



Syllabus of Dance Descriptions

Preface

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Joyce Lissant Uggla served as Editor of this syllabus (including formatting and printing) and Loui Tucker was Assistant Editor.

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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

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



In Memoriam
Leona (Woods) Faoro

30 July 1919, The Dalles, OR
to
16 April 2008, Sacramento, CA

Leona took a job before completing high school, then married Oscar Faoro on 27 April 1940 and started raising a family. Most of her life, Leona was a traditional housewife and mother. The Faoros have two children, Judy and Walt, and three grandsons, Ronald, Jonathon and Matt. In 1972 Leona went back to get her high school diploma from Luther Burbank High School in Sacramento with her whole family, including three grandchildren, cheering.

In their early years, Oscar and Leona danced at the Rincon Valley Grange and the Odd Fellows Hall. They discovered folk dancing around 1947 in Santa Rosa. Folkdancing was their principal hobby from then until Leona was unable to dance any longer. While they loved dancing, they were also involved in “making things work” by serving as officers and committee workers in the Folk Dance Federation of California for about 25 years and in the Sacramento Council for even longer. Leona was President of the Folk Dance Federation of California from 1988 to 1990.

Oscar came to Folk Dance Camp for the first time in 1980, accompanied by daughter Judy and two grandsons. The next year Leona joined him at Folk Dance Camp, and continued coming back because it was “too much fun.” Before long she was involved in t-shirt sales, rummage sales (now the Underground), and the auctions. We will miss her smile and cheerful welcome at registration.

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Balloindodici

(Italy)

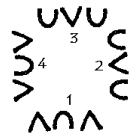
From Umbria, central Italy, Balloindodici is a Contradance belonging to the family of "Gigues." It was cast off 30 years ago and then rediscovered in the territories between Val di Chiana and Orvieto. The choreography shows traces of the influence of the French Quadrille. Translation: "Dance in 12."

Pronunciation: BAH-loh-ihn-DOH-dee-chee

Music: CD: *Danze Italiane* Vol 1, Band 11

2/4 meter

Formation: Six couples in square formation, three people on each side. One W between 2 M facing one M between 2 W, holding inside hands. The same on the side. The dancers in each set decide which sides will be the heads and which will be the sides and this is not dependent on orientation in the room.



Meas

Pattern

INTRODUCTION. None. Start with music.

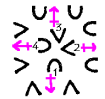


I. ADVANCE AND RETIRE

- 1-2 Head trios (1 and 3) advance toward each other with 4 walking steps.
- 3-4 Head trios walk back with 4 walking steps.
- 5-8 Side trios (2 and 4) repeat meas 1-4.

II. STAR

- 1-8 The four people in the ctr of each trio step in and dance a R-hand Star in the middle of the set, with 16 Skipping steps.
- 9-16 Reversing the direction, the same four dance a L-hand Star.



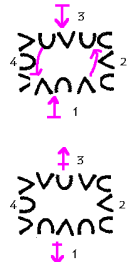
III. POLKA

- 1-12 Each M takes closest W in Closed ballroom pos (one M takes W on his R, the other M takes W on his L), dance 12 Polka steps, turning CCW inside the set.
 - 13-16 Releasing the hold, the same four dance backwards to their original position in the ctr of each trio with 8 Skipping steps.
- Repeat dance from beginning but replacing Fig I with the following:



IA. SHIFT POSITIONS

- 1-4 Head trios (1 and 3) advance twd each other with 4 walking steps; on the fourth step, the person on the R end of each trio steps across to the L side of the opp trio and, in the new formation, all back up with 4 steps.
- 5-8 Side trios (2 and 4) repeat meas 1-4.



Presented by Roberto Bagnoli

Courenta

(Italy - Piedmont)

From Piedmont, Val Varaita, it is also known as *Courento*. The name refers simply to a category of dance. This is one of the valley dances from the former Occitania region which ranged from the Alps to the Pyrenees, from the Mediterranean Sea and the Atlantic Ocean. Its antecedents are in doubt, most likely deriving from Renaissance dances. Like other dances from the same valley, it is followed by another sequence of figures, called "*Balet*."

Pronunciation: coor-EHN-tah

Music: CD: *Danze Italiane* Vol 1, Band 4 6/8 (counted as 1, 2) + 2/4 meter

Formation: Couples in large circle facing CCW, W to R of M. M has R arm around W waist; W has L hand on M R shoulder. Outside hands are free or on hips.

Steps: Balà: Face ptr, both hands joined, arms straightened, M hands inside, palms facing out and applying outward pressure, W hands outside palms facing in and applying inward pressure.
M: Step on R to R (ct 1); step on L heel next to R (ct 2); step on R to R, with a small flick sdwd of L ft with bent ankle only (ct 2). Repeat pattern with opp ftwk (starting L).
W: Step on R to R (ct 1); step on the ball of L next to R (ct 2); step on R to R (ct 2).

Virà: Face partner both hands joined, L hand on own L hip, and R hand on ptr's L hip with arm across ptr in front. Step on R in front (ct 1); hop on R lifting L knee (&); step on L (2). The 2 dancers rotate in place about a vertical axis located between them.

Meas Pattern

2 meas INTRODUCTION. No action.

I. MEIRO 6/8 meter

1-8 Starting with R, walk 16 steps CCW, ending turning 1/4 twd ptr, M's back to ctr.

II. BALAR & VIRAR 2/4 meter

1-4 Facing ptr, dance 4 Balà steps (R,L,R,L), M pushing hands out and in, W pushing hands in and out, rhythmically with each step.

5 Step back on R stretching arms (ct 1); step on L in place (ct 2).

6-8 Turn CW with ptr with 3 Virà steps.

9-16 Repeat meas 1-8.

17-18 Release handhold and resume beg pos facing CCW. Stamp R next to L without wt.

Repeat dance from beg until the music stops briefly. Then cpls open into a single circle facing ctr, W to R of M, hands free at sides.

Courenta—continued

III. BALET 2/4 meter

- 1-8 W: Starting with R, dance 8 Balà steps in place.
M: Starting with R, dance 4 Balà steps going twd ctr, ending with half turn to L facing outside; 4 more Balà steps going twd W to L of previous ptr.
- 9 Joining both hands with the new ptr, step back on R stretching arms (ct 1); step on L in place (ct 2).
- 10-16 Turn CW with ptr with 7 Virà steps, ending facing ctr, W to R of M.

Repeat Fig III from beg until the end of music, continuing the progression.

Presented by Roberto Bagnoli

Giga—NOT TAUGHT

(Italy – Emilia-Romagna)

Like the piedmontese Gigo, the Giga from Emilia is a widely spread popular dance, with a 6/8 rhythm. Danced in cpls, it belongs to the group called “Balli Staccati” (without touching) of the Boglogna Mountains (Valle del Savena, Valle del Setta).

Pronunciation:

Music: CD: *Danze Italiane* Vol 1, Band 9

Rhythm: 6/8 counted as 1-2

Formation: Couples in large circle, facing ptr, W with R shldr to ctr, M with L shldr to ctr, without joining hands.

Steps: Balletto: Facing ptr, hands free: lift R leg, bending the R knee slightly and bouncing on ball of L ft (ct 1); step on R (ct 2).

Repeat with opp ftwk.

Meas

Pattern

2 meas INTRODUCTION. No action.

I. SPASSO E BALLETO

- 1-2 M starts with R, W with L; with four steps M turns to R and fwd while W turns back to L.
- 3-4 M going fwd and W bkwd, 4 skipping steps moving CCW.
- 5-6 Facing ptr, dance 2 Balletto steps with R, L.
- 7-8 Complete turn to L with 4 steps.
- 9-16 Repeat meas 1-8.

II. TO CENTER AND BACK; TURNS

- 1-2 Facing ctr, walk 4 steps twd ctr, inside hands joined; on the last ct turn inward twd ptr and change direction, reversing hand hold.
- 3-4 Facing outside, walk 4 steps fwd, inside hands joined; on the last count W turn inward twd ptr, without releasing the hold, and lift L hand over R arm while M starts walking around W.
- 5-7 M take W L hand with his R hand and cpl makes a complete turn CCW, with M going fwd and W bkwd, with skipping steps.



Giga—continued

- 7-8 Releasing his L hand and keeping his R hand over W head, M turns W CCW under the arch made by the arms.
- 9-16 Repeat meas 1-8.
- 17-32 Repeat dance from beg.

III. TRESCA

Cpls spaced freely about the floor, facing ptr, without holding hands. The dancers move together fwd and back, on a elliptical trajectory with a circular movement, keeping the same distance between themselves and inviting the partner to follow.

Presented by Roberto Bagnoli



Passu Torrau

(Italy - Sardinia)

Passu Torrau comes from the territory of Mamoiada, Nuoro in Sardinia. It consists, differently from other kinds of Sardinian dances, having two different steps. *Passu* means "step" and *torrau* means "to come back." The song to the dance, *Amore Contrariadu* (Complicated Love), is played by the group Janas.

Pronunciation: PAH-soo toh-RAU

Music: CD: *Danze Italiane* Vol 1, Band 17 6/8 meter

Formation: Closed circle for any number of people. Stand facing into the ctr, shoulder to shoulder,| hands joined, forearms parallel to the floor.

Steps & Styling: Slight bounce from the knees on each step.

Meas Pattern

Free INTRODUCTION. No action. Begin dancing with lyrics.

I. FIGURE 1

- 1 Step on L to L (ct 1); step on R next to L, with wt (ct 2); step on L to L (ct 3); bring R to L, no wt (ct 4); step on R to R (ct 5); bring L next to R, no wt, bending knees (ct 6).

II. FIGURE 2

- 1 Step fwd on L (ct 1); step on R next to L, with wt (ct2); bend both knees (ct 3); straighten both legs (ct 4); bend knees (ct 5); straighten legs (ct 6).
- 2 Step bkwd on L (ct 1); step on R next to L, with wt (ct 2); step on L to L (ct 3); bring R to L, no wt (ct 4); step on R to R side (ct 5); bring L to R, no wt, bending knees (ct 6).

SEQUENCE: Leader signals the change from Fig 1 to Fig 2 at will by shouting "AI-oh!"

Presented by Roberto Bagnoli

Sbrando—NOT TAUGHT

(Italy - Piedmont)

This dance is for men from Piedmont, in northwestern Italy. Known also as "Brando" and coming from the region of Langhe-Roero-Monferrato, this is a dance attributed to conscripts; played by the Tre Martelli Band, who are committed to studying, recovering, and spreading traditional Piedmontes music.

Pronunciation:

Music: CD: *Danze Italiane* Vol 1, Band 1 6/8 (counted as 1-2)

Formation: Mixed lines, hands joined in V- pos. Face ctr, wt on R.

Meas Pattern

16 meas INTRODUCTION. No action.

I. FIGURE 1

- 1 Step on L to L (ct1); step on R across L (ct 2).
- 2 Step on L to L (ct 1); kick R in front of L (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk (starting with R).
- 5-16 Repeat meas 1-4, 3 more times.

II. FIGURE 2

- 1 Step on L to L (ct 1); step on R across L (ct 2).
- 2 Step on L to L (ct 1); hop on L kicking R in front (ct 2).
- 3 Hop on L kicking R back and bending upper body in front (ct 1); step on R behind L, moving slightly to L and raising upper body (ct 2).
- 4-15 Repeat meas 2-3, six more times.
- 16 Repeat meas 2.
- 17-32 Repeat meas 1-16 with opp ftwk (starting with R).

Repeat dance from beginning.

Presented by Roberto Bagnoli

Scotis

(Italy - Umbria)

This dance is a couple dance related to the Polka family. Passing through the lower middle-class environments, it arrived in the rural world. This version is very common in Valnerina, in the territory of Norcia.

Pronunciation: SHOH-tees

Music: CD: Danze Italiane Vol 1, Band 10 4/4 meter

Formation: Couples in large circle facing LOD, W to R of M, in ballroom position opened slightly to face LOD.

Steps & Styling: Gallop: Wide step sdwd on R (ct 1); step on L next to R while raising the R (ct 2). Gallop can be done with opp ftwk.

Meas

Pattern

4 meas INTRODUCTION. None. Wait one phrase (4 meas)

- 1 Beg with outside ft (ML - WR) walk fwd 2 steps in LOD (cts 1,2); continuing fwd with 3 steps (M LRL – W RLR), cpl turns half CW to change places, M ending outside, W inside (cts 3,&4).
- 2 Beg with outside ft (MR - WL) dance 4 gallops in LOD (cts 1,&2,&3,&4).
- 3 With 2 polka steps (M LRL, RLR - W RLR, LRL) dance 1 1/2 turns CW ending in LOD, M inside, W outside.
- 4 Beg with outside ft (ML - WR) step fwd and rock back on opp ft (cts 1, 2); step bkwd and rock fwd on opp ft (cts 3, 4). These steps are bouncy, lifting the free foot while stepping.

Repeat dance from beginning.

Presented by Roberto Bagnoli

Sor Cesare

(Italy - Tuscany)

From Tuscany/Umbria, this is a kind of Mazurka dating back to the second half of the last century. It originated most likely in Tuscany from a narrative song. The song, narrating the history of Sor Cesare and the girl Nina, was released by the composer during country fairs through the selling of handbills.

Pronunciation: sohr CHEH-sah-reh

Music: CD: Danze Italiane Vol 1, Band 12 3/4 meter

Formation: Couples in a large circle facing LOD, W to R of M. M takes W L hand in his L and placing his R arm about W waist. W holds skirt to side with R hand.

Steps & Styling: Steps below are for M; W uses opp ftwk. When not holding ptr's hands, M's hands clasp edges of real or imaginary vest.

Basic step: Leap fwd onto L ft (ct 1); bending L knee and extending R leg in front, body slightly bent to R, step fwd on R (ct 2); step on L in place (ct 3). Repeat with opp ftwk.

Balance step: Step on ball of L to L (ct 1); step on ball of R crossed behind L (ct 2); step on L (ct 3). Repeat with opp ftwk and direction.

Crossing step: Step on L in front of R (ct 1); step bkwd on R in place (ct 2); step on L to L (ct 3). Repeat with opp ftwk and direction. Arms follow the hands, i.e. when L foot crosses, L arm crosses in front of the body.

Meas

Pattern

2 meas INTRODUCTION. No action. Begin dance with lyrics.

I. FIGURE 1

- 1-4 Beg with outside ft (ML - WR) dance fwd 4 Basic steps in LOD.
- 5-8 Release hands. Turn away from ptr and dance in a small individual circle (M-CCW, W-CW) with 4 Basic steps.
- 9-16 Repeat meas. 1-8, ending with M inside, back to the ctr and W outside, facing ptr.

CHORUS

- 1-2 Beg with outside foot (ML - WR), dance 2 Balance steps, holding ptr with both hands, arms stretched to sides.
- 3-4 Repeat meas 1-2.
- 5-8 Holding ptr in ballroom pos but with R hips adjacent, beg with outside ft (ML - WR) dance 4 Basics steps, rotating twice CW in place.

Sor Cesare—continued

9-16 Repeat meas 1-8.

II. FIGURE 2

1-4 Releasing hands, beg with outside ft (ML - WR), dance 4 Crossing steps.

5-8 M: beg with L, dance 4 Basic steps while dancing a circle CW around W.

W: beg with R, dance 4 Balance steps in place.

Repeat meas. 1-8.

CHORUS

1-16 Repeat Chorus.

III. TURNS **Note:** there is a brief pause in the music, three strong beats, and the music continues without lyrics.

1-2 Releasing outside hands, holding ptr only with inside hand (MR - WL), beg with outside ft (ML - WR) make a full turn in LOD with 3 slow steps (cts 1, 3, 5); step onto free ft (MR, WL) in place (ct 6).

3 M: Facing ptr, lift L leg with knee bent and clap hands under L leg (ct 1); clap hands in front lowering L leg (ct 2); hold (ct 3).

W: Facing ptr, clap hands behind the back (ct 1); clap hands in front (ct 2); hold (ct 3)

4 M: Repeat meas 3, lifting and clapping under R leg.

W: Repeat meas 3.

5-6 Repeat meas 1-2 with opp ftwk and direction.

7-8 Repeat meas 3-4.

9-16 Repeat meas 1-8.

CHORUS

1-16 Repeat Chorus.

IV. ENDING

1-7 Repeat Fig III, meas 1-7.

8 M: Bow: Small jump onto both feet, L slightly in front of R, R knee closer to the floor (ct 1); straighten both legs and bring them together, clapping hands in front (ct 2); hold (ct 3).

W: Facing ptr, clap hands behind the back (ct 1); clap hands in front (ct 2); hold (ct 3).

Presented by Roberto Bagnoli

Su Falkittu

(Italy - Sardinia)

From Nuoro, Sardinia. Sardinia (in particular, the central inland Barbagia) is the Italian region which has most conserved the ancient traditions of ethnic dance. Dancing in the village square on feast days of local saints is common throughout the year. This dance has been assembled with the steps of the circle variation of "Ballittu." Translation: "The Little Falcon."

Pronunciation: Soo fahl-KEET-too

Music: CD: *Danze Italiane* Vol 1, Band 16

6/8 meter

Formation: Four couples in square formation, numbered 1 to 4 CCW, holding partner with inside hand, shoulder to shoulder, forearm raised parallel to floor. M's forearm supports the W's forearm. M hook free hand into belt in front.



Steps: Ballittu: Step on L to L (ct 1); close R to L (ct 2); L to left (ct 3); bounce on L (ct 4); R to right side (ct 5); bounce on R releasing L (ct 6). Ballittu step may be also executed in place, forward and backward. When moving, most of the movement is on the first step. When not executing a figure, ballittu step is done in place.

Cross step: Cross L in front of R (ct 1); shift wt onto R in place (ct 2); shift wt onto L in place (ct 3); bounce on L (ct 4); cross R in front of L (ct 5); bounce on R releasing L (ct 6).

Meas

Pattern

INTRODUCTION.

- 1-2 No action.
- 3-4 Moving fwd with 2 Ballittu steps, 4 cpls form a closed circle, holding arm in arm with corner.

I. FIGURE 1

- 1-6 Moving CW, dance 6 Ballittu steps to L, ending in original pos.
- 7-8 Releasing the hold with corners and keeping the inside hand with ptr, dance 2 Ballittu steps bkwd to original pos.

II. FIGURE 2

- 1 Head cpls dance 1 Ballittu step fwd, ending face to face and close to each other (ct 1-3).
- 2-3 Head cpls dance 2 Ballittu steps in place.
- 4 Head cpls, dance 1 Ballittu step bkwd to original pos while side cpls (ct 2-4) dance 1 Ballittu step fwd, ending face to face and close to each other.
- 5-6 Side cpls dance 2 Ballittu steps in place.
- 7-8 Side cpls, dance 2 Ballittu step bkwd to original pos.



Su Falkittu—continued

III. FIGURE 3

- 1 Head cpls dance 1 Ballittu step fwd and diag L, ending side by side close to each other, L shldr with L shldr (cts1-3).
- 2 Maintaining the line of 4 dancers, cpls dance 1 Ballittu steps fwd making 1/4 rotation CCW.
- 3 Head cpls dance 1 Ballittu steps fwd making another 1/4 rotation CCW.
- 4 Head cpls dance 1 Ballittu step bkwd ending in opposite pos.
- 5 Side cpls perform meas 1-4.



Note: all couples are now on the opposite side of the set.

IV. FIGURE 4

- 1-6 Cpls rotate 1/4 R to face CCW. All dance 6 Ballittu steps fwd, traveling all the way around to original pos.
- 7-8 4 cpls dance 2 Ballittu steps (M bkwd W fwd) rotating in place 1/2 way CCW and ending facing CW.
- 9-14 4 cpls dance 6 Ballittu steps fwd CW, traveling all the way around to original pos.
- 15-16 4 cpls dance 2 Ballittu steps, moving to into a cross formation: M outside facing to ctr and W inside with back to ctr, facing ptr holding both hands with arms extended low.

V. FIGURE 5

- 1-6 4 cpls dance 6 Cross steps in place.
- 7-8 Release handhold. 4 cpls dance 2 Ballittu steps, moving fwd to L to meet one's corner.
- 9-14 Join hands as with ptr. 4 cpls dance 6 Cross steps in place with the corner person.
- 15-16 With 2 Ballittu steps, M move back to their previous pos, while W move fwd to ctr to form a little circle, facing ctr, joining hands low.

VI. FIGURE 6

- 1-6 W dance 6 Ballittu steps L, a full rotation of their small circle, while M dance in place.
- 7-8 Releasing hands, W dance 2 Ballittu steps bkwd to the previous pos while M dance 1 Ballittu step fwd to ctr and 1 Ballittu step to turn 1/2 R, ending facing out in a small circle, and joined hands down at sides.
- 9-14 M dance 6 Ballittu steps to L, a full rotation, while W dance in place.



Su Falkittu—continued

- 15-16 Releasing hands, M and W dance 2 Ballittu steps fwd to meet on a circle, M facing out, W facing in, holding ptr with L hand and corner with R hand.

VII. STAR

- 1 Everyone dance 1 Ballittu step fwd, extending arms back.
 2 Everyone dance 1 Ballittu step in place.
 3 Everyone dance 1 Ballittu step bkwd, extending arms in front.
 4 Everyone dance 1 Ballittu step in place.
 5 Everyone dance 1 Ballittu step fwd, extending arms back.
 6 Everyone dance 1 Ballittu step in place.
 7-8 Releasing R hand, keeping L (with ptr), everyone dance 2 Ballittu steps fwd making 1/2 turn CCW ending on a circle, W facing out, M facing in, holding ptr with L hand and new corner with R hand.
 9 Everyone dance 1 Ballittu step fwd, extending arms back.
 10 Everyone dance 1 Ballittu step in place.
 11 Everyone dance 1 Ballittu step bkwd, extending arms in front.
 12 Everyone dance 1 Ballittu step in place
 13 Everyone dance 1 Ballittu step forward, extending arms back
 14 Everyone dance 1 Ballittu step in place.
 15-16 Releasing R hand and keeping L hand (with ptr), everyone dance 2 Ballittu steps fwd making 1/2 turn CCW ending on a square formation, facing ctr and resume opening orientation to the square (position relative to the room may have changed).
Note: Maintain handhold except meas 7-8 and 15-16.

VIII. TURNS

- 1 With 1 Ballittu step (M bkwd, W fwd), cpl 1 rotates CCW in place.
 2 Cpl 2 rotates CCW in place with 1 Ballittu step.
 3 Cpl 3 rotates CCW in place with 1 Ballittu step.
 4 Cpl 4 rotates CCW in place with 1 Ballittu step.
 5 Cpls 1 and 3 rotate CCW in place with 1 Ballittu step.
 6 Cpls 2 and 4 rotate CCW in place with 1 Ballittu step.
 7-8 All 4 cpls rotate CCW in place with 2 Ballittu step.

IX. ENDING

- 1 Facing ctr of square, step L (ct 1,2,3); 3 heavy steps in place RLR
 (cts 4,5,6).

Presented by Roberto Bagnoli

STOCKTON FOLK DANCE CAMP – 2008 – FINAL



Tarantella Bim Bom Ba

(Italy - Campania)

The first Tarantella from Campania dates back to the 7th century, but only in the 1700s did it become very popular as a variation of the “Ballo di Sfessania” and of the “Ntrezzata.” Rhythm is 3/4 or 6/8, very lively and there are frequent hints to courtship movements. The song to this dance, *Oi mamma ca mo vene* is by Roberto de Simone.

Pronunciation: TAHR-ehn-TEHL-ah beem-bohm-bah

Music: CD: Danze Italiane Vol 1, Band 13. 6/8 meter (counted as 1-2)

Formation: Couples in large circle, facing CW, with R shoulder to the ctr, M behind the W, without holding hands.

Steps & Styling: Basic Step:

meas 1: Step R fwd (ct 1); hop on R (ct 2).

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

meas 3: Run 2 steps R-L fwd (cts 1-2).

meas 4: Jump heavily onto both feet (ct 1); shift weight to L (ct 2).

Meas

Pattern

1-2+1
(9 beats) INTRODUCTION. No action. Begin with lyrics

I. PIGLIA 'O CANE

1-16 Moving CW, 4 Basic Steps ending with M inside, back to ctr and W outside, facing ptr.

II. CHORUS "O MAMMA CA MO VENE"

Men

1 Stamp R next to L, toes pointed slightly R (ct 1); stamp R next to L, toes pointed slightly L (ct 2).

2-4 Meas. 2-4 only of Basic step, moving twd W.

5 Going bkwd, step on R close behind L (ct 1); hop on R (ct 2).

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

7 In place, step on ball of R (ct 1); step on ball of L next to R (ct &); leap onto R extending L leg to L, arms swing to L (ct 2).

8 Repeat meas 7 with opp ftwk and direction.

Women

1-2 Moving bkwd, 2 polka steps R-L-R (ct 1-2), L-R-L (ct 1-2).

Tarantella Bim Bom Ba—continued

- 3 Step on ball of R (ct 1); step on ball of L next to R (ct &); leap onto R extending L leg to L, arms swing to the L (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-6 Stamp R next to L, toes pointed slightly R (ct 1); stamp R next to L, toes pointed slightly L (ct 2).
- 7-8 Meas. 2-4 only of Basic step, moving twd M.
- 9-32 Repeat meas. 1-8, three more times.

III. FIGURE 1 WITH TURNSMen

- 1-16 Repeat Fig I. (4 Basic steps).

Women

- 1-2 Basic step, meas 1-2.
- 3 2 Running steps R-L making a 1/2 turn to R to end facing ptr.
- 4 Basic step, meas 4.
- 5-16 Repeat meas 1-4 three more times, ending with M inside, back to ctr and W outside, facing ptr.

IV. CHORUS

- 1-32 Repeat Fig II.

V. FIGURE 1 CIRCLING AWAY

- 1-4 Turning 1/2 to R, cpl separates, M going inside, W going outside, dance 1 Basic step.
- 5-8 Turning 1/2 to R to face ptr (M facing outside and W inside) dance 1 Basic step.
- 9-16 Repeat meas 1-8, ending with M and W on the circle, M facing CW and W facing CCW, facing ptr.

VI. THE CHASE "NA FUIUTA"

- 1 Bent over at the waist, knees bent, hands in front of the knees, looking at ptr, W dance bkwd and M fwd, both moving CW. Step with R (ct 1); small bounce on R (ct 2).
- 2 Step on L (ct 1); small bounce on L (ct 2).
- 3-4 3 small steps R-L-R (cts 1,&2).
- 5-8 Repeat meas. 1-4 with opp ftwk.
- 9-16 Repeat of meas 1-8.
- 17-28 Repeat meas 1-12 with W backing in an arc into the center and then backing out to edge of the grand circle, facing to ctr. M chase W, ending inside, back to ctr, facing ptr.

Tarantella Bim Bom Ba—continued

VII. CHORUS

1-16 Repeat Fig. II, 1-16 only.

VIII. ENDING

1 2 small steps twd ptr R-L (ct 1,2).

2 Lift R leg, knee bent (ct 1); hook R leg with ptr (ct 2).

3-6 Turning CW, dance 7 small hops on L (meas 3-5 and meas 6 ct 1), ending with a jump onto both ft apart, knees bent, arms high (meas 6, ct 2).

Presented by Roberto Bagnoli

Danț din Groși

(Maramureș, Romania)

Many ethnographers and folklore specialists claim that couple dances originated in Scandinavia. Danț din Groși seems to be a perfect example in support of this theory. The dance's two parts are clearly reminiscent of typical elements in Nordic dances, namely the promenade and the pivot turns. This dance from Maramureș, however, is distinct in that it is led by a particular couple who signals when to change figures and decides how long the dance will last. The dancers liven up the dance by shouting (strigaturi) and whistling (fluierături), creating a festive, joyful atmosphere.

Maramureș, in North-western Romania, is a focus of great interest to folklorists since traditions have survived in this region and continue to be preserved with utmost authenticity. Groși is a commune located five kilometers southeast of Baia Mare, the capital of Maramureș. It is made up of three villages: Groși, Ocoliș and Satu Nou De Jos. The locality of Groși was certified in 1411, but its first inhabitants were there long before that. Legend has it that centuries ago, the area was covered by oak forests, the impressive trees having thick trunks. The forests served to shelter the inhabitants and hide them from barbarians. A 300-year-old oak tree stands at the entrance of the village of Groși in honor of the ancient forests. A law to protect the tree is in force.

Pronunciation: DAHN-ts deen GROH-sh(ee)

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 12* or *Sonia Dion & Cristian Florescu, Romanian couple dances, Band 9* 2/4 meter

Formation: Circle of couples

Steps & Styling: Promenade Position: Open social dance pos (conversation pos) facing LOD. Couples stand side by side facing the same direction, with the M's R arm around the W's waist. W's L hand rests on the M's R shoulder. W's R arm held down at the sides. M may choose to dance with the free L alongside the body or with arm raised or behind the back with elbow bent at 90° angle.

Pivot Position: Shoulder-shoulder blade hold pos, M facing LOD. Couple facing each other. M's hands on W's back below the shoulders and W's hands on M's shoulders. Hold the arms bent at the elbows forming a circular space between the cpl.

Ftwk described for M, W use opp ftwk (W start R ft fwd).

Meas

Pattern

1-4 INTRODUCTION No musical introduction; at the beginning of the dance, the first 4 meas of Fig I serve as the introduction.

I. PROMENADE

- 1 Step fwd on L (ct 1); touch ball of R near L.
- 2 Step fwd on R (ct 1); touch ball of L near R.

Danț din Groși--continued

- 3-16 Repeat meas 1-2 seven more time (8 total). During the last meas, M does his ftwk almost in place while W turns $\frac{1}{4}$ t to L (slightly) to turn in front of M and take pivot position arms.

II. PIVOT

- 1 Step on L slightly diag to L (ct 1); step on R near (or next to) L (ct &); step on L slightly diag to the L (ct 2); lift on L (ct &).
- 2 Step on R slightly diag to R (ct 1); step on L next to R (ct &); step on R slightly diag to the R (ct 2); lift on R (ct &)
- 3-4 Repeat meas 1-2, but during the last meas (4) cpl turns slightly to end with M's back to ctr and ready for the next part (pivot).
During meas 1-3, W does bigger steps than M; W moves from one side of her ptr to the other with small curve motions (Croissant).
- 5-6 Do two full turns moving in LOD with four (4) large walking steps (pivot steps)
- 7-8 Repeat meas 1-2.
- 9-16 Repeat meas 1-8.
During the last meas, when changing from Fig. II to Fig. I, M does ftwk almost in place while W turns $\frac{1}{4}$ to R (slightly) to initiate the Promenade pos.

Sequence: Introduction (no action) (meas 1-4) + Fig I (meas 5-16) + Fig II
Fig I + Fig II + Fig II
Fig I + Fig II + Fig II
Fig I + Fig II + Fig I

Presented by Sonia Dion & Cristian Florescu

Di doi—continued

II. HOOK TURNS

- 1-2 Do 1 Basic step. M turns 1/4 turn to R (facing LOD) to be facing his ptr and hooking R elbows with his ptr. W turns 1/4 to L (facing RLOD) to be facing M and hooking R elbows with M.
- 3-14 Do 6 Basic steps fwd, with R elbows hooked and the cpl rotating CW approximately twice. M ends facing ctr, W back to the ctr.
- 15-16 Do 1 Basic step to finish in the original position (hands joined in W-pos facing ctr). With hands free W turns alone 1/2 to R to end facing ctr.

Note: In meas 1-16 there are a total of 8 Basic steps.

III. ÎNVARTITA TURNS

- 1-2 Do 1 Basic step. M turns 1/4 to R (facing LOD) to face ptr, R hand on W's L shldr blade and L hand on W's upper R arm. W turns 1/4 to L (facing RLOD) to face M and puts her R hand on M's L shldr and L hand on M's R upper arm.
- 3-8 Do 1 complete rotation (CW) with 3 Basic steps fwd.
- 9-14 Do 1 complete rotation (CCW) with 3 Basic steps bkwd. M ends facing ctr, W back to ctr.
- 15-16 Do 1 Basic step to finish in the original position (hands joined in W-pos facing ctr) W turns alone 1/2 to R to end ctr.

Note: In meas 1-16 there is a total of 8 Basic steps.

IV. LADY'S TURNS

- 1-2 Do 1 Basic step. M turns 1/4 to R (facing LOD) to face ptr and hold ptr's L hand with his R (M's L hand free). W turns 1/4 L (facing RLOD) to face M and hold M's R with her L (W's R hand free).
- 3-4 W turns 1 full turn (CCW) under M's R arm with 1 Basic step (fwd), M does the Basic step in place.
- 5-8 W turns 1 full turn (CW) under M's R arm with 2 Basic steps (bkwd), M does 2 Basic steps in place.
- 9-12 W turns 1 full turn (CCW) under M's R arm with 2 basic step (fwd), M does 2 Basic steps in place.
- 13-14 W turns 1 full turn (CW) under M's R arm with 1 basic step (bkwd), M does the Basic step in place.
- 15-16 Do 1 Basic step to finish in the original position (hands joined in W-pos facing ctr).

Note: In meas 1-16 there is a total of 8 Basic steps.

Di doi—continued

SEQUENCE: Introduction (no action) (meas 1-8)
 Fig I, (meas 9-16), Fig II
 Fig I, Fig III
 Fig I, Fig IV
 Fig I, Fig II
 Fig I, Fig III
 Fig I, Fig IV

Presented by Sonia Dion & Cristian Florescu

Hora lui Șerban

(Banat, Romania)

The most popular and widespread dances in Romania are known as Hore (plural of Hora). They are found everywhere in the country, although they take on different forms. Sometimes they're danced only by men, only by women, or by both; sometimes the circle moves clockwise, sometimes counter-clockwise; and so on.

The Hore from Banat are danced in an open circle and are led by the first dancer. The leader decides and signals when to change sequences.

Romanians are jovial and enjoy a good joke. They love to party and will find many pretexts to celebrate, to get together with friends and have a good meal, drink, sing and, it goes without saying, dance. At present, wedding celebrations lasting more than three days are unfortunately almost a thing of the past (except in a few villages where everyone pitches in to make the event a memorable one), and the opportunities to invite a band to play at a festivity are becoming rare. However, music is still ever-present in the more economical form of hiring a disc jockey for the night. Contemporary popular musicians and singers are heavily influenced by western countries and electronic instruments abound. Thus rhythms and arrangements have taken on a more modern air, although many have retained the flavor and sound of traditional Romanian music. Now it's not unusual to see Romanians spontaneously dance their traditional steps to the music of the day. Hora lui Șerban is an excellent example of this new form of urban folklore.

Pronunciation: HOH-rah loo-ee CHEHR-bahn

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 8 or Sonia Dion & Cristian Florescu Romanian Realm Vol. 4, Band 4.* 2/4 meter

Formation: Open mixed circle, dancers facing center with hands in W-pos.

