



# *Syllabus of Dance Descriptions*

## **In Memoriam**

**Myrtle Hoppe**

**April 6, 1920 – October 13, 2009**



Myrtle Hoppe had been coming to Stockton Camp from Minneapolis, Minnesota nearly every year since 1949! It was her dream to get her 50-year pin. Unfortunately, she died shortly after the 2009 Camp, at the age of 89.

Myrtle had been a member of the University of Minnesota Folk Dancers since it was formed in 1947. She was its sole leader from the mid-1990s until her death.

Myrtle loved Stockton Camp, and called it her “California Family.”

**Athan Karras**

**September 22, 1927 – February 12, 2010**

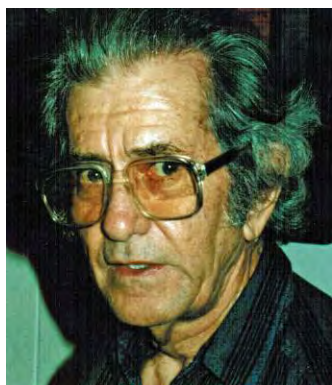


Athan Karras, born in Thessaloniki, Greece, was a well-known authority, performer, and teacher of Greek folk dance. Athan’s instruction explored the various styles of Greek folk dance, covering the many regions and islands of the Aegean and Ionian Seas.

Athan traveled the United States, teaching and lecturing in major cities and conducting seminars and workshops at many of the leading college and university campuses. He presented several folk festivals, featuring dancers, singers, and musicians at UC Berkeley, UCLA, and Loyola Marymount University in Los Angeles. Athan directed his own Greek dance groups, including the “Intersection Greek Dancers” and” “Dionysus.” He taught at Stockton Folk Dance Camp in 2001.

**Carlos Ruling**

**November 25, 1920 – November 13, 2009**



Carlos was a life-long resident of San Francisco, living in the same house most of his life. He married Ruth Margaret Beck of Oakland on February 18, 1945.

Carlos worked in the San Francisco Unified School District for over 30 years as a classroom teacher, assistant principal and principal. He was an avid runner and ran in the Bay to Breakers Race at least 14 times.

He and Ruth were deeply involved in the international folkdance community starting in the 1940s. He was a long-time member of Chang's Folk Dancers of San Francisco and served as its president. He also served as president of the International Folk Dance Federation of California. He and Ruth attended Stockton Camp for many, many years. Ruth died in 2007.

**Lillian Turner****October 14, 1917 – September 27, 2009**

You may not recognize the name or the face in the photograph, but Lillian Turner played an important role in the support of Stockton Camp. She is Steve Turner's mother and she lived in the Washington, D.C. area. In the 1950s, she began volunteering with such organizations as the Children's National Medical Center, the Kennedy Center, the National Gallery of Art, the Audubon Naturalist Society and the Supreme Court Historical Society. She and her husband also donated artwork to the Smithsonian and other museums.

Her son, Steve Turner of Winston-Salem, North Carolina, has been a regular attendee of Stockton Camp for many years and is the Camp's videographer. Steve and his mother provided generous and timely financial support to

Stockton Camp on several occasions.

# 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.

Loui Tucker served as editor of this syllabus, with valuable assistance from Karen Bennett, Marge Gajicki, Joyce Lissant Ugglä and Sabine Zappe.

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

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

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



# FACULTY BIOGRAPHIES



## **Fang-Chich Chen – Dances of Taiwan**

**Fang-Chich Chen** was born in Japan and educated in Taiwan. She started learning international folk dance during high school and began to teach folk dancing in college. She and her husband, Ching-San Chang, were invited to teach Taiwanese dances at Stockton Camp in 1980 and 1981 and at San Diego Camp in 1979 and 1980. The couple established the Asia Folkdance Camp in 1981, and the camp has been hosting annual activities ever since. Fang-Chich was invited to teach folk dancing in Singapore in 1984, 1990 and 2005 and she was invited by the Japan Folkdance Federation to teach Taiwanese dances in 1996. She retired as a junior high school teacher in 2000 and became the chairperson of the promotional committee of

International Folk Dance Association in 2001. Now Fang-Chich serves as the artistic supervisor of Shiuan Ko Performing Group, the chairperson of Asia Folkdance Camp and the chairperson of the board of directors of the Taiwan International Folkdance Association.

## **Denes Dreisziger and Gissella Santayana – Dances of Hungary**

**Denes Dreisziger** didn't have much of a choice but to start dancing when he was seven years old, as his father was the Artistic Director of the Toronto Kodaly at the time. In his teens he had the opportunity to learn from the likes of Timár Sándor, Farkas Zoltán "Batyü" and Zsuráfszki Zoltán, and later a good number of the younger generation of top Hungarian Folkdance choreographers.

He danced professionally with "Les Sortilèges," North America's only professional folkdance ensemble, before moving to Bratislava, Slovakia, to dance with Ifjú Szivek, arguably one of the world's most respected Hungarian Folkdance Ensembles. Since his return to North America, he and his wife Gissella Santayana have been the Artistic Directors of the Bokréta Hungarian Folkdance Ensemble of Montreal.



**Gissella Santayana** started dancing in her native Peru, where her family attended numerous village celebrations throughout her childhood. Gissella danced professionally in the Ifjú Szivek Ensemble, Slovakia; where Hungarian, Slovak, Gypsy and Romanian dances were constantly in the repertoire. She has been dancing this region's folklore for 18 years and has taught dances to children and adult groups as well as choreographed in North America and Europe. Gissella has traveled extensively for over a decade in Slovakia, Hungary and especially Transylvania, Romania to learn from and live with the keepers of this rich dancing tradition. Since 2008, Gissella and

Denes Dreisziger have been the Artistic Directors of Bokréta, Montreal's Hungarian Folk Dance Ensemble.



### **Cristian Florescu and Sonia Dion – Dances of Romania**

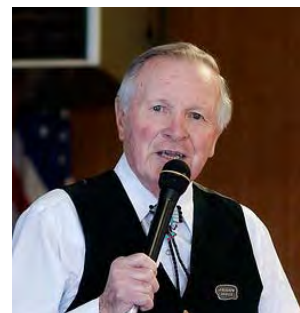
**Cristian Florescu** was born in Bucharest, Romania. He started dancing in 1982 with different Romanian folk ensembles and studied with various specialists including Theodor Vasilescu. Cristian was principal dancer with the National Ensemble Cununa Carpatilor. In 1990-91, he received his certificate as a recognized solo dancer and choreographer in the field of folklore from the Romanian Ministry of Culture and the ACAFR. In 1993, he joined Les Sortilèges, a professional folk dance company based in Montreal as a dancer, teacher, rehearsal director and choreographer. During his time in Canada, Cristian has acquired multiple skills in various dance forms including modern dance, ballroom, jazz, and tap, as well as French-Canadian and Irish step dancing.

**Sonia Dion** was born in Quebec and has been a professional dancer for over 20 years. She was lead dancer and choreographer for Les Sortilèges Dance Company, Canada's oldest folk dance ensemble with whom she developed several new productions. Sonia has toured worldwide and has been exposed to a wide range of dance techniques including Romanian folk dance, Scottish highland dancing, French-Canadian step dance and ballroom dance.

In recent years, Cristian and Sonja have developed a specific interest in working with recreational folk dance groups in Canada and the United States to share their love of Romanian folk traditions. They have taught workshops in Canada and the United States and choreographed Romanian suites for performing groups including the world-renowned BYU Folk Dance Ensemble. In November 2006, they were invited for a teaching tour of Taiwan and Japan.

### **Jerry Helt – Squares and Contras**

**Jerry Helt** is internationally known for his expertise in the calling and teaching field and is 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 Camp in 1956 and has been here every year since, delighting us with his great squares and contras, building up to Exploding Squares on Friday night.



### **Stephen "Steve" Kotansky – Dances of the Balkans**

**Steve Kotansky** was raised in the San Francisco area and moved to southern California after high school. He danced with Westwind, the SF Russian Dance Ensemble, the AMAN Folk Ensemble, and with Vince Evanchuk and his Ukrainian dance troupe.

Traveling in Germany for eight years, he worked with ethnic communities in Munich while teaching dance and performing, and co-founded the performing group GAJDA. He took advantage of his proximity to the Balkans and Eastern European countries to pursue his interest in the study and research of their dances. He also worked closely with dancers from Bucovina, a region currently split between Romania and the Ukraine. Steve taught all over Western Europe in the 1970s and organized folk dance workshops in Hungary, Macedonia, and Serbia.

When Steve returned to the United States he gave his first dance workshops. He has since taught at every major North American festival and camp and, with his wife Susan, continues to do so. He also serves as a consultant to several Hungarian folk ensembles and co-founded the GUZSALY Hungarian Dance Ensemble in NY. Steve has most recently been working with Roma, Macedonian, Bulgarian, and Albanian dance.

### **Radboud Koop – Dances of Russia**

**Radboud Koop** started international folk dancing at the age of 11. Five years later, he started teaching, and has been dancing and teaching international folk dance ever since.

For more than 20 years he has been involved in Russian folk dances while working with Hennie Konings. He regularly replaces Hennie at workshops and teaches Hennie's Russian folk dance program in the Netherlands and Belgium. He attended several classes both in the Netherlands as well as in Russia with Olga Zolotova, the director of the "Pyatnitsky Ensemble" folk dance school.

Radboud previously taught at Stockton Camp in 2008.



### **Ahmet Lüleci – Dances of Turkey**

Ahmet Lüleci, a native of Turkey, has been performing Turkish folk dancing and music since the age of eight. At 15, he became a dance instructor. He taught ensembles in the cities of Ankara, Bursa, Eskişehir and Istanbul. Since his arrival in North America in 1985, he has been promoting Turkish folklore all over the world, to amateur as well as professional groups.

In 1988, Ahmet became director of the Boston-based Kemençe Dance Ensemble. In 2001, he received the Dance Umbrella Boston Moves 2001 Award, a commission to create a world-premiere work for Boston audiences. He has choreographed for the BYU International Folk Dance Ensemble of

Salt Lake City, the AMAN Folk Ensemble of Los Angeles, Mandala of Boston, Les Sortilèges of Montreal, Vinok of Edmonton, Gehem of Ankara, Butfod of Bursa, and Folkture of İstanbul.

Ahmet has taught at major folk dance camps in the United States and Canada, including the San Francisco Kolo Festival and the Stockton Camp in California, and continues to teach workshops throughout the United States from his home base in Boston. Ahmet is co-founder and co-director of the annual World Music & Dance Camp at Cape Cod, Massachusetts, and is the director of the performing group "Collage." Most recently, he worked with the Budlet Folk Dancers in Hong Kong doing a special choreography for them

### **Linnea Mandell – Singing**

Linnea Mandell will lead the Singing class. She is an accomplished musician and plays accordion, tambura, bugarija, tupan, recorder, dumbek, and snare. Linnea is a member of the band Chubritza which also appears at Stockton Camp from time to time, most recently in 2009.





### **Hilde Otterholt – Dances of Hawaii**

**Hilde Otterholt** is a professional dancer and choreographer with a diploma from The Laban Center in London, in addition to being a yoga teacher and a massage therapist. When Hilde started doing the Hula 12 years ago, she realized she had found the dance of her heart.

Hilde teaches weekly Hula classes in her hometown of Laguna Beach, California, and has also taught at folk dance festivals such as Mainwoods Folk Dance Camp, the Camellia Festival in Sacramento, Salt Spring Island Folk Dance Festival in Canada and Folklore Village.



Hilde started learning Hula from Anne Kristine Tischendorf in Norway and now regularly returns to Hawaii to learn and be inspired by master teachers of the Hula.

### **California Kapela – The Band**

**California Kapela** is happy to return for its fifth summer at the Stockton Folk Dance Camp. Although Kapela means “folk band” in Polish (there was a Polish teacher on staff during the first summer they played at Stockton Camp) they are happy to play music from Central Europe, Western Europe, the Balkans, the Americas, and beyond!



California Kapela (with a slightly different line-up this year) comprises:

(From left to right)

**Evan Stuart** – bass

**Susan Worland** – violin

**Barbara Deutsch** – clarinet, woodwind instruments

**Rumen Shopov** – percussion, tambura, vocals

**Nikolai Prisacar** – accordion (first week) – not in photo

**Vladimir Mollov** – accordion (second week) – not in photo



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# An Introduction to Taiwanese Aborigines and Ami

Compiled by Fang-Chieh Chen  
Translator: Jo-Chieh Yao

Taiwanese aborigines are Austronesian people. Long before the Han Chinese immigrated to Taiwan, Taiwanese aborigines inhabited the island. They can be roughly categorized into two main groups: Plains Aborigines, who live in the lowlands, and Highland tribes, who live in the mountainous area. Currently, there are 14 tribes officially recognized by the Taiwan government: Ami, Atayal, Paiwan, Bunun, Rukai, Puyuma, Tsou, Saisiyat, Yami, Thao, Kavalan, Taroko, Sakizaya and Seediq.

According to anthropological studies, Taiwanese aboriginal building construction, cultivation method, betel nuts-eating, tattoo, leather costume-making, round dancing, and other cultural practices show that they are one of the Austronesian peoples, both genetically and linguistically. They are closely related to other Austronesian populations in the Philippines, Malaysia, Indonesia, Madagascar, and Oceania. Originally they were widely distributed in the mountainous of Taiwan (especially in central Taiwan), and formed tribal units along the alluvial plains. Traditionally, they were hunter-gatherer societies. In the recent years, however, the life-style of those who live nearer to the lowlands has become similar to that of the Han Chinese, even though the tribal structure is still preserved.

Their clothes are usually made from a fiber called ramie. (Adult males wear short skirts; females wear long skirts.) Feathers and tail quills are the favorite materials for the ornaments of the headgear. The aborigines used to wear tattoos, and while they still do so nowadays, the patterns have become more discreet. They believe in ancestor spirits and think that these mountain spirits will protect them and bless them with abundant harvests. From January throughout December each year, every tribe holds its own specific festivals.

Music is an important aspect of Taiwanese aboriginal cultural life. In earlier days, the major musical form was singing. Their songs tell us that music is very closely linked with their daily life; as they have songs for work, for young children, love, storytelling, ritual, moral lessons, festivals, etc. Singing is the main expressive form of their music.

Taiwanese aboriginal songs display the abundant cultural resources in Taiwan. Unfortunately, what we can find in literature is largely constrained by the musical training of early collectors. Therefore, what has been recorded are mostly lyrics without melodies; the latter are only preserved in the oral history.



