mah tohv

Music: *Israeli Dances Stockton 2006*, Band 10.

4/4 meter

Formation: Dancers as individuals standing in lines facing the music.

Cts

Pattern

I. FACING THE MUSIC, MOVING R, L THEN FORWARD AND BACK

- 1-2 Step to R on R with slight dipping motion, bending knee and straightening it.
- 3-4 Repeat cts 1-2 with L ft to L.
- 5-8 Step-together-step (R-L-R) moving to R.
- 9-16 Repeat cts 1-8, all with opp ftwk and direction.
- 17-18 R heel fwd, then step onto R.
- 19-20 L heel fwd, then step onto L.
- 21-22 R heel fwd, step back onto L while turning 1/4 to L.
- 23-24 Repeat cts 21-22. All are now facing the back of the hall.
- 25-32 Repeat cts 17-24 and end facing the front of the hall.
- 32-16 Repeat cts 1-32 exactly.

II. REACH HIGH, DOUBLE-TIME GRAPEVINE, JUMPING JACK!

- 1-2 Step on R to R, strongly raising arms high, fingers open.
- 3-4 Step on L behind R, step back in place on R, arms come down so hands are about shldr level, elbows bent.
- 5-8 Repeat cts 1-4 with opp ftwk and direction, same arm movements.
- 9-12 Fast grapevine moving to R: R to R, L cross behind, R to R, L cross in front.
- 13-14 Open R to R so ft are about shoulder-width apart, taking wt onto both ft. Open arms wide to side, palms up.
- 15-16 Bring ft together. Clap hands over head.
- 17-32 Repeat cts 1-16 with opp ftwk and direction.

III. FORWARD, TURN 1/2, FORWARD, TURN 1/2

- 1-4 Repeat Part I, cts 17-20 (two heel-steps fwd).

Hineh Ma Tov—continued

- 5-8 Repeat Part II, cts 13-16 (ft apart, then together with a clap).
 9-16 Repeat Part II, cts 1-8.
 17-24 4 step-hops backing up (R-hop, L-hop, R-hop, L-hop), leading slightly with the shldr on each step: R shldr back on R-hop, L shldr back on L-hop.
 25-26 R heel fwd, step back onto L while turning 1/4 to L (CCW).
 27-32 Repeat cts 25-26 three more times, completing a full rotation to the L to end facing the front of the hall.

SEQUENCE: A B C BC
 A B C BC
 C (cts 1-8 only)

Song Words**Hineh Ma Tov**

Hineh ma tov u manayim

Shevet achim gam yachad

How Good

How good and pleasant it is

For brothers to dwell (sit) together

Remember that the “CH” in Hebrew is pronounced like a hard “H” – as if you were clearing your throat.

Presented by Loui Tucker

Kan Badarom

(Israel)

In the Israeli repertoire for over 30 years, this is one of the first couple dances taught to beginning dancers because it involves only a simple handhold (not ballroom position) and simple walking steps.

Choreographer: Moti Alfassy (1974)

Translation: Here in the South

Pronunciation: Kahn bah-bah-ROHM

Music: *Israeli Dances Stockton 2006*, Band 6.

4/4 meter

Formation: Couples in a circle facing CCW. W on M's R. Simple inside handhold. M's footwork is noted. W uses opposite footwork unless otherwise noted.

Steps: See Israeli Glossary.

Cts

Pattern

I. THREE STEPS AND HOLD - 8 TIMES

1-4 Beg with inside ft (M's R, W's L) walk three steps fwd and hold on ct 4.

5-8 Back Yemenite step beg with outside ft, hold on ct 8.

9-12 Repeat cts 1-4.

13-16 Yemenite beg with outside ft, hold on ct 16.

17-32 Repeat cts 1-16.

33-34 (Transition) Face ptr while stepping onto inside ft. Touch M's L palm to W's R palm at shldr level.

II. CIRCLE AWAY, YEMENITE STEPS IN PLACE

1-8 Two slow step-together-step moving away from ptr (M: L-R-L; W: R-L-R), and turning gently to return to ptr in a circle (M move in a CCW circle; W move in a CW circle). End facing ptr, M's back to ctr, palm to palm (ML WR).

9-16 Two Yemenite steps (M: L Yemenite, then R Yemenite; W opp ftwk).

17-24 Repeat cts 1-8 but end side by side, facing CCW as at the beg of the dance.

25-28 Yemenite step beg with outside ft.

29-32 Back Yemenite beg with inside ft.

33-34 (Transition) Face ptr. Touch free ft in place (M's L, W's R) and also touch palms as at the end of Part I.