Steps & Styling: Throughout the dance, the arms keep time with a vertical movement where the accent is up on the beat. The arms are in W-pos but wider and in front of the body, with the forearms in a diagonal position (hands higher than elbows). The dance is a freestyle Hora with three patterns done at the whim of the leader. The figures aren't necessarily done in the order written below, nor are they always alternated.

Meas

Pattern

INTRODUCTION. Knees do bouncing vertical movement accenting the "up" movement (cts 1-24). Arms follow the same "up" accent. The leader signals when to start.

I. WALK 3 STEPS AND LIFT

- 1 Facing slightly to R, step on R to R and moving LOD (ct 1); step on L to R (ct 2).
- 2 Step on R to R (ct 1); lift L leg 45° in front with knee slightly bent and turn to face ctr (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Hora lui Șerban—continued

II. WALKING IN AND OUT

- 1 Facing center, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd on R (ct 1); lift L leg 45° in front knee slightly bent (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction (moving bkwd).
- 5-8 Repeat meas 1-4.

II. TRIPLETS

- 1 Facing slightly to R, do 1 two-step starting with R ft facing and moving LOD (cts 1-2).
- 2 Do 1 two-step starting with L ft facing and moving LOD (cts 1-2).
- 3 Step on R to R (ct 1); step on L to R (ct 2).
- 4 Step on R to R (ct 1); lift L 45° in front knee slightly bent (ct 2) and turn to end facing ctr
- 5-8 Repeat measures 1-4 with opp ftwk and direction (moving RLOD).

SEQUENCE: The three figures are done according to the whim of the leader. The figures are not necessarily done in the above-mentioned order, nor are they always alternated.

Presented by Sonia Dion & Cristian Florescu

Lyrics on next page.

Lyrics for *Hora lui Șerban*

VERSE 1:

Ce afara mi-e destinul, vecinii imi spun străinul
Se uită la min' ciudat, parcă sunt din cer picat
Am colindat occidentul, căci mă pândeă falimentul
Am stat sluga la străini, ca o pradă între câini

My destiny lies abroad; my neighbours call me Foreigner
They look at me puzzled, as though I fell out of the sky.
I have been all over the West, for I was just about broke,
I was a slave to the others, like bait for a dog.

CHORUS:

Ei credeau că sunt pârlit din România venit
Nu știau c'acas' la mine stau decât ei mult mai bine

The others thought I was a poor wretch from Romania
They didn't know that at home I lived better than they did.

VERSE 2:

Nici n-am trecut granița, că-mi plânge inima
Nu știu doamne cum o fi, când înapoi oi veni
Am colindat occidentul, căci mă pândeă falimentul
Am stat sluga la străini, ca o pradă între câini

When I cross the border, my heart weeps
Oh God, I don't know what it will be like when I return.
I have been all over the West, for I was just about broke,
I was a slave to the others, like bait for a dog.

CHORUS:

VERSE 3:

Sânge de Român să ai Dumnezeu îți dă cât ai
Te ajută nu te lasă pe tine și-ai tăi de-acasă
Am colindat occidentul, căci mă pândeă falimentul
Am stat sluga la străini, ca o pradă între câini

With Romanian blood in you, God gives you what you need
He won't let you down, He will help you and your family.
I have been all over the West, for I was just about broke,
I was a slave to the others, like bait for a dog.

CHORUS:

VERSE 4:

Dedic aceasta melodie pentru toți Români
Plecați peste hotare

I dedicate this melody to all Romanians
Who left for all parts of the world.

CHORUS:

Hora șchioapă

(Moldova, Romania)

Hora, plural Hore (same reading as Greek Horae), is the name of an ancient circular dance, which survived up to now days in Romania. In the ancient times, naked women danced it. In Romania three clay depictions were found of this dance, two of them having five dancers and one with six dancers. The last one, which is the most famous, was found at Bodesti-Frumusica, in Moldavia. All of them are dating from 4000–3000 BC.

The word șchioapă means limping and this dance is a great example of very old Hore.

Pronunciation: HOH-rah CHKIOHAH-peu

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 10 or Sonia Dion & Cristian Florescu*
Vol. 3, Band 10 2/4 meter

Formation: Mixed circle, hands up in W-pos, facing ctr.

Steps & Styling: Throughout the dance the knees are soft, not locked. Arms bounce slightly up and down.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
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INTRODUCTION

1-16 Do 32 walking steps moving and facing slightly to the R (LOD), starting with R ft. Do tiny circles with your hands, up first, twd ctr. On the last count turn to face ctr.

Traditionally, however, the dancers move towards the ctr and form the Hora gradually. It is simpler and more natural to listen to a few bars of the music before starting to walk. If the dancers are already in a circle, it is better to wait four (4) meas before all begin together, and then do 24 walking steps.

I. TO CENTER AND BACKING OUT

Meas	Ct	
1-2	1-3	Walk 3 steps (R, L, R) twd ctr.
2	4	Touch with L ball next to R.
3-4	1-3	Walk 3 steps (L, R, L) bkwd away from ctr.
	4	Stamp R without wt beside and slightly in front of L, toes pointing diag to L 20°.
	&	Stamp R without wt beside and slightly in front of L, toes pointing diag to R 20°.
5-8		Repeat meas 1-4.

II. GRAPEVINE FACING CENTER AND MOVING L AND R

1	1	Step on R crossing in front of L.
	2	Step on L to L.

Hora șchioapă—continued

Meas	Ct	
2	1	Step on R behind L turning body slightly twd R
	2	Touch L ball of ft without wt very slightly to L.
3	1	Moving R, step on L crossing in front of R.
	2	Step on R to the side.
4	1	Step on L behind R turning body slightly twd L;
	2	Stamp R without wt beside and slightly in front of L, R toes pointing 20° diag to L.
	&	Stamp R without wt beside and slightly in front of L, R toes pointing 20° diag R.
5-8		Repeat meas 1-4.

III. PROMENADE WITH SCUFF

1	1	Moving to L and facing slightly to L, step on R across and in front of L.
	2	Step on L to L.
2-3		Repeat meas 1 twice (3 total).
4	1	Standing on L, scuff R in front of L, finishing with R raised and bent at the knee.
	2	Turn to face ctr with stamp R to the R of L in front without wt
	&	Step with accent to the R and turn body facing slightly to R.
5-8		Repeat meas 1-4 with opposite ftwk and direction.
9-16		Repeat meas 1-8.

SEQUENCE: Introduction
 Fig I + Fig II + Fig III + 2 small steps twd ctr (R, L) +
 Fig I + Fig II + Fig III +
 Fig I + Fig II + Fig III + Step on R twd ctr + Step on L close to R ft.

Presented by Sonia Dion & Cristian Florescu

Încâlcita

(Bessarabia, Republic of Moldova)

The Romanian word încâlcita means confusing or unclear. In popular music it refers to a bit of cleverness by musicians (lautari) to surprise both listeners and dancers. The music begins with an introduction in 3/4 time, leading everyone to believe it's a waltz. On the fifth measure, however, the musician turns the rhythm into a 4/4, throwing the disconcerted dancers into a muddle.

Încâlcita in Moldavia, Floricica in Oltenia and Brăulețul in Muntenia are examples of dances requiring considerable skill and agility. The steps are fast, small and precise, enhanced with many crossing movements forward and back. They are done on the ball of the foot or the heel, in syncopated rhythms.

Pronunciation: eun-keul-TCHEE-tah

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 5.*

4/4 meter

Formation: Mixed circle; hands joined in V position, facing ctr.

Steps & Styling: Knees very loose in Fig I.

Meas

Pattern

INTRODUCTION

3/4 meter (1, 2, 3, 4, 5, 6, 7), wait (1, 2), music (1, 2, 3, 4, 5, 6, 7), wait (1, 2). No action.

I. FIGURE I

- 1 Lift on L ft and bring hands up in W-pos (ct 1); step on R to R, ft and body turning (very slightly) twd the direction (ct &,2); step on L (toes facing ctr) to R in front of R ft (ct &,3); step on R to R (ct &); touch with L ball of ft in front of R and turn body facing ctr (ct 4,&).
 - 2 Repeat meas 1 with opp ftwk and direction.
 - 3-4 Repeat meas 1-2.
- Note:** Rhythm is quick-slow-slow-quick-slow.

II. FIGURE II

- 1 Lift L ft turning ¼ t. to the R, face LOD and swing arms down in V pos (ct 1); step fwd on R (ct &,2); step fwd on L (ct &,3); step fwd on R (ct &); step fwd on L (ct 4,&).
- Note: The 4 steps of this meas are done with stamping and moving LOD.
- 2-3 Repeat meas 1, twice (3 in total)
 - 4 Stamp on R without wt (ct 1); stamp on R with wt and turning to face ctr (ct 2,&); step L across in back of R (ct 3&); step sdwd on R to the R (ct &); cross L ft slightly in front of R ft (ct 4,&).
- Note:** Rhythm is quick-slow-slow-quick-slow. Also, the steps in this figure are done with wt on the whole ft, except on the first beat of the first meas.

Încălțita--continued

III. FIGURE III

- 1 Facing ctr with hands joined in V-pos, step on R in place (ct 1); cross L in front of R ft (ct &); step on R in place (ct 2); step on L slightly to the L (ct &); cross R in front of L ft (ct 3); step on L in place (ct &); small leap onto R to the R and turn body slightly to the R (ct 4,&).
Note: Rhythm is quick-quick-quick-quick-quick-quick-slow.
- 2 Step on L heel with wt in front of R ft and L leg extended (ct 1); fall smoothly onto R to R (ct &); step on L heel with wt in front of R ft and L leg extended (ct 2); fall smoothly onto R to the R (ct &); step on L in front (ct 3,&); step on R in place (ct 4,&).
Note: 3&-4& is one rocking step. Also rhythm is quick-quick-quick-quick-slow-slow.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Presented by Sonia Dion & Cristian Florescu

Maneaula

(Rom dance from Muntenia, Romania)

Maneaula is a Rom (gypsy) dance from the south of Romania which reflects the oriental influence. It is usually done in Oltenia, Muntenia and Dobrogea (costal area of Danube) and also in few Bulgarian villages of the north.

Pronunciation: mah-N(EH)AH-oo-ah

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 13 or Sonia Dion & Cristian Florescu Vol. 3, Band 8* 2/4 meter

Formation: Free, single or couple; hands are free.

Steps & Styling: Gypsy style; exuberant, snapping fingers, shaking shoulders (shimmy) Ladies perform more feminine, Eastern movements with hands or swirling the skirt, shaking shoulders and necklaces.
Note: The arm movements and amount of turning described are only suggestions. Many variations exist and are made possible by each dancer's personality and interpretation. The nature of the dance should be spontaneous and free, with a sense of improvisation.

Meas

Pattern

1-8 INTRODUCTION

Improvisation or clapping hands (Quick-Slow-Quick-Slow-Slow), or any combination of the two (cts 1-8).

I. FIGURE 1

Facing ctr, wt on L, arms apart body, elbows bent, hands and forearms parallel with floor.

- 1 Step R with flat foot on R slightly in front of L (do not transfer wt) and raise the L heel in place, bringing L arm in front and R arm on the R side (ct 1); shift wt back onto L (ct 2).
- 2 Step (partial wt) on R ball of ft behind L, bringing R arm in front and L arm on the L side (ct 1); shift wt back onto L (ct 2).
- 3-8 Repeat meas 1-2 three more times (4 total). (Rocking motion)
- 9 Step on R to L, crossing in front, crossing arms in front (ct 1); pause (ct 2).
- 10 Step sdwd on L ball of ft to L and lift R heel slightly, opening both arms (ct 1); step on R in place (ct 2).
- 11-12 Repeat meas 9-10 with opp ftwk and direction.
- 13-16 Repeat meas 9-12.

Maneava—continued

II. FIGURE 2. Wt on L, arms down.

- 1 While standing on L, step sdwd on R ball to the R (ct 1); step on L, lifting R close to L calf.
 2-3 Repeat meas 1 two times (3 total), making 1/2 turn CCW.
 4 Fall (without accent) on both ft in place (ct 1); shift wt to R while lifting L close to R calf (ct 2).
 Note: The turn can optionally be 1/4 turn, 1/2 turn or full turn with the ftwk of meas 1-4.
 5-8 Repeat meas 1-4 with opp ftwk and direction, turning CW.
 9-16 Repeat meas 1-8.
Note: The supporting leg should be bouncing especially in this Figure.

TRANSITION 1

Hand clapping pattern: Quick-Slow-Quick-Slow-Slow. This is done with flat palms.

III. FIGURE 3.

- 1 Slight hop on L, extending straight R leg in front and placing R hell on floor, bringing R arm in front or behind head, L arm to the L side (ct &); roll onto R in front twd ctr (ct 1); pause (ct 2).
 2 Wt on R, touch L toes behind R (ct 1); hop on R while extending L fwd (optional: with slight scuff fwd of L heel), bringing both arms on the side (ct 2).
 3-4 Repeat meas 1-2 with opp ftwk.
 5 Jump on both ft, crossing R ft diag in front of L (ct 1); pause (ct 2).
 6 Bounce on both ft, turning 1/4 to L (CCW), bringing hands behind head or on waist or free (ct 1); bounce on both ft, turning 1/4 to L (CCW), finishing with back to the ctr (ct 2).
 7-8 Four walking steps beginning with R twd outside the circle, arms open to the side. Optional shimmy movement with shoulder (ct 1-2, 1-2).
 9-16 Repeat meas 1-8 (starting back to the ctr and finish facing ctr).

TRANSITION 2. M and W have different patterns.

W: Dance with hands on waist or hips, wrists bent, palms facing outside or holding skirt or other variations.

- 1 Step on R in place while pushing R hip to R side twice (ct 1-2).
 2 Step on L in place, while pushing L hip to L twice (ct 1-2).
 3-8 Repeat meas 1-2 three more times (4 total).
 Note: At each ct (&) during measures 3-8, knees are flexing.
 9 Step (partial wt) on R diag 45° in front to R and push L hip to the L (ct 1); step on L and move hips in a CCW circle starting bkwd (ct 2).

Maneaua—continued

- 10-11 Repeat meas 9 two more times (3 total), making 3 complete circles with hips.
Note: During meas 9-11, L ft stays in place.
- 12 Step on R in front and raise L ft (ct 1); pause (ct 2).
Note: Gradual one-half turn L with the ftwk of measures 9-12.
- 13-16 Repeat meas 9-12 with opp ftwk and direction, making 3 complete circles with hips.
- (1-16) M: Do the same hand-clapping as described in TRANSITION 1 (8 times) or improvisation.

TRANSITION 3: HAND CLAPPING

- 1 Hand clapping pattern: Slow-Slow.
- 2-3 Hand clapping pattern: Quick-Slow-Quick-Slow-Slow.
- 3-4 Hand clapping pattern: Quick-Slow-Quick-Slow-Slow.

SEQUENCE: Intro +
 Fig 1 + Fig 1 + Fig 2 + Fig 1 +
 Trans 1 + Fig 3 + Trans 1 + Trans 1 +
 Trans 2 + Trans 2 + Fig 3 + Trans 3 +
 Fig 1 + Fig 1 + Fig 2 + Fig 1 +
 Fig 3 (Ending: except on meas 6, do 1 full turn on both ft in place)

Presented by Sonia Dion & Cristian Florescu

Opincuța

(Bessarabia, Republic of Moldova)

Opincuța is a fast Hora from the Balți region. One of the remarkable characteristics of the Hora family is the arm movement, as the arms are held in W-pos. Usually the hands create small circles and thus give a dynamic and enticing feel to the dance. However, the movement should always be done with a certain nimbleness and subtlety.

This dance is performed through a magnificent interpretation of a popular song by a choir of Moldavian children. The crystal clear and warm voices of these kids make you want to dance with pleasure and vigor.

Pronunciation: oh-PEEN-khoo-tsah

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 2 or Sonia Dion & Cristian Florescu, Vol. 3, Band 3.* 2/4 meter

Formation: Mixed circle; hands joined up in W-pos, facing ctr.

Meas

Pattern

16 meas

INTRODUCTION

Ft together, hands in W-pos making tiny circles, up first, twd ctr of circle .

I. STEP SIDEWAYS WITH WINDSHIELD WIPER ARM MOVEMENTS

- 1 Step on R sdwd R, swinging forearms to R like windshield wipers (ct 1); close L next to R with wt, swinging forearms to L (ct 2).
- 2 Step on R sdwd to R, swinging forearms to R (ct 1); close ball of L ft next to R without wt keeping forearms to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction. Forearms swing L, R, L, and ctr.
- 5 Three running steps (R,L,R) with flat feet, moving slightly diag R, hands doing tiny circles, up first, twd ctr of circle (ct 1&2); stamp on L slightly diag to the ctr near R (ct &).
- 6 Repeat meas 5 with opp ftwk to R.
- 7 Repeat meas 5.
- 8 Step on L with entire ft (ct 1); step on R (ct &); step on L (ct 2).
Note: Meas 8 = 1 two-step without the ending stamp.
- 9-16 Repeat meas 1-8.

II. FIGURE 2

- 1-2 Repeat Fig I, meas 1-2.
- 3 Step on L to L (ct 1); close R next to L with wt (ct 2).
- 4 Step on L to L (ct 1); brush with R heel in front of the L, with bent knee (ct &); follow through by lifting the R leg into a 90° knee bend, while raising L heel (ct 2); stamp R without wt close to L ft (heel is in the middle L ft) (ct &).

Opincuța—continued

- 5 Stamp R to R with wt, slightly oriented twd LOD but body remains facing ctr, as arms begin to swing down twd back to a V-pos (ct 1); cross L in front, arms continuing to swing back (ct 2).
- 6 Step on R to R bringing arms back to W-pos (ct 1); step on L in place while changing to face RLOD (ct 2).
- 7-8 Do 2 two-steps to the L starting with R.
- 9-16 Repeat meas 1-8.

SEQUENCE: Repeat 4 times; alternating Fig 1 and Fig 2.

Presented by Sonia Dion & Cristian Florescu

Lyrics for *Opincuța*

Frunzuliță iasomie diridi-diridaida
 Astă hora-mi place mie diridi-dirididaida (2x)
 De micuță am jucat diridi-diridaida
 Cum-mama mo-nvățat diridi-dirididaida

Small leaves of jasmine
 That's the dance I enjoy
 I am dancing this one since I was a child
 Likes my mother showed me

Și se joacă pe-nserat diridi-diridaida
 Când-e sărbătoare-n sat diridi-dirididaida (2x)
 Cântă fete sprâncenate diridi-diridaida
 Cu flăcăi din multe sate diridi-dirididaida

And dance during evening
 When it is a party in the village
 The pretty girls sing
 With the young boys of the village

Zi cobzare zi cu foc diridi-diridaida
 Cu drag să intrăm în joc diridi-dirididaida (2x)
 Hora să se facă roată diridi-diridaida
 Căi horă de altădată diridi-dirididaida

And the player of lute plays with fire
 So, with pleasure we will dance
Hora will be like a wheel
 Because it's a very old *Hora*

Nici moșnegii nu se lasă diridi-diridaida
 Strigă babele de-acasă diridi-dirididaida (2x)
 Să vină la hora mare diridi-diridaida
 În haine de sărbătoare diridi-dirididaida
 Căi horă moldovenească diridi-diridaida
 Toată lumea să poftască diridi-dirididaida

Even old men don't give up!
 They invite their old wife to come from home
 To join the huge *Hora*
 With their most beautiful "Sunday dress"
 Because it is *Hora* moldovan
 Everybody enjoys!

Perinița

(Muntenia, Romania)

Perinița (translation: the little pillow) is a distinctive Romanian dance of the kiss. Actually, this traditional dance is the most famous dance of the repertoire. Its origin is very old and comes from the south of the country.

This version of *Perinița* is composed of a *Sârba* dance (with three basic figures) done while dancing in a mixed circle. It should be noted that the *Perinița*, from region to region, will vary. To clarify exactly what defines a *Perinița*, one need only look at the story of the dance rather than the steps; in which alternately men and women pick their partners from the circle of dancers. A brief exchange (to be decided by the dancers) and a kiss upon the dance floor while the couple kneels in the middle of the *Sârba* on a little pillow or an embroidered handkerchief. Examples of this brief exchange could be, a short swirl, a little waltz or whatever comes to mind. Meanwhile, all the other dancers are performing the choreographed sequence. After the kissing, the last person chosen will choose a new partner, while his former partner takes his place in the *Sârba*.

Perinița was traditionally performed on the night of the New Year or was the last dance of a wedding celebration. Now, each happy event may include it.

Pronunciation: peh-ree-NEE-tsah

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 11 or Sonia Dion & Cristian Florescu, Vol. 1, Band 12*
4/4 meter

Formation: Mixed circle, hands in W-pos

Steps & Styling: Hands describe tiny circles (up first, twd ctr of circle) in W-pos. At least one handkerchief is required and, if the group is very important, use more than one to have more participation or repeat the music.

While a solo dancer is selecting a partner for the kiss, he/she twirls the handkerchief, either overhead or between two hands, and dances in the circle, taking time to flirt, eye the possible dancers in the circle, make a decision. Upon selecting a partner, the handkerchief is looped over the head and around the neck of the desired person and he/she is pulled into the center of the circle for the brief exchange. The first dancer opens the handkerchief on the ground and both kneel on it facing each other. Exchange of a kiss and/or a hug is made and the person who was selected takes the handkerchief and dances to select a new partner while the first dancer returns to the circle of dancers.

Meas

Pattern

INTRODUCTION. None

I. MOVING TO THE R, HANDS IN W-POS

- | | |
|-----|---|
| 1 | Step on R twd ctr, body slightly diag to the R (ct 1); step on L twd ctr (ct 2); step on R twd ctr (ct 3); wt on R, lift R heel raising L ft near R ankle (ct 4). |
| 3-8 | Repeat meas 1-2, three more times (4 total). |

Perinița—continued

- 2 Step bkwd on L, body slightly diag to L (ct 1); step on R bkwd (ct 2); step bkwd on L (ct 3); wt on L, lift L heel raising R ft near L ankle.

Note: Meas 1-2 describe a saw-tooth pattern.

II. SÂRBA PE TREI – MOVING LOD

- 1 Step on R fwd swinging arms down in V pos. -- up then down and bkwd (ct1); lift R heel raising L ft near R ankle (ct 2); step on L fwd swinging arms up in W-pos. -- slightly bkwd then up (ct 3); lift L heel raising R ft near L ankle (ct 4).
- 2 Step fwd on R, hands in W-pos making small circles (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); lift R heel raising L ft near R ankle (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk, still moving LOD.
- 5-8 Repeat meas 1-4.

III. SÂRBA PE APTRU

- 1 Step on R fwd swinging arms down (ct 1); lift R heel raising L ft near R ankle (ct 2); step on L fwd swinging arms up (ct 3); lift L heel raising R ft near L ankle (ct 4).
- 2 Step fwd on R, hands in W-pos making small circles (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); step on L fwd (ct 4).
- 3-8 Repeat meas 1-2, three more times (4 total).

SEQUENCE: Fig 1 + Fig 2 + Fig 3 alternating according to the music.

Presented by Sonia Dion and Cristian Florescu

Țigăneasca din Arad

(Arad, Romania)

Romanians have danced *Coceks* from ancient times, but without knowing it. They call them by different name—*Maneaua*, *Dana*, *Lăutereasca* and *Țigăneaște*, for example. There is, however, one major characteristic that sets them apart from *Cocek* dances and that is they are done without ever holding hands. They may or may not have a leader.

Arad is one of the 41 *județe* or administrative divisions of Romania. This department is located in the western part of the country, neighboring on Hungary (to the west) and the *județe* of Bihor (to the north), Alba (to the east), Hunedoara (to the south-east) and Timiș (to the south). Arad straddles two regions, Transylvania and Banat. The first documentary reference to the area dates back to the year 1028. The seat of this *județ* bears the same name. The prosperous, modern city of Arad is an industrial centre and an important rail transportation hub because of its location. It is an interesting place to visit because of its many remarkably beautiful buildings and diverse architectural styles reflecting the influences and invasions it was subjected to over the centuries: the Mongol invasion of the Kingdom of Hungary (1241), the Ottoman Empire occupation (1551), domination by the Austrian Habsburg monarchy (1699). The population is made up mostly of people of Romanian origin and also of different ethnic groups (Hungarians, Rom, Germans, Serbs) who enrich the local folklore with their traditions.

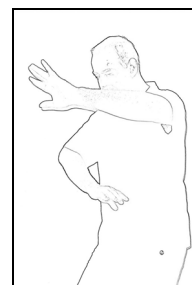
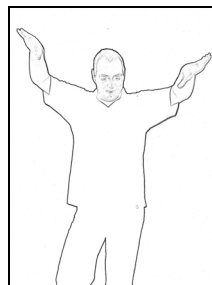
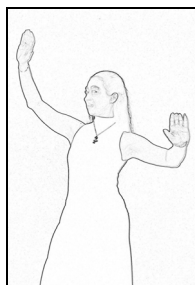
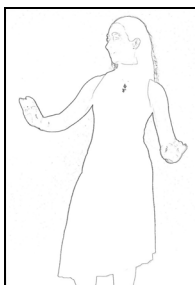
Pronunciation: tshee-goo-N(EH)AHS-kah deen ah-RAHD

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 9.*

2/4 meter

Formation: Open mixed circle; hands are free throughout the dance, facing ctr.

Steps & Styling: Gypsy style; exuberant, snapping fingers, shaking shoulders (shimmy). The ladies' movements are more feminine, Eastern movements with hands or swirling the skirt, shaking shoulders and necklaces. Arms are free and active, mostly in front of the body. The arm movements illustrated below are only suggestions. Many variations exist and are made possible by each dancer's personality and interpretation.



Țigăneasca din Arad—continued

Meas

Pattern

INTRODUCTION

Dancers can clap in rhythm (slow, slow, slow, quick, quick). The leader decides when to start.

I. ÎN DOUĂ PĂRȚI (Slow-Slow-Slow-Quick-Quick)

- 1 Step on R to R, body slightly diag to R (ct 1 &); cross with L in front of R (ct 2 &).
- 2 Step on R in place (ct 1 &); step on L to L, body facing ctr (ct 2); step on R near L (ct &).

Note: Cts 2 and & of this meas are almost running steps.

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

Note: The leader decides how big the steps will be for this figure: average, big, or very small. For example, if the leader says to take big steps, the whole sequence will be done that way. In the big steps variation, the twisting of the body can be exaggerated during the larger crossing step (ct 2.&), with toes facing LOD and the back almost facing ctr.

This figure can also be danced with complete turns (CW) using the first 3 slow steps of meas 1-2.

II. ÎNTR-O PARTE (moving to R and facing slightly to R)

- 1 Step on R diag to R, R ft and body diag to the R (45°) (ct 1,&); touch L slightly on the diagonal behind R (ct 2,&).
- 2 Step on L across in front on R (ct 1,&); step fwd on R in LOD (ct 2); step fwd on L in LOD (ct &).
- 3-4 Repeat meas 1-2.

III. ROMANIAN HORA IN AND OUT (facing ctr, moving in and out)

- 1 Step fwd on R twd ctr (ct 1 &); step fwd on L (ct 2 &).
- 2 Step fwd on R (ct 1 &); step fwd on L (ct 2); step on R near L ft (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction, backing away from ctr.

SEQUENCE: Do the three figures according to the leader. The figures aren't necessarily done in the above-mentioned order nor are they always alternated.

Presented by Sonia Dion & Cristian Florescu

Turceasca

(Muntenia, Romania)

Every city, large or small, in southern Romania has one or more poor quarters where the Rom live. These neighborhoods are better known as *Mahalas*.

In the bustling *Mahala* with its eastern air and many merchant stalls, swarms of boisterous children take over streets and lanes with their games. Elderly women (babele) sit outside their houses, ever on the watch so as not to miss any goings-on in the neighborhood's social life. Above all, imbued in the fabric of the *Mahala* are the music and festivities of the Rom. The most incredible parties, which may last up to three days, may be organized around a tape player on the corner of a lane or a world renowned *taraf* (band of musicians) - and there, it goes without saying, dance takes centre stage.

Whether spontaneous or planned well in advance, these parties feature, among others, such standards as *Hore*, *Sârbe*, *Bătute* and *Manele*. *Turceasca* falls in the last category, which is currently the most popular type of dance.

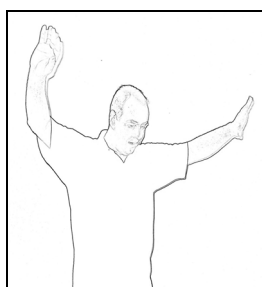
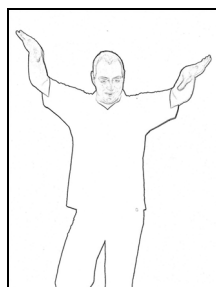
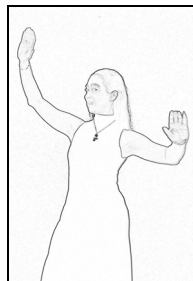
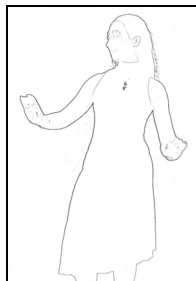
Pronunciation: toor-TCHEH-AHS-kah

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 6* or *Sonia Dion & Cristian Florescu Romanian Realm Vol. 4, Band 10* 2/4 meter

Formation: Mixed circle; free hands, facing LOD

Steps & Styling: Arms are free and active, mostly in front of the body. Hands at shoulder level (more often for the men) and elbows slightly bent. Steps are generally small. Usually the hips sway slightly with each step touch.

The arm movements illustrated below are only suggestions. Many variations exist and are made possible by each dancer's personality and interpretation. The nature of the dance should be spontaneous and free, with a sense of improvisation.



Turceasca--continued

Meas

Pattern

INTRODUCTION Long introduction without a clear rhythm, followed by three long musical notes (3 cts).

I. TOUCH-STEP

- 1 Facing and moving LOD, touch R ball of ft slightly in front (ct 1); step fwd on R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-6 Repeat meas 1-2 two more times (3 total).
- 7 Touch R ball of ft slightly in front (ct 1); step bkwd on R (ct 2).
- 8 Step bkwd (slightly) on L (ct 1); step fwd on R (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk.
- 17-32 Repeat meas 1-16.
- 33 Very small click (without noise) with R ft (ct 1); pause (ct 2).
- 34 No action. Wait for music to start for Figure II.

II. TOUCH-STEP-STEP

- 1 Touch R ball slightly in front (ct 1); step fwd on R (ct 2).
- 2 Do 2 walking steps fwd starting with L (L,R) (ct 1,2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.
- 9 Touch R ball of ft diag to R in front (ct 1); step bkwd on R diag to R.
- 10 Step on L to L and turn facing ctr (ct 1); step on R in front of L and turn slightly diag to the L (ct 2).
- 11 Touch L ball of ft diag to L in front (ct 1); step bkwd on L (ct 2).
- 12 Step on R to R and turn to face ctr (ct 1); step on L in front of R and turn slightly diag to R (ct 2).
- 13-16 Repeat meas 9-12.

III. FACING IN, FACING OUT

- 1 Touch R ball slightly in front facing LOD (ct 1); step fwd on R (ct 2).
- 2 Touch L ball slightly in front (ct 1); step fwd on L (ct 2).
- 3 Touch R ball slightly in front and turn slightly diag to the L in preparation for turn (ct 1); step on R and turn to the R, facing LOD (ct 2).
- 4 Step on L and continue turning to the R to end with back to the ctr (ct 1); step bkwd on R and continue turning to the R, now facing diag to the L (ct 2).

Turceasca--continued

- Note:** During meas 3-4, execute almost a complete turn to R (CW) and move slightly in LOD.
- 5-6 Repeat meas 3-4 with opp ftwk and direction, executing almost a complete turn to L (CCW) and move slightly on RLOD.
- 7-8 Repeat meas 3-4 but execute only a half-turn R (CW) to end with back to ctr.
- 9-16 Repeat meas 1-8 with opp ftwk, but still in LOD.
- Note:** In Fig 3, dancers generally move along LOD.

SEQUENCE: First melody (no action) + Introduction (3 cts) (no action)
 Fig I + Fig II + Fig II + Fig II + Fig II +
 Fig III + Fig II + Fig II + Fig II + Fig II +
 Fig III + Fig III +
 Fig I + Fig II + Fig II (Ending: replace meas 15 with, close ft together facing ctr, without last meas).

Cue: Instrumental for Fig I, singing for Fig. II

Presented by Sonia Dion & Cristian Florescu

Hula

(Hawaii)

The hula is a proud dance using the hands to tell the story, the hips and feet to keep the rhythm, and the face to convey mood and emotion.

Types of Hula

There are two types or styles of hula in existence today:

Hula Kahiko (Kah-HEE-ko)—or Ancient Hula—has enjoyed a great rebirth in the past few years. It is a faster, more vigorous style of hula in which the dancers are accompanied by a strong, percussive beat and chanting. Its origins are basically "pre-missionary" and it uses only native implements and the Hawaiian language, with minimal European influence on the music or steps.

Hula `Auana or Auwana (ow-AH-nah)-the modern, familiar and graceful dance of Hawaii today-employs both native implements and European musical instruments such as the ukulele, guitar, and steel guitar. Words are both English and Hawaiian or a combination of the two.

Hula for Men and Boys

Men have always danced the hula and were among the first Kumu Hula, or Hula Masters. Male dancers were trained with the female, although there are many hulas that are suitable in style and content for men specifically. Footsteps are the same for both men and women, though men's hand motions do not have the soft and graceful undulation that women and girls use.

Hula Implements

The following information on hula implements is provided for the teacher's general knowledge. As most of these implements are not readily available in the mainland, we will not go into great detail on their usage at this time. Perhaps that would be a good subject for later, more advanced hula manual and videotape.

Ipu (EE-poo)	A large, hollow gourd held by the neck in the left hand and hit with the heel and fingers of the right hand to produce a resonant, drum-like sound.
Uli-Uli (oo-LEE oo-LEE)	A small gourd or coconut partially filled with canna seeds that make a "rattle" sound when shaken. It is held by a handle and covered with a feathered, circular top usually of red and yellow or natural brown feathers.
Pu-Ili (poo-EE-lee)	A section of bamboo stalk that has been split into narrow strips. When struck on the body or against each other, it produces a pleasant, rustling sound.
Kala'Au (kah-lah-OW)	Sticks made of ohia or Kauila wood about 12" long that are struck together to produce a sharp, staccato sound.
Ili-Ili (EE-lee EE-lee)	Four smooth, oval stones, often of volcanic rock, that are held two in each hand. When clicked together, they sound similar to the noise made by Spanish castanets.
Ipu Heke (EE-poo HEH-keh)	A double ipu is created by gluing two smaller ipus together. It is used in ancient hula and is played by the chanter, who sits and strikes it with the hand and on the ground.
Tiger Cowries	Shells.

