

Syllabus of Dance Descriptions

In Memoriam

Jean Brown

August 21, 1926 – August 3, 2008



Jean was a resident of Galt and a former resident of San Jose, California. Jean taught elementary school for 30 years at O. Hubbard School in San Jose, and during those years she also devoted her time after school to developing and teaching international folk dance to children. She and her mother spent countless hours sewing costumes by the hundreds! Her groups danced at schools, hospitals, and community events around the Bay Area. In her last year of teaching at Hubbard, 180 children participated in dance classes.

Following the death of her first husband in 1987, she moved to the Stockton area and remarried. She and her second husband Norm taught three dances classes a week in Galt and Lodi and spent two weeks every year at Stockton Folk Dance Camp. She attended Stockton Dance Camp for 31 years; her most recent contribution was the Recreational Dance Workshop

Bora Gajicki

July 24, 1937 – August 17, 2008



“A joy to behold, a challenge to imitate.” Borivoj Gajicki was born in Gospodjinci, a village in Serbia. After his military service in the Yugoslav Navy, he danced professionally with Ansambl KOLO for seven years. He traveled extensively in Yugoslavia and Europe as a solo dancer with this world-famous troupe.

In 1967, he met and married Margarita "Marge" Tapia while she was vacationing in Yugoslavia. After coming to California, he started a kolo class at the Yugoslav-American Club. Bora and Marge later opened The Folk Motif in 1970, a small business specializing in opanke, folk costumes, books, and related folk items.

Bora was on the faculty of the Stockton Folk Dance Camp for several years and was guest teacher at many folk dance institutes and camps. Many of the dances that Bora introduced are still very popular, including Divčibarsko, Gocino Kolo, Gružanka, Moravac, Raca, Stara Vlainja, and Strumička Petorka.

Rick Sherman

April 14, 1928 – October 27, 2008



Rick was, by day, a Harvard-educated professor of mechanical engineering at the University of California, Berkeley, and by night, an avid folk dancer! He joined the Berkeley Folk Dancers in 1976, served twice as President of that organization and once as secretary, worked on several key committees, and also did two stints as one of their teachers, from 1990-97 and again from 2005-2006 (while in his 70s).

He attended Stockton Folk Dance Camp for 17 almost consecutive years, and in 2008 joined the Research Committee to correct, amend, and enhance the dance syllabus.

Preface

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

Joyce Lissant Uggle and Loui Tucker served as editors of this syllabus.

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

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Abbreviations Used in the Syllabus

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

Folk Dance Camp Committee

Bruce Mitchell, Director

Bobi Ashley, Gordon Deeg, Bob Harris, Jeff O’Connor, Lee Otterholt, E. David Uggle, Karen Wilson-Bell, Jan Wright.

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

2009 Dance Research Committee: Laura Bremer, Toba Goddard, Bill and Louise Lidicker, Loui Tucker, Cricket Raeburn, Martha Awdziejewicz, Joyce Lissant Uggle, Bill Wenzel, Teddy Wolterbeek, Karen Wilson-Bell, Sabine Zappe.

FACULTY BIOGRAPHIES



Robert Bagnoli – Italian Dancing

Roberto Bagnoli grew up in Rome, where he was first introduced to folk music and dance, eventually taking part in several performances and teaching dance classes. He subsequently studied various forms of folk dance in workshops throughout Europe, Israel, and North America under the guidance of renowned choreographers and teachers. From 1995 to 2003, he performed as a dancer and choreographer with the Terra di Danza Dance Company and was involved in the production of Raggi di luna Italiana and Capriccio Italiano (Italian dances), GiroGiroMondo (dances from around the world), Keltic Emotion (Celtic dances), Mazal Tov (Israeli dances), and Ethnos (international folk dances). He is the founder of Folk Atelier Reggio Emilia (FARE), devoted to the development and conservation of folk dance heritage.

Roberto lives in Reggio Emilia in Northern Italy, considered to have one of the most important dance communities in Italy.

France Bourque-Moreau – French Canadian Dancing

France Bourque-Moreau lives in Montréal, Québec and for the past twenty-five years has been active in Canada and abroad teaching folk dances for children and conducting special seminars to train school teachers in this field. Her current repertoire includes hundreds of dances and singing/games from all parts of the world especially designed and adapted to various age and experience levels. Ms. Bourque-Moreau also puts emphasis on the French and French-Canadian repertoire which is widely used in the Canadian school curriculum.

France lives in Montréal, Québec, Canada, with her husband, Yves



Bruce Hamilton – English Dancing

Bruce Hamilton is a thoughtful and energetic teacher of English and Scottish country dancing. Bruce began Scottish country dancing in 1967, at college, immediately fell in love with it, and took up teaching in the early '70s. Bruce has taught English and Scottish country dancing in the San Francisco Bay Area for many years. He has become one of the country's most popular English dance leaders, with invitations to many festivals and summer dance camps each year. Lately he's been focusing on non-choreographic elements of English Country Dance: how to move well, how to be musical, how to recover from slips, how to be a good partner, body mechanics, and the social and mental aspects.

Bruce lives in the San Francisco Bay Area, and is currently president of the Country Dance and Song Society.



Jerry Helt – Squares and Contrás

Jerry Helt is internationally known for his expertise in the calling and teaching field, respected by callers and dancers for his ability to bring fun and joy to the dance world. Jerry began his square dance activities in the early 1940s and has been a full-time caller since 1953. He first came to Stockton Folk Dance Camp in 1956, and has been here every year since, delighting us with his great squares and contrás, building up to Exploding Squares on Friday night.

Jerry lives in Cincinnati, Ohio, with his wife, Kathy, who also frequently attends Stockton Folk Dance Camp.

Željko Jergen – Croatian Dancing

Željko Jergen is a renowned choreographer and teacher throughout the world. Since moving to the United States in 1986, Željko has created over 350 original choreographies for 70 different amateur, semi-professional and professional ensembles. A native of Varaždin, Croatia, Željko was a leading performer with the Croatian National Folk Ensemble *LADO* for twelve years. He also performed with the Zagreb National Ballet and Modern Dance Companies for several years.



When he's not researching and creating new choreographies, Željko stays extremely busy working with the international folk dance community, where he is in popular demand for his depth and style in teaching Croatian folk dancing. He has traveled extensively both domestically and abroad, including folk dance seminars and workshops in the United States, Canada, Europe, Japan, and Taiwan.

Željko resides in Wexford, Pennsylvania, with his wife and their son and daughter.

Roo Lester – Scandinavian Dancing



Roo Lester was born in California and began folk dancing in grade school as a rainy-day physical education activity. Ingvar and Jofrid Sodal, by whom Roo was introduced to Scandinavian dance at the San Diego Folk Dance Conference one year, instilled in her a love of Scandinavia. She soon began teaching Scandinavian dance. Since 1983, Roo has traveled extensively in Norway and Sweden studying dance. She has been the American coordinator for several dance and music camps in Scandinavia. She is a dance educator and ethnologist living in the southwestern suburbs of the Chicago metropolitan area, teaching classes for children and elderhostel participants. She teaches Scandinavian turning dance, international folk dance, folk crafts, culture workshops, costumes workshops, teaching techniques and more.

Roo lives in Woodridge, Illinois.

Linnea Mandell - Singing

Linnea Mandell has been folk dancing since before she was born and was raised by folk dancing parents. She plays with Chubrizza International Folk Band from Humboldt County, California, and leads the Stockton Singing and Instrument class. Linnea and her partner Craig Kurumada have traveled extensively throughout the world, studying music, language, and culture. Linnea plays accordion, tambura, bugarija, tupan, recorder, dumbek, and snare. By day, Linnea is a teacher and curriculum specialist for the Humboldt County Office of Education.



Linnea lives with Craig in Arcata, California.



Yves Moreau – Bulgarian Dancing

Yves Moreau is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He was twelve years old when he was first introduced to international folk dancing as a member of a Boy Scout Troup. He traveled to Bulgaria almost annually between 1966 and 1986 to research dance and to record music in all regions of the country. He has also lectured and conducted workshops throughout North America as well as on numerous occasions in Europe, Asia, the Far East, and South America.

Yves teaches mostly non-choreographed village material which he has collected during his many field trips. His teaching method is clear and thorough, yet relaxed. A special emphasis is put on regional styles and background information. Above all, Yves wants to share his love for Bulgarian folklore and communicate the fun of dancing. Yves has also introduced and teaches folk dances of other Balkan countries as well as dances from Brittany (France) and his native Québec.

Yves lives in Montréal, Québec, Canada, with his wife, France.

Lee Otterholt – Balkan Dancing

Born in the US of Norwegian-American parents, Lee has lived and worked most of his life in Norway as a professional dancer, dance teacher, and choreographer. For the last 10 years he has been active on the international scene, teaching various Balkan dances at international folk dance festivals in Europe, the USA, and East Asia. Lee has a professional education in choreography and was one of the choreographers of the Opening Ceremony of the Winter Olympic Games in Lillehammer, Norway in 1994.



Lee's teaching emphasizes style: dancing well, not just "getting the steps."

Whenever he can, he also tries to bring improvisation, self-expression and spontaneity back into the folk-dancing traditions where these elements are a central part of the tradition. And he never loses sight of the fact that we recreational folk dancers dance because it is fun, and because these dances mean something to us – just as they were fun and meant something to the village dancers before us!

In 2003, Lee and his wife Hilde moved to the United States to make their permanent home in Laguna Beach, California.

Chubritza – The Band/Singing Lessons

Chubritza was founded in 1993 in Arcata, California. Chubritza is the name of a Bulgarian table spice which is usually served as a mixture of savory, salt and paprika. The name reflects the band's variety and mixture of international musical tastes and textures, while retaining a Balkan and Eastern European emphasis. Chubritza plays international dance music for folk dance events, weddings, bar mitzvahs, cultural celebrations, parties and festivals.



Randy Carrico - clarinet, soprano sax, cornet, tambura, kaval, violin, prim, bugarija, guitar, vocals

Deborah Dukes - bass, frame drum, zils, tambura, tupan, vocals

Janet Finney-Krull - flute, pennywhistle, recorder, frula, accordion, brac, dumbek, tupan, snare, vocals

Craig Kurumada - gajda, clarinet, prim, brac, accordion, tambura, spoons, snare drum, violin, vocals

Linnea Mandell - accordion, tambura, bugarija, tupan, recorder, dumbek, snare, vocals

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Bassanello

(Italy, Veneto)

This dance comes from Veneto, a region in Northeast Italy, and is a very popular dance deriving from the Alpagota tradition in the Belluno province. The name refers to a small area in this province. It is a courtship dance done at the beginning of a wedding banquet, danced by the married couples, parents and witnesses.

Pronunciation: bah-sah-NEHL-loh

Music: 4/4 meter CD: *Danze Italiane Vol. 1*, Band 2.

Formation: Four couples in square formation, numbered 1 to 4 CCW, as in American Squares.

Steps: Balletto: M: with R shoulder in front, beginning with the knee slightly bent, leap onto R in front, leap back onto L three times, then jump on both feet, knees bent, and twisting to R so that L shoulder is fwd;
W: leap on R extending L leg straightened in front, leap on L extending R leg; repeat three times, then jump on both feet, knees bent

Meas Music: 4/4 meter Pattern

2 meas INTRODUCTION No action.

I. FIGURE I

- 1 Head W (1 and 3) exchange places with four steps passing L shldr, while head M passing behind their ptr move in front of the cpl to their R (1/4 to the R). End facing ctr.
- 2 Head cpls turn alone in place CCW with four steps, starting with R crossing in front of L, and turning to face each other.
- 3-4 Head cpls, facing ctr, Balletto in place.
- 5 Head W (1 and 3) exchange places with four steps passing L shldr and turning to face each other, while head M exchange places passing behind their ptr, making a ½ turn to R.
- 6 Repeat meas 2.
- 7-8 Repeat meas 3-4.

II. FIGURE II

- 1-4 Head W and head M turn to their L, hook L elbow with corner and turn CCW 2 or 3 complete turns with 16 walking steps.
- 5-8 Head M cross to their own side passing by the R shldr to hook R elbow with ptr and turn CW with 16 walking steps.

Repeat dance from beginning but with side cpls (2 and 4). On the third time through the dance, the music fades out at about Fig II, meas 3.

Presented by Roberto Bagnoli

Contradanza

(Italy, Sicily)

This is among the most common dances in Sicily, and is currently danced during weddings and other festivities. It is also known as *Cuntradanza* and *Quattrigghia*, and follows only in part the rules of the French Contradanse, from which it derives.

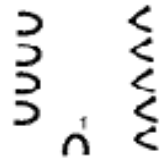
Pronunciation: KOHN-trah-DAHNSAH

Music: 2/4 meter CD: *Danze Italiane Vol. 1*, Band 15

Formation: Couples in a longway set, from 6 to 10. Woman 1 stands inside the set.

Steps: Basic step: Step on R (ct 1); small lift on R lifting L leg (ct &); step on L (ct 2) ("limping" step). This step is used in Fig I and II.

Gallop: wide step with R with slightly bent knee (ct 1); slide L next to R with wt and straighten both knees. Can be done with opp ftwrk.



Meas

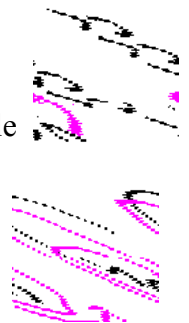
Music: 2/4 meter

Pattern

INTRODUCTION No introduction. Start with music.

I. FIGURE I

- 1-16 With Basic steps, the last M guides the line of M in front of the W, passing between W1 and W2 and ending behind ptr. At the end, M1 takes hands with W1 and W2 and starts moving on the circle (CCW), followed by the other cpls, holding hands. W1 then leads the line CCW to form a semi-circle.



II. SEWING

- 1-40 When the semi-circle is complete, W1 leads the line of cpls into a serpentine, passing under arches made by other cpls, moving always CCW. If there is a small number of cpls in the set, there is time for 3 circles through an arch; if a larger number of cpls makes up the set, only 2 circuits may be possible.



- 41-48 W1 lead their sets to join the last M in the next set (CCW direction) so that a large set of all the dancers is formed. When the circle is complete, the single line changes into a circle of cpls walking side by side, M on inside of circle.

III. FLOWER

- 1-2 M drop quickly onto R knee and direct ptr twd ctr of circle with R hand. M then stand up, L shldr to the ctr. W, after turning with R shldr to ctr, dance 4 gallops to R, going into the circle.

Contradanza—continued

- 3-4 W make complete turn in place to L with 4 steps, arms extended at sides, starting with L arm held low and R high, lifting first R arm, then L arm high, and finally R high.
- 5-6 W dance 4 gallops to L, going out and ending facing ptr.
- 7-8 With 4 gallops to R, M and W change places, turning CCW.
- 9-16 While W stand on the circle, M repeat meas 1-8.
- 17-32 Repeat meas 1-16.

IV. BASKET

- 1-4 W walk fwd twd ctr, join hands and raise arms high.
- 5-8 M walk fwd holding hands and step between two W under their arches, then W lower arms behind M back.
- 9-16 All dance 16 gallop steps to R (step, close, step, close, etc.).
- 17-20 W raise arms and lower them in front of M, then M raise their arms and lower them in front of W.
- 21-28 All dance 16 gallop steps to L.
- 29-32 Releasing hands, but keeping arms extended, all dance 8 skipping (or walking) steps bkwd, joining hands at the end with neighbors.

V. FIGURE V

- 1-4 Everybody walk 4 steps fwd and 4 steps bkwd.
- 5-8 W walk 4 steps fwd, turn 1/2 to L, then walk 4 step fwd ending in front of ptr.
- 9-16 Holding ptr with R hand on ptr's L hip, with L arm raised high, turn CW with 16 step-hop steps.

Presented by Roberto Bagnoli

Do Pasi

(Italy, Veneto)

This dance comes from Veneto, in Verona and belongs to the group of dances called "Soti" - dances related to the German Schottische and widespread in the province of Verona and known throughout the entire region by various names. This tune is played by Calicanto, one of the most important bands in the Italian folk-revival movement, active since 1981.

Pronunciation: doh PAH-see

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

Formation: Couples scattered through the dance floor, W to R of M. Hands are joined and crossed in front, M R with W R and M L with W L. M R arm is over W L arm.

Meas Music: 4/4 meter Pattern

2 meas INTRODUCTION No action.

I. FIGURE I

- 1 Beg with outside ft (ML, WR) walk fwd 3 steps (cts 1,2,3); turn inward twd ptr and change direction, without releasing hands (ct 4).
- 2 Beg with outside ft (MR, WL), walk fwd 3 steps in opp direction (cts 1,2,3); turn inward twd ptr and change direction, without releasing hands (ct 4).
- 3 Repeat meas 1.
- 4 Walk fwd 3 steps continuing in the same direction as meas 3 (cts 1,2,3); hold without turning (ct 4).
- 5 Turning inward at the beg of the movement, crossing outside ft (ML, WR), walk fwd 3 steps in same direction as meas 2 (cts 1,2,3); hold (ct 4).
- 6 Turning inward at the beg of the movement, crossing outside ft (MR, WL), walk fwd 3 steps in same direction as meas 1 (cts 1,2,3); hold (ct 4).
- 7 Repeat meas 5.
- 8 Walk fwd 3 steps in the same direction as meas 7 (cts 1,2,3); hold (ct 4).

II. FIGURE II Releasing hands and facing partner; W's hands on hips, M's hands grasping the edge of an imaginary vest.

- 1 Beg with ML, WR, step sdwd 3 steps (step, close, step) (cts 1,2,3); hold (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Point ML, WR fwd (ct 1); step on ML WR (ct 2); point MR, WL fwd (ct 3); step MR WL (ct 4). Use the two "touch-step" patterns to turn away from partner (M to L, W to R) to end back to back.
- 4 3 small steps in place (M-LRL, W-RLR) (cts 1,2,3); hold (ct 4).
- 9-16 Repeat meas 1-4 to end facing ptr and rejoin hands.

Repeat dance from beginning

Presented by Roberto Bagnoli

Galoppa

(Italy)

This dance comes from Emilia-Romagna and has a relatively recent origin. Galoppa appeared for the first time in the first half of 19th century as a variation to the polka, called Gallop. Today it can be found in the region of Bologna in the valleys Savena and Reno.

Pronunciation: gah-LOHP-pah

Music: 6/8 meter, counted 1, 2 CD: *Danze Italiane vol. 2*, Band 10

Formation: Four couples, one behind the other in a column; couple 1 in front. W to R of M. M takes W L hand in his R hand. Five cpl sets will work, but 6 is too many.

Meas Music: 6/8 meter Pattern

INTRODUCTION None. Start with music.

I. FIGURE I - Follow the Leader

1-16 Beg with R, dance 32 walking steps, moving in any direction around the dance floor. All the cpls follow Cpl 1.

II. FIGURE II - Separate and Rejoin

1-16 Beg with R, Cpl 1 casts off and dance 32 walking steps around the dance floor, all M to L, following M1, and all W to R, following W1, ending again side by side with partner. Head cpl must keep track of one another on the dance floor so that they reform the column of cpls several beats before the end of the phrase to be ready for Fig III.

III. FIGURE III

1-8 Releasing hands, Cpl 1 dance skipping bwd on the outside of the column of cpls, M1 on M side, W1 on W side, until they meet each other at the bottom of the set, *while* the other cpls face each other, step a little apart, and form an arch with their raised and joined hands; Cpl 1 dance (walking step can be done here instead of skipping) fwd under arch, until they arrive again in front. Cpl 1 separates again, and dances bwd down the outside of the set, ending at the bottom of the set.

9-16 Cpl 2 dance the same way, until they end at the bottom of the set. Note: Cpl 2 begins on the start of the meas and even if Cpl 1 has not finished.

Repeat dance from beg (Fig I) lead by Cpl 3 and Figure III done by Cpls 3 and 4.
Repeat dance (Figs I-III) until the music changes.

V. FIGURE V (TRESKA) - Finale

Cpls space themselves freely about the floor, facing ptr, without holding hands. Dancers move together fwd and back (M beg with fwd movement), on a CCW elliptical trajectory, keeping the same distance between themselves, and flirting and inviting the ptr to follow. The ellipse also shifts slowly CCW around the dance floor. Steps can be walking or skipping, with other improvisational figures possible. M can crouch forward a little, especially on the fwd movements. Sequence can end with M stepping with L ft crossing in front of R and making a complete turn quickly to L to end facing ptr.

Presented by Roberto Bagnoli

Giga

(Italy, Emilia)

This is a dance from Emilia-Romagna. Like the Piedmontese Gigo, the Giga from Emilia is a widely spread, popular dance in 6/8 rhythm. It is danced in couples, and belongs to the group called “Balli Staccati” (without touching) of the Bologna Mountains (Valle del Savena, Valle del Setta).

Pronunciation: JEE-gah

Music: 6/8 meter, counted 1, 2 CD: *Danze Italiane Vol. 1*, Band 9

Formation: Couples in large circle, facing partner, W with R shoulder to the center, M with L shoulder to the center, without holding hands.

Steps: Balletto: facing partner, without holding hands, lift R leg and make a gentle downward kick, bending the R knee slightly and bouncing on ball of L foot (ct 1); step on R (ct 2). Repeat with opp ftwk. 1 Balletto step = 2 meas or 4 cts.

Meas Music: 6/8 meter Pattern

2 meas INTRODUCTION No action.

I. FIGURE I (SPASSO E BALLETO)

- 1-2 M starts with R, W with L, with four steps M turns to R in LOD and fwd while W turns back to L into LOD.
- 3-4 With M going fwd and W bkwd, four skip steps moving CCW.
- 5-6 Facing ptr dance 1 Balletto steps with R, L (starting with step on L for M and on R for W).
- 7-8 Each sway away from center (M to R, W to L) and then turn quickly in place (M turn L, W turn R) to end facing each other as in beginning position.
- 9-16 Repeat meas 1-8.

II. FIGURE II

- 1-2 Facing ctr, W on Ms' R, walk four steps twd ctr holding inside hands; on the last ct turn inwards twd ptr and change direction, reversing hold.
- 3-4 Facing outside, walk four steps back to place holding inside hands; on the last ct, W raise L hand at R shoulder while M moves in front of W to begin moving around her. Do not release M's L and W's R hand.
- 5-6 Without releasing handhold, M makes a complete circuit CCW around the W with skip steps while W stays facing away from ctr doing skip steps in place.
- 7-8 M quickly take W's L hand (which is at her R shoulder) and releases L hand. M keeps his R hand over W head, as he turns her L 1½ times under the arch made by the arms. M turn ½ L to face ctr with W on his R.
- 9-16 Repeat meas 1-8.
Repeat dance from beginning.

Giga—continued

III. FIGURE V (TRESKA) - Finale

Cpls space themselves freely about the floor, facing ptr, without holding hands. Dancers move together fwd and back (M beg with fwd movement), on a CCW elliptical trajectory, keeping the same distance between themselves, and flirting and inviting the ptr to follow. The ellipse also shifts slowly CCW around the dance floor. Steps can be walking or skipping, with other improvisational figures possible. M can crouch forward a little, especially on the fwd movements. Sequence can end with M stepping with L ft crossing in front of R and making a complete turn quickly to L to end facing ptr.

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

Presented by Roberto Bagnoli

Mazurca Di Sant'Andieu

(Italy/France)

This dance is a mazurka that originated in the south of France during the Occitan Kingdom and is now danced all over Piedmont. The song to this dance was written by Charloun Rieu, pioneer of the modern provençal literature and poetry, who covered on foot all the Alps to spread the provençal language and to delight with his songs “The Shepherds and The Peasants.”

Pronunciation: mah-ZOOR-kah dee SAHNT ahn-DEE-uh

Music: 3/4 meter CD: *Danze Italiane Vol. 2, Band 3*

Formation: Couples in large circle facing LOD, W to R of M. M takes W L hand in his L and W R hand in his R placing his R arm at W shoulders. [This is a “varsouvienne” hold with L hands held a little lower than R hands, especially in Fig I.]

Steps: Waltz step: Step forward on L slightly to L (ct 1), step on R close to L (ct 2), step forward on L slightly to L (ct 3). Repeat with opposite footwork and direction

Meas Music: 3/4 meter Pattern

16 meas INTRODUCTION No action.

I. FIGURE I (WALTZ)

1-2 Both beginning with L foot dance 2 Waltz steps fwd in LOD.

3-4 M dances fwd 2 Waltz steps starting with L in LOD, while W turns to R under R arm, with 2 waltz steps. Rejoin L hands.

5-16 Repeat pattern of meas. 1-4 three more times.

II. CHORUS (MAZURCA)

1 Step on L foot in front (ct 1), step on R foot back (ct 2), small hop on R (ct3), lifting L leg in front.

2 Men: moving to R and passing behind partner, step on L crossed behind R (ct 1), step on R to R (ct 2), step on L in front of R (ct 3) .

Women: moving to L and passing in front of partner, step on L to L (ct 1), step on R close to L (ct 2), step on L to L (ct 3) .

3-4 Repeat pattern of meas 1-2 with opposite footwork and direction.

5-16 Repeat pattern of meas 1-4 three more times.

Presented by Roberto Bagnoli

La Mazurka Di Saint-Andiol—continued

LA MAZURKA DI SAINT-ANDIOL Lyrics

Al platano della pianura
 C'invita San Vincenzo.
 Che fortuna per la danza,
 È caduta la tramontana,
 La gelata si annuncia,
 Per stanotte il freddo sarà pungente.
 In cadenza come scienza
 Danzeremo d'accordo tutti insieme.

CHORUS:

Al dolce suono del clarinetto,
 Dei flauti e del violino,
 Ragazzi e ragazze venite presto
 Dalle lontane vallate.
 Il vento ha fatto cadere le foglie.
 I vecchi uomini dei sentieri
 la Mazurka rallegra,
 Nel bosco di Saint Andiol.

In fila, quelli di Verquières,
 Come dei colombacci,
 A grande passo per arrivare presto,
 Facendo svolazzare il loro frustino,
 Verso i pioppi senza
 Gobba di un torrente pieno a metà.
 Nei boschi del paese
 Arriveranno tra i primi.

CHORUS

Da Cabannes, i più fieri
 Arriveranno numerosi,
 Per la festa, giacca lunga,
 Scarpe lucidate, pantaloni di lana.
 Pieni di gioia e di voglia.
 Dimenticheranno i loro campi,
 Di violette fresche ciascun
 Di loro avrà il suo mazzetto.

CHORUS

By the sycamore on the plain
 The town of San Vincezno invites us
 How lucky for the dance
 That the winds have died down
 Cold weather is coming
 Tonight will be very cold
 To the cadence of this dance
 We will all dance in unison

CHORUS:

To the sweet sound of the clarinet,
 Of the flutes and the violin
 Boys and girls come quickly
 From the distant valleys
 The wind makes the leaves fall
 The old men of the mountain trails
 The Mazurka gives them joy
 In the woods of St. Andieu

In one line, the people from Verquieres
 Flock like birds
 They arrive striding quickly,
 Waving their riding crops
 Towards the poplars
 By the half-full stream
 At the woods by the village.
 They will be the first to arrive.

CHORUS

The people from Cabannes, the most proud,
 Will arrive in great numbers,
 For the party, with long jackets,
 Shined shoes, woolen pants.
 Full of joy and desire,
 They will forget their fields
 Of fresh violets.
 All will arrive with his own bouquet.

CHORUS

Note: the lyrics are in Occitano, not Italian. Occitano is an old French-Italian dialect spoken in this region that was once part of the Occitano Kingdom that once spanned the border region of southwestern France and northwest Italy.

Moneco—not taught

(Italy, Emilia)

This dance from Emilia-Romagna in northern Italy is also called Muneco. It is a kind of Contradance very well known both in Emilia-Romagna and Polesine (Veneto). According to many researchers it comes from a French dance called Monaco brought into Italy by the French Napoleonic Army and danced in the territory of Ferrara.

Pronunciation:

Music: 2/4 meter CD: *Danze Italiane vol. 1*, Band 8

Formation: Four couples in square formation, numbered 1 to 4 CCW.

Meas Music: 2/4 meter Pattern

INTRODUCTION None. Start with music.

I. FIGURE I

- 1-4 Head cpls (1 and 3) walk fwd with 8 small walking steps, ending in front of each other with a small bow.
- 5-8 Head cpls walk back with 8 walking steps.
- 9-16 Side cpls (2 and 4) repeat meas 1-8.
- 17-20 Head cpls (1 and 3) walk fwd with 8 skipping steps, ending in front of each other with a small bow.
- 21-24 Head cpls move back with 8 skipping steps.
- 25-32 Side cpls (2 and 4) repeat meas 17-24.
- 33-40 All four cpls repeat meas 17-24.

II. FIGURE II (BRACCIA)

- 1-4 Everyone hold ptr with both hands, R hand on ptr's L elbow, L hand on ptr's R upper arm, and turn CW.
- 5-8 Reversing the hold, turn with ptr CCW.
- 9-16 Repeat meas 1-8.

III. FIGURE III (CATENA)

- 1-16 Starting with R hand to ptr, do a Grand Right and Left, making one complete round and a half, ending with ptr in the opp pos.

IV. FIGURE IV (POLKA)

- 1-16 Ballroom pos, dance on the spot 16 polka steps, turning CW.

V. FIGURE V (CATENA)

- 1-16 Starting with R hand to ptr, do a Grand R and L, making one complete round and a half, ending with ptr in home pos.

Presented by Roberto Bagnoli

Spagnoletto

(Italy)

This dance is from Emilia-Romagna. The fiddle tune has been widely spread in Italy since the Renaissance. Orally transmitted, it is still played in the Emilian Appennine area retaining the original name and melody. The name of the dance has no dance-related meaning. However, it means “spindle” and also is the name of a cigar.

Pronunciation: SPAHN-nyo-leht-toh

Music: 6/8 meter, counted as 1-2 CD: *Danze Italiane vol. 2*, Band 11

Formation: Couples on a single circle, everybody R shoulder to the center, W behind M without holding hands.

Steps: Balletto: (2 meas) facing partner, without holding hands, and moving slightly from side to side: step on R (ct 1); hop on R and kick L fwd (ct 2); step on L (ct 1); hop on L and kick R fwd (ct 2).

Meas Music: 6/8 meter Pattern

INTRODUCTION None. Start with music.

I. FIGURE I (TONDA)

- 1 Moving slightly bkwd, fall onto R, bending R knee and lowering R shldr (ct 1); step back on ball of L ft close to R, straightening L leg (ct &); repeat (cts 2,&).
- 2-3 Repeat meas 1 twice (3 times total).
- 4 Step back on R, starting to turn L (twd outside of circle) (ct 1); step on L ending the turn in starting pos (ct 2).
- 5-8 Repeat meas 1-4, ending back to back with ptr (W makes half turn on meas 8 instead of full turn), M with R shldr to ctr, W with L shldr to ctr.

II. FIGURE II (BALLETO)

- 1-4 Facing your corner, dance two Balletto steps in place.
- 5-8 Turning to face ptr, dance two Balletto steps in place.

III. FIGURE III (CLAPPING)

- 1 Hold
- 2 Clap both hands together (ct 1); clap R hands with partner (ct 2)
- 3 Clap both hands together (ct 1); clap L hands with partner (ct 2)
- 4-7 Repeat meas 2-3 two more times
- 8 Clap both hands with partner (ct 1); hold (ct 2).

Repeat dance from beginning.

Presented by Roberto Bagnoli

Su Balitto

(Italy, Sardinia)

From the territory of Nuoro in Sardinia, Su Balitto is a dance done in all the north of the island. The name means “the little dance.”

Pronunciation: SOO bah-LEET-toh

Music: 6/8 meter CD: *Danze Italiane Vol. 1*, Band 16 (“Su Falcittu”)

Formation: Closed circle for any number of people. Stand facing into the center, close to each other, hands joined, forearms parallel to the floor. There is a designated leader that calls the step changes. Change is indicated by the leader yelling “AYE-OH.”