35-66 Repeat cts 1-32.

67-70 (Transition) Side-by-side, facing CCW, inside hands joined in V-pos, step on outside ft. Hold on ct 68. Brush the inside ft fwd and hold on ct 70 to prepare to repeat the dance.

Kan Badarom—continued

Song Lyrics

Kan Badarom Hacham

Hakshivi yalda el hasheket
Kach haru'ach rogesh
Habiti yalda el hashemesh
Sholachat mabat shel esh

Chorus

Kan badarom hacham
Sheket shel ein adam
Kan badarom hacham
Ki ba hashemesh le'olam

Roge'a domem yam hamelach
Vehashemesh yotset
Balaila ye'or hayare'ach
Shachor ve'ilem

Chorus

Here in the Hot South

Listen girl to the silence
That's how the wind stirs
Look girl at the sun
Sending a glare of a fire

Chorus

Here in the hot south
It's a silence of no man's land
Here in the hot south
The sun is everlasting

The Dead Sea is calm and quiet
And the sun is out
At night the moon is awakening
Black and mute

Chorus

Presented by Loui Tucker

Metziut Acheret

(Israel)

This dance was voted the Best Couple Dance of 2005 by dancers in Israel and, in a separate vote, by Israeli dance enthusiasts around the world (using Internet polling). Without knowing what the lyrics mean, you have a sense that the song is romantic, about a lost chance at love. The Wheelchair Dance Troupe performed this dance at the Karmiel Festival the summer of 2005!

Choreographer: Dudu Barzilai (2005) ("Dudu" is a nickname for David)

Translation: Another Reality

Pronunciation: meht-zee-OOT ah-HEHR-eh

Music: *Israeli Dances Stockton 2006*, Band 7. 6/8 meter (2 cts per measure, 3/8 per ct)

Formation: Couples in a circle facing CCW. W on M's R. Initially presented using Lower Varsouvienne pos, but the standard Varsouvienne pos is also used. Same ftwk for M and W throughout the dance.

Steps & Styling: See Israeli Glossary.

Cts

Pattern

I. WALK, W TURNS, CROSSING, WALK, M TURNS

- 1-2 Step fwd on R; step on L slightly crossed in front of R.
- 3-4 Back Yemenite with R.
- 5-6 Sway L, sway R.
- 7-8 M: Back Yemenite with L while assisting W to turn L in front of him.
W: 3 steps (L, R, L) in Yemenite-step rhythm making a full turn L in front of M to the inside of the circle. W ends on M's L, slightly behind M, and places her R hand on his L shldr.
- 9 Step on R crossing in front of L.
- 10 Step back on L in place; step on R to R.
- 11-12 Repeat cts 9-10 with opp ftwk.
- 13-18 Repeat cts 1-6.
- 19-20 Repeat cts 7-8, but M does W's ftwk and W does M's ftwk. Assume beg hand pos.
- 21-40 Repeat cts 1-20 but end facing each other with M's back to ctr and L hands joined.
 Specifically, on cts 39-40, M makes only a 3/4 turn to the L and W uses the Back Yemenite step to turn 1/4 L to face the M.

II. W JOINS M, M JOINS W, HUG FROM BEHIND, SEPARATE, SWITCH PLACES

- 1-2 M: R Yemenite. W: R to R and turn 1/2 L (L-R) under joined hands to end on M's R side in Varsouvienne pos, both facing away from ctr.
- 3-4 Step-together-step in Yemenite-step rhythm, backing up (L-R tog-L).
- 5-6 M: Step-together-step moving fwd (R-L tog- R).
W: 1/2 turn R with 3 steps (R-L-R) moving slightly fwd away from ctr keeping hands joined (same pos now as beg of Part II).

Metziut Acheret—continued

- 7-8 M: 1/2 turn L with 3 steps (L-R-L) moving twd W and under joined hands.
 W: Step-together-step backing up (L-R tog-L).
 Note: M and W are both facing ctr, M in front of W and slightly to her R in a reversed Varsouvienne pos.
- 9-10 Repeat cts 1-2 of Part I.
- 11-12 Yemenite R. M last step is larger so he moves directly in front of W. Joined hands are extended to sides at shldr level.
- 13-14 Sway L, sway R as W hugs M from behind, bringing arms fwd and in at chest level.
- 15-16 M: 1/2 turn L with three steps (L-R tog-L) to face W keeping L hands joined.
 W: Yemenite L. End face to face with M's back to center, L hands joined.
- 17-18 Yemenite R raising R arm in a small arc up and out and back to join R hands.
- 19-20 Yemenite L raising L arm in a small arc up and out and back to join L hands again.
- 21-22 Step on R in front of L while joining R hands; step on L in front of R while joining L hands.
- 23-24 Ptrs pull away stepping back on R and changing places in two steps (L-R) keeping the same Yemenite-step rhythm. W makes a 1/2 turn L on her two steps, under the joined hands as M passes around her making a 1/2 turn R.
- 25-26 Yemenite L in place and release the R hand.
- 27-52 Repeat cts 1-26 of Part II with same steps but reversed orientation to the circle.