Wawae Hula (Dance Steps)

Ami Kahela	Rotation of the hips, one rotation per beat.
Ami Kuku	Same as the ami except that the revolutions are small, faster, and in groups of three.
Hela	One ft is placed at about a 45-degree angle to the front, with the wt on the opposite hip and with that knee bent. The ft is then returned to the original position and the step is repeated with the other ft.
Kaholo	Extend one ft to the side. Bring the other along side. (Step, together, step touch) Repeat with other ft in opposite direction.
Kaholo Huli	To execute the above step while turning in a circle-if initiating the kaholo with the R ft, the turn will be toward the R.
Kaholo Swing	To execute the Kaholo to the R or L with 1/4 or 1/2 turn.
Lele	Step fwd on R ft (ct 1); tap ball of L ft next to R ft (ct 2); step fwd on L (ct 3); tap ball of R ft next to L ft (ct 4). Variations: Step Tap bkwd or walk "around the island." Can also be done with no tap.
Olapa	With wt on L, R ft moves to the side (ct 1); R ft moves to the front (ct 2); R ft moves together next to L (ct 3); Uwehe (ct 4). Step is then repeated using the L ft. Occasionally the entire step is done in reverse by moving the ft to the front first, then side, together, and Uwehe.
Uwehe	One ft is lifted with wt shifting to the opp hip as the ft is lowered. Both knees are then pushed fwd by the quick raising of the heels with continued swaying of the hips from side to side.
Ka'o	Side to side hip sway. Feet-step right, touch left and reverse.
Kawelu	Step forward with one foot while the other is stationary (lifting the stationary foot off the heel slightly, shifting the weight (hips) accordingly. R, L, R, touch L. also known as the kalakaua step because the step is used to begin the hula dedicated to King Kalakaua. Can also be done traveling.

Tahitian basic steps

Kapa	Step-push, same hip. Side-to-side movement, same hip as leg.
Ohuri	(One direction only). Hip circle, accent on back 1/2.
‘Otu’I	Any pattern of uneven kapa.

Tahitian Implement

II's	Hand-held tassels.
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Presented by Merilyn Gentry and Nora Nuckles

Green Rose Hula

(Hawaii)

‘Auana – modern hula.

CD: *Aloha, Marilyn Gentry & Nora Nuckles, Stockton Folk Dance Camp 2008, Band 3.*

4/4 meter

Measure	Footwork	Arms
	Introduction	
1	Standing.	Hold ipu in L hand, both hands on hips (ct 1-4), top fwd.
2	Bend knees slightly.	Same as meas 1
3 (only half measure)	Same as meas 2	Move hands in front of body, with R hand (palm up) under the ipu. L hand hold ipu with bottom parallel to floor.
Pattern 1		
1	R hela (touch R ft in front, bring R ft back by L ft, ct 1-2) L hela (reverse above ftwk for ct 3-4)	L arm across body near R hip, R hand hits bottom of ipu (ct 1-2). Hit with heel of hand, then twice with fingers (heel, tap, tap). (cts 3-4) L arm back to own side near L shoulder, R arm across body to hit ipu-(heel, tap, tap). Bottom of ipu parallel to face
2	2 CCW ami's in place. First ami on ct 1 & 2. Second ami on ct 3 & 4.	Arms move down in front, open to sides, move in front (make a circular motion parallel to floor). Tap the bottom of ipu (ct 3), hold (ct 4)
3	R kaholo (side R, (ct 1), side L, (ct 2), side R (ct 3), touch L (ct4)	Hit bottom of ipu, heel (ct 1), tap(ct 2) Heel (ct 3), tap, tap (ct 4)
4	L kaholo (reverse R kaholo)	Touch ipu to L shoulder (ct 1), L hip, (ct 2), hit heel,(ct 3), tap, tap (ct 4). On cts 3&4 the ipu is held in front of body
5-6	Ki'ipa Chorus	
5	R kaholo	Hit ipu heel (ct 1); heel (ct 2); heel (ct 3) (pushing up and fwd on each "heel"); tap, tap (ct 4)(ipu in front of body)

6	L kaholo	Same as measure 5
7-10	Repeat Pattern 1	
7-10	Repeat meas 1-4	Repeat meas 1-4
11-12	Ki'ipa Chorus	
11-12	Repeat meas 5-6	Repeat meas 5-6
Pattern 2		
13	Turning ¼ L (CCW) with R in front (ct 1), back on L, (ct 2) step R to front (1/4 turn CW) (ct 3), step L in place (ct 4)	Hold ipu in front of body about chest level, belly button of ipu to R side. Hit heel(ct 1), tap(ct 2), heel(ct 3), tap, tap (ct 4).
14	Walk R,L,R,L diagonally fwd	Hit ipu heel(ct 1), heel (ct 2),heel (ct 3),tap,tap (ct 4)
15	2 CCW ami's (repeat meas 2 of pattern 1)	Push arms out to front & around to end holding ipu in start position. Hit tap (ct 1), tap (ct 3)
16	Move back to face front with a L kaholo (L,R,L, touch R in place)	Hit ipu heel (ct 1), tap (ct 2), heel (ct 3), tap, tap (ct 4)
17-18	Ki'ipa Chorus	
17-18	Repeat meas 5-6	Repeat meas 5-6
19-22	Repeat Pattern 2-	
19-22	Repeat meas 13-16	Repeat meas 13-16
23-24	Ki'ipa-Chorus	
23-24	Repeat meas 5-6	Repeat meas 5-6
Pattern 3		
25	Lift R ft up (ct &), step on R (ct 1), lift both heels up (&)(heels down (ct 2). Repeat starting with L ft (cts &,3,&,4)	With ipu held at waist level, hit heel (ct 1), tap (ct 2). Raise ipu to ready position (about chest level), hit heel (ct 3), heel (ct 4)
26	Repeat meas 25	Repeat meas 25
27	R kaholo	Hit heel (ct 1), tap (ct 2), heel (ct 3), tap, tap, (ct 4)
28	L kaholo	Hit heel (ct 1), heel (ct 2), heel(ct 3), tap, tap (ct 4)
29-30	Ki'ipa-Chorus	
29-30	Repeat meas 5-6	Repeat meas 5-6
31-34	Repeat Pattern 3	
31-34	Repeat meas 25-28	Repeat meas25-28
35-36	Ki'ipa-Chorus	
35-36	Repeat meas 5-6	Repeat meas 5-6
Pattern 4		
37	Turn ¼ L (CCW) with R ft crossing over in front(ct 1), step back on L (ct 2), turn1/4 R (CW) stepping on R ft (ct 3), touch L by R (ct 4)	Raise L arm up , bring R across to L, move both arms down to waist level in front of body. Hit ipu heel (ct 1), tap (ct 2), heel (ct 3), tap (&), tap (ct 4).

38	Turn ¼ R with L ft crossing over in front (ct 1), step back on R ft (ct 2), turn ¼ L (CCW) stepping on L ft (ct 3), touch R ft by L ft (ct 4)	Opposite meas 37
39	R kaholo	Hit heel(ct 1), tap(&), heel (ct 2), tap (&), heel (ct 3), tap (&), tap (ct 4)
40	L kaholo	Repeat meas 39
41-42	Ki'ipa Chorus	
41-42	Repeat meas 5-6	Repeat meas 5-6
43-46	Repeat Pattern 4	
43-46	Repeat meas 37-40	Repeat meas 37-40
47-48	Ki'ipa Chorus	
47-48	Repeat meas 5-6	Repeat meas 5-6
Pattern 5		
49-50	Repeat meas 37-38	Move arms out to front about chin level, push out and in. Hit ipu heel (ct 1), tap (ct 2), heel (ct 3), tap (&) tap (ct 4). Repeat.
51-52	Repeat meas 1-2 of Pattern 1	Repeat meas 1-2 of Pattern 1
53-54	Ki'ipa Chorus	
53-54	Repeat meas 5-6	Repeat meas5-6
55-58	Repeat Pattern 5	
55-58	Repeat meas 49-52	Repeat meas 49-52
59-60	Ki'ipa-Chorus	
59-60	Repeat meas 5-6	Repeat meas 5-6
Ending	Extend R leg out, touch R ft	Hold ipu as in meas 3, tap ipu twice—hold last tap position.

Presented by Marilyn Gentry & Nora Nuckles

Kahuli (Dancing)

(Hawaii)

‘Auana – modern hula

CD: Aloha, Marilyn Gentry & Nora Nuckles, Stockton Folk Dance Camp 2008, Band 6.

4/4 meter

Starting Position: See measures 1-4 in introduction below.

Measure	Footwork	Arms
	Introduction	
1-4 & whir-whir sound	Stand.	L arm in front of body about chest level with elbow bent. Hand is palm down & does not cross center line of body. R hand on waist, fingers fwd. 2 leis hang over L wrist with smaller one closer to the hand.
	Dance	
1	With knees slightly bent, R kaholo (step to R side -,R (1),L (2),R (3),L touch by R ft (4))	Move to ready position: L as above. R arm extend out to R side about chest level. Palm is down.
2	L kaholo (step L, (1) R (2), L (3), touch R by L ft (4). Make ¼ turn to R (CW) with these steps.	Reverse meas 1. Leave the leis on L wrist.
3	R kaholo, making a ¾ turn (CW)	Repeat meas 1
4	L kaholo	Repeat meas 2
5	R kaholo	Place L hand, fingers fwd, on L hip and R hand, palm down, slightly over hip at waist level. Move the R hand L and R, L and R (like a parade wave).
6	L kaholo	Reverse meas 6
7	R kaholo, move diagonally fwd 45 degrees R	Remove flower lei with R hand and place lei around your neck. L arm moves in to meet R to help with lei removal
8	L kaholo,move diagonally fwd 45 degrees to L	Both arms move up to overhead, slightly in front, gently holding lei. L hand is slightly higher than R to present lei.
9	R lele bkwd (step on R ft) L lele bkwd (step on L ft)	Raise L arm slightly higher. Slight lean of upper body to R Reverse arms and lean of body
10	R ka’o (hip sway in place-step on R (1) touch L (2), L ka’o(hip sway in place step on L ft (3), touch R (4))	Move R arm out to R side. Cross L arm in front of body (L hand does not cross center line of body). Arms at waist level, with palms of hands down. Move hands & fingers gently to make to small waves to R (ct 1& 2). Arms and hands reverse on L ka’o (ct 3 & 4)..

11	R kaholo . Make a ¼ turn R (CW)	Move arms in front at waist level. Turn hands down to “pick” flowers and rotate hands inward and raise to palm up to present flowers. R hand is slightly higher than L hand.
12	L kaholo	Reverse meas 11.
13	R kawelu (Turn ¼ L (CCW) step R in front, lift L heel (1), back on L (2), step R to front (1/4 turn CW) (3), touch L in place (4))	Move arms to R ready position (1), extend to front (2), and in to match L arm position, i.e., both arms are bent, elbows at chest level, palms down (R arm follows R ft) (3), hold (4).
14	L kawelu (Reverse meas 13)	Reverse meas 13
15	R kaholo huli turn CW (380 degree turn to end facing front) Step R,L,R, touch L	Hold arms in R ready position.
16	L kaholo huli turn CCW(380 degrees turn to end facing front) Reverse meas 19	Hold arms in L ready position
17	R olapa (Touch R ft to R side (1), touch R ft to front (2), touch R ft by L ft (3), lift both heels up (&), place heels down (4).	Move arms to R ready position, but drop R arm slightly to follow R ft. (L and R arms in “arrow” position) (2). Swing R arm out straight to front about shoulder level (3);, return R arm to position described in meas 13, ct 3 (&). Hold (4) Palms of hands face down. Fingers nearly touch on ct 3 & 4
18	L olapa (Reverse meas 17)	Reverse meas 17
19	R kaholo	Return arms to ready position.
20	L kaholo	Reverse meas 19
21	Repeat meas 17	Repeat meas 17
22	Repeat meas 18	Repeat meas 18
23	R kaholo huli turn (repeat meas 15)	Repeat meas 15
25	L kaholo to L side	Arms in ready position
25-43	Repeat dance from meas 1-19	Repeat meas 1-19
Ending	Touch L beside R, step bkwd on L leaving R (with straight leg) touching in front.	R arm stays out to R side. Move L arm out to L side. Move and extend both arms out to front - palms down. Hold.

Presented by Marilyn Gentry & Nora Nuckles

Kalana Kauai

(Hawaii)

Hula

CD: Aloha, Marilyn Gentry & Nora Nuckles, Stockton Folk Dance Camp 2008, Band 1, 2. 4/4 meter

Starting Position: Ready hand position (arms with elbows bent, hands at waist with uli uli tops toward audience. **Note:** Every time the uli ulis hit the body, the position is parallel to the floor, tops twd sides.

Introduction: 15 counts

Meas	Footwork	Arms
1-2	Ki'ipa-Chorus	
1	R kaholo	Tap side of uli ulis on hips(ct 1), tap side of uli ulis on shoulders (ct 2), arms extended in front of body at shoulder level with tops twd audience (ct 3), shake, shake, shake (ct 4)
2	<i>Opposite direction and ftwk of meas 1</i>	Repeat meas 1
	Pattern 1	
3-4	4 lele to walk fwd . Meas 3-Step R (ct 1-2), step L (ct 3-4). Meas 4-step R (ct 1-2), step L (ct 3-4)	Meas 3-Move R arm to L side of body about thigh height. Move L arm by right, (R lele (ct 1-2)), move both arms up and overhead to side (L lele (ct 3-4)) Meas 4-use opposite arms of meas 3.
5-6	Meas 5-R hela step R in front (ct 1,&2) bring R back by L (ct 3-4). Meas 6- L hela step L in front (ct 1,&2), bring L by R (ct 3-4).	Meas 5-Move R arm down and back at diagonal, move L arm up, straight from shoulder on diagonal (ct 1-2). Move both arms out straight in front of body about chest level (ct 3-4). Meas 6-Reverse arms of meas 5.
7	R kaholo	R straight arm up 45 degrees, L arm down and out from waist (make a diagonal- ct 1). Reverse arms (ct 2). Reverse arms (ct 3). Bring arms straight out to own sides (ct 4).
8	L kaholo	Reverse meas 7
9	<i>R kawelu</i>	Bring arms out straight in front and together (ct 1,&2) Open arms (ct 3,&4)
10	L kawelu	Reverse meas 9.
	Ki'ipa Chorus	
11-12	Repeat meas 1-2	Repeat meas 1-2.
13-20	Repeat Pattern 1	
13-20	Repeat meas 3-10	Repeat meas 3-10.
	Ki'ipa	
21-22	Repeat meas 1-2	Repeat meas 1-2.

	Pattern 2	
23-24	Double R kaholo to R side (R (ct 1), L (ct 2), R (ct 3), L (ct 4), R (ct 1) L (ct 2), R (ct 3), touch L (ct 4)	Arms out to side (shake ct 1,&2). Move arms out straight in front and cross R over L . (ct 3,&4). Repeat cts 1-4 for meas 23
25-26	Double L kaholo . Reverse meas 23-24	Reverse meas 23-24
27-28	Double R kaholo to turn R (CW). Use same ftwk as meas 23-24	Move R arm across to meet L. L arm straight out to side. Move R arm in an arc overhead (rainbow) and out (180 DEGREES AS TURN IS MADE). Move arms continuously through the arc; don't stop on each ct of 4.
29-30	Double L kaholo to turn L. Use same ftwk as in 25-26	Reverse meas 23-24
	Ki'ipa	
31-32	Repeat meas 1-2	Repeat meas 1-2
33-40	Repeat Pattern 2	
33-40	Repeat meas 23-30	Repeat meas 23-30
	Ki'ipa	
41-42	Repeat meas 1-2	Repeat meas 1-2
	Pattern 3	
43-44	Make 4 CCW amis with hips while turning CCW 1 full turn	Shake (&). Hit R shoulder and L hip simultaneously (ct 1). Shake (ct &), hit L shoulder and R hip simultaneously (ct 2). Reverse for 3 rd ami. Reverse again for 4 th ami.
45	R kaholo to R side	Move R arm up diagonally, L down (1-2), move straight out in front (3-4)
46	L kaholo to L side	Reverse meas 45
47	R kaholo. Step R , L fwd about 45 degrees (1-2). Step on R to turn facing 45 degrees to L (3), step on L(4)	Cross R arm over L arm in front of body. Make a circular movement parallel to body. Bring arms to sides.
48	R uehe (raise R ft (ct 1), step on R by L (ct 2), lift both heels (ct 3), place both heels down (ct 4)	Shake (1), hit on hips (2), shake (3), hit on hips (4)
49	Reverse meas 47	Reverse meas 47
50	Reverse meas 48	Reverse meas 48
	Ki'ipa	
51-52	Repeat meas 1-2	Repeat meas 1-2
53-60	Repeat Pattern 3	
53-60	Repeat meas 43-50	Repeat meas 43-50

	Ki'ipa	
61-62	Repeat meas 1-2	Repeat meas 1-2
	Pattern 4	
63	R kaholo	Do not shake uli uli on this measure. R arm up straight in line with shoulder. L arm out straight to side, about chest level
64	L kaholo	Reverse meas 63
65	Facing front, step fwd on R(ct 1), step back on L (ct 2), step R beside L (ct 3), step L (ct 4)	Shaking uli ulis, bring arms to front straight fwd with tops twd audience(1), leave arms in front (2). Hit shoulders. (3-4)
66	Touch R in front (ct 1-2), step R by L (ct 3), raise L heel (ct 4)	Shaking uli ulis, left arm up straight in line with shoulder, R arm straight out in front at chest level (1-2). R arm opens out to R side at chest level (3-4)
67-70	Reverse meas 63-66	Reverse meas 63-66
	Ki'ipa	
71-72	Repeat meas 1-2	Repeat meas 1-2
73-80	Repeat Pattern 4	Repeat meas 63-70
73-80	Repeat meas 63-70	Repeat meas 63-70
	Ending	
81	R kaholo, moving fwd	Repeat meas 1
82	Moving fwd, step L (ct 1), R (ct 2, touch L in front(ct 3), hold (ct 4)	Hit hips, shoulders, move both arms out straight in front at chest level with R hand over L hand, tops twd audience.

Presented by Merilyn Gentry & Nora Nuckles

Tahi/kotahi, Rua, Toru, Wha

(Maori, New Zealand)

Maori Poi Ball Dance – Two Poi Balls

CD: *Aloha, Marilyn Gentry & Nora Nuckles, Stockton Folk Dance Camp 2008, Band 8, 9.* 4/4 meter

Starting Position: See measures 1-6 in introduction below.

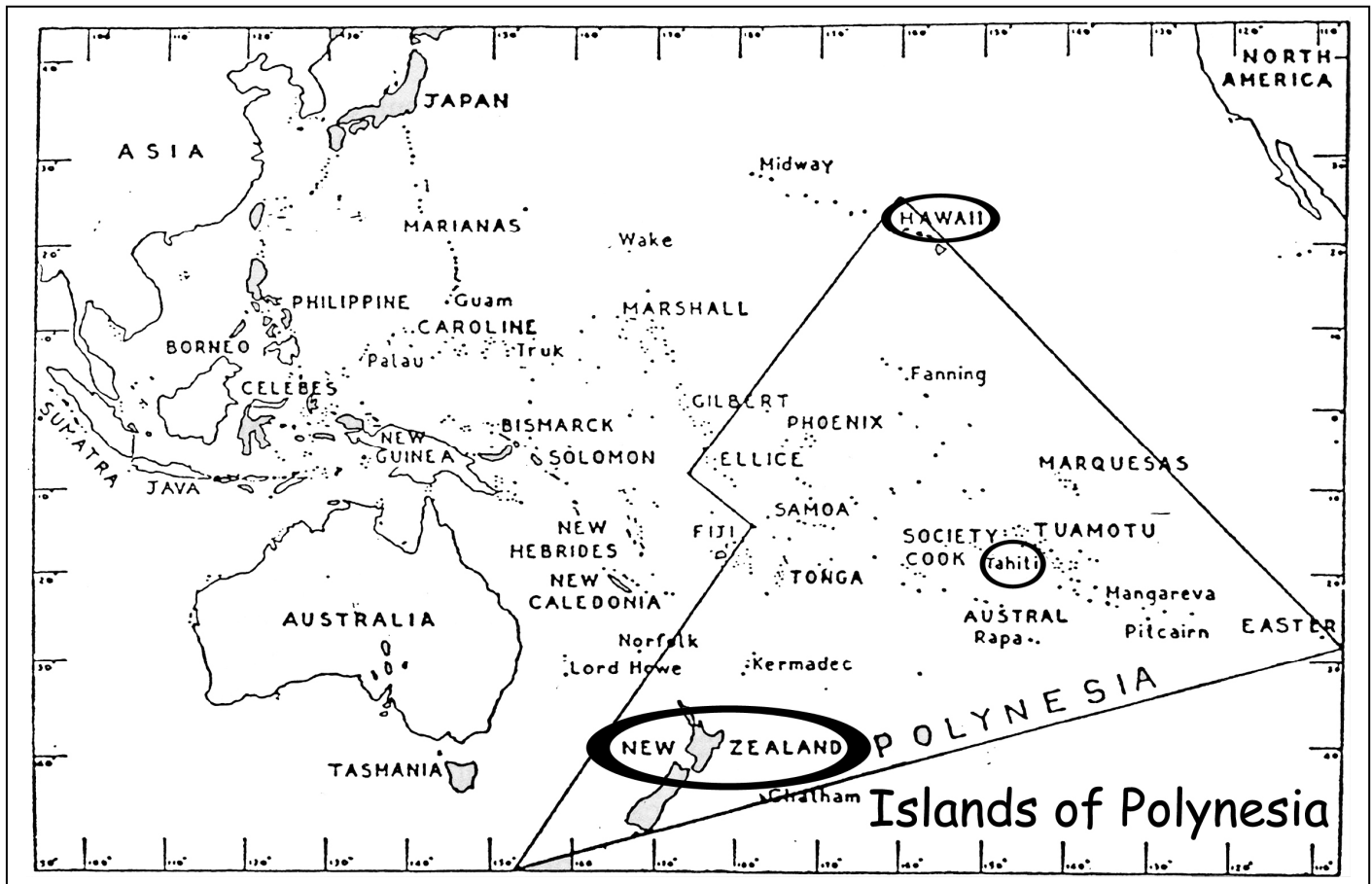
Introduction: 31 counts (see below)

Measure	Footwork	Arms
	INTRODUCTION	
1-6	Standing. L	L hand on L hip. Poi ball is string wrapped around hand. R hand on R hip holding unwrapped string of poi ball so poi ball hangs down.
3 meas of 3 cts	Standing	.R hand twirl, twirl, twirl poi ball fwd parallel to body by waist, then by shoulder, and then above head (total of 9 twirls)
1 meas of 4 cts	Lift R heel up and down (1,2). Repeat for cts 3,4.	Twirl poi ball once around on each ct. gradually moving down to waist level. Twirls are made parallel to side of body.
	Dance	
1-2	Lift R heel up & down (lower heel on each ct)	Continue same twirls as in meas 1. Do 8 fwd twirls at waist level.
3-4	Repeat meas 1-2	Cross poi ball from R to L. Continue to cross on each ct. (Making figure 8's parallel to front of body.)
5-6	Repeat meas 1-2	Unwrap poi ball in L hand. Twirl both poi balls as in meas 1-2 (each poi ball on its own side)
7-8	Repeat meas 1-2	Cross both poi balls to opposite sides as in meas 3-4. Cross R arm on top of L arm (making figure 8's parallel to body).
9-10	Walk fwd R, L, R, L, R, L,R,L (one step on each ct)	Twirl poi balls by side. Gradually raise to overhead still twirling parallel to body.
11-12	Repeat meas 1-2	Twirl both poi balls, moving R hand fwd, L hand back. Reverse arms on each ct.
13-14	Walk bkwd R,L,R,L,R,L,R,L (one step for each ct)	Bring R hand fwd, keep twirling L in front. Gradually move down to waist. Meas 11-14 variation: fwd twirl in high position, gradually move down to waist level.
15-16	Repeat meas 1-2	Return to crosses (figure 8's) as in meas 7-8
17-18	Turn ¼ to R. Step on R, touch L toe behind	Count revolutions on the top of the revolution. Twirl 8 revolutions, holding each poi ball on its own side as in meas 1-2

19-20	Turn ½ to L side. Step on L, touch R toe behind	Reverse direction of revolutions of poi balls (bottoms-up after last revolution of meas 18 (& ct of meas 21)). Count revolutions at bottom of each revolution.
21	Repeat ftwk as in meas 17	Reverse revolution of poi balls top-over (& ct of meas 19). Count each revolution at top as in meas 17 (4 revolutions)
22	Turn ¼ to L to face front(Repeat ftwk of meas 18	Continue revolutions (4) as in meas 21
23-24	Repeat meas 1-2	Repeat meas 7-8
25-26	Repeat meas 1-2	While twirling poi balls fwd, move R arm to front, move L arm to front so fists are touching. R hand on top of L hand. Continue twirling the poi balls at the same time by moving fists slightly up and down.
27-28	Walk fwd R,L,R,L. Walk bkwd R,L,R,L (one step per ct)	While continuing to twirl poi balls, hold strings of poi balls together in R hand by placing L string between ring and little finger of R hand. Move R hand slightly up and down.
29	Step on R to R, step on L beside R, step on R to R, touch L beside R.	Continue meas 27-28
30	Repeat meas 29 with opp ftwk and direction.	Continue meas 27-28
31-32	Repeat meas 1-2.	Move R hand behind shoulder-blade by moving forearm back in parallel plane to head. Move L hand slightly to the front by moving forearm. Continue to twirl the poi balls, Alternate hands moving back and in front (back, front, back, front, back, front, back, front—describes movement of R arm. Variation—continue meas 27 and 28.
End	Stand	Hit poi balls on legs or on floor at end.
	Repeat dance from the beginning intro through the end.	

Presented by Marilyn Gentry & Nora Nuckles

Islands of Polynesia



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 CLASS IN EXPERIENCED SQUARES 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 EVENING CLASS.

IF YOU ARE A NEWCOMER TO SQUARE DANCING, THEN TRY THE SQUARES AT ONCE OVER LIGHTLY. THEY ARE VERY EASY TO DO AND ARE ENJOYED BY EVERYONE, FROM BEGINNERS TO EXPEDRIENCED.

- | | | | |
|-----|---|-----|-------------------------------------|
| 1. | CIRCLE FAMILY | 13. | TURN BACK FAMILY |
| | a. RIGHT | | a. "U" TURN BACK |
| | b. LEFT | | |
| 2. | FORWARD & BACK | 14. | SEPARATE FAMILY |
| 3. | DO SA DO | | a. SEPARATE |
| | a. REVERSE DO SA DO | | b. DIVIDE |
| 4. | SWING | 15. | COURTESY TURN |
| 5. | PROMENADE FAMILY | 16. | LADIES CHAIN FAMILY |
| | a. COUPLES (FULL, $\frac{1}{2}$, $\frac{3}{4}$) | | a. 2 LADIES (REG. & $\frac{3}{4}$) |
| | b. SINGLE FILE | | b. 4 LADIES (REG. & $\frac{3}{4}$) |
| | c. WRONG WAY | 17. | LEAD RIGHT |
| 6. | ALLEMANDE FAMILY | 18. | RIGHT & LEFT THRU |
| | a. LEFT | 19. | CIRCLE TO A LINE |
| | b. RIGHT | 20. | BEND THE LINE |
| | c. LEFT ARM TURN | 21. | DOUBLE PASS THRU |
| | d. RIGHT ARM TURN | 22. | GRAND SQUARE |
| 7. | RIGHT & LEFT GRAND FAMILY | 23. | CALIFORNIA TWIRL |
| | a. RIGHT & LEFT GRAND | 24. | DIVE THRU |
| | b. WEAVE THE RING | 25. | STAR THRU |
| | c. WRONG WAY GRAND | 26. | SQUARE THRU FAMILY |
| 8. | STAR FAMILY | | (1-5 HANDS) |
| | a. RIGHT | | a. SQUARE THRU |
| | b. LEFT | 27. | WALK AROUND YOUR |
| 9. | STAR PROMENADE | | CORNER |
| 10. | PASS THRU | 28. | SEE SAW (TAW) |
| 11. | SPLIT FAMILY | 29. | BOX THE GNAT |
| | a. .OUTSIDE COUPLE | 30. | DO PASO |
| | b. RING (ONE COUPLE) | 31. | ALLEMANDE THAR |
| 12 | HALF SASHAY FAMILY | 32. | SHOOT THE STAR |
| | a. HALF SASHAY | 33. | SLIP THE CLUTCH |
| | b. ROLLAWAY | 34. | COUPLES WHEEL |
| | c. LADIES IN, MEN SASHAY | | AROUND |

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How to Have a Fun Time at the Camp Auction and Feel Like a Hot Shot!

Every year five or ten people do all the big time bidding at the auctions. Another ten bid on small things. The rest just watch. The fact is—it's a lot more fun playing than watching.

But of course no one wants to spend a lot on an unnecessary item. Everyone wants to get a bargain. So most of us sit tight on our wallets because an auction is an iffy place to try to find a good bargain, say, in chocolate bars, and the competition and the pressure makes good judgment difficult. No one wants to lose money foolishly on a rash bet. So the safe thing is to just watch.

Well, that is a mistaken mindset. Camp auctions, unlike commercial auctions, are not about getting bargains. Camp auctions are about helping the camp and playing a fun game. It is about feeling rich enough to place a bet, having a humorous competition with a friend. you can have fun with it rather than just handing it over later.

And remember, the items are not that important. They are just the props which give focus to the betting game. So bet on anything and everything until you have spent your money.

If everyone plays (while sticking to their limits) the end monetary result may not be much more than when only a few are active (though one hopes it will be), but the hilarity factor will be increased exponentially. And everyone will be having as much fun as the minority who do it now.

I used to just watch—and once spent a lot of money buying a poster I didn't want . But now that I have "my plan," I go and have a ball.

Penny Jones, New York, NY

CDSS News #201 ; *used with permission*

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 BRING 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, #2 BRING UP THE REAR
(PROPER LINES 1,4,3,2) TO PROMENADE IN SQUARE ROTATION

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)

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

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

NUMBER 1 "U" TURN BACK TO 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)

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

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 DUPE)

DOUBLE STARS

By Jerry Helt

NUMBER ONE COUPLE PROMENADE INSIDE
 PROMENADE HOME & FACE OUT
 NUMBER TWO COUPLE FALL IN BEHIND
 NUMBER THREE FALL IN BEHIND
 NUMBER FOUR FALL IN BEHIND
 FACE YOUR PARTNER, BACK AWAY
 *LINES FORWARD, PASS THRU, BEND THE LINE
 GENTS LEFT HAND STAR
 LADIES RIGHT HAND STAR
 TURN THE STARS ONCE AROUND
 NUMBER TWO MAN FIRST, PICK UP YOUR PARTNER ARM ARO

 *BEND THE LINE
 GENTS LEFT HAND STAR
 LADIES RIGHT HAND STAR
 TURN THE STARS ONCE AROUND
 NUMBER FOUR MAN FIRST
 PICK UP YOUR PARTNER ARM AROUND

HEAD LADIES CHAIN ACROSS
 NO. 1 COUPLE PROMENADE INSIDE THE SQUARE
 NO. 1 FACE OUT AT HOME POSITION
 NO.2 COUPLE FALL IN BEHIND NO.1
 NO.3 COUPLE FALL IN BEHIND NO.2
 NO.4 COUPLE BRING UP THE REAR BEHIND NO. 3
 FACE THE ONE BESIDE YOU, BACK AWAY
 LINES FORWARD UP & BACK
 GENTS BEND THE LINE, RIGHT HAND STAR
 BACK BY THE LEFT, A LEFT HAND STAR
 NO.3 MAN FIRST, PICK UP YOUR PARTNER
 EVERYBODY FOLLOW SUIT
 GENTS BACK OUT & CIRCLE EIGHT LEFT
 LEFT ALLEMANDE, PROMENADE YOUR PARTNER HOME

DOUBLE STARS

By Jerry Helt

HEAD LADIES CHAIN ACROSS THE SQUARE
NO.1 COUPLE PROMENADE INSIDE THE SQUARE
NO.1 COUPLE FACE OUT AT HOME POSITION
NO.2 COUPLE FALL IN BEHIND NO.1
NO.3 COUPLE FALL IN BEHIND NO.2
NO.4 COUPLE BRING UP THE REAR BEHIND NO.3
FACE THE ONE BESIDE YOU, BACK AWAY
LINES FORWARD UP & BACK
LADIES BEND THE LINE, RIGHT HAND STAR
NO.1 LADY FIRST, PICK UP YOUR PARTNER
EVERYBODY FOLLOW SUIT
GENTS BACK OUT & CIRCLE LEFT
LEFT ALLEMANDE, PROMENADE HOME

SIDE LADIES CHAIN ACROSS
NUMBER ONE COUPLE BACK TO BACK
SWING YOUR CORNER
SIDE POSITIONS PASS THRU
SEPARATE AROUND ONE, LINE UP FOUR
LINES FORWARD UP & COME BACK
GENTS LEFT HAND STAR
LADIES RIGHT HAND STAR
TURN THE STARS ONCE AROUND
NUMBER ONE MAN FIRST
PICK UP YOUR PARTNER, ARM AROUND

FDC NOTES

CHASE RIGHT

STARTING FORMATION-TWO COUPLES BACK TO BACK. TIMING-6

EACH RIGHT-HAND DANCER DOES AN EXAGGERATED ZOOM ACTION, MOVING INTO THE POSITION PREVIOUSLY OCCUPIED BY THE RIGHT-HAND DANCER BEHIND HIM, TO FINISH FACING IN THE SAME DIRECTION AS WHEN HE STARTED THE ZOOM ACTION. (THE NET RESULT IS THE SAME AS IF THE RIGHT-HAND DANCER HAD DONE A RIGHT FACE "U" TURN BACK & BOX CIRCULATE TWICE). THE LEFT-HAND DANCER FOLLOWS ("CHASES") THE RIGHT-HAND DANCER BY DOING A BOX CIRCULATE TWO POSITIONS. THE CALL FINISHES IN A BOX CIRCULATE FORMATION.

STYLING: ALL DANCERS HAVE ARMS IN NATURAL DANCE POSITION. LADIES' SKIRT WORK OPTIONAL. RIGHT HAND DANCER USES FLOWING MOTION RATHER THAN AN ABRUPT TURN AROUND. WHEN TWO COUPLES (e.g., THE HEADS) DO CHASE RIGHT IN THE CENTER OF THE SQUARE, IT IS IMPORTANT FOR THOSE DOING THE ZOOM MOTION TO KEEP THE ACTION TIGHT AND AVOID BUMPING INTO THE OUTSIDE DANCERS. AT THE SAME TIME, THOSE, NOT INVOLVED IN THE CHASE RIGHT, MOVE, IF POSSIBLE AND COMFORTABLE, AWAY FROM THE CENTER TO ALLOW MORE SPACE FOR THE ACTION.