Meas Music: 6/8 meter Pattern

free INTRODUCTION No action. Dance begins at will.

I. TRAVELING STEP

- 1 Step sdwd on L to L (ct 1); step on R next to L (ct 2); step sdwd on L to L (ct 3); small bounce on L (ct 4); step on R to R (ct 5); small bounce on R (ct 6).
This step can be done sdwd L, fwd, and bkwd.

II. STEPPING IN PLACE

- 1 Same ftwk as Traveling Step but done in place with the free ft floating slightly fwd on cts 3 and 5, almost becoming a small kick.

Variation: individuals and couples may break away from the circle and dance in the center, using the same ftwk, moving fwd, bkwd, and sdwd improvisationally.

Presented by Roberto Bagnoli

Tresso

(Italy, Piedmont)

This dance comes from Piedmont, Val Varaita. It is one of the most beautiful dances from the former Occitania region (which ranged from the Alps to the Pyrenees, from the Mediterranean Sea to the Atlantic Ocean) and typical of Val Varaita. It has been revived in recent years, because of its choreography and dynamic quality. It is the only dance that needs six people to be danced—three men and three women. Like other dances from the same valley, it is then followed by another sequence of figures, called "Balet." The name of the dance means "braid."

Pronunciation: TREHS-soh

Music: 2/4 meter CD: *Danze Italiane Vol. 1*, Band 5.

Formation: Sets of 3 three couples in a column facing the same direction, W to R of M, first couple in Closed Position.



Steps: Balà: facing partner, holding both hands, arm straightened, M hands inside, palms facing out, W hands outside palms facing in;
M: Step on R to R (ct 1); step on L heel next to R (ct &); step on R to R with a small abrupt extension of L ft to side (ct 2); repeat with opp ftwrk (starting L).
W: Step on R to R (ct1); step on the ball of L next to R (ct &); step on R to R (ct 2).

Gallop: wide step with R with slightly bent knee (ct 1); slide L next to R with wt and straighten both knees. Can be done with opp ftwrk.

Virà: facing partner, holding both hands, M put his L hand on his L hip, and his R hand on W L hip. Step on R in front (ct 1); hop on R lifting L knee (ct &); step on L (ct 2). The 2 dancers rotate in a circle about a vertical axis located between them.

Meas Music: 2/4 meter Pattern

2 meas INTRODUCTION No action.

I. FIGURE I (GALLOP)

1-8 Starting with outside ft (ML-WR), Cpl 1 dance 8 Gallops fwd and 8 Gallops back to place. On 8th Gallop, close with a touch (no wt).



II. FIGURE II (BALAR AND VIRAR)

1-4 Facing ptr Cpl 1 dance 4 Balà steps (R, L, R, L), M push hands out, W push hands in.

5 Shift wt back onto R, stretching arms (ct 1); step on L on place (ct 2).

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

9-12 Cpl 1 separate and cast off to bottom of the set.



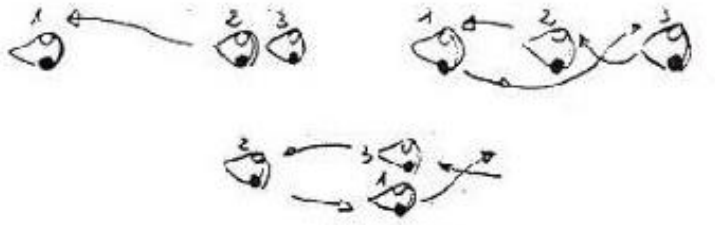
III. FIGURE III

Repeat dance from beg starting with Cpl 2 and then Cpl 3. Note: Cpl 2 begins their Gallop steps in Figure 1 while Cpl 1 is casting off.

Tresso—continued

IV. FIGURE IV (TRESSO – WEAVING)

- 1-16 (or more) Cpl 1 Gallops fwd approx 4 meas, then Gallops back angling slightly to M's R to pass Cpl 2, which starts Galloping fwd when Cpl 1 starts to Gallop back, followed by Cpl 3. Cpl 1 passes Cpl 2 and Gallops between Cpl 2 and Cpl 3 to the bottom of the set; then Cpl 2 comes back doing the same movement followed by Cpl 3. This pattern goes on as long as the band plays the "weaving melody;" the length of which can vary from time to time, depending on the musicians.



At the end of the Tresso, the cpl that ends in front, dance Fig II (Balar & Virar) while the other two cpls walk to reform the set.

Repeat dance from the very beginning (Figs. I, II, III, IV), starting with whichever cpl is now in the Cpl 1 position.

V. FIGURE V (BALET)

- Three cpls in set open out to form a large circle with W on ptr's R
- 1-8 W: Starting with R, 8 Balà steps in place.
M: Starting with R, 4 Balà steps going twd ctr, ending with half turn to L, facing outside; 4 more Balà steps going twd corner W.
- 9 Holding both hands with the new ptr, shift wt back onto R, stretching arms to side (ct 1); step on L in place (ct 2).
- 10-16 Turn CW with ptr with 7 Virà steps, using the last meas to open as a cpl to face ctr, W to R of M.



Repeat Figure V from beg until the end of the music, going on with progression.

SEQUENCE: Live music provides variations in length and pattern. The recording used for this teaching has the following sequence:

I, II, III, IV
 I, II, III, IV
 V, V

Presented by Roberto Bagnoli

Deux lignes du Carré Dominion

(French Canada)

This dance was popular in the 1930's in Montreal and was often danced at Dominion Square in Montreal (from which it gets its name). Source: Caller Gérard Morin.

Pronunciation: DUH-ling doo kah-REH doh-MIHN-yuhn

Music: 2/4 meter CD: *Yves & France Moreau Stockton Folk Dance Camp 2009*, Band 14.

Formation: Four (4) cpls in a square.

Steps: Balance: Step on one ft and swing the other across in front; repeat alternating ft.
Either ft can start.

Meas Music: 2/4 meter Pattern

INTRODUCTION Instrumental music.

1-4 No action.

5-8 Bow to ptr, bow to corner.

I. OPENING FIGURE

1-8 Half circle to L, half circle to R.

9-16 Swing ptr in ballroom or shoulder/shoulder-blade hold. You may Balance before the swing.

17-24 Promenade around the set.

II. MAIN FIGURE

1-4 Cpl 1 present to cpl 3 and back taking open shoulder-waist hold.

5-10 Cpl 1 cut by 6 (split the outside two) and come back home outside the set.

11-14 Cpl 1 and cpl 3 form 2 lines with cpls 2 and cpl 4.

15-18 Two lines fwd and back.

19-22 R-hand half turn with person across, move bkwd and join hands in line.

23-26 Two lines fwd and back.

27-30 L-hand half turn with person across, move bkwd and join hands in line...

31-34 Two lines fwd and back, square your set.

III. TRANSITION FIGURE

1-14 R hand to ptr, Grand R and L (*Grande chaîne*).

15-22 Balance and swing ptr.

23-30 Promenade around the set to home in open shoulder-waist hold.

Fig II and Fig III repeat three more times with cpls 2, 3, and 4.

IV. CONCLUDING FIGURE

- 1-8 All join hands in a circle, go fwd and back twice.
9-16 Final swing ptr. All clap to end of music
With live music, the concluding figure can go on with M putting W in ctr and dancing around, balance and swing, fwd and back.

Note: In French-Canadian set dances, it is hard to define exactly how many meas are used in each figure. People do not follow 8 or 16 ct music phrases. They more or less follow the caller's cues and just make sure they describe each required pattern. Live music allows for more flexibility. The suggested numbers of meas indicated above are approximate and are suggestions to match the recording used.

Presented by France Bourque-Moreau

Les mains blanches

(French Canada)

This dance is done in various regions of Quebec. This version is from the Lanaudiere region, northeast of Montreal. The "*mains blanches*" in this version, refers to the people forming a "trio." This is a shortened version of the complete dance in which all cpls become active.

Translation: The white hands.

Pronunciation: lay mehn BLAWNSH

Music: 2/4 meter CD: *Yves & France Moreau Stockton Folk Dance Camp 2009*, Band 11.

Formation: Four (4) cpls in a square.

Steps and Styling: Balance: Step on one ft and swing the other across in front; repeat alternating ft. Either ft can start.

Swing: Pts face each other directly, not to one side or the other.

Meas Music: 2/4 meter Pattern

INTRODUCTION Instrumental music.

- 1-4 No action.
- 5-8 Bow to ptr, bow to corner.

I. OPENING FIGURE

- 9-13 Join hands in W-pos slightly above waist level and circle to L.
- 13-16 Circle to R.
- 17-24 With ptr, balance (R and L ft) and swing.
- 25-32 Promenade ptr around set (CCW) in shldr-waist pos.

II. BASIC FIGURE (les mains blanches)

- 1-8 Cpl 1 and cpl 2 circle L and R, M1 leaves his ptr with cpl 2.
- 9-16 M1 with cpl 3 circle L and R.
- 17-24 M1 and W3 balance and swing in ctr.
- 25-32 M1 and W3 with cpl 4, circle L and R, M1 leaves W3 with cpl 4.
- 33-36 The trios ("*mains blanches*") present fwd and back and M1 and M3 exchange place passing L shldr while trios go bkwd.
- 37-40 Trios present and W exchange place going to side M. (W on L passes under arch like in "Troïka" figure), while the trios go back.
- 41-44 Trios present and lone M exchange places (walk passing L shldrs or chassé).
- 45-48 Trios present and W exchange place to side M.
- 49-52 Trios present and lone M exchange places (walk passing L shldrs or chassé).
- 53-56 Trios present and W exchange places to side M.
- 57-60 Trios present and lone M exchange places (walk passing L shldrs or chassé).
- 61-64 Trios present and W exchange places to side M, everybody is now back home.

Les mains blanches—continued

III. TRANSITION

- 1-16 Turn corner with L hand (full turn) and do a Grand R and L all the way around.
 17-32 All cpls balance, swing, and promenade

IV. BASIC FIGURE WITH COUPLE 2 ACTIVE

- 1-64 Basic figure repeats with cpl 2 going to cpl 3, etc.

V. TRANSITION

- 1-32 Repeat Fig III.

VI. FINALE

- 1-8 All join hands. All go in and out twice. At end of second time, M turn W CW with a courtesy turn leaving W in middle, facing out.
 9-16 All M walk around W CW back to ptr. W can clap.
 17-32 All cpls balance, swing, and promenade.

Note: In French-Canadian set dances, it is hard to define exactly how many meas are used in each figure. People do not follow 8 or 16 ct music phrases. They more or less follow the caller's cues and just make sure they describe each required pattern. Live music allows for more flexibility. The suggested number of meas indicated above is approximate and are suggestions to match the recording used. If a set finishes before the others, they clap until everyone is finished.

Presented by France Bourque-Moreau

La noce des oiseaux

(French Canada)

The dance set to this song about the lark wishing to marry the finch is based on the basic widespread Quebec dance figure called *Coupez par 6, par 4, par 2*. Adapted by France Bourque-Moreau.

Translation: The wedding of the birds

Pronunciation: lah NOHSS dayz wa-ZOH

Music: 2/4 meter CD: *Yves & France Moreau Stockton Folk Dance Camp 2009*, Band 16.

Formation: Four (4) cpls in a square.

Meas Music: 2/4 meter Pattern

INTRODUCTION Instrumental music.

- 1-4 No action.
- 5-8 Bow to ptr, bow to corner, bow to everyone.

I. CIRCLE L AND R; ELBOW TURNS

- 1-4 All circle to L, hands in W-pos about shldr level.
- 5-8 All circle to R.
- 9-10 R elbow turn with ptr.
- 11-12 L elbow turn with corner.
- 13-16 Do-si-do ptr with R shldr.
- 17-20 Do-si-do ptr with L shldr.
- 21 No action.

II. COUPEZ PAR 6 (Split the outside two)

- 1-3 Cpl 1 present (fwd and slightly back) to cpl 3. Walk fwd 4 steps; step bkwd; step next to back ft.
- 4-8 Cpl 1 split cpl 3 in middle and come back home on outside of respective sides. During this figure, M3 and W3 each join side cpls to form side lines which move fwd and bow and move back to orig place to give room to M1 and W1 to pass behind them.
- 9-21 Repeat Fig I, meas 9-21.
- 22-84 Repeat meas 9-21 with cpl 2, then cpl 3, then cpl 4.

III. FINAL

- 1-8 Everyone give R hand to ptr to do a Grand R and L all the way back home.
- 9-16 Repeat Fig I, meas 13-20 (do-si-do).
- 17-32 All join hands in a circle and go in and out twice. All dancers clap their hands until end of music.

Presented by France Bourque-Moreau

La Noce Des Oiseaux—continued

LA NOCE DES OISEAUX Lyrics

// L'alouette et le pinson
ont voulu se marier //
Mais le jour de leur noce
N'avaient pas de quoi manger

The lark and the finch
Wanted to get married
But on their wedding day
They had nothing to eat

Chorus:

Ma Nanon, tout de bon
Oui bientôt nous ferons la noce
Ma Nanon, tout de bon
Oui, bientôt nous marierons

My dear Nanon, we will
indeed have a wedding soon
My dear Nanon, we will
indeed get married

// Par ici passe un lapin
Sous son bras tenait un pain //
Mais du pain nous avons trop
C'est d'la viande qu'il nous faut

A rabbit comes along carrying
a loaf of bread under his arm
But, we have too much bread
It is meat that we need

// Par ici passe un corbeau
Dans son bec porte un gigot //
Mais d'la viande nous avons trop
C'est du bon vin qu'il nous faut

A crow comes along carrying
a piece of meat in its mouth
But, we have too much meat
It is wine that we need

// Par ici passe une souris
À son cou porte un baril //
Mais du vin nous avons trop
C'est d'la musique qu'il nous faut

A mouse comes along
with a barrel around its neck
But, we have too much wine
It is music that we need

// Par ici passe un gros rat
Un violon dessous son bras //
«Bonjour à la compagnie
n'y a-t-il pas de chat ici?»

A big rat comes along
Carrying a fiddle under his arm
«Hello everyone,
Is there a cat here?»

// «Entrez musiciens, entrez
tous les chats sont au grenier //
Du grenier descend un chat
Il emporte le gros rat!

«Come in, musicians, come in
All the cats are in the attic»
From the attic, a cat comes down
and takes the big rat away!

Petite chaîne de Montmagny

(French Canada)

Dance from the region of Montmagny learned from Quebec caller Erick Tarte.

Pronunciation: puh-TEET SHAYN duh MOHN-mah-nyeeh

Music: 2/4 meter CD: *Yves & France Moreau Stockton Folk Dance Camp 2009*, Band 15.

Formation: Four (4) cpls in a square.

Style: In this dance, M and W use a traveling two-step instead of regular walking steps.

Meas

Music: 2/4 meter

Pattern

I. INTRODUCTION Instrumental music. Start immediately or wait 8 meas.

- 1-8 Bow to ptr, bow to corner.
- 9-16 Half circle to L, half circle to R (W-pos).
- 17-24 Swing ptr.
- 18-32 Promenade (shldr-waist pos) all the way around.

II. MAIN FIGURE

- 1-8 Cpl 1 advance to cpl 2 and half circle L, half circle R (W-pos).
- 9-16 R hand star, L hand star.
- 17-24 M take corner W's L hand over head and lead her to orig ptr, swing ptr.

Cpl 1 repeats above sequence with cpl 3 and cpl 4. **Note:** When cpl 1 does main fig with cpl 3, cpls 2 and 4 can do the fig simultaneously and vice versa.

III. TRANSITION FIGURE

- 1-16 L hand turn corner, R hand to partner and Grand R and L (*Grande chaîne*).
- 17-24 Swing ptr in orig place.
- 25-32 Promenade (shldr-waist pos) all the way around.

Dance repeats one more time with cpl 2 leading. **Note:** With longer recording or live music, this dance would traditionally also be done with cpls #3 and #4 getting a chance to be active.

IV. CONCLUSION FIGURE

- 1-8 All join hands in a circle, in and out, twice and place W in middle, facing out.
- 9-16 M promenade CW around W. W may clap.
- 17-24 Swing ptr.
- 25-32 Promenade (shldr-waist pos) all the way around.

Note: With longer recordings or live music, this conclusion figure can be repeated with M swinging a new W (next one down) each time, and eventually meeting again with orig ptr.

Presented by France Bourque-Moreau

Quadrille de Saint-Basile

(French Canada)

A *quadrille* from the village of St-Basile, Portneuf County not far from Quebec City. Learned from Denis Côté and Normand Legault. Some recreational folk dance groups prefer to dance only parts 1-4 of the dance because of time limitations and also because the last two figures work out best with live music. This quadrille is traditionally not called.

Pronunciation: kah-DREEHL duh SEHN BAH-zeel

Music: 2/4 meter CD: *Yves & France Moreau Stockton Folk Dance Camp 2009*, Band 12.

Formation: Cpls facing other cpls across in "contra" lines. M's R hand holding W's R hand
Note: The figures described below are just "cue" calls for persons who have learned the dance in a workshop situation. The measures column indicates here only how many meas it takes for each action.

Steps and Styling: "Lazy man's" Ladies' Chain: W cross with R hand; M moves to R and takes W L hand and raises it; W turn CW under joined hands; W go behind M who change to inside hands joined.

<u>Meas</u>	Music: 2/4 meter	<u>Pattern</u>
I.		<u>LA PETITE PROMENADE (the little promenade)</u>
2		Intro. No action.
8		<i>Chaîne du reel</i> (M follows W around "inside track" and back home, single file).
8		Swing ptr.
4		<i>Avant-deux</i> (present) fwd and back.
4		<i>Traverser</i> (cross over) , M follow W in the lead (on R side of "track").
8		<i>Avant-deux</i> (present) fwd and back and <i>traverser</i> (cross over)
8		<i>Chaîne des dames</i> (ladies chain) using "lazy man's" type of chain.
8		Swing ptr.
II.		<u>LES QUATRE COINS (the four corners)</u>
		No intro.
4		<i>Avant-deux</i> (present) fwd and back (M and W trade places as they go back: W passes in front of M. Let go of hands when moving back.)
4		<i>Traverser</i> (different from Fig I): Cross over, passing through R shldrs, and turn alone.
8		<i>Repeat Avant-deux</i> and <i>Traverser</i> reversing to come back.
8		<i>Chaîne des dames</i> (ladies chain) as in Fig I.
8		Swing Ptr.
		Repeat whole Fig II one more time.

Quadrille de Saint-Basile—continued

III. LA PETITE BALANCE (the small balance or “ocean wave”)

- 2 Intro. No action.
- 4 *Avant-deux* (present) fwd and back (as in Fig I).
- 4 *Traverser* (cross over), M follow W in the lead (on R side of "track").
- 8 Repeat *Avant-deux* and *Traverser* reversing to come back.
- 8 *Chaîne des dames* (ladies chain).
- 8 Swing ptr.
- 4 M1 and W2 do a L-hand turn once around, meet ptr with R hand ending up in lines of four (“ocean wave”), M facing down the set, W facing up.
- 4 Lines of 4 move 4 steps fwd and 4 steps bkwd (W move bkwd).
- 4 Repeat fwd and bkwd (previous 4 meas).
- 4 W in lead, cross over to other side (like a regular *traverser*).
- Repeat from Ladies’ Chain through cross over.
- End with *Avant-deux*, ladies’ chain, and swing.

IV. L’HOMME À DEUX FEMMES (the man with two women)

- 2 Intro. No action.
- 8 Ladies chain.
- 8 Swing ptr.
- 4 Cpl 1 only, move fwd twd cpl 2 (shldr-waist pos). This figure is executed slowly.
- 4 Cpl 1 only, move bkwd to place.
- 4 Cpl 1 only, move fwd twd cpl 2 and leave lady with M2.
- 4 New trio 2 move fwd "pushing" lone M1.
- 4 M1 stays in place and trio moves back.
- 4 All go fwd, meet in middle, forming a tight circle traveling CW. When reaching opp side (4 cts) do some *chassé* steps away to opp place (4 cts).
- 4 Do four *chassé* steps fwd and back.
- 4 With four *chassé* steps, cross over to orig place, M passing back to back (turn L).
- 8 Ladies chain.
- 8 Swing ptr.
- The whole sequence repeats, but with cpl 2 moving fwd twd cpl 1.

V. LA GALOPE (the gallop) (La Bastringue)

- No intro.
- 16+ Grand promenade all the way around the perimeter of the quadrille to get back home. The number of measures needed depends on the number of cpls in the quadrille. Also, with live music, this figure is more flexible. Special step (used to do the promenade): cpls side to side in closed ballroom pos, take two steps fwd beg with inside ft; take one step bkwd on inside ft, take one step in place with opp ft. **Note:** Optionally, cpls walk around perimeter of the square turning as a cpl on the corners.

Quadrille de Saint-Basile—continued

- 4 *Avant-deux* (present) and back with cpl across.
- 4 *Traverser* (cross over).
- 4 *Avant-deux* (present) and back.
- 4 Cross over.
- 4 Half Ladies' Chain.
- 8 Swing.
- Repeat all of the above a second time to return to own ptr.

VI. CONCLUDING FIGURE

- No intro.
- 8 All join hands in a big circle and go fwd and back two times.
- 8 All swing.
- 8 Grand promenade around the circle with the Special Step (see Fig. V).
- 16+ Change ptr (M raise joined hands, W go under and fwd), swing, and promenade.

Note: For Figs V and VI, it is hard to determine how many meas are needed to complete the entire fig. Much depends on the numbers of cpls on the floor. With this recording, it is likely that there will not be enough music to get back to orig ptr.

Presented by France Bourque-Moreau

Valse de l'Amitié

(French Canada)

Adaptation of a French-Canadian waltz mixer by France Bourque-Moreau.

Transation: Friendship Waltz

Pronunciation: VAHLS duh lah-mee-tee-AY

Music: 3/4 meter CD: *Yves & France Moreau Stockton Folk Dance Camp 2009*, Band 10.

Formation: Partners facing each other on a single circle.

<u>Meas</u>	Music: 3/4 meter	<u>Pattern</u>
1-8	<u>INTRODUCTION</u> Instrumental music. No action.	
I.	<u>GRAND R AND L</u>	
1-2	Joining R hand with ptr, take one waltz step fwd and one waltz step back.	
3-4	Take two waltz steps fwd moving on to the next person (passing R shldr), presenting L hand.	
5-16	Repeat meas 1-4, starting with L hand.	
	Note: Figure 1 is done 4 times (R hand, L hand, R hand, L hand).	
II.	<u>SLIDING TO CENTER AND BACK</u>	
1-2	With new ptr, join two hands and take two large sliding steps to the ctr (inside ft).	
3-4	Take two large sliding steps away from ctr (outside ft).	
5-6	Balance (step-lift, step-lift) inside and outside.	
7-8	Let go of hands and do a complete turn to inside circle (three steps).	
9-16	Repeat meas 1-8 in opp direction.	
	Repeat dance from beginning.	

Presented by France Bourque-Moreau

Valse Lancier

(French Canada)

A dance from the late 19th century influenced by the European Quadrille form. Learned from Guy Thomas. This is a condensed version of the original dance.

Pronunciation: VAHLS lahn-see-AY

Music: 6/8, 3/4, 2/4 meter CD: *Yves & France Moreau Stockton Folk Dance Camp 2009*, Band 13.

Formation: Four (4) cpls in a square.

Steps: Spandy step: Bounce twice on L, tapping R ft fwd, twice (cts 1,&); step fwd on R (ct 2).
The next Spandy step is done with opposite ftwk.

<u>Meas</u>	Music: 6/8, 3/4, 2/4 meter	<u>Pattern</u>
1-8	<u>INTRODUCTION</u> Instrumental music. No action. French call: “ <i>Et maintenant, tout le monde en place pour un Valse Lancier</i> ” (and now everyone in place for a Valse Lancier); “ <i>Saluez votre compagnie</i> ” (bow to your ptr); “ <i>Saluez les coins</i> ” (bow to the corners); “ <i>Premier et troisième couple, présentez.</i> ” (first and third cpls, present).	
I.	<u>FIRST AND THIRD COUPLES PRESENT AND THREE STEPS TO CORNER (6/8)</u> Note: For this Fig, M’s R hand is holding W’s R hand.	
1-2	Cpl 1 and Cpl 3 walk twd each other with 3 steps and a touch and bow to person across.	
3-4	Cpl 1 and Cpl 3 walk back to place with 3 steps and a touch and bow to ptr.	
5-8	Repeat meas 1-4. French call: “ <i>Trois pas les coins</i> ” (three steps to corner).	
9-10	M1 and W3 individually walk to corner (L shldr) with 3 steps and bow.	
11-12	M1 and W3 individually walk back home with 3 steps and bow to ptr.	
13-16	Repeat meas 9-12	
II.	<u>FIRST AND THIRD CPLS WALTZ (3/4)</u> French call: “ <i>Premier et troisième couple, valsez</i> ” (first and third cpls, waltz).	
1-14	Cpl 1 and Cpl 3 waltz (ballroom pos) CCW inside the square back to place.	
15-16	Courtesy turn (W turn under joined hands) and both bow to ptr.	
III.	<u>SECOND AND FOURTH COUPLES PRESENT AND DO THE “CHASE” (6/8)</u> French call: “ <i>Deuxième et quatrième couple, présentez</i> ” (second and fourth cpls, present).	
1-8	Cpl 2 and Cpl 4 do the same figure as in meas 1-8, Fig I. French call: “ <i>La chasse</i> ” (the chase) (<i>Poussette</i>).	
9-16	M2 and M4 go behind their ptrs and put both hands on W's shldr (R on R, L on L) and as cpls do a do-si-do passing L shldr to get back home and bow to ptr.	

Valse Lancier—continued

IV. SECOND AND FOURTH COUPLES WALTZ (3/4)

French call: "*Reprenez votre compagnie et valsez*" (Take your ptr and waltz).

1-14 Cpl 2 and Cpl 4 waltz CCW inside the square back to place.

15-16 Courtesy turn and bow to ptr.

V. GRAND CHAIN (2/4)

French call: "*Et maintenant, face à votre compagnie pour une grande chaîne*" (and now, face your ptr for a grand chain).

1-7 Partners face each other and take R hands and proceed fwd to take next persons L hand (Grand R and L) until you meet ptr on opp side of the set using seven Spandy steps beginning with wt on R. Spandy step: hopping, tap ball of ft; hopping, tap ball of ft; step on that ft. Step alternates. Hop, hop, step.

8 With wt on R, brush L ft fwd ct (&); light hop on R (ct 1); facing ptr, two light stamping steps (with wt) in place L, R (cts & 2).

9-16 Repeat meas 1-8, completing Grand R and L back to home.

VI. GRAND WALTZ (3/4)

French call: "*Et tous avec votre compagnie pour la valse finale*" (everyone with their ptr for the final waltz).

1-2 Cpls join inside hands, and side-by-side do 2 waltz steps fwd (start with outside ft) to ctr of square extending joined arms fwd.

3-4 Very quickly changing hands, cpls do 2 waltz steps facing out, extending joined arms fwd (back to place).

5-8 Each cpl waltzes 1/4 turn to next cpl's place on their R (CCW).

9-32 Repeat pattern of meas 1-8, three more times until all cpls return to home pos and do a final courtesy turn (W under joined hands) and bow to ptr.

Presented by France Bourque-Moreau

English Country Dance Glossary

Steps and Patterns

Updated from *Steps and Styling* published by the Folk Dance Federation of CA, Inc.

Arming:	<p>Arm R: Partners move forward, hook R arms at the elbow, turn once around clockwise, release arm hold, and move back to original position.</p> <p>Arm L: Same action as Arm R, but hook L arm and turn CCW.</p>
Back-to-Back:	Facing dancers move forward passing R shoulders and move backward to place passing L shoulders.
Basket Swing:	<p>Two couples: Men join hands behind women's backs, women rest hands on men's nearer shoulders.</p> <p>One man, two women: Man place his arms around the back of the women. Women rest near hands on man's nearer shoulder, free hands around each other's back.</p> <p>With R foot in front of L, turn CW with a Buzz step.</p>
Cast:	Dancer turns outward (away) from set or partner in order to move to a designated place. If begun facing partner, dancer turns the long way, e.g., turning up to move down.
Change places:	Designated dancers exchange places passing R shoulders and turning to the R to face each other.
Corners:	The 2 other dancers that each active dancer faces when in the center of the set facing partner across the set, M facing W line, and W facing M line. First corner is to the diagonal R and the second corner is to the diagonal L.
Circle:	(Three-hands, four-hands, etc.) Dancers form a ring by joining hands (W-pos, a little below shoulder level) and dance once around to the L with designated step (usually either Walking or Slipping). If the circle is to the R, the direction is specified. Three-hands involves three dancers, four-hands is four dancers, and so on.
Cross:	<p>Specified dancers move across the set passing R shoulders unless otherwise directed.</p> <p>Dancers might face each other or remain facing in traveling direction for the next figure.</p>
Double:	<p>Duple time: Three light springy steps and a close in a specified direction (with weight or no weight), as in "forward a double."</p> <p>Triple time: Two steps and a close in specified direction.</p>
Fall Back:	Move backward as directed.
Gipsy (Gypsy):	Keeping eye contact, dancers move CW completely around one another and fall back to place.
Hands Across (Star):	Two couples: Use hand-shake hold at approximately shoulder level, holding hand of diagonally opposite person. There is no rule as to whose hands are on top. Giving some support, dancers move around in the direction they are facing.

Hey: (A weaving pattern)

Circular Hey: Even number of couples in circle, partners facing, W move CW, M CCW, passing R and L shoulder alternately, and continue to original place. Unless specified, dancers pass without taking hands.

Hey for Three: Three people in line formation: #1 facing #2 and #3. All moving at the same time, describe a Figure 8 pattern. All go around the Figure 8 in the same direction (follow the leader). The Hey can begin by passing either R or L shoulders, depending on the dance.



Dancer #1

Curve CW passing R shoulder with #2

Dance through center

Curve CCW

Curve CCW around #3's original place

Dancer #2

Curve CW passing R shoulder with #1

Curve CW around #1's original place

Continue curve CW

Dance through (original place)

Dancer #3

Curve CCW

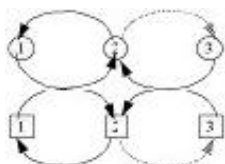
Continue curve CCW

Dance through the center passing behind #1

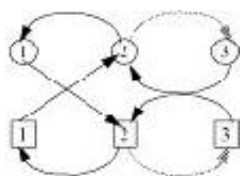
Curve CW around #1's original place

Continue moving in the Figure 8 to return to original places.

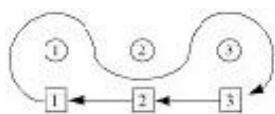
Half Hey for Three: Only half of the Hey for Three is danced, ends changing places and middle dancer ending back in the middle.



Mirror Hey: Both sides dance a Hey for Three at the same time, M1 and M2 passing R shoulders to begin the Hey (as described above), and W1 and W2 passing L shoulders to begin. Cpl1 begins by leading down the center, the second couple facing up and separating outside Cpl1; Cpl3 leads up the center and cpl1 separates to the outside around them. Partners continue to meet, moving to the center of the set and dance out around the ends of the set.



Crossover Mirror Hey: Same as Mirror Hey except that Cpl1 begins by crossing down, W passing in front of M, to dance the Hey for Three on the opposite side of the set.



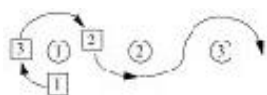
Sheepskin Hey: Danced by three couples, M in one line, W in another, partners facing. M line usually moves first. W line remains in place until M have returned to place.

M Sheepskin Hey (skipping): M1, followed by M2 and M3, dance across the top of the set and pass behind W1, between W1 and W2, in front of W2, and between W3 and W3. M1 and M2, upon reaching W3 pass CW around her.