With the passage of time, many songs have been in danger of being lost forever. In recent years, the government has been promoting the concept of localization, and Taiwanese society started to recognize the importance of the study and preservation of cultural resources. Now, more and more researchers devote themselves to related studies.

Since the Taiwanese aboriginal cultures have great diversity, musical culture can be very different across different tribes, locations, and environmental conditions. There are plenty of opportunities for further research and preservation. On the other hand, aboriginal people in their hometowns try to preserve and promote their languages and traditions. They combine it with tourism and even with popular music, all of which helps them to achieve economic independence.

### **The Ami**

Ami are found in eastern Taiwan, including Taitung Longitudinal Valley and Coastal Plain, with a population of around 156,800, making the Ami the largest among the Taiwanese aboriginal tribes. In the 17th and 18th centuries, the Ami were threatened by the Atayal and Bunun from the adjacent west and the Puyuma from the south. They were also affected by other Plains Aborigines who were forced to migrate by the Han Chinese in the western plains of Taiwan. Therefore, the Ami people have variety among themselves. Nowadays, there are five major groups identified; from the north to the south: Nanshih Ami, Ami Hsiukuluan, coastal Ami, Puyuma Ami, and the Hengchun Ami. Most of them live in the plains area near the coast or the rivers.

The Ami are a matrilineal society and the male members are organized by ages. Age also decides the distribution of powers and the responsibilities among male and female members in a tribe. Because of the age-class structure, male members respect the elders, and the elders hold the responsibility for making decisions. The chief will consult the elders before making decisions for the village. Work is assigned to the members according to their age groups. Younger ones usually shoulder more of the labor.

The Ami have various festivals during the year, such as the Fishing Festival and the Harvest Festival.

### **The Harvest Festival**

The Harvest Festival is the most important one in which we can see a splendid display of Ami culture. It can last from one to seven days, starting in the Taichung area in mid-July and gradually moving northwards through different villages, ending in Hualien County in late August or early September. Many years ago, the Harvest Festival was held in October; but in recent years it has been held in the summer in order to accommodate tourism.



The Ami practice farming as well as hunting, so they have also developed a specific farming culture. In the Ami language, *kilumaan* means “Harvest Festival.” As legend had it, a long time ago, a serious drought lasted for several years and damaged all the crops, leaving the Ami people living in great hardship. The heads of the families gathered together to discuss what to do. They came up with the idea of holding a great ceremony to ask the ancestors for rain. After the ceremony, it did rain, which saved the crops and the people.

## An Introduction to Taiwanese Aborigines and Ami — continued

In order to express their gratitude, the chiefs decided that they should hold a gratitude ceremony, in which everyone should stop working and the women should prepare the meals and the men should go fishing (it is said to be the origin of the Fishing Festival), and everyone should sing and dance to celebrate the coming of the rainy season. After this ceremony was held, the next year was a plentiful year, just as expected. Since then, the Ami have always held a festival in the summer to express their gratitude to the ancestors and the spirits and to pray for an abundant harvest for next year. This is said to be the origin of the Harvest Festival.

The Harvest Festival is an important way for the Ami to celebrate their harvest. It is held after the busy farming season so it not only celebrates the harvest of the year, but also allows people to have some rest after a year's hard work. Furthermore, it helps to connect people in a tribe and is educational for younger generations. In the festival, the Ami people dance and drink together regardless of gender and age. This shows their passionate, positive, bold and unconstrained nature. Nowadays the Harvest Festival not only provides the Ami people with a time to relax and celebrate, but it also provides visitors an opportunity to see and join the festival. In the festival, the Ami people form a big circle to sing and dance. There is a great repertoire of songs and dances. In the circle, some people start the song and others answer. In the circle, people learn to respect the harmony of the group and at the same time feel closer to each other. Actually, no matter how big the circle is, the people always sing and dance in harmony, as has been the custom for many generations.

The Harvest Festival had another level of meaning: it provided the opportunity for men to perform their military training. There used to be a lot of training to develop their physical strength and the sense of belonging to the group. Now this training has largely disappeared from the Festival, and what is left are sports and fishing as well as singing and dancing. However, whenever a young man is going to do his military service, the family holds a banquet for relatives and friends the previous evening, and people sing and dance like any other formal occasion. They still hold that a young man's military service is formal training on behalf of the country and is an important part of a man's life.

Strictly speaking, the Harvest Festival is an activity focusing on men rather than women. It includes teaching the young men about etiquette, singing and dancing to the young men. According to tradition, the Harvest Festival starts in the night, and on the first day the women are not allowed to join. On the last day all the women have to show up, and the festival finishes with their singing.

Although there have been quite a few changes from the past to today, the Ami still hold their festivals every year. The reason lies in the encouragement from the government and the Ami people's own value of treasuring their traditions. Those who live outside their home town traditionally return for the Harvest Festival. This self-identity supports the continuation of the festival and also makes their traditions even more meaningful.

### **The Ami Costume**

Most of the Taiwanese aboriginal fabrics are made from natural ramie, and then dyed with various vegetable dyes. If one took a close look, one would see that every tribe has its specific patterns. These patterns are all very pretty and would never be out of fashion. In general, Ami dress is bright and



colorful. However, since the Ami population covers a large geographical area, there are variations across different regions. In terms of color, the Ami in the north (Hualien area) use red, black and white as the main colors. In the south (Taitung area), the characteristics of Puyuma dress have been incorporated. They wear colorful tasselled shawls, and the main colors are black, purple, yellow, green, red and orange. The hat shows the wearer's social status. The more splendid the ornaments, the higher the

wearer's social status. The Ami also have a great variety of bags (also known as carrying bag, Valentine's bag, and betel nut bag). Depending on the age of the wearer, they wear specific styles of bag. Generally speaking, older men wear brown linen bags while younger men wear bags with exquisite cross-stitch patterns. The older men have bags with cross-stitching, but the material is mostly chenille. The accessories include beads, feathers, bells, etc.



Another important accessory is *adofot*, also known as *taforo*. *Adofot* looks like a sash, and is worn from the right shoulder down towards the left waist. It bears a lot of totems on the surface and is decorated with beads and bells. It is also called a Valentine's bag.

On the last night of the Harvest Festival, if a woman is interested in a man, she places a betel nut in his bag. If the man also likes the woman, he eats that betel nut, and then they formally become a couple. This special convention makes *adofot* very romantic.

In different regions, the color, weaving style, size, bead and pattern of the Valentine's bag are varied. During important occasions or festivals, the Ami people dress formally, which is quite different from their daily clothing. On such occasions, it can be observed that the Ami costumes are different according to their geographical regions, tribes and social status.

### Sources:

1. Wikipedia
2. Taiwan Aboriginal Garment Culture Archives, National Taiwan University of Arts
3. Shung Ye Museum of Formosan Aborigines



## Bay Nian (拜年)

(Taiwan)

The music creates the highly festive atmosphere of the Taiwanese New Year, while the dance movements emulate the actions the Taiwanese take when making ceremonial calls or pasting couplets on the door (as in the photo) at the New Year. When dancers say "Gong-Xi" to each other they are congratulating each other on surviving the demons of the past year. This dance was choreographed by Si-Min Wang in 1989.

Translation: Making a Ceremonial Call on the occasion of the New Year.

Pronunciation: BAY NYAN

Music: 4/4 meter *Folk Dances from Taiwan–Stockton Folk Dance Camp 2010, Band 5*

Formation: Couples in a single circle, facing center, W on M's R

Steps & Styling: Bay Nian position and action. L hand forms a fist, R palm grips the L fist, bending the upper body fwd. While shaking the joined hands several times, say "Gong-Xi" (meaning Congratulations!).

Meas      4/4 meter

Pattern

INTRODUCTION      Sound of firecrackers. No action.

CHORUS      Take Bay Nian pos.

1-4      Step R to R (cts 1-2); step L across in front R (cts 3-4); step R bkwd (cts 5-6); step L next to R (cts 7-8); hands together in Bay Nian pos and shake the joined hands several times with corner (cts 9-12); repeat Bay Nian with ptrs (cts 13-16); ending facing ptr.

I. CLAPS, PASTE COUPLET ON DOOR

1-4      Starting on R, take four steps, passing R shldr with ptr and changing places, facing new ptr (cts 1-8); bending both knees (cts 9-10); ; straighten both knees and touch the palm of the R hand with new ptr (cts 11-12); with opp hands repeat cts 9-12 (cts 13-16).

5-8      Starting on R, take four steps bkwd, passing L shldr with orig ptr, back to orig place (cts 1-8); starting on R, take four steps, making one CW turn, moving arms with bent elbows fwd and back in opposition to feet and end facing orig ptr (cts 9-16).

9-10      Touching both palms with ptr; leap ML and WR (cts 1-2); close twd ctr MR and WL (cts 3-4). Repeat cts 1-4 (cts 5-8).

11-12      Squat down to pick up couplet (cts 9-10); and stand up (cts 11-12); pantomime pasting the paper couplets high, half-way down and low on imaginary door posts without touching the other dancer's hands (cts 13-16).

13-16      Repeat meas 9-12 with opp ftwk and direction.

II. CHANGE PARTNERS, BAY NIAN

- 1-2 Repeat Fig I, meas 1-2, facing new ptr.
- 3-4 M: straighten R knee, touch R heel to outside of circle, bending L knee (ct 1); Bay Nian to R with new ptr (cts 2); close ft together (cts 3-4); repeat cts 1-4 with opp ftwk and direction (cts 5-8).  
W: with ft together Bay Nian with new ptr (cts 1-8).
- 5-8 Repeat Fig 1 meas 5-8, back to orig place (cts 1-16).
- 9-12 Facing ctr with joined hands, starting on R, take eight very small running steps fwd, moving to ctr and lifting hands high (cts 1-8); release joined hands and Bay Nian with everybody (cts 9-16).
- 13-16 Starting on R take eight very small running steps bkwd, bringing both hands down to side (cts 1-8); Bay Nian with corner and then ptr (cts 9-16).

Sequence:

Chorus twice, Fig I, Chorus, Fig II, Chorus

Chorus, Fig I, Chorus, Fig II, Chorus

Presented by Fang-Chich Chen

**Translation of characters in photo on previous page**

迎春 納福 開景運

Welcoming the spring/ Receiving the blessing/ Good fortune is coming (pasted on top of the door )

歲歲平安 合家歡

Safe and well in every year/ Happiness is in the whole family (pasted on the left side of the door)

年年如意 新春樂

Wishes granted in each year/ The spring is a joyful time (pasted on the right side of the door)

## Gau Shan Ching (高山青)

(Taiwan Tzou tribe)

The song “High Green Mountain” was written in 1949, the collaborative work of the famous poet Yu-Ping Deng as its lyricist, and Lan-Ping Jou as the composer. It is the theme song of the movie “*The Magnificent Happenings on Mt. Ali*, directed by Cheh Chang. The movie may be long forgotten, but the song “High Green Mountain” has spread all over the world and become a representation of Taiwan. It is also a song with which all Taiwanese are familiar. Based on the steps of the aborigines, the main ideas of the lyrics describe the beauty of the young ladies and the strength of the young men who are the aborigines on Mt. Ali. They are the Tzou tribe. This dance was choreographed by Chang-Shiung Yang in June 1989.

Translation: The High Green Mountain

Pronunciation: GOW SAHN SHIHN

Music: 4/4 meter *Folk Dances of Taiwan–Stockton Folk Dance Camp 2010, Band 2*

Formation: Mixed circle of dancers facing ctr (or M in one line, W in one line); joined hands down in V-pos.

Steps & Styling: Schottish Step: Bending fwd and facing RLOD, step bwd on R (ct 1); step L behind R (ct 2); step R to R while standing straight (ct 3); hop on R swinging L fwd (ct 4). Can be done with opp ftwk and direction.

Grapevine Step: Step R in front of L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4). Can be done with opp ftwk and direction.

Step-Close: Step R (ct 1); step L next to R with wt (ct 2). Can be done with opp ftwk and direction.

Meas      4/4 meter

Pattern

8 meas      INTRODUCTION      No action.

INTERLUDE 1. Shout “Hey!” and start the dance.

1-4      Hands joined in V-pos, starting on R, take eight Step-Close steps, moving R (cts 1-16). Swing hands down and bkwd (ct 1); swing hands up and fwd (ct 2). Shout "Hey!" each time you step on R ft.

5      Standing with ft apart and bending knees, slap both thighs with both hands, swinging both hands to R and shifting wt to R (ct 1); slap both thighs with both hands, swinging both hands to L and shifting wt to L (ct 2); slap both thighs with both hands (ct 3); swing both hands with more force to R (ct 4). Head inclines slightly to the same side as the hands swing.

6      Repeat meas 5 opp direction.

7-8      Repeat meas 5-6.



## Gau Shan Ching — continued

I. SCHOTTISH STEP AND CLAPPING HANDS

- 1-4 Facing ctr, hands are joined and down in V-pos. Starting on R, one Schottish step to R (cts 1-4); repeat cts 1-4 with opp ftwk and direction (cts 5-8); repeat cts 1-8 (cts 9-16).
- 5-9 Step R in front of L, bending the upper part of the body to L, clapping both hands (ct 1); step L in place, clapping both hands (ct 2); abruptly face CCW and step R to R with arms raised high and wide, flicking both hands upward (ct 3); step L to R, flicking both hands again (ct 4). Repeat cts 1-4 four times (five times total); moving to R (cts 5-20).

II. GRAPEVINE STEP AND CLAPPING HANDS

- 1-4 Facing ctr, hands are joined and down in V-pos. Starting R in front of L, dance a Grapevine Step moving to L (cts 1-4); step R in front of L (ct 5); step L to L (ct 6); step R beside L (ct 7); hop on R, lifting L fwd (ct 8). Repeat cts 1-8 starting with L and moving to R, with opp ftwk and direction (9-16).
- 5-9 Repeat Fig I, meas 5-9 (cts 1-20).

III. SCHOTTISH STEP AND STEP-HOP

- 1-4 Repeat Fig I, meas 1-4 (cts 1-16).
- 5-9 Step R to ctr, upper body bending fwd (ct 1); hop on R, while lifting L behind, and swinging hands bkwd (ct 2); step-hop on L, while straightening upper body, hands joined slightly up, R foot is lifted in front (cts 3-4). Repeat cts 1-4 four times (five times total), moving to R (cts 5-20)

INTERLUDE 2. SLAP BOTH THIGHS

- 1-6 Repeat meas 5 of Interlude 1 a total of six times.