Metziut Acheret—continued

Song Words

Metziut Acheret

Nifgashnu meuhar midai,
amart li she'at meohevet,
shebanit ito bayit,
shetov lach ito
ve ulai meuhar midai.

Nifgashnu meuhar midai,
raiti she gam at niseret,
ra at me'at
shehibat be'einai,
ach ulai meuhar midai.

Chorus

Ulai bizman aher,
ulai bimtziut aheret,
tihi bishvili, bishvili meusheret,
veyofiyech yelatef et chayai,
ach ulai meuhar midai.

Nifgashnu meuhar midai,
ech he'aznu lakum lalechet
im pigishah kmo zot
lo mikrit bevadai
ve ulai meuhar midai.

[Chorus]

Another Reality

We met too late.
You said that you're in love,
that you have built a home with him
that you're happy with him
and maybe it's too late.

We met too late.
I saw that you are also shaken,
you trembled slightly
as you looked in my eyes
but maybe, it's too late.

Chorus

Maybe at another time,
maybe in a different reality,
you would be happy for me
and your beauty would caress my life,
but maybe, it's too late.

We met too late.
How did we dare to get up and go
because an encounter such as this
surely is not accidental,
and maybe, it's too late.

[Chorus]

Remember that the "CH" in Hebrew is pronounced
like a hard "H" – as if you were clearing your throat.

Presented by Loui Tucker

Mueve Mueve

(Israel)

Line dances like this one are often choreographed to songs that have lyrics in some language other than Hebrew, Spanish in this case. Spanish is a very common choice, because the Israelis love the Latin rhythms. The Israelis don't consider these dances to be Israeli dances ("rikudei am" or "dances of the people"), but they love to dance them, often in a separate part of an evening of dance.

Choreographer: Meir Shem-Tov (1997)

Translation: Move, Move

Pronunciation: MWEH-veh MWEH-veh

Music: *Israeli Dances Stockton 2006*, Band 11.

4/4 meter

Formation: Dancers as individuals standing in lines facing the music.

Cts

Pattern

- 1-2 Step-together-step fwd (R-L-R).
- 3-4 Step fwd on L and turn ½ to R (CW); step on R in place. Back is now to music.
- 5-8 Repeat cts 1-4 in opp direction with opp ftwk. End facing the music.
- 9-10 Step on R across in front of L; step on L across in front of R, moving fwd while hands wave at shldr level R and L.
- 11 Step on R to R, rising up on toes and lifting hands high.
- 12 Drop onto R with bent knee, lifting L knee and lowering hands.
- 13-14 Three steps moving to R (L-R-L).
- 15-16 Quarter turn to L (CCW) stepping bkwd on R; step fwd on L.
- 17-20 R hand on stomach and L hand waving to L, walk 4 bouncy steps (R-L-R-L) fwd, swiveling hips R and L like in a Merenge.
- 21-22 Kick-step-step: kick R ft fwd; step R and L.
- 23-24 Step fwd on R, then back on L while turning 1/2 L (CCW) to end with L shldr twd the music.
- 25-26 Turn 1/4 to face the music and step-together-step sideways to R (R-L-R).
- 27 Step on L behind R and turn 1/4 to face to the L.
- 28-30 Full turn plus 1/4 R (CW) with three steps (R-L-R).
- 31-32 Step on L in place; kick R ft fwd.

Dance repeats as many times as the music allows. There are full-length, slightly cut and very short versions of this music.

Presented by Loui Tucker

Shkarim

(Israel)

The choreographer Roberto Haddon lives in England. His first dance "Enigma" (2000) arrived in Israel via the "backdoor." In other words, instead of being presented at the formal workshops in Israel, Israeli teachers learned Enigma while visiting England, Europe, and the United States, and took it back with them to Israel to teach there. The general Israeli dance population accepted Enigma as one of their own. This is Haddon's *second* dance (2004), which also became a popular dance in Israel but, since the choreographer was now known and accepted, it was registered and presented in the formal workshops for instructors in Israel. The name means "lies."