M3, instead of following M2, pass CCW completely around W2 and faces up, thus becoming the leader.

English Country Dance Glossary—continued



M3, followed by M1 and M2, continue weaving to the top, and M2, who is last in line, instead of following M1 and M3, pass CCW around W2 and face down, thus becoming the leader.

M2, followed by M3 and M1, continue weaving to the bottom, and M1, who is last in line, instead of following M3 and W2, passes CCW completely around W2 and faces up, thus becoming the leader again.

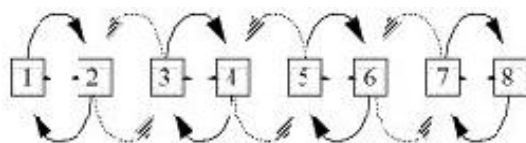
M1, followed by M2 and M3, continue weaving to the top of the W line.



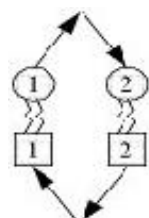
M dance CW and around W1, dance down the outside of W line, across the bottom of set and up to original places.

W repeat action danced by M (mirror image) while M line remains in place.

Straight Hey: Any number of couples in a single line, partners facing. Move up or down the line passing R and L shoulders alternately. At end of line curve CW to continue in same manner to original place.



Hey for Four or Reel for Four: A Straight Hey for four people, Starting positions are designated in the individual dance descriptions.

Poussette:

Couples change places, moving CW out and back. Partners join both hands, arms extended at almost shoulder level. Cpl 1 dance four steps out of the set M going forward, W backward and then dance into the other couple's place, M foing backward, W forward. At the same time, Cpl 2 dance four steps out of the set, W going forward, M backward and then into other couple's place, M going forward, W backward (Half Pousette). Continue the movement to return to original place (Full Pousette). This is sometimes done in CCW direction. In triple time, it takes three or six steps for each pousette.

Rant Setting Step:

Hop on L (ct ah); tap ball of R in front of L (ct 1); hop on L (ct &); step on R in place (ct 2). Step alternates.

Rant Travelling R: Step:

The step of the north of England, mainly Northumberland and County Durham. It is similar to a Polka step; very vibrant and danced to reel tunes. Hop on L (ct ah); step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2). Step alternates.

Set:

Spring onto R to R; step on ball of L beside R; step on R in place and pause (QQS). Step is smooth and light. Repeat action to L to complete pattern. This is often done advancing toward partner or corner.

Waltz Setting Step: Same footwork as setting in three even beats, eliminating the pause.

Siding:

A movement of courtesy, keeping eye contact with partner.

Siding (Cecil Sharp): Moving in a CCW arc and beginning with the R, dance two steps forward (cts 1,2), exchanging places with partner; with one step, turn CCW to face (ct 3); bring both feet together (ct 4). To return, repeats cts 1-4 beginning with the L and moving CW. Can be done starting with either foot.

Side-by-Side Siding or Pat Shaw Siding: Partners face and move forward a Double bringing R shoulder to R shoulder; fall back a double. Repeat to L shoulders.

Unless specified, use Cecil Sharp Siding.

- Skip Change of Step:** **R:** This is similar to the Scottish Skip Change of Step but is danced in a flatter style and with feet parallel. Hop on L (ct uh); step forward on R (ct 1); step on L near R heel (ct &); step forward on R (ct 2). Bring L foot forward, passing through at ankle level in preparation for the next step, which begins with hop on R. Step alternates.
- Slip:** (Slide-Close) A series of smooth steps close to the floor. Step sideward on the ball of the advancing foot taking weight and close the other foot taking weight.
- Turn:** Rotate CW as a couple as specified in dance directions, with one hand or both, arms extended, rounded with elbows down. Dancers should give weight and maintain eye contact.
- Turn Single:** Turn in a small circle with four light, springy steps (CW unless otherwise specified). In triple time, this takes three or six steps.

Styling

The body lead (center of gravity is out in front of the feet), relaxed knee, and flexible foot are the most noticeable features of contemporary English Country Dancing. The arms are relaxed and move easily with the motion of the body, but are firm and usually extended on turns and held strongly in circles, just below shoulder level. Hands are taken in hand-shake position (forefingers to forefingers)—not thumb grip. The step is usually a “dance walk,” sometimes changing to a skipping step or Skip Change of Step for traveling farther. “Footwork” is seldom mentioned, and never mandated

Formation

- Longways set:** Line of M facing ptr across the set, M’s L shoulders to music. A duple minor is a set in which the dance pattern involves two couples.
- Proper and improper:** This refers to the side of the dance—all are on the usual side (proper), or some couples are on the opposite side to begin (improper). Not a moral judgement!

The Bonny Cuckoo

(England)

Created by Gail Ticknor, *Gail's Maggots*, 1996. Published in *CDSS News*, March-April 1986 and *The Blind Harper Dances*, Allison Thompson, ed. 2003. Paul Stamler says, "'Bonny Cuckoo' is a song, sung to the tune of 'Sheebeg and Sheemore,' hence the name of the dance. Shirley Collins recorded it on her 1959 debut album on Folkways."

Music: 3/4 meter CD: *English Dances presented by Bruce Hamilton*, Band 1
Tune: "Sheebeg and Sheemore."

Formation: 4-couple longways set.

Steps and Styling: Traveling waltz step except for "balance" which is a waltz setting step.

Meas Music: 3/4 meter Pattern

DANCE

4 meas INTRODUCTION.

- | | | |
|---|-------|--|
| A | 1-4 | 1s dance down the ctr past two cpls; cast up around one cpl (2s move up). |
| | 5-6 | 1s R-hand turn halfway and face down. |
| | 7-8 | 1s L-hand turn halfway with neighbor (3s). |
| | 9-12 | 4s dance up the ctr past two cpls; cast down around one cpl (1s, in 3rd place, move down). |
| | 13-14 | 4s R-hand turn halfway and face up. |
| | 15-16 | 4s L-hand turn halfway with neighbor (3s). The order is now 2431. |
| B | 1-4 | All circle L hands joined in W-pos, shldr level. |
| | 5-6 | Balance twd the ctr and back. |
| | 7-8 | Release hands and W balance fwd and back, moving one place R, <i>while</i> M balance back and fwd, moving one place L. |
| | 9-12 | Rejoin hands and all circle R. |
| | 13-14 | All balance twd the ctr and back. |
| | 15-16 | All 2-hand turn ptr to own side (once or once and a half). The order is now 2341. |

Repeat dance three times from the beginning in new positions.

Presented by Bruce Hamilton

Clopton Bridge

(England)

Clopton Bridge spans the Avon river in Stratford, just outside the Royal Shakespeare Theater. Devisor: John Chapman, *Dancing Through the Night*. Published in *The Barn Dance Book* edited by John Reay.

Music: 6/8 meter Hornpipe. CD: *English Dances presented by Bruce Hamilton*, Bands 7 or 8.

Formation: 4-couple longways set.

Steps and Styling: Step-hop swing: Joining R (or L) forearms with ptr (cupped hands above elbows), turn with step-hop steps.

Meas Music: 6/8 meter Pattern

INTRODUCTION. None.

DANCE

- A 1-4 M1 and W4 step-hop swing with R forearm.
- 5-8 M1 and W4 repeat with L.
- A 9-16 W1 and M4 repeat meas 1-8.
- B 1-4 2s and 3s R-hand star (take hands with the person across):
 - 1 Step (ct 1); step (ct 2); step (ct 3); hop (ct 4).
 - 2 Repeat meas 1.
 - 3 Step (ct 1); hop (ct 2); step (ct 3); hop (ct 4).
 - 4 Repeat meas 3
 - 5-8 L-hand star with the same ftwk.
- B 9-12 1s lead to the bottom
 - 1 Step (ct 1); bend supporting knee (ct 2); step (ct 3); bend supporting knee (ct 4).
 - 2-4 Repeat meas 1 three times.
 - 5-8 All step-hop swing with cross-hand hold (bend elbows).

Presented by Bruce Hamilton

Friday Night Special

(England)

Dance created by Sam Flinders and published in *Everyday Dances*, 1969.

Music: 2/4 meter Any good reel or jig. CD: *English Dances presented by Bruce Hamilton*, Band 10.

Formation: Sicilian circle mixer. Cpls facing cpls. Half of the couples face CCW; the other half face CW.

Steps and Styling: Dip and Dive: couples facing, dancers facing CCW make and arch, moving forward, while dancers facing CW “dive” under the arch. On the next pass, the CCW dancers dive under the CW dancers’ arch. Continue moving forward, alternating arching and diving.

Ladies’ half-chain: Facing W pass giving R hands and Courtesy-turn the opposite M.

Courtesy Turn: Taking L hand in L, M’s R hand around W’s waist, W walk forward and M walk backward to end facing in opposite direction.

Balance: Partners facing, R hands joined, step on R; swing L across in front of R; step on L; swing R across in front of L.

Swing: Couple in Ballroom position, turn CW walking forward around each other.

Buzz-step Swing: Couple in Ballroom position, turn CW: step on R in front of L, bending knee; step on ball of L to L. Step repeats exactly.

Meas Music: 2/4 meter Pattern

INTRODUCTION. None.

DANCE

- A 1-8 Dip and Dive (dancers facing CCW make arch to begin). Pass 4 couples and stop facing the 5th.
- A 1-8 L-hand Star, R-hand Star.
- B 1-8 W keeping R hands, ladies’ half-chain. Courtesy-turn an extra half, to face the people behind. Ladies’ half-chain with them.
- B 1-8 Balance and Swing. Finish facing original direction.

Presented by Bruce Hamilton

Lilli Burlero

(England)

Lilli Burlero was published in Playford's, *The Dancing Master*, in 1690. Cecil Sharp published his version in the *Country Dance Book*, vol IV in 1916. Shimer & Keller published their research on the dance in *The Playford Ball*, 1990.

Music: 6/8 meter CD: *English Dances presented by Bruce Hamilton*, Band 5.

Formation: Longways duple minor set.

Steps and Styling: Lead, cast, fall back and up a double, circular hey.

<u>Meas</u>	Music: 6/8 meter	<u>Pattern</u>
2 notes	<u>INTRODUCTION.</u>	
	<u>DANCE</u>	
A 1-8	1s lead through 2s and cast back to place.	
A 1-8	2s repeat, leading through 1s.	
B 1-4	1st corners cross. 2nd corners cross.	
5-8	All fall back with 2 setting steps and turn single coming fwd.	
B 1-2	Pass R shldr with ptr (to own side), and turn back on neighbor.	
3-4	Pass R shldr with neighbor, backing up.	
5-8	Ptrs face and 3 changes of a circular hey starting R, skipping, no hands. (Very tight).	

Presented by Bruce Hamilton

Morpeth Rant

(England)

Morpeth Rant was published in Kennedy's *Community Dances Manual* 1949-1967.

Music: 2/2 meter CD: *English Dances presented by Bruce Hamilton*, Band 9.

Formation: Longways duple minor set.

Steps: Rant Travelling Step. Rant Setting Step. (See "English Country Dance Glossary.")
Swing and Change: Using Rant Travelling Step, in Ballroom or shldr/shldr-blade pos, dance around other cpl 1½ times to end in progressed place.

Meas Music: 2/4 meter Pattern

INTRODUCTION. None.

DANCE

- A 1-4 M1 and W2 R-hand turn (Rant Travelling Step) until M1 can join L hand with M2 as well, to make a line of three (M1 facing down, others up). All dance in position to the end of the phrase.
- 5-8 They make arches and keep dancing Rant Setting Step in positions, while W1 dances down under the near arch, behind her ptr, and up under the far arch to finish in front of her ptr.
- A 1-8 They make a R-hand star (M2 joining behind M1) and dance around (running step), turning L to form a L-hand star, and return home.
- B 1-4 Still with running step, 1s, followed by 2s, lead down the ctr, dance under an arch made by the 2s, who fall in behind them, and all face up.
- 5-8 With Rant Travelling Step, all dance up to original places.
- B 1-8 Both cpls Swing and Change, 1½ times around each other. (Cpls stay close together.)

Presented by Bruce Hamilton

Prince William

(England)

Prince William was published Walsh, *The Complete Country Dancing-Master*, in 1731. Pat Shaw published his version in the *Holland as Seen in the English Country Dance*, in 1960. Shimer & Keller published their research on the dance in *The Playford Ball*, in 1990.

Music: 2/2 meter CD: *English Dances presented by Bruce Hamilton*, Band 2.

Formation: 3-couple longways set.

Steps: Crossover Hey: 1s begin mirror-image hey along the lines by crossing and passing

and Styling: between couples 2 and 3. Repeat 1s crossing back.

Country Corners: M1 turns W3 R while W1 turns M2 R and W2 moves up. 1s turn ptr L, 2nd corner R, and ptr L to face the W's line, M on L.

Meas Music: 2/2 meter Pattern

2 notes INTRODUCTION.

DANCE

- A 1-8 1s begin Crossover Hey (usually without hands).
- A 1-8 Repeat, 1s crossing back.
- B 1-8 1s cross, cast, and 2-hand turn 1½, 2s moving up.
- B 1-8 Repeat, with 2s crossing and casting.
- A 1-8 Country Corners: 1s turn 1st corner with R, ptr in the ctr with L.
- A 1-8 1s turn 2nd corner with R, ptr with L, ending with 1s facing W's line, W1 on R.
- B 1-4 1s lead btw the W and cast out.
- 5-8 Meet in the ctr, and 2-hand turn ptr to end facing the M's line.
- B 1-4 Lead between the M, and cast out,
- 5-8 Meet in ctr and 2-hand turn to the bottom, *while* 3s move up.

Presented by Bruce Hamilton

Smithy Hill

(England)

Smithy Hill was created by Tom Cook and published in his *Hunter's Moon* collection, 1987. The tune is by Brian Jenkins.

Music: 6/8 meter CD: *English Dances presented by Bruce Hamilton*, Band 3.

Note: Once through the dance is twice through the tune.

Formation: Longways set, duple, improper (1s dancing on the “wrong side” of the set).

Steps: California Twirl: Inside hands joined, ptrs change footprints and direction, M walking around W and W turning under joined hands. End side-by-side facing in opp direction.

and Styling: Swat the Flea: Facing ptr, join L hands, change places walking fwd, W passing under joined hands. End facing ptr again.

The gentle step-swing was originally “a mild setting step.”

<u>Meas</u>	Music: 6/8 meter	<u>Pattern</u>
2 notes	<u>INTRODUCTION.</u>	
	<u>DANCE</u>	
A 1-2	Circle L halfway, starting L.	
3-4	Keeping hands, gentle step-swing L and R.	
5-8	Repeat, finishing at home.	
9-10	W change places R shldr.	
11-12	M repeat meas 9-10.	
13-16	Repeat meas 9-12 back to place. All face out and neighbors take inside hands.	
A 1-4	Lead out a double and California Twirl to face back in.	
5-6	W R-hand turn halfway to face ptrs in a column across the room.	
7-8	Swat the Flea with ptr and keep hands. M are now in the middle of a line of 4.	
9-12	L shldr half-hey-for-4. Begin with L hand, then pass shldrs thereafter.	
13-16	Ptrs join 2 hands. M pull the W to progressed places, then all gentle step-swing L and R.	

Presented by Bruce Hamilton

Up With Aily—not taught

(England)

Up With Aily was published in Playford's, *The Dancing Master*, in 1703. Cecil Sharp published his version in the *Country Dance Book*, vol IV in 1916. Shimer & Keller published their research on the dance in *The Playford Ball*, 1990.

Pronunciation: “Aily” is pronounced IGH-lee

Music: 3/2 meter CD: *English Dances presented by Bruce Hamilton*, Band 4.

Formation: Longways set, duple.

Steps: Forward a double and back; cast; turn single.

and Styling:

<u>Meas</u>	Music: 3/2 meter	<u>Pattern</u>
2 notes	<u>INTRODUCTION.</u>	
	<u>DANCE</u>	
A 1	W1 and M2 dance twd M1 into line of 3 facing W2.	
2-3	Forward a double to meet W2 and back.	
4	W1 and M2 dance home.	
5-6	M1 cast down <i>while</i> M2 turns single L up to M1's place, <i>while</i> both W turn single R.	
A 1	W2 and M2 dance twd W1 into line of 3 facing M1.	
2-3	Forward a double to meet M1 and back.	
4	W2 and M2 dance home.	
5-6	W1 cast down <i>while</i> W2 turns single R up to W1's place, <i>while</i> both M turn single L.	
B 1-2	1s back-to-back.	
3-4	1s cast up while 2s move down and turn single (out) into a circle.	
5-6	Circle L once (it helps to begin this circle on bar 4 if you can).	
7-8	1s cast while 2s lead up the ctr and turn single (out).	

Presented by Bruce Hamilton

Yellow Stockings

(England)

Published in Neal's, *Choice Collection*, 1726. Reconstruction by George Fogg and Rich Jackson, 1990.

Music: 9/8 meter CD: *English Dances presented by Bruce Hamilton*, Band 6.

Formation: Longways set, duple.

Steps: Slip; Circular hey.

and Styling:

<u>Meas</u>	Music: 9/8 meter	<u>Pattern</u>
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2 notes	<u>INTRODUCTION.</u>
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DANCE

A 1-4	1st diagonals turn twice with crossed hands (buzz step or running step).
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A 1-4	2nd diagonals repeat.
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B 1-2	1s joining 2 hands. slip down the set and back.
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3-4	1s cast to 2nd place.
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B 1-4	Circular hey, 4 changes, with hands.
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Presented by Bruce Hamilton

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 class. 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 formal teaching of these movements, although a brief walk-through is sometimes done in the first class to refresh a particular movement.

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 each evening. They are very easy to do and are enjoyed by everyone, from beginners to experienced dancers.

- | | |
|---|---------------------------------------|
| 1. Circle Family | 13. Turn Back Family |
| a. Right | a. "U" Turn Back |
| b. Left | |
| 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, $\frac{1}{2}$, $\frac{1}{4}$) | a. 2 Ladies (Reg. and $\frac{3}{4}$) |
| b. Single File | b. 4 Ladies (Reg. and $\frac{3}{4}$) |
| 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 (1-5 Hands_ |
| 8. Star Family | a. Square Thru |
| a. Right | 27. Walk Around Your Corner |
| b. Left | 28. See Saw (Taw) |
| 9. Star Promenade | 29. Box the Gnat |
| 10. Pass Thru | 30. Do Paso |
| 11. Split Family | 31. Allemande Thar |
| a. Outside Couple | 32. Shoot the Star |
| b. Ring (One Couple) | 33. Slip the Clutch |
| 12. Half Sashay Family | 34. Couples Wheel Around |
| a. Half Sashay | |
| b. Rollaway | |
| c. Ladies in, Men Sashay | |
| d. Right Arm Turn | |

JERRY HELT RECORD LIST

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JERRY HELT'S COMMUNITY DANCE PARTY	KDFDVD-005	Kentucky Dance Foundation See above

Contra Dances

Figure Eight (Old Time)

1,3,5, ETC. CROSSOVER & ACTIVE

Counts

- 8 Actives cross inside below the second couple, up the outside
- 8 Cross over inside below the second couple, up the outside
- 8 Inactives cross inside up above the first couple, down the outside
- 8 Cross over inside up above the first couple, down the outside
- 8 Actives down the center
- 8 Same way back, cast off
- 8 R and L thru
- 8 R and L thru, back to place

German Spa

VARIATION OF A DANCE
IN THE YEAR 1794

PROPER LINES, 1,3,5,7, ETC. ACTIVE

Counts

- 8 Four-hand right-hand star, double balance
- 8 Turn the star half, everybody left face, roll
- 8 Left-hand star, double balance
- 8 Turn the star half, everybody right face, roll
- 8 Actives down the center, turn alone
- 8 Come back to place, cast off
- 8 Circle four left
- 8 Left-hand four-hand star

Good Man Of Ballangay

TRADITIONAL 1650

PROPER LINES, 1, 3, 5, 7, ETC. ACTIVE

Counts

- 8 One's split the Two's (Actives split Inactives)
- 8 Gents split the ladies
- 8 Two's split the One's (Inactives split Actives)
- 8 Ladies split the gents
- 8 Number One lady and Number Two man set or balance, turn alone (half gypsy)
- 8 Circle four left half way
- 8 Everybody set or balance, pass thru, turn alone, set-petronella balance & roll (right face)

Contra Dances--continued

Jerry's Waltz Contra

By Jerry Helt

PROPER LINES, ALL CROSS OVER

Counts

- 8 Actives waltz down away and together, California twirl
- 8 Actives waltz up and away, together, roll out
- 8 Inactives, waltz down and away, together, California twirl
- 8 Inactives waltz up and away, together, roll out
- 8 Right-hand star once
- 8 Right-hand balance, forward & back, box the gnat
- 8 Right-hand balance, forward & back, box the gnat
- 8 R and L thru (same sex)

Sackett's Harbor Contra1,4,7, ETC. COUPLES ACTIVE. NOT CROSSED OVERCounts

- 8 Forward six & back
- 8 Circle six left 1/4
- 8 Actives down the center
- 8 Turn alone, come back, cast off 3/4
- 16 Turn contra corners
- 8 Forward six & back
- 8 Circle six right 3/4

Squeeze Play Contra

By Jerry Helt

WRONG SIDE, ALL CROSS OVER

Counts

- 8 Actives down the center
- 8 Actives back up the center
- 8 Inactives down the center
- 8 Inactives back up the center
- 8 Everybody do sa do partner
- 8 Everybody star thru and California twirl
- 8 Actives squeeze in and line of four go down
- 8 Come back up and bend the line

Contra Dances--continued

The Primer Contra

By Jerry Helt

1, 3, 5, 7, ETC., CROSS OVER

Counts

- 8 Everybody down the center with your own
- 8 Turn alone, come back to place
- 8 Ladies down the center
- 8 Turn alone, come back to place
- 8 Gents down the center
- 8 Turn alone, come back to place
- 8 Everybody pass thru, turn alone
- 8 R and L thru

(Ends have an automatic crossover every other time)

Three Broken Sixpence

By Jerry Helt

1, 3, 5, 7, ETC. CROSS OVER & ACTIVE

Counts

- 8 Do sa do below
- 8 Ladies do sa do
- 8 Men do sa do
- 8 Actives swing your own
- 8 Three in line down you go
- 8 Right hand high, left hand low, come back
- 8 Ladies chain
- 8 Left hand star

Wheelbarrow Contra

By Jerry Helt

ALTERNATE DUPL. 1, 3, 5, ACTIVE AND CROSSED OVER

Music: Irish Washerwoman on Sundown Ranch Records

- 16 Wheelbarrow do sa do. (Joining both hands with the one below, as a couple with the men guiding the ladies, men pass back to back around the opposite couple and return to place.
- 8 Heel-toe slide out; heel-toe slide in
- 8 Heel-toe slide out; heel-toe slide in
- 8 Same lady do sa do
- 8 Same lady swing
- 16 Slow square thru

Presented by Jerry Helt

Contra Line Dance

By Jerry Helt

MUSIC: *Someone Must Feel Like a Fool Tonight* By Kenny Rogers
Mexicali Ros" On Grenn Label

Facing a partner in long lines. Waltz Rhythm.

Meas

- 1-2 Balance left, balance right.
- 3-4 Grapevine left 2-3-4-5-touch on 6.
- 5-6 Balance right, balance left.
- 7-8 Grapevine right 2-3-4-5-touch on 6.
- 9-10 Balance left, balance right.
- 11-12 Turn away in a full circle 6 counts (to end facing partner).
- 13-14 Balance left, balance right.
- 15-16 1/2 gypsy to other line in 6 counts (exchanging places, circling left or clockwise without touching, ending facing partner) .

Repeat from the beginning.

Presented by Jerry Helt

Square Dance Steps And Terminology

CIRCLE FAMILY

- a. Right
- b. Left

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. The amount to circle may be a specified distance (e.g., Circle Left 1/2 way) or until the next command is given (e.g., Circle Left ... Circle Right).

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. Couples (full, 1/2, 3/4)
- b. Single file
- c. Wrong way

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. When not all dancers are active, there is a further choice of traveling around the inside or outside of the set. All of these alternatives are determined by the call.

ALLEMANDE FAMILY

- a. Left
- b. Right
- c. Left arm turn

Right arm turn

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.

Square Dance Steps and Terminology—continued

RIGHT & LEFT GRAND FAMILY

a. Right & Left Grand

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.

b. Weave the Ring

Dance Action: Dancers do a no-hands Right and Left Grand.

c. Wrong Way Grand

Dance Action: Same as for Right and Left Grand, except the men go in wrong way promenade direction and women go in promenade direction.

STAR FAMILY

a. Right

b. Left

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. The distance traveled may be specified in fractions of a star full around, or until some condition is met (e.g., Men Center Left Hand Star, Pick Up Your Partner with an Arm Around, Star Promenade).

STAR PROMENADE

Starting formation: 4-dancers star in the center of the set and 4 dancers around the outside of the set.

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

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 then move back together.

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").

Square Dance Steps and Terminology—continued

HALF SASHAY FAMILY

The calls in the Half Sashay family have the two dancers in a couple exchange places while retaining their original facing direction.

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.

b. Rollaway

Dance Action: From a couple, the dancer on the right (or the directed dancer) "rolls" across in front of the other dancer, turning a full 360 degrees to end on the other side, as the other dancer steps back and then forward, adjusting sideways as necessary, to move smoothly into a vacated position. At the completion of the call, the dancers have exchanged positions.

c. Ladies In, Men Sashay

Dance Action: From a circle Left, the ladies step forward and pause while the men continue to move to the left, behind, and past one lady. The ladies now step back and rejoin hands in a circle with the men. From a Circle Right, the men move to the right.

COURTESY TURN

Starting formation: couple, facing dancers. (limited at Basic and Mainstream to couples with man on left, woman on right.) 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

a. Two ladies (reg & 3/4)

b. Four ladies (reg & 1/4)

a. TWO LADIES CHAIN: 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.

b. FOUR LADIES CHAIN: Starting formation: square or circle of 8 dancers. Similar to two ladies chain except that all four ladies step to the center and form a right hand star. They turn the star halfway around to their opposite men. All courtesy turn to face the center of the set.

TWO (or FOUR) LADIES CHAIN THREE QUARTERS: Starting formation: facing couples, a square or circle of 8 dancers. The directed ladies step to the center, form a right hand star and turn the star three quarters. All courtesy turn to face the center of the set.

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

Dance action: Right Pull By; Courtesy Turn

Square Dance Steps and Terminology—continued

CIRCLE TO A LINE

Starting formation: facing couples. Couples circle left one half (180 degrees). 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 the 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 one quarter (90 degrees) on the fourth step to lace partners and back away to the sides of the square (4 steps). Turn one quarter (90 degrees) to face the original opposites. Back away to the corners of the square (4 steps) and turn one quarter (90 degrees) 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 one quarter (90 degrees) on the fourth step and walk forward to the opposites (4 steps). Turn one quarter and walk forward into the center toward partners (4 steps). Turn one quarter (90 degrees) 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 three steps and then turning (or reversing) on the fourth step is followed throughout. This call may be broken into fractional parts by the caller directing the number of steps required. The call may also start with the heads, or other designated dancers, directed to face.

CALIFORNIA TWIRL

Starting formation: Normal Couple only

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

Starting formation: Facing Couples (at least one of which is normal)

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.

Square Dance Steps and Terminology—continued

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 a one quarter (90 degrees) left face turn under the arch, while the man does a one quarter (90 degrees) turn to the right moving past the woman.

SQUARE THRU FAMILY

(1-5 hands)

Starting formation: facing couples. SQUARE THRU: Facing dancers Join right hands and pull by. Turn in one quarter (90 degrees) (a one-quarter Square Thru has been completed), join left hands and pull by (a half Square Thru has been completed). Turn in one quarter (90 degrees) and join right hands with facing dancer and pull by. (A three quarter Square Thru has been completed.) Turn in one quarter (90 degrees), join left hands and pull by, but do not turn. (A full Square Thru has been completed.)

ALL AROUND THE LEFT-HAND LADY

Starting formation: squared set, in-facing circle of 8

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. (**Note:** This call is to be used *only* in conjunction with WALK AROUND THE CORNER).

Styling: Same as in WALK AROUND THE CORNER except that left shoulders are kept adjacent and left hand and shoulder should be kept forward.

BOX THE GNAT

Starting formation: facing dancers (man and 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. Otherwise, follow the next instruction, which will start with a Left Arm Turn with Partner, or with a left-handed Facing Dancer call.

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.

WRONG WAY THAR

A wrong way thar may be formed at the end of any right arm turn by the center dancers (or those directed) forming a left hand box star and backing up. Outside dancers hold the right forearm of the center dancer and walk forward.

Square Dance Steps and Terminology—continued

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 one half (180 degrees) or full (360 degrees) as directed. If half or full is not directed, the arm turn is one half.

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.

COUPLES WHEEL AROUND

Starting formation: couple. The couple, working as a unit, turns around (180 degrees). The left hand dancer backs up while the right hand dancer moves forward. The pivot point is the handhold between the two dancers.

Presented by Jerry Helt

Aj lipo ti je

(Slavonia, Croatia)



Slavonija is the largest and most fertile part of Croatia's land. It borders Hungary and the Drava River on the north, the Sava River on the south, the Moslavina Region on the west and the Srijem Region on the east. For this reason, Slavonian folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. The song "Aj lipo ti je" belongs to the "Drumarac" type (songs usually sung while walking to the field/party or home from the field/party. Sometimes they'll sing in the "kolo" too.

Translation: "It's nice."

Pronunciation: AHEE lee-poh TEE yeh

Music: 2/4 meter CD: *Željko Jergan's Dance Journey*, Band 7.

Formation: Closed circle, alternating M and W. Front basket hold, R over L. Straight stance, soft bounces.

Steps and Styling: Grapevine: Facing L of ctr, and moving in RLOD (CW), step on R in front of L (ct 1); step on L to L (ct 2), step R behind L (ct 1); step on L to L (ct 2). This example is four steps over two meas, but the step can be done twice as fast in one meas: ct1, &, ct 2 &.

Meas

Music: 2/4 meter

Pattern

INTRODUCTION None.

I. PATTERN

- 1 Facing ctr, wait.
- 2 Sway on R to R (ct 1); step on L to L (ct 2).
- 3 Step on R twd ctr (ct 1); step on L twd outside diag L(ct 2).
- 4-5 Grapevine step (4 steps).
- 6 Repeat meas 3.
- 7 Step on R twd ctr, bouncing twice (cts 1 &); step on L twd outside diag L, bouncing twice (cts 2 &).
- 8 Repeat meas 7.
- 9 Grapevine step twice but speed is twice as fast (4 steps).
- 10-12 Repeat meas 7-9.
- 13 Repeat meas 9.
- 14 Walk twd ctr R, L (cts 1, 2).
- 15 Walk bkwd R, L beside R (cts 1, 2).

Repeat from the beginning (4 times in all).



Presented by Željko Jergan

Aj lipo ti je—continued

AJ LIPO TI JE Lyrics

Aj lipo ti je kad se žito sije
lipo ti je kad se žito sije
Još je bolje kad se dvoje vole. /2x

It's nice to seed wheat but is nicer when you see two in love.

Aj fični lolo kad pođeš u kolo
fični lolo kad pođeš u kolo
Janje medno pa ćemo zajedno /2x

Whistle my sweetheart on the way to the "kolo" party. I'll hear you and we can go together.

Aj lipo tilo rodila mi mama
Lipo tilo rodila mi mama
Još ga malo naredim i sama /2x

Thanks to my mother I was born beautiful but I still take care of myself.

Aj misećina upala u granje
Misećina upala u granje
Lipa večer za ašikovanje. /2x

The moon is shining through the branches. It's a perfect night for a date.