ENDING

- 1-4 Starting on R, take eight Step-Close steps, while holding both hands up above head height and turning both wrists inward and up and flicking hands eight times (cts 1-16). Hold both hands; shake both hands.
- 5, etc. Hands joined down in V-pos, facing diag R, heavy step R, lifting L beside R, leaning R and raising joined hands (ct 1); step fwd L, bringing joined hands down (ct &). Repeat cts 1, &, until the end of music. The leader can lead dancers in any direction.

Sequence:

Introduction

Interlude 1, Fig I, Fig II, Fig III

Interlude 2, Fig I, Fig II, Fig III

Ending

Presented by Fang-Chich Chen

9A (added to accommodate insertion of full song lyrics and translation)  
Gau Shan Ching — continued

### **Lyrics**

The high mountain is green, the valley water blue.  
The girl on A-Li Mountain is as beautiful as the water.  
The boy in A-Li Mountain is as strong as the mountain.

The high mountain is always green, the valley water always blue.  
The girl and the young man will never part.  
The blue waters will flow around the mountain forever.

Gao Shan Ching Jian Shuei Lan  
A Li Shan De Gu Niang Mei Ru Shuei Ya  
A Li Shan De Shao Nian Jhuang Ru Shan  
A..... A.....

A Li Shan De Gu Niang Mei Ru Shuei Ya  
A Li Shan De Shao Nian Jhuang Ru Shan

Gao Shan Chang Ching Jian Shuei Chang Lan  
Gu Niang Han Na Shao Nian Yong Bu Fen Ya  
Bi Shuei Chang Wei Jhao Ching Shan Jhuan

Na Lu Wan Duo Yi Ya Na Ya Hei Yi Ya Hei  
Na Lu Wan An Duo Yi Ya Na Ya Hou Hai Ya  
Hou Yi Na Lu Wan Duo Yi Ya Na Ya Hou Ha: Ya

[Untranslated nonsense syllables  
similar to “La-Dee-Dah-Hey-Heidi-Ho”]

## Huan-Leh Ko (歡樂歌)

(Taiwan)

This is an aboriginal folk song from Eastern Taiwan in Taitung County. This dance was choreographed by Ching-Shan Chang in 1981.

Translation: Happy Song

Pronunciation: HWAHN-luh KUH

Music: 2/4 meter *Folk Dances from Taiwan–Stockton Folk Dance Camp 2010*, Band 1

Formation: Open circle or mixed line, in front basket hold (L hand over R hand); or joined hands in V-pos.

Steps & Styling: Cut Step: Step fwd L while lifting R in front. Can be done with opp ftwk.

Step-Point: Step fwd (ct 1); point opp ft fwd (ct 2).

Step-Close: Step R (ct 1); step L next to R with wt (ct 2). Can be done with opp ftwk and direction.

Meas      2/4 meter

Pattern

### INTRODUCTION

1-16 Starting on R, take 16 Step-Close steps to R. Basket-hold hands move lightly down and up. These steps are also used for the Interlude and the Ending.

#### I. STEP-HOP, STEP-STAMP.

1-2 Moving in LOD, facing diag R, step fwd R (ct 1); lift L beside R (ct 2); step L in front of R, upper body bending fwd(ct 3); stamp R beside L, without wt (ct 4).

3-4 Repeat meas 1-2.

5-8 Repeat meas 1-4, but with bigger movements.

#### II. STEP-POINT, TURN, AND KICK.

1-4 Releasing hands, starting on R, take four Step-Point steps, making one CW turn. Clap hands above R, L, R, L shldr on cts 2, 4, 6, 8, i.e., on the “point” of the step-point (cts 1-8).

5 Rejoining hands, facing ctr, keep L in place with wt, bending R knee, and kicking lower R leg in front of L knee, (ct 1); touch R to R (ct 2).

6-8 Repeat meas 5 three times.

#### III. CUT STEP, STEP-STAMP

1 Facing ctr, step fwd R (ct 1); cut step fwd L while lifting R in front (ct 2).

2 Step fwd R (ct 1); stamp L beside R without wt, bending upper body to diag R (ct 2).

## Huan-Leh Ko — continued

- 3-5                      Starting on L take three Step-point steps bkwd (cts 1-6).  
6-10                     Repeat Fig III, meas 1-5.

Sequence:

Introduction (16 meas)

Fig I, Fig II, Fig III, Interlude (8 meas)

Fig I, Fig II, Fig III, Ending (8 meas)

Presented by Fang-Chich Chen

## Na Lhu Uan (那魯彎)

(Taiwan)

The song is familiar to everybody in Taiwan, and the original songwriter is Tsu-Yang Gau from Chihben in Taitung County. During the past era, when the Taiwanese were forbidden to hold an assembly or form a union of any kind, Tsu-Yang Gau was taken into custody and severely disciplined because of this song. Na Lhu Wan belongs to Taiwan's aboriginal language, which is a branch of the Southern-Pacific Island languages. While some people say it comes from the Tsao tribe on Mt. Ali, Na Lhu Wan may represent different meanings under different circumstances. For example, it may mean "I love you" in a love song, "How are you" in a greeting, or "Good bye" or "Take care" when meeting friends. Some also use it to stand for "hometown." The dance, based on the steps of the aborigines, was choreographed by Fang-Chich Chen in 2004.

Translation: Various – see above.

Pronunciation: NAH LHOO WON

Music: 2/4 meter *Folk Dances from Taiwan–Stockton Folk Dance Camp 2010*, Band 4

Formation: Dancers facing ctr, make an open mixed circle or a long line. Elbows are bent, and both hands make a fist. Arms are held close to the body.

The basket hold in this dance is done with the L hands on top and R hands under, dancers close together. Can be done in separate M and W lines.

Steps & Styling: Step-Close: Step R to R (ct 1); step L next to R (ct 2). Can be done with opp ftwk and direction.

Step-Hop: Step R (ct 1); hop on R (ct 2). Can be done with opp ftwk and direction.

Meas      2/4 meter

Pattern

### INTRODUCTION

1-12 Starting R and moving CCW, take twelve Step-Close steps, arms with elbows bent swinging bkwd and fwd (cts 1-24).

13-14 Step R to R, while arms swing bkwd (ct 1); stamp L beside R without wt, while both hands swing fwd (ct 2); step L to L, while arms swing bkwd (ct 3); stamp R beside L without wt while arms swing fwd (ct 4).

15-16 Repeat meas 13-14.

### I. ARMS SWING

1 Step R to R while arms swing bkwd (ct 1); hop on R, lift L thigh and kick L from knee diag to R while arms swing fwd (ct 2).

2 Repeat meas 1 with opp ftwk and direction.



## Na Lhu Uan — continued

- 3-4 Repeat meas 1-2.
- 5-6 Facing RLOD, step R to R, bending knees (R shldr to ctr); while arms swing bkwd (ct 1); step L in place while arms swing fwd (ct 2). Facing ctr, stamp R beside L with wt while arms swing bkwd and fwd (cts 3-4).
- 6-8 Facing LOD with L shldr to ctr, repeat meas 5-6 with opp ftwk and direction.
- 9-16 Repeat meas 1-8 (no wt on last stamp).

## II.

- 1-2 Facing ctr, close together with hands joined, arms bent at the elbow, step L to L, arms swinging bkwd (ct 1); brush R diag to L, while arms swing fwd (ct 2); step R in front of L, while arms swing bkwd (ct 3); pause, arms swing fwd (ct 4).
- 3-4 Large step diag bkwd L to L, bending both knees, while joining hands and swinging arms bkwd (ct 1); still bending knees, arms swing fwd (ct 2); step R beside L while arms swing bkwd (ct 3); pause, arms swing fwd (ct 4).
- 5-8 Repeat meas 1-4 with hands joined.
- 9 Repeat meas 1, cts 1-2 (cts 1-2); step R beside L, joined hands on waist (cts 3-4).
- 10 Step R beside L, joined hands on waist (cts 1-2).

## III.

- 1-2 Hands joined, facing LOD, step R fwd (ct 1); lift L beside R, hands moving slightly up (ct 2); step L fwd, hands moving slightly down (ct 3); brush R fwd (ct 4).
- 3-8 Repeat meas 1-4 three times (four times total) moving LOD. Release hands.
- 9-10 During meas 9-12, make one full CW turn. Both hands at the waist with bent elbows, step R to R, while both hands swing bkwd (ct 1); stamp L beside R without wt while both hands swing fwd (ct 2); step L to L while both hands swing bkwd (ct 3); stamp R beside L without wt while both hands swing fwd (ct 4).
- 11-12 Repeat meas 9-10.
- 13 *The second time through the dance add:* Facing ctr, stamp R twice in place without wt (cts 1-2).

IV. ENDING.

- 1 Taking front basket-hold with L hands on top and R hands under, stamp R with wt (ct1); step L beside R (ct 2).
- 2-4 Repeat meas 1 three more times (four times total).
- 5-6 Facing LOD, step on R (ct 1); hop on R (ct 2), step L (ct 3); stamp R twice quickly beside L without wt and bending both knees, upper body bending fwd (ct 4).

Music picks up tempo

- 7-22 Repeat meas 5-6 eight times (nine times total). Line may continue to move LOD or the leader can lead the line anywhere.
- 23 Stamp R without wt (ct 1); hold (ct 2).
- 24 Step R, lifting L beside R (ct1); step L fwd with R slightly off the ground (ct 2).
- 25-42 Repeat meas 24 eighteen times (nineteen times in all). At the end of music, release handhold, raise hands and flutter them.

Sequence:

Introduction

Fig I, Fig II, Fig III (meas 1-12 only)

Fig I, Fig II, Fig III (meas 1-13), Fig IV (Ending)

Presented by Fang-Chich Chen

Lyrics

Tin Tin Tin-ye Ya Ho Hi Ho Yi Ya Hai-ya

Na Lu Won-na Yi Ya Hai Ya Ho

Ho Hai Ya Yi Ye Ya Ho Hi Ho Yi Ya

Na Lu Won-na Yi Ya Hai Ya Ho



## Shih Wu

(Taiwan)

The steps come from the “Wu Shih” (Dancing Lion) on the Taiwanese New Year or other important festival days. Lion Dance competitions are held in elementary schools every year. Teachers can arrange the order of the steps and the formation to suit the number of dancers. This dance was choreographed by Ching-Shan Chang. Fang-Chich Chen added more steps and movements for the 2010 Stockton Camp.

Translation: Lion Dance

Pronunciation: SZUH OO

Music: 2/4 meter *Folk Dances from Taiwan–Stockton Folk Dance Camp 2010, Band 6*

Formation: Individual dancers facing fwd, feet apart and knees slightly bent. Both hands are held at shldr level in front, elbows bent, palms facing front, fingers separated (lion pose).

Note: The first and last dancers join in Part II meas 18.

Steps & Styling: The feet and hands must be strong when dancing.

Meas    2/4 meter

Pattern

### INTRODUCTION

Three notes of the suona (Chinese oboe). No action.

### INTERLUDE

- 1-4      Lift R, making a half CCW arc (cts 1-2); step R fwd (cts 3-4); lift L, making a half CW arc (cts 5-6); step L fwd (cts 7-8).
- 5        Step R bkwd, R hand pulling bkwd. Palm stays in front of body (cts 1-2).
- 6        Repeat meas 5 with opp ftwk and hand movements.
- 7-10    Step R bkwd, both hands in front, making one CCW circle (cts 1-2); raise L in front, both hands at diag rear on the R (cts 3-4); step L fwd, both hands in front, making a CW circle (cts 5-6); raise R leg in front of L bending knee at 45° angle, both hands at diag rear on the L (cts 7-8).
- 11      Jump on both feet, bending knees, and shake both hands (cts 1-2).
- I.
- 1-4      Starting on R, take four steps fwd. When stepping R fwd, R palm pushes fwd, when stepping L fwd, L palm pushes fwd (cts 1-8). Yell “Hey” when each step is taken.
- 5-8      Starting on R, take four steps bkwd. When stepping R, R hand pulls bkwd. When stepping L, L hand pulls bkwd (cts 1-8). Yell “Hey” when each step is taken.
- 9-12    Repeat meas 1-4.
- 13-14   Hop on R four times in place, bending knees, lift L beside R (cts 1-4)
- 15-16   Repeat meas 13-14 with opp ftwk and direction.

17-18 Take 4 small running steps, turning once to R (CW) (cts 1-4). All dancers now form just two lines facing fwd. The row in front is “Row A” (head of lion) and the row in the back is “Row B” (tail of lion).

19 Jump on both feet (cts 1-2). Row B dancers put both hands on shldr of the Row A dancers (cts 3-4). All are facing fwd.

## II. TWO ROWS OF DANCERS

1-2 Starting on R, take two heavy steps fwd. When stepping on R, head of lion pushes R palm fwd; when stepping on L, head of lion pushes L palm fwd (cts 1-4).

3-4 Starting on R, take four small running steps fwd (cts 1,&2,&); jump on both feet and straighten both elbows, head of lion flutters both hands overhead (cts 3-4).

5-8 Repeat meas 1-4 in opp direction.

9-24 Repeat Fig I meas 1-8 but each pair moves together.

25-28 Each pair of dancers makes one CW turn with small running step, Row B dancers drop hands and Row A dancers make a half CW turn. Now A dancers are facing B dancers (cts 1-7). All jump away from the group, and end facing a ptr in lion pose (ct 8).

## III. FACING PARTNER

1-10 Repeat Fig I meas 1-8 (cts 1-16); bend knees, hands at chest height with fingers pointing up (cts 17-18); straighten knees and elbow, hold hands high and flutter hands (cts 19-20).

11-12 Repeat cts 17-20. A and B dancers continue to face each other.

13-16 Starting on R, with both hands on L side, take three steps to R (cts 1-3). Turn to L, bringing both hands sharply to R side (ct 4). Look at ptr and, with both hands in front, make one CCW circle (cts 5-6). Lift L diag in front of R, both hands at diag rear on the R (cts 7-8).

17-20 Repeat meas 13-16 with opp ftwk and direction.

21-22 In lion pose, hop on R four times, bending knees, lifting L beside R in place (cts 1-4).

23-24 Repeat meas 21-22 with opp ftwk and direction.

25-28 Starting on R, take six small running steps making a full CW turn (cts 1-6); jump onto both feet, shake both hands in front, and return to orig pos of Fig I of the dance (cts 7-8).