Pronunciation: shkahr-EEM

CD: *Israeli Dances Stockton 2006*, Band 9.

4/4 meter

Formation: Circle of dancers, all facing center. Hands joined in V-pos unless otherwise noted.

Steps: Yemenite Step: Step on R foot slightly to R bending knee (ct 1); step on L slightly backward with straight leg (ct 2); step on R crossing in front of L bending knee (ct 3); hold (ct 2) (three steps on four beats). Footwork can be reversed.

Back Yemenite Step: Step backward onto R foot bending knee slightly (ct 1); step on L next to R, straightening both legs (ct 2); step forward onto R (into original position) (ct 3); hold (ct 4) (three steps on four beats). Footwork can be reversed.

Cts

Pattern

PART ONE. Facing CCW; hands joined and down.

- 1-2 Two steps fwd (R-L).
- 3-4 Step-together-step (R-L tog-R).
- 5-6 Step fwd on L and adjust 1/4 L to face ctr; step on R to R.
- 7-8 Step on L crossing behind R (ct 7); step on R to R (ct &); step on L crossing in front of R (ct 8).
- 9-10 Step on R to R, swinging arms forward; touch L to R, swinging arms back.
- 11-12 Repeat cts 9-10 with opp ftwk and same arm movements.
- 13-14 Yemenite R.
- 15-16 Step on L to L; touch R to L.
- 17-32 Repeat counts 1-16.
- 33-36 Repeat counts 9-12.

PART TWO. Moving along the circle edge and then generally into and out of circle

- 1-2 Facing ctr, step on R to R (ct 1); step on L crossing behind R, turning 1/4 to R (ct &); step fwd on R (ct 2).
- 3-4 Step-together-step (L-R tog-L) CCW along edge of circle.
- 5-6 Facing CCW, sway to R on R; sway to L on L.
- 7-8 Moving twd ctr, step on R crossing behind L (ct 7); step on L to L (ct &); step on R crossing in front of L (ct 8).
- 9-10 Facing CCW, sway to L on L; sway to R on R.
- 11-12 Step on L in front of R (ct 11); step on R to R (ct &); step on L crossing in front of R (ct 12).

Shkarim—continued

- 13-14 3/4 turn to R with two steps (R-L) moving away from ctr.
 15-16 Facing ctr, step back on R, pulling R shldr and hand back slightly; step fwd in place on L; touch R to L, clapping hands in front.
 17-32 Repeat counts 1-16.

PART THREE. Turning in to center, backing away from center

- 1-2 Full turn to R with two steps (R-L) moving twd ctr.
 3-4 Step-together-step (R-L tog-R).
 5-6 Ft together with L slightly in front of R, bend knees (ct 5); then bounce twice on both feet (cts 6,&).
 7-8 Bend once on both (ct 7); bend L leg and lift R leg (ct 8).
 9-10 Step-together-step (R-L tog-R) moving bkwd.
 11-12 Step-together-step (L-R tog-L) moving bkwd.
 13-14 Step fwd on R, swinging arms up in a small circle, down and back; chug fwd onto R, releasing L behind.
 15-16 Back Yemenite L.
 17-32 Repeat counts 1-16.

PART FOUR. Moving R and L

- 1-2 Facing CCW, two steps fwd (R-L).
 3-4 Facing ctr, do a double-time grapevine: step on R to R, swinging arms fwd (ct 3); step on L crossing behind R (ct &); step on R to R, swinging arms back (ct 4); step on L crossing in front of R (ct &).
 5 Small leap to R onto R, swinging arms fwd (ct 5); stamp L next to R (ct &).
 6 Repeat ct 5 with opp ftwk and swinging arms back.
 7-8 Yemenite R.
 9 L heel to L, swinging arms fwd (ct 9); step on R crossing behind L (ct &).
 10 Repeat ct 9 above but swinging arms back.
 11-12 Repeat counts 9-10.
 13-16 Repeat counts 5-8 with opp ftwk and same arm movements (leap-stamp, leap-stamp, Yemenite).

Dance is done twice as noted above, with the following ending:

ENDING

Repeat PART FOUR

Repeat PART THREE

Repeat 1-4 only of PART FOUR

Stamp R slightly fwd

Presented by Loui Tucker

Tango Steps

(Argentina)

Music:

4/4 meter

Formation: Cpls at random on the floor.

Steps: I. CATCH ON COUNT 3

The M lead with basic step; at the same moment the W puts her wt on her L ft, he "catches" the W's R ft by making a "sandwich" with his feet (R and L) (uh-3). W should stop (she can't move anyway) and wait 1 ct until the M's next lead.