Sop

Aj li-po ti je kad se ži-to si-je - Li-po ti je kad se ži-to si-je
Aj fični lo-lo kad po-đeš u ko-lo Fični lo-lo kad po-đeš u ko-lo

Još je bol-je kad se dvo-je vo-le Još je bol-je - kad se dvo-je vo-le
Jan-je med-no pa će-mo za-je-dno Ja je med-no - pa će-mo za-je-d-no.

Alto I

Ži-to si-je - Li-po ti je kad se ži-to si-je
Po-đeš u ko-lo Fični lo-lo kad po-đeš u ko-lo

Još je bol-je kad se dvo-je vo-le Još je bol-je - kad se dvo-je vo-le
Jan-je med-no pa će-mo za-je-dno Ja je med-no - pa će-mo za-je-d-no.

Alto II

Ži-to si-je - Li-po ti je kad se ži-to si-je
Po-đeš u ko-lo Fični lo-lo kad po-đeš u ko-lo

Još je bol-je kad se dvo-je vo-le Još je bol-je - kad se dvo-je vo-le
Jan-je med-no pa će-mo za-je-dno Ja je med-no - pa će-mo za-je-d-no.

Al je ljepo

(Baranja, Hungary)

Bosnian Croats (Bošnjaci) migrated to the Hungarian part of the Baranja region near the town of Pécs (Pećuh) at the end of the 17th century. Despite the long period of their being among other nationalities, they have survived and kept their speech patterns as well as their wealth of all folk forms, thanks to the village elders. Their rich and unique folk songs reflect daily life of the people - work in the house, in the farmyard, in the field, the joys and the sorrows of everyday life. Željko was researching around the city of Pécs in the summer of 1992.

Translation: It is really beautiful (in our area).

Pronunciation: ahl YEH lee-yeh-POH

Music: 2/4 meter CD: *Baština Hrvatskog Sela* by Otrov, Band 3.

Formation: Closed circle, alternating M and W, facing ctr.

Steps and Walk: L, R ..., 2 steps per meas.

Styling: Grapevine: Moving in RLOD (L); step on L to L (ct 1); step on R behind L (ct &); step on L to L (ct 2) step on R across L (ct &).

Buzz to L: Step on L to L on ball of ft (ct1); step R across L (ct &); 2 buzz per meas.

Rocking out & in: Shift wt back on R (ct 1); shift wt fwd on L (ct 2). Double bounce on each ft. Earthy walking steps, smooth buzz and grape-vine steps.

Hands: Verse 1: Hands joined in V-pos.

Verse 2: Escort pos: R arm bent and across body at waist, L arm resting on neighbor's R arm.

Verse 3: Front basket hold

Meas Music: 2/4 meter

Pattern

1 meas INTRODUCTION

I. VERSE ONE

1 No action. Hands joined in V-pos.

2-3 Facing L of ctr and moving RLOD (L) – walk L, R, L, R fwd

4-5 Facing twd ctr walk out with L and in with R / twice – the circle moves in RLOD (L).

6 Walking Grapevine.

7-9 Buzz step to L—8 steps.

10 Walking Grapevine.

11-14 Repeat meas 7-10 one more time.

PAUSE (2 meas): 2 walking steps fwd L, R (cts 1,2); sway L, R (cts 1,2). Hands in Escort hold.

II. VERSE TWO

1-3 Facing L of ctr and moving RLOD (L), walk L, R, L, R, L, R fwd (total 6 steps).

4-5 Facing twd ctr rocking out & in: L, R, L, R (double bounce on each ft).

Al je ljepo—continued

6 Walking Grapevine.

7-14 Repeat Fig I, meas 7-14.

PAUSE (2 meas): 2 walking steps fwd L, R (cts 1, 2); sway L, R (cts 1, 2). Hands in front basket hold.

III. VERSE THREE

1-14 Repeat Fig II.

Presented by Željko Jergan

AL JE LJEPO Lyrics

Al je ljepo u našime kraju
 Ej zvje-zde sjaju i cure pjevaju
 Dikin pendzer u naš pendžer gledi
 Ej prstom miče ne smije da viče

It's really beautiful in our area
 When the stars are shining and girls are singing
 My sweetheart's window is across from mine
 He's motioning for me to come to him

Al je lje - po u na - ši - me kra - ju al je lje - po u na - ši - me kra - ju
 Di - kin pen - džer u naš per - džer gle - di di - kin pen - džer u naš pen - džer gle - di

al je je - po u na - ši - me kra - ju
 di - kin pen - džer u naš pen - džer gle - di

Ej zvje - zde sja - ju i cu - re pje - va - ju
 Ej pr - stom mi - će ne smi - je da vi - će

Ej zvje - zde sja - ju i cu - re pje - va - ju
 Ej pr - stom mi - će ne smi - je da vi - će

Čizme Moje

(Prigorje, Croatia)



Prigorje Region, translated “by the hills,” is located in the environs of Croatia’s capital Zagreb where the “kaykavian” dialect is prevalent. A prominent dance in this area is “drmeš” (shaking dance – a fine, subtle shaking of the entire body) and was accepted a long time ago and is still danced today. Željko Jergan researched the Kašinsko Prigorje region, particularly a small village of Kašina Northwest of Zagreb, from 1975-1984.

Translation: My boots.

Pronunciation: CHEEZH-meh-MOHY-yeh

Music: 4/4 meter CD: *Baština Hrvatskog Sela* by Otrocv, Band 9.

Formation: Circle, facing ctr.

Steps and Styling: Single: Step sdwd L (ct 1); touch R beside L (ct 2). Can be done with opp ftwk and direction.

Double: Step sdwd L (ct 1); step on R beside L with wt (ct 2); step sdwd L (ct 3); touch R beside L (ct 4). Can be done with opp ftwk and direction.

Fig I: Walking travel step RLOD and LOD.

Fig II: Drmeš from Kašina (QQS)

Fig III: Step-close (doubles and singles)

Fig IV: Hop-step-step travel RLOD and LOD

During Fig I and II, ftwk is very flat-footed and heavy

During Fig III, the whole body trembles with tiny shakes. Each ct has a double knee flex. Knees are never totally straight.

Hands: Melody 1: Hands joined in downward V-pos, upward V-pos.
Melody 2: Back basket hold (L over R).

Meas Music: 4/4 meter Pattern

2 meas INTRODUCTION

MELODY 1

- I. WALKING. Closed circle, facing L of ctr, hands joined down in V-pos. Hands swing fwd on cts 1, 3 and back on cts 2, 4.
- 1 Moving RLOD, small raise on R (ct ah); heavy walk L fwd (full ft, almost stiff legged) hands swing fwd (ct 1); close R to L with bent knees – hands swing down to V-pos (ct 2); repeat cts 1, 2 (cts 3,4).
Note: Leading ft has toes turned in direction of movement, trailing ft twd ctr about 45 degrees.
- 2 Repeat meas 1 (4 times in all).

II. DRMEŠ FROM KAŠINA (QQS)

- 1 Step heavy on L heel (ct 1); step on L toe with accent down (ct &); close and stamp with R to L with bent knees, with wt (ct. 2); repeat cts 1, &, 2 (cts 3,&,4). Arms swing sharply fwd on cts 1, 3 and bkwd on cts 2, 4.
- 2 Repeat meas 3 one more time (4 drmeš steps in all) (ct 4 - no wt on R.)
- 3-4 Repeat meas 1-4 with opp ftwk and moving LOD (R).

CHORUSIII. DOUBLES Facing ctr, hands joined down in V-pos.

- 1 Do 1 Double to L (cts 1-4).
Hands: Swing straight arms fwd (ct 1); swing arms bkwd of body (ct 2); swing arms fwd half way and stop (ct 3); lift arms slightly higher (45 degrees) (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
Hands: Repeat meas 1 with opp direction.

IV. SINGLES

- 1 Do 1 Single to L and 1 Single to R (cts 1-4).
- 2 Repeat meas 3.
- 3-4 Repeat meas 1-2
Hands: Joined upward in V-pos. “windshield wipers movement”.
meas 5 Swing arms to L (ct 1); swing arms to R (ct 2); stop briefly at middle pos (ct 3); swing arms to L (ct 4)
meas 6 Repeat meas 5 with opp direction.
meas 7 Stop briefly at half way (ct 1); swing arms to L (ct 2); stop briefly at middle pos (ct 3); swing arms to R (ct 4).
meas 8 Repeat meas 7.

MELODY 2II. DRMEŠ FROM KAŠINA (QQS) Facing L of ctr, back basket hold, move RLOD.

- 1-2 Repeat Melody 1, Fig II, meas 1-2.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

CHORUSIV. HOP-STEP-STEP (Travel RLOD and LOD.)

- 1-4 Moving in RLOD, 7 hop-step-steps (cts 1,&,2,&,3,&,4); step on L and stamp with R (no wt) and at the same time turn face to R of ctr (ct &).
- 5-8 Repeat meas 1-4 with opp ftwk and moving in LOD; last two cts step on R and stamp with L (wt is on R) facing in RLOD (L).
Repeat dance from beg. Dance is done a total of 3 times.

Presented by Željko Jergan

Čizme Moje—continued

ČIZME MOJE Lyrics

//:Derite se čizme moje, još su doma dvoje, troje.:// Ojla riri ra, ra ra ra ra,
I will wear out my boots dancing. Who cares! I have two or three more pairs at home.

Svaki svome, mil' dragome, ja sirota nemam kome.
Svaki svome, mil' dragome, ta sirota ima kome! Ojla riri ra,...
Everyone has a partner, poor me I have no one. Everyone has a partner, that girl found one too!



Cupanica

(Bačka, Serbia)



This dance comes from the Bačka region (also known as the Pannonian region) where the Croatian people live in the areas between the Danube and Tisa Rivers. In numerous debates and written articles about these people, they are often referred to as the Bunjevci and Šokci. The region is situated around the ancient town of Bač - which was once a district and also the seat of the Catholic Church. This is how it got its Slavic place-name. The migration of the Dalmatian Croats in the Bačka region (upon liberation from the Turks) did not happen at the same time. Their arrival occurred from the beginning of the 15th to the end of the 17th century. Despite the long period of their being among other Pannonian peoples, the Bačka Croats have survived and kept their speech patterns ("ikavian") as well as their wealth of costumes and art forms. This dance is done during wedding and other social gatherings. The bagpipe (gajde) used to be the traditional instrument played for this music; today the tambura orchestra is used. The dance was learned by Željko Jergan in 1989 from village group from Tavankut at Đakovački Vezovi Festival.

Translation: Dance of the tiny bounce steps.

Pronunciation: TSOO-pah-nee-tsah

Music: 2/4 meter CD: *Baština Hrvatskog Sela* by Otrov, Band 20;
SvirajSvire Drmeša, by Skitnice, Band 16.

Formation: In a closed circle (or semicircle) facing ctr with hands or pinkies joined and extended fwd at shldr level with elbows slightly bent. For M, if a hand is free, a fist is placed in the small of his back; W place a free hand with a loose fist on fwd part of hips with elbows pushed slightly fwd. The leader traditionally moves the dance in a spiral.

Steps and Styling: Hops: Hops (lifts) are very small and do not leave the ground. Very elegant and danced upright with much dignity. Stand straight, shoulders back a bit. Steps stay under the body and are done on the balls of the ft. Each step is small, slow and very deliberate. The women's style is always quietly consistent, while the men's steps increase in intensity and difficulty as the dance progresses.

In this region, M wear boot bells and may improvise sing them on the heel clicks.

Meas

Music: 2/4 meter

Pattern

INTRODUCTION 4 meas (Otrov CD); 3 beats (Skitnice CD)

I. WALKS AND TRIPLETS Both M and W use same ftwk.

- 1 Facing R of ctr and moving to R (CCW) - slowly walk R, L (2 steps per meas).
- 2 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2).
- 3 Dancing in place on balls of ft, step R, L, R (cts 1,2,1); hop on R in place as L lifts beside R no higher than ankle level (ct 2).
- 4 Repeat meas 3 with opp ftwk (LRL-hop).
- 5-8 Repeat meas 1-4. Note: First time through, only do meas 1-4 of Fig I, because of Introduction.

Cupanica—continued

II. SIDE-CLOSE AND TRIPLETS

- 1 Facing ctr and moving sdwd to R on balls of ft, step on R to R (ct 1) closing L beside R (ct &); step on R to R (ct 2) closing L beside R (ct &).
- 2 Repeat meas 1 (4 side-close in all).
- 3 Dancing in place on balls of ft, step R, L, R (cts 1,2,1); hop on R in place as L lifts beside R at ankle height (ct 2).
- 4 Repeat meas 3 with opp ftwk. (LRL-hop)
- 5-8 Repeat meas 1-4.

M only do FIGS III to V; W alternate dancing ftwk of fig I-II (No clicks)

III. M - WALK AND CLICKS (W dance Fig I)

- 1-8 Repeat Fig I, except when doing hop in place (meas 3-4), M click free ft to heel of weighted ft (click bells on heels).

IV. M - SIDE-CLOSE AND CLICKS (W dance Fig II)

- 1-8 Repeat Fig II, except when doing hop in place (meas 3-4), M click free ft to heel of weighted ft (click bells on heels).

III. REPEAT FIG III: M WALK AND CLICK (W dance Fig I)V. M - SIDE-CLOSE W/CLICKS (W dance Fig II)

- 1-2 Repeat Fig II, meas 1-2 (5 side-close steps in all), except click L to R when closing ft.
- 3 Step R to R (ct 1); close L (ct &). Step R to R (ct 2); hop on R as L clicks to R (ct &).
- 4 Repeat meas 4 with opp ftwk and direction.
- 5-8 Repeat meas 1-4, except replace last click with a step R in place (ct 2).

Repeat dance from beginning. Dance is done a total of 2 times.



Presented by Željko Jergan

CUPANICA Lyrics

Ajde ive, ajde vince, da igramo cupanice
Eto vidiš, eto tako, eto cupkam tako lako

Let's go, John! Let's drink some wine and dance Cupanica
You see how easily and gracefully we are dancing

Ajde stipe, ajde marko
Nek' zaigra sunce žarko
Eto vidiš, eto tako, eto cupkam tako lako

Let's go Steven; let's go Mark
Let's dance beneath the bright sun
You see how easily and gracefully we are dancing



Derite (Se Čizme Moje)—not taught

(Burgenland, Austria)



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

Translation: Fall apart, my boots.

Pronunciation: deh-REE-teh (seh CHEEZH-meh-MOHY-yeh)

Music: 2/4 meter CD: *Baština Hrvatskog Sela* by Otroš, Band 11.

Cassette: *Treasury of Croatian Dances* by Jerry Grcevich, side A/5; or *Croatian Folk Dances* by Jerry Grcevich, Vol. II, side A/4.

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

Steps and Styling: Buzz step with stamp: Stamp R across L (ct 1); step L fwd on ball of ft (ct 2). When doing buzz steps, stamp when stepping on R ft.

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

Part II: Bouncy and light.

Part III: Smooth gliding buzz steps.

Meas

Music: 2/4 meter

Pattern

6 meas

INTRODUCTION

I. DRMEŠ

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

II. MOVE TWD R; CPL BUZZ

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

Derite (Se Čizme Moje)—continued

III. L AND R ELBOW TURNS

Cpls join L elbows with M free hand behind back with palm out, W free hand on hip with fingers fwd. Wt on R.

- 1-3 Do 5 buzz steps, beg L across R, turning CCW (cts 1,&2,& 1,&2,& 1,&); step on L across R (ct 2); pivot on L turning 1/2 CCW (L) and join R elbows with ptr, M free hand behind back with palm out, W free hand on hip fingers fwd (ct &).

Cue: L elbow turn.

- 4-6 Do 5 buzz steps, beg R across L, turning CW (cts 1,&2,& 1,&2,& 1,&); releasing elbows, step R-L opening to again reform closed circle, W on MR side with middle fingers joined in W-pos. Cue: R elbow turn

IV. CIRCLE R AND L

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

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

SEQUENCE:

Fig I-II, Fig I-II, Fig III,
Fig I-II, Fig I-II, Fig IV

Repeat from beg one more time, except on meas 6, cts 1-2 do this Ending:
Stamp L-R in place on last 2 steps.

Presented by Željko Jergan

DERITE (SE ČIZME MOJE) Lyrics

Derite se čizme moje, doma imam troje nove. / 2x
Lala, lalala, lala, lalala, la!

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



Drmeš iz Marijanaca

(Slavonia, Croatia)



Slavonia is the richest agricultural region (known as the bread basket) in Croatia. For this reason, folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. The village of Marijanci is in northeastern Slavonia (Osijek-Baranja County near the city of Valpovo). Most of the dances in Slavonia surround the musicians, who are in the center of a circle. Musical accompaniment features the bagpipe (gajde) and tambura (samica), or a full tambura orchestra. Slavonian people dance to celebrate any occasion - weddings, harvest, church celebrations, or any other daily occurrence that merits a celebration.

Translation: Shaking dance from the Village of Marijanci.

Pronunciation: DRR-mehsh eez mah-ree-YAH-nuhts-ah

Music: 2/4 meter CD: *Željko Jergan's Dance Journey*, Band 8.

Formation: Closed circle, alternating M & W in escort hold: face ctr with R arm bent and across body at waist, hand cupped with palm up, L arm resting on neighbor's R arm, hand above elbow.

Steps and Styling: Drmeš #1 (side-close to L & R):

Meas 1: Moving sdwd L, step on L beside R with bounce (ct 1); step on R beside L with bounce (ct 2); bounce on both in place, most of wt on L (ct &). (SQQ)
Use opp ftwk when moving sdwd R.

Drmeš #2 (sdwd L):

Meas 1: Step on L to L, leave R in place and bounce on both ft, most of wt on L (ct 1); bounce on both, wt evenly distributed (ct 2); bounce on L, most of wt on L (ct &).

Meas 2: Step on R beside L, bounce on both (ct 1); bounce on both again (ct 2); bounce on both, stamping R heel (ct &).

Šaranje (step-hop fwd and bkwd; step-hop in RLOD) The šaranje (step-hop in and out sequence) is done with a down accent, and hop is very low. ["Šaranje" means "panting."]

The drmeš (shaking dance) is done flat-footed, with very small steps and movements. Smaller movements are most stylistically correct.

Meas Music: 2/4 meter

Pattern

2 meas INTRODUCTION No action.

MELODY ONE

I. SIDE-CLOSE

1-2 Facing ctr, step on L to L (ct 1); step on R next to L (ct 2); repeat ct 1 (ct 1); touch R beside L (ct 2).

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

II. SINGLE DRMEŠ L AND R

- 1 Do #1 Drmeš once to L.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

III. DOUBLE DRMEŠ

- 1-2 Do 2 #1 Drmeš steps sdwd L.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Facing diag L of ctr, do #1 Drmeš diag L fwd, body leaning slightly bkwd.
- 6 Facing diag R of ctr, do #1 Drmeš diag L bkwd, body leaning slightly fwd.
- 7-8 Repeat meas 5-6 with opp ftwk and direction. Note: this retraces pattern in meas 5-6.

MUSIC TWOI. LEAPS IN PLACE

- 1 Facing ctr, small leap onto L to L as R moves close to L ankle (ct 1); small leap onto R to R as L moves close to R ankle (ct 2).
- 2 Bounce on both as L heel taps fwd on floor (ct 1); step on full L ft where it touched (ct &); step on R back to place (ct 2).
- 3-8 Repeat meas 1-2, three more times (4 in all).

II. ŠARANJE (STEP-HOP IN RLOD)

- 1-2 Facing L (RLOD), do 2 step-hops fwd, beg L, turning to face R (LOD) on last hop.
- 3-4 Facing R (LOD), do 2 step-hops bkwd, beg L, turning to face L (RLOD) on last hop.
- 5-8 Repeat meas 1-4 one more time and face ctr.

Repeat dance from the beginning (3 times in all). End last time time with step on L, stamp R beside L.

Presented by Željko Jergan



Hopa dina

(Moslavina, Croatia)



Moslavina is situated at the foot of the Moslavina Hill, at the apex of many rivers, lakes and swamps. This region is renowned for its wine and agricultural wealth. For this reason the national costume, songs and dances have been developed to the highest level and have been carried on from generation to generation to the present day. Željko was researching in Popovača, Kutina and Gradečki Pavlovec (parts of Moslavina region) 1977-1985.

Translation: Hopping Dance.

Pronunciation: HOH-pah dee-nah

Music: 2/4 meter CD: *Željko Jergan's Dance Journey*, Band 6.

Formation: Circle: Part I: front basket hold, R over L. Part II: W-pos.

Steps and Styling: Scissor step: Small leap on L as R extends fwd close to floor (ct 1); repeat with opp ftwk (ct 2).
Polka step: Small leap fwd on L (ct 1): 2 small runs fwd, R-L (cts &,2). Repeat with opp ftwk. Note: Ftwk is flat-footed and close to floor. Smooth, even movements; bounces are soft. Small steps that stay under the hips/

Meas Music: 2/4 meter Pattern

8 meas INTRODUCTION, No action.

I. MELODY 1

MUSIC A Arms in front basket hold, R in front of L

- 1-2 Facing ctr, step on R twd ctr (cts 1, 2); step on L out of ctr (cts 1,2). Double bounce on each ct.
- 3-4 Repeat meas 1-2.
- 5 Facing L of ctr and moving CW (RLOD), stamp R fwd with wt (ct 1); step CW on L ball of ft (ct 2).
- 6-8 Repeat meas 5 three more times (4 stamps in total).
- 9-16 Repeat meas 1-8.

MUSIC B

- 1 Facing slightly L of ctr, moving CW, step (heel, toe) on R across L (ct1); step CW on ball of L ft (ct 2).
- 2-3 Repeat meas 1 twice (3 times total),
- 4 Step on R across L (ct 1); slight lift on R turning to face ctr (ct 2). Bending and straightening knees, feet are under the body, shoulder width.
- 5 Sway to L with slight upward movement (cts 1,2).
- 6 Repeat meas 5 with opp ftwk and direction.
- 7-8 Repeat meas 5-6, slightly hopping on L on last count of meas 8.
- 9-16 Repeat meas 104 with opp ftwk and direction.

Hopa dina—continued

II. MELODY 2 (Hops and Scissors)MUSIC C Arms in W-pos

- 1-4 Facing ctr, hop on L 8 times as R touches fwd on floor (1 hop per ct).
 5-8 Facing ctr, moving slightly bkwd, leap onto R in place as L touches fwd on floor (ct 1); then continue to hop on R 7 more times, as in meas 1-4.
 9-12 Facing ctr, do 8 scissor steps moving fwd twd ctr, beg L (1 step per ct).
 13-16 Do 8 scissor steps moving bkwd away from ctr, beg L (1 step per ct). End meas 16 facing L of ctr.

MUSIC D (Polka)

- 1 Facing L of ctr, stamp step L, R, L flat-footed in place (cts 1 & 2). The first 3 steps are done with an accent.
 2-7 Facing L of ctr and moving CW (RLOD), do 6 small polka steps, beg R.
 8 Stamp R-L in place with wt, turning CW (R) to face R of ctr.
 9-15 Facing R of ctr, do 7 small polka steps, beg R moving fwd CCW (LOD).
 16 Stamp L with wt, R in place no wt, turning to face ctr (cts 1, 2).

Sequence:

Part I, *Music A-B-A-B*

Part II, *Music C-D*

Repeat from the beginning (2 times in all).

Presented by Željko Jergan



Jabuke - Marice

(Baranja, Hungary)

Baranja is an area which straddles the border between northeastern Croatia and southwestern Hungary. Croats (Bošnjaci & Šokci), who have lived there for many generations, inhabit the villages in Hungary near the town of Pécs (Pećuh). Their dances retain their Slavic character, with little or no influence from the surrounding Hungarian culture. The folk songs, music, costumes and dance are today only celebrated during family gatherings, church celebrations or weddings, thanks to the village elders. Željko was researching around the city of Pécs in the summer of 1992.

Translation: Apple (Jabuke) – Mary (Marice).

Pronunciation: YAH-boo-keh - MAH-ree-tseh

Music: 2/4 meter CD: *Baština Hrvatskog Sela* by Otrović, Band 4.

Formation: One M starts dance (semicircle and then circle).

Steps and Styling:	MUSIC 1 - PART I: Drmeš sdwd L	<u>Hands:</u>
	PART II: Heel closes	M's hands behind W's back;
	PART III: Leaps – Polka – 2 bounces	W between M hold M's shoulders
	PART IV: Stamps	-OR-
	MUSIC 2 - PART I: Polka – 2 bounces	M hands behind W's back;
	PART II: Seven step – Polka – 2 bounces	W behind M holding shoulders

Drmeš - strong vertical movement, with bent knees
Stamping - strong, syncopated on heel of foot
Bouncing on the spot - tiny vertical bounces
Polka - the ftwk is rather stiff-legged and flatfooted
Women's ft are always closer to the ground.

Drmeš: Step sdwd L with knees bent slightly (down) (ct 1); close R beside L and bounce 2 times on both ft (up-up) (cts 2, &) (SQQ). If repeating this step, shift wt to R ft on bounces; if moving in opp direction, shift weight to L ft during bounces. When moving sdwd R use opp ftwk and direction. The drmeš (shaking dance) is done flat-footed with small steps and movements. All ftwk is rather stiff legged and flatfooted.

<u>Meas</u>	Music: 2/4 meter	<u>Pattern</u>
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INTRODUCTION 6 chords (QQS, QQS)

MUSIC 1: JABUKE

I. DRMEŠ SDWD L (Vocal)

- | | |
|------|--|
| 1 | Facing ctr, step L to L with bent knees (ct1): close R to L with bounce on both ft (ct2). |
| 2-3 | Bounce on both ft 6 times with small knee flexes (cts1,&,2, &,1,&); bounce on R in place as L lifts slightly off floor under body (ct2). |
| 4-12 | Repeat meas 1-3, 3 more times (4 in all). |

Jabuke – Marice—continued

II. HEEL CLOSES (Vocal)

- 1 Facing ctr, repeat Part I, meas 1 (L to L, close R).
 2-3 With wt on balls of ft, open heels (pivot on balls of ft so that heels separate), then close heels. Repeat twice more (3 in all) (cts 1,&,2,&,1,&); step on R in place with bent knee as L lifts slightly off floor under body (ct 2).
 4-12 Repeat meas 1-3, 3 more times (4 in all).

III. LEAPS, POLKA, 2 BOUNCES (Instrumental)

- 1 Leap onto L to L bringing R in front of L at ankle height at the same time (ct 1); leap onto R bringing L in front of R at ankle height (ct2)
 2 Moving slightly to L, low leap onto L to L (ct 1); close R beside L, step L in place (cts &,2) (QQS)
 3 Bounce on both ft (down, down) (ct2).
 4-12 Repeat meas 1-3, 3 more times (4 in all).

III. STAMPS (Vocal)

- 1 Facing ctr, step on L to L (ct1); jump fwd onto both ft with more deeply bent knees (ct 2).
 2 Chug (small, sharp, low leap) bkwd onto L (ct 1); stamp R heel slightly fwd, no wt (ct &); small leap onto R in place (ct 2); stamp L heel slightly fwd, no wt (ct &).
 3 Small leap onto L in place stamping R heel slightly fwd (ct 1); repeat R stamp with wt (ct 2).
 4-12 Repeat meas 1-3, 3 more times (4 in all).

MUSIC 2: MARICEI. POLKA; TWO BOUNCES

- 1 Facing ctr, step L to L, close R beside L, step L to L (QQS) (cts 1,&,2). Keep ftwk small.
 2 Close R to L with 2 bounces on both ft with bent knees (down, down) (cts 1,&,2).
 3-8 Repeat meas 1-2, 3 more times (4 in all).

II. SEVEN STEPS; POLKA; TWO BOUNCES

- 1-2 Facing ctr, 7 steps sdwd (L to L, close R beside L, etc.) moving in CW (cts 1,&,2,&,1,&,2). Keep ftwk small.
 3-4 Repeat Part I, meas 1-2 from (Polka and 2 bounces) (down, down) with opp ftwk.
 5-8 Repeat meas 1-4, one more time (2 in all).

SEQUENCE:

Music I - Jabuke (Part I – IV, each step 4 times)

Music II - Marice (Part I - II)

Repeat dance from beg. Dance is done a total of 2 times, ending with L, R.

Presented by Željko Jergan

Jabuke – Marice—continued

JABUKE Lyrics

U vrtu se jabuke zelene. /2x
 Oj, lane jabuke zelene,
 Šalaj lane, jabuke zelene.

Kad ćeš dragi zaručiti mene? /2x
 Oj, lane, zaručiti mene,
 Šalaj lane, zaručiti mene.

The apples are getting green in the orchard, my dear. My sweetheart, when will we get engaged?

**MARICE Lyrics**

Oj curice, Marice, di si sinoć bila?
 U šljiviku, Marice, čekala sam diku.

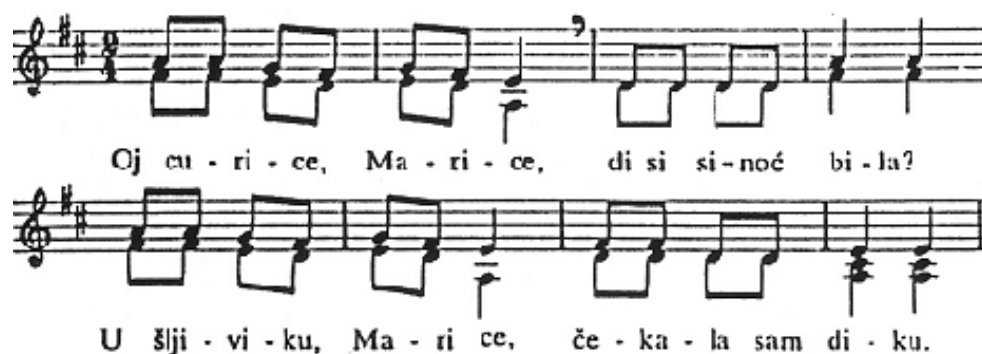
Hey Mary, where were you last night? I was in the orchard waiting for you my sweetheart.

Kiša pada, Marice, u livadu curi,
 Mila diko, Marice, k meni se požuri.

Dear sweetheart, hurry and come to me. It's raining and the fields are covered with water.

Kolo igra, Marice, i kolo se njiše,
 Sad se vidi, Marice, ko se begeniše.

The circle dance is swaying and you can see who's trying to impress whom.



Na dvi strane

(Baranja, Hungary)



More than 70,000 Croats inhabit the southern, central and western parts of Hungary today, where they continue to preserve the heritage, language and culture of their ancestors. Baranja is an area which straddles the border between northeastern Croatia and southwestern Hungary. Croats, who have lived there for many generations, inhabit the villages in Hungary near the town of Pécs. Their dances retain their Slavic character, with little or no influence from the surrounding Hungarian culture. Željko was researching

Croatian culture in the summer of 1992 around the city of Pécs.

Translation: Dance in both directions.

Pronunciation: NAH dvee STRAH-neh

Music: 2/4 meter CD: *Baština Hrvatskog Sela* by Otrović, Band 2.

Formation: Closed circle, alternating M and W, facing ctr. W's hands on M's shldr, M's hands on small of W's back.
Women only: R arm bent and across body at waist, hands cupped, tilted up, L arm resting on neighbor's R arm, hand just above elbow.

Steps and Styling: Single: Step sdwd L (ct 1); touch R beside L (ct 2). Can be done with opp ftwk and direction.
Double: Step sdwd L (ct 1); step on R beside L with wt (ct 2); step sdwd L (ct 3); touch R beside L (ct 4). Can be done with opp ftwk and direction.
Drmeš: Same ftwk as Single EXCEPT each step is a "drmeš." Step sdwd L with knees bent slightly (down) (ct 1); close R beside L and bounce 2 times on both ft (up-up) (cts 2, &) (SQQ). If repeating this step, shift wt to R ft on bounces; if moving in opp direction, shift weight to L ft during bounces. When moving sdwd R use opp ftwk and direction. The drmeš (shaking dance) is done flat-footed with small steps and movements. All ftwk is rather stiff legged and flatfooted.