## ENDING

Raise hands above head height and flutter hands

### Sequence:

Interlude, Fig I, Fig II, Fig III

Interlude (meas 1-10 only, no jump); Fig I, Fig II, Fig III

Presented by Fang-Chieh Chen

# Tsae Shi Gua (採西瓜)

(Taiwan)

The music of the dance is a folk song from Hsiluo in the south of Taiwan. The song relates the mood of a woman who is picking watermelons by the creek and looking forward to someday meeting a man with whom she might fall in love and make a good marriage. This dance was choreographed by Ching-San Chang and Fang-Chieh Chen in 1980.

Translation: Picking Watermelons

Pronunciation: TSAHY SHEE GWAH

Music: 4/4 meter *Folk Dances from Taiwan—Stockton Folk Dance Camp 2010, Band 3*

Formation: Single circle with W in front of M, all facing CCW. W place left fist at the left side of the waist with R hand over it. M's hands are on each side, on the waist, fingers fwd.

Steps & Styling: Step-Swing: Step onto R (ct 1); swing L leg across in front of R (ct 2). Can be done with opp ftwk and in any direction.

Rocking Step: Shift wt fwd onto R (ct 1); shift wt back onto L (ct 2). Can be done with opp ftwk and opp direction.

Cut Step: Step fwd L and at the same time lift R ft in front. Can be done with opp ftwk.

Two-Step: Step fwd R (ct 1); step L next to R (ct &); step fwd R (ct 2). Can be done with opp ftwk.

Meas 4/4 meter

Pattern

8 meas INTRODUCTION No action. Begin the dance with the lyrics of the song.

## I. SINGLE CIRCLE TO DOUBLE CIRCLE

1 Starting on ML and WR, moving CCW, two steps (cts 1, 2); step, close, step (cts 3,&,4).

2 Repeat meas 1 with opp ftwk

3 W: Step R to R (ct 1); step L next to R (ct &); step R to R, straightening L knee and bending R knee, place L heel to L (without wt), look at ptr over L shldr (ct 2); repeat cts 1-2 with opp ftwk and direction (cts 3-4).

M: Step L to L (ct 1); step R next to L (ct &); bending L knee, take wt on L, straightening R knee and looking at ptr (ct 2); repeat ct 1-2 with opp ftwk and direction (cts 3-4).

Note: Steps can be synchopated (&, 1, 2) with this recording.

4-6 Repeat meas 1-3.

- 7 Starting with ML and WR, take three steps to make a 3/4 turn (M to L, W to R) so M move to form an inside circle and W move to form an outside circle (cts 1-3); touch free heel (M's R heel; W's L heel) and look ptr (ct 4).
- 8 W: Step L (ct 1); both hands open to the side, touch R heel (ct 2); step R and put both hands at the waist (ct 3); touch L heel (ct 4).  
M: Step R (ct 1); both hands open to the side, touch L heel (ct 2); step L and put both hands at the waist (ct 3); touch R heel (ct 4).
- 9-10 Starting with M's R and W's L, passing L shldr, repeat meas 7-8, exchanging places (W turn CCW; M turn CW).
- 11 Starting with M's L and W's R, take three steps fwd (ct 1-3); brush ball of M's R and W's L fwd, looking at ptr (ct 4).
- 12 Repeat meas 11, making a half-turn CW, back to the orig double circle (M in an inside circle and W in an outside circle); ptrs face each other at the end, with M's back to ctr.
- II.
- 1-2 Starting with M's L and W's R, take two Two-Steps fwd passing L shldrs with ptrs and exchanging places. M turns to L and W turns to R to end facing ptr (cts 1-4); starting with M's L and W's R, take two Step-Swings to move bkwd (cts 5-8); M now face ctr and W face M.
- 3-4 Repeat meas 1-2 returning to the pos at the beg of Fig II, facing ptrs in a double circle (cts 1-8).
- 5-6 W: Facing LOD, starting with R, take two Two-steps fwd (cts 1-4); bend and straighten both knees twice, twisting to look at ptr over L shldr (cts 5-8).  
M: Facing RLOD, starting with L, take two Two-steps fwd (cts 1-4); turn to ptr, bending knees, clap both hands (ct 5); straightening knees, open both hands twd ptr (ct 6); repeat cts 5-6 (cts 7-8).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9 Starting on M's L and W's R, take three steps, M making a L turn and W making a R turn (move in LOD) (cts 1-3); touch heel (M's R, W's L) to RLOD, M holding R hand low and L hand high and W holding L hand low and R hand high, with palms up and looking at ptrs (ct 4).
- 10 Bringing both hands across in front, then above head and finally opening facing ptr (M holding L hand low and W holding R hand low) repeat meas 9 with opp ftwk and direction.
- 11-12 Facing ptrs, starting on M's L and W's R, take four Rocking steps in place, shifting body wt but not moving hips (cts 1-4); starting on M's L and W's R, take two Steps-swings bkwd (cts 5-8).



Tsae Shi Gua — continued

### INTERLUDE

- 1-2 With R shldrs adjacent but not touching, and hands on hip(s), repeat Fig I meas 1-2 making a CW turn (cts 1-8).
- 3-4 With R shldrs adjacent, starting on M's L and W's R take four Cut steps bkwd, making a CCW turn (cts 1-8).
- 5-8 Change to L shldrs adjacent and repeat meas 1-4 with the same steps in the opp direction. End in a single circle.

### ENDING

- 1-2 Repeat ftwk of Fig I, meas 1-2 making a small circle solo turn, W turning CW and M turning CCW. End with a bow to ptr: M step L, close R beside L and bow saying "Gong Xi"; W step L, cross R behind and bow with hands at L hip.

### Sequence:

Introduction

Fig I, Fig II, Interlude

Fig I, Fig II

Fig I, Fig II, Ending

Presented by Fang-Chich Chen

## **Notes on Regional Dance, Music and Customs In Transylvania**

### **The Gyimes Region**

The region of Gyimes is situated in the Carpathian Mountains dividing Transylvania and Bacău. Its inhabitants, the Csangos, are an ethnic group of Hungarian-origin who are predominantly Roman Catholic. The word Csángó derives from an old Hungarian word for “wanderer.” They are thought to be Szeklers who settled in that region in the 17th century.

“The Csango ballads collected by the famous Hungarian ethnographer Zoltan Kallos, who lived with the Csangos from 1958-1966, reveal a beautiful and poetic style of Hungarian which is rarely spoken today, even in Hungary and Transylvania. The ballads preserve the unique dialect and style of Hungarian that was never effected/influenced (sic) by the modernization of the Hungarian language by Ferenc Kazinczy in the 1700’s.”<sup>(\*)</sup>

### **The Felcsik Region of Eastern Transylvania**

Csíkszentdomokos (Sîndominic) is the largest of seven villages that makeup the region of Felcsík in Eastern Transylvania. The great majority of its inhabitants are Roman Catholic Hungarians. The village is divided into districts called “tíz.” Before the community hall was built in 1923, each district had an independently organized dance. From this we can conclude that at the turn of the 20th century, at least six bands had to exist to play in each district. There would be a dance each Sunday (except for religious restrictions, such as Lent, etc.). One person would be responsible for organizing the dance in his or her district for that year. This would include renting a room in a house and hiring musicians. The band was paid for the year with goods (firewood, potatoes, etc.) and received money from the men at the dance whenever they approached the musicians and ask for a men’s dance (danced as a solo). As in the neighboring regions of Gyimes, Gyergyó and Alsík, the band would consist of a Prímas (fiddler) and an Ütögardonos. However, in Felcsík the band might also include a Contrás (accompanying violin). The Ütögardon, an instrument found only in these regions, resembles a cello and the strings are plucked and hit with a wooden stick.

### **Gypsies of Transylvania**

As in other regions of Europe, throughout the centuries the Gypsies of Transylvania have absorbed the local dance and music traditions combining them with their own. The result is very ornamented dances and music.

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<sup>\*</sup> Source: [http://www.hunsor.se/dosszie/csango\\_world\\_heritage.pdf](http://www.hunsor.se/dosszie/csango_world_heritage.pdf)

## Csíkszentdomokosi Cepper

(Felcsík, Transylvania, Romania)

The Cepper could be considered a new-style dance, probably developing in the 19th or early 20th century. While this dance is only found in the village of Felcsík, in all likelihood it developed from a dance or dances adopted from the urbanizing Saxon-Germans of the region; possibly brought from the city of Brassov, where lads learning a trade would follow their apprenticeship. Interestingly, one of the tunes played for this lively dance is also found in the Rábaköz region of Hungary, which borders Austria and has a large Schwab-Germans influence.

Pronunciation: CHEEK-SEHNT-doh-moh-koh-sheh TSEH-per

Music: 4/4 meter *Dénes Dreisziger and Gissella Santayana*  
*Hungarian and Gypsy Dances from Transylvania* CD, Band 2

Formation: Cpls in a large circle in Csárdás Position (see below). Circle moves CCW, M facing LOD.

Steps & Styling: Soft knees, accentuating the “down” at each step, on each odd ct (1 and 3). While the dance is improvised, generally all the cpls in the circle tend to do the resting step or the *cepper* step more or less at the same time.

This dance has a leader and a follower. In this description, the leader will be referred to as M for simplicity. However if two W are dancing together, they will need to decide which is the leader.

Csárdás Position: Ptrs face-to-face slightly shifted to each other's R. M's R hand on back of W L ribcage. M's L hand holding at W's R shldr. W's R hand on M's L shldr. W's L hand over M's R arm holding at M's R upper forearm.

Cepper Step: The cpls follow the general CCW direction of the circle. Each cpl in the circle rotates CW. A cpl may change direction and rotate CCW for a short time, as much as possible following the movement of the circle. Also, a cpl may decide to make a small excursion into the middle of the circle, making a small loop before returning to the big circle. This is particularly useful if the circle is not moving as fast as a cpl is moving. (These are pivot steps starting with M's R and W's L.)

Meas   Ct   4/4 meter

Pattern

4 meas   INTRODUCTION: 4 meas. No action, cpls form circle.

Note: If this dance is danced directly after the Csárdás, the first few counts are used to move into circle formation with the resting steps.

**M**

**W**

1      1      Step R and CCW, turning to face out of circle.      Step slightly fwd L to face ctr of circle.

3      Big step L to advance in LOD passing W and turning CW to finish RLOD.      Step fwd R facing LOD.

2      1      Step R turning to face LOD.      Big step L to advance in LOD passing M and turning CW to finish RLOD.

## Csíkszentdomokosi Cepper — continued

- 3      Big step L to advance in LOD passing W      Step fwd R facing LOD.  
and turning CW to finish facing CW.

3-8      Repeat meas 2.

Note: A newer version of this step includes a slight upwards throw of the W on ct 4. This step occurs only occasionally in the dance.

**M**

**W**

RESTING STEP

- |     |   |   |              |
|-----|---|---|--------------|
| 1   | 1 | Step fwd R.                                   | Step bkwd L. |
|     | 3 | Step fwd L.                                   | Step bkwd R. |
| 2-4 | 1 | Repeat meas 1 three times (four times total). |              |

OPEN RESTING STEP VARIATION 1

Ptrs can open so that both M and W face LOD using same step as above (W step fwd L then R). W is on M's R.

OPEN RESTING STEP VARIATION 2

W may use one-two-three steps instead of the walking step (meas 1: W step fwd LRL; meas 2: W step fwd RLR).

STOMPING STEPS

These steps are executed one or two cpls at a time in front of the musicians while the rest of the circle continues normally. Ptrs in open pos: W is to the L of the M. Cpl may be holding at shldr or may be separate, especially during M slapping sequence.

Stomping Step I: Same for M and W

Stomping Step I may be used to transition between the rest step and further stomping steps. Start in Csárdás position and open to open pos.

- |   |     |  |
|---|-----|--|
| 1 | 1   | Jump on both ft, ft near each other.   |
|   | 2   | Lift R diag to the R bouncing on L. Body rotates slightly CW. M's movements are more exaggerated than W's. |
|   | 3-4 | Repeat ct 1-2.   |

Stomping Step II short

**M**

**W**

- |   |   |   |   |
|---|---|---|---|
| 1 | 1 | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW. | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW. |
|   | & | Stomp with L slightly fwd of R without wt.                            | Stomp with L slightly fwd of R without wt.                            |
|   | 2 | Step L in place lifting R heel, knees bent at 90°. Turn slightly CW.  | Step L in place lifting R heel, knees bent at 90°. Turn slightly CW.  |

- |   |     |   |   |
|---|-----|---|---|
|   | &   | Stomp with R slightly fwd of L without wt.                            | Stomp with R slightly fwd of L without wt.                              |
| 3 |     | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW. | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW.   |
|   | &   | Stomp with L slightly fwd of R without wt.                            | Stomp with L slightly fwd of R without wt.                              |
| 4 |     | Stomp with L slightly fwd of R with wt.                               | Step L slightly fwd rotating CW. Lift R, bent at 90°, heel near L calf. |
| 2 | 1-4 | Repeat meas 1 with opp ftwk and direction.                            | Repeat meas 1.  |

Variation M: Omit stomp on ct 3&.

Stomping step II long

- |     |     |   |   |
|-----|-----|---|---|
| 1-2 | 1   | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW. | Step R in place lifting L heel, knees bent at 90°. Turn slightly CCW.   |
|     | &   | Stomp with L slightly fwd of R without wt.                            | Stomp with L slightly fwd of R without wt.                              |
|     | 2   | Step L in place lifting R heel, knees bent at 90°. Turn slightly CW.  | Step L in place lifting R heel, knees bent at 90°. Turn slightly CW.    |
|     | &   | Stomp with R slightly fwd of L without wt.                            | Stomp with R slightly fwd of L without wt.                              |
|     | 3-7 | Continue alternating steps as in meas 1, ct 1-2.                      | Continue alternating steps as in meas 1, ct 1-2.                        |
|     | 8   | Stomp with L slightly fwd of R, without wt.                           | Step L slightly fwd rotating CW. Lift R, bent at 90°, heel near L calf. |
| 3-4 |     | Repeat meas 1-2 with opp ftwk and direction.                          | Repeat meas 1 and 2.  |

M Variation: Omit stomp on ct 7&.

Slapping Sequence (M): The slapping sequences are done with knees bent. The clapping happens with straight arms at hip level. W is on M's left. During M slapping sequence, W improvises using Stomping Step I, II short and long.