II. BARRIDA LEFT FOOT

M walk to the R with the R (ct 4); drag with the L ft the W R ft to his R (ct 5).

W put ft together, wt on R (ct 6), at the same time M stay in the same position.

M "collect" the ft (R to L) and step back with L holding that position (ct 6).

M moves his frame to his L which is the lead for the W to pass over his leg with her L (ct 7). Both turn to face each other (ct 8).

III. CATCH ON COUNT 4

The M lead the W into basic step until ct 4.

M: Before the W arrive to ct 4, M pivots 1/4 to his L (ft together, wt on R ft) (ct uh) giving his back to the W but holding the Tango Embrace); M's L ft make an small circle around the W's L ft and "catch" her L ft behind her heel (ct 4). W should stop and wait 1 ct until M either releases her or leads her into:

IV. BOLEO AND AMAGUE

M Lead for a Boleo: If the W is on her R ft, M rotates his frame lightly to the L (ct uh) to make the W pivot on her supporting leg (R in this case), and return to the front position (ct 1). If the W is on her L ft, M rotates his frame lightly to his R.

M Lead for an Amague: If the W is on her R ft, the M rotates his frame 1/4 to his R to make the W turn onto her supporting leg (ct uh); and returns to the front position (ct 1). If the W is in her L ft, M rotates his frame 1/4 to his L.

W following a Boleo: When the M rotates his frame, W pivots on the supporting leg and draws an small circle on the floor with the side of the big toe of the free ft (ct uh); returning to the front position, W goes to "collect" position (ft together). Don't change body wt until next lead. Boleos can be done on the floor or with a whipping effect on the air.

W following an Amague: When the M turns his frame, W pivots on the supporting leg and W cross the free leg in front (over the supporting leg) with a whipping effect (ct uh); returning to the front position, W goes to "collect" position (ft together) (ct 1).

Salsa Steps—continued

V. ENROSQUE FOR THE M

It is an Embellishment. Anytime the M turns or pivots in the “collect” position, he can do an Enrosque by crossing the free leg behind the supporting leg in a “T” shape. Can be done with the L or R ft, generally when the W is doing Molinetes or Contra-Molinetes.

VI. PLANEIO FOR THE W

Can be done by the M or W like a step or like an embellishment. If W do Planeos like an Embellishment, they don't need the M's lead. For example:

During Forward Ochos:

W: At the moment of the pivot (either ft), stretch the free leg to the side with the ft pointing down, touching the floor with the inside of the big toe and hold that position until the moment of stepping forward (the drawing on the floor will be like a half circle or half moon).

M: Can do it anytime they pivot. To lead a Planeo: M put the W into Forward Ochos; at the same moment he is turning the W for their pivot, he must lower the entire frame, pushing (lightly) down for the W to bend the supporting leg and stretch the free leg; continue leading until he steps bkwd and goes back to the regular position (up for both with the legs straight but relax).

Milonga

(Argentina)

The MILONGA Steps for 2006 are:

VII. MILONGA LISA (WALKING STEPS IN DIFFERENT DIRECTIONS AND TURNS)VIII. MILONGA TRASPIE (SYNCOPIATION STEPS TYPICAL FOR “MILONGA”)

Presented by Nora Dinzelbacher

Argentine Tango

(Argentina)

Argentine tango is an improvisational dance, which has the general style of pursuit and seduction. The M leads the W through his own choice of patterns and basic steps, while she responds with slightly delayed movements and subtle shifts of body weight. The dance is described as what happens in each "count," but the number of counts in each measure may vary, depending on the leader's interpretation of the music.

Rhythm: Slow 4/4

Music: *Argentine Tangos - Nora's Favorites* or any Argentine Tango music

Formation: Cpls in Tango position, moving CCW around the floor.

Basic Tango Position

The dance position is an embrace. The couple is facing each other with feet a few inches apart. Upper body is erect, with chests touching.

M's R hand is on W's R shldr-blade and he offers his L hand to the W. M's L elbow is pointing to the floor and his hand (the palm) is facing the L side of his chest. His head is slightly turned to his L (as if looking at his fingernails). His feet are together with his toes toward W's feet, which are also together facing his feet with her toes.

W's L arm embraces M (with the upper part of her arm touching his R arm at biceps level and the palm of her L hand resting on his R shoulder blade). With the R hand, W holds M's L hand. Her head is slightly turned to her R (as if looking at their hands). At all times she retains enough tension in her arms that she can sense where he is moving her (frame).