FDC NOTES

CROSSFIRE STARTING FORMATION—TWO FACED LINE, PARALLEL LINES OF FOUR, INVERTED LINE(S) TIMING—6

AS THE CENTERS BEGIN TO TRADE, THE ENDS CROSS FOLD. UPON COMPLETING THEIR TRADE, THE CENTERS RELEASE HANDS AND STEP STRAIGHT FORWARD FORMING AN OCEAN WAVE OR MINI-WAVE WITH THE DANCERS THEY ARE FACING. IF THE TRADE LEAVES THE ORIGINAL CENTERS FACING NO ONE, THEY STEP FORWARD AND REMAIN FACING OUT.

STYLING: IF STARTING FORMATION IS A TWO-FACED LINE, CENTER DANCERS USE HANDS UP POSITION FOR TRADING ACTION AND BLEND INTO NORMAL MINI WAVE STYLING. IF STARTING FORMATION IS PARALLEL LINES OF FOUR THAT RESULTS IN CENTERS FACING NO ONE, THAT COUPLE JOINS HANDS WITH A COUPLE HANDHOLD.

CHASE RIGHT DRILLS

By Jerry Helt

HEADS PASS THRU, CHASE RIGHT
WALK & DODGE, PARTNER TRADE

HEADS SQUARE THRU FOUR HANDS
PASS THRU, CHASE RIGHT, WALK & DODGE, PARTNER TRADE
LEFT ALLERMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, CHASE RIGHT, WALK & DODGE
PARTNER TRADE, LEFT ALLEMANDE, ETC.

CROSSFIRE DRILLS

By Jerry Helt

HEADS PASS THRU, PARTNER TRADE
SWING THRU, BOYS RUN RIGHT, CROSSFIRE
WALK & DODGE, PARTNER TRADE

HEADS SQUARE THRU FOUR HANDS
DO A RIGHT & LEFT THRU
SWING THRU, BOYS RUN RIGHT
CROSSFIRE, WALK & DODGE, PARTNER TRADE
LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
DO A RIGHT & LEFT THRU
SWING THRU, BOYS RUN RIGHT
CROSSFIRE, WALK & DODGE
(ZERO LINES OF FOUR)

CIRCLE FAMILY

DANCE ACTION: DANCERS JOIN HANDS WITH ADJACENT DANCERS TO FORM A CIRCLE AND MOVE THE CIRCLE IN THE INDICATED DIRECTION, OR TO THE LEFT IF NO DIRECTION WAS GIVEN.

FORWARD & BACK

DANCE ACTION: DANCERS JOIN HANDS WITH THOSE NEXT TO THEM, WALK FORWARD 3 STEPS, PAUSE, WALK BACKWARDS 3 STEPS AND PAUSE.

DO SA DO

DANCE ACTION: WALKING A SMOOTH CIRCULAR PATH, DANCERS WALK FORWARD, PASSING RIGHT SHOULDERS, SLIDE SIDEWAYS TO THE RIGHT, WALK BACKWARDS, PASSING LEFT SHOULDERS, AND SLIDE SLIGHTLY TO THE LEFT TO RETURN TO THEIR STARTING POSITION.

SWING

DANCE ACTION: DANCERS STEP FORWARD AND SLIGHTLY TO THEIR LEFT, USE A BALLROOM HOLD, AND ROTATE CLOCKWISE AS A UNIT FOR FOUR OR MORE BEATS OF MUSIC. AS DANCERS END THE SWING, THE WOMAN CONTINUES TURNING TO HER RIGHT (UNROLLING ALONG THE MAN'S RIGHT ARM) UNTIL SHE IS FACING THE SAME DIRECTION AS THE MAN.

PROMENADE FAMILY

A PROMENADE IS A WALK AROUND THE SET BY SOME OR ALL DANCERS. THE ACTIVE DANCERS MAY GO AS INDIVIDUALS OR AS COUPLES. THEY MAY GO IN PROMENADE DIRECTION (COUNTERCLOCKWISE WHEN VIEWED FROM ABOVE) OR WRONG WAY PROMENADE DIRECTION. THEY MAY TRAVEL ALL THE WAY AROUND THE SET OR A SHORTER DISTANCE.

ALLEMANDE FAMILY

IN ITS MOST GENERAL FORM, AN ALLEMANDE LEFT IS SIMPLY AN ARM TURN BY THE LEFT (PLUS A STEP THRU AS THE DANCERS HEAD TOWARDS THEIR NEXT DANCER INTERACTION). WHILE ARM TURNS ARE USED FOR GENERAL ARM TURNS, ALLEMANDE LEFT IS MOSTLY RESERVED FOR AN ARM TURN WITH YOUR CORNER.

RIGHT AND LEFT GRAND FAMILY

DANCE ACTION: IF NECESSARY, MEN TURN UP TO 90 DEGREES TO FACE PROMENADE DIRECTION AND WOMEN TURN UP TO 90 DEGREES TO FACE REVERSE PROMENADE DIRECTION. DANCERS BLEND INTO A CIRCULAR FORMATION AS THEY RIGHT PULL BY, LEFT PULL BY, RIGHT PULL BY, LEFT PULL BY.

STAR FAMILY

DANCE ACTION: THE DESIGNATED DANCERS FORM A STAR BY STEPPING FORWARD IF NECESSARY AND PLACING THE APPROPRIATE HAND IN THE CENTER OF THE FORMATION. FORMING THE STAR MAY REQUIRE A DANCER TO INDIVIDUALLY TURN IN PLACE UP TO 3/8 OF A TURN. DANCERS TURN THE STAR BY WALKING FORWARD IN A CIRCLE AROUND THE CENTER OF THE STAR.

STAR PROMENADE

DANCE ACTION: DIRECTED DANCERS (e.g., MEN) FORM (OR ARE ALREADY IN) A STAR AND TURN IT. WHEN THEY ENCOUNTER THE NEXT DIRECTED DANCER (e.g., PARTNER) THEY BECOME A COUPLE, AND PROMENADE WHILE RETAINING THE CENTER STAR.

PASS THRU

STARTING FORMATION: FACING DANCERS

DANCE ACTION: DANCERS MOVE FORWARD, PASSING RIGHT SHOULDERS WITH EACH OTHER AND END BACK-TO-BACK.

SPLIT FAMILY

DANCE ACTION: THE ACTIVE OR DIRECTED DANCERS MOVE FORWARD BETWEEN THE TWO INACTIVE DANCERS (SPLITTING THEM). THE INACTIVE DANCERS MOVE APART TO LET THEM THROUGH THE THEN MOVE BACK TOGETHER.

HALF SASHAY FAMILY

DANCE ACTION: DANCERS EXCHANGE PLACES WITHOUT CHANGING FACING DIRECTIONS. DANCER ON THE RIGHT SIDE STEPS TO THE LEFT WHILE THE DANCER ON THE LEFT STEPS BACK, SIDE STEPS TO THE RIGHT, THEN STEPS FORWARD, ENDING AS A COUPLE.

TURN BACK FAMILY

DANCE ACTION: THE DANCER DOES AN INDIVIDUAL ABOUT-FACE TURN (180 DEGREES) IN PLACE, TURNING TOWARD PARTNER UNLESS THE BODY FLOW DICTATES OTHERWISE. IF ALONE (i.e., NO PARTNER), THE DANCER TURNS TOWARD THE CENTER OF THE SET. IF THE SOLO DANCER IS FACING DIRECTLY TOWARD OR AWAY FROM THE CENTER OF THE SET, THE TURN MAY BE IN EITHER DIRECTION.

SEPARATE FAMILY

DANCE ACTION: THE ACTIVE OR DESIGNATED COUPLE IS ON SQUARED SET SPOTS. THE DANCERS TURN BACK-TO-BACK AND START WALKING FORWARD IN OPPOSITE DIRECTIONS AROUND THE OUTSIDE OF THE SQUARE AWAY FROM EACH OTHER UNTIL THEY MEET ANOTHER DANCER. THE CALL ENDS HERE UNLESS FURTHER INSTRUCTIONS ARE GIVEN (e.g., "AND COME BACK HOME").

COURTESY TURN

STARTING FORMATION-COUPLE, FACING DANCERS. THE MAN (LEFT HAND DANCER) TAKES THE LADY'S (RIGHT HAND DANCER) LEFT HAND (PALM DOWN) IN HIS LEFT (PALM UP) AND PLACES HIS RIGHT HAND IN THE SMALL OF THE LADY'S BACK. WORKING AS A UNIT, THE COUPLE TURNS AROUND WITH THE LEFT HAND DANCER BACKING UP AND RIGHT HAND DANCER WALKING FORWARD. UNLESS OTHERWISE SPECIFIED, THE COUPLE FACES THE CENTER OF THE SET OR THE CENTER OF THE FORMATION IN WHICH IT IS WORKING.

LADIES CHAIN FAMILY

STARTING FORMATION-FACING COUPLES (MAN ON LEFT, LADY ON RIGHT). THE LADIES STEP FORWARD, EXTEND RIGHT HANDS TO EACH OTHER AND PULL BY. EACH MAN STEPS FORWARD AND TO THE RIGHT, TURNING LEFT TO FACE THE SAME DIRECTION AS THE LADY BESIDE HIM. THE LADY EXTENDS A LEFT HAND TO THE MAN FOR A COURTESY TURN. COUPLES END FACING EACH OTHER.

LEAD RIGHT

DANCE ACTION: DIRECTED COUPLE (S), WORKING AS A UNIT, MOVE FORWARD ALONG A 90 DEGREE ARC TO FACE THE COUPLE (OR WALL) TO THEIR RIGHT.

RIGHT AND LEFT THRU

STARTING FORMATION: FACING COUPLES

DANCE ACTION: RIGHT PULL BY; COURTESY TURN

CIRCLE TO A LINE

STARTING FORMATION-FACING COUPLES. COUPLES CIRCLE LEFT ONE HALF (180°). THE LEAD DANCER IN THE COUPLE WHO STARTED ON THE INSIDE (MAN'S POSITION) RELEASES THE LEFT HANDHOLD, BUT RETAINS THE HANDHOLD OF THE DANCER ON HIS RIGHT TO BECOME THE LEFT END DANCER OF THE LINE. THE RELEASED DANCER MOVES FORWARD UNDER THE RAISED ARM ARCH FORMED BY THAT DANCER AND THE ADJACENT DANCER TO BECOME THE RIGHT END DANCER IN THE LINE.

BEND THE LINE

DANCE ACTION: EACH HALF OF THE LINE, WORKING AS A UNIT, TURNS 90 DEGREES TO FACE THE CENTER OF THE FORMATION.

DOUBLE PASS THRU

STARTING FORMATION-DOUBLE PASS THRU. DANCERS MOVE FORWARD, PASSING RIGHT SHOULDERS WITH TWO OTHER DANCERS TO FINISH FACING AWAY FROM THE CENTER OF THE SET IN A COMPLETED DOUBLE PASS THRU FORMATION.

GRAND SQUARE

STARTING FORMATION-SQUARE. A CALL THAT HAS THE SIDES DOING ONE PART WHILE AT THE SAME TIME THE HEADS ARE DOING ANOTHER. HEADS MOVE FORWARD INTO THE SQUARE (4 STEPS), TURNING $\frac{1}{4}$ (90°) ON THE FOURTH STEP TO FACE PARTNERS AND BACK AWAY TO THE SIDES OF THE SQUARE (4 STEPS). TURN $\frac{1}{4}$ (90°) TO FACE THE ORIGINAL OPPOSITES. BACK AWAY TO THE CORNERS OF THE SQUARE (4 STEPS) AND TURN $\frac{1}{4}$ (90°) TO FACE ORIGINAL PARTNERS AND WALK FORWARD TO HOME (4 STEPS). DO NOT TURN. (TOTAL TO HERE: 16 STEPS.) FROM THIS POINT THE ACTION IS REVERSED. HEADS BACK AWAY FROM THEIR PARTNERS (4 STEPS), TURNING $\frac{1}{4}$ (90°) ON THE FOURTH STEP AND WALK FORWARD TO THE OPPOSITES (4 STEPS). TURN $\frac{1}{4}$ AND WALK FORWARD INTO THE CENTER TOWARD PARTNERS (4 STEPS). TURN $\frac{1}{4}$ (90°) TO FACE OPPOSITES AND BACK UP TO HOME (TOTAL: 32 STEPS). WHILE THE HEAD COUPLES ARE DOING THE FIRST 16 STEPS, THE SIDES START BY FACING THEIR PARTNERS TO BACK AWAY AND DO THE SECOND 16 STEPS. COMPLETING THIS, THE SIDES DO THE FIRST 16 STEPS, WHILE THE HEADS ARE DOING THE LAST 16. THE PRINCIPLE OF WALKING 3 STEPS AND THEN TURNING (OR REVERSING) ON THE FOURTH STEP IS FOLLOWED THROUGHOUT.

CALIFORNIA TWIRL

DANCE ACTION: DANCERS RAISE JOINED HANDS TO FORM AN ARCH AND EXCHANGE PLACES WITH EACH OTHER BY HAVING THE WOMAN WALK FORWARD AND UNDER THE ARCH ALONG A TIGHT LEFT-TURNING SEMI-CIRCLE. THE MAN WALKS A SLIGHTLY WIDER RIGHT-TURNING SEMI-CIRCLE. DANCERS HAVE EXCHANGED PLACES, PASSING RIGHT SHOULDERS, AND ARE BOTH FACING IN THE OPPOSITE DIRECTION FROM WHICH THEY STARTED.

DIVE THRU

DANCE ACTION: ONE COUPLE MAKES AN ARCH BY RAISING THEIR JOINED HANDS, WHILE THE OTHER COUPLE DUCKS UNDER THE ARCH. BOTH MOVE FORWARD. THE COUPLE MAKING THE ARCH DOES A CALIFORNIA TWIRL.

STAR THRU

STARTING FORMATION: FACING DANCERS (MAN FACING WOMAN)
 DANCE ACTION: MAN PLACES HIS RIGHT HAND AGAINST WOMAN'S LEFT HAND, PALM TO PALM WITH FINGERS UP, TO MAKE AN ARCH. AS THE DANCERS MOVE FORWARD THE WOMAN DOES $\frac{1}{4}$ (90 DEGREES) LEFT FACE TURN UNDER THE ARCH, WHILE THE MAN DOES A $\frac{1}{4}$ (90 DEGREES) TURN TO THE RIGHT MOVING PAST THE WOMAN.

SQUARE THRU FAMILY

STARTING FORMATION-FACING COUPLES. FACING COUPLES JOIN RIGHT HANDS AND PULL BY. TURN IN $\frac{1}{4}$ (90 DEGREES), JOIN LEFT HANDS AND PULL BY. (A $\frac{1}{2}$ SQUARE THRU HAS BEEN COMPLETED) TURN IN $\frac{1}{4}$ (90 DEGREES) AND JOIN RIGHT HANDS WITH FACING DANCER AND PULL BY. (A $\frac{3}{4}$ SQUARE THRU HAS BEEN COMPLETED.) TURN IN $\frac{1}{4}$ (90 DEGREES), JOIN LEFT HANDS AND PULL BY, BUT DO NOT TURN. (A FULL SQUARE THRU HAS BEEN COMPLETED.)

WALK AROUND THE CORNER

(Name change from "All Around the Left Hand Lady")

DANCE ACTION: DANCERS FACE THEIR CORNERS. WALKING FORWARD AND AROUND EACH OTHER WHILE KEEPING RIGHT SHOULDERS ADJACENT, DANCERS RETURN TO THEIR ORIGINAL POSITION, WITH THEIR BACKS TOWARD THEIR CORNER.

SEE SAW

STARTING FORMATION-SQUARE OR CIRCLE. EACH DANCER WALKS FORWARD AND AROUND THE PARTNER KEEPING LEFT SHOULDERS ADJACENT, THEN STEPS FORWARD TO FACE THE CORNER.

BOX THE GNAT

STARTING FORMATION-FACING DANCERS (MAN & LADY). DANCERS STEP FORWARD, JOIN AND THEN RAISE THEIR RIGHT HANDS. THE LADY STEPS FORWARD AND DOES A LEFT-FACE "U" TURN BACK UNDER THE RAISED JOINED HANDS, AS THE MAN WALKS FORWARD AND AROUND THE LADY WHILE DOING A RIGHT-FACE "U" TURN BACK. DANCERS END FACING EACH OTHER, EACH IN THE OTHER'S STARTING POSITION.

DO PASO

DANCE ACTION: LEFT ARM TURN WITH PARTNER UNTIL FACING CORNER AND RELEASE ARMHOLD. RIGHT ARM TURN WITH CORNER UNTIL FACING PARTNER AND RELEASE ARMHOLD. IF THERE IS NO FURTHER INSTRUCTION, COURTESY TURN PARTNER TO END FACING THE CENTER OF THE SET.

ALLEMANDE THAR

AN ALLEMANDE THAR STAR IS A FORMATION AND MAY BE FORMED AT THE END OF ANY LEFT ARM TURN BY THE CENTER DANCERS (OR THOSE DIRECTED) FORMING A RIGHT HAND BOX STAR AND BACKING UP. EACH OUTSIDE DANCER HOLDS THE LEFT FOREARM OF A CENTER DANCER AND WALKS FORWARD.

SHOOT THE STAR

STARTING FORMATION-THAR OR WRONG WAY THAR. THE HANDHOLDS FORMING THE CENTER STAR ARE RELEASED AS EACH CENTER DANCER AND THE ADJACENT OUTSIDE DANCER ARM TURN $\frac{1}{2}$ (180°) OR FULL (360°) AS DIRECTED. IF $\frac{1}{2}$ OR FULL IS NOT DIRECTED, THE ARM TURN IS $\frac{1}{2}$.

SLIP THE CLUTCH

STARTING FORMATION-THAR OR WRONG WAY THAR. DANCERS IN THE CENTER OF THE THAR STOP AND, WHILE RETAINING THE STAR, RELEASE ARM HOLDS WITH THE DANCERS BESIDE THEM. EVERYONE THEN MOVES FORWARD WITHIN THE CIRCLE IN WHICH HE WAS TRAVELING WHILE IN THE THAR.

WHEEL AROUND

STARTING FORMATION-COUPLE. THE COUPLE, WORKING AS A UNIT, TURNS AROUND (180°). THE LEFT HAND DANCER BACKS UP WHILE THE RIGHT HAND DANCER MOVES FORWARD. THE PIVOT POINT IS THE HANDHOLD BETWEEN THE TWO DANCERS.

ALLA-DOE CONTRA

By Jerry Helt

COUNTS:	ACTIONS AND EXPLANATIONS:
1-8	ACTIVES WITH THE ONE BELOW ALLA-DOE ACTIVES FACE THE COUPLE BELOW (DOWN THE SET) INACTIVES FACE UP, ACTIVES SQUEEZE IN BETWEEN THE COUPLE BELOW, ACTIVE MAN LEFT HAND TURN THE INACTIVE LADY, ACTIVE LADY DO-SA-DO THE INACTIVE MAN AND RETURN TO PLACE
9-16	INACTIVES WITH THE ONE ABOVE ALLA-DOE INACTIVES SQUEEZE IN BETWEEN THE COUPLE ABOVE INACTIVE MAN LEFT HAND TURN THE ACTIVE LADY, INACTIVE LADY DO-SA-DO THE ACTIVE MAN
17-24	ACTIVES DOWN THE OUTSIDE, INACTIVES UP THE CENTER
25-32	TURN ALONE, COME BACK TO PLACE
33-40	ACTIVES DOWN THE CENTER, INACTIVES UP THE OUTSIDE
41-48	TURN ALONE, COME BACK TO PLACE (FACE THE SAME TWO)
49-64	JIG STEP, SQUARE THRU 5 HANDS, ON TO THE NEXT COUPLE

Abdal

(Bulgaria)

This is a dance for both men and women from the village of Gradets in the Vidin area of Northwest Bulgaria. It is composed of one figure in six measures.

Pronunciation: ahb-DAHL

Music: *From Bulgaria and Beyond* CD, Band 2

9/8 meter (QQQS)

Formation: Open circle; belt hold. Can also be performed with joined hands held down.

Steps & Styling: One figure in six measures.

Meas

Pattern

12 meas INTRODUCTION. 4 meas (drum) + 8 meas (instrumental)

DANCE

- 1 Face ctr with wt on L, R ft flexed, raising R ft back and slightly out to R (ct &); straighten L knee, clicking R ft beside L without wt (ct 1); repeat cts &,1, taking wt on R after click (cts 2,3); hold (ct 4).
- 2 Hop on R, bending L knee, and moving L ft in a circle up-fwd-down-up (front bicycle) (cts 1,2); hop on R (ct 3); step on L (ct 4).
- 3 Repeat meas 1, ending with wt on L.
- 4 Step on R to R (ct 1); step on L in front of R to R (ct 2); step on R to R (ct 3); step on L behind R to R (ct 4).
- 5 Step on R to R (ct 1); step on L in front of R (ct 2); hop on L (ct 3); step on R next to L (ct 4).
- 6 Repeat meas 2.

Presented by Daniela Ivanova

Alulenu

(Bulgaria)

This is a dance for both men and women from the village of Vrav in Northwest Bulgaria, the Vidin–Danube river area). “Alunelu” is a Vlach word that means “hazelnut.” The dance is performed with instrumental accompaniment. The dance pattern includes 4 figures.

Pronunciation: ah-loo-NEH-loo

Music: *Ya si te daruvam surtseto, dushata* CD (*I Give You My Heart, My Soul*) 2/4 meter
Songs & Dances from Bulgaria, Macedonia, & Serbia. Band 5.
Dances from Serbia & Northwest Bulgaria. Band 1.

Formation: Open circle; belt hold, facing ctr.

Steps & Styling: Feet parallel.

Meas

Pattern

4 meas INTRODUCTION

I. FIGURE I

- 1 Step on R fwd (ct 1); step on L beside R (ct &); step fwd on R (ct 2); hop on R with L slightly lifted (ct &).
- 2 Step on L fwd (ct 1); step on R beside L (ct &); step fwd on L (ct 2); hop on L with R slightly lifted (cts &).
- 3 Repeat meas 1.
- 4 Repeat meas 2.
- 5 Step on R bkwd (ct 1); step on L bkwd (ct &); step on R, L, bkwd (cts 2,&).
- 6 Step on R bkwd, (ct 1); step on L bkwd (ct &); step on R and stamp L in place (cts 2,&).
- 7 Step on L in place (ct 1); stamp R (ct &); step on R in place, (ct 2); stamp L (ct &).
- 8 Step on L in place (ct 1); stamp R (ct &); stamp R (cts 2,&).
- 9-16 Repeat meas 1-8.

II. FIGURE II

- 1 Step on R in place (ct 1); step on L in front of R (ct &); step on R in place (ct 2); small L kick fwd (ct &).
- 2 Step on L in place (ct 1); step on R in front of L (ct &); step on L in place (ct 2); small R kick fwd (ct &).
- 3 Step on R in place (ct 1); step on L across in front of R (ct &); step on R in place (ct 2); step on L in place (ct &).

Alulenu—continued

- 4 Step on R in front of L (ct 1); step on L in place (ct &); step on R in place (ct 2); step on L in front of R (ct &).
- 5 Step on R in place (ct 1); step on L in place (ct &); step on R in front of L (ct 2); step on L in place (ct &).
- 6 Step on R in place (ct 1); step on L in front of R (ct &); step on R in place (ct 2); small L kick fwd (ct &).
- 7-12 Repeat meas 1-6 with opp ftwk and direction, except on meas 6, ct &, lift L fwd.

III. FIGURE III

- 1 Step on R heel to R (ct 1); step on L behind R (ct &); step on R heel to R (ct 2); step on L behind R (ct &).
- 2 Step on R heel to R (ct 1); step on L behind R (ct &); step on R heel to R (ct 2); lift L (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

IV. FIGURE IV

- 1 Leap onto R (ct 1); stamp L in place (ct &); leap onto L (ct 2); stamp R in place (ct &).
- 2 Leap onto R (ct 1); stamp L in place (ct &); stamp L in place (cts 2,&).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

SEQUENCE: Fig I, Fig II, Fig III, Fig IV, then Fig II, Fig III, Fig IV and repeat everything from the very beginning.

Presented by Daniela Ivanova

Bugarka

(Serbia)

This is a dance for both men and women from the village of Zhagubitsa in Northeast Serbia, Vlach area. The dance is performed with instrumental accompaniment. The dance pattern includes 4 figures.

Pronunciation: BOO-gahr-kah

Music: *Ya si te daruvam surtseto, dushata* CD (*I Give You My Heart, My Soul*) 2/4 meter
Songs & Dances from Bulgaria, Macedonia, & Serbia. Band 7.
Dances from Serbia & Northwest Bulgaria. Band 5.

Formation: Open circle; belt hold, facing ctr.

Steps & Styling:

Meas

Pattern

8 meas INTRODUCTION. Start with high whistle (Band 7).

I. FIGURE I

- 1 Stamp R in place (cts 1,&); stamp R in place (cts 2,&).
- 2 Facing slightly diag R, step on R in place (ct 1); step on L in front of R(ct &); step on R in place (ct 2); step on L in place (ct &).
- 3 Step on R in place (ct 1); large step on L in front of R (ct &); step on R in place, wt on R (cts 2,&).
- 4 Facing ctr, leap onto L slightly to L with R ft lifted slightly fwd (ct 1,&); leap onto R, slightly to R with L ft lifted slightly fwd (ct 2,&).
- 5 Facing slightly diag L, step on L in place (ct 1); step on R in front of L (ct &); step on L in place (ct 2); step on R in place (ct &).
- 6 Step on L in place (ct 1); step on R in front of L (ct &); step on L in place, wt on L (cts 2,&).

II. FIGURE II

- 1-3 Repeat Fig I, meas 1-3.
- 4 Leap onto L slightly to L (ct 1); stamp R (ct &); leap onto R slightly to R (ct 1); stamp L (ct &).
- 5-6 Repeat Fig I, meas 5-6.

Bugarka—continued

III. FIGURE III

1-3 Repeat Fig I, meas 1-3.

4 Jump onto both ft, with L behind R (cts 1,&); jump onto both ft again, but with R behind L (cts 2,&).

5-6 Repeat Fig I, meas 5-6.

IV. FIGURE IV

1-6 Repeat Fig I, meas 1-6.

7 Step on L in front of R (ct 1); step on R in place (ct &); step on L in place, wt on L (cts 2,&).

SEQUENCE: Fig I, Fig II, Fig III, Fig IV, or several times each of the figures changed by the command of the leader.

Presented by Daniela Ivanova

Ginka

(Bulgaria)

This is a dance performed to the popular Pirin Macedonian song “Mitro le, Mitro” (Southwest Bulgaria). When performed by men only, this dance is danced with high jumps. The dance pattern includes 1 figure.

Pronunciation: GIHN-kah

Music: *From Bulgaria and Beyond* CD, Band 6.

7/8 meter (SQQ)

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

Steps & Styling: Typical for the men's style is high jumping and not holding hands in a line but dancing individually, one man behind the next in a circle. Women's steps are small and elegant.

Meas

Pattern

18 meas INTRODUCTION. 2 meas tarambuka plus 16 meas instrumental. Start with song.

FIGURE

- 1 Hop on L with R raised (ct 1); step on R (ct 2) ; pause (ct 3).
- 2 Hop on R with L raised (ct 1); step on L (ct 2) ; pause (ct 3).
- 3 Hop on L with R raised (ct 1); hop on L (ct 2) ; step on R back to place (ct 3).
- 4 Step fwd on L (ct 1); turning to face ctr, jump on both ft (ct 2); pause (ct 3).
- 5 Still facing ctr, hop twice on R while circling L ft around and behind R (cts 1,2); step on L behind R (ct 3).
- 6 Turning to face LOD, step fwd on R (ct 1); step fwd on L (ct 2); pause (ct 3).

Presented by Daniela Ivanova

Kremikovsko

(Bulgaria)

This is a dance for both men and women from the Shopluk Region (Sofia area) in West-central Bulgaria.

Pronunciation: kreh-mee-KOHV-skoh

CD: *Ya si te daruvam* (I give you my heart). Band 17.

2/4 meter

Formation: Open circle; belt hold.

Steps & Styling: Sharp, energetic.

Meas

Pattern

16 meas

INTRODUCTION

BASIC FIGURE

Can be repeated to end of dance.

- 1 Facing and moving in LOD, hop on L to R, raising R while turning the heel slightly inward and pulling it slightly back twd body (cut) (ct 1); step on R (ct 2).
- 2 Hop on R, raising L while turning the heel slightly inward and pulling it slightly back twd body (cut) (ct 1); step on L (ct 2)
- 3-4 Repeat meas 1-2.
- 5 Facing ctr step bkwd on R (ct 1); step on L moving bkwd (ct 2).
- 6 Step on R beside L (ct 1); pause (ct 2).
- 7 Transfer wt to L, bending L knee (ct &); hit the ground in front with straightened R (ct 1); step on R back to place, lifting L slightly and bending R slightly (ct 2).
- 8 Step on L next to R, both L and R straightened (ct 1); raise L, taking wt on R with bent knee (ct &); step on L with bent knee, raising R (ct 2); pause (ct &).
- 9 Step on R next to L, with both R and L straightened (ct 1); raise R, taking wt on L with bent knee (ct &); step on R with bent knee, raising L (ct 2); pause (ct &).
- 10 Repeat meas 8.

II. POVIVANE (KNEE TWIST AND TURN)

This figure is only for performing groups. After clarinet solo in 8 meas (performed 4 times), M and W use 16 meas to form separate lines with Running steps, beg R. (M's line in front of W's line, holding belts at the end of Running steps).

- 1 First time, raise R bent knee twisted across in front of body (ct &); leap onto R with raised bent L and twist the body to R moving fwd (ct 1); leap onto L with raised bent R, twist the body very slightly to L (ct 2).

Kremikovsko—continued

- 2-3 Repeat meas 1, ending with straightened R fwd. **Note:** Accent or shaper movement on meas 1-3, ct 1.
- 4 Nozhichka (“small scissors”): step bkwd on R, with L straightened fwd (ct 1); step bkwd on L, with R straightened fwd (ct &); step bkwd on R, with straightened L fwd (ct 1); pause (ct &).
- 5 Hop on R in place, raising L to begin back bicycle (ct 1); continue back bicycle and then stamp L beside R (ct 2).
- 6 Step on L raising R (ct 1); kick R fwd (ct 2).
- 7 Step on R moving bkwd (ct 1); step on L moving bkwd and raising R bent knee, twisted across in front of body (ct 2).
- 8 Last time through, meas 8: step on R moving bkwd (ct 1); stamp L beside R (ct 2).

Note: Fig I (the main figure) is performed all the time until the end of the music. If people (or some of them, mostly M) are in a mood to do something more jumpy, they could start a separate line doing the “Povivane” variation. W never jump as high as M while they dance this figure.

Do Povivane 6 times—last 2 times, M yell: Druzh se zemyo shop te gazi (DROOZH seh ZEHPMYOH SHOHP teh GAHZI).

Presented by Daniela Ivanova

Mandrile

(Bulgaria)

This is a dance performed mainly by women from the village of Vrav in Northwest Bulgaria, the Vidin–Danube river area. “Mandrile” is Vlach word that means “beauty.” The dance is performed with instrumental accompaniment. The dance pattern is symmetrical: 8 measures to the right, 8 measures to the left.

Pronunciation: MUHN-dreh-leh

Music: *Ya si te daruvam surtseto, dushata CD (I Give You My Heart, 5/8 meter, counted QS My Soul) Songs & Dances from Bulgaria, Macedonia, & Serbia. Band 6. Dances from Serbia & Northwest Bulgaria. Band 3.*

Formation: Open circle; hands joined in W-pos, elbows bent, facing RLOD.

Steps & Styling: Hands movements: The hands dance all the time in 5/8 meter moving up and down, starting up together to the dance steps.

Meas

Pattern

16 meas INTRODUCTION. Start with whistle (Band 6).

FIGURE

- 1 Step bkwd on R (ct 1); step bkwd on L (ct 2).
- 2-3 Repeat meas 1 twice (total of 3 times).
- 4 Hop on L, turning to face ctr (ct 1); step on R (ct 2).
- 5 Facing LOD, step on L in front of R (ct 1); step on R on place (ct 2).
- 6 Hop on R (ct 1); step on L (ct 2).
- 7 Facing RLOD, step on R in front of L (ct 1); step on L on place (ct 2).
- 8 Hop on L, turning to face LOD (ct 1); step on R (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

Presented by Daniela Ivanova

Mariikinata

(Bulgaria)

This is a dance choreographed to accompany the popular Macedonian song (“Mama na Mariika Dumashe”) based on a traditional dance pattern from Pirin Macedonia known as Deninka. The dance here is performed both by men and women, and with vocal and instrumental accompaniment. The dance pattern includes 3 figures.

Pronunciation: mah-ree-EE-kih-NAH-tah

Music: *Ya si te daruvam surtseto, dushata* CD (*I Give You My Heart*, 7/8 meter (QQS)
My Soul) Songs & Dances from Bulgaria, Macedonia, & Serbia. Band 18.
From Bulgaria and Beyond, Band 9 (instrumental).

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

Steps & Styling: Small soft steps, no high jumps.

Meas

Pattern

16 meas INTRODUCTION. (Instrumental) Start with singing (Band 18).

I. FIGURE I

- 1 Facing ctr, step fwd on R, swinging body fwd (ct 1); pause (ct 2) ; small hop on R (ct 3).
- 2 Step bkwd on L, swinging the body bkwd (ct 1); pause (ct 2) ; small hop on L (ct 3).
- 3 Hop on L, turning the body to face LOD (ct 1); step on R to R (ct 2); step on L (ct 3).
- 4 Facing ctr, hop on L in place(ct 1); step on R to R, squatting a bit R (ct 2), touch the ground with toe of L crossed in front R (ct 3).
- 5 Facing ctr, slight hop on R (ct 1); step on L to L (ct 2); step on R in front of L (ct 3).
- 6 Small hop on R (ct 1); step on L to L (ct 2); step on R behind the L (ct 3).
- 7 Step on L (ct 1); pause (ct 2); small hop on L, lifting R fwd (ct 3).

II. FIGURE II

- 1 Facing LOD, step fwd on R (ct 1); step fwd on L (ct 2); step on R (ct 3). This is a basic Rachenitsa step.
- 2 Repeat meas 1 with opp ftwk.
- 3 Hop on L raising R fwd (ct 1); step on R (ct 2); step on L (ct 3).
- 4 Turning to face ctr, small leap onto R with small pli   (ct 1); step on L in front of R (ct 2); step on R in place (ct 3).
- 5-7 Repeat Fig I, meas 5-7.
- 8-14 Repeat meas 1-7.