Meas Music: 2/4 meter Pattern

INTRODUCTION 4 chords. No action. Begin with full melody.

I.A SIDE-CLOSE (Double, Single, Single)

- 1-4 1 Double to L; 1 Single to R; 1 Single to L.
- 5-8 Repeat meas 1- 4 with opp ftwk and direction.
- 9-12 Repeat meas 1-4.

I.B DRMEŠ

- 1-2 Take 2 drmeš steps sdwd R. (Double)
- 3 Repeat meas 1 only with opp ftwk and direction. (Single)
- 4 Repeat meas 1.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-12 Repeat meas 1-4.

Na dvi strane—continued

II. FIGURE II

- 1 Step on L (ct 1); step on R behind L (ct 2).
- 2 Step L,R,L in place (cts 1,&,2) (QQS).
- 3 Moving slightly R, hop on L while touching R heel slightly fwd (ct 1); step on R to R (ct &); close L to R (ct 2).
- 4 Step R to R, close L next to R, step R in place (cts 1,&,2) (QQS).

Sequence: Fig I-II 4 times + Fig I

Ending: Leap fwd on R (ct 1). Stamp L beside R (ct 2)

Presented by Željko Jergan

NA DVI STRANE Lyrics

Ej, diko, pazi, ranije dolazi,
Ej, jo { ranije nego što si prije, 2x

Ej, ko što dika taki više nema,
Ej, ako š ići odavle do Srijema,

Ej, šumo gusta, al' si puna lada,
Ej, ko djevojka prid udaju jada.

Ej, šuma mlada puna je borika,
Ej, srdimo se ja i moja dika.

Ej, dodi, diko, na našu klupčicu,
Ej, pa me ljubi kano golubicu.



Šokačko kolo

(Baranja, Croatia)



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

player in the center of the circle, stops playing. This dance was learned by Željko Jergan in 1989 at Đakovački Vezovi (Village group of Draž).

Translation: Circle dance of the Šokac (shoh-KAHTS) people.

Pronunciation: shoh-KAHCH-koh KOH-loh

Music: 2/4 meter CD: *Baština Hrvatskog Sela* by Otrocv, Band 14.
Cassette: “Croatian Folk Dances” by Jerry Grcevich, Vol. II, side B/1.

Formation: Non-partner dance, but usually mixed M, W, M, W around the circle. M join hands behind W’s backs or belts; W’s hands are on M’s shldrs. If there are more W than M, use either a back-basket hold or hold belts (R over L).

Steps and Styling: Extremely rigid with vertical movements and sometimes with bent knees. As the kolo progresses, M improvise using any one of many variations, while W must do only the basic step.
Drmeš: Done on the balls of the ft, legs are somewhat stiff, while the steps are bouncy. Bounces come from the ankles and dancing on the balls of the ft. The steps to the L are larger than those to the R (the circle progresses sdwd L)

Meas Music: 2/4 meter Pattern

INTRODUCTION 8 chords.

I. DRMEŠ (fast music)

- 1 Step on R to R with bounce (ct 1); small hop on R as L moves twd R ankle with bounce (ct 2).
- 2 Step on L to L with bounce (ct 1); step on R next to L with bounce (ct 2).
- 3 Step on L to L with bounce (ct 1); small hop on L as R moves twd L ankle with bounce (ct 2).
- 4 Step on R to R (ct 1); small hop on R (ct 2); close L to R (ct &). (SQQ)
M: On ct &, M *only* step L behind R instead of closing.
- 5-16 Repeat meas 1-4, 3 more times (4 in all), except on last step, step L bkwd in preparation for next step. (L-close-L-hop, R-hop-L, R-hop; repeat)

Šokačko kolo—continued

II. STAMPING IN AND OUT (Face ctr)

- 1 Moving twd ctr, step-hop R across L, hips turning to face L of ctr (cts 1-2).
- 2 Step-hop on L across R, hips twisting to face R of ctr (cts 1-2).
- 3 Stamp R across L with wt, hips twisting to face L of ctr (ct 1); step on L back to place, facing ctr (ct &2).
- 4 Moving bkwd, stamp-hop R behind L (reel), hips twisting to face R of ctr (ct 1-2).
- 5 Stamp L behind R with wt, twisting to face L of ctr (ct 1); stamp R across L with wt, turning to face R of ctr (ct &2).
- 6 Moving twd ctr, stamp-hop L across R, twisting to face R of ctr (cts 1-2).
- 7 Stamp R across L with wt, twisting to face L of ctr (ct 1); stamp L behind R with wt (reel), facing ctr (ct &2).
- 8 Moving bkwd 2 light running steps R, L (cts 1-2).
Rhythm cue: SS QS S QS S QS QQ

III. CIRCLE L WITH STAMPS

- 1-2 Facing L of ctr and moving CW (RLOD), step-hop on R, step-hop on L (cts 1-2, 1-2).
- 3 Stamp R-L fwd in RLOD (cts 1, &2). Stamps are on the full ft with wt.
- 4 Stamp-hop on R (with wt) fwd in RLOD (cts 1-2).
- 5 Stamp L-R fwd in RLOD (cts 1, &2). Stamps are on the full ft with wt.
- 6 Stamp-hop on L (with wt) fwd in RLOD (cts 1-2).
- 7 Stamp R-L fwd in RLOD (cts 1, &2). Stamps are on the full ft with wt.
- 8 Step R-L fwd in RLOD (cts 1-2).
Rhythm cue: SS QS S QS S QS QQ - Same rhythm pattern as Fig II.

IV. CIRCLE L, slow music (Vocal)

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

SEQUENCE:

Part I - Drmeš

Part II - Stamping in & out

Repeat Part I-II

Part III - Circle L with stamps

Part II - Stamping in & out

Part IV - Circle L (slow music- vocal) – except for last repetition

Repeat dance from beg. Dance is done a total of 3 times.

Presented by Željko Jergan

ŠOKAČKO KOLO Lyrics

Ej, milo mi je i po volji mi je,
Kad se draga na mene nasmije,
Ej, kad se draga ne mene nasmij(e)!

Hey, it feels good and makes me happy
When my sweetheart is smiling at me!

Aj, curo moja, moje janje milo
Tebi dajem i dušu i tilo
Ej, tebi dajem i dušu i til(o)!

Hey, my dear girlfriend and sweet little lamb
I'm giving you my soul and my body!



V Goričani

(Medimurje, Croatia)



This dance and song is from the region of Medjimurje from village of Goričani. During the Austro-Hungarian occupation of this area, people were prohibited from maintaining their customs and dances. For this reason, solo singing became the only outlet for preserving the culture. Following WWII, those songs were used as a foundation for the creation of many new national dances, rooted in the peasant dances of other bordering cultures. Singing and orchestras comprised of cymbal, violin, clarinet and bass, and the tamburitza orchestra accompanies dances. Željko Jergan has done research throughout the Medjimurje region from 1972 until the present.

Translation: In the Village of Goričani.

Pronunciation: VGOH-ree-CHAH-nee or GOH-ree-CHAH-nee

Music: 4/4 meter CD: *Baština Hrvatskog Sela* by Otrov, Band 7.

Formation: Cpls face ctr (W on M R side) in a closed circle. If two W dance together, they both dance W parts.

Middle finger hold: Joined in W-pos.

Hands on hips:

M: Slightly fwd on the hipbone with fingers fwd, thumbs back, hand at 45 degree angle, elbows slightly fwd.

W: On the waist with fingers fwd, thumbs bk, hands parallel to the floor, elbows fwd.

Shldr/shldr-blade pos:

M: ML hand on WR upper arm, and R hand on shldr blade. Some men lower R hand to waist.

W: WR hand on ML shldr, and L hand on MR upper arm

Steps and Styling: Fig 1 – Walks, chugs, couple turn. Bouncy with fluid knees. Hands move up and down with body when in closed circle formation.

Chugs: Small, sharp, low steps from one ft to the same ft moving either fwd or bwd.

Fig 2 – Step-hops, runs, turns. Strong and flatfooted with heavy accent.

Meas

Music: 4/4 meter

Pattern

INTRODUCTION 4 meas.

I. WALKS, CHUGS, COUPLE TURN.

Cpls (W on M R side) in a closed circle with middle fingers joined in W- pos.

Walks

- 1 Facing R of ctr and moving in LOD (R), walk R, L, R fwd (cts 1-3); hop on R as L lifts slightly fwd and low, turning to face L of ctr (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction. End facing ctr. (LRL-hop in RLOD)
- 3 Facing and moving twd ctr, walk R, L, R - hop (cts 1-4).
- 4 Facing ctr and moving bkwd away from ctr, walk L, R, L – hop (cts 1-4).

Chugs

- 5-6 Facing ctr and dancing in place with hands on hips, step R slightly fwd with accent (heavy) with bent knees (ct 1); chug bkwd on R (straightening knee) as L lifts slightly fwd and low (ct 2); repeat 3 more times alternating ftwk (4 in all) (cts 3-4; 1-2, 3-4). Cue: Beg R do 4 step-chugs. On the last chug turn toward ptr. Note: keep feet under body; don't flick free foot fwd or bkwd.

Couple turn

- 7-8 Cpls turn 1/4 (MR-WL) to face ptr and join in shldr/shldr-blade pos. Do 3 buzz-stamp steps, beg R across L, accenting R turning CW (cts 1,&2,&3.&); plus R, L to open and facing ctr (cts 4,&). Note: Single W can just turn in place.

II. STEP-HOPS, CLAPS, SOLO (Vocal)

Cpls facing ctr in a closed circle with hands joined in V-pos.

Step-hops

- 1 Chug to R on both feet in place (ct 1); hop on R as L lifts low in front of R (ct 2); repeat cts 1&2 with opp ftwk (cts 3,&4) (L-hop, R-hop). Steps are heavy and done with an accent.
- 2 Facing ctr and moving bkwd away from ctr, walk R, L, R, hop (cts 1-4).
- 3-4 Repeat meas 1-2 with opp ftwk (L-hop, R-hop, LRL-hop) and direction (twd ctr).
- 5 Release hands, W's hands on hips.
M: Facing and moving twd ctr, walk R, L, R (cts 1-3); hop, clapping hands and turning half CW (ct 4). Clap hands so that L hand moves above head ht as R hand moves down to waist level.
W: R, L, R - hop (cts 1-4), ending with half turn CW. Last pos: back to ctr.
- 6 M: Walk L, R, L away from the ctr facing out (cts 1-3); L, hop clapping hands and turning half CCW (ct 4). Last pos, L shldr to the ctr.
W: Walk L, R, L, hop (cts 1-4) ending with half turn CW. Last pos: face to ctr.
- 7-8 M: Meas. 7: Stamp with R (cts 1 & 2); stamp with R again (cts 3 & 4)
 Meas. 8: Clap hands QQS and pause (cts 1-4).
W: 2 turns CW in place: 3 buzz/stamp steps and step R, L to end facing ctr.
 Note: On claps, M lean shoulders back slightly.

Sequence: Fig I - II four times.

Presented by Željko Jergan

V Goriani—continued

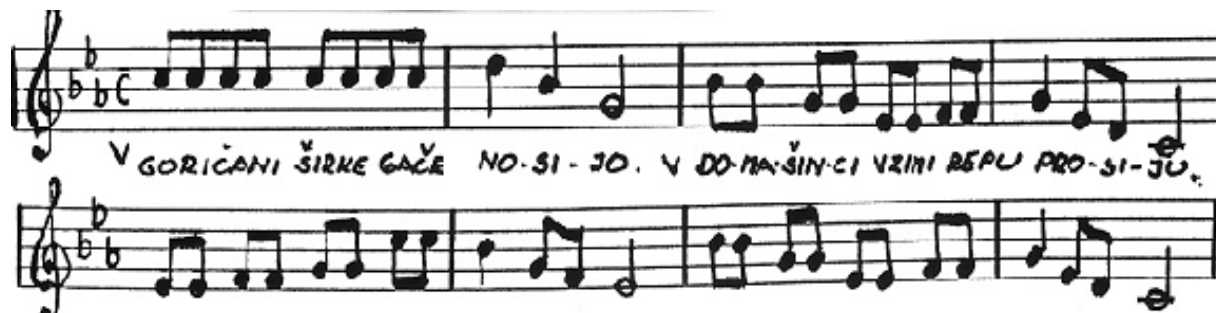
V GORIANI Lyrics

V Goričani širke gače nosiju.
V Domanšinci v zimi repu prosiju.

V Goričani velko blato po polju,
Naj se Štefek tam ženiti k nikomu.

Dečki trepaste škrljake imaju,
Širke šurce pak se ž jimi štimaju.

Ne mine mi denek niti vurica,
Kaj se ne bi zmisлил za te rožica.



Provinces - Cultural Regions Sweden

The Swedish Touring Club Map



Sweden has 25 provinces. Each of them has its own special character, culture and traditions. The country's landscape is highly varied, which is not surprising, given its 2,000 km (1,240 miles) length from north to south. Skåne in the south is flat and fertile, Småland is a region of deep forests, and Bohuslän in the west has a rocky coastline. In the east Södermanland and Uppland share a unique archipelago, while further north are the region of Dalarna with its delightful Lake Siljan, the gentle mountains of Jämtland and the high peaks of Lapland. Sweden's highest mountain is Kebnekaise, 2,117 metres (6,950 ft) above sea level.

Welcome to Sweden!

http://www.meravsverige.nu/STF_INT/sv.asp?LanCD=EN

Getting Primed, Scandinavian Style

A brief overview of Norwegian and Swedish folk dance

The oldest documented dances are called *bygdedans*, meaning regional, country or village dances. Though all the dances in Sweden and Norway are thought to have originated in Europe, their arrival between 1600 to 1800 has allowed time for "naturalization." The similarity or use of the terms like *polska* and *pols* does not imply that they are alike in every way. They do have elements in common, yet it is important to note that the people of each area are proud of the unique character, style, rhythm, and music associated with their dance. These dances were originally associated with the rural areas. The dances in this family are; *springar*, *gangar*, *springleik*, *springdans*, *rudl/rull*, *pols*, and *halling* in Norway, along with the *polska* and its many variants in Sweden. *Bygdedans(es)* are primarily danced to fiddle/violin or Hardanger fiddle, depending on the tradition of the area.

Gammaldans or *runddans* (translates as old dance or round dance) are what we might call the ballroom dances of Scandinavia. Some people use the term *gammaldans* while others refer to this kind of dancing as *runddans*. Included are the waltz, schottische, polka, and mazurka. Newer dances such as the tango, foxtrot, swing and others are sometimes incorporated into this category. Some people include the *hambo* and *pols* in this family of dance as they are often played and danced at *gammaldan* or *runddans* events. As with the *bygdedans*, the *gammaldans* have become "naturalized" and taken on a character of their own. These dances are associated with both the rural and urban areas. Fiddle and/or accordion based groups that may include guitar and bass usually play for these dances. The term *gammaldans* was applied to this type of dancing when writing about the dances after they had been danced for a number of years and were no longer the new fashion dances. *Runddans* describes the action of the dances. While dancing the couple progresses counter clockwise around the dance space while turning clockwise (usually).

Turdanser, *folkdanser*, and *gilledans* are choreographed figure dances. They are often the contras and squares that have migrated from the cities of Western Europe to the urban centers in Scandinavia. Usually they are danced to a fixed melody. In other words, only one melody is used for a particular dance. Earlier the primary accompaniment was fiddle. Today often accordion with fiddle, bass and perhaps guitar are the main instruments playing this dance music.

The *songdans* or song dance(s) and *sangleik/sånglek* or song games, likely an outgrowth of the Carole from Western Europe, are dances without musical accompaniment. Usually they are danced to the singing of the participants. One may find the song dances and song games in both the rural and urban communities, perhaps most commonly around a Christmas tree and in Sweden around the Maypole at midsummer.

Norwegians and Swedes categorize their dances similarly. The Norwegians divide dance into four main categories; *bygdedans*, *gammaldans* or *runddans*, *turdans* and *songdans*. The Swedes separate dance into three main categories: Song dances/*sånglek* (including song games and long dances); village dances/*bygdedans*, which include the *polskor* and *gammaldans*; and folk dances/*gilledanser* (figure dances).

The world music movement has influenced the traditional musicians. In some situations one can dance *springar*, *polska* and *runddans-gammaldans* to music where there is a fusion of modern styles with older traditions.

We use the term Scandinavian turning dance to refer primarily to the *bygdedans* and *gammaldans* variants. All of these dances incorporate turning of some sort. Dance couples usually turn clockwise while dancing and progressing counter clockwise around the dance space. Additionally, some of the *turdanser*, *folkdanser* and *gilledanser* may be considered turning dances as though they are danced to a set pattern, they may incorporate turning as a part of the dance.

Folk Music

Scandinavian folk music, like most musical traditions, evolved around the functions and ceremonies of life; working, weddings, funerals, holidays, and free time. A variety of instruments passed through including among others, flutes, cow & sheep horns, bagpipes called *säckpipa* with the fiddle being the most prominent in today's folk music milieu. Norway has the Hardanger fiddle/*hardingfele*, Sweden has the *nyckelharpa*/key fiddle, both with understrings that resonate when the upper strings are played providing a rich elaborate sound.

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There are strong vocal traditions in Norway and Sweden. One finds ballads, hymns, love songs, lullabies, and drinking songs. In the herding culture there is the practice of *kulning* using very strong, high pitched calls and wordless phrases. These were often used by women tending their cattle in the summer farms and also as a form of warning when needed.

The village music is largely 3-beat with a lot of variety in beat length. Many of the tunes written in $\frac{3}{4}$ are asymmetric. The village music contains quite a lot of "blue notes" or notes that fall between the keys of the piano.

Historically the folk musician played solo. There is a rich tradition of traveling musicians in Scandinavia. These musicians played for special events, composed tunes for events and generally brought their music to people. Today there are groups/*lags* that play together. In Sweden the fiddlers would play alone or with another fiddler. The music stands alone and must also provide a steady beat for the dancers. Many good second parts called *stämman* in Swedish were created when two melody instruments played together. The *stämman* can shadow the melody or can be a counter melody, provide chording like accompaniment, or play the melody in another octave, called "*grovt och grann*" meaning rough and shiny. The art of playing accompaniment on a melody instrument seems to many Swedes to be particularly Swedish in tradition. It is not clear that Norwegians apply these techniques to their village music.

When playing for *gammaldans* including waltz, polka, schottische and mazurka, the musicians also have characteristic ways of playing the music that are representative of their local roots and traditions. One hears more instruments playing for this kind of folk music. Fiddle, bass, accordion and guitar are common.

Norwegian & Swedish musicians play the music of the area where they come from or live. They may also play *gammaldans* or other forms of music. The music is influenced by the trends and styles of the time.

The more involved in a tradition one becomes, the more richness and variety one finds in the music.

The role and status in Scandinavia today of the dances that we, in the USA, dance

Scandinavian dances are primarily social dances, including *springar* and *polska*. As in the USA, the folk dance population is small and ebbs and flows with various elements of life and society. In the 1970s more people danced than today, but some communities have seen a slight increase recently in the number of younger people joining the milieu. The status of *springar* and *polska* dancing in Norway and Sweden is similar to the situation here in that, there are people who have no interest in folk dance of any kind, and those of us who love it.

In Norway students and professionals who have come to the urban centers of Oslo, Bergen or Trondheim for work or study often join a club or group of people who are from their home area. In Oslo, people from Telemark for example, meet for dance and music usually once a week during the school year. A *springar* course is offered during the autumn and winter months and it may continue into the spring. They may meet for social occasions as well. One can also find groups of people who enjoy dancing Swedish *polskas*, Swing, Latin dance, Square dance, and international non-partner folk dances.

The role of *polska* dancing in Sweden is very much the same as it is here in the USA. There are people who enjoy the dance and music and pursue it. Dance clubs often meet at local community centers and are advertised along with the other activities of the center in local newspapers. For the most part, the groups are membership groups, though membership is open to the public. Some people take great pleasure participating in the dances of their local area or region while others enjoy learning dances from all of Sweden and Norway too. Some enjoy doing 'free movements' like dance we might find in a pub or bar, to folk music, especially to the fusion style of music. Swing dance is called *bugg* in Sweden and it along with Latin, Square, and international folk dance can be danced in various places.

Social dances and occasions

One might find dancing at most any social occasion where people gather. Classes and groups tend to meet during the school year and festivals tend to be during the summer. Additionally, one can see dancing at various tourist sites such as at the folk museums. When those already involved in the folk dance community marry, they frequently have folk dancing at their wedding, where the traditional dance replaces the first waltz.

Getting Primed, Scandinavian Style—continued

Springar, gangar, pols, rull, and springleik are danced socially at a variety of events including club or group parties, folk music/dance pubs, private parties, weddings, local festivals, special market days, in classes and workshops. Historically the local *bygdedans* would be found at events within a region. When visitors from another area were there, they might join in the local dance or dance their own dance. Today one might find the same, or their might also be *gammaldans* and or other dance forms at the event. Local, regional and national competitions provide opportunities for people to dance *bygdedans* as a part of the competition and in the evenings for fun. There are special competitions for *gammaldans* too. Various sources refer to mid-summer, Jonsok, and Olsok, or St. Olaf's day as times of dancing.

In Sweden one can find *polska* dancing at dance classes, groups or clubs, workshops, parties, weddings, local festivals, and competitions. The situation is very much like in Norway where the *polska* of a particular area was *the* dance of the area until it was either supplanted or shared the dance floor with something new. References indicate Midsummer Eve or the eve of St. John the Baptist, Christmas & New Year, Michaelmas, 29th September and throughout the summer as times one can find dancing. Some areas, such as Boda in Dalarna have regular dances at their *bygdegård*, or folk meeting place throughout the year.

Festivals and contests

For both Norway and Sweden, those in the milieu love some or all of the various events, including festivals, competitions and parties. Some people are involved in all aspects, and others select the events that suit their interests. Some people may be critical of one venue, but not others. There are people who prefer to dance socially only while others like the element of preparation and developing their expertise for the competitions and or performances.

A cultural value, called *Janteloven* or the *Jante* law had it origins in a book by Danish writer Aksel Sandemose and has had a strong influence on the Nordic people. The Jante law is a belief that no person is better than another. Janteloven appears to have affected the worldview of the Nordic peoples. In a contest in Norway there is not necessarily one first, second or third place winner, there are usually several. One must follow specific criteria and achieve a level of expertise to rank in first, second or third place categories. In Sweden, some contests do have a first, second and third prizes while others, like the *polskemerkeuppdansningen*/"medal testing" are pass-fail. The primary purpose of the contests in Norway and Sweden is to stimulate interest and energy to participate in the *bygdedans*, village or regional (turning), and other folk dances and to keep the dances alive!

In Norway there is a community of people who travel to the various dance-music *kappleik(s)* (meaning competitions and festivals). Some events offer dance courses. Dance parties follow in the evenings. Often the fiddlers will gather outside, in someone's hotel room, camping car or tent and others will come and listen or dance.

Some dance-music festivals are part of an historical market week such as Kongsbergmarken and Rørosmartnan in February. Others are part of world music events including Førde and Telemark Festivals in July. Dance and music events are scheduled near holidays such as at Easter time, Constitution day May 17th, midsummer, or just for the purpose of music and dance sharing as during the Folk Music Week in Ål in Hallingdal, Norway in the spring.

A number of music and dance festivals occur in Sweden during the summer months. Several of the most well known occur at Ranseter, Värmland in June, Musik vid Siljan, Falun, and Rättviksdansen Folklore Festival in July. Each year the first weekend in August people might participate in a dance course, dance parties and also "dance up" for a medal. The location varies from year to year. There are a number of contests for musicians.

Festivals may be music focused, dance focused or combine both. They may be international in scope or local for a specific cultural area.

Pockets of enthusiasm for these dances outside of Scandinavia

In 1992, 25 communities around the USA offered Scandinavian dancing either for classes and/or dance parties. I believe that a few more communities have joined their ranks. The above number does not include the membership groups such as Sons of Norway, Norwegian or Swedish American groups, or performing groups, etc.

Getting Primed, Scandinavian Style—continued

Some Norwegians enjoy dancing polska and other Swedish dances and some Swedes dance Norwegian dances including various *springar* traditions.

One can also find Norwegian and or Swedish dance in Denmark, Estonia, The Netherlands, France, Italy, Germany, Switzerland, the United Kingdom, Canada, USA, Japan, New Zealand, and Australia. A movement in Sweden is in the works to try to bring Swedish dancing to China.

Costumes

What we call folk costume today, is a representation or sample of everyday and festive clothing, usually of a previous time period. Most often, the 'costume' is a window into the aesthetics of both today and years past. That we can find folk dress today is largely a result of the National Romantic period that came at the end of the 19th century and also the revival of interest in folk music and dance of the 1970s.

Clothing was practical and made of available materials. Wool from sheep, animal skin and linen were the earliest fabrics. Later imported fabrics were introduced. Some of what we consider decorative today was originally purely functional, such as the buckles on many Scandinavian dance shoes and the cufflinks closing shirts at the wrist. The jewelry at the neck was also functional. Today it may be functional or purely decorative, depending on the costume and where or how it is used.

Articles of clothing were added to the everyday dress for special occasions, such as going to church, holidays and feast days, christenings or baptisms, confirmations, weddings or to special functions. Some areas had/have summer weight and winter weight clothing. Others used more or less layers depending on the season.

Folk dress changes over time. Fashions influenced the dress and were incorporated when they fit into the finances and aesthetics. During several time periods purchased or imported fabrics such as silk were prohibited. Today one sees silk in various forms on a number of the costumes in Norway and Sweden. How much or little silk on the clothing may reflect a regional aesthetic or value as well as persistence of the earlier prohibitions.

At the end of the 19th century and the beginning of the 20th century use of 'old fashioned' folk clothing was giving way to modern fashions. The Romantic revival and nationalistic movements spawned interest in the older ways of dressing. In the areas where traditional dress was no longer used, folk dress or costumes were re-constructed, re-created or created. Much was based on the historical clothing, but in places where people felt that didn't fit with their aesthetics, new clothes were designed to represent an area. Quite strict rules exist as to what and how the clothing was to be constructed. The folk outfits are used today for festive occasions, including weddings, Christenings, funerals, and especially with the folk music and dances.

In Norway this newly fashionable folk clothing is called a *bunad*, today the term may also indicate it was reconstructed. Some areas had folk clothing in use. Often that clothing was referred to as *folkedrakt*. In Sweden the folk clothing or costume is called *folkläkt*.

It is important to note that there is a tremendous amount of tradition and pride symbolized in the folk clothing. Use symbolizes a sign of care and responsibility for the cultural heritage and functions as a part of one's identity.

Some Dance Holds used in Swedish and Norwegian Dance

Polska Hold: A closed position hold used for many Swedish dances and some dances in Norway. There are variations of the hold. Some of the variations are regional and others relate more to preference and comfort. It is a dynamic hold where both the man and the woman are responsible for holding onto one another keeping the couple together.

Man's R hand on woman's upper back, usually holding her L scapula. Man's L arm is bent into a R angle and his L hand hooks onto the woman's upper R arm usually from below.

Woman's L arm over M's R arm. Her L hand may rest on his shoulder, his upper arm or his scapula. Woman's R arm makes a R angle and comes from below up and over man's L to hook onto his upper L arm. Woman's R elbow is in contact with man's forearm. Note: no arms or hands cross the midline/spine. All hands/arms hold the nearest side of partner.

Getting Primed, Scandinavian Style—continued

When holding upper arms, usually the hold is below the deltoid muscle and above the biceps and triceps. Gordon Tracie used to say we were designed for this hold as this is a perfect space for us to hook onto one another.

We hook onto one another keeping our thumbs with the rest of our fingers to avoid leaving thumbprints or make undesirable lasting fingerprint impressions (bruises).

You need to pull somewhat on your partner to secure the hold. This is best done when you lower your center of gravity a little for stability and balance.

You dance slightly to the L of your partner allowing your R feet to step forward and between your partners' feet. Inside R knees or thighs may touch to help you adjust your relationship to your dance partner, dance with your R ft stepping between your partners' and keep it from being stepped on.

Equilateral Position: A closed position where the man and woman each hold one another the same way. R arms come under your partners L arm. R hands hold partners scapula/upper back. L arms come over partners R arm and rest on partners shoulder. Maintain full arm contact to secure your hold and balance. Your arms should be rounded and allow you to come as close as possible while maintaining your own independent balance.

You dance slightly to the L of your partner allowing your R feet to step forward and between your partners' feet. Inside R knees or thighs may touch to help you adjust your relationship to your dance partner, dance with your R ft stepping between your partners' and keep it from being stepped on.

You need to pull somewhat on your partner to secure the hold. This is best done when you lower your center of gravity a little for stability and balance.

Shoulder/Shoulder-blade: A closed position where the M holds the W's upper back or scapula and the woman places her arms and hands above the M's. Her hands may be on the top of his shoulders or around the M's uppermost part of his arm and hold just below the top of the shoulder of her partner. Use rounded full arm contact. This helps with balance.

Ballroom Position is a closed position used in international folk dancing and other dance forms, but varies a bit in form and style in Scandinavian dancing. The man holds the woman's upper back/scapula with his R hand. The woman's L may hold the man's upper R arm or reach further around to his upper back or be placed on his shoulder. Use full arm contact between man's R and woman's L arms. Man's L hand holds woman's R hand from above with both man & woman's palms face down toward the ground. The arms may be fully extended or bent somewhat.

In some dances man's L and woman's R hands may clasp one another palm to palm and the arms may be bent.

Some suggestions for more comfortable, fun & pleasurable Scandinavian dancing

1. Keep your torso vertical and solid or stable. Do not move any part while dancing unless required to do so for the specific dance.
2. Keep your knees bent and flexible for stability, balance and to cushion the movements making them more fluid and flowing in style.
3. Both the man and the woman hold one another.
4. In dance holds use full arm contact when possible.
5. Pivot (turn) whenever you can during and between turning steps.
6. Turning is usually done over the soles or balls of your feet.
7. Take your whole body with you.
8. Take your partner with you.
9. Take the smallest step you can and still accomplish the step pattern.
10. Keep your weight a little forward and over the front part of your foot. You will be better prepared to move and respond to the music and movements.
11. Keep your head vertical and centered.
12. Look at something on your partner with your eyes, not the dance space around you.
13. Use your peripheral vision to see where you are in the dance space and in relation to other dancers.

Getting Primed, Scandinavian Style—continued

14. Breathe while dancing.
15. Carry yourself, do not lean or hang on your partner.
16. Step fwd in the dance direction on your R when turning CW.
17. Be sure to allow your partner to step between your legs with his or her R foot during CW turning.

The list above was extracted from “Scandinavian Dance Basics” and is available from the vendors.

Some viewpoints and caveats

Dance descriptions are in Black and White, while life and dancing are in many shades of color. The various descriptions are in B&W. We will move through the descriptions and dances in color using the details to guide us through the dance not hold us to a spot. Turning dances move continuously through time and space with fluidity and are thought of as both fun and uplifting.

There is more than one way to write a description. Hopefully you will note that with each description the dance and cultural picture becomes clearer, richer and more understandable.

In Sweden, dance directions are given to men and women. It is implied that the men lead and the women decode the lead and apply/follow the message as soon as possible.

When writing descriptions for the Scandinavian dance community, we use a somewhat different approach. There is a preference for not being absolute, very detail oriented, or exacting. It is thought to take the life out of the dance to do so. The dances have life and character and style. They reflect the cultural area, music, musicians and dancers. The dances are alive and vary within cultural parameters each time they are danced. Each person brings them self to the dance and offers something from their heart and soul.