Invitation to the Embrace

Ptrs stand a few feet apart, looking at each other. On cts 1 and 2 they take 2 steps twd each other (beg with M R, W L) and close ft together. At the end of the close, toes should be about 4 inches apart. On ct 3 ptrs should shift body wt fwd until chests touch. On ct 4 M extends L hand to L with his elbow down. On ct 5 W places her R hand in his L. On ct 6 M places R hand on W R shldr blade. On ct 7 W places her L hand on M R shldr-blade. On ct 8 the cpl relaxes into the basic tango position.

Argentine Tango—continued

Basic Step and Styling

The basic step can be performed in 8 slow cts (more or less, at the discretion of the M). Start with the R ft for the M (or leader) and with the L ft for the W (or follower).

ctsPattern**Man:**

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

Woman:

- 1 Step fwd on L.
- 2 Side step on R to R.
- 3 Long step bkwd on L, touching his R leg lightly, outside, thigh level.
- 4 Long step bkwd on R.
- 5 Leaving R ft in place, step on L across over her R ft (lock: ankles crossed, toes pointed together).
- & Transfer wt to L ft.
- 6 Long step on R diag bkwd R.
- 7 Side step on L to L.
- 8 Step on R toward L (feet together pos).

Styling: In general, M walks fwd and W bkwd. Both, M and W have their body weight lightly fwd, leaning on each other a little. When they walk (fwd, bkwd, or sideward) their feet are slightly turned out; stepping first on the toes, then ball of the foot, then heel. When they go from one step to another, they always pass by feet together position, without stopping or waiting.

Rhythm: The "Basic" step and/or the "Catch" steps described below can be danced in slow even rhythm, or syncopated, depending on the leader's interpretation of the music.

Argentine Tango—continued

Catch on Count Three with Barrida (sweep)

This figure begins with a preparation before count 3 of the basic step. The basic step is notated here with the catch figure inserted.

<u>cts</u>	<u>Pattern</u>
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Man:

- | | |
|--|---|
| 1 | Small step bkwd on R. |
| 2 | Side step on L to L. |
| -----inserted catch on count three figure----- | |
| & | Quick step fwd on R to inside arch of W L ft. |
| 3 | Quick step fwd on L to outside of W L ft (catching it). |
| 4 | Side step on R to R, while shifting wt back on R. |
| 5 | With L ft, push (barrida) W L ft twd R, causing her to pivot on her R ft. |
| 6 | Step bkwd L. |
| 7 | Pull L shldr back (turning dance frame L), inviting W to step over M R leg. |
| 8 | Shift body to face ptr. |
| -----return to basic tango pattern | |
| 9 | Step fwd on L between the W's feet (almost touching her L leg, inside, knee level). |
| 10 | Side step on R to R. |
| 11 | Step on (close) L next to R (ft together pos). |
| 12 | Hold. |

Woman:

- | | |
|---|--|
| 1 | Small step fwd on L. |
| 2 | Side step on R to R. |
| 3 | Passing L ft close to R, step bkwd on L. |
| -----inserted Catch On Count Three figure | |
| 4 | Shift wt to R ft and wait for M to make his next move. |
| 5 | Let L ft rest against M L ft and allow him to sweep it around (barrida) by pivoting on R ft. |
| 6 | Bring L ft behind R ankle and balance there. |
| 7 | Lift L leg and reach across M R leg to step on L. |
| 8 | Allow M to turn you to face him. |
| -----return to Basic Tango pattern----- | |
| 9 | Long step on R diag bkwd R. |
| 10 | Side step on L to L. |
| 11 | Step on R toward L (feet together pos). |
| 12 | Hold. |

At the end of this figure, the cpl may have rotated 180 degrees from LOD. In that case, the figure could be repeated to return to LOD.

Argentine Tango—continued

Catch on Count Four with Planeo (glide)

This step begins with a preparation before count 4 of the basic step. The basic step is notated here with the catch figure inserted.

ctsPattern

Man:

- 1 Small step bkwd on R.
- 2 Side step on L to L.
- 3 Long step fwd on R, placing W slightly to R so that their R outside thighs touch lightly.
- inserted Catch On Count 4 figure-----
- & Feet together, wt on R ft, rotate the frame 1/4 L (CCW) and “release” W with R hand to make space.
- 4 Catch W L ft by thrusting L leg around and fwd and placing L ft behind her L heel.
- 5 Shift wt onto L ft and lift R ft close to W L leg.
- 6 Step back on R, facing ptr.
- 7 Lower and rotate frame L (CCW) to pivot W around (Planeo) CCW.
- 8&9 Wait for the W to complete her Planeo.
- 10 Rotate frame R to invite W to step across L leg.
- 11 As W steps across, step fwd on L, rotating to face ptr.
- 12 Rotate frame L to face LOD.
- 13 Lead W in front with back to LOD.
- return to Basic Tango pattern-----
- 14 Step fwd on L between the W's feet (almost touching her L leg, inside, knee level).
- 15 Side step on R to R.
- 16 Step on (close) L next to R (ft together pos).