**M**

- |   |      |   |
|---|------|---|
| 1 | 1    | Clap.   |
|   | 2    | Jump onto both ft, with wt on L, L leg in turnout. R knee straight, R leg fwd heel on ground. |
|   | 3    | Slap R inner shin with R hand, legs stay in place.  |
|   | ct & | Slap L inner shin with L hand.  |
|   | 4    | Repeat ct 3.  |
| 2 |      | Repeat meas 1.  |

## Csíkszentdomokosi Cepper — continued

- 3      1      Bend knees slightly and clap, turning body slightly CW.
- 2      Bend R knee at 90° and turnout R leg to slap R heel with R hand.
- 3      Step R next to L and clap.
- 4      Bend L knee at 90° behind R knee and slap L heel with R hand.
- 4           Repeat meas 1.

Note: All stomping steps can be used during the fast part of the Csíkszentdomokosi Csárdás.

Presented by Dénes Dreisziger and Gissella Santayana

### **Sample Shouts**

Reggelig! Reggelig!  
Akkor is, egy darabig!

Until Morning ! Until Morning !  
And then a bit more.

Hadd el te, kicsike  
Mit csináltál az este?  
Huncut vagy, tovaj vagy,  
Még a májad sem igaz.

Don't think about it, little one  
What did you do last night?  
You're naughty, you're a thief,  
Even your liver is dishonest.



## Csíkszentdomokosi Csárdás

(Felcsík, Transylvania, Romania)

A new dance style known as the “Csárdás” swept through Hungary in the 19th century, a time when the countries of Europe were building the notion of a national identity and arrived later in Transylvania. As a new national dance, the Csárdás also went a long way towards homogenizing the dances of regions, and thus had a negative effect on the diversity of Hungarian dance. It is for this reason that remote regions are interesting. While the Csárdás ostensibly took over, wiping out the existing turning-style couple dances, in reality the elements and motifs of the more archaic dances merged with the new fashion, creating an interesting and no-less-diverse fusion of new and old. The Csíkszentdomokosi Csárdás, preserved to this day among the Szeklers of the Hargita Mountains, is a classic and beautiful example of this phenomenon.

Pronunciation: CHEEK-SEHNT-doh-moh-koh-shee TCHHR-dahsh

Music: 4/4 meter *Dénes Dreisziger and Gissella Santayana*  
*Hungarian and Gypsy Dances from Transylvania* CD, Band 1

Note: The 4th and 6th verses of the first song have one extra meas (5 instead of 4)

Formation: Cpls spaced randomly around the dance floor.

Steps & Styling: Csárdás: Ptrs face-to-face slightly shifted to each other's R. M's R hand on back of W L ribcage. M's L hand holds W's R shldr. W's R hand on M's L shldr. W's L hand over M's R arm holding at M's R upper forearm.

Ptrs move around each other but with W moving relatively more.

Rida (Pivot): Ptrs in Closed pos, R shldr opp R shldr but not touching. M's hold same as for Csárdás. W's R hand may stay on M's L shldr or may hold M's arm (at triceps). In this region the leading ft is pointed in the direction of travel instead of turned slightly twd ptr.

Soft knees, accentuating the “down” at each ct. This dance is, as are the majority of Hungarian couple dances, improvised within its own structure. That is, the number of csárdás or rida steps between transitions can be any number, though usually it will try to accommodate the musical phrases. A number of variations can be used for each transition. The sequence here presented is an example only.

This dance has a leader and a follower. In this description, the leader will be referred to as M for simplicity. However if two W are dancing together, they will need to decide which is the leader.

<u>Meas</u>	<u>Ct</u>	<u>4/4 meter</u>	<u>Pattern</u>
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1-2		<u>INTRODUCTION</u> : 2 meas. No action; cpls form circle.	
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Variation:

M: Meas 2, step R to R (ct 3); touch L next to R (ct 4).

W: Same as M above, but opp ftwk, opp direction.

## Csíkszentdomokosi Csárdás — continued

I.		<u>CSÁRDÁS</u>	
		<u>M</u>	<u>W</u>
3	1-4	Step L to L (ct 1); step R near L (ct 2); step L to L (ct 3); touch R in place (ct 4)	Step R to R (ct 1); step L near R (ct 2); step R to R (ct 3); touch L next to R (ct 4).
4	1-4	Both repeat meas 3 with opp ftwk and direction	
		Note: M take very small steps; W takes big steps, resulting in cpl moving in a semicircular motion. Also W travels more twd L especially on ct 3.	
5-7	1-12	Both M and W continue Csárdás for three more meas.	
8	1-4	Step R near L (ct 1); step on ball of L slightly diag to the back twd L (ct &); step R (ct 2); step L to L diag fwd (ct 3); touch R near L (ct 4).	Step L to L (ct 1); step R next to the L (ct 2); step L to L (ct 3) step R next to L (ct &); step L fwd (ct 4).
II.		<u>RIDA</u> (CW “down” ride with R ft)	
		<u>M</u>	<u>W</u>
1		Step fwd R (ct 1); step L near R (ct 2); repeat cts 1-2 (cts 3-4).	Step fwd R (ct 1); step fwd L (ct 2); repeat cts 1-2 (cts 3-4).
2		Repeat meas 1	
3	1-2	Step fwd R (ct 1); step L near R (ct 2).	Step fwd R (ct 1); step fwd L (ct 2).
		↓	
III.		<u>RIDA – CHANGING FIGURE A (FROM CW TO CCW)</u>	
		<u>M</u>	<u>W</u>
3 continued	3-4	Step fwd R (ct 3); twist on ball of R ft to the R to face ptr, lifting L leg, knee bent at 45° near R calf (ct 4).	Step fwd R (ct 3); step fwd L (ct 4).
4	1-4	Step L slightly to L, cpl ending in closed pos (ct 1); small bounce on L (ct 2); step R to R and slightly diag bkwd, body slightly turning to R (ct 3); touch L near R (ct 4).	Step fwd R (ct 1); step L slightly behind R (ct 2); step diag bkwd R to R (ct 3); step L near R turning body to slight R (ct &); step fwd R (ct 4).
IV.		<u>RIDA (PIVOT)</u>	
1-3	1-10	Repeat Fig II Rida step CCW (opp ftwk and direction) for 10 cts (meas 1, 2 and ct 1-2 of meas 3).	
		↓	

↓	V.	<u>RIDA - CHANGING FIGURE B (FROM CCW TO CW)</u>	
		<u>M</u>	<u>W</u>
3 continued	11-12	Step fwd L (ct 3); lift R slightly fwd of L in LOD (ct 4).	Step fwd L (ct 3); step fwd R (ct 4).
4 ↓	1-2	Long step fwd R, taking W's L hand with M's R hand (ct 1); pivot to L on ball of R to face W (ct &); touch L next to R and lift W's L hand slightly up and fwd (ct 2).	Step fwd on L (ct 1); pivot on ball of L to step R, turning body CCW about 45° to start momentum of spin, keeping L elbow bent at about 45° (ct 2).
4 continued	3-4	Wide step L to L (ct 3); touch R next to L (ct 4).	Step L, turning with momentum CCW keeping bent knees already from last ct (ct 3); step R next to L to finish spin and straighten knees (ct 4).
5	1-4	Step fwd R and let go of W's hand (ct 1); lift L slightly fwd of R in LOD (ct 2); long step fwd L (ct 3); touch on R near L (ct 4)	Step L to L, facing M (ct 1); close R next to L (ct &); step L in place, cpl ending in closed pos (ct 2); step R fwd (ct 3); step L fwd (ct 4).
1-3	1-10	Repeat Fig II Rida CW for 10 cts (meas 1, 2 and cts 1-2 of meas 3)	
3 continued	11-12	Repeat Fig III Rida - Changing Figure A, meas 3-4.	
1-3	1-10	Repeat Fig IV Rida CCW for 10 cts (meas 1, 2 and cts 1-2 of meas 3).	
↓	VI.	<u>TRANSITION FROM RIDA CCW TO CSÁRDÁS STARTING TO M'S R</u>	
		<u>M</u>	<u>W</u>
3 continued	11-12	Step fwd L (ct 3); lift R fwd of L ft (ct 4).	Step fwd L (ct 3); step fwd R (ct 4).
4	1-4	Touch R heel in front of L ft (ct 1); continue to pivot, placing wt on ball of R ft (ct &); step L, leaving R in place (ct 3); hold (ct 4).	Close L to R (ct 1); small step fwd R (ct 2); pivot on ball of R ft CCW almost 90° so R shldr is next to M's R shldr (ct &); touch L next to R (ct 3); hold (ct 4).
5	1-4	Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); touch L in place (ct 4).	Step L to L (ct 1); step R next to L (ct 2); step L to L (ct 3); touch R next to L (ct 4).

Note: meas 5 is the Csárdás step.

Csíkszentdomokosi Csárdás — continued

Sequence: (suggestion)

Introduction (no action)

Fig I Csárdás,

Fig II Rida CW, Fig III Changing Figure A, Fig IV Rida CCW, Fig V Changing Figure B

Fig II Rida CW, Fig III Changing Figure A, Fig IV Rida CCW, Fig V Changing Figure B, Fig VI.

Repeat entire sequence from Fig I Csárdás

Another sequence possibility:

Fig I, Fig II, Fig III, Fig IV, Fig VI

NOTE: Once the music becomes syncopated (fast Csárdás) it is appropriate, though not obligatory, to include the stomping steps learned for the Cepper dance.

Presented by Dénes Dreisziger and Gissella Santayana

## Csingerálás

(Szászcsavás – Ceuas, Transylvania, Romania)

There is a practice among Hungarian folk dancers to study dances from original recordings of villagers dancing. Partly due to the popularity of the world-renowned Szászcsavás Band, there are many recordings of gypsy dancing from that village. However, for this dance, we chose to teach steps exclusively from a recording that can be found on YouTube. We hope you refer back to that recording to learn and perfect this dance. The recording is of the musicians of the Szászcsavás Band dancing with their wives. In general, we are teaching the dance as done by Levente Mezei and his wife, found starting at 1 minute 50 seconds into the recording.

<http://www.youtube.com/watch?v=R0swGFtHVvE&feature=related>

Please note that this physically and mentally challenging dance will be taught at an advanced level.

Pronunciation: TCHIHN-geh-rah-lahsh

Music: 4/4 meter *Dénes Dreisziger and Gissella Santayana*  
*Hungarian and Gypsy Dances from Transylvania* CD, Band 4

Formation: Couples in a cluster near the musicians. A few couples ready to start dancing.

Steps & Styling: A very fast-paced and dynamic dance involving small precise movements. There is a bouncy movement that is characteristic of this dance; there is a slight down movement with soft knees. This movement is found throughout the dance originating from the core and allowing the limbs to be free to execute the rapid movements. All steps are executed on the balls of the feet. During the dance M and W are often side by side and less often facing each other.

While dancing, dancers snap fingers, alternating R and L hands to keep the rhythm.

Women: Upper arms are 90° to body, horizontal, with elbows slightly out. Alternatively, one or both hands may hold an apron or skirt. Another alternative is for the R hand to hold the skirt, with the L hand on the waist.

Men: Hands are at chest level, with elbows slightly out. Often the R hand is held slightly higher than L. Snap fingers alternately to rhythm (cts 1, &, 2, &, etc.)

Note: This dance is improvised. The sequences presented are an example only.

Meas 2/4 meter

Pattern

### **FIGURES FOR WOMEN**

Note: All figures described below can be executed with the opp ftwk and direction. The final count of each pattern will be with or without wt depending on the direction of the following pattern.

#### Woman I

- 1 Step on ball of R slightly fwd, keeping L on ground (ct 1); transfer wt to L (ct &); step fwd R (ct 2).

## Csingerálás — continued

(NT)\* Woman II

- 1 Touch R near L while bouncing on L (ct 1); bounce on L separating heels, R slightly lifted (ct &); step R near L (ct 2).

Woman III

- 1 Slide R back, keeping torso in place, L slightly lifted (ct 1); step L across in front of R (ct &); step R near L, wt evenly on both ft (ct 2).

(NT)\* Woman IV

- 1 Lift L near R while bouncing on R turning whole body slightly CW (ct 1); step L slightly bkwd (ct &); step R near L (ct 2).

Woman V

- 1 Slide R back keeping torso in place, L slightly lifted (ct 1); step L across in front of R, bringing ball of R near L heel without wt (ct 2).

- 2 Three steps R-L-R (cts 1, &, 2).

Woman VI

- 1 Small jump onto R almost in place, leg in slight turnout, L knee bent at 45°, slide L toe to the R crossing behind R (ct 1). Leap onto L near R (ct 2).

- 2 Three steps R-L-R (cts 1, &, 2).

**FIGURES FOR MEN**

*Note: All figures described below can be executed with the opp ftwk and direction.*

(NT)\* Man I

Step on R heel slightly fwd (ct 1); step L slightly behind R (ct &); step R near L (ct 2).

(NT)\* Man II

- 1 Step R in front of L turning body very slightly CCW, L knee bent at 90° and near R calf (ct 1); step L behind R (ct &); step R near L kicking L ft slightly fwd (ct 2).

Man III

- 1 Small jump onto L kicking R heel in front of L, near floor, with R leg in slight turnout (ct 1); leap onto R, lifting L heel sharply up in back (ct 2).

- 2 Jump on R while kicking L near R (ct 1); leap onto L near R (ct &); leap onto R near L (ct 2); lift L in front of R, knee bent at 90° (ct &).

Note: Variation – steps may move sideways on meas 2, cts 1, &

## Csingerálás — continued

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\* NT = Not Taught



Man IV

- 1 Click heels in air at 45° to the R, knees bent, R leg extended to side and upward, legs staying parallel (ct 1); land L (ct &); step R (ct 2) and extend L out to 45°.

(NT)\* Man V

- 1 Jump on L, slapping R heel with R hand (ct 1); leap onto R (ct &); leap onto L, lifting R slightly to R, knee bent at 45° (ct 2).

Man VI

- 1 Jump on L, slapping inside R lower leg with R hand, leg parallel to floor (ct 1); leap onto R, slap L heel with R hand behind body (ct 2).
- 2 Bring L leg fwd, leg almost parallel to floor (ct 1); leap onto L, slapping inside R lower leg with R hand, leg parallel to floor (ct 2).

Man VII

- 1 Slide bkwd on both ft (ct 1); clap hands (ct &); slide bkwd on both ft (ct 2); clap hands (ct&).
- 2 Slide bkwd on both ft (ct 1); clap hands (ct &); clap hands (ct 2).