It is from my heart and soul that I share this information. I hope that you too will find joy and excitement in the dances as I have and will seek opportunities to learn more and dance more.

Presented by Roo Lester

Hambo

(Sweden)

The hambo is one of the folk dances of Sweden that quite possibly derived along some of the same lines as the mazurka and polska (Sjöberg 1980). In both the polska and hambo the dancers make a full clockwise one-measure turn, starting on the same foot at the beginning of each measure.

The late Gordon Tracie referred to the hambo as "the national dance of Sweden" (Lidster & Tamburini 1965). It is perhaps the most well known of the folk dances in Sweden, with Swedish cultural groups around the world, and with American folk dancers.

The hambo has been danced continuously for at least the last hundred years. It is basically the same dance throughout Sweden, yet one can see regional as well as individual characteristics.

In 1965 the province/cultural area of Hälsingland began an annual hambo competition in early July. The competition has influenced the style of the hambo. It has provided a lot of visibility for the dance, and for many years 1500 couples participated. There was a race to the postbox to apply for the event. The event still exists today though it has changed some and is not as popular as it once was. There are hambo competitions in a number of areas in Sweden today.

The hambo style described here is as one might find in the Hälsingehambon contest. It is based on what I have learned from Tommy and Ewa Englund, Stig and Helén Eriksson, Leif and Margareta Virtanen, who have all won the competition at least once, dance researcher-teacher Bo Peterzon, and from the late Gordon Tracie.

Pronunciation: HAHM-boh

Music: 3/4 meter Use the hambo recording of your choice, there are many available. Various styles and tempos are part of the hambo music repertoire. In Hälsingland they tend to use slower melodies. Two well known melodies are Hårgalåten and Karis Pers Polska.

CD: *At the Jonsson's, Traditional dance tunes from central Sweden.* Bands 1, 2

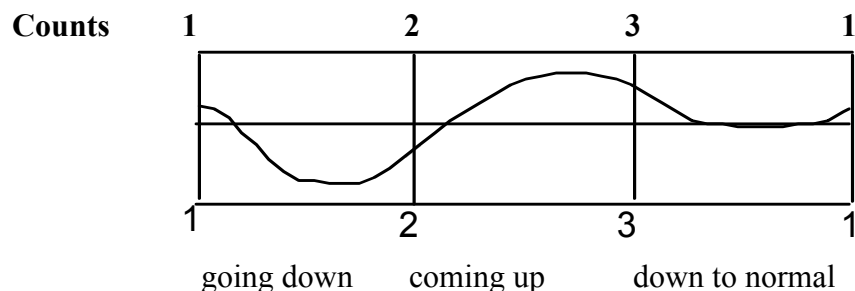
Formation: Couples progress LOD/CCW around the dance space.

Steps and Styling: Open pos: M and W face the dance direction, W on M's R. Inside hands joined, M's R and W's L, held chest to shoulder level with the arms bent. Outside hands, M's L and W's R, are usually placed on the hip with the fingers forward when in competition or performance, but hang at one's side when dancing at social/recreational events.

Closed pos, polska hold: Man's R hand on the Woman's L side of her upper back. Man's L arm is bent at the elbow to make a right angle and holds the Woman's upper R arm. Woman's L hand rests on the Man's R shoulder. Woman's R arm is bent at the elbow to make a right angle and her hand comes from below and up to hold on the Man's upper L arm, pushing up a little while keeping her elbow in contact with the man's L fore arm.

Svikt: Refers to the down and up movement(s) or spring that is a characteristic of dance/movement. The springiness comes from using one's knees, feet and ankles, both to cushion the steps and to add the down and up movements that are characteristic of the dance. The svikt should be applied to all parts of the dance at all times. The following graph indicates the line our heads might draw as we dance.

Hambo—continued



Dal Step: One step in a measure, described as step lift balance, M and W start and dance on opposite feet.

Counts	1	2	3
	Step	free ft close to but above the ground	
Svikt	bend	rise up	come back to normal

Running step: A step on each beat, thus there are three steps in a measure. They are not actually running, but light springy steps.

Counts	1	2	3
	step	step	step
part of foot	heel to whole	ball	heel to whole foot

Hambo turning step: Each person makes one complete CW turn in each measure. The turning occurs both during and between the steps. Much of the turning is accomplished while one has weight on the L foot. Begin each measure with the same foot.

Hambo Turning Step Graphed by counts:

Counts	1	2	3
M's steps	R forward in the dance direction & pivot	L facing out & pivot	Both facing center & pivot
W's steps	L facing out & pivot	Both facing center & pivot	R forward in the dance direction & pivot
Svikt	Going down	Coming up	Coming back to normal

Important Details:

1. The dance progresses fwd in the dance direction during each meas, including while turning with the hambo step.
2. You make a complete CW turn in one meas dancing hambo steps, beginning each hambo step sequence with the same foot, M's R and W's L.
3. Most of the turning is on the ball of the L ft for both M and W, and occurs *during and between* the steps.
4. When you place your R ft on the ground for the "both," there is only a partial wt on the R ft, and you will step again with the R ft on the next beat.
5. When you step on your R ft, your body should be facing fwd in the dance direction, and stepping forward in the dance direction between your partner's ft.
6. The arms dance as well as the ft. This is noticeable especially during the first three meas.
7. This style of hambo is sometimes referred to as nighambo meaning dip or curtsy-hambo, referring to the svikt in the dance.

Hambo—continued

8. A “B&W” version of the facings of each Hambo turn step is: Turn/pivot on L to step fwd and in LOD on R; turn/pivot to step L and end facing out of the circle/dance space; turn/pivot on L to place R slightly behind and beside L for the Both. It is OK to continue turning while on both ft. Keep your wt over the fwd portion/balls of your ft to continue turning.
9. To maintain balance and move securely through the dance, keep your knees bent and flexible throughout. This is a key to the fluidity seen in Scandinavian dancing.
10. Both the M and W hold onto each other. This is quite different from some other forms of cpl dance. We must do our part to secure our hold with our ptr.
11. Maintain a solid upright proud posture throughout. It helps you and your ptr maintain balance while dancing.

<u>Meas</u>	Music: 3/4 meter	<u>Pattern</u>
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I. DANCE SEQUENCE

- 1 M: L Dal step fwd in the dance direction (LOD).
W: R Dal step fwd in the dance direction (LOD).
Hold: Open pos with the joined hands moving fwd.
- 2 M: R Dal step fwd in the dance direction.
W: L Dal step fwd in the dance direction.
Hold: Open pos with the joined hands moving back to the beginning pos.
- 3 Three running steps fwd in the dance direction, M - L, R, L; W - R, L, R.
Open pos with the joined hands moving fwd again.
- 4 Hambo steps and close into polska hold. This is the only hambo turn sequence that does not make a complete turn. M: R, L, Both, M ends the meas facing approximately ctr. W: L, Both, R, W ends the meas stepping R facing LOD/CCW around the dance space or slightly further CW in her turn.
- 5-7 Continuing with Hambo steps, make a full CW turn in each meas.
- 8 Three running steps while the cpl opens and progresses fwd in the dance direction, M: R, L, R; W: L, R, L to open up and prepare to begin the dance again repeating the dance sequence from meas 1 through 8 until the music ends.

Caveat: Dance descriptions are in Black and White, while life and dancing are in color with variations. Turning dances move continuously through space. The above description is B&W. We will move through the description and dance in color using the details above to guide us through the dance not hold us to a spot.

Presented by Roo Lester

Margot's Valsen

(Norway)

Svein Olav Solli, Borghild Reitan (now Solli) and Margot Sollie introduced this dance at Scandia Camp Mendocino 1997. They said that the dance is quite popular in the Røros area and is referred to there as Margots valsens. I believe this dance is referred to as Kalle P's vals in Sweden. The dance mixes at the beginning. Dance one time through the dance sequence with your original partner, progress for the next repetition.

Pronunciation: MAHR-gohts VAHLS-ehn. Margot is a W's name. The dance name means Margot's waltz

Music: 3/4 meter Any Scandinavian waltz with 8-measure phrases.

CD: *At the Jonsson's, Traditional dance tunes from central Sweden.* Bands 3 or 4

Formation: Couples in a circle facing LOD/CCW around the dance space

Steps and Styling: Inside hands joined at shoulder level.

Ballroom, equilateral, or shoulder/shoulder-blade position for closed position waltz. (See "Getting Primed.")

<u>Meas</u>	Music: 3/4 meter	<u>Pattern</u>
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INTRODUCTION. CD Band 3, 2 meas intro. CD Band 4, no intro or wait 8 meas.

DANCE

- | | |
|-------|--|
| 1-2 | Waltz fwd facing LOD, open position, inside hands held shldr level. |
| 3-4 | Turn twd each other to face RLOD, waltz 2 more meas progressing in LOD; end facing ptr, M's back to ctr. |
| 5-6 | Ptrs waltz twd each other changing place, M passing under W's R, M's L arms. End facing each other, M facing the ctr. |
| 7-8 | Waltz changing places, M passing under W's R, M's L arms; end with M's back to ctr. |
| 9-10 | M turns W once CW with inside hands joined. |
| 11-12 | M turns W once CW with outside hands (M L, W R) joined. M comes around his ptr to end with his back to LOD at the end of meas 12. |
| 13-16 | Couple waltz CW with ballroom, shoulder/shoulder-blade, or equilateral hold progressing in LOD. M starts back on L, W fwd on R. Open out at the end to face LOD with inside hands joined |

Dance repeats until the music ends *except that* beginning with the second time through the dance, on meas 1-2, M moves fwd to the next W in LOD, while W dances almost on the spot waiting for new ptr to arrive.

Presented by Roo Lester

Mazurkavariant från Sandviken—not taught

(Gästrikland, Sweden)

Ewa and Tommy Englund introduced this dance at Scandinavian Week, 1987. The sources for this dance are Benno Eriksson and Tony Wrethling. It is a fun dance and you can even dance it on the lawn!

Pronunciation: ma-SUHR-kah VAHR-ee-awnt frohn SAHND-vee-ken

Dalsteg: DAHL-stehg

Tresteg: TRAY-stehg

Music: 3/4 meter Mzurka music.

CD: *Jonssonlinjen, music for the heart and sole*: JL02, Band 16

At the Jonsson's, Traditional dance tunes from central Sweden. Band 7

Steps and Styling: Open pos: Hold inside hands at approximately chest level, outside arms hang at side.
Closed pos, Polska hold: M's R hand on the W's L side of her upper back. M's L arm is bent at the elbow to make a R angle and holds/hooks onto W's upper R arm. W's L hand rests on the M's R shldr. W's R arm is bent at the elbow to make a R angle and her hand comes from below and up to hold/hook on the M's upper L arm, keeping her elbow in contact with the M's forearm.

Dalsteg: Danced in LOD/CCW around the dance space. Step and bend outside leg (ML, WR) (ct 1); lift to ball of outside ft (ML, WR) (ct 2); come down with wt on full outside ft (ML, WR) (ct 3). Step alternates.

Counts		1	2	3
Svikt &	Steps	Step & bend outside leg	Lift to ball of ft.	Come down to whole ft.
Meas. 1	M	L	Lift on outside ft.	Come down on outside ft.
	W	R	Lift on outside ft.	Come down on outside ft.
Meas. 2	M	R	Lift on inside ft.	Come down on inside ft.
	W	L	Lift on inside ft.	Come down on inside ft.

The Dalsteg is danced very light and fluid. The free ft remains close to the ground. The Tresteg is danced with small dipping steps, i.e., a svikt on each step. Ft stamping, or marking occurs occasionally as desired. One can add pivots as desired to make the dance flow more comfortably.

Tresteg: Danced turning CW in closed pos. Use 2 meas to make 2 complete CW turn pivoting as needed.

Counts		1	2	3
Svikt &	Steps	Step	Step	Step & Pivot
Meas. 1	M	L	R	L
	W	R	L	R
Meas. 2	M	R	L	R
	W	L	R	L

Mazurkavariant från Sandviken—continued

<u>Meas</u>	Music: 3/4 meter	<u>Pattern</u>
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I. DANCE SEQUENCE

1-4 4 Dalsteg steps.

5-8 4 Tresteg steps.

Repeat dance sequence until end of music.

Presented by Roo Lester

Polka och Bakmes från Kall

(Jämtland, Sweden)

MUSIC: Slow polka.

FORMATION: Dance CW & CCW around partner and as a couple LOD around the hall.

SOURCES: Description by Bill Gooch, 6/13/89. First learned from Anita and Per Sundberg of Torsåker, Gästrikland and Elvy Andersson, Sundborn, Dalarna. Reference to 1) video-tape of the Karlholms Marita Hendrickson at Scandia DC Weekend, Buffalo Gap, 9/89; 2) Beskrivning av Svenska Folkdanser Del II, (description by Göran in 1962 & 67, pp. 96-97) published by Svenska Ungdomsringen för Bygdekultur, 1983.

STYLING: The emphasis is up from the svikt (knee bend) in the polka (druffsteg) CW. The bakmes is very smooth with upper bodies facing each other in a close hold.

HOLDS (3): 1) **Polska Hold:** M's R hand on middle of W's back just above belt level. The other 3 hands are on partner's upper arms (not shoulders) as follows. M's L hand on W's upper arm near the shoulder. W puts her left arm over M's right arm and right arm inside of M's left arm and holds his upper arms with her hands. Upper bodies remain close to each other during both turns. Note: Use this hold in both the polka turn and the bakmes with slightly differently body/feet positions as described below.

2) **Polka Turn and Viltur:** Face partner with R foot between partner's feet.

3) **Bakmes:** Be slightly to the right of each other in the bakmes with L outside partner's L. Keeping upper body facing partner as much as possible (instead of hip-to-hip) will make the turn smoother and smaller.

STEPS (3):

Music 2/4	1) Polka Turn. 1 CW turn = 2 meas. M begins on meas/ct 1/1, W on 2/1.
meas/cts	M starts here: L-Together-L-Pivot on L (meas 1). R-Together-R-Pivot on R (2).
1/1	With back toward center of circle, step L to left straightening knees somewhat.
1/1&	Step R beside L bending knees somewhat.
1/2	Step L to left straightening knees somewhat.
1/2&	Pivot 1/2 turn CW on ball of L to face center of circle. After most of pivot is completed, bend L knee somewhat ready to straighten on ct 1.
	W starts here: R-Together-R-Pivot on R (meas 1). L-Together-L-Pivot on L (2).
2/1	Facing center of circle, step R to right. Straighten knee somewhat.
2/1&	Step L beside R. Bend knees somewhat.
2/2	Step L to left. Straighten knee somewhat.
2/2&	Pivot 1/2 turn CW on ball of R to face center of circle. After most of pivot is completed, bend L knee somewhat ready to straighten on ct 1.
	Note: Swedes call this particular type of polka step the "druffsteg". It is characterized by dancing with the feet remaining close to the floor. Straightening the knees on cts 1 & 2 gives the dance a rising feeling with no hopping.

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Polka och Bakmes från Kall—continued

Transition from omdansning to bakmes: **Man:** Stop the dance movement usually at the end of a phrase. Facing LOD, M stamps L (1) in place, then R (2) beside L taking no weight on R. M begins bakmes of meas 1 of description. **Woman:** Get ready for double heel pivot on meas/2/2. Put weight on R. Then put L about 1/2 foot behind R with weight evenly distributed on two feet.

Music 2/4 **2) Bakmes. 1 CCW turn = 2 meas. M starts on meas 1 of description. W meas 2.**
meas/counts

M: R (2&a). L (1). R (2). L behind R (1). Pivot on heels (1&). Full feet (2).

W: L behind R (1). Pivot heels (1&). Full feet (2). R (2&a). L (1). R (2).

- 2/2& **M starts here.** Small step through R heel in LOD to begin CCW turn. Don't leap.
 1/1 Small step through L heel in LOD with toes turned slightly left.
 1/1& Pivot about 1/4 turn CW on ball of L.
 1/2 Step through R heel with toes facing between center and RLOD.
 1/2& Strong, big pivot on ball of R foot CCW (a big part of the dance).
 2/1 **W starts here.** Put weight equally onto both feet as you place the L about 1/2 foot behind R. L toes should be pointing approximately away from center of circle. R heel should point toward L arch.
 2/1& Continue CCW turn without moving feet. Follow partner with upper body.
 2/2 Pivot CCW on both heels continuing to follow partner with upper body.
 2/2& Plant full feet with toes facing almost LOD.

Transition from bakmes to polka: As M has steps R toward center on meas/ct 1/2 of the description, he turns to face W. Both dance 1 polka step to M's left and W's R almost in place. Continue dancing polka CW.

Music 2/4 **3) Viltur (Resting Step). In polska hold, dance försteg in LOD.**
 Man dances forward in LOD. Woman backs up. Begin on M's L and W's R.

EXECUTION: Alternate polka and bakmes. Dance viltur at any time during the dance.

GÖRAN'S SOURCES: Märta Mårtensson was born in 1888 in Kall. She moved because of her marriage to Mattmar in 1910. Before she was 20 years old, she learned the dance from her parents Katrin Andersson, born in 1864, and Jöns August Andersson, born in 1862.

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 Presented by Roo Lester

Roo's Notes:

Pronunciation: POHL-kah ohk BAHK mehss frohn KAHL Viltur=VEEL-toor
 Music: CD: *At the Jonsson's, Traditional dance tunes from central Sweden*. Band 9
 [Alternate melodies at Band 8 and 10, but Roo Lester prefers Band 9]
 Svikt for Polka turn is: down, up, down, up.
 Polka turn 2/2, change to: Step R to right....

Polska från Järvsö

(Hälsingland, Sweden)

MUSIC: Relatively slow, moderately emphasized 16th note polska from the Järvsö area.

FORMATION: Dance CW around partner and as a couple LOD around the hall.

SOURCES: Description by Bill Gooch 7/3/2002. Learned from Rune Bäcklin and Monica Olsson at Buffalo Gap, Nordic Fiddles and Feet, 7/2002. Additional references: 1) Danser från Hälsingland (p. 13, described in Järvsö, Hälsingland 5/27/65 by Göran Karlhelm, Myrviken) published by Hälsinglands Distrikt av Svenska Ungdomsringen, 2002. 2) Danser från Hälsingland, a videotape published by Hälsinglands Distrikt av Svenska Ungdomsringen, 1999.

STYLING: Gently springy to match the music. Even svikt on each count.

HOLDS (3):

- 1) **Försteg:** Old Time Waltz Hold: M's R hand on W's midback. W's left hand holds M's R upper arm. M's L and W's R hands hold each other palms together in LOD with elbows slightly bent.
- 2) **Omdansning (the turn):** Modified Polska Hold: Face partner with R foot between partner's feet. M's R arm around W's waist with his R hand on her midback. W puts her L arm over M's R arm and her R arm inside M's L arm and holds his shoulders with her hands. M's L arm is bent at elbow with his L wrist draped in the crook of W's R elbow with his fist between the couple.
- 3) **Viltur (Resting step):** M's R hand on W's midback. W's L hand holds M's R upper arm. W's R hand open on M's L chest below L shoulder with her palm toward him. M's L hand holds W's R hand with his fingers wrapped between her thumb and forefinger with his palm toward him.

STEPS (3):

<u>Music 3/4</u>	<u>1) Försteg. Danced only once at beginning of dance.</u>
measures	Man: L (1). R (3). Woman: R (1). L (3).
1	Facing LOD, step forward through outside heel (M's L, W's R) in LOD.
3	Facing LOD, step forward through inside heel (M's R, W's L) in LOD.
<u>Music 3/4</u>	<u>2) Omdansning (Polska Turn). One turn per measure with svikt.</u>
counts	Keep a rolling feeling as you absorb svikt in the knees evenly on each count.
	Man: L (1). R back in LOD (2). Pivot on ball L and R heel (2&). Whole R (3).
1	Step L through heel forward in LOD and around to the R with L foot turned to R.
1&	Pivot about 1/2 turn CW on ball of L bringing R back (with bent R knee to be out of W's way more quickly and to be able to step farther around on next step).
2	Step ball of R (then whole foot) directly in LOD behind L heel.
2&	Pivot CW on ball of L and R heel. Note: Keep L heel off floor during cts 1& - 2&
3	Take weight forward in LOD over full R. (Use body weight to move forward instead of working hard with the legs)

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Woman: Ball of R beside L (1). R forward in LOD (2). Whole L (3).

- 1 Place ball of R beside L heel bending L knee slightly.
- 2 Step forward in LOD between M's feet through R heel onto full R.
- 2& Pivot L forward & CW pivoting slightly on ball of R.
- 3 Step full L around partner outside M's R with toes pointing a little to RLOD from out of circle. Step on whole foot.
- 3& Pivot CW on ball of L bringing R back around ready for ct 1.

Music 3/4 3) Viltur or Springsteg (Walking Steps).

Continue the gentle springiness of the polska absorbing the svikt in the knees evenly on each count. Walk in LOD (M forward, W backward) stepping heels first onto whole foot one step per beat. M begins on L, W on R. Don't be hesitant.

Transition to Polska: When M's L and W's R feet are free at the beginning of each second measure, begin polska immediately. Retake the modified polska hold.

EXECUTION: Dance försteg only once to begin dance. Then alternate polska turn and resting step.

GÖRAN'S SOURCES: Olof Hammarstrand, born 1887, Skestra, Järvsö. Astrid Bergström, born 1908, Skestra, Järvsö. Lars Olsson, born 1890, Uvås, Järvsö.

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Presented by Roo Lester

Roo's Notes:

Pronunciation: POHL-skah frohn YEHRV-suh
Music: CD: *At the Jonsson's, Traditional dance tunes from central Sweden*. Bands 11 or 12.
Steps and Styling: Special Polska Hold: see Getting Primed.
Sequence: You can alternate either försteg (FUR-stehg) or viltur (VEEL-toor) with the Omdansning (OHM-dahns-ning).

Slängpolska från Färnebo—not taught

(Västmanland, Sweden)

Leif & Margareta Virtanen introduced this dance in Chicago in September 2000. It is also called *Fernbopolska*. The dance is for two couples and should be danced in small circles on a spot as in a *fläckpolska*. Slängpolska från Färnebo is documented in *Hopp Lustig*. It is believed the book is out of print.

Pronunciation: SLENG-pohl-skah frohn FEHRN-ah-boo

Music: 3/4 meter A good melody with 8-bar phrasing.
CD: *At the Jonsson's, Traditional dance tunes from central Sweden*. Band 15 or 17.

Formation: Sets of 2 cpls progress RLOD/CW around the dance space.

Slängpolska från Färnebo, though usually danced in groups of 2 couples, may also be danced with couples in a big circle/ring, breaking off to dance in 2 cpl circles, and returning to the big ring. It is most often danced this way during training sessions or for special arrangements such as for performance.

Steps and Styling: Step on each beat of the music with the svikt similar to a waltz step: down svikt (ct 1); up (ct 2); normal (ct 3). Dance each step of equal length making sure that the second step passes the first.

Hand holds:

Hands joined at shoulder level in W-pos while dancing in a circle/ring.

Cpl pos 1: Both hands joined, M's R holds W's L, M's L holds W's R,

Cpl pos 2: R hips adjacent, with R arms around ptr's body and L holding ptr's upper arm.

Svikt:	Counts	1	2	3
	Svikt:	going down	coming up	normal
	Part of ft.	Heel to whole ft	Heel to whole ft	Heel to whole ft

To add speed and drive, the dancers can take bigger steps and add more svikt.

Meas

Music: 3/4 music

Pattern

INTRODUCTION

I. TWO-COUPLE RING

1-8 Couples dance one phrase holding hands in W-pos; only danced the first phrase of music.

II. INDIVIDUAL TURNS AND COUPLE 2-HAND TURNS

1-2 Each dancer claps on ct 1 of meas 1 and make a small (individual) CCW circle in two meas.

Slängpolska från Färnebo—continued

- 3-8 Each dancer claps on ct 1 of meas 3 and cpls take hands across from each other and finish the musical phrase dancing in a CW small circle. Use Cpl pos 1.

III. INDIVIDUAL TURNS AND RING

- 1-2 All clap on ct 1 of meas 1, then make a small (individual) CCW circle in two meas.
 3-8 All clap on ct 1 of meas 3; take hands in W-pos in the ring/circle and circle CW.

IV. INDIVIDUAL TURNS AND COUPLES WITH RIGHT HIPS

- 1-2 All clap on ct 1 of meas 1, then make a small (individual) CCW circle in two meas.
 3-8 All clap on ct 1 of meas 3 and cpls dance with R hips adjacent with ptr and finish the musical phrase dancing together. Use cpl pos 2.

V. INDIVIDUAL TURNS AND RING

- 1-2 All clap on ct 1 of meas 1, then make a small (individual) CCW circle in two meas.
 3-8 All clap on ct 1 of meas 3, then take hands in W-pos and dance CW in the ring/circle.

Sequence: Fig I, Fig II, Fig III, Fig IV, Fig V; repeat full sequence to end of music.
 Note that the individual turns and ring figure alternates with each of the couple turning figures. After the intro/first figure the sequence would be; Fig III, Fig II, Fig III, Fig IV, Fig III, Fig II, etc.

Overview for either 2 couples or a larger number of couples:

- Phrase 1 All couples or 2 couples dance CW in a ring or small circle
 Phrase 2 CCW turn & cpls 2 hands holding
 Phrase 3 CCW turn & cpls dance CW in a ring
 Phrase 4 CCW turn & cpls dance with R hips adjacent
 Phrase 5 CCW turn and cpls dance CW in a ring

Presented by Roo Lester

Slunga

(Sweden)

Slunga is one of many names for polka as well as the name for this polka variant. I learned this variant from Karin Olsson who learned it from her mother Ann-Marie Olsson in Värmland, Sweden. Doriz Zsiga later taught this polka variant in September 1990 at the Scandia D.C. weekend at Buffalo Gap, WV.

Pronunciation: SLUHNGH-ah (meaning to sling, fling or hurl)

Music: 2/4 meter Any polka (Roo Lester prefers slower to moderate tempo.)
CD: *At the Jonsson's, Traditional dance tunes from central Sweden.* Bands 8 or 10

Formation: Couples in open and closed dance positions, progressing LOD/CCW around the dance space.

Steps & Styling: Resting/walking and turning steps, M & W begin and dance on opposite ft.

Resting step:

1. Begin outside feet, M's L and W's R.
2. Walk taking a step on each beat in the music.
3. Use the open shoulder/shoulder-blade hold.
4. There is a light spring/svikt, (down and up on each beat,) during each step.

Turning step: The step is the same for the men and the women, one count off from each other. Use the same light spring in the turning as in the resting. See graphed sequence below. M begins L, W begins R. When stepping fwd in the dance direction on the R ft, step through the heel to the whole foot, then pivot some as you prepare to move over to the L in front of ptr.

Counts	+	1	+	2	+
Men	in the air	L, R*	pivot on L	R and pivot	in the air
Women		R and pivot	in the air	L, R*	pivot on L
Spring/svikt	up	down	up	down	up

*In Slunga the landing is not quite simultaneously onto both feet. One lands first on the left foot and immediately afterwards the right foot lands slightly behind the left (in time and space!).

Holds:

Open shoulder/shoulder-blade with outside arms hanging at your side.

Equilateral position. Both the M and the W hold each other's upper back with their right hand/arm, and rest the left hand/arm on the opposite shoulder, keeping rounded, full arm contact.

Svikt: Down and up on each step/count with a gentle, rolling quality. The amount of down and up depends on the music & tempo, dance dialect and dancing with your partner.

Slunga—continued

<u>Meas</u>	Music: 2/4 meter	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u> Suggested introductory dance sequence: Walk 4 steps/cts, 2 turning steps, making 2 complete CW turns.	
	I. <u>DANCE SEQUENCE</u>	
1-3	Walk stepping each beat, M begin L, W begin R.	
4	Walk as in previous meas (ct 1); M steps and pivots CW towards W (ct 2); M makes a small leap from R (ct 2+) to end on L (ct 1, meas 5). W takes a shorter step fwd on ct 2.	
5-7	M and W each dance one turning step pattern per meas. See details in turning step above.	
8	Repeat ct 1 meas 5-7 (ct 1); M loosens hold to end meas in open pos with W on his R (ct 2). W pivots on her L to aid opening preparing to step R fwd on ct 1 of the next meas (meas 1).	

- Variation: Walk one phrase, 8 steps then turn one phrase making 4 complete CW turns.
- Free style: Alternate walking and turning as fits the dance space, your partner and the music. Change from walking to turning and turning to walking at the beginning of any phrase or mid-phrase after 4 meas, or as needed to avoid problems on the dance floor.

Dance leads:

1. M lets the W know he is going to begin the turning by changing his position, beginning to move into closed position and by pivoting on his R on ct 2 of the meas preceding the turning.

Resting step transition to turning step graphed:

Counts	1	+	2	+	1
Men	L		R angling ft R twd ptr and pivoting	Begin small step or leap to end facing ptr on ct 1 of next meas	M facing ptr with back to LOD, place R ft behind L
Women	R		L (shorter step)		
Hold	Open shoulder/ shoulder-blade				Equilateral pos
spring/svikt	Down	up	down	Up	down

2. Use the phrasing in the music, as much as possible, to lead into or out of a dance step sequence.
3. The transition from resting to turning or turning to resting can also take place in the middle of a phrase.
4. Transition out of turning into resting/walking as the M moves from both ft turning on his L to step R in LOD. He also loosens his hold, releases his L arm and slowly opens the W out open shoulder/shoulder-blade hold. A supportive R arm for the M/leader is important.

Sequence: Alternate between resting and turning sequences at the dancers' discretion.

Presented by Roo Lester

Swedish/Norwegian Waltz

(Sweden/Norway)

Gordon Tracie introduced this dance to the Scandinavian dance community and international folk dancers during his teaching career. I had the pleasure of learning it from Gordon Tracie at one such workshop. The following information is taken from *Dance a While* 1978 and 1988 editions.

“This dance has been popular in the United States for at least fifty years. Gordon E. Tracie in his study of dances in Scandinavia in 1948 discovered that such a Swedish waltz was not danced in Sweden. However, an elderly couple from the country (Dalarna, Sweden) recognized it as the nearly forgotten "Norsk Vals" (Norwegian waltz), which they had danced in their youth. Scandinavian immigrants undoubtedly brought the dance to this country at the turn of the century.”

Music: 3/4 meter Any good Scandinavian waltz with a comfortable tempo and 8-meas phrases.
CD: *At the Jonsson's, Traditional dance tunes from central Sweden*, Bands 3 or 4

Formation: Couples facing LOD/CCW around the dance space.
Open pos: Join inside hands at approximately chest level, outside arms hang at side.
Shoulder/Shoulder-blade pos:
Equilateral hold:

Steps and Styling: **Step-lift** (*dalsteg* in Swedish): or waltz balance step, one step per measure.
Waltz step: 3 steps in a meas turning CW or CCW making a full turn in 2 meas.
Svikt: A slight down (ct 1); up (ct 2); down to normal (ct 3).
Dalsteg: Cpls in open pos. Step and bend outside leg (ML, WR) (ct 1); lift to ball of outside ft (ML, WR) (ct 2); come down with wt on full outside ft (ML, WR) (ct 3). Step alternates.

Cts	1	2	3
Steps	Step		
M	Step L and bend knee	Lift up onto sole of ft	Lower to whole ft
W	Step R and bend knee	Lift up onto sole of ft	Lower to whole ft
Svikt	Going down	Going up	Coming down to normal

Waltz step: Steps are for M. W uses opp ftwk and direction. Step bkwd on L (ct 1); step on ball of R ft next to L (ct 2); step on L next to R (ct 3).