Mariikinata—continued

III. FIGURE III. (instrumental, pie formation)

- 1-4 Facing and moving diag R into the circle, repeat Fig II, meas 1-2 twice (basic “Rachenitsa” step).
- 5-8 Facing diag L and moving diag bkwd, repeat meas 1-4, basic “Rachenitsa.”
- 9-16 Repeat meas 1-8.

Presented by Daniela Ivanova

Mama na Marika Dumashe
(Lyrics of the song)

Mama na Mariika dumashe
 Mariike, kerko Mariike
 ‘Zemi si kerko Georgiya
 Georgiya, purvi bekriya
 ‘Zemi si kerko Georgiya
 Gyorgiya, purvi bekriya

Poslusha Mariika mayka si
 Ze si go Georgi bekriya
 Georgi na Mariika dumashe
 Mariike, libe Mariike
 Georgi na Mariika dumashe
 Mariike, libe Mariike

V selo se kruchma otvarya
 I az sum kanen da ida
 I az sum kanen da ida
 Sefteto da i napravya
 I az sum kanen da ida
 Sefteto da i napravya

Chakala Mariika chakala
 Dorde petlite propeli
 Dorde petlite propeli
 Propeli i zachestili
 Dorde petlite propeli
 Propeli i zachestili

Pirinska Chetvorka

(Bulgaria)

This dance pattern from Pirin Mountain folklore region (southwest Bulgaria) is known under different names and there is not one particular song to accompany the dance. In this instances, the popular Pirin song “Kalino Kalinche” was chosen. . The dance is for men and women and includes one figure in 8 measures.

Pronunciation: pee-RIHN-skah cheht-VOHR-kah

Music: *From Bulgaria and Beyond 2007 CD, Band 7.*

7/8 meter (SQQ)

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

Steps & Styling:

Meas

Pattern

16 meas INTRODUCTION. Start with singing.

BASIC FIGURE

- 1 Moving fwd, step on R (ct 1); step on L (ct 2); pause (ct 3).
- 2 Step fwd on R (ct 1); step on L beside R (ct 2); step fwd on R (ct 3). Note: These can be done as step-leap-step.
- 3 Repeat meas 2 with opp ftwk.
- 4 Facing ctr step on R to the R (ct 1); lift L (ct 2); pause (ct 3).
- 5 Facing ctr step on L to L (ct 1); step on R across in front of L (ct 2); pause (ct 3).
- 6 Step on L to L (ct 1); lift R (ct 2); pause (ct 3).
- 7 Repeat meas 6 with opp ftwk.
- 8 Repeat meas 6.

Presented by Daniela Ivanova

Kalino, Kalinche

Калино, Калинче

1. Snoshti ti doydoh na goste
Kalino, mome ubava //

- Снощи ти дойдох на госте
Калино, моме убава //

Refrain:

Kalino, Kalinche
Kalino, mome ubava //

Прпев:

Калино, Калинче
Калино, моме убава //

2. Tebe te doma ne naydoh
Kalino, mome ubava //

- Тебе те дома не найдох
Калино, моме убава //

Refrain:

Прпев:

Kalino, Kalinche Kalino, mome ubava	//	Калино, Калинче Калино, моме убава	//
3. Toku go naydoh, Kalino Nasheto malo odayche	//	Току го найдох, Калино, нашето мало одайче	//
<i>Refrain:</i> Kalino, Kalinche Kalino, mome ubava	//	<i>Припев:</i> Калино, Калинче Калино, моме убава	//
4. Otidoh doma da spiyam Bez tebe, Kalyo, ne moga	//	Отидох дома да спиям Без тебе, Калъо, не мога	//
<i>Refrain:</i> Kalino, Kalinche Kalino, mome ubava	//	<i>Припев:</i> Калино, Калинче Калино, моме убава	//
5. Zedoh si shishe rakiya Da piya da se napiya	//	Зедох си шише ракия Да пия, да се напия	//
<i>Refrain:</i> Kalino, Kalinche Belkim che, Kalyo zaspiya	//	<i>Припев:</i> Калино, Калинче Белъким че, Калъо, заспия	//

Presented by Daniela Ivanova

Shalauna

(Bulgaria)

This is a Vlach dance for both men and women from the village of Lazour in northwest Bulgaria, the Danube river area. The dance is performed with instrumental accompaniment. The dance figure includes one basic symmetrical dance pattern which could have one or more variations.

Pronunciation: shah-lah-OO-nah

Music: *Ya si te daruvam surtseto, dushata* CD(*I Give You My Heart, My Soul*) Songs & Dances from Bulgaria, Macedonia, & Serbia. Band 8. 2/4 meter

Formation: Open circle facing center, with joined hands, straight arms, held fwd at 45°.

Steps & Styling:

Meas

Pattern

8 meas INTRODUCTION. Hold (4 meas); swing arms back, fwd, back, fwd (4 meas).

FIGURE

- 1 Beg swinging arms bkwd about 45°, step on R to R (ct 1); leap onto L to R taking the place of the R (ct &); while swinging joined arms fwd, step on R to L (ct 2); leap onto L to R taking the place of the R (ct &).
- 2 While swinging arms bkwd, step on R to R (ct 1); lift L (cts &); while swinging arms fwd, step on L across in front of the R (ct 2); pause (ct &).
- 3-6 Repeat meas 1-2, *except* that arms are held down during meas 6.
Note: Body is straight and tall during meas 1-6.
- 7 Step on R in front of L (ct 1); pause (ct &); step on L in place (ct 2); pause (ct &).
- 8 With shldr shaking up-down on each ct and ct @, step on R to R (ct 1); step on L in front of R, lift R (ct &); step on R in place (ct 2); hop on R, lifting L fwd (ct &).
- 9 Repeat meas 8 with opp ftwk.
- 10 Repeat meas 8.
- Note**: Body is bent slightly fwd during meas 7-10.
- 11-20 Repeat meas 1-10 with opp ftwk and direction.

This figure is performed until the end of the music or with some variations suggested by the leader.

Presented by Daniela Ivanova

Smilyana

(Bulgaria)

Daniela choreographed Smilyana using the melody from the repertoire of a famous Bulgarian singer, Lubka Rondova, and the melody was composed by the singer's mother. The music is arranged by Vladimir Mollov. This a song between a daughter and her mother. The daughter will be married the next day and she asks her mother to come comb her hair and prepare her for the wedding, because her new relatives and will come the next day and take her with them.

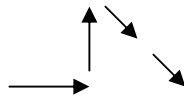
Pronunciation: shah-lah-OO-nah

Music: *Ya si te daruvam surtseto, dushata* CD(I Give You My Heart, 3/8 meter
My Soul) Songs & Dances from Bulgaria, Macedonia, & Serbia. Band 4.

Formation: Open circle facing LOD for walking and ctr for the steps. Hands joined in V-pos.

Steps & Styling: Calm, relaxing, tender, soft.

Floor pattern: 4 meas. Step on R in LOD (meas 1); step fwd on L (meas 2);
step back on R
(meas 3); step back on L (meas 4).



This pattern is danced in Fig I and Fig II as well as optionally in the Introduction.

Meas

Pattern

8 meas INTRODUCTION. Hold (4 meas); either walk for 16 meas; or dance the pattern 3 times (12 meas) plus 4 meas walking LOD (1 step per meas.)

I. WITH SINGING

- 1 Step on R in LOD.
- 2 Step fwd twd ctr L,R,L (cts 1,2,3).
- 3 Step on R diag back to R.
- 4 Step on L diag back to R.
- 5-24 Repeat meas 1-4 five times.

II. INSTRUMENTAL

- 1 Arms coming slowly up to W-pos, step R,L,R in LOD (cts 1,2,3).
- 2 Step fwd twd ctr L,R,L (cts 1,2,3).
- 3 Step diag bkwd to R, R,L,R (cts 1,2,3).
- 4 Step diag bkwd to R, L,R,L (cts 1,2,3).
- 5-16 Repeat meas 1-4 three times. On meas 15-16, arms move slowly down to V-pos.

Smilyana--continued

SEQUENCE: Introduction, Fig I, Fig II, Fig I, Fig II, Fig I.

Ending: On final step, bring both ft together and bow.

Presented by Daniela Ivanova

Smilyana

Popular Macedonian song in 3/8 meter from the repertoire of Lyubka Rondova.

1. Smilyana mi se armasa
Vo Kostur grada golema

Na taya kukya chuena
So devet porti na neya
I mala vrata otgore
Malechko momche ubavo.

2. Mayko le mila mayko le,
Utre usunva nedelya

Da stanish, mayko pred zori
Da mi izmetish dvorovi,
Da mi naredish stolovi,
Na srednio stol ti da sednish.

3. Na srednio stol ti da sednish
Da mi razresish kosata

Utre ke doydats svatovi
Da ti ya zemat Smilyana //

Babochka motorochka – Бабочка моторочка

(Russia)

Dance from the repertoire of the Cossacks from Southern Russia, as danced by Ozorniye Naigrishi folklore ensemble from Donetsk, Ukraine, adapted by Hennie Konings. The dance was first presented in 2007 in Ukraine. Translation: Babochka = little butterfly, motorochka = little motor, from the first line of the accompanying song. These words should not be understood literally, but refer to a person who is beautiful (like a butterfly) and full of energy (like a motor).

Pronunciation: BAH-bahch-kah mah-TOH-rahch-kah

Music: *Russian Folk Dances @ Stockton 2008*, Band 1

4/4 meter

Formation: Sets of 4 people, all sets in one circle facing CCW, no hands held. Dancers in each set are numbered 1 to 4 with 1 at the front end of each set of four dancers.

Steps & Styling: All stamps are *without* weight unless otherwise noted.

Meas

Pattern

4 meas INTRODUCTION, No action.

PATTERN

- 1 Step fwd on R CCW (ct 1); stamp L heel next to R (ct &); repeat cts 1-& with opp ftwk, still moving CCW (cts 2-&); repeat cts 1-2 (cts 3-4).
- 2-3 Repeat meas 1 two more times.
Hands: During meas 1-3, M either hold their hands together behind their backs or put their thumbs in their belts in front of the body. On each ct the shldr make a small vertical down and up movement. W have their arms stretched horizontally fwd at chest level, palms forward, hands flexed with fingers pointing upward, while making small outward-directed vertical circles with the hands (as if wiping a window), one on each ct.
- 4 Repeat meas 1, cts 1-2. Then 3 heavy steps (R-L-R) in place while turning to face ctr (cts 3-4). Hands quickly assume W-pos and then swing down.
Note: The step of meas 1-4 is called *drobniy khod* (stamped walk) or *drobnaya dorozhka* (stamped path).
- 5 Facing slightly L of ctr, step sdwd on R twd ctr (ct 1); step on L next to R (ct 2); repeat cts 1-2 (cts 3-4).
Hands: During meas 5 and 6 cts 1-2, M keeps his hands as they are in meas 1-4; W places her L hand on her waist and her R hand slightly bent horizontally to the R side, hand flexed. For both, a small, soft up-and-down swinging-like motion of the upper body/shldr accompanies the steps to the ctr.

Babochka motorochka—continued

- 6 Repeat meas 5, cts 1-2 (cts 1-2). Then 3 heavy steps (R-L-R) in place while turning to face ctr (cts 3,&,4). Hands quickly assume W-pos and then swing down.
- 7 Take 4 steps (L-R-L-R) while each set of four dancers reforms from a line into a small closed circle. This is done by Dancers 2 and 3 moving bkwd, and Dancers 1 and 4 moving fwd and closing the circle. The small circles are now positioned such that 1 and 4 are inside the grand circle.
- 8 All make individual turns L in place with four steps (L-R-L-R), ending again in the closed tight circle, L hand on the waist and R hand linking in the L arm of the R neighbor.
- 9 Fall onto L, moving slightly sdwd CCW in the small circle (ct 1); R leg turned inward step onto ball of R ft (ct &); repeat ct 1 (ct 2); R leg turned outward step onto R heel (ct &); repeat cts 1-2 (cts 3-4).
- 10 Repeat meas 9, cts 1-2 (cts 1-2); 3 slightly stamped steps (L-R-L) in place (cts 3,&,4).
- 11-12 Repeat meas 9-10 with opp ftwk and direction.
- 13 All dancers release handhold and quickly turn in place to face ctr of the grand circle. Dancers 1 and 4 are side-by-side and hold inside hands raised over head while Dancers 2 and 3 are side-by-side and hold inside hands down. With 4 steps (L-R-L-R) Dancers 2 and 3 bend at the waist and move fwd under the arch formed by 1 and 4 who move bkwd with 4 steps (L-R-L-R).
- 14 Repeat meas 13, with 1 and 4 lowering their joined hands and moving fwd while 2 and 3 raise their joined hands and walk bkwd.
- 15 Repeat meas 13.
- 16 All turn alone in place using four steps (L-R-L) moving away from ptr (1 and 2 turn R and 3 and 4 turn L), ending to face ctr of small circle, no hands held. All touch R next to L.
- 17 Three steps (R-L-R) fwd twd ctr of small circle (cts 1,2,3); stamp L while only W clap hands (ct 4).
- 18 Repeat meas 17 with opp ftwk and dir (no clap for W on ct 4).
- 19-20 Taking hands in V-pos, walk 8 steps beginning with R CCW in each small circle. Dancer 1 takes the lead (after about 3/4 rotation of the small circle) to release R handhold and lead the set of four dancers into a line as part of the grand circle again. Note: Dancers 2 and 4 ONLY have swapped places.
- 21-40 Repeat meas 1-20.
- 41-43 Repeat meas 1-3.
- 44 Ending: Turning to face ctr, stamp R in front of L with wt (ct 1); step back onto L (ct &); step on R next to L (ct 2); stamp L in front of R with wt (ct &); step back onto R (ct 3); step on L next to R (ct &); stamp R slightly fwd (cts 4,&). **Note**: Meas 44 is called Cossack klyutch or Cossack Closing.

Presented by Radboud Koop

Babochka motorochka—continued

Babochka motorochka – Бабочка моторочка

Lyrics:	Translation:	Lyrics (Russian):
Ay babochka motorochka, da Shel'ma chernobrovochka Byl ya s vechera v tebe, da Raz prognala ty mene	Ai, butterfly-motor-girl, yes Rogue - black eyebrow-girl In the evening I was in you, yes, At once you sent me away	Ай бабочка-моторочка, да Шельма чернобровочка Был я с вечера в тебе, да Раз прогнала ты мене
Vecher pozno byl v tebe, da Raz prognala ty mene A teperya raskanal'ya Pristayosh shel'ma ko mne	Late in the evening I was in you, yes At once you sent me away And now, the hot rascal girl, Rogue, you are sticking to me	Вечер позно был в тебе, да Раз прогнала ты мене А теперя расканалья Пристаёшь шельма ко мне
Khodi paren' ko mne smelo	Come, you fellow, to me bravely,	Ходи парень ко мне смело
Ved' ya, babochka, zadela	You know, I have touched you, little woman wench,	Ведь я, бабочка, задела
Ved' ya, babochka, zadela	You know, I have touched you, little woman moth,	Ведь я, бабочка, задела
Progulyat'sya zakhotela	- Just wanted to take a stroll.	Прогуляться захотела
Khoroshaya babyonochka Po dvoru khodila Ona po dvoru khodila Konika vodila	A goody, little wench Was walking in a yard, In the yard she was walking, And a steed she was breeding.	Хорошая бабёночка По двору ходила Она по двору ходила Коника водила

Bil ya rano, bil ya pozdno

(Russia)

The dance was choreographed by Hennie Konings based on traditional dance material. The dance is of the type *parnaya plyaska*, i.e., a folkdance (*plyaska*) in couples (*parnaya*) and is set to a dance song of the Don Cossacks. The Don Cossacks live in southern Russia along the Don river that ends in the Asov Sea near the capital of the region, Rostov-na-Donu. Translation: “Was I too early, was I too late?” from the first line of the accompanying song.

Pronunciation: bihl-yah-RAH-nuh, bihl-yah POHZD-nuh

Music: *Russian Folk Dances @ Stockton 2008* 2/4 meter

Formation: Circle of couples facing CCW, M on L. M's hands held in front extended to R; W's hands held in front extended to L such that arms are crossed with W's arms on top of M's.

Steps & Styling: Dance is generally light and playful.

Meas

Pattern

8 meas INTRODUCTION

I. TRAVEL

1 Step fwd on R in CCW dir on heel, R leg stretched (ct 1); step on L next to R (ct &); step heavily fwd on R.

2-8 Repeat meas 1 seven more times. A slight “zig-zag” movement might be seen in meas 1-8, starting off a little to R in meas 1, to L in meas 2, etc. In final meas, turn to face each other, but maintain handhold.

II. ROTATING IN PLACE

1-8 Rotating as a cpl CW, step on R in front of L (ct 1), step on L to L (ct 2). Repeat meas 1 seven more times.

Complete one, two, or even three revolutions as desired by the cpl.

Note: hands remain held and are crossed at the wrists. End facing each other with M on inside of circle with back to ctr. Release hand hold and place hands on hips.

III. TRIPLETS AND PASS BACK-TO-BACK

1 3 steps in place R,L,R in place, while turning body slightly to L (cts 1,&,2).

2 Repeat meas 1 with opp ftwk and direction.

3 Turn 1/4 L to pass each other back-to-back. Arms open to sides. Step sdwd R with L heel on the ground, leg turned out (ct 1); passing back-to-back, step on L next to R (ct 2); keeping arms open to side.

Bil ya rano, bil ya pozdno—continued

- 4 Repeat meas 3, ct 1, arms remaining open (ct 1); step on L next to R while turning 1/4 L to again face each other (ct 2). Ptrs have changed places. Return hands to hips.
- 5-8 Repeat meas 4, ending in original place.
- 9-16 Repeat meas 1-8.

Presented by Radboud Koop

Bil ya rano, bil ya pozdno - Был я рано, был я поздно

Lyrics:	Translation:	Lyrics (Russian):
Bil ya rana, bil ya pozdna, bil ya s vechera k tebye.	Was I too early, was I too late Coming to you in the evening	Был я рано, был я поздно, был я с вечера к тебе.
Oy babachka-shalachka, bil ya s vechera k tebye.	Oh, naughty lady, Coming to you in the evening	Ой, бабочка-шалочка, был я с вечера к тебе.
Bil ya s vechera k tebye, askarbila ti menye.	Coming to you in the evening You hurt me.	Был я с вечера к тебе, оскорбила ты мене.
Askarbila njy slavami – nyelaskova prinyala.	You hurt me, not with words You didn't receive me kindly	Оскорбила не словами – неласково приняла.
Nyelaskova prinyala, nyebylitsu priplyela.	You didn't receive me kindly You made up tall words	Неласково приняла, небылицу приплела.
Pustilichiye slava, njy cheluyesh nikagda.	Empty words You never kiss me	Пустыличие слова, не целуешь никогда.
A shto eta za stradanye, a shto eta za lyubov?	What kind of grieve is this What kind of love	А что это за страданье, а что это за любовь?
Vshe na ulitse smeyeyutsa, vshe pro eta gavaryat.	Everybody in the street laughs Everyone s talkin gabout it	Все на улице смеются, все про это говорят.
A shto eta za gulyanye: za varota da nazad?	What kind of party is this Behind the gate, then going back	А что это за гулянье: за ворота да назад?
A pa-nashemu, gulyanye – tri dnya doma nye byvatj.	With us, a party means – To be away for three days	А по-нашему, гулянье – три дня дома не бывать.

A shto eta za gulyanye: za varota da nazad?	What kind of party is this Behind the gate, then going back	А что это за гулянье: за ворота да назад?
A pa-nashemu, gulyanye – tri dnya doma nye byvatj.	With us, a party means – To be away for three days	А по-нашему, гулянье – три дня дома не бывать.
A pa-nashemu, stradanye nada razam zabyvatj.	With us it means you better forget your grieve immediately.	А по-нашему, страданье надо разом забывать.

Devotchka Nadya – Девочка Надя

(Russia)

Traditional folk dance of the Don Cossacks that was collected by the Russian ethnomusicologist Aleksey Shilin during a field work expedition. Hennie Konings learned the dance from Aleksey Shilin at a dance event in the Ukraine in 2007. The melody of this dance is well known all over Russia and many different dances are done to it. Translation: “Nadya, little girl.”

Pronunciation: DYEh-vach-kah NAH-djah

Music: *Russian Folk Dances @ Stockton 2008, Band 2; or Syncoop 5765 CD 287,*
Band 20

4/4/meter

Formation: Sets of three: one M (in the middle) with two W (L and R hand side), hands held in V-pos, sets in a grand circle facing CCW dir.

Steps & Styling: All stamps are *without* weight unless otherwise noted.

Klyutch: Stamp with R heel (ct 1); tap with L heel while standing on L ft (ct &); [*Optional*: quick stamp with R heel (ct ah)]; step on R in place (ct 2); stamp with L heel (ct &); tap with R heel while standing on R ft (ct 3); [*Optional*: quick stamp with L heel (ct ah)]; step on L in place (ct &); ending stamp R slightly fwd (ct 4).

Cossack klyutch: Cross-stamp R over L with weight (ct 1); step back onto L (ct &); step on R next to L (ct 2); cross-stamp L over R with weight (ct &); step back onto R (ct 3); step on L next to R (ct &); ending stamp R slightly fwd without weight (ct 4).

Meas

Pattern

10 meas INTRODUCTION, No action.

PATTERN

- 1 Fall onto L in place with slightly bent knee while hands move up to W pos (ct 1); step on R heel slightly fwd (without actually moving) (ct 2); repeat ct 1 while hands move down into V pos (ct 3); step bkwd on ball of R ft (without actually moving) while hands swing bkwd (ct 4).
- 2 Repeat meas 1, cts 1-2 twice, now moving fwd in CCW dir while hands return to W-pos (cts 1-4).
- 3-4 Repeat meas 1-2 one more time. Keep hands in W pos during meas 3 ct 1-2.
- 5-7 8 walking steps (starting L) during which both W dance around the M simultaneously, the R-hand W CCW and the L-hand W CW and the hands remained joined throughout. When the W pass each other in front of the M, the R-hand W goes under the arch formed by the M's L hand and L-hand W and, when passing behind the M, the L-hand W goes under the arch formed by the M's R hand and the R-hand W. When M's hands are over his head, they cross but do not let go of W's hands. During these movements the three dancers turn ¼ left to face ctr.

Devochka Nadya—continued

- Facing center and taking 4 steps, both W quickly turn inward in the M's arms: R-hand W turns L along the M's R arm, and L-hand W turns R along the M's L arm. **Note:** during these inward turns the free arms of the W should be kept a little higher and then close over the arm that is held by the M.
- 8 Klyutch.
- 9 Repeat meas 1 (now facing ctr).
- 10 Heavy step on L in place with knees slightly bent (ct 1); touch R heel (ct &); step on R heel slightly fwd (ct 2); repeat cts 1-2 (cts 3,&,4).
- 11-12 Repeat meas 9-10.
- 13-15 8 walking steps (starting L) during which the set as a whole turns $\frac{3}{4}$ L around while moving outward from the ctr, ending as a set of three facing CCW. Four steps while both W quickly turn out of the M's arms (R-hand W turns R, L-hand W turns L). Ending without holding hands with the M facing CCW and the W a little in front of him on both sides facing each other.
- 16 Klyutch.
- 17-20 16 walking steps (starting R) while performing a Figure-8 (reel for 3), the M starting with the R-hand W passing R shldr and ending holding hands in the set in W-pos facing CCW.
- 21-22 Four two-steps (QQS) starting R moving fwd CCW while the M turns both W 2 times under his arms, R-hand W turn L and L-hand W turns R.
- 23 M: Two 3-steps fwd CCW to meet 2 new W.
W: Cossack Klyutch in place facing each other.
- 24 In the set with new ptrs: Klyutch.

Repeat the dance from the beg with newly formed sets.

Presented by Radboud Koop

Hai zelenenky – Гай зэлэнэнький

(Russia)

This dance is set to a traditional Kuban Cossack humorous dance song. The dance was choreographed by Hennie Konings based on traditional Kuban Cossack folk dance material. First presented in Germany in 1996.

Translation: “Green forest,” from the first line of the accompanying song.

Pronunciation: hai zeh-leh-NEHN-kee

Music: *Russian Folk Dances @ Stockton 2008*, Band 3.
or *SYNCOOP 5758 CD 229*, Band 2.

2/4 meter

Formation: Circle, no hand hold. Begin facing ctr.

Steps & Styling: All stamps are *without* weight unless otherwise noted.

Meas

Pattern

8 meas INTRODUCTION, No action.

I. PART 1

- | | |
|-------|--|
| 1 | Large step on R heel (R leg stretched) diag fwd R twd ctr, R arm horizontally extended diag fwd R, turned outward such that palm of the hand is facing upward, L arm bent placing L hand against the back of the head, elbow opened wide to the side (ct 1); fall (with stamp) onto R with R knee slightly bent (ct 2). Keep arms as in previous ct. |
| 2 | Release hands, take 3 heavy steps (L-RL) slightly fwd (cts 1,&,2). |
| 3-4 | Repeat meas 1-2. |
| 5-8 | 8 walking steps bkwd (starting R), while on each step the other ft is kept with the heel on the floor in front (leg turned out, toe pointing diag up). Arms, turned outward, are opened to the side. |
| 9 | Repeat meas 1. |
| 10 | Repeat meas 1 with opp ftwk and arms, moving diagonally L twd ctr. |
| 11-12 | Repeat meas 1-2. |
| 13-16 | Repeat meas 5-8, except on the last step (meas 16, ct 2), turn to face CCW and step heavily onto L. |
| 17 | Moving CCW, step fwd on R heel (ct 1); step on L next to R (ct &); fall (stamp) fwd onto R (ct 2). During meas 17 both arms swing down and to the R side, R arm stretched sdwd, L elbow bent so that forearm is in front of chest. |
| 18 | Repeat meas 17 with opp ftwk and arms. |
| 19-22 | Repeat meas 17-18 twice. |
| 23-24 | Repeat ftwk of meas 17-18 while dancing a solo small $\frac{3}{4}$ outward circle R, end facing ctr. |

Hai zelenenky—continued

II. PART 2

- 1 Tap R toe sdwd, R leg turned inward, R arm swings to V-pos, L arm swing to W-pos (ct 1); tap R heel in the same place, R leg turned outward, change arms: R arm in W-pos, L arm in V-pos (ct 2).
- 2 3 heavy steps (R-L-R) slightly fwd (cts 1,&.2) while arms swing: R arm in V-pos, L arm in W-pos.
- 3-4 Repeat meas 1-2 with opp ftwk and arms.
- 5 Repeat meas 1.
- 6 Step on R in place, changing arms: R arm in V-pos, L arm in W-pos (ct 1); tap L toe a little sdwd, L leg turned inward, L arms swings in V-pos, R arm in W-pos (ct 2).
- 7 Tap L heel in the same place, L leg turned outward, changing arms: L arm in W-pos, R arm in V-pos (ct 1); step on L in place, R arm in W-pos, L arm in V-pos (ct 2).
- 8 Three heavy steps (R-L-R) in place, R arm in V-pos, L arm in W-pos (cts 1,&.2).
- 9-16 Repeat meas 1-8 with opp ftwk and arms.

Repeat dance from beg.

Presented by Radboud Koop

Lyrics:

Hai hai hai hai
hayu zelenen'ky
Za to tebe polyubyla
sho ty moloden'kiy
Ocheret, osaka,
chorni brovy kozaka
Cha te maty rodila
shob divchina lyubyla
A divchina horlitsa
do kozaka hornitsa
A kozak, yak orel,
de pobachyv – tam i vmer

Yak na richku husej hnala,
spotyknulash taj upala
Za te mene mati byla
shob ya khloptsiv ne
lyubyla
A ya khloptsiv ne lyubyla,
til'ky Petra ta Danila

Translation:

Forest, forest,
you green forest
I fell in love with you,
you lad
You Cossack
With your black eyebrows
Your mother gave birth to you
to love a girl
That girl, the little dove
She flatters the Cossack
The Cossack, like an eagle
He is lost if he doesn't notices it

At the River I tended over geese
I stumbled and fell
My mother slapped me
Because I wasn't chasing the
boys
I didn't Chase the boys
Only after Peter and Daniel

Lyrics (Ukrainian):

Гай, гай, гай, гай,
гаю зелененький
За то тебе полюбила
що ти молоденький
Очерет, осока
чорні брови козака
Ча те мати родила
щоб дівчина любила
А дівчина горлиця
до козака горниця
А козак, як орел,
де побачив – там і вмер

Як на річку гусей гнала,
спотикнулась тай упала
За те мене мати була
щоб я хлопців не
любила
А я хлопців не любила,
тільки Петра та Данила

Til'ky Grycha, ta Ivana,
kucheryavoho chabana

Oi maty moja,
a ya dochka tvoya
Todi bulo mene vchyty,
yak malen'ka bula
A teper ya velyka,
meni treba cholovika
Ni staroho, ni maloho
seredn'oho molodoho

Koly ya vam naskuchyla,
tak otdayte zakuchera
Koly zh ya vam dopekla
tak oddayte za Petra
Shob horilky ne pyv,
tabaku ne nyukhav
Chuzhych zhynok ne lyubyyv
odnu mene slukhav

Oi choho zh ne skazat'
ta y choho zh ne topnut'
Ne-uzheli pido mnoyu
polovytsi lopnut'
I hulyat' budu ta
y spivat' budu
Z molodym kozakom
tanchuvat' budu

And after Grisha and Ivan
And after the curly shepherd

Ah mother,
I am your daughter
You should have raised me
When I was little
But now I'm grown-up
And I need a man
Not an old or small one
But a very normal boy

If I'm boring you
Let me marry the coach driver
When I push too hard
Let me marry Peter
He cannot drink vodka
Nor use tobacco
He cannot love strange women
And should be obedient to me

Why should I keep my mouth
shut
Why should I not stamp
What is it, do I
Destroy the carpet or what?
I shall celebrate
And sing
With a Young Cossack
I shall dance

Тільки Гриця, та Івана,
кучерявого чабана

Ой мати моя,
а я дочка твоя
Тоді було мене вчити,
як маленька була
А тепер я велика,
мені треба чоловіка
Ні старого, ні малого
середнього молодого

Коли я вам наскучила,
так отдайте закусочу
Коли ж я вам допекла
так oddayte за Петра
Щоб горілки не пив,
табаку не нюхав
Чужих жінок не любив
одну мене слухав

Ой чого ж не сказати
та й чого ж не топнуть
Неужелі піді мною
половиці лопнуть
І гулять буду та
й співати буду
З молодим козаком
танцювати буду

Kak za lugom – Как за лугом

(Russia)

This dance is set to a traditional lyrical round dance song from Siberia. Traditionally, the round dance (*khorovod*) is usually a slow and easy dance which is danced in a closed circle or open line to the vocal accompaniment of the dancers. Contemporary round dances composed in the last century to lyrical songs and music have often more figures and are referred to as lyrical round dances. This lyrical round dance was choreographed by Hennie Konings based on traditional dance material. The dance was first presented in Germany in 2005. Translation: “Behind the field”, from the first line of the accompanying song.

Pronunciation: kahk zah LOO-gohm

Music: *Russian Folk Dances @ Stockton 2008*, Band 4;
or *Syncoop 5765 CD 287*, Band 13 mixed 5/4 and 4/4 meter

Formation: Closed circle holding hands in V-pos.

Steps & Styling: All stamps are *without* weight unless otherwise noted.

Pripadanya step L: Step sdwd on L to L with slightly bent knee (*plié*) (ct 1); step on R ball of ft behind L with R knee stretched (ct &).

Meas

Pattern

2 meas INTRODUCTION

I. PART 1

- 1 3 steps fwd beg with R moving CCW (ct 1, &, 2, &); repeat cts 1-2 with opp ftwk (cts 3,&,4); step fwd on R (ct 5).
- 2 Repeat meas 1 with opp ftwk continuing CCW, turning 1/4 to L on last ct to end facing ctr.
- 3 Step on R slightly sdwd to R (ct 1); 2 soft stamps with L next to R (ct & 2 &); Pripadanya step L twice (cts 3,&,4,&).
- 4 Pripadanya step L twice (cts 1,&,2,&) moving CW; step on L slightly sdwd to L (ct 3); soft stamp R next to R in place (ct &); step on R to R (ct 4); soft stamp L next to R in place (ct &).
- 5-6 Repeat meas 3-4 with opp ftwk and direction.

II. PART 2.

- 1 4 small steps R,L,R,L twd ctr (cts 1,&,2,&); step on R slightly sdwd to R (ct 3); soft stamp L next to R in place (ct &); step on L slightly sdwd to L (ct 4); soft stamp R next to R in place (ct &); step on R slightly sdwd to R (ct 5); soft stamp L next to R in place (ct &). During cts 3-5, turn half to L in place to face away from ctr.

Kak za lugom—continued

- 2 Repeat meas 1 with opp ftwk and direction, taking hand in V-pos while walking outward on cts 1-2. Turn half to R in place on cts 3-5.
- 3 Repeat Part 1, meas 1, cts 1-4 fwd facing and moving CCW.
- 4 Repeat ftwk of Part 1, meas 1, cts 1-2; 4 small steps L-R-L-R (cts 3-4). During meas 4, release the hands and move outwards in a small circle turning half right around to face CW dir.
- 5-6 Repeat meas 3-4 with opp ftwk and direction.

Repeat dance from the beginning.

Presented by Radboud Koop

Lyrics:	Translation:	Lyrics (Russian):
Kak za lugom, za rekoy, da Vo doline lugovoy, da –	Behind the field, behind the river In the meadowed valley	Как за лугом, за рекой, да Во долине луговой, да –
Oy-li, oy-lyu-li, Kosit, miliy, dedeli, da! Oy-li, oy-lyu-li, Kosit, miliy, dedeli!	<i>Oy-li, oy-lyu-li,</i> My love is mowing grass, <i>dedeli, da!</i> <i>Oy-li, oy-lyu-li,</i> My love is mowing grass, <i>dedeli!</i>	Ой ли, ой лю-ли Косит милый дедали, да – Ой ли, ой лю-ли Косит милый дедали.
Cherez rechen'ku bystru, da, Noviy mostik prolozhu, da –	Over the fast stream I build a new bridge	Через реченьку быстру, да Новый мостик проложу, да -
Oy-li, oy-lyu-li, Noviy mostik prolozhu, da! Oy-li, oy-lyu-li, Noviy mostik prolozhu!	<i>Oy-li, oy-lyu-li,</i> I build a new bridge! <i>Oy-li, oy-lyu-li,</i> I build a new bridge!	Ой-ли, ой-лю-ли, Новый мостик проложу, да – Ой-ли, ой-лю-ли, Новый мостик проложу!
Kak po novomu mostku, da Ya k zalyotchke poydu, da –	Over the new bridge I go to my love	Как по новому мостку, да Я к залёточке пойду, да -
Tuyesochek ya lj voz'mu, da, Piva khmel'nogo nal'yu, da –	I take a jug with me Pour out strong beer	Туесочек я возьму, да Пива хмельного налью, да -
Kak za roshitsey gustoy, da, Vo Sibirushke rodnoy, da –	Behind the tight woods In native Siberia	Как за рощицей густой, да Во Сибирушке родной, да -

Posadila rozu – Посадила розу

(Russia)

The music to which this dance is set is a traditional lyrical love song from the repertoire of the Don Cossacks living in the Don river basin in Southern Russia. Traditionally, the round dance (khorovod) is a, usually slow and easy, dance which is danced in a closed circle or open line to the vocal accompaniment of the dancers.