Woman:

- 1 Step fwd on L.
- 2 Side step on R to R.
- 3 Long step bkwd on L, touching his R leg lightly, outside, thigh level.
- inserted Catch On Count 4 figure-----
- 4 Long step bkwd on R (the M catches W L ft).
- 5&6 Wait for M.
- 7 Shift wt fwd to L (following M lead).
- 8 Pivot on L ft (Planeo), drawing a semi-circle on the floor until W R ft touches M R.
- 9 Close R ft to L.
- 10 Lift R ft to cross M L leg.
- 11 R ft step over and around M extended leg.
- 12 Pivot on R ft CW.
- 13 Pivot 1/4 CCW to face ptr with ankle lock (Basic step ct 5).
- return to Basic Tango pattern-----
- 14 Long step on R diag bkwd R.
- 15 Side step on L to L.
- 16 Step on R toward L (feet together pos).

Argentine Tango—continued

Ocho (eight)

The ocho figures are led by the M with small shifts in his frame, but danced by the woman, who traces figure eights on the floor (hence the name). A complete Ocho is performed in 2 cts with 4 movements and the M leads the figure, which can be done fwd, bkwd, or sideward. Only the 2 cts are described, with a suggestion as to when they could be incorporated into the basic tango step (sequence). The leader (M) can insert any number of these ocho patterns into the basic step, but usually only two or three.

Man leading Ochos forward

<u>cts</u>	<u>Pattern</u>
&	Feet together, wt on the R ft, rotate upper body (frame) CCW to face diag fwd L, leading her pivot.
1	Step on L ft diag bkwd to R.
&	Rotate the frame (upper body) to R, leading the W's 180° pivot, and bring R ft over L ankle.
2	Step fwd on R following her step.

To repeat, rotate frame to L, leading W's pivot, and bring L ft behind R ankle (ct &). Ochos forward (woman steps fwd):

<u>cts</u>	<u>Pattern</u>
&	Feet together wt on the L ft, pivot lightly CCW to face the L diag fwd (unlocking ankles).
1	Step fwd on R.
&	Bring the L ft to the R ft (feet together) and pivot lightly 180° CW to the R, wt on the R ft.
2	Step fwd on L.

Man leading Ochos backward: This step can be inserted after ct 2 of Basic Step.

<u>cts</u>	<u>Pattern</u>
&	Feet together, M wt on L ft (W wt on R ft), rotate the frame slightly diag L to make W pivot to M's L and step onto R beside L.
1	Long step diag fwd on L to L, (following W's step), wt on L.
&	Rotate the frame slightly CW to the R (when the W has wt on her L ft) to make her pivot bringing R ft beside L (no wt).
2	Long step diag fwd on R to R, following W's step. Take wt on R.

Ochos backward (woman steps bkwd)

<u>cts</u>	<u>Pattern</u>
&	Wt on R ft (L ft beside R as in ft-together pos, but slightly off the floor), pivot CCW to face diag L fwd.
1	Long step bkwd on L.
&	Bring the R ft to the L ft (no wt and slightly off the floor) and pivot CW on L to face slightly diag R fwd.
2	Long step bkwd on R.

Milonga

(Argentina)

Milonga is an improvisational dance, which can be danced in an even 4/4 rhythm or syncopated. It is an older dance than tango. The steps are simpler, the upper bodies are more relaxed and closer together than tango. Sometimes M or W (or both) can tap with their ft on the floor, playing with the rhythm.

Rhythm: 4/4

Music: Nora's Favorites: Milongas and Waltzes

Formation: Cpls in Milonga pos, M facing out, W facing in, moving CCW around the floor.

Basic Milonga Position

The dance position is an embrace, similar to Tango, with a few changes: the embrace is tighter and heads are in "cheek to cheek" position. M R hand is on W R shldr blade, M L elbow is pointing to the floor and the palm of his hand is facing the L side of his chest. W L hand is on M L shldr blade with close contact all along her L arm.

Basic Step and Styling

The basic step is performed in 4 even cts and alternates L, R, L, R for M throughout. Women use opp ftwk.

<u>cts</u>	<u>Pattern</u>
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Man: Travelling twd M's L.