Cts	1	2	3
Steps	Step	Step	Step
M	L back to LOD	R ball of the ft	L
W	R fwd to LOD	L ball of the ft	R
Svikt	Going down	Going up	Coming down to normal

Swedish/Norwegian Waltz—continued

Meas Music: 3/4 meter Pattern

INTRODUCTIONI. DANCE SEQUENCE

- 1 One step-lift (Dalsteg) or waltz balance (step-touch) almost in place turning the body slightly away from ptr, inside hands reaching fwd as arms are extended fwd at shldr level. M step L; W step R.
- 2 M step R, W step L slightly fwd, taking one step-lift (Dalsteg) or waltz balance turning body slightly twd ptr, inside hands moving bkwd as arms are extended bkwd at shldr level.
- 3-4 M beginning L, W with R, take two waltz steps or six steps in waltz rhythm in LOD.
More advanced dancers make one solo turn, turning away from ptr (M turning L/CCW, W turning R/CW) while progressing in LOD.
This turn is facilitated by M stepping bkwd in LOD on R, WL, on second waltz step before continuing turn.
M ends this sequence with his back to LOD and facing his ptr.
- 5-8 Take closed pos using either the shoulder/shoulder-blade or equilateral hold.
M beginning to waltz bkwd with his L and W beginning fwd with her R, take four waltz steps, turning CW. M turns W out under his L arm on last waltz step to return to open cpl pos with inside hands joined and ready to begin the dance again.

Dance repeats from the beginning.

To dance as a mixer: M steps fwd to next W in LOD during meas 1, while the W steps either in place or bkwd to meet new ptr.

Presented by Roo Lester

Tyska Polskan – Schottis från Viksta

(Uppland, Sweden)

MUSIC: Schottis played fairly slowly.

FORMATION: Couples dance CW (clockwise) around partner while dancing as a couple LOD (CCW-counter clockwise) around the hall.

SOURCES: Description by Bill Gooch, 7/1/96. Learned from Bo Peterzon and Ing-Britt Dahlström at Camp Ramblewood, Scandinavian Week (7/96). Reference to Folkliga Danser från Uppland (description by Johan Larsson, Gagnef and Ingvar Norman, Säter, 1966, p. 14) published by Svenska Ungdomsringen för Bygdekultur, Upplands Distrikt, 1995.

STYLING: Erect posture, small steps, feet near floor (Don't kick up feet.), close to partner.

HOLD: **Oldtime Waltz Hold.** Face partner with R foot between partner's feet. M's R hand on middle of W's back. W's L hand on M's R shoulder. Other hands (M's L, W's R) joined with elbows (M's L, W's R) bent. Keep the same hold throughout the dance.

STEPS (2): 1) Schottis and 2) Step pivots with even svikt (knee bend) on each step.

EXECUTION:

Music 2/4	TYSKA POLSKAN 1) 2 Schottis diag. 2) 2 turns/4 step-pivots (Lift on 2nd turn).
measures	2 Schottis Steps describe a pie shape on the dance floor. M forward, W backward.
1	Schottis. Cut the first side of the pie. Move diagonally in LOD and sideways (M's L, W's R) toward the center of the circle with one schottis step (M: L-R-L, W: R-L-R).
2	Schottis. Cut the other side of the pie moving diagonally in LOD and sideways (M's R, W's L) away from the center of the circle with a second schottis step (M: R-L-R, W: L-R-L). On ct 2, meas 2 pivot CW on M's R, W's L so that W faces LOD. M has back in LOD.

2 full CW turns: Man: Pivot-L-Pivot-R-Pivot-L-Pivot-R. W leaps on the 2nd turn.

Woman: R-Pivot-L-Pivot-R-Leap-Land-Bounce.

3 **Turn.** Dance one turn CW around partner stepping **Man:** L back in LOD (1), Pivot (&), R fwd. (2) and **Woman:** L fwd (1), Pivot (&), L back in LOD (2). M's L and W's R hands are still held near respective shoulders.

4 **Turn with Woman's Leap.** M repeats footwork of meas 3. M lowers L hand by straightening his L arm so W can straighten her R arm.

W's Ct 1: From the first step on her R, W launches herself up into the air using her legs to jump and arms to push down. M then helps her continue the upward motion supporting her with his L arm (so she can push down against his L hand) and generally steady and erect posture. Note: M does not make an exaggerated knee bend to go down and fetch W. Thus, M looks strong in the lift, but W makes it happen.

W's Ct 2: W lands on both feet together and bounces up slightly off the floor.

W's Ct 2&: W lands again in place on both feet.

JOHAN & INGVAR'S SOURCES: Sven and Margit Larsson, Viksta, demonstrated the dance.

INFORMATION FROM BO & ING-BRITT: People in Uppland were dancing polska when the schottis arrived from Germany and called it 'The German Polska' or 'Tyska Polskan'. Tyska Polskor share the characteristic of the couple moving toward and then away from the center of the dance hall. A schottis moves forward, not sideways.

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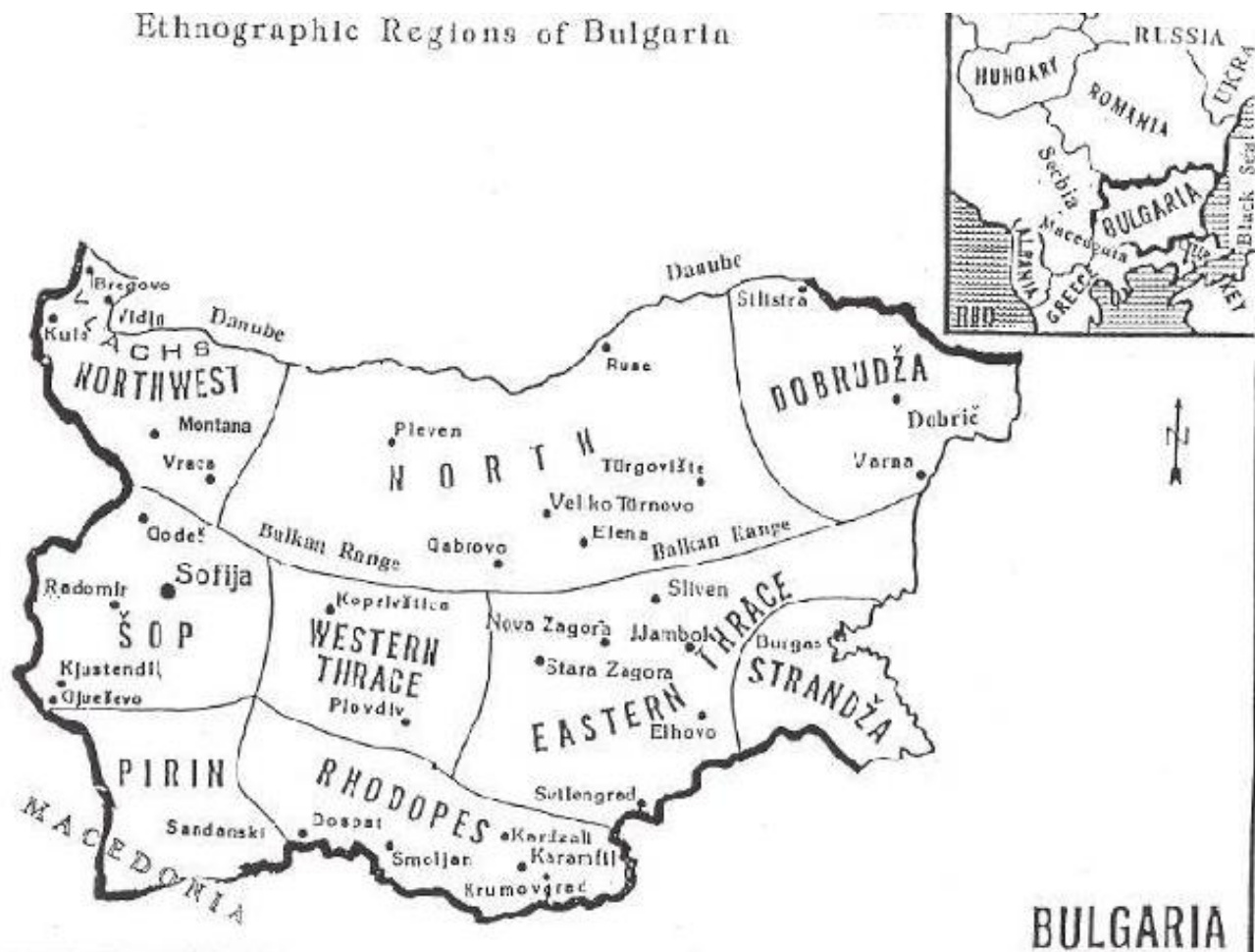
Presented by Roo Lester

Roo's Notes:

Pronunciation: TOOS-kah POHL-skah/SHOH-tees frohn VEEK-stah

Music: CD: *At the Jonsson's, Traditional dance tunes from central Sweden*, Band 5 or any bouncy Swedish schottis.

Ethnographic Regions of Bulgaria



Drianovska Râčenica II

(Bulgaria)

A line *râčenica* from the region of Drianovo in North-East Bulgaria. In 1998, Yves Moreau introduced a dance also called *Drianovska Râčenica* with different and slower music (*a capella* song), and therefore decided to call this one *Drianovska Râčenica II*, to avoid confusion. The version described below was introduced by Belčo Stanev in Germany to the popular folk song *Trâgnali mi sa Drianovskite bulki*.

Pronunciation: dree-AH-nof-skah ruh-tche-NEE-tsah

Music: 7/8 meter (QQS) CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 1.

Formation: Open circle. Face slightly R of ctr. Wt on L ft. Hands in W-pos.

Styling: Light and happy. Râčenica steps are danced with wt mostly on balls of the ft.

<u>Meas</u>	Music: 7/8 meter	<u>Pattern</u>
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1-16	INTRODUCTION	Instrumental music, no action. Start with song.
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I. TRAVELING RÂČENICA

1	With hands in W-pos, three small running steps in LOD, R, L, R (cts 1,2, <u>3</u>).	
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2	Three more small running steps in LOD, L, R, L (cts 1,2, <u>3</u>).	
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3	Facing ctr, step on R (ct 1); pause (ct 2); raise L in front of R (ct <u>3</u>).	
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4	Repeat meas 3 with opp ftwk.	
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5-16	Repeat meas 1-4 three more times (4 total).	
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II. TO CENTER WITH STAMP AND HOP-STEP BACK

1	Step onto R twd ctr, extending arms fwd (ct 1); pause (ct 2); step onto L twd ctr, arms continue downward (ct <u>3</u>).	
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2	Stamp R next to L, no wt. Arms are now alongside body (ct 1); pause (cts 2, <u>3</u>).	
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3	Three small running steps toward ctr, R, L, R (cts 1-2- <u>3</u>).	
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4	Three more small running steps fwd, L, R, L (cts 1,2, <u>3</u>).	
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5	Quick light hop on L, at same time, R ft comes up and bkwd sharply (ct 1); step back onto R (ct 2); step back onto L (ct <u>3</u>).	
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6	Repeat meas 5.	
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7-8	Two small <i>râčenica</i> steps in place, R,L,R, L,R,L (cts 1,2, <u>3</u> , 1,2, <u>3</u>).	
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9-16	Repeat meas 1-8. Note: Arms stay down throughout Fig II.	
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Drianovska Râcenica II—continued

III. TO CTR & BACK WITH CROSSING STEPS AND “FOOT FLICKS”

- 1-2 Repeat Fig II, meas 3-4 with more energy and knees raised higher (cts 1,2,3, 1,2,3).
 3 Small *pas-de-basque*, R, L, R(step-cross-step), with knees raised high (cts 1,2,3).
 4 Repeat meas 3 with opp ftwk and direction.
 5 Small hop in place onto L, extending R leg out to R and back (ct 1); step back onto R (ct 2); step onto L in place (ct 3).
 6 Small hop on L, sending R leg fwd (ct 1) step slightly forward onto R (ct 2), step onto L in place (ct 3).
 7 Light jump onto both ft in place (ct 1); pause (ct 2); hop on R ft, simultaneously “flicking” L ft up in back, knee bent (ct 3).
 8 Repeat meas 7, but on ct 3, “flick” R ft up behind, knee bent.
 9-16 Repeat meas 1-8, but move bkwd during meas 1-2.

Note: Arms stay down and body faces center throughout Fig III.

Presented by Yves Moreau

DRIANOVSKA RÂČENICA II Lyrics (Bulgaria-Svernjaško)

Trâgnali mi sa Drjanovskite bulki (2)
 Na sbor da idat, sbor da sboruvat
 Sbor da zboruvat, horo da igrajat

The brides of Drjanovo went
 to the gathering
 to gather and to dance the horo

Chorus:

De, e Koljo, de?
 Bre da se ne vidi džanam
 De, e Koljlo de?
 Tuk da se ne vidi

Where is Koljo?
 Would rather not see him...
 Where is Koljo?
 Would rather not see him here

Ot dolu ide Koljo «bârzaka»
 Koljo «bârzaka», s kucoto magare
 Vsičkite mu davat po edna parica
 Ta da gi prekara prez mâtna vodica

Koljo «the fast one» shows up
 Koljo, with his limping donkey
 Everyone gives him a coin
 To help you cross the muddy stream

Vsičkite mu davat po edna parica
 Ta da gi prekara prez mâtna vodica
 Samo edna vdovica ništo mu ne dava
 Beli poli vdiga, mâtna voda gazi

Everyone gives him a coin
 To help you to cross the muddy stream
 Except for one widow
 Who just raises her skirts and
 Walks across the muddy waters

Elinpelinsko Četvorno

(Bulgaria)

Četvorno is a widespread form of dance in Western Bulgaria, especially in the Šop region around Sofia. The following steps and patterns were observed by Yves Moreau in 1986 as danced by a group from the village of Elin Pelin.

Pronunciation: eh-leen-peh-LEEN-skoh chet-VOHR-noh

Music: 7/8 meter (SQQ) CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 7.

Formation: Mixed open circle or line. Face slightly R of ctr, wt on L. Belt hold is most common. Hands joined down at sides can also be used.

Steps: Twist: with ball of ft on floor, ft slightly apart, rotate ft in place: R – CW, L – CCW.

Styling: Small and "earthy" steps. Steps in LOD are slightly larger than the corresponding steps in RLOD, producing a net movement in LOD.

<u>Meas</u>	7/8 meter	<u>Pattern</u>
1-8	<u>INTRODUCTION</u> Instrumental music, no action.	
I.	<u>BASIC FIGURE WITH TWISTS</u>	
1	In LOD, step on R to R (ct <u>1</u>); step on L in front of R (ct 2); hold (3).	
2	Step on R to R, twisting L ft (ct <u>1</u>); step on L to L (ct 2); step on R behind L (ct 3).	
3-4	Repeat 1-2 with opp ftwk and direction, but end with L ft in front of R ft on last ct of meas 4.	
5	Step on R in place, twisting L ft (ct <u>1</u>); step on L in place (ct 2); step on R in front of L (ct 3).	
6	Repeat meas 5 with opp ftwk.	
7	Sharp low kick with R ft fwd (ct <u>1</u>); two steps in place R, L (cts 2,3).	
8	Repeat meas 7 once again.	
9-16	Repeat meas 1-8.	
II.	<u>VARIATION WITH LIFTS & SCISSORS</u>	
1-4	Repeat Fig I, meas 1-4, end last ct with L ft next to R ft.	
5	Small sharp step fwd on R, simultaneously raising L knee and bringing L ft behind R calf (ct <u>1</u>); small quick lift on R (ct 2); step on L in place (ct 3)	
6	Repeat meas 5.	
7-8	Two little "scissor" steps in place (R,L,R, L,R,L). Scissors are small and flat-footed with slight knee-bend.	

Leader can call change of figures at will.

Presented by Yves Moreau

Harmanlijska Râčenica

(Bulgaria)

Line *râčenica* from the region around Harmanli in Eastern Thrace. Observed by Yves Moreau at folk festival in Haskovo, June 1966. Dance can be done to any basic 8-meas Thracian *râčenica* tune.

Translation: Râčenica from the region of Harmanli.

Pronunciation: hahr-mahn-LEE-skah ruh-che-NEE-tsah

Music: 7/8 meter (QQS) CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 4.

Formation: Mixed open circle. Hands in W-pos. Wt on L, face ctr.

Styling: Earthy, slight knee bend.

<u>Meas</u>	Music: 7/8 meter	<u>Pattern</u>
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1-16 INTRODUCTION Instrumental music. Start with song.

I. BASIC FIGURE

- 1 Step on R to R, arms move to R at 45-degree angle (ct 1); pause (ct 2); step on L behind R, arms move L to starting pos (ct 3).
- 2 Repeat meas 1.
- 3 Step on R in place with marked knee bend (ct 1); transfer wt lightly onto ball of L ft (ct 2); step again on R with marked knee bend (ct 3).
- 4 Repeat meas 3 with opp ftwk.
- 5 Large step fwd on R, arms swinging fwd and down (ct 1); L ft begins to cross in front of R (ct 2); slight lift on R (ct 3).
- 6 Step on L in front of R, arms begin to swing fwd (ct 1); pause (ct 2); slight lift on L bringing arms to W-pos (ct 3).
- 7-8 Repeat meas 3-4 but moving slightly bkwd
- 9-12 Repeat meas 5-8.
- 13 Large step onto R fwd and slightly RLOD, swinging arms fwd (ct 1); arms continue swinging back (ct 2); slight lift onto R (ct 3).
- 14 Large step onto L still moving in same direction as in meas 13, arms swinging fwd (ct 1); arms continue fwd to W-pos (ct 2); slight lift onto L (ct 3).
- 15 Let go of neighbors' hands, pivot CCW to face LOD and take 3 light running steps fwd R, L, R (cts 1,2,3).
- 16 Continue with three small running steps (L, R, L) in LOD ending up facing ctr again (cts 1,2,3).

Harmanlijska Râčenica—continued

Note: During meas 15-16, hands are free to perform smooth flowing movements: close fingers and clench fists, palms inward (ct 1); pause (ct 2); open fingers, unclench fist, palms out (ct 3).

Repeat dance from beginning.

Presented by Yves Moreau

HARMANLIJSKA RÂČENICA Lyrics

(Bulgaria-Trakia)

Stojne, Stojne, bjala Stojne
Zaljubila bjala Stojna
Zaljubila vakâl Ivan
Vakâl Ivan, vakâl ovčar

Dokato se zaljubili
Toj pri stado ne otide (2)
Stadoto si do obidi

Če otide vakâl Ivan
Stadoto si do obidi (2)
Na ovčari hljab da nosi

Kučeta go ne pusnali
Ne pusnali, zalali go
Stadoto si razprâsnalo
Ovčari go zarjukali

Če izvadi meden kaval
Ta zasviri žalno, milno
Ta osmiri kučetata
Ta zavârna sivo stado

Stojna, fair Stojna
Fell in love
with dark-eyed Ivan
Ivan, the shepherd

While they fell in love
Ivan did not go to his flock
To look after them

Ivan finally decided to go
take care of his flock
and bring bread to his colleagues

The dogs did not let him in
and barked
The flock scattered
The other shepherds swore at him

Ivan took out his kaval
and began to play sweetly and sadly
He calmed down the dogs
And brought back the grey flock

Kardamska Zborenka

(Bulgaria)

Zborenka is a common type of dance throughout Dobrudža in North-East Bulgaria. This version is from the region of Kardam near the Romanian border. Learned from Živko Petrov.

Pronunciation: Kahr-DAHM-skah ZBOH-rehn-kah

Music: 2/4 meter CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 8.

Formation: Mixed open circle or line. Face ctr, wt on L. Hands joined down at sides, V-pos, or short lines in front basket hold.

Styling: Earthy (bent knees) and proud; bouncy high stepping with kneeds brought sharply up.

Meas Music: 2/4 meter Pattern

1-16 INTRODUCTION Instrumental music, no action.

I. TRAVELING

1 Step on R to R (ct 1); pause (ct 2).

2 Step on L in front of R (ct 1); pause (ct 2).

3 Step on R to R (ct 1); pause (ct 2).

4 Step on L behind R (ct 1); pause (ct 2).

5-16 Repeat meas 1-4 three times (4 total).

II. TRAVELING WITH STAMPS

1-4 Repeat Fig I, meas 1-4.

5 Strong step slightly fwd on R (ct 1); small hop on R, simultaneously extending L leg and turning body to face slightly R (ct 2).

6 With body still facing R of ctr, step onto L slightly in twd ctr (ct 1); low sharp stamp (no wt) with R next to L (ct 2).

7 With body still facing R of ctr, step onto R to R (ct 1); low sharp stamp (no wt) with L (ct 2).

8 Turning body to face left of ctr, sharp low stamp (with wt) on L, simultaneously bringing R knee up with slight tilt of the upper body to the L (ct 2).

9-32 Repeat meas 1-8 three more times (4 total).

III. FORWARD AND BACK

1 Facing ctr, step fwd and slightly R on R (ct 1); sharp low stamp, no wt, on L ft next to R (ct 2).

2 Sharp low leap fwd onto L, simultaneously lifting R leg in back, knee bent (ct 1); pause (ct 2).

Kardamska Zborenka—continued

- 3-4 Repeat meas 1-2.
- 5-6 Do four light running steps in place R, L, R, L (cts 1,2,1,2).
- 7 Step on R to R, turning body sharply to R (ct 1); sharp low stamp (no wt) with L next to R (ct 2).
- 8 Repeat Fig II, meas 8.
- 9 Moving bkwd (away from ctr) take large step back on R (ct 1); pause (ct 2).
- 10 Still moving away from ctr, large step back on L (ct 1); pause (ct 2).
- 11-12 Repeat meas 9-10.
- 13-16 Repeat meas 5-8.
- 17-32 Repeat meas 1-16.

Dance repeats from beginning.

Presented by Yves Moreau

Liljano Mome

(Bulgaria)

A variation of the popular *Širto* type of dance common throughout the Pirin-Macedonia region of Bulgaria. This version was introduced by Belčo Stanev from Varna.

Pronunciation: lee-LYAH-noh MOH-meh

Music: 7/8 meter (SQQ) CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 9.

Formation: Mixed open circle; hands in W-pos; face LOD, wt on L.

Styling: Light and proud.

<u>Meas</u>	Music: 7/8 meter	<u>Pattern</u>
1-8	<u>INTRODUCTION</u>	Instrumental music. Start with song.
I.	<u>BASIC PATTERN</u>	
1	Moving LOD, step on R (ct 1); step on L (ct 2); step on R (ct 3).	
2	Step on L (ct 1); step on R (ct 2); step on L (ct 3).	
3	Still facing LOD, step back on R (ct 1); step back on L (ct 2); step back on R (ct 3).	
4	Facing ctr, step on L (ct 1); step on R in front of L, bringing arms down (ct 2); step on L in place (ct 3). Note: steps moving bkwd are <i>smaller</i> than ones moving fwd.	
5-16	Repeat meas 1-4 three more times (4 total), arms coming back up to W-pos to start the figure.	
II.	<u>VARIATION</u>	
1-2	Repeat Fig I, meas 1-2.	
3	Facing L of ctr, step on R (ct 1); facing ctr, step on L (ct 2); step on R behind L (ct 3).	
4	Repeat Fig I, meas 4. Note: steps moving to L are <i>smaller</i> than ones moving to the R.	
5-8	Repeat meas 1-4.	

Dance repeats from beginning, arms in W-pos.

Presented by Yves Moreau

Liljano Mome—continued

LILJANO MOME Lyrics
(Bulgaria-Pirin)

// Liljano mome, Liljano
ja stani rano pri zori (2)
libeto si pregârni //

// Ne e izlezla, Liljana
naj izlezla majka i
Ljuti si kletvi kâlneše
i na Georgi dumaše //

// Idi si, Georgi, idi si
Liljana bolna legнала
i ne može da stane //

// Ne mi go laži, mamо ma
ja sam si Georgi ljubila (2)
za nego ke se ožena //

Liljana, young lady
get up early at dawn
and give your sweetheart a hug

Liljana didn't come out
but her mother did instead
and she moaned
and said to Georgi:

Go home, Georgi
Liljana is sick in bed
and cannot get up

Don't lie to him, mama
I've fallen in love with Georgi
and will marry him !

Mali Izvorski Opas

(Bulgaria)

A variation on the popular *Opas* dance type found throughout Dobrudža. From the village of Mali Izvor near the town of Dobrič.

Translation: *Opas* from the village of Mali Izvor

Pronunciation: MAH-lee EEZ-vohr-skee OH-pahss

Music: 2/4 meter CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 6.

Formation: Short lines , belt hold, L over R or front basket hold or optional V-Pos. Wt on L. Face ctr.

Styling: Heavy; bent knees and proud, straight upper body; earthy

<u>Meas</u>	Music: 2/4 meter	<u>Pattern</u>
1-4	<u>INTRODUCTION</u> Instrumental music. Start with main melody	
I.	<u>BASIC PRAVO</u>	
1	Facing ctr, step on R to R (ct 1); step on L in front of R (ct 2).	
2	Step on R to R (ct 1); lift L leg straight up, bent knee (ct 2).	
3	Step on L in place (ct 1); lift R leg straight up, bent knee (ct 2).	
II.	<u>PRAVO WITH CLOSE</u>	
1-2	Repeat Fig I, meas 1-2.	
3	Step on L in place (ct 1); lift R leg with circular motion out to R side and fwd (ct 2).	
4	Close R to L, bending upper body fwd (ct 1); pause (ct 2).	
III.	<u>STAMPING PRAVO</u>	
1	Step on R to R with heavy, flat-footed accent (ct 1); step on L in front of R with same heavy, flat-footed accent (ct 2).	
2	Quick, flat step on R slightly R, lifting L knee (ct 1); quick, flat stamp with ball of L next to R with wt (ct &); quick flat hop on R in place (ct 2); quick flat stamp (no wt) with L next to R, (ct &).	
3	Heavy step with L slightly to L (ct 1); sharp stamp (no wt) with R next to L (ct 2).	
IV.	<u>RIGHT AND LEFT</u>	
1	Large step to R with R (ct 1); large step on L behind R (ct 2).	
2	Large step on R to R (ct 1); while bending upper body fwd slightly, bring L leg near R and fwd then to L diag with straight knee, making a half circle (ct 2).	
3-4	Repeat meas 1-2 with opp ftwk and direction.	

Mali Izvorski Opas—continued

V. STAMPING *PRAVO* WITH CLOSE

- 1-3 Repeat Fig III, meas 1-3.
- 4 Stamp R slightly fwd, no wt (ct 1); stamp R again, no wt (ct 2).
- 5 Heavy step slightly fwd on R (ct 1); hop on R, L leg extends fwd (ct 2).
- 6 Heavy step slightly fwd on L (ct 1); bring R ft behind L calf (ct 2).
- 7 Step back on R (ct 1); step back on L (ct 2).
- 8 Step on R \ to R, twisting to R (ct 1); hop on R swinging L knee across R leg (ct 2).
- 9-10 Repeat Fig II, meas 3-4.

Note: Leader calls figure changes at will; the following order is suggested:

Fig I, II, III, IV

Fig I, II, III, V

Suggested order:

Fig I 12 times

Fig II, 5 times

Fig III, 6 times

Fig IV, 4 times

Fig I, 8 times

Fig II, 6 times

Fig III, 6 times

Fig V, until the end

Presented by Yves Moreau

Pravo Čepelarsko Horo

(Bulgaria)

A variation on the basic *Pravo Rodopsko Horo* from the region around the town of Čepelare. Observed by Yves Moreau at the *Rožen Pee* Festival in July 1972. The dance has a typical 10-meas structure which is typical of many Rhodope folk songs. The song used here is *Pena e seno kosila*.

Translation: Pravo from the region of Čepelare.

Pronunciation: PRAH-voh cheh-peh-LAHR-skoh hoh-ROH

Music: 2/4 meter CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 3.

Formation: Mixed open circle. Escort hold: L hand in front of body at belt level, L elbow bent. Hook R arm on R-hand person's L arm. Dancers should be close to neighbors. Face slightly R of ctr. Wt on L.

Styling: Soft and solemn.

<u>Meas</u>	Music: 2/4 meter	<u>Pattern</u>
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1-10 INTRODUCTION Instrumental music.

I. BASIC PATTERN

- 1 Moving LOD, step on R (ct 1); step on L across R (ct 2).
- 2 Step on R (ct 1); pause (ct 2).
- 3 Step on L across R (ct 1); pause (ct 2).
- 4 Turning to face ctr, take 2 small steps bkwd, R, L (cts 1,2).
- 5 Step fwd on R (ct 1); pause (ct 2).
- 6 Step fwd on L (ct 1); pause (ct 2).
- 7 Step fwd on R, coming up onto ball of R ft (ct 1); bring L ft slightly up behind R calf (ct 2).
- 8 Take one step bkwd on L (ct 1); pause (ct 2).
- 9 Take one step bkwd on R (ct 1); pause (ct 2).
- 10 Take small step on L slightly L (ct 1); pause (ct 2).

Dance repeats from beginning.

Presented by Yves Moreau

Pravo Čepelarsko—continued

PRAVO ČEPELARSKO Lyrics
(Bulgaria-Rhodopes)

Pena je seno kosila
Kosila i sâbirala (2)
S nejino mlado ratajče

Ratajče duma na Pena
Peno ljo čorbadžijko ljo
Kato si seno sâberem
Kade štem Peno da legnem?

Pena ratajče dumaše
Ratajče mlado glupavo
Kato si seno sâberem
Ti šte da legneš vâr kopa

Ti šte da legneš vâr kopa
Je šte da legna pod kopa
Dorde sa zora zazori
Dvamina šte sa sâberem

Pena was cutting hay
Cutting it and gathering it
With her young helper

The young helper said to Pena:
Hey Pena, my boss...
When we're finished piling hay
Where will we lie down to sleep?

Pena said to her helper:
Hey helper, young fool
When we're through working
You'll lie down on top of the pile

You'll lie down on top of the pile
And I'll lie down under the pile
By the time dawn comes
The two of us will have gathered...

Staro BANSKO HORO

(Bulgaria)

Dance from the region of Bansko in the Pirin Mountains of South-West Bulgaria. Observed by Yves Moreau at a Folk Festival in the nearby town of Razlog, summer 1969.

Translation: Old dance from Bansko.

Pronunciation: STAH-roh BAHN-skoh hoh-ROH

Music: 7/8 meter (SQQ) CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 2.

Formation: Mixed open circle or short line, hands slightly fwd in W-pos. Face slightly R of ctr, wt on L.

Styling: Light and proud but low to the ground

<u>Meas</u>	Music: 7/8 meter	<u>Pattern</u>
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1-4	<u>INTRODUCTION</u>	Solo drumming, no action. Start with song.
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I. BASIC FIGURE

- | | |
|------|--|
| 1 | Facing and traveling in LOD, step fwd on R with slight knee bend (ct <u>1</u>); step fwd on L (ct 2); step fwd on R (ct 3). |
| 2 | Continue traveling in LOD, repeat meas 1 with opp ftwk. |
| 3 | Turning to face ctr, step on R (ct <u>1</u>); raise L ft in front of R leg (ct 2); two light bounces on R (ct 3). |
| 4 | Step fwd on L lifting on L to bring R ft behind L calf (ct <u>1</u>); two light bounces on L (cts 2, 3). |
| 5 | Still facing ctr, step back on R; closing L to R (ct <u>1</u>); bounce twice in place on both feet (cts 2,3). |
| 6-15 | Repeat meas 1-5, two more times (3 total). |

II. TRANSITION

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

Dance repeats from beg, alternating Basic Figure and Transition Pattern.

Ending: Final transition, arms move fwd and then down.

Presented by Yves Moreau

Staro BANSKO HORO—continued

STARO BANSKO HORO Lyrics
(Bulgaria-Pirin)

Mori trâgnali sa le malči momi
Cvete v livade da berat
Venki i čiči da vijat

The young girls went off
to gather flowers in the field
to make wreaths and bouquets

Mori a sled momi le, a sled momi
Tiho momci le vârveja
I si na sânce dumaja

Following the girls
the young boys quietly went
and said to the sun :

Mori zajdi pojdi le jasno sânce
Momi da si le grabneme
Doma da i le vodime

Rise, you bright sun
So we can grab the girls
and take them home...