Contemporary round dances composed in the last century to lyrical songs and music have often more figures and are referred to as lyrical round dances. This lyrical round dance was choreographed by Hennie Konings based on traditional dance material. The dance was first presented in Germany in 2005. Translation: "I planted a rose," from the first line of the accompanying song.

Pronunciation: pah-sah-DEE-lah ROH-zoo

Music: *Russian Folk Dances @ Stockton 2008, Band 5*

Syncoop 5765 CD 287, Band 5

4/4 meter

Formation: Couples (2 women) in closed circle holding hands in V-pos. A man may join if he dances with appropriate modesty.

Steps & Styling: All stamps are *without* weight unless otherwise noted.

Pripadanya step R: Step sdwd on R to R with slightly bent knee (*plié*) (ct 1); step on L ball of ft behind R with R knee stretched (ct &).

Meas

Pattern

8 meas

INTRODUCTION

PATTERN

- | | |
|-------|--|
| 1 | 3 walking steps fwd R-L-R (QQS) in CCW direction (ct 1-4). |
| 2 | Repeat meas 1 with opp ftwk. |
| 3-6 | Repeat meas 1-2 two more times. |
| 7 | Repeat meas 1. |
| 8 | Repeat ftwk of meas 2 while turning 1/4 L to face ctr. |
| 9-11 | Holding hand of ptr only, with the joined arms extended slightly between them, repeat ftwk of meas 1-3 while cpl makes a half turn to L, ending to face outward (L ptr turns on the spot, while R ptr moves in a wider circle around her). |
| 12 | Repeat ftwk of meas 2 while releasing hands and making a half turn L individually on the spot, ending to face ctr again (ptrs now have switched places in the cpl). |
| 13-16 | Repeat meas 9-12, ending with hands crossed in front, tightly against the body, hands covered by arms. Eyes are focused modestly downward. |
| 17 | Pripadanya step R twice. |

Posadila rozu—continued

- 18-20 Repeat meas 17 three more times.
 21-22 Repeat meas 1-2 fwd to the ctr while slowly opening both arms to the side (arms stay low).
 23-24 Repeat ftwk of meas 1-2 bkwd from the ctr, grasping hands in V-pos.

Repeat dance from the beginning.

Presented by Radboud Koop

Intro

Dm G C Am

Am Dm Em Am

1

Dm G C Am

5

Am Dm Em Am Am

1. 2.

Posadila rozu—continued

Posadila rozu – Посадила розу

Lyrics:	Translation:	Lyrics (Russian):
Pasadila rozu Pasadila rozu Pasadila rozu Rozu u akna	I planted a rose Planted a rose Planted a rose A rose at the window	Посадила розу Посадила розу Посадила розу Розу у окна
Imyela ya druga Imyela ya druga Imyela ya druga Druga wyernawa	I had a friend Had a friend Had a friend A loyal friend	Имела я друга Имела я друга Имела я друга Друга верного
Wa sadu gulyala Tswyety ja srywala Pozdna zh ya wyernulash Wsho druzhka zhdala	I strolled through the garden I picked flowers I came back too late All the time waiting for my friend	Во саду гуляла Цветы я срывала Поздно ж я вернулась Всё дружка ждала
Zhdala – nye dazhdalash Po wadu sabralash Padkhazhu k kalodtsu - Mutnaya wada	I waited in vain I went to take water At the well it appeared That the water was muddy	Ждала – не дождалась По воду собралась Подхожу к колодцу – Мутная вода
Widna miliy brosil Widna razlyubil on	Clearly, my love left me Clearly he didn't love me anymore	Видно милый бросил Видно разлюбил он
I sama nye znayu Kak mnye dalshe zhitj	I don't know myself How to live on	И сама не знаю Как мне дальше жить
V gorye garyewatj mnye Druga zabywatj mnye Druga zabywatj mnye Nawyek, navsegda	Grief has seized me I have to forget him Forget my friend Forever and ever	В горе горевать мне Друга забывать мне Друга забывать мне Навек, навсегда

Raz vechor, moya milaya – Раз вечёр, моя милая

(Russia)

The song to which this dance is set is a traditional Don Cossack dance song. The dance was adapted by Hennie Konings from traditional Don Cossack dance material as learned from Olga Melnik, choreographer with the Ozorniye Naigrishi folklore ensemble from Donetsk, Ukraine. The dance was first presented in Germany in 2005. Translation: “In the evening, my dear,” from the first line of the accompanying song.

Pronunciation: rahz vyeH-CHYOHR mah-YAH MEE-lah-yah

Music: *Russian Folk Dances @ Stockton 2008, Band 6*
Syncoop 5765 CD 287, Band19.

4/4 meter

Formation: Couples (M L, W R) in a circle facing ctr, hands held in V-pos.

Steps & Styling: All stamps are *without* weight unless otherwise noted. All steps are generally on the balls of the feet.

Meas

Pattern

8 meas

INTRODUCTION

I. CIRCLE

- 1 3 steps fwd R-L-R (QQS) CCW (cts 1-4).
- 2 Repeat meas 1 with opp ftwk continuing CCW.
- 3-6 Repeat meas 1-2 two more times.
- 7 Repeat meas 1.
 Meas 1-7 are performed slightly on the ball of the ft without vertical movement of the body.
- 8 Step heavily onto L while turning 1/4 L to face ctr (cts 1-2); step heavily on R next to L, taking wt (cts 3-4).
- 9 Step on L heel diag L twd ctr, L knee stretched (ct 1); step on R with knee slightly bent next to L (ct 2); repeat cts 1-2 (cts 3-4).
- 10 Repeat meas 9, cts 1-2 (cts 1-2); step on L lifting R ft behind (ct 3); brush-stamp with R heel from back to front (ct 4).
 During meas 9-10 the arms gradually move from V-pos to horizontally stretched in front.
- 11 Repeat meas 9 with opp ftwk diag R to the ctr.
- 12 Repeat meas 9, cts 1-2 with opp ftwk (cts 1-2); step on R in place (ct 3); stamp L next to R (ct 4).
 During meas 11-12 the arms gradually move to W-pos.
- 13 Step bkwd on L (ct 1); stamp R next to L (ct 2); repeat meas 13, cts 1-2 with opp ftwk (cts 3-4).
- 14-15 Repeat meas 13 two more times.

Raz vechor, moya milaya—continued

- 16 Repeat meas 13, cts 1-2 (cts 1-2); step heavily on R in place, taking wt (cts 3-4).
- 17 Step on L in place while straight R leg moves in a wide curve (ft just above the floor) from R to L in front (cts 1-2); step on R across L (ct 3); tap with ball of L ft behind R (ct 4).
- 18 Step back on L in place while straight R leg moves in a wide curve (ft just above the floor) from L to R in front. (cts 1-2); step on R in place while straight L leg moves in a wide curve (ft just above the floor) from L to R in front (cts 3-4).
- 19 Step on L across R (ct 1); tap with ball of R ft behind L (ct 2); step back on R in place while straight L leg moves in a wide curve (ft just above the floor) from R to L in front. (cts 3-4).
- 20 Step on L in place next to R (cts 1-2); stamp R (ct 3); two small quick but heavy steps R-L (cts 4,&).
- 21 Step heavily on R slightly fwd while sharply lifting L ft on L side with leg slightly turned in (ct 1); two heavy steps L-R continuing slight fwd (cts 2-3); repeat meas 20 ct 4 with opp ftwk (ct 4).
- 22 Repeat meas 21 with opp ftwk.
- 23 Repeat meas 21.
- 24 Repeat meas 22, cts 1-2 (cts 1-2); close L heavily next to R (wt is now on both ft) (cts 3-4).

II. COUPLESM:

- 1 Holding inside hands with ptr only, fall onto L in place with L knee bent (ct 1); step on R next to L with stretched knee (ct 2); repeat meas 1, cts 1-2 (cts 3-4).
- 2-3 Repeat meas 1 two more times.
- 4 Repeat meas 1 cts 1-2 (cts 1-2); step on L next to R (cts 3-4).
During meas 1-4 M leads ptr with his R hand in a half turn L ending to face outward as cpl.
- 5-6 Repeat Part 1, meas 1-2 (3 walking steps) fwd away from the ctr.
- 7-8 Repeat Part 1, meas 1-2 (3 walking steps) while turning half L as a cpl ending with W in front of M, both facing ctr, hands on the waist.
- 9 Step sdwd on R (ct 1); step on L behind R (ct 2); step sdwd on R with bent knee (ct 3); place L heel with L leg turned out to L side (ct 4).
- 10 Repeat meas 9 with opp ftwk and direction.
- 11-12 Repeat meas 9-10.

W:

- 1-4 Holding inner hand with ptr only, repeat ftwk of Part 1, meas 1-4 while dancing in a wide half circle L ending to face outward (M leads W with his R hand, L arm of W extends slightly to the outer side of the circle).
- 5-8 Same ftwk as for M, ending with a touch of L next to R instead of the last step.
- 9-12 Same as for M but with opp ftwk (starting with L to L). At each ct 4 turn upper body and head such to face ptr.

Raz vechor, moya milaya—continued

Together:

- 13 Quickly take "shoulder-shoulder blade" pos dance hold with ptr, walk 4 steps (M: R-L-R-L W: L-R-L-R) while turning in CW dir as a cpl (cts 1-4), pivoting on standing leg (M on L, W on R) while turning individually 1/2 to R on spot without releasing dance hold (ct 4).
- 14 Repeat meas 13 backing up and still turning in CW direction as a cpl. Individually turn L (ct 4).
- 15 Repeat meas 13.
- 16 Repeat meas 14 while releasing dance hold and end facing CCW in the grand circle. W leave out the step on ct 4 and all begin the dance with R ft free.

Repeat the dance from the beginning.

Thereafter, repeat Part 1, meas 1-8 to finish the dance.

Presented by Radboud Koop

Raz vechor moya milaya – Раз вечёр моя милая

Lyrics:	Translation:	Lyrics (Russian):
Raz vechor moya milaya Byl v gastyakh ya u tebya	Once in the evening, my dear I was visiting you	Раз вечёр моя милая Был в гостях я у тебя
Ty nye laskava prinyala Agarchila ty menya	You didn't receive me affectionately You distressed me	Ты не ласкова приняла Огорчила ты меня
Agarchila ty s slavami Nyebylitsu prinyeshla	You distressed me with words You raised a tall story	Огорчила ты с словами Небылицу принесла
Nyebylitsu-pustylitsu Pustylichiye slava	A tall, empty story With empty words	Небылицу-пустылицу Пустыличие слова
V razgavarakh lyudi skazhut Ty nye vyerim nikagda	People will tell stories Never belief them	В разговорах люди скажут Ты не верым никогда
Pavyer' maya lyubyezhnaya Pavyer' savesti vseгда	Belief, my love Always belief your conscience	Поверь, моя любезная Поверь совести всегда
Pavyer' savesti vseгда, da Nye savru ya nikagda	Always belief your conscience I never lie	Поверь совести всегда, да Не совру я никогда
Khat' adin ya raz savru, da Ya tebya, shel'ma, lyublyu.	And even if I lie only once I love you, my rogue	Хоть один я раз совру, да Я тебя, шельма, люблю

Techot rechka – Течёт речка

(Russia)

This women's round dance (khorovod) is set to a traditional Russian folk song and was choreographed by Hennie Konings based on traditional folk dance material. The dance was first presented in Germany in 1997. Translation: “The little river flows,” from the first line of the accompanying song: Vdol’ derevni techot rechka (Вдоль деревни течёт речка) “The little river flows along the village.”

Pronunciation: teh-CHYOT REHCH-kah.

Music: *Russian Folk Dances @ Stockton 2008, Band 7; or
Syncoop 5758 CD 229, Band 11*

4/4 meter

Formation: Closed circle holding hands in V-pos.

Steps & Styling: All stamps are *without* weight unless otherwise noted.

Meas

Pattern

INTRODUCTION

- | | |
|-------|---|
| 1 | 3 steps fwd R-L-R (QQS) CCW (ct 1-4). |
| 2 | Repeat meas 1 with opp ftwk fwd continuing CCW. |
| 3-6 | Repeat meas 1-2 two more times (3 times total). |
| 7 | Repeat meas 1. |
| 8 | Repeat meas 2 stepping heavily in place while turning L to face ctr. |
| 9 | Put R heel on the floor next to L ft, immediately followed (keeping R heel on the floor) by touching the floor with the ball of the R ft (ct &) and taking weight on whole ft (ct uh).
3 steps (cts 1-3); pause (ct 4). The movements of this meas should be executed with tapping sounds and in a continuous movement. The step of meas 9 is called <i>Trilistnik</i> meaning “clover.” |
| 10-12 | Repeat meas 9 three more times (4 times total). During meas 9-12 release hands and make a full turn R in place. |

DANCE

- | | |
|-----|---|
| 1 | 3 steps fwd to ctr (R,L,R) (cts 1,2,3); stamp L next to R (ct 4). |
| 2 | Step fwd on L (ct 1); stamp R next to L (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4). |
| 3 | Repeat meas 1 fwd with opp ftwk. |
| 4 | Three slightly stamped steps (R,L,R) in place while slightly bending upper body fwd. |
| 5-7 | Repeat meas 1-3 with opp ftwk backing away from ctr. |

Techot rechka--continued

- 8 Three steps (L,R,L) in place.
- 9-12 Repeat Introduction, meas 9-12 making 1 ¼ turn R ending to face CCW hands joined in V pos.
- 13 Repeat meas 1 fwd in CCW.
- 14 Repeat meas 13 with opp ftwk fwd in CCW direction.
- 15-19 Repeat meas 13-14 two more times (3 times total).
- 20 Three slightly stamped steps (L,R,L) in place facing CCW.
- 21 Step slightly fwd on R, knee slightly bent (ct 1); tap L toe behind R (ct 2); turn L on R ft to face ctr, turning L leg outwards (ct 3); tap L heel to the L side(ct 4). The “toe-heel” movement in meas 21 is called *Koviryalochka* (meaning “picking-step”).
- 22 Three slightly stamped steps (L,R,L) in place facing ctr.
- 23 Lift R leg slightly off the floor (leg turned inwards) (ct 1); tap R toe to R side (ct 2); lift R leg slightly off the floor and turn it outwards (ct 3); tap R heel to R side (ct 4).
- 24 Three slightly stamped steps (R,L,R) in place facing ctr.
- 25-36 Repeat meas 13-24 with opp ftwk and dir.

Repeat the dance (except for the Introduction) from the beginning.

Presented by Radboud Koop

Techot rechka--continued

Techot rechka – Течёт речка

Lyrics:	Translation:	Lyrics (Russian):
Vdol' dyerevni techot rechka, techot – nye kanchayetsya. Ya lyublyu yevo vsho krepche, a on nye vlyublyayetsya, oh!	A river flows along a village, Flows – does not end. I love him stronger and stronger, But he does not fall in love with me, oh!	Вдоль деревни течёт речка, течёт – не кончается. Я люблю его всё крепче, а он не влюбляется, ох!
Na garye shumyat sashonki, s polya vyeyet svyesthestnyu. A u milava glazhonki galubiye s nyzhnyestnyu, oh!	Pine trees murmur at a mountain And freshness breathes from a field. But the eyes of my darling Are light blue and so tender, oh!	На горе шумят сосёнки, с поля веет свежестью. А у милого глазёнки голубые с нежностью, ох!
Miliy lovkastnyu khvalilsha, v sad palyez, drazdom svistyel. Za agradu zatsepilsha i da zor'ki pravishel, oh!	My darling swaggered about his deftness, He was getting into a garden, whistling like a thrush. He is caught by a fence, And was hanging till the daybreak, oh!	Милый ловкостью хвалился, в сад полез, дроздом свистел. За ограду зацепился и до зорьки провисел, ох!
At vyetrov byeryozka gnyotsya, rozh pa polyu styelyetsya. Miliy v vyernasti klyanyotsya, tol'ka mnye nye vyeritsya, oh!	A birch is bent by winds Rye creeps along a field My darling vows fidelity But I find it hard to believe, oh!	От ветров берёзка гнётся, рожь по полю стелется. Милый в верности клянётся, только мне не верится, ох!
Oj, padruzhjenjki, moj Vanya stal rasheyanniy takoy. Ka mnye khodit na svidanye, a tseluyecha s drugoy, oh!	Oh, you know my girlfriends, my Vanja Became so scattered. He comes for a date with me But kisses another, oh!	Ой, подруженьки, мой Ваня стал рассеянный такой. Ко мне ходит на свиданье, а целуется с другой, ох!
Ty, nye khvasti, miliy Vanya, luhe dyelay dyela v srok Yesli lyubish, na svidanye nye khadi k drugoy, druzhok, oh!	Do not boast, sweat-heart Vanya, Better make you deeds at time, When you love me, do not go dating With another, my little boyfriend, oh!	Ты не хвасти, милый Ваня, лучше делай дела в срок. Если любишь, на свиданье не ходи к другой, дружок ох!

Ya da kalinushku lomala – Я да калинушку ломала

(Russia)

The song to which this dance is set is a ceremonial song of the Nekrasov Cossacks, although the music of this recording is performed in the style of the Don Cossacks of Southern Russia (of which the Nekrasov Cossacks are believed to be descendants). This girls' round dance (*khorovod*) was choreographed by Hennie Konings based on traditional dance material. It was first presented in Switzerland in 2006. Translation: "I was breaking the snow-ball tree," from the first line of the accompanying song.

Pronunciation: yah dah kah-LEE-noosh-koo lah-MAH-lah

Music: *Russian Folk Dances @ Stockton 2008*, Band 8;
Syncoop 5766 CD 293, Band 11.

2/4 meter

Formation: Closed circle holding hands in V-pos.

Meas

Pattern

12 meas INTRODUCTION,

I. PART 1

- 1-4 8 walking steps fwd starting R fwd in CCW dir, ending to face ctr.
- 5 Step slightly sdwd CCW (ct 1); soft stamp on L next to R (no wt) (ct &); step on L in place next to R (ct 2).
- 6-8 Repeat meas 5 three more times (4 times total).
- 9 2 walking steps (R,L) moving fwd to the ctr while raising hands slowly up to W-pos (cts 1,2).
- 10 3 heavy steps (R,L,R) in place slightly inclining head and bending the upper body fwd (cts 1,&,2).
- 11 2 walking steps (L,R) moving bkwd from the ctr taking hands slowly down to V-pos (cts 1,2).
- 12 3 small steps (L,R,L) in place (cts 1,&,2).

II. PART 2

- 1 Moving CCW, 3 steps fwd R-L-R (ct 1,&, 2).
- 2 Repeat meas 1 with opp ftwk fwd continuing CCW.
- 3-8 Repeat meas 1-2 three more times (4 times total).
- 9-12 Repeat ftwk of Part 1, meas 5-8, releasing hands and bringing them on the waist (fingers closed, thumbs pointing bkwd) while making a full turn L in place, ending to face CCW. On each ct 1, the waist moves very slightly and softly to R, moving back on ct 2.

Ya da kalinushku lomala—continued

III. PART 3

- 1 Facing CCW, keeping hands on the waist, touch R heel fwd (L knee slightly bent) (ct 1); step fwd on R (ct &); step fwd on L (ct 2).
- 2 Repeat meas 1.
- 3 Touch R heel fwd (ct 1); step fwd on R (ct &); step fwd on L (ct 2); touch R heel fwd (ct &)
- 4 3 slightly heavy steps in place (R, L, R).
- 5-8 Repeat meas 1-4 with opp ftwk continuing CCW.
- 9-12 Repeat Part 2, meas 9-12, making a full turn and opening arms down and to the sides and taking V-pos on meas 12.

Repeat the dance from the beginning.

Presented by Radboud Koop

Lyrics:	Translation:	Lyrics (Russian):
Ya da kalinushku lamala V puchochiki vyazala, da	I have picked the snowball-tree Bundled them up	Я да калинушку ломала, В пучочки вязала, да.
Izpad vili vili don don don Skray darozhki klala, da Izpad vili vili don don don Skray darozhki klala.	<i>Izpad vili vili don don don</i> Put them beside the road <i>Izpad vili vili don don don</i> Put them beside the road	Из-под вили-вили дон,дон, дон, Скрай дорожки клала, да Из-под вили-вили дон,дон, дон, Скрай дорожки клала.
Skray darozhen'ki klala Primet primechala, da	Put them beside the road I looked out for the sign	Скрай дороженьки клала, Примет примечала, да...
Ya primetu primechala Druzhka varachala, da	I looked out for the sign I called back my friend	Я примету примечала, Дружка ворочала, да...
Vernis', vernis'ya nadyozha Dusha maya serdtse, da	Come back, come back, my love My soul, my heart	Вернись, вернися, надёжа, Душа моя, сердце, да....
A ne vernesh'ya nadyozha Makhni chornay shlyapay, da	If you don't return, my love Wave your black hat	А не вернешься, надёжа, Махни чёрной шляпой, да...
Chorna shlyapa pukhavaya Lenta galubaya, da	Black downy hat Light blue ribbon	Чёрна шляпа пуховая, Лента голубая, да...
Shto ni shlyapay pukhavoyu Levayu rukoyu, da	If not with your downy hat Then with your left hand.	Что ни шляпой пуховую, Левою рукою, да...

Bogatym from Spisz

(Poland)



Bogatym from Spisz is another example of folk music being brought into the present day by young singers and bands from the mountain regions of Poland. I have choreographed authentic Spiskie steps to match the music in the hopes that the dance steps will also live on. After many skirmishes and treaties with Czechoslovakia during the first half of the 20th century, the majority of the region of Spisz finds itself today in northern Slovakia (Spiš) and a small area in south eastern Poland. The people living in the area are considered góralś (mountaineers) just like in Podhale and Orawa, with their own dialect and way of life. No matter which side of the political border, the costumes are similar, the steps the same, the music is shared and the folk scene is alive and well.

Pronunciation: boh-GAH-tym from SPEESH

Music: *Folk Dances from Poland, Vol. 5, Band 3*

2/4 meter

Formation: Circle of individual dancers facing ctr of the circle.

Steps & Styling: Running: Take a very small jump (shifting of wt) from L ft to R flat ft (heel slightly off the floor) (ct 1); take a small flat step in place onto L (ct &); repeat cts 1,& with R (cts 2,&). Same step is done with opp ftwk. Step should have a slight bounce to it. This step is done either in place or fwd.

Step-Together-Step: Takes 2 meas to execute. Meas 1: Step on R to with flat ft (ct 1); bring flat L ft next to R and put wt on it (ct &). Meas 2: Step on R to R with flat ft (ct 1); leave wt on R ft and bring flat L ft beside the R f (ct &). The step is not done in a straight line but rather in the shape of a semi-circle (banana shape – diagonal). Hands on waist with fingers pointing fwd and thumb extended back. Meas 1: Swing body CCW so R elbow is pointing twd ctr of circle and L elbow is out (ct 1); swing CW so that L elbow is in and R elbow out (ct &). Meas 2: Swing once again CCW (ct 1); hold (leaving R elbow pointed twd ctr) (ct &). Same step is done to L with opp ftwk and opp arm movements.

Czardasz Spiski Step: Takes 4 meas to execute. Begin with ft parallel to each other and approx 6 inches apart with wt on L.

Meas 1: Dancing on the front of the ft, moving sdwd R in LOD, step off of L onto R approx 2 ft away (ct 1); step onto L behind R (ct &,2).

Meas 2: Jump onto both ft (R ft approx 2 ft away from L ft) and distribute wt onto both feet (ct 1); slide both ft twds each other (L ft moves R and R ft moves L) and cross them with L ft in front over R ft, rising up onto toes (ct &,2).

Meas 3: Jump onto both ft so that ft end parallel to each other approx 6 inches apart with wt on R ft., knees bent and ft flat on the floor (ct 1); hold this pos for the rest of meas 3 and 4. Is done to the L with opp ftwk.

Bogatym from Spisz—continued

Travelling Step: (One step = One meas) Facing fwd step fwd on R bringing L knee up so that the upper leg is almost parallel with the floor (ct 1); skuff fwd with R ft leaving L leg off the floor (ct & 2). A skuff is a very low jump fwd while leaving the ft to drag on the floor. Is also done with L ft and opp ftwk.

Rocking Step: (Takes 6 meas to execute) Meas 1: Begin with arms at side, step fwd with flat R ft while slightly bringing L ft off the floor by bending L knee fwd and swinging straight arms bkwd.

Meas 2: Swing arms fwd and step back onto flat L ft by straightening the L leg and lifting R ft slightly off the floor a couple of inches.

Meas 3 and 4: Repeat meas 1 and 2.

Meas 5: Execute the same motion as meas 1 and 3 except elevate onto the toes of the R ft and revolve ½ turn CW. Remember to swing arms bkwd.

Meas 6: Same movements as Meas 2 and 4.

The Eagle: Bend torso fwd 45 degrees at the waist, extend straight arms twd the back with fingers spread so that arms are parallel to the floor and keep head up to look fwd. While in this pos, the Running step will be executed.

Styling: Although a modern beat has been added, the styling is still taken from the mountain regions of Poland, and in this case with some Slovak influence. Dancers are very light on their feet and the emphasis is on the footwork.

Hands: Individual: Hands are placed on hips with fingers kept together at the front and the thumb extended around waist pointing bkwd.

Closed Circle: Arms extended out to the side join hands with persons in front and behind back..

Eagle: Extend straight arms behind so that arms are parallel to floor

MeasPattern

8 meas INTRODUCTION. Dancers stand in one circle facing ctr with hands on hips, ft together.

I. OPENING FIGURE

- 1-8 Take 8 Running steps in place beg with R.
- 9-16 Take four Step-Together-Steps R,L,R,L.
- 17-24 Take two Czardasz Spiski steps R,L.
- 25-30 Execute Rocking Step twd ctr of the circle, ending facing out with backs to ctr.
- 31-34 In the Eagle Position take 4 Running Steps fwd twd outside of circle back to starting pos.

Bogatym from Spisz—continued

- 35-36 Do 2 Running steps in place while doing a ½ turn CW so as to end facing ctr.
 37-38 Do 2 more Running steps while moving to close the circle and face LOD, and straightening the body so as to be standing erect. Close the circle by clasping the hands of the people on either side. Hands should remain down in V-pos.

II. TRAVELING FIGURE

- 1-8 In Closed Circle beg with R, take 8 Travelling Steps in LOD (Circle = CCW).
 9-16 Take 8 Travelling Steps in RLOD beg with R and finish facing ctr.
 17-24 Take 2 Czardasz Spiski Steps (once to R and then to L).
 25-32 Take 8 Travelling Steps in RLOD (Circle = CW) beg with R, turning the body to face RLOD (ct 1).
 33-40 Take 8 Travelling Steps in LOD (Circle moving CCW) beg with R and end facing ctr.
 41-46 Twd ctr, execute Rocking Step to end facing out.

III. LINKING FIGURE A

- 1-8 In the Eagle Position take 4 Running Steps fwd twd the outside of the circle (back to starting pos). On meas 5 and 6, do 2 Running steps in place while doing a ½ turn CW to end facing ctr. On meas 7 and 8, do 2 more Running steps in place, and straighten body to stand erect, putting hands on hips.
 8-16 Take four Step-Together-Steps R,L,R.L.

II. TRAVELING FIGURE

- 1-46 Repeat Fig II.

IV. LINKING FIGURE B

- 1-8 In the Eagle Position take 4 Running Steps fwd twd the outside of the circle back to starting pos. On meas 5 and 6, do 2 Running steps in place while doing a ½ turn CW to end facing ctr and on meas 7 and 8, do 2 more Running steps while moving to close the circle and face LOD, and straightening the body to stand erect. Close the circle by clasping the hands of people on either side. Hands should remain down in V-pos.

V. SUPER TRAVELLING FIGURE

- This is described as the Super Travel because it is identical to Fig II for the most part with some added movements and music.
 1-32 Repeat Fig II, meas 1-32. On meas 25-32, tighten circle to prepare for meas 33-40.

Bogatym from Spisz—continued

- 33-40 Travel LOD with a modified Travelling Step as before but instead of travelling fwd take smaller steps sdwd while swaying the body. Beg with R twd the outside of the circle, leaning body twd ctr and swinging hands out. Next step is twd ctr of the circle, while leaning out and swinging arms twd ctr. Repeat this movement for 8 meas.
- 41-48 Take 8 Travelling Steps in LOD (circle moving CCW), beg with R and end facing ctr.
- 49-56 Take 2 Czardasz Spiski Steps (once to R and then to L).
- 57-64 First 6 meas, execute Rocking Step. On meas 63, elevate onto toes of R ft and revolve $\frac{1}{2}$ turn CW to end facing ctr and stamp L on meas 64 to emphasize the end of the dance.

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Presented by Richard Schmidt

Circle Polka

(Poland)



Done to a lively melody accompanied by beautiful singing, the Circle Polka was created to teach the basic ordinary (zwykly) polka step to dancers of all ages. Poland literally has thousands of polka steps and variations that are unique to the folklore of its regions, but most people know these basic steps that are often done during social gatherings. I always teach this particular version to children and beginners of Polish folk dance, as it gives them a solid base for more complicated polka steps and helps them to learn a sense of direction when turning.

Pronunciation: POHL-kah

Music: *Folk Dances from Poland, Vol. 3, Band 6, Vol. 5, Band 7.* 2/4 meter

Formation: Circle of individual dancers facing ctr with hands on hips.

Steps & Styling: Non-couple (individual).

Basic Polka step: Ordinary (zwykly) polka steps are used in this dance either in a fwd motion or while turning.

Forward Polka step: (Step-together-step motion.) Step fwd on R (ct 1); step on L next to R (ct &); step on R (ct 2). Next meas done with opp ftwk.

Turning Polka step: (Also a step-together-step motion but done sideways.) Facing ctr circle, step on R to R in LOD (ct 1); step on L next to R (ct &); step on R turning CW ½ turn (R shldr back) while lifting L ft to end facing out of the circle (ct 2). Continue steps using opp ftwk in LOD always turning CW. Also done in RLOD.

Hand formation: Hands on hips with fingers together at the front and thumb extended around waist pointing bkwd.

Meas

Pattern

4 meas INTRODUCTION. Hold.

I. FIGURE I

1-4 Use 3 measures to make 3 Turning Polka steps to R (LOD) (one full turn). On the 4th meas, continue turning R one full revolution in place by making 2 stamping steps L,R leaving wt on R. End facing ctr. (You have made 2 full revolutions).

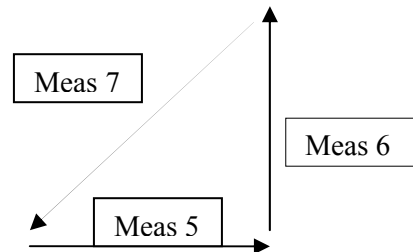
Variation: If unable to turn quickly, take 3 Forward Polka steps facing LOD beg with R and then make 2 stamps L,R and end facing RLOD.

5-8 Repeat meas 1-4 with opp ftwk and direction (RLOD).

Circle Polka—continued

II. FIGURE II

- 1-4 With wt on both ft (side-by-side), twist the upper torso slowly 4 times R,L,R,L. Do not twist head, always look directly across the circle.
- 5 One Turning Polka Step to R, to end facing LOD.
- 6 One Turning Polka Step to L twd ctr of circle, ending facing LOD.
- 7 One Turning Polka Step to R to end in same pos as beg of meas 5, with back to ctr of circle.
- 8 Continue turning to the R (CW) with 2 stamping steps L.R to end facing the ctr of the circle.

III. FIGURE III

- 1-2 Do one revolution CW in LOD by taking 3 steps: step on R (ct 1); step on L (ct 2); step on R (ct 1); stamp with L leaving wt on R (cts 2,&). End facing ctr of circle.
- 3-4 Repeat meas 1-2 in RLOD turning CCW and beg with L.
- 5-6 Take 3 steps fwd to ctr of circle (R,L,R) (cts 1,2,1); stamp with L leaving wt on R (ct 2).
- 7-8 Take 3 steps bkwd beg with L (cts 1,2,1); stamp R, leaving wt on L (ct 2).
- 9-16 Repeat meas 1-8.

SEQUENCE: The complete dance consists of all 3 Figures done one after another in sequence. The complete dance is done 3 times from beg to end. The introduction music is played only once at the very beg. The pattern is therefore the following:

- Introduction

Fig I, Fig II, Fig III

Fig I, Fig II, Fig III

Fig I, Fig II, Fig III

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Czardasz Śląski

(Poland)



Czardasz Śląski, or Silesian Csardas, is a dance from the region of Cieszyn (CHYEH-shihn). Taking its influence from the Hungarian csardas it consists of 3 distinct melodies with varying tempos. Various forms of the csardas are also found in several other southern regions of Poland like Spisz (speesh) and Orawa (oh-RAH-vah). The locals of each of these regions adapted the dance to their liking and the results are an interesting blend of the two cultures. The czardasz from Cieszyn is no exception with its slow tempos and fancy footwork to the quick and lively polka sections.

Pronunciation: CHAHR-dahsh SHLON-skee

Music: *Folk Dances from Poland, Vol. 5, Band 9.*

4/4, 2/4 meter

Formation: Circle of cpls facing each other with M's back to the ctr.

Steps: The Twist: (4/4 meter) Travelling sideways to the R or L. R described below – use opp ftwk for travelling L. Complete twist takes 4 meas. Begin on (Meas 1: ct 1&) by slightly lifting the front of the feet off the floor and turn them to the R and put them down (diag A). On (Meas 1: ct 2&) put wt on the front and slightly lift heels off the floor and put them down (diag B). On (Meas 2: ct 1&) repeat Meas 1: ct 1& (diag C). On (Meas 2: ct 2&) repeat Meas 1: ct 2& (diag D). On (Meas 3: ct 1) Slightly lift front part of R ft and turn to the R so that heels remain together (diag E). On (Meas 3: ct &) slightly lift both the front part of the L ft and the heel of the R ft and turn them to the R (diag F). On (Meas 3: ct 2) slightly lift both the heel of the L ft and the front part of the R ft and turn R so that heels come back together (diag G). On (Meas 3: ct &) – Hold (diag H). On (Meas 4: cts 1&2&) change places with the person across from you by taking 4 steps beginning with L ft – 2 steps to crossover and 2 to execute a ½ turn CCW to end facing ptr.