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

Woman:

- | | |
|---|--|
| 1 | Step on R to R. |
| 2 | Long step on L behind R, M on her R side, touching outside of R thigh. |
| 3 | Small step diag fwd on R. |
| 4 | Close L ft to R ft, wt is on L ft. |

Variation 1 on Basic Step

<u>cts</u>	<u>Pattern</u>
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Man:

- | | |
|---|--|
| 1 | With both feet together, put wt on the L ft, pivoting L (CCW) at the same time. |
| 2 | Long step fwd on R, W on his R side touching her R thigh slightly (outside). |
| 3 | Bring L ft to R ft in feet together pos, pivoting at the same time to face outside circle. |
| 4 | Step straight bkwd on R, leading the W twd you. |

Woman:

- | | |
|---|---|
| 1 | With both feet together, put wt on the R ft, pivoting L (CCW) at the same time. |
| 2 | Long step bkwd on L, M on her R side touching the outside of his R thigh |
| 3 | Close R ft to L ft, pivoting at the same time to face inside circle. |
| 4 | Step straight fwd on L. |

Style note: Every time you put your feet together, do it very precisely and strongly—it will look "choppy."

Milonga—continued

Variation 2 on Basic Stepcts Pattern

Man:

- 1 With both feet together, put wt on the L ft, pivoting L (CCW) at the same time.
- 2 Long step fwd on R, W on his R side touching her R thigh slightly (outside).
- 3 Bring L ft to R ft in feet together pos, pivoting at the same time to face outside circle.
- & Pivot on L 1/4 R (CW).
- 4 Long step bkwd on R, leading the W twd you.
- & Pivot on R 1/4 L (CCW) to face ptr.

Woman:

- 1 With both feet together, put wt on the R ft, pivoting L (CCW) at the same time.
- 2 Long step bkwd on L, M on her R side touching the outside of his R thigh.
- 3 Close R ft to L ft, pivoting at the same time to face inside circle.
- & Pivot on R 1/4 R (CW).
- 4 Long step fwd on L.
- & Pivot on L to face ptr.

Corrida Garabitocts Pattern

Man:

- & From feet together pos, wt on the L ft, pivot CCW 90° to the L, rotating the frame to the R to lead the W to pivot to her R.
- 1 Step fwd on R.
- 2 Bring L ft twd R ft to feet together pos, pivoting at the same time 1/4 of turn CW to the R, returning to Basic Pos, leading the W twd you.

Woman:

- & From feet together pos, wt on the R ft, pivot CW 90° to the R.
- 1 Step fwd on L.
- 2 Bring R ft to L ft to feet together pos, pivoting sharply at the same time 1/4 of turn to the L, returning to Basic Pos.

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

Traspié (to trip)

There are many Traspié variations to Milonga. These are the two taught in class.

Traspié #1cts Pattern

Man:

- 1 Small accented step bkwd on R (do not transfer wt).
- 2 Longer accented step bkwd on R (transfer wt).
- 3 Accented side step on L to L (do not transfer wt).

Milonga—continued

- 4 Longer side step to L on L (transfer wt).
- 5 Accented long step fwd on R, placing W slightly to R so that their R outside thighs touch lightly (do not transfer wt).
- 6 Longer step fwd on R (transfer wt fwd).
- 7 Accented step fwd on L (do not transfer wt).
- 8 Longer step fwd on L (transfer wt).
- 9 Step on R next to L (transition step).
- 10 Step on L next to R (to shift wt).

Woman:

- 1 Accented step fwd on L (do not transfer wt).
- 2 Longer step fwd on L.
- 3 Accented side step on R to R (do not transfer wt).
- 4 Longer step to R on R.
- 5 Accented long step bkwd on L, touching his R leg lightly, outside, thigh level (do not transfer wt).
- 6 Longer step bkwd on L.
- 7 Accented long step bkwd on R (do not transfer wt).
- 8 Longer step bkwd on R.
- 10 Step on L next to R (transition step).
- 11 Step on R next to L (to shift wt).

Traspié #2

ctsPattern

Man:

- 1 Step L to L, taking partial wt.
- & Shift wt back to R.
- 2 Close L ft next to R.
- 3 Step R to R, taking partial wt.
- & Shift wt back to L.
- 4 Step fwd on R to R side of W.

Woman:

- 1 Step R to R, taking partial wt.
- & Shift wt back to L.
- 2 Close R ft next to L.
- 3 Step L to L, taking partial wt.
- & Shift wt back to R.
- 4 Step bkwd on L.

Presented by Nora Dinzelbacher