Žensko za raka

(Macedonia)

A women's dance from Western Macedonia with a 12-measure pattern. Originally taught by Saško Anastasov.

Translation: Women's dance using hand hold.

Pronunciation: ZHEHN-skoh zah RAH-kah

Music: 2/4 meter CD: *Yves Moreau Stockton Folk Dance Camp 2009*, Band 5.

Formation: Open circle. Face R of ctr, wt on L. Hands joined in W-pos.

Styling: Slight knee bend; soft down-up movement of the body.

<u>Meas</u>	Music: 2/4 meter	<u>Pattern</u>
1-8	<u>INTRODUCTION</u> No special introduction. Use the first 8 meas of music as an intro.	
I.	<u>BASIC FIGURE</u>	
1	Facing and traveling LOD, step on R (ct 1); light lift on R raising L leg (ct 2).	
2	Repeat meas 1, starting with L.	
3	Two walking steps in LOD, R, L (cts 1,2).	
4	Facing ctr, step on R (ct 1); raise L ft, knee slightly bent (ct 2).	
5	Facing ctr, step fwd on L (ct 1); raise R ft behind L calf (ct 2).	
6	Still facing ctr, step on R to R (ct 1); step on L across R (ct 2).	
7	Step on R (ct 1); raise L ft (ct 2).	
8	Facing ctr, step fwd on L (ct 1); raise R ft behind L calf (ct 2).	
9	Facing ctr, step back on R (ct 1); raise L (ct 2).	
10	Facing & traveling RLOD, step on L (ct 1); step on R across L (ct 2).	
11	Facing ctr, step on L to L (ct 1); step on R behind L ft (ct 2).	
12	Facing ctr, step on L to L (ct 1); raise R ft, bending knee (ct 2).	

Repeat dance from beginning. In the final repetition, on meas 12, ct 2, slap R fwd.

Presented by Yves Moreau

Ani More Nuse

(Albania and Albanian population in former Yugoslavia)

Ani More Nuse is an extremely popular melody among Albanians all over the world. Choreographers have put many steps to this dance, but when Albanians just want to dance to this music at a party or social event most Albanians either do a simple step in a line or they dance individually. This dance attempts to recapture this flavor by combining these two elements in a little 2 figure arrangement.

Pronunciation: AH-nee MOH-reh NOO-she

Music: 2/4 meter CD: *Balkan and Beyond – Stockton 2009*, Band 1.

Formation: Long line with leader at R, high W-pos.

Styling: Bouncy with much use of hands.

<u>Meas</u>	Music: 2/4 meter	<u>Pattern</u>
1-8	<u>INTRODUCTION</u> (instrumental phrase.)	
I.	<u>LINE DANCE TO R</u> (one verse and one chorus of singing)	
1	Facing slightly R of ctr and moving LOD, hop on L, perhaps touching ball of R ft to floor in front (ct 1); step on R to R (ct &); hop on R, perhaps touching ball of L ft to floor in front (ct 2); step on L (ct &). Hands move slightly up on cts 1 and 2, slightly down on cts 1& and 2&	
2	Turning to face ctr, hop on L (ct 1); step on R to R (ct &); step on L behind R (ct 2); step on R in place (ct &).	
3	Repeat meas 2 with opp ftwk.	
4-15	Repeat meas 1-3 four more times (5 times in all).	
16	Repeat meas 1.	
II.	<u>RELEASE HANDS AND DANCE INDIVIDUALLY</u> (one instrumental refrain)	
1-8	Release hands and dance individually anywhere on the dance floor, taking care to get back into a line formation at the end of the instrumental refrain. <u>Most usual step</u> : hop-step-step-step as in Fig I, meas 2 and 3, but not necessarily crossing behind on ct 2 but rather using step to go fwd or back at will. Both M and W hold hands generally out to side in front of body, M holding their wrists still and W using a lot of circular hand movements using their wrists. M often alternate, one arm high and in front, the other lower, then reverse. Hands and body should move freely and organically.	

Suggested sequence: I, II, I, II, I, II, II, I

Ani More Nuse—continued

Other possible step patterns during the improvised refrain:

Touch (ct 1); lift (ct &); step (ct 2) step (either across in front or across in back, going either fwd or bkwd).

Touch (ct 1); step (ct 2); “

Step (ct 1); touch (ct 2); “

Touch ball of ft to side (ct 1); lift free ft to knee (ct 2); touch same ft to side again (ct 1); step (across in front or across in back) (ct 2) while hands make “washing” movement: out to side and back (ct 1); then together in front of body to “wring clothes” (ct 2). (This can also be lengthened to a 4 meas phrase.)

Ani Mori Nuse (Albania)

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

Oh young bride with a throat like glass⁽¹⁾
Do you want beads, do you want money?⁽²⁾

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

I don't want beads, I don't want money
I want a young man with a cigarette

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

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

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

Oh young bride, with eyebrows as slender as a needle
come out and see your young man, oh dearest

(1) as fine or as smooth as glass

(2) gold coins such as those worn around the neck

Pronunciation Guide (English equivalents)

a = but (British) or father (American)

e = met

ë = edible (schwa)

i = feet

o = or (short)

u = bull (British)

c = ts

dj = between j and "dy"

gj = between j and "gy"

j = y

l = l with tip of tongue touching roof of mouth

ll = l with tongue touching front teeth

q = ch with tongue on hard palate, then released

r = short rolled r

xh = j

Presented by Lee Otterholt

Bitolsko Svadbene Oro

(Macedonia—Bitola)

Bitolsko svadbene oro means “wedding dance from Bitola.” Lee Otterholt learned this dance from Ciga Despotović in the late 1970’s.

Pronunciation: BEE-tohl-skoh SVAHD-bay-noh oh-ROH

Music: 4/4 meter CD: *Balkan and Beyond – Stockton 2009*, Band 6.

Formation: Long line. If lines are mixed-sex use high W-pos. If M and W dance in separate lines, M could use T-pos, leader with R hand high and fwd.

Styling: Happy. Steps are springy with a proud posture.

<u>Meas</u>	Music: 4/4 meter	<u>Pattern</u>
4		<u>INTRODUCTION</u> Wait 4 meas
		I. <u>WALK AND LIFT</u>
1		Facing diag R and moving LOD: Step on R (ct 1); step on L in front of R (ct 2); step on R to R, R knee slightly bent (ct 3); lift L knee high in front, straightening R knee (ct 4).
2		Repeat meas 1 with opp ftwk and direction.
3-4		Repeat meas 1-2.
		II. <u>FASTER GRAPEVINE AND LIFT</u>
1		Facing ctr, step on R to R bringing L ft beside R with both knees slightly bent (ct 1); step on L in front of R (ct &); step on R to R (ct 2); step on L crossed behind R (ct &); leap on both ft with R knee slightly bent (ct 3); lift L knee high in front, straightening R knee (ct 4).
2		Repeat meas 1 with opp ftwk and direction.
3-4		Repeat meas 1-2.
		III. <u>TURNS</u>
1		Releasing hands, M place back of L hand on small of back and R hand (palm facing out) over and in front of head (as if shading eyes from sun), while W lift both hands (palms out) out and fwd at shldr width, at head height or higher: Bounce twice on L as ball of R ft taps floor to R side (cts 1,&); step on R, turning ½ turn R (CW) to face away from ctr (ct 2); bounce twice on R while ball of L ft taps floor to L side (cts 3,&); step on L, again turning half-turn R (CW), to face ctr (ct 4).
2		Repeat meas 1. (That is, 2 complete turns to R (CW) in the course of 2 meas.)

Sequence: Repeat whole dance (Fig I, II, III) from beginning, until end of music.

Presented by Lee Otterholt

Čučersko Oro

(Macedonia)

A Macedonian dance Lee Otterholt learned from Ciga Despotović in the late 1970's.

Pronunciation: CHOO-chehr-skoh oh-ROH

Music: 7/8 meter (3+2+2) counted 1-2-3 CD: *Balkan and Beyond – Stockton 2009*, Band 7.

Formation: Mixed lines of dancers, leader on R, hands in V-pos.

Styling: Fast and energetic.

<u>Meas</u>	Music: 7/8 meter	<u>Pattern</u>
16	<u>INTRODUCTION</u> Wait 16 meas	
	I. <u>TRAVELING STEP</u> – hands in low V-pos	
1	Facing and moving LOD: Step on R (ct <u>1</u>), hop on R ft, lifting L ft to a position near R ankle (ct 2), step on L ft (ct 3).	
2	Repeat meas 1.	
3	Run: R (bending knee) (ct <u>1</u>), L (ct 2), R (ct 3).	
4	Repeat meas 3 with opp ftwk.	
5	Repeat meas 1.	
6	Repeat meas 2, except turn to face ctr and cross L ft slightly behind R ft on ct 3.	
7	Facing ctr: Step on R to R (ct <u>1</u>), step on L crossing in front of R (ct2), step on R in place (ct 3).	
8	Repeat meas 7 with opp ftwk and direction.	
	II. <u>IN PLACE</u> – hands high over head (“U”)	
1	Facing ctr and dancing in place: Step on R across in front of L (ct <u>1</u>); hop on R, L ft placed behind R calf (ct 2); step on L in place (ct 3).	
2	Step on R beside L (ct <u>1</u>); touch ball of L ft fwd twd ctr while bouncing on R (ct 2); lift L ft sharply up while bending R knee (ct 3).	
3-4	Repeat meas 1-2 with opp ftwk.	
5-6	Repeat meas 1-2.	
7	Repeat meas 1.	
8	Turning to face LOD and bringing arms back to low V-pos, step on L in place (ct 1), stamp R slightly fwd (ct 2); hold (ct 3).	

Repeat dance from beginning.

Presented by Lee Otterholt

Kiladiotiko

Greece (Peloponese)

Kiladiotiko is a dance from the town of Kilada, about 40 miles SE of Nafplion, in NE Peloponnese. I learned this dance from the local folk dance group in Nafplion. Oddly enough it is often danced to Island-style syrtó music, often from Naxos.

Pronunciation: KIHl-ah-dee-AW-tee-koh

Music: 4/4 meter CD: *Balkan and Beyond – Stockton 2009*, Band 4.

Formation: Line of dancers, leader on R, high W-pos

Styling: Energetic.

<u>Meas</u>	Music: 4/4 meter	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u>	
	<u>BASIC STEP</u>	
1	Facing ctr, step on R diag R and twd ctr (ct 1); touch heel of L ft on floor in front of R (ct 2); step on L behind R (ct 3); step on R to R (ct 4); leap onto L across slightly in front of R (ct &). Note: Knees bend and straighten on each ct.	
	I. <u>HOP</u>	
1	Facing ctr, stamp R diag R and twd ctr, taking wt and making sound (ct 1); touch heel of L ft on ground in front of R (ct 2); step on L behind R (ct 3); hop twice on L, lifting R ft in front at ankle level (cts 4 &).	
	II. <u>STAMP AND MOVE TO R</u>	
1	Facing ctr, stamp R diag R and twd ctr, taking wt and making a sound (ct 1); turning to face LOD, place L heel on floor fwd (ct 2); lift L ft to a position immediately in front of R shin (ct &); facing and moving R, stamp L fwd, taking wt and making sound (ct 3), step on R ft fwd (ct 4), step on L ft fwd (ct &).	
	III. <u>STAMP IN PLACE WITH KICKS</u>	
1	Facing ctr, stamp hard on R, taking wt and making sound (ct 1); hop on R, kicking L ft fwd, across in front of R, L leg straight (ct 2); leap L onto L, kicking R ft fwd, across in front of L, R leg straight (ct 3); step on R in place, lifting L ft behind body with knee bent (ct 4); step on L in place, lifting R ft behind body with knee bent (ct &).	

Note: On repeat, drop on both ft with bent knees (ct 1).

IV. TRANSITION STEP

- 1 Facing ctr, step on R to R (ct 1); lift L ft fwd and brush it back in front of R shin (ct 2); beg to turn L, step on L to L (ct 3); continuing to turn L, step on R (ct 4); leap onto L, completing CCW turn (ct &).

Note: When this dance is done in a social dance situation, the leader decides when to start (on the beginning of any musical phrase) and how many Basic steps are done. Then, signalling the other dancers, the leader starts one of the 3 figures, does the figure as many times as he or she wants (4 times), then does the transition step to get back to the Basic step.

To this melody used here, a logical sequence which fits the music is:

Sequence:

Intro	wait 4 measures and then begin when song starts
Basic	4 repeats (4 meas total)
Fig I	3 repeats plus transition (4 meas total)
Basic	4 repeats (4 meas total)
Fig II	3 repeats plus transition (4 meas total)
Basic	4 repeats (4 meas total)
Fig III	3 repeats plus transition (4 meas total)

Repeat until end of music.

Presented by Lee Otterholt

Lunden Reinlender

(Norway)

A Norwegian Reinlender with a set pattern of figures.

Pronunciation: LOON-dehn RIHN-lehn-der

Music: 2/4 meter CD: *Balkan and Beyond – Stockton 2009*, Band 9.
 “Jeg gikk meg ut i lunden grønn” Translation: “I walked out into the Green Woods”
 (Yaee yihk mae oot ee LOON-den gruhn) by Kristen Bråthen Berg.

Formation: Couples facing CCW in a circle, M’s R arm around W’s waist, W’s L hand on M’s R shldr. Ftwk is from M’s perspective, W use opp ftwk.

Styling: On hop, opp ft is low in front of supporting ft. Norwegian hops are slightly more exuberant than Swedish hops.

<u>Meas</u>	Music: 2/4 meter	<u>Pattern</u>
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INTRODUCTION

I. BASIC REINLENDER

- | | |
|-----|---|
| 1-2 | Moving fwd, step on L (ct 1); step on R next to L (ct 2); step on L (ct &); hop on L (ct &); repeat with opp ftwk (cts 1,&,2,&). |
| 3-4 | M stepping quickly in front of W and taking shoulder-waist hold, cpl rotates 2 times CW with 4 step-hops: L-hop-R-hop-L-hop-R-hop (cts 1,&,2,&, 1,&,2,&). |

II. BASIC REINLENDER IN SHOULDER-WAIST HOLD

- | | |
|-----|--|
| 1 | Keeping shoulder-waist hold, M dances in place while guiding W to her R (CCW) with step-together-step-hop (cts 1,&,2,&). |
| 2 | M dances in place while guiding W to her L (CW) with step-together-step-hop (cts 1,&,2,&). |
| 3-4 | Repeat Fig I, meas 3-4. |

III. PARTNERS TURN AWAY FROM EACH OTHER

- | | |
|-----|---|
| 1 | Ptrs turn away from each other, M turning to own L twd ctr of circle and W turning to own R away from ctr with an energetic step-together-step-hop (cts 1,&,2,&). |
| 2 | Ptrs turn and come back twd each other with step-together-step-hop (cts 1,&,2,&).
M clapping on ct 2 and slapping outside of L ft with L hand on ct &. |
| 3-4 | Repeat Fig I, meas 3-4. |

IV. BASIC REINLENDER IN SHOULDER-WAIST HOLD WITH TURN-AWAY PARTNER CHANGE

- 1 Keeping shoulder-waist hold, M dances in place while guiding W to her R (CCW) with step-together-step-hop (cts 1,&,2,&).
- 2 M dances in place while guiding W to her L (CW) with step-together-step-hop (cts 1,&,2,&).
- 3-4 Ptrs turn away from each other (M turning to L and dancing back to W behind him while W turns R and dances fwd to M in front of her) with 4 step-hops (cts 1,&,2,&, 1,&,2,&).

Dance repeats to end of music, ending with Fig II.

Optional Ending: Fig II, meas 4, ct 2, M prepares by putting hands on W's waist; ct &, M lifts W straight up.

Presented by Lee Otterholt

LUNDEN REINLENDER Lyrics

Jeg gikk meg ut i lunden grønn

I went out into the green woods

Jeg gikk meg ut i lunden grønn,
der møtte meg ei piga skjønn.
"Å vi`du vera vennen min
og følg med meg hjem?"

I went out into the green woods
There I met a beautiful girl.
"Do you want to be my friend
And follow me home?"

Refreng::

- Sjung fadderi, sjung fadderalla,
sjung fadderi og fadderalla lei.
"Å vi`du væra vennen min
og følg med meg hjem?"

Refrain:

Sing "fadderi," sing "fadderalla,"
Sing "fadderi" and "fadderalla lei."
"Do you want to be my friend
And follow me home?"

"Om åtte dagar sko du få svar,
når eg hev fråga mor og far.
Og viss at det æ viljen din,
så sko eg bliva din."

"In eight days you'll have your answer,
After I have asked my mother and father.
Then, if you still want me,
Then I will be yours."

Når åtte dagar forgangne var,
da pigan seg en anden tar
Et opplagsbrev hun til meg skrev,
ho sviki har sin ven.

But when eight days were over
The girl chose a different guy.
She wrote me a letter
She betrayed our friendship.

"Adjø min far, adjø min mor,
adjø min søster og lilla bror.
No reiser eg til fremmande land,
Kjem alli meir igjen.

"Goodbye my father, farewell my mother,
Adieu my sister and little brother.
I'm traveling to a foreign country
And never coming back."

Mori Shej

(Hungarian Rom)

Mori Shej is a beautiful lullaby for a little Rom girl named Sabina. I learned these steps from Jimmy Drury.

Pronunciation: MOH-ree SHAY

Music: 4/4 meter CD: *Balkan and Beyond – Stockton 2009*, Band 2.

Formation: Line of dancers with leader on R. High W-pos.

Steps and Styling: Pronounced up-and down movement of both body and hands: up on cts, down on “&’s.”

<u>Meas</u>	Music: 4/4 meter	<u>Pattern</u>
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INTRODUCTION Begin on the beginning of any musical phrase.

I. PATTERN

- 1 Facing slightly R and moving R: Step on R to R (ct 1); step on L in front of R (ct 2); turning to face ctr, step on R to R (ct 3); touch L ft next to R and slightly fwd (ct 4).
- 2 Still facing ctr, step on L ft to L (ct 1); touch R ft next to L and slightly fwd (ct 2); step on R to R (ct 3); touch L ft next to R and slightly fwd (ct 4).
- 3 Repeat meas 1 with opp ftwk and direction. (Note that during all these first 3 meas, the knees have been straightening on the cts and bending on the “&’s.”)
- 4 Leap slightly to R onto R, bringing L ft to a position on front of R, L knee fairly straight (ct 1); repeat ct 1 with opp ftwk and direction (ct 2); step on R across in front of L (ct 3); step on L in place (ct &); step on R to R (ct 4); turning to face slightly R, step on L in front of R (ct &).

Repeat dance from the beginning.

Presented by Lee Otterholt

MORI SHEJ, SABINA Lyrics

(My Daughter Sabina)

(Jozsef Balogh)

Balogh is a member of Kalyi Jag, a gypsy group from Hungary. This piece is sung in Roma, a language of the gypsies.

Buter káj egy berseszki szán
Móri drágo piko séj
Vorbisz mánge káki-koki
Móri drágo piko séj

You are only just one-year-old
Little, tiny dear daughter
You are chattering to me
Little, tiny dear daughter

Áj mori séj, mori drago pikonyéj
Álálálá.....
Áj mori séj, mori drago pikonyéj
Álálálá.....

Ay daughter, my dear tiny baby,
Alalala.....
Ay daughter, my dear tiny baby,
Alalala.....

Kináu take szomnákáj
Móri drágo piko séj
Lá lumáko szomnákáj
Móri drágo piko séj

I'll buy some gold jewels for you
Dear tiny daughter
All the gold jewels in the world
Dear tiny daughter

Áj mori séj, mori drago pikonyéj
Álálálá.....
Áj mori séj, mori drago pikonyéj
Álálálá.....

Ay daughter, my dear tiny baby
Alalala.....
Ay daughter, my dear tiny baby
Alalala.....

Áldin dévlá murá sá
Móri drágo pikonya
Móri drágo pikonya
Murá sukár szábiná

God bless my daughter
My tiny baby
My tiny baby
My beautiful Sabina

Áj mori séj, mori drago pikonyéj
Álálálá.....
Áj mori séj, mori drago pikonyéj
Álálálá.....

Ay daughter, my dear tiny baby
Alalala.....
Ay daughter, my dear tiny baby
Alalala.....

Rugen

(Norway)

A “turdans” (“figure dance”) with “runddans” (“turning dans”) elements. Rugen (a Reinlender melody with special phrasing)

Pronunciation: ROO-gehn

Music: 2/4 meter CD: *Balkan and Beyond – Stockton 2009*, Band 8.

Formation: Couples in a circle, social dance position, M’s L shldr and W’s R shldr twd ctr. Ftwk is for M, W use opp ftwk.

Styling: On hop, opp ft is low in front of supporting ft. Hops are slightly more exuberant than Swedish hops.

<u>Meas</u>	Music: 2/4 meter	<u>Pattern</u>
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INTRODUCTION

I. FIRST DANCE PATTERN

- | | |
|------|---|
| 1-2 | Facing ptr and moving sdwd twd ctr: Step on L to L, leaning slightly L (ct 1); step on R next to L, leaning slightly R (ct &); repeat 2 more times (cts 2,&,3,&); end with stamp (taking wt) on L (ct 4); hold (ct &). This is: Side-together-side-together-side-together-stomp. M lean slightly twd ctr on the counts. |
| 3-4 | Repeat with opp ftwk and arm movements moving away from ctr. M lean slightly away from ctr on the counts. |
| 5 | Cpls rotate slightly CCW): Side-together-stomp (cts 1 & 2 hold). M stays in place; W rotates slightly CW around M. |
| 6 | Cpls moving away from ctr (and rotating slightly CW): Side-together-stomp (cts 1 & 2 hold). M stays in place; W rotates slightly CCW around M. |
| 7-8 | Continuing to rotate CW as a cpl while progressing around the room CCW: 4 step-hops (as in the turning part of a Reinlender). Make 2 complete turns if you can. |
| 9-12 | Repeat meas 5-8. |

Note: Rugen can be made into a mixer by having ptrs turn away from each other during meas 11 and 12. M turn over L shldr with 4 step-hops to meet the W behind them. W rotate once to R moving fwd LOD with 2 step-hops, then move into ctr to meet new ptr with last 2 step-hops (crossing L in front of R on 4th step-hop.)

Lyrics: // **Rugen, rugen, fire mark og tolv** // (“En-to-tre-fire-fem-seks-SJU!”)
 // Nei **det** var ikke **sant**, du **lyver** nå **iblant**,
 Jeg **ga** deg en **dalar**, og **det** var **kontant**. //

Presented by Lee Otterholt

Valle e Qemalit

(Albania)

An Albanian performance-style dance Lee Otterholt learned from Ben Koopmanschaap.

Pronunciation: VAH-leh ay kchay-MAH-lee

Music: 4/4 meter CD: *Balkan and Beyond – Stockton 2009*, Band 3.

Formation: Long line facing slightly R of ctr. Palm-to-palm, hands high, elbows straight and locked. (If this handhold is too tiresome, a high handhold might be acceptable.)

Styling: Heroic, masculine.

<u>Meas</u>	Music: 4/4 meter	<u>Pattern</u>
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1-4 INTRODUCTION No action.

REFRAIN

- 1 Facing slightly R of ctr and moving to R, take a large step on R (ct 1); slowly bring L leg up in a large arc in front (ct 2); step on the L (ct 3); step on R (ct &); step on L (ct 4).
- 2 Step on R (ct 1); step on L (ct &); step on R (ct 2); turning to face ctr, take a large step on L twd ctr (ct 3); take a large step on R away from ctr (ct 4).
- 3 Still facing ctr and dancing in place, leap onto L, kicking R ft up under body (ct 1); briefly touch heel of R twd ctr (ct 2); bending the knee, quickly bring it up to R (ct &); moving to the L, step on R (ct 3); step on L (ct &); step on R (ct 4).
- 4 Turning to face ctr: step on L to L (ct 1); step on R twd ctr (ct 2); step on L away from ctr (ct 3); touch heel of R ft twd ctr (ct 4).

I. INTO THE CENTER - EAGLE

- 1 Facing and moving twd ctr, high up on balls of feet, step on R twd ctr (ct 1); step on L behind R (ct &); step on R twd ctr (ct 2); twist lower body (but not upper body) to R to step on L crossed in front of R (ct 3); twist lower body (but not upper body) to L to step on R across in front of L (ct 4); repeat cts 1,&,2 with opp ftwk (cts 5,&,6). (*The music for the first figure has a six-count phrase here.*)
- 2 Turning to face slightly R of ctr, leap diag to R (diag away from ctr) onto R (ct 1); repeat with opp ftwk and direction (ct 2); take a large step diag L twd ctr on R (ct 3); turning to face R, bring L ft up and around in front and hold it there (ct 4).
- 3 Continuing to face slightly R of ctr, briefly touch heel of L ft in front (ct 1); brush L ft bkwd (ct 2); lift R heel from floor, raising L heel behind body (ct &); moving diag to L, away from ctr, step back on L (ct 3); step back on R (ct &); step back on L (ct 4); step on R to R (ct &).
- 4 Continuing to face slightly R of ctr, and now moving to R, step on L across in front of R (ct 1); hold (ct 2); step on R to R (ct &); step on L, crossed in front of R (ct 3); step on R ft to R (ct &); step on L ft, crossed in front of R (ct 4).

Valle e Qemalit—continued

II. BICYCLING LEGS

- 1 Facing diag R and moving R, step on R (ct 1); make a large “reverse bicycle movement” (first fwd, then up, then back to beside opp knee, then down) (ct 2); walk three steps L,R,L (ct 3,&,4); turn sharply to face L (ct &).
- 2 Continuing to move (now bkwd) to R, step on R (ct 1); step on L (ct 2); step on R, bending R knee deeply and keeping ball of L ft on floor (ct 3); straighten R knee slightly (not completely), continuing to keep ball of L ft on floor (ct 4).
- 3 Facing and moving to the L, step on L (ct 1); step on R (ct &); step on L (ct 2); begin bringing R leg straight fwd, almost parallel to floor and leap on to R, kicking up L ft under you (ct 3); large step on L (ct 4); turn to face ctr (ct &).
- 4 Facing ctr, take a large step on R twd ctr (ct 1); take a large step on L away from ctr (ct 2); touch heel of R ft twd ctr (ct 3); touch heel of R ft diag to R (ct 4).

INTERMEZZO (once in the middle, once at the end)

- 1 Turning to face R, leap onto R to R (ct 1); turning to face slightly L of ctr, bring L ft around in a CCW movement near floor and step on L twd ctr (ct 2); touch heel of R ft diag L, crossed in front of L (ct 3); touch heel of R ft twd ctr (ct 4). (Dance ends on ct 3.)

Sequence:	Introduction (No movement)
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Intermezzo
	Refrain
(Singing starts)	First figure
(Singing)	Second figure
	Intermezzo (Stops on ct 3. Hold.)

Presented by Lee Otterholt

VALLE E QEMALIT Lyrics**VALLE E QEMALIT (SHQIPTAR)**

Kur të përzuri Turqia	O Qemal	When the Turks chased you out.....	O Qemal
prapa t'erdhi Shqipëria	O Qemal	all Albanians followed you	O Qemal
E rimgjulle Shqipërinë	O Qemal	You liberated our Albanian country	O Qemal
na nderove historinë	O Qemal	and honored our history	O Qemal
Mbi Balkan na fryjmë stuhite	O Qemal	Great storms howl over the Balkan countries	O Qemal
prapë luftove për kufijte	O Qemal	you have fought for our borders	O Qemal
Hero je në zemeat tona	O Qemal	In our hearts you are a great hero	O Qemal
emrin tënd e mban jehona	O Qemal	Your name will always echo on	O Qemal

This song is an homage to Ismail Qemal, who declared the Independence of Albania on November 28th, 1912. With this, a 500-year-long Turkish domination came to an end. Through a diplomatic approach, without weapons he struggled for Independence. Nevertheless he could not prevent that at the London-Peace Treaty (March 1913) substantial parts of the country were divided among Serbia, Montenegro, Macedonia and Greece.

Zonaradikos

(Greece, Thrace)

Zonaradikos is a very common line dance in the Thracian part of (Northeastern) Greece. (More or less the same dance is danced in the Thracian part of Bulgaria, where the dance would most often be called “Pravo trakijsko horo,” or simply a “Pravo.”) The dance has two different forms of the basic step, plus many variations on each, especially the second “in and out” basic step. The word “zonaradikos” derives from the Greek word for “belt.” This does not necessarily mean that it should be danced with a belt hold; the word refers rather to the “belt” of dancers following the leader.

Pronunciation: ZOH-neh-RAH-dee-kohs

Music: 4/4 or 12/16 meter CD: *Balkan and Beyond – Stockton 2009*, Band 5.

Formation: Open circle of men and women. Handhold can be either a belt hold, front basket, low handhold or high handhold.

Styling: Improvised. Earthy (heavy and full-footed) but playful. When hopping, bring the free foot behind (not in front), knee bent.

Counts Music: 4/4 or 12/16 meter Pattern

2 meas INTRODUCTION
Drums. Begin with vocals.

I. BASIC STEP I – Moving CCW

1-2 Facing slightly R of ctr and moving diag twd ctr, step with slightly bent knee on R ft (ct 1), small leap onto L ft crossed in front of R (ct 2)

3-4 Turning to face ctr, step on the R, keeping L ft in place and bending both knees (“down on both feet”) (ct 3), straightening the R knee a little, lift L leg low (ct 4)

5-6 Step back away from the ctr onto the L ft, bending both knees (“down on both feet”) (ct 5), straightening the L knee a little, lift the R ft low and in front, turning to face slightly R of ctr to begin the dance again (ct 6)

This “Basic Step I” is, most often, NOT varied. You could do only this step (or only “Basic Step II”) the whole dance, or switch between the two on the leader’s command.

II. BASIC STEP II – Moving in and out

1-2 Moving mostly fwd and slightly diag R twd ctr (but also very slightly to the R), step with slightly bent knee on R ft twd ctr (ct 1), small leap onto L ft (ct 2)

3-4 Take a fairly large step with bent knee onto the R ft (ct 3), straightening the R knee a little, bring the L leg through (ct 4)

5-6 Take a fairly large step onto the L ft (ct 5); quickly bending the L knee a little, lift R ft from the ground turning very slightly L of ctr to begin to dance back out (and very slightly to the R) again (ct 6).

7-12 Repeat cts 1-6, backing away from ctr.

Zonaradikos—continued

BASIC STEP II VARIATIONS

The “Basic Step II – in and out” could be counted:

quick	quick	slow	slow
1	2	3	4	5	6

Most of the variations on this step revolve around turning the two slow steps into either step-hops (or, more unusually, hop-steps), or triple steps (3&4 and/or 5&6) on the way in, twd the ctr. (The steps away from ctr are usually kept unchanged.) Some typical examples would be:

1	2	3	4	5	&	6
step	step	stomp	hop	tri -	ple	step
1	2	3	&	4	5	&
step	step	tri -	ple	step	tri -	ple
1	2	3	&	4	5	6
step	step	step -	behind	- step	hop	step

Or, alternatively, rhythmically:

1	2	a	3	4	5	6
step	step	step	behind	step	hop	step)

Other common variations:

1	2	a	3	4	5	6
stomp	step	stamp	stomp	hop	step	drop on both feet
1	2	a	3	4	5	6
stomp	step	stamp	stomp	(wait)	click heels	chug onto L ft
1	2	3	4	5	6	
Step	step	stomp	hop	step		turning slightly L, and bending L knee, bring R leg diag R and twd ctr

Extra embellishment for outward steps of Basic Step II:

Click both feet together in air (on “&”) before landing on R ft on ct 1 of Basic Step II going away from ctr.

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