Man VIII

- 1 Lift R fwd, knee slightly bent and slap inside R lower leg with R hand while simultaneously slapping L thigh with L hand (ct 1); step fwd R (ct &); step L next to R (ct 2); lift R fwd, knee slightly bent, and slap inside R lower leg with R hand while simultaneously slapping L thigh with L hand (ct&).
- 2 Step R near L (ct 1); step L near R (ct &); lift R fwd, knee slightly bent, and slapping inside R lower leg with R hand while simultaneously slapping L thigh with L hand (ct 2).

Note: This pattern can be executed while rotating 45° to the R or L.

(NT)\* Man IX

- 1 Jump on both ft (ct 1); clap hands (ct &); slap inside L lower leg with L hand, leg parallel to the floor, slightly diag to L (ct 2); clap hands (ct &).
- 2 Repeat meas 1 with opp ftwk and direction.

Note: To end this pattern, repeat meas 1. Meas 2: Jump on both ft (ct 1); clap hands (ct &), clap hands (ct 2).

Man X

- 1 Jump slightly fwd on both ft to stomp with R slightly in front of L (ct 1); hold (ct 2); jump slightly fwd on both feet to stomp, with R slightly in front of L (ct &)
- 2 Hold (ct 1); jump slightly fwd on both ft to stomp with R slightly in front of L (ct 2).

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\* NT = Not Taught

**INTERMEDIATE SEQUENCES**

Total Meas.	<u>M</u>	<u>W</u>
4	Introduction. No Action.	Introduction. No Action.
8	Fig III 8 times, alternating R and L.	Fig III twice with R, twice with L. Repeat sequence 3 more times.
4	Fig IV 8 times, alternating R and L.	Fig V 4 times, alternating R and L.
8	Fig VI, Fig VII Fig VIII, Fig VII Fig VIII, Fig VII Fig VIII, Fig X.	Fig VI 8 times, alternating R and L.

**ADVANCED SEQUENCES**

	<u>M</u>	<u>W</u>
4	Introduction. No Action.	Introduction. No Action.
4	Fig I 8 times, alternating L and R.	Fig I 8 times, alternating R and L.
4	Fig II 8 times, alternating L and R.	Fig II 8 times, alternating R and L.
12	Fig III 12 times, alternating L and R.	Fig III twice with R and twice with L, then Fig IV with L. Repeat that sequence a total of six times.
4	Fig IV 8 times, alternating L and R.	Fig V 4 times, alternating R and L.
8	Fig VI, Fig VII, Fig VIII, Fig VI.	Fig VI 8 times, alternating R and L.
4	Fig IX 8 times. Then Fig III, Fig VII, Fig VIII, Fig X.	Fig III twice with R, Fig III once with L, then Fig IV with L. Repeat entire sequence twice.
4	Fig I 8 times.	Fig I 8 times.

Presented by Dénes Dreisziger and Gissella Santayana

## Kerekes

(Gyimes, Transylvania, Romania)

The name of this dance is derived from the word “kerek” meaning round. This is one of a grouping of dances from Gyimes collectively known as the “Aprók” (little) dances. This kind of archaic circle dance can no longer be found in most of the regions where Hungarians live. Opinion differs as to whether it exists in Gyimes because the Csángó people learned these dances from neighboring Romanians or whether they kept this earlier style of dancing. In other Hungarian regions, this dance style was lost when the wave of couple dances arrived. The archival footage we used to recreate this dance was collected in 1980 in Gyimes by Gyorgy Martin, et al.

Pronunciation: KEH-reh-kehsh

Music: 4/4 meter *Dénes Dreisziger and Gissella Santayana*  
*Hungarian and Gypsy Dances from Transylvania* CD, Band 5, 8

Formation: With a small number of couples, form a single circle. With a larger number, form two concentric circles. If there are fewer M than W, M form the inner circle and W form the outer circle; if there are fewer W, they form the inner circle and M form the outer circle. If there are two circles, they move in opp directions (i.e., inside circle moves CCW when outside circle moves CW, and vice versa).

Styling: Soft knees. Arms are held at eye level with elbows bent. Slight downbeat bounce on each count. Body slightly facing LOD, except when noted. Arms pulling slightly to create energy in circle (i.e., all dancers dancing from their core). Outside ft tends to take larger steps than the inside ft.

<u>Meas</u>	<u>Ct</u>	<u>4/4 meter</u>	<u>Pattern</u>
<u>INTRODUCTION</u> : 2 meas. No action.			
Variation: Stomp with R near L ct 7.			
<u>Inside Circle</u>			
1	1-2	Three steps moving CCW (R-L-R) facing LOD, with slightly smaller steps than on cts 3-4 (below)	
	3-4	Three steps moving CCW (L-R-L) facing LOD, with slightly larger steps than on cts 1-2 (above)	
2	1-2	Three steps moving CCW (R-L-R) facing ctr and actually backing up a little. Note: W can begin facing center and backing up on ct 4 of the prior meas.	
	3-4	Stomp L next to R without wt, then hold (ct 4).	
3	1-4	Repeat meas 1 with opp ftwk and direction.	
4	1-2	Repeat meas 2, cts 1-2 with opp ftwk and direction.	
	3-4	Stomp R twice next to L without wt (once each ct).	
5	1-4	Repeat meas 1.	
6	1-2	Repeat meas 2.	

## Kerekes — continued

- 3-4 Stomp L three times next to R without wt (cts 3,&,4).
- 7 1-4 Repeat meas 1 with opp ftwk and direction.
- 8 1-2 Repeat meas 2 with opp ftwk and direction.
- 3-4 Stomp R three times next to L without wt (3,&,4).

Outside Circle

Same as M's pattern but always with opp ftwk and opp direction.

Presented by Dénes Dreisziger and Gissella Santayana

Note: At the beginning of any new melody, begin from ct 1 in meas 1 or 3. With some tunes there are more than 32 cts, in which case you repeat meas 5-6 and 7-8 until the new tune starts. Depending on the length of the previous tune, the sequence may need to be opp ftwk and opp direction.

## Párnás (Elvesztettem zsebkendőmet)

(Felcsík, Transylvania, Romania)

This dance is danced in a circle formation with one person inside the circle looking for a partner while waving the handkerchief. This person chooses a partner and they both kneel on the kerchief and kiss, at which point the musicians make funny sounds with their instruments. The newly formed couple now dances as described below in the center of the circle. The person who was chosen is then the next one to look for a partner while the first person joins the circle. The circle changes direction each time a new couple kneels to kiss.

Pronunciation: PAHR-nahsh

Music: 4/4 meter *Dénes Dreisziger and Gissella Santayana*  
*Hungarian and Gypsy Dances from Transylvania* CD, Band 15

Formation: Dancers form a circle holding hands below waist level. One person is inside the circle with a handkerchief.

Styling: Soft knees, accentuating the “down” at each ct.

Meas 4/4 meter

Pattern

INTRODUCTION 2 meas. No action.

Circle Walking Step

Stepping on each ct, the dancers may start with R, though it is not obligatory. Circle starts CCW. The circle changes direction each time a new couple kneels to kiss.

Couple Dance

Rida (Pivot) Clockwise

Ptrs in closed pos, R shldr opp R shldr but not touching. M's R hand on back of W's L ribcage. M's L hand holding at W's R shldr. W's R hand on M's L shldr. W's L hand over M's R arm holding at M's R upper forearm. W's R hand may stay on M's L shldr or may hold M's arm (at triceps).

Ptrs rotate CW but with W moving relatively more.

M

W

1	1	Step fwd R.	Step fwd R.
	2	Step L next to R.	Step fwd L.
	3-4	Repeat cts 1 and 2.	
2-4		Repeat meas 1.	

Changing Directions Figure used to change directions from CW to CCW Rida step.

		<u>M</u>	<u>W</u>
1	1	Step fwd R.	Step fwd R.
	2	Twist on ball of R ft to the R to face ptr. Lift L leg, knee bent at 45° ft near R calf.	Step fwd L.
	3	Step L slightly to L, couple ending in closed pos.	Step fwd R.
	4	Small bounce on L.	Step L slightly behind R.
2	1	Step R to the R and slightly diag bkwd, body slightly turning to the R.	Step diag bkwd R to the R. ct &: Step L near R turning body to slightly to R.
	2	Touch L near R.	Step fwd R.
	3	Step fwd L.	Step fwd L.
	4	Step R next to L.	Step fwd R.

RIDA (PIVOT) COUNTERCLOCKWISE

Couple separates and the person that was chosen is then the next one to look for a ptr, waving handkerchief, while the first person joins the circle.

Presented by Dénes Dreisziger and Gissella Santayana

SONG:

These lyrics are sung when the music is playing the high verse.

Elvesztettem zsebkendőmet  
Megver anyám érte.  
Megkapták a szép legények  
Csókot kérnek érte.

I lost my handkerchief  
My mother is going to beat me for it  
The good-looking lads got it  
They will give it back for a kiss.

Szabad péntek, szabad szombat  
Szabad szappanozni  
Szabad az én galambomnak  
Egy pár csókot adni.

Free Friday, Free Saturday  
Free to soap [sic]  
It is allowed for me to  
give two kisses to my sweetheart.

## Sántanémétes

(Gyimes, Transylvania, Romania)

The name of this dance, “Sántanémétes,” (a.k.a. Némétes) literally means “Limping German.” This is one of a group of dances from Gyimes collectively known as the “Aprók” meaning “little” dances. Some of them, such as this dance, have Saxon origins. The archival footage we used to recreate this dance was collected in 1980 in Gyimes by Gyorgy Martin and others.

Pronunciation: SHAHN-ta-NEJ-me-tesh

Music: 3/4 meter *Dénes Dreisziger and Gissella Santayana*  
*Hungarian and Gypsy Dances from Transylvania* CD, Band 7

Formation: Couples form a circle, M facing CCW, W facing CW, R elbows hooked to start the grand chain. W travel from one ptr to the next CCW in LOD, while M travels much less, and move CW (RLOD).

Step & Styling: Soft knees. Ptrs keep constant counterweight by leaning out slightly.

### One-Two-Three Step (1 meas)

ct 1 Step fwd R, accentuating the “down” slightly

ct 2 Step on ball of L near R

ct 3 Step fwd R, accentuating the “down” slightly

Can be done with opp ftwk.

Note: on ct 2, W step L fwd of R

<u>Meas</u>	<u>Ct</u>	<u>3/4 meter</u>	<u>Pattern</u>
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INTRODUCTION: 4 meas. No action.

1-4	3 one-two-three steps during which time each cpl rotates 360° CW with R elbows hooked. W travel slightly more around M. On the fourth one-two-three step, W advance in LOD to the next M, hooking L elbows.
-----	---

5-8	** 3 one-two-three steps during which time each cpl rotates 360° CCW with L elbows hooked. W travel slightly more around M. On the fourth one-two-three step, W advances in LOD to the next M, hooking R elbows.
-----	--

Repeat meas 1-8 until music ends.

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\*\* First pattern of the dance only, couple rotates 1½ times to end with M facing RLOD and W facing LOD.



## Változtató

(Felcsík, Transylvania, Romania)

This dance bears some resemblance to musical chairs. There is an odd number of dancers on the floor and one broom! While the music plays, couples dance as below. When the music stops, everyone must find a new partner as quickly as possible. The person left without a partner will have to dance alone with the broom. The person with the broom can dance a similar dance holding the broom upside-down, pretending the broom is his or her partner, or the person may choose to use the stomping steps described in the Cepper dance.

Pronunciation: VAHL-tohz-tah-tohsh

Music: 4/4 meter *Dénes Dreisziger and Gissella Santayana*  
*Hungarian and Gypsy Dances from Transylvania* CD, Band 13

Formation: Cpls spaced randomly around the dance floor.

Steps & Styling: Soft knees, accentuating the “down” at each ct.

Rida (Pivot): Ptrs in closed pos, R shldr opp R shldr but not touching. M’s R hand on back of W’s L ribcage. M’s L hand holding at W’s R shldr. W’s R hand on M’s L shldr. W’s L hand over M’s R arm holding at M’s R upper forearm. W’s R hand may stay on M’s L shldr or may hold M’s arm (at triceps). Ptrs move CW around each other but with W moving relatively more. Steps are down rida.

<u>Meas</u>	<u>Ct</u>	<u>4/4 meter</u>	<u>Pattern</u>
	I.	<u>RIDA</u> (CW “down” ride with R ft)	
		<u>M</u>	<u>W</u>
1		Step fwd R (ct 1); step L near R (ct 2); repeat cts 1-2 (cts 3-4).	Step fwd R (ct 1); step fwd L (ct 2); repeat cts 1-2 (cts 3-4).
2		Repeat meas 1	
3	1-2	Step fwd R (ct 1); step L near R (ct 2).	Step fwd R (ct 1); step fwd L (ct 2).
↓	II.	<u>RIDA – CHANGING FIGURE A (FROM CW TO CCW)</u>	
		<u>M</u>	<u>W</u>
3 continued	3-4	Step fwd R (ct 3); twist on ball of R ft to the R to face ptr, lifting L leg, knee bent at 45° near R calf (ct 4).	Step fwd R (ct 3); step fwd L (ct 4).
4	1-4	Step L slightly to L, cpl ending in closed pos (ct 1); small bounce on L (ct 2); step R to R and slightly diag bkwd, body slightly turning to R (ct 3); touch L near R (ct 4).	Step fwd R (ct 1); step L slightly behind R (ct 2); step diag bkwd R to R (ct 3); step L near R turning body to slight R (ct &); step fwd R (ct 4).

Változtatás — continued

Sequence:

Continue with this pattern until the musicians stop the music, at which point you find a new ptr as quickly as possible.

Presented by Dénes Dreisziger and Gissella Santayana

## Braşoveanca

(Braşov, Transylvania, Romania)

One of the most popular dances today in the area of Țara Bârsei (southeastern Transylvania) is called *Braşoveanca*. It is also danced in some areas of Moldavia, Dobrogea, Oltenia and just about everywhere in Romania.

The origin of *Braşoveanca* is unclear, and there are a number of theories about it. *Braşoveanca* means “the dance of the city of Braşov.” In the past, Braşov residents called it *Săseasca* or “the dance of the Saxons” (Germans).

The German ethnic community had a large part in shaping the character, history, culture and architecture of Braşov. It was in the early 13th century that the Saxons—Germans from the Mosel-Rhine Valley—colonized the region of Braşov, where a large Romanian community lived. The founding of the city itself goes back to medieval times. A written document dated 1235 is the first to mention the city, under the name Corona, and it was located where the famous Black Church is now. Subsequently the city changed names several times: Brasco, Brasso, Stephanopolis, Kronstadt and Braşov. The last two names were the most popular.