Diag A



1&

Diag B



2&

Diag C



2&

Diag D



2&

Diag E



3

Diag F



&

Diag G



2

Diag H



&

Czardasz

4 & 2& - CROSS OVER with 4 steps (beginning with L ft)

Śląski—
continued

Step-Together and Turn: (4/4 meter) Begin with ft side-by-side and toes pointed fwd.

Meas 1: Step on R to R (ct 1); step on L next to R (ct 2); repeat cts 1,2 (cts 3,4).

Meas 2: Make a full revolution CW with 3 steps R,L,R (cts 1,2,3); leave wt on R and bring L beside R (ct 4). Repeat with opp ftwk and direction. Complete step is 1 meas to the R and 1 meas to the L.

Szkrobok: (SHKROH-bohk) (4/4 meter) Derived from the Polish word skrobać (SKROH-bahch) meaning to grate or scrape, the step is done in place, on slightly bent knees while leaning the body fwd slightly. Begin with feet side-by-side and wt on L ft.

Meas 1: Slide the R ft fwd scraping it on the floor (cts 1-2); bring R ft back to its place while sliding the L ft fwd with a scrape (cts 3-4). Meas 2: Scrape 3 more times quickly with no holds—fwd R,L,R (cts 1,2,3); jump lightly onto both ft (ct 4).

Revolve and Hops (Individual step): (2/4 meter) Meas 1-2: Moving to R, make one full revolution by taking 4 steps R,L,R,L (cts 1,2,1,2). Meas 3-4: Small leap from L to R, while extending the L leg fwd (ct 1); keeping L leg fwd, take 3 hops on the R (cts 2,1,2). Can be done with opp ftwk and direction.

Revolve and Hops (Couple step): (2/4 meter) Meas 1-2: Stand with ptr in closed-social pos. 2 flat polka (turning chasse steps) LOD revolving CCW, making a 3/4 turn. Meas 3-4: While still revolving CCW a 1/4 turn, M: leap onto R and extend L leg fwd, W: leap onto L with R leg extended and then both take 3 hops on the same ft.

Chassé: Step-together-step, either to the R or L.

Flat Polka: Cpls revolving CW (turning chassé steps with ptr).

Styling: Body remains quite erect throughout the whole dance with the exception of the Szkrobok step in which the body is bent fwd slightly from the waist. Ftwk is performed close to the ground and steps during the quick melodies are flat, low with slightly-bent knees.

Hands/Holds: Individual: Hands are placed on hips with fingers together at the front and the thumb extended around waist pointing bkwd.

Szkrobok Hands: Place hands behind back.

Revolve and Hop Individual Hold: Arms remain loose at side of body and make large sweeping movements when revolving; they remain parallel to floor at sides when hopping

Revolve and Hop with Partner: Closed-social dance pos.

Chassé Hold: Hold ptr's hands with arms extended out and to the sides—M's R hold W's L and vice-versa.

Polka Hold: Closed-social dance pos.

Czardasz Śląski—continued

MeasPattern

- 8 meas INTRODUCTION. Cpls stand in one circle facing each other with M's back to the ctr of the circle.
- I. SHIMMY TO THE SIDE
- 1-4 Each individual travels to own R (M RLOD / W LOD). Use the 4 meas to execute the Twist Step including the cross-over so that M finish facing ctr of circle. Take small steps so as not to travel too far.
- 5-8 Each individual travels to R (M LOD / W RLOD). Use the 4 meas to execute the Twist Step including the cross over so that M finish with backs to the ctr of circle in original pos. Take small steps so as not to travel too far.
- 9-12 Remain in Individual Hold facing ptr and execute the Step-Together and Turn step. M travel RLOD to R and back; W travel RLOD to L and back.
- II. SZKROBOK
- 1-8 Put hands behind back and execute Szkrobok step 2 times facing ptr.
- III. R AND H BY YOURSELF
- 1-8 With free arms, execute Revolve and Hop Individual steps in RLOD (M go R / W go L) (meas 1-4); return to orig pos with opp ftwk (meas 5-8). Always remain in front of ptr.
- 9- 16 Repeat meas 1- 8.
- IV. CHASSÉ
- 1-4 Hold ptr's hands in Chassé Hold and take 4 Chassé steps in RLOD (M R / W L).
- 5- 8 Hold ptr's hands in Chassé Hold and take 4 Chassé steps in LOD (M L / W R).
- 9- 12 Put hands behind back and take 4 Chassé steps around ptr in a square motion starting to R.
- Meas 9 face ptr Meas 10 back-to-back Meas 11 face ptr Meas 12 back-to-back
- 13- 16 Repeat meas 9- 12 in opp dir to L beginning with back to ptr. End in starting pos.
- V. R AND H WITH PARTNER
- 1- 8 In Closed-social pos execute 2 Revolve and Hop Couple steps traveling in LOD while turning CCW.
- 9- 12 Continuing in LOD, execute one Revolve and Hop Couple step CCW.

Czardasz Śląski—continued

13-16 Continuing in LOD and switching revolution to CW, execute 4 Flat Polka steps with ptr (2 full revolutions).

(1-12) These meas can also be with CW rotation.

SEQUENCE: Complete dance involves performing the pattern (Figs I thru V) two complete times.

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Kaczor from Kurpie

(Poland)



Kaczor is from the Green Kurpie Region of Poland located in the East Central part of Poland. The name means drake (male duck) and the dance has evolved from a wedding march into a show-off dance for men. A variation of steps allows us to incorporate women into the dance so that it can be done either as a couple dance or as an individual dance for men. The version described below is for couples and does not involve the more complicated walking in a squatted position that the men would do if dancing alone. Choreographed by: Richard Schmidt (2007)

Pronunciation: KAH-chohr from koor-PEE-eh

Music: *Folk Dances from Poland, Vol. 5, Band 6.*

2/4 meter

Formation: Closed circle of couples.

Steps: Side-Singles: This step can be done to the R or L. Begin with both feet side-by-side. When going to R, begin by taking a step to R with R ft flat on floor approx 1 ft from L, keeping feet parallel (cts 1,&). While doing this step, bend torso slightly from waist twd R (keep neck straight). Straighten body and step on L next to R (cts 2,&). When travelling L, use opp ftwk and body movements.

Side-Doubles: Similar to the Side-Single Step, it is done in double time: Step on R to R with ft flat on the floor approx 6 inches from L (ct 1); keeping feet parallel, torso erect, bend head to R. (ct &); step on L next to R, torso erect and bend head to L (cts 2,&). Repeat ct 1 and on ct &, when bring L ft alongside, stomp with L keeping wt on R.

Single-File Pull Step: (2 meas) Meas 1: Facing LOD, step fwd and to R with R, bending torso at the waist to L (cts 1); drag L ft so it ends beside R ft (ct &); stomp L leaving wt on R (ct 2); pause (ct &). Meas 2: Facing LOD, step fwd on L to L, while straightening torso to stand erect (ct 1,&); stamp R twice beside L leaving wt on L (cts 2,&).

Single-File Marching Step: Meas 1: Step fwd with flat R ft (cts 1,&); step fwd with flat L ft (ct 2); leaving L ft flat on floor, bend L knee and lift R ft off floor (ct &).

Meas 2: Place R heel fwd, leaving wt on L and straightening L leg (ct 1); bend L knee and lift R ft off the floor (ct &); repeat cts 1,& (cts 2,&).

Meas 3: Repeat meas 1 bkwd.

Meas 4: Similar to meas 2 except instead of heel fwd, place ball of R ft behind body.

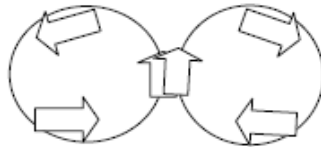
Single-File March/Skip Step: Meas 1: Step fwd with flat R ft. (cts 1,&); step fwd with flat L ft (cts 2,&). Meas 2: Take 1 Forward Polka Step (step-together-step motion). Begin with step fwd on R (ct 1); step on L next to R (ct &); step fwd on R (ct 2); pause (ct &).

Kaczor from Kurpie—continued

Meas 3-4: Take 3 steps beg with L (cts 1,2,1); meas 4, bring R ft next to L and place wt on both ft (cts 2 &).

M take this path to the L
End facing ptr

W take this path to the R
End facing ptr



Styling:

Hands: With partner in Circle position: Closed Social-Dance pos (see def. below) with extended arms (M's L arm, W's R arm) bent 90 degrees at the elbow, M back to the ctr, W facing ctr of circle.

Individual: Fists on the hips with thumbs facing back.

Single-File position: W stand directly behind ptr with R hand on ptr's R shldr and L hand flat on ptr's L waist. Leading M keeps hands in Individual pos. Cpls link up, one behind the other with M using same hold as ptr behind W of preceding cpl. *Note: The circle should not be closed, but should consist of several groups of cpls following the LOD.*

Closed Social-Dance hold: Facing each other M's R arm extended behind W holding her back at waist level while W's L hand is on M's R shldr. M extends L arm in front parallel to floor and diagonally twd ptr, taking W's R hand in his.

Meas

Pattern

2 meas

INTRODUCTION. No action.

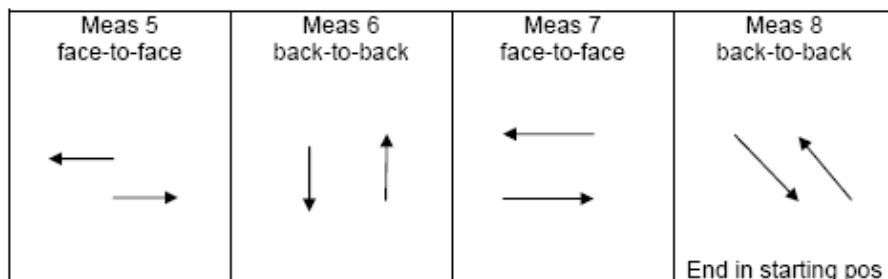
I. SIDE TO SIDE

1-4

With ptr in Circle pos, M travelling L and W R, take 4 Side-Single steps in LOD.

5- 8

Release ptr and stand with hands in individual pos. Each dancer travels twice using Side-Double step R,L,R,L (W in LOD, M in RLOD). At end of each step, make ¼ turn CW so ptrs end up making a square around each other as displayed below:



Kaczor from Kurpie—continued

9-16 Repeat meas 1-8.

I. SINGLE FILE POSITION

1-8 During Meas 1 and 2, form the Single-File pos. Several M take the lead, followed by any number of cpls from 4 to 8. Take 4 Single-File Pull steps (each step requiring 2 mea

9- 12 Remain in Single-File pos and perform the Single-File Marching step.

13-16 Execute Single-File March/Skip Step ending back in the starting pos for Fig I.

The whole dance is repeated from the beg 2 more times (3 total).

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Kujawiak—The Dance of Romance

(Poland)



Originating in the Kujawy (Koo-YAH-vy) region of Poland, the Kujawiak is without a doubt the most romantic of Poland's five national dances. So popular are the melancholy rhythms and beautiful movements that it is done in every part of Poland and interpreted by artists around the world. The Kujawiak, due to its slower tempo, is a natural partner to the vibrant and quick Oberek, many of which come from the central region of Łowicz, and is therefore mostly performed by Polish Dance Ensembles in the Łowicz costume (seen here on the right), however, as it is a national dance, it can be done in any of Poland's regional costumes. The Kujawiak is even included in many of today's ballroom dance competitions held in Poland, alongside the Cha Chas and Viennese Waltzes. This beautiful interpretation will take you through the steps of a courtship.

Pronunciation: Koo-YAH-vyahk

Music: *Folk Dances from Poland, Vol. 5, Band 10.*

3/4 meter

Formation: Cpls stand in one circle facing ctr of circle with M standing directly behind ptr. M with fists on waist and W holding skirt on either side.

Steps: Walking step: With knees slightly bent, dancer takes a long step on ct 1 followed by 2 shorter steps on cts 2 and 3. These steps can be varied depending upon the rhythm of the music, but are usually executed lightly and very smoothly. This step can be executed either fwd or bkwd.

Bounce step: Same as Walking step with a slight bounce on each step.

Kolysany: Slow rocking step sideways that requires shifting body wt from one ft to the other using all three cts of the meas. Can also be done fwd and bkwd by first making a 1/4 revolution and then 1/2 revolution.

Kolebany: A combination of Walking step and Kolysany step, done by first making a 1/4 revolution on the first ct and 1/4 revolution with 2 smaller steps, resulting in a 1/2 revolution.

Hands: Individual: M make fists and place on waist / W hold skirt at either side.

Barrel: Stand face-to-face and extend both arms out in front parallel to floor and join hands (M R to W L; M L to W R) with elbows slightly bent to form a circle.

Basket: Standing facing each other, M hold W with flat hands on shldr-blades (M R to W L; M L to W R) and W place arms on top of M's arms.

Open Basket Hold: Very similar to Open Social Dance Pos but with arms placed higher up and free arms extended to either side parallel to floor. Will be done with M on W's R or W's L.

Kujawiak—the Dance of Romance—continued

Social Dance: Partners stand facing each other as in Social Dancing pos with extended arms parallel to the floor.

Open Social-Dance Position: Cpl stand with M R arm around W's waist and his L fist on his hip. W places her L hand on top of ptr's R shldr and holds her skirt with R arm.

Styling: This is a romantic dance and as you go through the various figures which represent a real-life courting process, from an introduction to the full-blown romance, movements and attitude should mirror real-life emotion from shyness to boldness and from elation to contentment.

MeasPattern

chord

INTRODUCTION. Hold. Cpls stand in one circle facing ctr of circle with M standing directly behind ptr. M keep fists on waist, W hold skirt.

I. INTRODUCTION FIGURE

- 1-2 Beg with R, W take 2 Walking steps twd the ctr of the circle and place hands beind back. M holds pos.
- 3-4 W twist upper body slightly to R, then to L. M take 2 Walking steps beg with L twd ctr of circle to end behind ptr and place hands on ptr's waist.
- 5-6 M Kolysany first L, then R, keeping hands on ptr's waist and looking into her eyes. W take hold of skirts and Kolysany to R, turning head to L to look at ptr (meas 5). Take 3 small steps and turn CW 1/2 revolution to face ptr (meas 6).
- 7-8 In Barrel pos, cpls expand circle by taking 2 Walking steps twd outside of circle. M begin bkwd with L / Wfwd with R. Bring both ft together on last ct.
- 9-10 In Barrel pos, cpl turn CW 1/2 revolution with 2 Walking steps, beg L and bringing ft together on last ct. Using all 3 cts of meas 10, switch arm hold to Social Dance pos. M end with backs to ctr of circle.

II. OPENING FIGURE

- 1-2 In Social Dance pos, cpl take 2 Koleyany steps in LOD turning CW 3/4 revolution. M beg L / W beg R.
- 3-4 M facing LOD, leave R arm extended out to side parallel to floor and raise L arm, while continuing to hold ptr's R hand, take 2 Walking steps fwd beg with L, on meas 4 make a 1/4 turn CW to end with back to ctr. W turn 2 times under arm while traveling in LOD. W beg both meas 3 and 4 with R by stepping with R, bringing L beside R, while beg revolution on ct and keeping ft together on ct 3 while finishing revolution. End facing ptr.
- 5-8 Repeat meas 1-4 except that on meas 8, M continue in LOD bringing ft together on last ct and W finish facing LOD in front of ptr.

Kujawiak—the Dance of Romance—continued

III. FLIRTING FIGURE

- 1-2 1 walking step in LOD, M traveling diag out (beg R) / W traveling diag in crossing in front of ptr (beg L) (meas 1). Repeat meas 1 with opp ftwk.
- 3 In place with ft together, M clap hands using large sweeping arm movements and leaving arms out to either side parallel to the floor (ct 1); hold (cts 2,3).
- 4 Stamp fwd with flat R ft (ct 1); stamp fwd with flat L ft (ct 2); hold (ct 3). W hold their skirts and make 2 CW turns using Walking step, 1 per meas and moving slightly LOD.
- 5-8 Repeat meas 1-4. End beside ptr.
- 9-12 Two times Od sie do sie (Away and Toward Each Other): Cpls stand side-by-side holding hands and free arm extended out to side parallel to floor. On first meas take a Kolebany step in LOD away from each other (M beg L and rotate CCW while W beg R and rotate CW so that backs are facing each other). On second meas take Kolebany step in LOD twd each other (M beg R rotating CW and W beg L rotating CCW) so they are facing each other. Never release ptr's hand. Repeat.
- 13-16 Switch to Basket Hold and using Kolebany step, make 1½ CW revolutions in LOD. M beg bkwd with L / W fwd with R. End in Open Social-Dance pos with cpl facing ctr of circle and ft together.

IV. SHOW-OFF FIGURE

- 1 M step fwd twd ctr of circle on R and bring L knee up so upper leg is parallel to floor, raising open L hand in air over knee (ct 1); slap knee two times with L hand (cts 2,3); W take 1 small Walking step (almost in place) beg with L.
- 2 M places L fist back onto hip and steps onto front part of L ft extending R straight to L behind him (ct 1); holds (cts 2,3). W take 1 Walking step with bent knees, beg with R ft bkwd rotating a ½ turn CW around ptr rotating ptr. Cpl end facing out of circle.
- 3-4 Repeat (meas 1-2) twd outside of circle. Cpls end facing ctr.
- 5-6 In Social dance hold, take 2 Bounce steps fwd in a circular motion traveling CCW. M beg R / W beg L. End in orig pos.
- 7-8 M step onto front part of R ft and raise L slightly off the floor beside R (ct 1); hold (cts 2-3). W take 2 Walking steps in a circular motion travelling CCW around ptr rotating ptr. Cpl end facing ctr of circle.
- 9-16 Repeat meas 1-8 except cpls end facing LOD.

IV. RESISTANCE FIGURE

- 1-2 Holding inside hands, M with free arms out to side and W holding skirt, take 2 Stylized Kolysany steps (large step-close steps) to L twd ctr of circle. M take large steps giving the impression that they are coaxing ptr twd ctr.
- 3-4 Using Walking steps for both meas, M beg with L making a 1/2 turn CCW and lead ptr by hand to cross in front of him (meas 3) and make a full revolution CCW in place with arms at sides (meas 4). W beg with L and head twd ctr of circle CCW (meas 3) and make a full revolution CCW in place on ptr's R side with arms at sides. Cpl end facing RLOD with W on M's R.

Kujawiak—the Dance of Romance—continued

- 5-8 Repeat meas 1-4 twd outside of circle with cpl ending facing LOD.
 9-16 Repeat meas 1-8.

V. ROMANTIC FIGURE

- 1 While executing first meas, switch to Open Social-Dance Position. M step fwd in LOD onto R and bring L knee up so upper leg is parallel to floor raising open L hand up in air over knee (ct 1); slap knee twice with L hand (cts 2,3). W take one small Walking step (almost in place) beg with L.
- 2 M place L fist back onto hip and steps onto front part of L ft, extending R straight L behind (ct 1); hold (cts 2,3). W take Walking step with bent knees beg with R bkwd rotating a full turn CW around ptr rotating ptr. Cpl end facing LOD.
- 3-4 Repeat meas 1-2. Cpls end facing LOD.
- 5 Beg with inside ft (M R / W L), free arms extended out on either side, take 1 Walking step away from and back to ptr (M CCW / W CW) to end facing each other with M's back to ctr of circle, and switch to Basket hold.
- 6 Take 1 Kolsany step twd LOD (M to L / W to R) (cts 1,2); stamp ft (M R / W L) (ct 3).
- 7-8 In Basket pos, cpl turn CW 1 full revolution with 2 Walking steps (M beg R / W beg L) (cts 1,2); bring ft together (ct 3). Finish in Open Basket hold with W on M's R facing LOD.
- 9-16 In Open Basket hold with free hand held high, 8 Walking steps (M beg L / W beg R) to travel in LOD rotating CW and switching sides every meas so that on meas 9, M travel across ptr to end facing LOD on her R side. W travel fwd. On meas 10, W travel across with L ending back on ptr's R side while M travel fwd. Each ptr switches sides 4 times (8 meas). On meas 16, cpls end facing ctr of circle in Open Basket hold.
- 17-18 In Open Basket hold with M on L of ptr, take 2 Walking steps twd ctr of circle (M beg L / W beg R).
- 19 Facing ptr, Kolysany in Barrel pos twd ctr (M to L / W to R).
- 20-21 In Open Basket hold with M on R of ptr, take 2 Walking steps twd outside of circle (M beg R / W beg L).
- 22 Facing ptr, Kolysany in Barrel pos twd outside (M to R / W to L).
- 23-24 Switch to Open Social-Dance pos with M on W's L and rotate CCW one full revolution using 2 Walking steps with M going bkwd beg with L and W fwd beg with R.

Repeat Figs I, II, III, IV, V, VI at the end finish facing LOD instead of ctr.

Repeat Figs II, III—emphasize the end of the dance by bending knees deeply and bending heads together.

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Polka-Mazur from Opoczno a.k.a. Trablanka (Progressive)

(Poland)



The Polka-Mazur finds its roots in the town and surrounding areas of Opoczno and was danced by couples at wedding celebrations and family events. In the 1950's the dance was adapted and popularized by the Polish State Folk Ballet "Mazowsze," and this stylized-version was named "Trablanka" (trahm-BLAHN-kah). So popular was this new version that it was adopted by the local folk ensembles from the Opoczno region. It is a light and happy dance and this version gives the dancers a chance to change partners and share in the fun.

Pronunciation: POH-kah MAH-zoor

Music: *Folk Dances from Poland, Vol. 5, Band 2.* 3/4 meter

Formation: Circle of couples holding in promenade pos facing LOD.

Steps: Running step: (1 meas) 3 small, equal-in-distance, running steps (cts 1,2,3). The steps are light and bouncy and each step is preceded by a small lift of the knee in front of the body. These steps can be done fwd, bkwd, in place, and while turning CW or CCW.

Mazurka step: Done sideways, this step is based on the Hołubiec step of the national dance, Mazur (see description below from Richard Schmidt's Mazur Royale 2005).

Hołubiec to the left (Not used in this dance): Also known as "coup de talon" or "heel click" this step is always done sideways in the LOD:

ct 1: Low hop on R while clicking L heel (toes pointed downward) to R heel in the air and landing on R. ct 2: Elongated step sdwd on L keeping L leg straight and extending R leg behind. ct 3: Bring R next to L and switch wt to R. Can also be done with opp ftwk.

Although similar, it is not the same and the two should not be confused with each other as the steps on the cts are not in the same order.

ct 1: Elongated step sdwd with L keeping L leg straight close to floor (sliding motion), bending body slightly at waist to L.

ct 2: Bring R next to L and switch wt to R, straightening body at the same time.

ct 3: Low hop on R, bringing L ft close to R ft. This feels like an hołubiec but is much softer (no clicking of heels).

Polka step: This step can also be done fwd, bkwd, and while turning CW or CCW. One meas equals ½ revolution.

Polka-Mazur from Opoczno--continued

M's step (with ptr: Facing LOD,

ct 1: Begin turning CW by stepping firmly fwd and out with flat R ft, kicking L leg back.

ct 2: Continue turning while making a small hop on ball of R ft, L leg remaining back behind.

ct 3: Repeat ct 2.

Continue turning CW with opp ftwk.

W's step (with ptr): Facing RLOD,

ct 1: Begin turning CW by stepping firmly bkwd and out with flat L ft, kicking R leg back.

ct 2: Continue turning while making a small hop on ball of L ft, bent R leg remaining behind.

ct 3: Repeat ct 2.

Continue turning CW with opp ftwk.

Styling: Light and bouncy dance. Dancers should keep upright posture.

Hands: Promenade Hold: Ptrs dance side-by-side with the W on M's R. M makes a fist with R hand and places it on his R waist. W places her L bent arm through this opening. The outside free arms (M's L and W's R) are bent at the elbow 90 degrees and hands are made into fists with the thumb sticking straight up. The forearm is parallel to the floor. With each ct, the free arm moves rhythmically sdwd from shldr. The first movement is twd ptr and is done in a playful manner in which ptrs pretend to try to knock fists (not necessary to do so). The next movement is achieved by swinging the elbow away from the body (ct 2), and so on

Closed Social-Dance position: Ptrs stand facing each other as in social dancing pos, with extended arms remaining parallel to the floor.

Individual: When dancing alone, make fists with hands and put them on waist.

MeasPattern

4 meas INTRODUCTION. With W at M's R, cpls stand in one circle in Promenade pos, facing LOD with M standing closest to ctr. Keep wt on inside ft (M R / W L).

I. FIGURE I

- 1-4 Beg with outside ft (M's L / W's R) make 4 Running steps fwd in LOD. Use movements of the free arm (as described in Hands) at the same time. There will be a total of 12 individual little steps (4 meas X 3 steps per meas), ending with a step and wt on inside ft (M with L / W with R).
- 5 While making a ¼ turn twd ptr to face ptr and switching holds to Closed Social-Dance pos with M back to ctr of circle. In LOD, execute one Mazurka step (M L / W R).
- 6 Remain in Closed Social-Dance pos and as a cpl make ½ turn CW moving in LOD with one Running step (M L,R,L / W R,L,R).

Polka-Mazur from Opoczno--continued

- 7 Dance 1 Mazurka step (M R / W L). Do not switch holds.
- 8 Remain in Closed Social-Dance pos and as a cpl make a 1/2 turn CW moving LOD by taking one Running step (M R,L,R / W L,R,L).
- 9-10 In Closed Social-Dance pos moving in LOD, take 2 Mazurka steps.
- 11-12 Switch to Individual Hold and take 2 Running steps away from ptr following L elbow, and back together (see diagram) to end with M facing LOD and W facing RLOD. Switch to Closed Social-Dance pos on last ct. M should stamp R ft on last ct but leave wt on L in preparation for next Fig.

II. FIGURE II

- 1-4 In Closed Social-Dance pos moving LOD (M fwd with R / W bkwd with L), make 4 Polka steps turning CW (2 revolutions). End with M facing LOD.
- 5 In Closed Social-Dance pos take 1 Mazurka step twd the outside of circle (M R / W L).
- 6 Release ptr and assume Individual pos and make 1 Running step turning 1 full revolution in place away from ptr (M CW R,L,R / W CCW L,R,L). End facing ptr.
- 7 Return to Closed Social-Dance pos, take 1 Mazurka step twd ctr of circle (M L / W R).
- 8 Release ptr and assume Individual pos and make 1 running step turning $\frac{3}{4}$ revolution in place away from ptr. (M CCW L,R,L / W CW R,L,R). End facing ctr of circle with W at M's R.
- 9-10 In Promenade pos take 2 Running steps (beg outside ft) in place while making a $\frac{3}{4}$ revolution as a cpl CCW. M travel bkwd while W travel fwd.
- 11-12 In Individual pos, facing LOD take 2 Running steps to meet new ptr—M continue bkwd in RLOD, W travel fwd in LOD.

SEQUENCE: The dance runs 4 times through, beg with Introduction music and then Fig I, Fig II, Fig I, Fig II

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Polka z Nogi from Lachy Sącz

(Poland)



The ethnographic region of Sącz (SOHNCH) lies in the southern part of Poland and is divided into two groups: Lachy and Górale (mountaineers). The Lachy folk culture originated in the Kraków region of Poland. The word “Lach,” derived from “Las,” which means forest, is an old name for the inhabitants of forests. Polka z Nogi (POHL-kah ZNOH-gee), or “Polka with Legs,” are dances in which, as the name indicates, the raising of the legs plays an integral part of the movements. There are many variations and the dance is found in several different regions. The Lachy Sącz (LAH-hih SOHNCH) versions have developed over the last few decades to include a combination of alternating directions (CW or CCW) while dancing LOD or RLOD, which make the dance quite exciting and challenging.

Pronunciation: POHL-kah ZNOH-gee from LAH-hih SOHNCH

Music: *Folk Dances from Poland, Vol. 5, Band 8.*

2/4 meter

Formation: Closed circle of couples. Begin in Closed-Dance Pos with M’s back to ctr of circle and W facing in.

Steps: Flat Polka Step: This step can be done to the R or L. Begin with both feet side-by-side. When going to R, begin by taking a small step on R to R with R ft flat on the floor and rotating in CW (ct 1); continue rotating CW by taking a small step with L (ct &); small step on R (ct 2); continue to rotate and lift free ft slightly off floor (ct &). In other words—3 small steps R,L,R while rotating ½ turn CW. This step is done while travelling in a circle either LOD or RLOD. It is not necessary to travel far in the circle. One meas is equal to 1/2 a revolution.

With Leg Step: Begins the same as the Flat Polka Step R,L,R (cts 1,&,2); with wt on R ft, bend the L leg bkwd at knee so that lower leg (below knee) is parallel with floor (ct &). The leg facing LOD is always the leg that is kicked back. This step is done while travelling in a circle either LOD or RLOD. It is not necessary to travel far in the circle. One meas is equal to ½ a revolution.

Walking step: As the name implies, this is a simple walking step fwd. Take 2 steps fwd R,L with flat ft (cts 1,2). Opp ftwk can be used. This step can also be used while rotating (pivot).

Zeskok: Jump onto both ft with slightly bent knees ensuring that both ft are side-by-side (ct 1); leave R ft on floor and extend leg onto ball of ft and kick L leg back, keeping knees together (ct 2); pause (ct &). Opp ftwk can be used.

Styling: Characteristic of this polka are very small steps and quick turns done on flat ft. Torso should remain erect. Circle is always travelling in LOD (CCW).

Polka z Nogi from Lachy Sacz—continued

Hands: Closed-Social Forward: Ptrs stand hip-to-hip facing LOD. M places R arm around W's waist and extends L arm out in front with palm facing up. W places L hand on M's R shldr and places R hand in M's L hand, palm down.

Closed-Social Reverse: Ptrs stand hip-to-hip facing RLOD. M places R arm around W's waist and raises slightly bent L arm over head. W places L hand on M's R shldr and places R hand in M's L hand overhead.

Closed-Social: Ptrs stand facing each other as in social dancing pos with extended arms remaining parallel to the floor.

MeasPattern

4 meas INTRODUCTION. No action.

I. EVERY TWO FIGURE

M begin with L, W with R. 3 full revolutions CCW in LOD (in Closed-Social pos):

1 Flat Polka step .

2 Leg step (M lift L leg / W lift R leg).

3 Flat Polka step.

4 Leg step (M lift L leg / W lift R leg).

5 Flat Polka step.

6 Leg step (M lift L leg / W lift R leg).

7- 8 Switch holds to Closed-Social Forward pos and take 2 Walking steps in LOD: M L,R,L,R / W R,L,R,L

9- 14 M begin with L ft, W with R. Three full revolutions CW in LOD (in Closed-Social arm pos).

9 Flat Polka step.

10 Leg step (M lift L leg / W lift R leg).

11 Flat Polka step.

12 Leg step (M lift L leg / W lift R leg)

13 Flat Polka step.

14 Leg step (M lift L leg / W lift R leg)

15-16 Remain in Closed-Social pos and make 1 full revolution by taking a Walking step while rotating CW (M L,R / W R,L) and then execute a zeskok with M throwing L leg back and W throwing the R leg back.

17-30 Repeat meas 1 through 14.

31-32 Similar to meas 15 except that M makes a 1/2 revolution only while W continues to make a full revolution so that the cpl end facing the ctr of the circle in the Closed-Social Forward pos. On meas 32, continue facing ctr and execute a zeskok with M throwing L leg back and W throwing the R leg back.

Polka z Nogi from Lachy Sacz—continued

II. IN AND OUT FIGURE

- 1-2 In Closed-Social Forward pos, take two Walking steps twd ctr of circle: M L,R,L,R / W R,L,R,L. Emphasize the last step by stomping ft on floor and bending knees slightly.
- 3-4 In Closed-Social pos take 2 With Leg steps CW, 1 full revolution away from ctr of circle. M begin R / W begin L.
- 5-6 In Closed-Social Reverse pos, take 2 Walking steps away from 2 ctr of circle: M R,L,R,L / W L,R,L,R. Emphasize last step by stomping ft on floor and bending knees slightly.
- 7- 8 In Closed-Social pos take 2 With Leg steps CCW, 1 full revolution twd ctr of circle. M begin L / W begin R. Cpls end in same spot as when they began Fig II.
- 9- 14 Repeat Meas 1- 6.
- 15-16 Repeat Meas 7- 8 except make a $\frac{3}{4}$ revolution CCW to end with M's back to ctr and W facing ctr of circle.

Repeat Figs I and II, 2 more times.

FOURTH AND LAST TIME THROUGH

Dance only Fig I and on Meas 16, replace zeskok with a jump on both feet while throwing the extended arms to the side of the body parallel to the floor and yelling "HEY!!!" Cpls finish facing ctr of circle.

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Sarna from Żywiec

(Poland)



Sarna is a dance done by the Żywiec “gorale” (mountaineers) from the Beskid Mountains. As is typical of all the mountain regions of Poland, much of the traditional music has been brought into the 21st century and kept very much alive by a whole new generation of Poles. The accompanying lyrics are also traditional and have been passed down through the generations. “Sarna” translates into “roe-deer” and as the first line indicates “Hej przez żywiecki pola leci sarna” – “Hey through the fields of Żywiec, the deer are running”, the movements of the dance mimic the movements of a deer running across the field.

Pronunciation: SAHR-nah from ZHEE-vee-ehs

Music: *Folk Dances from Poland, Vol. 5, Band 4.*

2/4 meter

Formation: Dancers in one circle facing LOD with hands on hips and ft together.

Steps: Running step: In preparation of the first step elevate body by straightening L leg onto toes of L ft on last ct of introductory music. Small leap fwd onto R flat ft (heel slightly off floor) (ct 1); small flat step fwd on L placing it slightly ahead of R (ct &); small flat step fwd on R slightly ahead of L (ct 2). Keep R ft on floor and elevate the body up onto the toes in preparation for next step. Same step is also done with opp ftwk and can be done either fwd or bkwd.

Trotting step: Exactly as the name describes, the movement should imitate a trot similar to a horse. 2 trotting steps per meas. Leap fwd onto R flat ft with heel slightly off floor while lifting L knee up and pointing toes of L ft twd floor (ct 1); pause (ct &); repeat cts 1,& with opp ftwk (cts 2,&).

Walking step: 2 meas. Starting with both ft side-by-side, turn body with ft on floor ¼ CW and take a flat step fwd on R (ct 1); shift wt onto R and bring L leg fwd (ct &); flat step fwd on L (ct 2); shift wt onto L ft and bring R leg fwd (ct &). Flat step on R, turning ¼ CCW (ct 1); bring L ft alongside R while continuing rotation another ¼ turn CCW so whole body is now facing in opp dir (ct &); pause (cts 2,&). Repeat with opp ftwk and direction except that when bringing R alongside L, do not continue rotation but finish in starting pos.