Traces of the dance are found in Germany, of course, and also in Ukraine. The same music appears in Poland, in and around Krakow, with the name *Krakowiaczek Jeden* (“man from Krakow”).

*Braşoveanca* is a couple dance with variations, some of which—including the one presented here—are mixers, where the dancers change partners. Mixers are very rare in the Romanian repertoire. This feature—changing partners—together with the melody, lead us to believe that this dance is an “adopted child” among Romanian dances. Nonetheless, if you are lucky enough to visit Braşov and get invited to a popular festivity, the residents will ask you to join in their typical dances, and *Braşoveanca* is sure to be one of them.

Pronunciation:   brah-shoh-VEHAHN-kah

Music:             2/4 meter       *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, Band 2*

Formation:       Circle of cpls facing LOD, W on M’s R in Varsovienne Pos.

Steps & Styling:   Varsovienne Position: See illustrations.

### Basic Step

Meas 1: Step R (ct 1); step L (ct 2)  
Meas 2: Step R (ct 1); raise on R heel  
and lift L leg (slightly) in front, knee bent  
at 45°, L ft near R ankle (ct 2).



Note: The Basic Step is done alternating the feet. M always starts a sequence with the R, the W always with the L. The Basic Step can be done going fwd, bkwd or sideways, depending on the figure.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-32	<u>INTRODUCTION</u>	Instrumental. No action. The long introduction gives the dancers time to pair off and take their place in the circle.
	I.	<u>FORWARD AND BACKWARD</u> (Melody A: Doi paşi înainte...)
1-2		One Basic Step fwd, M starting with R and W starting with L.
3-4		One Basic Step bkwd, M starting with L and W starting with R.
5-16		Repeat meas 1-4 three more times (four times total).
	II.	<u>CHANGING PLACES</u> (Melody B: Dai fata la stânga...)
1-2		M do one Basic Step to the R and behind W to start changing places: step R to R (ct 1); step L in front of R (ct2); step R to R (ct 3); lift on R (ct 4). W do one Basic Step to the L starting L.
3-4		Repeat meas 1-2 with opp ftwk and direction, M moving behind W.
5-16		Repeat meas 1-4 three more times (four times total).
		Note: The partners dance their steps on a slight diag (M bkwd, W fwd). The steps are small which makes changing places easier. The arms move in keeping with the changes in position and the variations (optional) shown here:



Variation: Raise the arms above the head; M helps W turn so that she's almost facing him.

	III.	<u>FWD AND CHANGE PARTNERS</u>	(Melody C: Măi frunză verde...)
1-4		Do 2 Basic Steps fwd on LOD (starting M's R, W's L), holding hands in Varsovienne pos.	
5-8		Release and lower hands, and with 2 Basic Steps, M execute a complete turn in place (CCW) and W move fwd (LOD) to reach a new ptr. Rejoin hands in Varsovienne Pos.	
		Note: M will now dance with the W who was behind him.	

## Braşoveanca — continued

9-16 Repeat meas 1-8.

Note: The dancers change partners during this Fig III, as indicated by the lyrics of the song, “Măi lasă fata să se ducă” (“Let the girl go”).

IV. FWD AND CPL TURN (Melody D, instrumental)

1-4 Two Basic Steps fwd (LOD) starting with M ‘s R, W ‘s L) holding hands in Varsoviene pos.

5-8 With two Basic Steps, cpl executes a complete turn in place (CCW), M doing Basic Step bkwd, W doing Basic Steps fwd.

9-12 Repeat meas 1-4

13-16 Repeat meas 5-8, but cpl turns CW, M doing Basic Steps fwd and W doing Basic Steps bkwd.

Sequence:

Introduction

Fig I, Fig II, Fig III, Fig IV four times

Fig I, Fig II (music speeds up).

Presented by Sonia Dion & Cristian Florescu

## Lyrics

/Doi paşi înainte şi doi înapoi măi  
Doi paşi înainte şi asta-i joc pe doi/

Two steps forward, two steps back  
Two steps forward, that’s the dance for two.

/Dai fata la stânga şi dai fata la dreapta  
Dai fata la stânga şi asta-i Braşoveanca/

Put the girl on your left, put the girl on your right  
Put the girl on your left, that’s the Braşoveanca.

/Măi frunză verde foi de nucă  
Măi lasă fata să se ducă/

Green leaf, walnut leaf  
Let the girl go.

/Doi paşi înainte şi doi înapoi măi  
Doi paşi înainte şi asta-i joc pe doi/

Two steps forward, two steps back  
Two steps forward, that’s the dance for two.

/Dai fata la stânga şi dai fata la dreapta  
Dai fata la stânga şi asta-i Braşoveanca/

Put the girl on your left, put the girl on your right  
Put the girl on your left, that’s the Braşoveanca.

/Măi frunză verde foi de nucă  
Măi lasă fata să se ducă/

Green leaf, walnut leaf  
Let the girl go.

Note: The forward slash (/) at the beginning and end of verses indicates the verse should be repeated.

## Clopoteulul

(Bucovina, Romania)

Pronunciation: kloh-poh-TSHEH-lool “Clopoteulul” means little bell.

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, Band 3*

Formation: Mixed circle of dancers facing ctr and hands joined in V-pos.

Steps & Styling: Grapevine:  
 Meas 1: Step L across in front of R (ct 1); step R to R (ct 2).  
 Meas 2: Step L across behind R (ct 1); step R to R (ct 2).  
 Meas 1-2 = one Grapevine.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-4	<u>INTRODUCTION</u> There is no introduction to the music, but the first four measures may be used as one.  <u>CHORUS – GRAPEVINE AND STAMPING</u>	
1-2	One Grapevine step moving CCW.	
3	Very small scuff L in place without wt (ct &); lift L in front with knee bent at 45° (ct 1); stamp scuff L in place without wt (ct &); step L in place (ct 2).	
4	Repeat meas 3 with opp ftwk.	
5-16	Repeat meas 1-4 three more times (four times total).	
	I. <u>SĂRITA (JUMPS)</u>	
1	Stamp L in place without wt (ct &); lift L ft in front, knee bent at 45° (ct 1); stamp L in place without wt (ct &); step L in place (ct 2).	
2	Repeat meas 1 with opp ftwk.	
3	With ft parallel, two small jumps on both ft together twd ctr (ct 1-2).  <u>Variation</u> : Step L fwd (ct 1); close R next to L (ct 2). This variation is used by the less energetic dancer.	
4	Fall on both ft apart ( <i>Échappé</i> ) (ct 1); small jump on both ft together (ct 2).	
5	Lift on R while raising L ft in front, knee bent at 30° (ct 1); stamp L in place without wt (ct &); step L in place (ct 2); pause (ct &).	
6	Repeat meas 5 with opp ftwk.	
7-8	Repeat meas 3-4, but jump bkwd.	
9-14	Repeat meas 1-6.	
15	Small jump on both ft together in place, knees bent (ct 1); pause (ct 2).	
16	Pause (ct 1-2).	

## Clopoțelul — continued

II. CLOPOTELUL (LITTLE BELL)

- 1-2 Wt on R, lift L straight to the left at 25° (ct &); fall on L near R and lift R straight to R at 25° (ct 1); fall on R near L and lift L straight to the L at 25° (ct 2); fall on L near R and lift R straight to R at 25° (ct 3); fall on R near L and very small lift of L in place (ct 4).
- 3 Very small scuff L in place without wt (ct &); lift L ft in front, knee bent at 45° (ct 1); stamp L in place without wt (ct &); step L in place (ct 2).
- 4 Repeat meas 3 with opp ftwk
- 5-16 Repeat meas 1-4 three more times (four times total)

Sequence:

Chorus, Fig I, Chorus, Fig II

Chorus, Fig I, Chorus, Fig II

Chorus, Fig I, Chorus, Fig II

On the last meas (16) add two stamps in place with R.

Presented by Sonia Dion & Cristian Florescu

Shouts for Clopoțelul

(M): Men shout

(W): Women shout

(A): All shout

Note: Between each paragraph, there are spontaneous shouts and whistling, impossible to transcribe here.

(M) **Frunză verde trospățel**

**Haide-ți tăți la Clopoțel**

(A) **Clopoțel adivărat**

**Joc bătrân și scuturat cum îi pi la noi prin sat.**

**(He-he)x 3, Heeeeu!**

Green leaf

Everyone, come dance the *Clopoțel* \*

The real *Clopoțel*

The old shaking dance as we do at home.

(M) **Bate vântu frunza-n vânt**

**Ș-o bătaie la pământ**

(W) **C-așa joacă românii**

**Învârtii și Clopotu**

(M) **Zii măi!**

The wind blows the leaf

And a foot hits the ground

That's how Romanians dance

Turning and swaying like a bell.

Do it, do it!

- |     |  |  |
|-----|--|--|
| (M) | <b>La urât și la necaz<br/>Joc Clopotul câte-un ceas</b>   | On bad days, days of misfortune<br>I dance <i>Clopoțelul</i> for an hour   |
| (A) | <b>Ș-invârtim cu voie bună<br/>După datina străbună l-om juca o săptămână.</b>                               | And we turn with spirit<br>Like we used to dance, for a week.  |
| (M) | <b>Foaie verde ș-o lămâie<br/>Ușurel și pe călcâie<br/>Și iar verde busuioc<br/>Ciobănașul strâns în joc</b> | Green leaf and a lemon<br>Softly on the heels<br>The peony is still green<br>The little shepherd caught up in the dance. |
| (M) | <b>Frunzuliță mărgărit<br/>Ciobănașul pe-nvârtit</b>   | Tiny lily-of-the-valley leaves<br>The little shepherd turned and turned.   |
| (M) | <b>Di-jeaba te joc mândruță<br/>Dacă nu mai i-au guriță</b>  | Why bother to ask you to dance, my dear<br>If you don't give me a kiss?  |
| (W) | <b>Gurița-i dau numai una<br/>Diseară când iese luna</b>   | A kiss—I will only give you one,<br>Tonight when the moon comes out.   |
| (M) | <b>Zii măi!</b>  | Do it, do it!  |
| (W) | <b>Unde joacă dragostea, măi<br/>Înverzește pajiștea</b>   | There where Love dances<br>The clearing is all abloom  |
| (A) | <b>Unde joacă om frumos și pământu-i bucuros.</b>  | The handsome man dances and the earth rejoices.  |



## Hora pojorenilor

(Pojorâta, Bucovina, Romania)

*Hora* (plural *Hore*; same as Greek *Horae*), is the name of an ancient circle dance which has survived up to today in Romania. In the ancient times, naked women danced it. In Romania three clay depictions of this dance were found, two of them showing five dancers and one showing six dancers. The last one, the most famous, was found at Bodești-Frumușica in Moldavia. All of them date from 4000–3000 B.C.

The village of Pojorâta is in the region of Bucovina, at the foot on Mount Raru, in the department (*județul* in Romanian) of Suceava. The village, seven kilometers west of the city of Câmpulung Moldovenesc, stretches along a valley of beautiful landscapes.

*Hora pojorenilor* is a suite of three dances. The first, *Pădurețul* (which means small forest) was originally danced by men only. It is followed by two mixed dances: *Huțulca* and *Coșnencuța*, inspired and influenced by the Hutsul ethnic minority, who live in the area.

A Slavic people whose origins are shrouded in mystery, the Hutsuls appeared in the 17th century in what is now Bucovina. They came from the north, from the least-inhabited part of the Carpathians, between Bucovina and Galicia.

They were summoned by large monasteries, which needed men to work as loggers. In return, the Hutsuls were given land to clear and farm. Ten times greater in Ukraine, the Hutsul population in Romania today probably stands at around 20,000, mainly in Bucovina. Until very recently, they lived on the margin of Romanian society. They have preserved their dialect (including a lot of Ukrainian and a smattering of Romanian words) and fascinating traditions, the best-known being the art of egg painting.

Pronunciation: HOH-rah poh-zhoh-REH-nee-lohr

Music: 2/4 meter      *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, Band 1*

Formation: Mixed circle or small mixed circles of 8-10 dancers; hands free or hold vest in a relaxed fashion, facing CCW.

Steps & Styling: Running Two-Step:  
Very small step R to R, body turning slightly to L (ct 1); step L next to R (ct &); step R in place (ct 2); pause (ct &). Repeat with opp ftwk and direction.

Meas      2/4 meter

Pattern

1-3      INTRODUCTION. Fade in. No action

FIRST DANCE *Pădurețul* (puh-doo-REH-tsool)

I.      PROMENADE, SHOUTING

1-16      Facing LOD, 32 small walking steps starting R. With each step, shldrs sway very slightly toward the side of the ft taking wt. Note: During final meas, turn ¼ to end facing ctr.

II. RUNNING TWO-STEP (instrumental)

1-8 Facing ctr, 8 small Running Two-Steps in place while turning slightly side to side

Note: The entire First Dance is repeated with the same ftwk but in the opp direction. The last time through, begin moving fwd while hands come down and join in V-pos

SECOND DANCE *Huțulca* (hoo-TSOOL-kah)I. RHYTHM: QQS, QQS, QQS, SS

1 Facing ctr, hands joined in V-pos, small hop on L (ct 1); step R swd to R (ct &); step L next to R (ct 2); pause (ct &).

2-3 Repeat meas 1 twice (three times total).

4 Small bounce on both heels (ct 1); small bounce on both heels (ct 2).

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

II. IN AND OUT

1 Take 3 small flat-footed running steps twd ctr beg with R (1&2); stamp L next to R without wt (ct &). Optional shout during cts 1-2: “Și una!” (shee OO-nah)

2 Repeat meas 1 with opp ftwk, starting with L. Optional shout: “Și două!” (shee DOH-uh)

3 Repeat meas 1 without the final stamp. Optional shout: “Și trei!” (shee TRE-ih)

4 Stamp L twice without wt next to R (cts 1-2). Optional shout: “Hop șa!” (HOHP SHAH)

5-7 3 small Running Two-Steps bkwd starting with L.

8 Wt on L, stamp R twice without wt (cts 1-2).

9-16 Repeat meas 1-8.

THIRD DANCE *Coșnencuța* (kohsh-nehn-KOO-tsah)

Facing ctr, hands joined in V-pos or back basket hold for small circles that would like to turn faster.

I. STEP, CLOSE, STEP, HOP

1 Facing ctr, step R to R (ct 1); step L next to R (ct 2).

2 Step R to R (ct 1); very small hop on R heel and body sway R with L leg straight and L toes touching floor, L heel up (ct 2).