Hopping step: 4 meas. While keeping both ft together, take a large leap to on R to R (cts 1,&,2,&); repeat to L (cts 1,&,2,&). Repeat preceding steps but in one meas – R (cts 1,&); L (cts 2,&). Take a small hop back to the R to land back in starting pos (cts 1,&); jump straight up with knees bent back (ct 2); land in place (ct &).

Sarna from Zywiec—continued

Circle flat step: One step per meas. Start with ft together pointed twds the ctr of the circle. The circle travels CW (RLOD) only in this version of the dance. It is however worth noting that this can be done in the opp dir with the opp ftwk. With wt L, step fwd in RLOD crossing flat R ft in front and past L leg, while L is elevated onto ball of ft (ct 1); leaving L ft on ball of ft, step on L in RLOD approx 1 ft past R (ct &).

Circle skip step: Same as Circle flat step except that a skip is done with R ft on the & cts and moving faster.

Styling: Although a modern beat has been added, the styling is still taken from the mountain regions of Poland, where dancers are very light on their ft and emphasis is on ftwk.

Individual: Hands are placed on hips fingers kept together at front and thumb extended around waist pointing bkwd.

Closed Circle: All join hands in basket formation in front of body with L arm on top.

Meas

Pattern

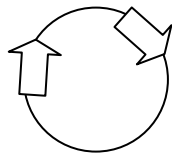
2 meas

INTRODUCTION. Dancers in one circle facing LOD with hands on hips and ft together. Wait (meas 1 and meas 2, cts 1,&,2); put wt on L and stand on ball of ft (ct &).

I. RUNNING FIGURE

1-4 Facing LOD beg with R take 4 Running steps fwd.

5-8 Beg with R, take 8 Trotting steps going out of circle in an individual pattern and back in ending facing in.



II. ZIGZAG FIGURE

1-4 In LOD, Walking step R and L.

5-8 Hopping step,

9-12 While repeating meas 1- 4, shrink circle by moving in zigzag motion twd ctr.

13-14 Repeat meas 5- 6 (first half of Hopping step).

15-16 Take 2 Running steps (R,L,R,L) twd ctr and extending arms in front of body in anticipation of changing hand pos to Closed Circle pos.

Sarna from Zywiec—continued

III. BASKET FIGURE

- 1-8 8 Circle flat steps in RLOD in Closed Circle pos.
 9-16 8 Circle skip steps in LOD in Closed Circle pos.

IV. EXPANSION FIGURE

- 1-8 Remain in Closed Circle pos and do Fig II, meas 1-4.
 5-6 2 Running steps bkwd to expand circle back out to original size.
 7-8 2 more Running steps to rotate CW 1 ¼ turn to end facing LOD.

Repeat Figs I, II, III, and IV two more times. Total dance is done 3 times through.

. LAST TIME

At end of third sequence, on Fig IV, meas 8, rotate CW 1 turn to finish facing ctr of circle. An extra 3 beats in the music emphasize end of dance—make 3 stomping steps R,L,R with flat ft in place.

Polish Song words

Hej przez zywiecki pola leci sarna
 Hej nóskami przebiero boby zarła
 Jo by tes tak przebierała kiebyk taki nórski miała
 Hej jak ta sarna jak ta sarna

Hej przez zywiecki pola leci zając
 Hej wesoło łogonkiem pomyrdając
 Jo by tes tak pomyrdała kiebyk taki łogon miała
 Hej jak tyn zając jak tyn zając

Hej przez zywiecki pola leci sarna
 Hej dumno swej urody łeb zadarła
 Jo by tes tak zadzierała kiebyk tej urode miała
 Hej jak ta sarna jak ta sarna

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Sztajerek from Lwów (Progressive)

(Poland pre WWII)



Founded in the year 1250 by the Russian prince Lwa, Lwów was transferred in the year 1340 into Polish Dominion. City rights and privileges were bestowed to the city by Kings Kazimierz the Great and Władisław Jagello (1386-1434) which became the basis of its development and the source of its wealth. The city remained victorious in wars against many would-be conquerors. During the First Division of Poland it found itself under domination and was annexed as capital of the province of Galicia. From that point on for the next 146 years and in spite of domination, it maintained zealously its Polish culture. Since the end of World War II in 1945, it was given to the U.S.S.R., as the borders of Europe were once again rearranged, and today is known as Lviv in the Ukraine. Once the third largest city in Poland, it was compared to Vienna because of its architectural beauty, academic studies and love for the Arts. It was a vibrant metropolis with a mixture of cultures living together in harmony and the songs and dances from this city reflect the pride and joy that the citizens felt for their beloved Lwów. The Sztajerek which developed during the 19th century partition of Poland finds its roots in the Austrian province of Steiermark. Consisting of two melodies: one smooth and one vibrant, it feels like the combination of a fast waltz and an oberek. The Sztajerek can be found in several regions of Poland and although they all have the same basic pattern, they each have adopted the character specific to their region. The sztajerek from Lwów has special meaning to me as my father was born in Lwów, Poland in 1922 and I can imagine that he must have danced it on several occasions during his youth. *(The picture above represents the coat of arms of the city when under Polish rule).*

Pronunciation: Shtah-YEH-rehk from L-voof

Music: *Folk Dances from Poland, Vol. 5, Band 5.*

3/4 meter

Formation: Couples stand in a circle in Basket pos with M's back to ctr and W facing ctr of circle.

Steps: Oberek/Waltz: Resembles a Waltz step with a bounce or spring added to it and is done individually or with a ptr, while rotating CW and travelling in a circle. One meas equals 1/2 a revolution. When with a ptr, use the Basket position, M starts with L, W with R.

Big Sweep: Begin with ft together. Take step on R to R and begin sweeping straight L ft with toes pointed straight out across in front of R leg (ct 1); (ct 2) continue movement from (ct 1) so that L ft ends off the floor to the R of R ft. Hold on (ct 3). This step can be done in opp dir with opp ftwk.

Sztajer Step #1: 2 meas. Meas 1: Begin with ft together, leap onto R to R while lifting L off floor with slightly-raised knee and bringing it twd R crossing in front of R leg (ct 1); place L heel on floor in front of R (toes of L pointed up off floor) (ct 2); hold (ct 3). Using all 3 cts, hands move outward in front from individual hold to 2nd position hold,

Sztajerek from Lwów—continued

Meas 2. Leap onto L to L into orig place, lifting R off floor by slightly-raising R knee and bringing R twd L crossing behind L leg (ct 1); put toes of R behind L (ct 2); hold (ct 3). Hands reverse their positioning from 2nd position back to individual pos.

Sztajer Step #2: 2 meas. Meas 1: Begin with ft together, angle body with R shldr fwd and step onto R placing ft slightly to R and in front away from L, keeping L leg straight, begin sweeping it fwd crossing in front of R (ct 1); extend L leg with toes pointed straight out 2-3 inches off floor in front of R (ct 2); hold (ct 3). Hands remain in Individual pos.

Meas 2: Step back on L in orig pos, straightening R leg so only toes of R ft remain touching floor (ct 1); sweep R ft so heel ends in front of L shin with toes pointed straight down, with body still at an angle, bend fwd from waist pointing R elbow twd floor to R in front (ct 2); hold (ct 3).

Side Step: Begin with feet together, take 1 step on R to R, leaving L on floor (ct 1); drag L ft twd the R ft (ct 2); bring ft back together (ct 3).

Promenade: Light bouncy steps R,L,R (cts 1,2,3). Sequential steps done with opp ftwk. Promenade steps can be done in a straight direction or in place while revolving CW, 1 meas equals ½ a revolution. Hands remain in individual pos during this step.

Hands:

Individual: M: Imitate hooking thumbs through arm openings of a waist-coat or vest with no sleeves with elbows pointed straight out from bodies, parallel to the floor

W: Place L hand on waist with thumb extended twd back and fingers together in front. Place R hand on top of L hand with arm crossed over front of body.

2nd Position: Hands extended palms up to either side of body parallel to floor.

Basket: Facing ptr with rounded arms, M place both hands on either side of ptr's back just below shldr. W rest arms, also rounded, on top of ptr's arms and place hands on back of ptr's shldr.

Barrel: Facing ptr with rounded arms, M extend both arms to either side and slightly in front and W clasps hands onto each of ptr's hands. W's R hand in M's L hand and W's L hand in M's R.

Styling:

Couples – Progressive dance in which cpls change ptrs several times. This was a popular social dance done by street-wise city folk. The men are proud and cocky and the women flirtatious.

Sztajerek from Lwów—continued

<u>Meas</u>	<u>Pattern</u>
I. <u>FIGURE I</u> (slower tempo)	
	Stand facing ptr approx 3 ft from each other with arms in Individual Pos.
1-2	Each ptr complete one Sztajer Step #1 using corresponding hand movements.
3-4	In place, each ptr individually rotate 1 turn CW with two Promenade steps R,L,R L,R,L.
5-6	Each ptr complete 1 Sztajer Step #2. During meas 5, ptrs (facing each other) advance twd each other trying to touch L shldr. On meas 6, pull away from each other to position body so that ptr's back is seen.
7-8	Switch places with ptr by taking 2 Promenade steps beg R, following R elbow (CW) and passing behind ptr. End facing ptr.
9-16	Repeat meas 1-8 returning to starting pos.
II. <u>FIGURE II</u> (slower tempo)	
	When starting Fig II, move from Individual hold to Basket hold.
1-4	Cpl in Basket hold make 2 revolutions CW in LOD using 4 Oberek/Waltz steps. M beg with L / W beg with R.
5-6	In Barrel pos, 2 Big Sweep steps first LOD and then RLOD. M beg with L / W beg with R.
7-8	In Individual Hold, turn in place using Promenade step: <u>M</u> : Rotate CCW beg with L by taking one Promenade step L,R,L and continue rotation by stomping ft twice – R (ct 1); L (ct 2); hold (ct 3). <u>W</u> : Rotate CW beg with R ft by taking 2 Promenade steps R,L,R L,R,L.
9-12	<u>M</u> : Keep both ft together with arms in Individual pos and rotate upper body from R to L to R to L. Each ct (3 per meas) consists of a bounce/spring movement in which arms also bounce up and down. Head follows movement of ptr. <u>W</u> : In Individual pos, take 4 Promenade Steps fwd (beg R) around ptr making a complete CCW circle, ending back in front of ptr. Movements are very feminine and flirtatious.
13-14	<u>M</u> travelling RLOD and <u>W</u> travelling LOD, take 2 Side Steps twd next ptr.
15-16	Make one revolution CW using two Oberek/Waltz steps and end facing new ptr.
<u>SEQUENCE</u> :	Cpls stand in a circle in Basket pos with M's back to ctr and W facing ctr of circle. Introduction (Hold), Fig II; Fig I and Fig II (5 times).

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Taniec Wielki (Progressive)

(Poland)



The Polonez (poh-LOH-nehz) is the oldest of Poland's five national dances, and is also known as the Taniec Wielki or Great Dance. The Polonez has no set choreography, however due to the slower tempo and the facility of the steps and movements, everyone can easily join in. Often done to signify the opening of a Ball or Festivity, one couple will lead numerous couples in a walking procession around the floor that will take them through various movements and combinations that are typical for this dance. Although I mention that the steps are easy for the occasional

participant, when working with performing groups, the steps can in fact be quite difficult to perfect. The Basic Walking step for instance begins before the music even starts and is long and elegant with deep knee bends and no heels; the majority of people will just begin on the first count and simply walk around the floor. This is of course acceptable when our goal is to get everyone up and dancing, but if you plan to perform this choreography for stage with regular members of a troupe, then please try to teach them the proper steps, as they are so much more beautiful.

Pronunciation: TAH-niyets VIHYEHL-kee

Music: *Folk Dances from Poland, Vol. 5, Band 1.*

3/4 meter

Formation: Circle of individual dancers facing LOD.

Steps: Walking step: In preparation for 1st ct with wt on L, very gently bend L knee while extending R ft fwd, R knee slightly bent until it becomes straight, moving ft fwd with toes just above floor level (pre-ct 1); step fwd firmly on ball of R ft, straightening L knee (this step is the longest one in relation to the next two steps) (ct 1); step fwd on ball of L ft (ct 2); step fwd on ball of R ft (ct 3). Continue Walking step using opp ftwk. Step can also begin with the L.

Long Bow: Beg with ft together, step on R to R (ct 1); step onto flat L ft behind R (L knee is bent while R leg is extended straight out with only toes touching floor) (ct 2); transfer wt to R ft standing on straight R leg (L leg remains slightly bent behind R leg with toes remaining on the floor) (ct 3). W's hands remain in Individual pos; M's L hand is placed on top of his heart while R arm remains in Individual pos (cts 2,&,3). For opp dir use opp ftwk and hands.

Hands: First position: Cpl stand beside each other with M on W's L. M extends R arm fwd bent slightly at the elbow with palm facing in. W extends L arm fwd, bent slightly at the elbow and rests it upon M's R hand. Joined hands are held slightly below shldr level during the dance and should not move, however they should also not be stiff. M's L arm is extended out away from the side with palm up. W hold skirt out with free hand. Can be done with opp pos.

Taniec Wielki –continued

Second position: Cpl stand beside each other with M on W's L. M extends L arm fwd bent slightly at the elbow with palm facing up. W extends L arm fwd, bent slightly at the elbow and rests it upon M's L hand. Joined hands are held slightly below shldr level during the dance and should not move, however they should also not be stiff. M's R arm is extended behind ptr's back without touching her with palm up. W hold skirt out with free hand.

Barrel position: Standing facing each other, cpl extend both arms out in front parallel to floor and join hands (M R to W L; M L to W R) with elbows slightly bent to form a circle.

Individual: M: Both hands outstretched to sides parallel to floor, slightly higher than waist level, palms facing up.

W: Both hands outstretched to sides parallel to floor, slightly higher than waist level, palms down.

Styling: The Polonez is danced with elegance and grace. Dancers stand tall and proud. Ptrs acknowledge each other and other dancers at all possible times with a nod, slight bow, smile, or eye contact.

MeasPatternBOWING FIGURE

2 meas

INTRODUCTION. Cpls stand in one circle with M facing LOD and W facing RLOD with hands at sides and ft together. During first 2 meas, hold position and raise arms into Individual Hold.

1-2

Take 2 Walking steps beg with L and make 1 turn CCW – M first go twd ctr of circle then out / Women travel out then in. End back in starting pos.

3-4

Long Bow to L and then to R.

I. ACQUAINTANCE FIGURE

1-3

Begin facing ptr: M face LOD / W face RLOD in one large circle of cpls. Both M and W beg with L, take 3 Walking Steps in 2nd pos turning in place CCW.

4

Take one Walking step bkwd.

II. SHOW-OFF FIGURE

1-3

In 2nd pos, take 3 Walking steps in LOD – both ptrs begin with L.

4

Step fwd with R as if going to take a Walking Step (ct 1); M release ptr and take a step fwd with L / W with arms kept out to the side also take a step fwd with L ft while making a quick pivot CW to end facing ptr (ct 2); both M and W step bkwd on R with bent R knee (ct 3). W lift R ft off floor to execute pivot, M it is simply a transfer of the wt from L onto R which is behind body.

Taniec Wielki –continued

- 5-6 Holding in Barrel pos, make a 3/4 revolution CW with ptr beg with L so that M end facing ctr of circle and W facing out.
- 7-8 Using Individual hold, cross behind ptr to take their place, beg with L and making a 1/2 turn CCW; repeat on Meas 8 with opp ftwk turning CW.

III. REVERSE FIGURE

- 1 In 1st Pos, take 1 Walking step beg with L travelling in RLOD.
- 2 Without releasing ptr's hand, M take 1 Walking step using all 3 cts to change dir by turning CW beg with R. W go under M's arm turning CCW beg with R. Cpl ends facing LOD in 1st pos.
- 3-4 In 1st pos, take 2 Walking steps in LOD both ptrs beg with L.
- 5-6 Switch to 2nd pos (M take W's L hand in L hand and sweep R arm down twd floor so that it ends behind ptr) and with 2 Walking steps, turn CCW – M make 1/2 turn on meas 5 to end facing RLOD and then 1 walking step bkwd / W make 1 full turn, releasing ptr's hand on meas 6 and finishing facing LOD. Both ptrs end with arms in Individual Hold.
- 7-8 Both M and W take 2 Walking Steps in place while turning CCW – M travel out of circle first then in / W travel in first then out. Ptrs end facing each other in one big circle.

IV. CHAIN FIGURE

- 1-4 Meas 1: Beg With L, both M (RLOD) and W (LOD) use 4 Walking Steps to execute a Grand Chain, starting with ptr by R hands and passing them on R to next ptr. Meas 2: start with R and cross on L side and in front of new ptr taking L hands. Meas 3: repeat meas 1 with 2nd new ptr. Meas 4: repeat Meas 2 with 3rd new ptr.
- 5 Keep hold of 3rd new ptr's L hand and make one Walking Step travelling CCW to end facing ptr with M facing LOD and W facing RLOD.
- 6-7 Using Individual hold, cross behind ptr to take their place, beg with R and making 1/2 turn CW and then repeat on meas 7 with opp ftwk turning CCW.
- 8 One Long Bow beg with R.
Repeat dance with new ptr.

SEQUENCE

- 1-2 Introduction Music (Hold)
- 1-4 Bowing Figure
- 1-28 Figs I, II, III, IV
- 1-28 Figs I, II, III, IV
- 1-28 Figs I, II, III, IV
- 1-28 Figs I, II, III, IV
- 1-4 Bowing Figure

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Naroy Naroy

(Armenia)

Naroy is a man's name. The dance is an example of the style of dances of the Shoror family. Shoror literally means a to and fro movement of the torso. A traditional dance from Sasoun and Moush region (present Turkey). Taught by Liudvig Poghosian (dance tour to Armenia, May 2007).

Pronunciation: NAHR-oh-ee NAHR-oh-ee

Music: *Barev-Armenian Dances*, Band 4 (traditional) and Band 5 (modern). 6/4 meter

Formation: Closed circle, little fingers interlocked, arms in W-pos a little forward, facing ctr.

Steps & Styling: Bouncing at every step, knees bent (down, up, down, up—four movements of equal length to a 6-ct meas. When arms move to R, lean the upper body slightly to L, watch R hand. Reverse movement when arms move to L. For notation purposes the bouncing in the steps is not written down, but is executed on each step or touch. On sway/bounce there is no hip motion.

Meas

Pattern

2 meas INTRODUCTION: Start when the singing starts.

FIGURE

- 1 Step on R to R, forearms moving slightly to R (cts 1-3); Step on L across R, forearms moving slightly to L, torso leans slightly fwd (cts 4-6).
- 2 Step on R to R, forearms moving slightly to R, torso back in orig pos (cts 1-3); touch ball of L ft fwd, arms come back to orig pos.
- 3 Sway/balance on L to L (R ft stays on the floor), torso leans slightly sdwd R, watch the L hand (cts 1-3); sway/balance on R to R (L ft stays on the floor), torso leans slightly sdwd L, watch R hand (cts 4-6).
- 4 Repeat meas 3 cts 1-3 (cts 1-3); touch ball of R ft beside L, arms come back to orig pos (cts 4-6).

In the traditional musical version of Naroy Naroy, during meas 3 & 4, you can sing: "Naroy Naroy Naroy Djzan (dear)." Often Naroy Naroy is followed by a Ver Veri (6/8).

In the modern musical version there is a pause during the song. This pause means that the sway on R is maintained a little longer and after the pause meas 4 is continued.

Presented by Tineke van Geel

Ninoyem

(Armenia)

Nino is a man's name. Ninoyem means "I am Nino." It is a traditional dance from Musaler, a region in former West Armenia, present Anatolia (Turkey). Taught by Liudvig Poghosian (dance tour to Armenia, May 2007).

Pronunciation: Nee-noh-YEHM

Music: *Barev-Armenian Dances*, Band 6. 4/4 meter

Formation: Closed circle, join hands in V-pos, face ctr.

Style: Active crisp steps, shoulders in relaxed pos bouncing on each step of meas 1.

<u>Meas</u>	<u>Pattern</u>
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2 meas	<u>INTRODUCTION:</u> Start when the singing starts.
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FIGURE

- | | |
|---|---|
| 1 | Step on R to R (ct 1); step on L beside R (ct 2); step on R to R (ct 3); step on L beside R (ct 4). |
| 2 | Step fwd to ctr on R (ct 1); stamp fwd with L full ft but without weight, raise arms 30° fwd and bend torso slightly fwd (ct 2); step back on L, lower arms to V-pos, torso back to straight pos (ct 3); touch R beside L (ct 4). |

During meas 1, men can shout "Hey, hey, hey-hey!" on the off-beats, i.e. "Hey" (ct 1); "Hey!" (ct 2); "Hey-Hey!" (ct 3).

During meas 2, you can say the following words on each ct: "Hala, hala" (ct 1); "hala" (ct 2), "Nino" (ct 3); "yem" (ct 4). Freely translated as: "Hé, hé, hé, I am Nino."

Presented by Tineke van Geel

Papouri

(Armenia)

The name is derived from Kurdish and means “old man.” There are moreover, several similar dances with the same name. It is a traditional dance which is done in many regions in Armenia. Taught by Liudvig Poghosian (dance tour to Armenia, May 2007).

Pronunciation: pah-poh-REE

Music: *Barev-Armenian Dances*, Band 9.

4/4 meter

Formation: Closed circle, join hands in W-pos, face ctr.

Meas

Pattern

3 meas INTRODUCTION: 3 measures drum solo, start after 2nd “Hé.”

FIGURE

- 1 Step sdwd on R to R, arms sway down (ct 1); step on L across behind R (ct 2); Step sdwd on R to R, arms make a windshield wiper movement to R (ct 3); step on L across over R, make a windshield wiper movement to L (ct 4).
- 2 Step sdwd on R to R, arms sway down (ct 1); lift L ft behind (ct 2); touch L heel fwd to the floor, arms back to W-pos (ct 3); hold (ct 4).
- 3 Step on L in place, arms sway down (ct 1); lift R ft behind (ct2); touch R heel fwd to the floor, arms back to W-pos (ct 3); hold (ct 4).
- 4 Stamp R ft beside L, R knee turned in, toes pointing diag L (ct 1); stamp R ft beside L, R knee turned out, toes pointing diag R (ct2); jump to both ft in open pos (toes pointing out) (ct 3); hold (ct 4).

Presented by Tineke van Geel

Shoror

(Armenia)

Shoror literally means a to and fro movement of the torso. Choreographer Paylak Sarkisian choreographed this dance and taught it in May 2007.

Pronunciation: Shohr-OHR

Music: *Barev Armenian Dances*, Band 1.

6/4 meter

Formation: Closed or semi circle, little fingers interlocked with arms in W-pos at chest level, facing ctr.

Styling: Step and bounce: Characteristic are the double knee bounces—on cts 1 and 3, 4 and 6 the knees are bent, bouncing at every step, knees bent (down, up, down, up - four movements of equal length on cts 1, 3, 4 and 6. When arms move to R, lean upper body slightly to L and watch R hand. Reverse body movement when arms move to L.

Meas

Pattern

4+ meas INTRODUCTION: Flute solo plus 4 measures

I.A SWAY

- 1 Step and bounce on R to R, arms moving slightly to R (cts 1-3); close and bounce L beside R, arms coming back to orig pos (cts 4-6).
- 2 Step and bounce on R to R, arms moving slightly to R (cts 1-3); touch and bounce ball of L ft beside R, arms coming back to orig pos (cts 4-6).
- 3 Sway and bounce on L to L (cts 1-3); sway and bounce on R to R (cts 4-6).
- 4 Shift wt onto L (cts 1-3); touch and bounce on ball of R ft beside L (cts 4-6); arms come down to V-pos (ct 6).

I.B IN AND TURN LEFT

- 5 Step and bounce on R to ctr, R ft and body turn diag L, arms come to W-pos (cts 1-3); touch and bounce ball of L ft beside R (cts 4-6).
- 6 Step back on L, arms come back to V-pos (cts 1-3); touch and bounce ball of R ft beside L (cts 4-6).
- 7 Release hands and make a full turn CCW with 6 walking steps, starting with R ft, L forearm in front of waist, R arm extended sdwd, palms face up.
- 8 Big step fwd to ctr on R, R knee strongly bent (cts 1-3); touch and bounce ball of L ft beside R (cts 4-6).

II.A CIGARETTE (LONG FIGURE)

- 1-2 Repeat Fig I, meas 1-2.

Shoror—continued

- 3 Touch and bounce ball of L ft in front of R to floor, L knee turned inwards, arms slightly moving to L (cts 1-3); touch and bounce ball of L ft in front of R to floor, L knee turned outwards, arms coming back to orig pos (cts 4-6).
- 4 Step and bounce on L to L (cts 1-3); touch and bounce ball of R ft beside L (cts 4-6).
- 5 Step on R to R (cts 1-3); step on L across behind R (cts 4-6).
- 6 Step on R to R (cts 1-3); step on L across over R (cts 4-6). Arm movement during meas 5-6: arms circle R to finish with L arm sdwd to L (waist level), R arm in front of waist (arms parallel). Face L arm, still holding little fingers.
Note: No bouncing in meas 5 & 6.

II.B CIGARETTE (SHORT FIGURE)

- 7 Step and bounce on R to R, arms (in low W-pos) moving slightly to R (cts 1-3); touch and bounce ball of L ft beside R (cts 4-6).
- 8 Touch and bounce ball of L ft in front of R to floor, L knee turned inwards, arms slightly moving to L (cts 1-3); touch and bounce ball of L ft in front of R to floor, L knee turned outwards, arms coming back to orig pos (cts 4-6).

III. HARLEY DAVIDSON

- 1 Step on L across over R, hands make small downward movement, L knee is strongly bent (cts 1-2); step on ball of R ft to R, hands back to orig pos (ct 3); step on L across over R, hands make a small downward movement, L knee strongly bent (ct 4-5); step on ball of R ft to R, hands back to orig pos (ct 6).
- 2 Step on L across over R, hands make small downward movement, L knee is strongly bent (cts 1-2); step on ball of R ft to R, hands back to orig pos (ct 3); step on L across over R, hands make a small downward movement, L knee strongly bent (ct 4-5); no action (ct 6).
- 3 Release hands and make a full turn CW with 6 walking steps (start with R), R forearm in front of waist, L arm extended sdwd. Palms face up
- 4 Big step fwd to ctr with R, R knee strongly bent (cts 1-3); touch and bounce ball of L ft beside R (cts 4-6).

SEQUENCE:

Fig I, Fig II, Fig III,

Fig I, Fig II, Fig III, Fig III

Fig I, Fig II, Fig III,

Fig I,

Fig I, meas 1;

Fig I, meas 2: step on R to R (ct. 1); hold (ct 2-5); step on L across over R with L knee strongly bent (ct 6). Arms circle R to finish with L arm sdwd to L (waist level), R arm in front of waist (arms parallel). Face L arm, still holding little fingers.

Presented by Tineke van Geel

Tamzara

(Armenia)

Tamzara is both known as a song and as a dance. It is a man's name. There are many varieties of this dance, because it was known in many regions in various forms. In Arapkir (former West Armenia) the name is said to be derived from the following anecdote. The leader of a village offered his guests his hospitality and always called for his daughter-in-law Zara to serve them "tan" (yoghurt mixed with salt and water). Therefore he called her by saying: "Tan, Zara!" According to the ancient storytellers, from then on the village name was changed to Tanzara. How the name of the dance fits into the story remains kind of a mystery. Fact is that all Tamzaras are in a 9/8 beat (short-short-short-long). This version was taught by Paylak Sarkisian, and adapted by Tineke van Geel

Pronunciation: tahn-zah-RAH

Music: *Barev-Armenian Dances*, Band 10.

Rhythm: All Tamzaras are in a 9/8 meter (short-short-short-long).

Formation: Line, hands are joined in W-pos a little forward, face ctr.

Meas

Pattern

6 meas INTRODUCTION: Flute solo plus 4 measures

I. DOUBLE STAMP (BASIC)

- 1 Step sdwd on R to R, forearms make a windshield wiper move to R (ct 1); step on L across behind R, forearms make a windshield wiper move to L (ct 3-4); step sdwd on R to R, arms back to central pos (cts 5-6); stamp L beside R, no wt (ct 7); stamp L beside R, no wt (ct 8); hold (ct 9).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Step fwd to ctr on R, arms start swaying down (cts 1-2); step fwd to ctr on L, arms finish coming down (cts 3-4); step fwd to ctr on R, arms back in W-pos (cts 5-6); stamp L beside R, no wt (ct 7); stamp L beside R, no wt (ct 8); hold (ct 9).
- 4 Repeat meas 3 with opp ftwk bkwd.

II. HALF CIRCLES

(Release hands, arms remain in W- pos, turn to face LOD.)

- 1 Step fwd on R. (cts 1-2); step fwd on L (cts 3-4); step fwd on R. (cts 5-6); step on R beside L and bounce heels off the floor, clap hands at chest level (face out) (ct 7); bounce heels off the floor, clap hands (ct 8); hold (ct 9).
- 2 Repeat meas 1 with opp ftwk.

Tamzara—continued

Note: During meas 1-2 you move fwd in LOD. When R ft starts (meas 1) you make a small curve/semi circle moving slightly into the circle, finish on ct 7 facing out, back on the orig line, but progressed in LOD. When L ft starts, you make a small curve/semi circle slightly out of the circle, finish on ct 7 facing in, back on the orig line, but progressed in LOD.

3-4 Repeat meas 1-2.

III. IN AND OUT WITH JUMP

- 1 Step fwd to ctr on R, arms move sway (cts 1-2); step fwd to ctr on L, and bring arms down (cts 3-4); step fwd to ctr on R, arms back in W-pos (cts 5-6); stamp L beside R, no wt (ct 7); stamp L beside R, no wt (ct 8); hold (ct 9).
- 2 Repeat meas 1 fwd but with opp ftwk.
- 3 Step bkwd on R (arms are in W-pos (cts 1-2); step bkwd on L (cts 3-4); jump onto both ft (closed pos), clap hands at chest level (ct 5); hands sway down (ct 6); step bkwd on R, arms down in V-pos (ct 7); step bkwd on L (ct 8); hold (ct 9).
- 4 Repeat meas 3 (arms back in W-pos on ct 1).
- 5 Arms come back to W-pos, no hand hold, step fwd on R (cts 1-2); step fwd on L (cts 3-4); step fwd on R (cts 5-6); step on R beside L and bounce heels off the floor, clap hands at chest level (face RLOD) (ct 7); bounce heels off the floor, clap hands (ct 8); hold (ct 9).
- 6 Step fwd on L (cts 1-2); step fwd on R (cts 3-4); step fwd on L (cts 5-6); step on R beside L and bounce heels off the floor, (face ctr) (ct 7); bounce heels off the floor (ct 8); hold (ct 9).

Note: During meas 5-6 make a full turn CW in place, describing a small circle.

SEQUENCE: Only at beg of the dance, Fig I is danced twice.

Presented by Tineke van Geel

Tsnka Par

(Armenia)

Tsnka means knee, Par means dance. Literally a “knee dance.” It is a traditional dance from Musaler, a region in former West Armenia, present Anatolia (Turkey). Taught by Liudvig Poghosian (dance tour to Armenia, May 2007).

Pronunciation: tsunk pahr

Music: *Barev-Armenian Dances*, Band 12.

4/4 meter

Formation: Closed circle, join hands in V-pos, face ctr.

Styling: Bouncy and light.

Meas

Pattern

4 meas INTRODUCTION: Drum solo.

I. FIGURE I

- 1 Touch L heel fwd to the floor (ct 1); step on L beside R (ct 2).
- 2 Touch R toe behind to the floor (ct 1); step on R beside L (ct 2).
- 3 Step on R to R (ct 1); step on L beside R (ct 2).
- 4 Step on R to R (ct 1); bring L beside R (no wt) (ct 2).
- 5-7 Repeat meas 1-3.
- 8 Ft in closed pos, bend knees and make a full turn with the knees CCW (ct 1); jump on both feet (closed pos) (ct 2).

Presented by Tineke van Geel

Vana and Taroni Bareri Sharan or Kochari

(Armenia)

Translation: "Dances from Van and Taron" or "Kochari." Learned in Armenia at celebrations, more elaborate figures are executed by the dance ensembles in Armenia

Pronunciation: KOH-chah-ree

Music: *Barev-Armenian Dances*, Band 8.

2/4 meter

Formation: Mixed line, hold hands, arms down in V-pos, face ctr.

Steps: Kochari step: Jump onto both ft, L ft diag fwd to L, both ft turned out, bend both knees (ct 1); bounce on both ft (ct 2); bounce on both ft (ct &). As you bounce the heels lift off the floor and bounce back to the floor (knees are straight). Back is straight throughout.

Meas

Pattern

5 meas

INTRODUCTION:

I. DOUBLE BOUNCE (BASIC)

- 1 Step and bounce on ball of R ft to R (ct 1); bounce (ct &); step on L beside R and bounce (ct 2); bounce (ct &).
- 2 Step and bounce on ball of R ft to R (ct 1); bounce (ct &); touch L diag L to the floor and bounce (ct 2); bounce (ct &).
- 3 Kochari step.
- 4 Step bkwd on L (ct 1); bounce on L and lift R ft at L calf height (ct 2).

II. DOWN AND HOLD

- 1-2 Repeat Fig I, meas 1-2.
- 3 Strongly bend both knees (L ft is diag fwd) (ct 1); hold (ct 2).
- 4 Repeat Fig I, meas 4.

III. CROSSING

- 1 Step and bounce on ball of R ft to R (ct 1); bounce (ct &); cross and bounce L over R (ct 2); bounce (ct &).
- 2 Repeat meas 1.
- 3 Kochari step.
- 4 Step bkwd on L (ct 1); bounce on L and lift R ft at L calf level (ct 2).

IV. SYNCOATED CROSSING

- 1 Step and bounce on ball of R ft to R (ct 1); lift the L leg aggressively (knee 90° up), bounce on R (ct &); cross and bounce L over R (ct 2); lift R leg aggressively, bounce on L (ct &).

Vana and Taroni Bareri Sharan or Kochari—continued

- 2 Repeat meas 1.
- 3 Kochari step.
- 4 Step bkwd on L (ct 1); bounce on L and lift R ft at L calf level (ct 2).

SEQUENCE: Leader will indicate change. He will often do this by showing the next figure during the “old” figure. The group will follow 4 meas later. Another option is to keep the same sequence of the figures all the time and to indicate the change of figure in time to enable all the dancers to start the next figure simultaneously.

Presented by Tineke van Geel