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

5-6 Repeat meas 1-2.

7 Step L to L (ct 1); step R next to L ft (ct 2).

Hora pojorenilor — continued

- 8                    1 small Running Two-Step in place starting with L. Optional shout: “Hop șa șa!”  
(HOHP shah SHAH)
- 9-16                Repeat meas 1-8.
- II.        HOP, STEP, CROSS
- 1                    Hop on L (ct 1); step R to R (ct &); step L across in front of R (ct 2); pause  
(ct &).
- 2-7                Repeat meas 1 six more times (seven times total).
- 8                    Small bounce on both heels (ct 1); small bounce on both heels (ct 2).
- 9-16                Repeat meas 1-8 with opp ftwk and direction.

Sequence:

First Dance (*Pădurețul*):

Fig I (LOD), Fig II, Fig I (RLOD), Fig II, Fig I (LOD), Fig II, Fig I (RLOD), Fig II

Second Dance (*Huțulca*):

(Fig I x2), Fig II, (Fig I x3), Fig II

(Fig I x2), Fig II, (Fig I x3), Fig II

Third Dance (*Coșnencuța*):

Fig I, Fig II, four times.

Presented by Sonia Dion & Cristian Florescu

## Ina Ina

(Aroman community, Dobrogean region, Romania)

Pronunciation: EE-nah EE-nah

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, Band 9*

Formation: Open mixed circle; hands joined in W-pos extended slightly fwd, facing ctr.

Meas      2/4 meter

Pattern

1-16      INTRODUCTION      No action.

I.      STEP-LIFTS AND GRAPEVINE (Solo man singing).

1      Step R to R (ct 1); lift L, raising L 45° in front with knee slightly bent (ct 2).

2      Step L to L (ct 1); lift R, raising R 45° in front knee slightly bent (ct 2).

3      Step R to R (ct 1); step L across behind R (ct 2).

4      Step R to R (ct 1); step L across in front of R (ct 2).

5-16      Repeat meas 1-4, three more times (four times total).

II.      SQQ RHYTHM (Solo woman singing)

1      Step R to R slightly diag on front (ct 1); step L on ball of ft across behind R (ct 2); step R in place (ct &).

2      Repeat meas 1 with opp ftwk (starting L ft), continuing to move CCW

3      Step R to R (ct 1 &); step L across behind R (ct 2); small step R to R (ct &).

4      Step L across in front of R, body facing slightly diag to R (ct 1 &); step R to R (ct 2); step L across in front of R (ct &). Note: During meas 4, body facing slightly diag to R.

5-16      Repeat meas 1-4 three more times (four times total).

III.      KICKS AND CROSS-STEPS (Instrumental)  
(facing slightly diag to R)

1      Lift on L heel, bending R knee (ct 1); step R to R (ct &); lift on R heel, bending L knee (ct 2); step L to R (ct &).

2      Lift on L heel, bending R knee (ct 1); step R to R (ct &); lift on R heel, bending L knee (ct 2); step L in place, facing ctr (ct &).

## Ina Ina — continued

- 3 Step R across in front of L, swinging arms down and slightly back (ct 1); small step L to L, swinging straight arms slightly twd ctr (ct &); step R across in front of L, swinging arms slightly back (ct 2); small step L to L, swinging arms slightly twd ctr (ct &).
- 4 Step R across in front of L, swinging arms slightly back (ct 1); small step L to L, swinging straight arms slightly twd ctr (ct &); lift on L heel, swing up arms (elbows bent) in W-pos (ct 2); step R to R, body facing slightly diag to R (ct &).
- 5 Lift on R heel, extending L fwd (ct 1); step L in place, body facing ctr (ct &) step R across in front of L, swinging straight arms down slightly back (ct 2); small step L to L, swinging straight arms slightly twd ctr (ct &).
- 6-15 Repeat meas 1-5 two more times (three times total).
- 16 Repeat meas 1.
- Note: Swing up arms (elbows bent) on the ct 1 of meas 6, 11 and 16 to take original position (W-pos.)

Sequence:

Fig I, Fig II, Fig III,  
 Fig I, Fig II, Fig III,  
 Fig I, Fig II (close ft together for ending).

Presented by Sonia Dion & Cristian Florescu

**Lyrics**

(Aroman language)

<b>Cum s`adar lea feata</b>	How should I approach the girl,
<b>Shed mi minduiescu</b>	I wait and think?
<b>Cum s`adar lea feata</b>	How should I approach the girl
<b>Sani ti isusescu</b>	And to ask her to marry me?
<b>Ina ina gione</b>	Come, come here, young man,
<b>Ina isuseami</b>	Come and ask me.
<b>Ina ina gione</b>	Come, come here, young man,
<b>Inveasta tini iami</b>	Marry me.
<b>Cum s`adar lea feata</b>	How should I approach the girl,
<b>Imshata pirusheana</b>	The lovely sylph?
<b>Cum s`adar lea feata</b>	How should I approach the girl
<b>Sani ti ved niheama</b>	And admire her a little?

**Ina ina gione  
Ina tu livadi  
Ina ina gione  
Dada nu ni veadì**

Come, come here, young man,  
Come into the orchard.  
Come, come here, young man,  
Mother can't see us.

**Cum s`adar lea feata  
Pirusheana meu  
Cum s`adar lea feata  
Inveasta sa`ni ti iau**

How should I approach the girl,  
My sylph?  
How should I approach the girl  
And make her my bride?

**Ina ina gione  
Noi doii s`na lomo  
Ina ina gione  
Caruna s`na bagamo**

Come, come here, young man,  
For the two of us to wed.  
Come, come here, young man,  
For us to receive our crowns.

# Întoarsa de la Păuliș

(Arad [Banat], Romania)

Pronunciation: eun-TOHAHR-sah deh lah puh-oo-LEECH

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, Band 7*

Formation: Longways set. Partners facing each other holding hands;  
M's R hand holding W's L hand, straight arms down;  
M's L hand holding W's R hand, straight arms down.

Steps & Styling: Basic Step: Elegant and soft. (M's ftwk described; W opp ftwk starting R)



## Meas.

- 1 Step L (ct 1); step R next to L (ct &); step L (ct 2)  
Note: meas 1 = very small running Two-Step
- 2 Repeat meas 1 with opp ftwk
- 3 Step L (ct 1); step R (ct 2)
- 4 Repeat meas 1 with opp ftwk.
- 5-8 Repeat meas 1-4 (Basic Step) with opp ftwk.

Meas    2/4 meter

Pattern

1-4 INTRODUCTION There is no introduction to the music, but the first four meas may be used as an introduction and start with meas 5.

I. SIDE TO SIDE (M's ftwk described)

1 Starting with L, 1 Two-Step to L, swinging arms to L.  
See illustration.

2 Repeat meas 1 with opp ftwk, arms and direction.

3 Step swd on L to L, swinging arms to L (ct 1); step R  
next to L, swinging arms to R (ct 2).

4 Repeat meas 1.

5-8 Repeat meas 1-4 with opp ftwk, arms and direction.

9-16 Repeat meas 1-8.

Note: On the last meas (16), arms execute a half circle CCW (from M's perspective) between ptrs (downward, sdwd, upward) to end arms up over the head. See illustrations below.



## II. SIDE TO SIDE AND W TURNS, ARMS UP

1-8 Repeat Fig I, meas 1-8, with arm motion over head.  
See illustration.

9-10 Repeat Fig I, meas 9-10, with arm motion over head.

11-12 Starting with L, with same ftwk as Fig I, meas 11-12:

M leads W to turn CW under his L arm. M's R hand free. W's L hand is free, elbow bent arm slightly in front at chest level. See illustration.

13-14 Repeat Fig I, meas 13-14, with arms motion over head.

15-16 Starting with R, with same ftwk as Fig I, meas 15-16:

M leads W to turn CCW under his R arm. M's L hand free. W's R hand is free, elbow bent arm slightly in front at chest level.



## III. ÎNTOARSE - COUPLE TURN

1-8 With two Basic Steps starting M's L, W's R, cpl executes one full turn CCW in "up" reverse social dance pos. See illustration.

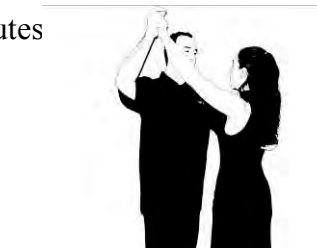
On the first meas ptrs change arms and couple pos, M's R holding W's L, arms up; M's L hand holding W's R shldr blade, W's R hand on M's L shldr.

On the meas 7-8 pts change hands, arms and couple pos.

9-16 Repeat meas 1-8 with same ftwk but opp direction (CW) and opp arms pos—"up" social dance pos. See illustration.

On the last meas ptrs end face-to-face and change hands and arms pos. Free the hands, elbows bent arms slightly in front at chest level, then join hands as described and illustrated below:

M crossing hands at chest level, R hand over L hand.  
M's R hand holding W's R hand; M's L hand holding W's L.





IV. WOMAN TURNS AROUND M

- 1-8 With two Basic Steps starting with L, M leads W to turn (CW) and move around. See illustrations and more detailed descriptions below.



Meas 1-2, arms go up and W executes 3/4 turn CW in place.  
 Meas 3-6, W turns around her ptr's arms.  
 Meas 7-8, W turns 1 1/4 (CW) in place to end facing her ptr.

- 9-16 Repeat meas 1-8 with same ftwk but opp direction.

V PROMENADE

- 1-2 Do 2 Two-Steps twd bottom of the set, side by side (W on M's L).

Facing same direction and holding hands; inside hands joined & held at shldr level, outside hands joined & held at waist level, forearms parallel with the floor and twd ptr.

See illustration.



- 3 Turn face to face with two steps (M: L-R; W R-L) making a 1/4 turn to M's L and W's R. End facing each other, arms bent and held in front at chest level.
- 4 M turns 1/4 L with one Two-Step starting with L; W does opp ftwk and direction. End facing the top of the set, holding hands like meas 1-2.

Note: The steps of meas 3-4 are done almost in place.

- 5-8 Repeat meas 1-4 with opp ftwk and direction (twd the top of the set) and arm pos.

- 9-16 Repeat meas 1-8.

VI. PROMENADE AND W TURNS

- 1-16 Repeat same ftwk as Fig V.



During meas 3-4 and 11-12, M leads with his R hand so that W turns 1/2 CCW. During meas 7-8, M leads his ptr to turn 1/2 CW. Free hands stay in the same position; elbows bent, arms up at chest level. See illustrations.



Meas. **3-4** and **11-12**



Meas. **7-8**

Note: On the last two meas 15-16, ptrs end face-to-face (W turns 3/4 CW).

Sequence:

Fig 1, Fig 2, Fig 3, Fig 4, Fig 5, Fig 6

Fig 1, Fig 2, Fig 3, Fig 4, Fig 5, Fig 6

Presented by Sonia Dion & Cristian Florescu

## Jocul soacrei

(Bucovina, Romania)

Pronunciation: ZHOHK-ool soh-AH-kreh-(ee)

Translation: Dance of the Mother-in-Law

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, Band 12*

Formation: Mixed circle; hands joined in W-pos with hands close to shoulders

Steps & Styling: Two-Step: (Rhythm of each meas: QQS)

Step R to R facing slightly diag R (ct 1); step L next to R (ct &); step R to R (ct 2)

Each Two-Step takes one meas.

In reality the rhythm is 7/8, but for purposes of dance description, it is being written as a slow 2/4.

Meas    2/4 meter

Pattern

1-16        INTRODUCTION    Facing ctr. Hands make tiny fwd circles, and these arm movements keep time with the beat (QQS); dance starts with the singing.

I.    BASIC STEP

- 1        Moving CCW, one Two-Step starting R.
- 2        One Two-Step starting L.
- 3        Facing ctr, step R twd ctr (ct 1); step L in place (ct &); step R next to L(ct 2).
- 4        Wt on R, stamp L slightly fwd three times without wt.
- 5        Step L across in front of R and swing arms down and slightly bkwd (ct 1); bend L knee (ct &); step R to R and bring arms up to orig pos (ct 2&).
- 6        Repeat meas 5.
- 7        Step L across in front of R (ct 1); step R in place (ct &); step L next to R (ct 2).
- 8        Wt on L, stamp R slightly fwd three times without wt.

Sequence:

Introduction (no action)

16 Basic Steps

Presented by Sonia Dion & Cristian Florescu

## **Lyrics**

Tot mă-n treabă soacră-mea  
 Țai ța s-o norii pânza  
 Bate-o soacră nici n-am pus  
 Că de-bia am tors un fus  
 Când naiba socițascut?  
 Că rău capu m-o durut  
 Ș-apă seara-n sat ma este  
 Da când so de pânza so țeș

Când no fost la deapănat  
 Eram la crâșmuță-n sat  
 Vin acasă rău beteagă  
 Barbațelul capu-m leagă  
 Cu ceahlău de la teleagă  
 Tot ți-e rău nevastă dragă?  
 Valeu, valeu mi-o trecut  
 Dar zău că n-am sâmbăr mai mult

Soacrămea-ța si păcat  
 Când ficioru-ai însurat  
 P-o cameșă m-i lai dat  
 Ș-ai zis că-i gata-n brăcat  
 Mama soacră, mama soacră  
 Haida de m-ajut oleacă  
 Ți de pându-n duleraș  
 Pentru-ți scumpul fecioraș  
 Ț-i nu pând de jucajel  
 Pentru a meu bărbățel

My mother-in-law is always asking  
 Whether I've finished weaving.  
 Oh, mother-in-law, I haven't even started!  
 I've only just finished preparing the spindle.  
 When else could I have done it?  
 As I had a very bad headache.  
 The night was still young in the village  
 I didn't have time to finish.

When I was about to make the ball of wool,  
 It was time to go to the tavern.  
 I came home feeling terrible.  
 My husband put a compress on my forehead,  
 Soaked with medicinal plants.  
 Are you still ailing, my dearest?  
 Oh, oooh I feel better,  
 But I won't be able to take any more.

It's such a pity, mother-in-law,  
 That when you married off your son  
 You gave him to me with only one shirt  
 And you told me he was well dressed.  
 Dearest mother-in-law,  
 Come give me a helping hand  
 To weave at least one shirt collar  
 For your darling son,  
 To weave at least one vest  
 For my little husband.

## Made în Romania

(Rom (Gypsy) dance from Muntenia, Romania)

Pronunciation: MAH-deh eun roh-MAH-neeah

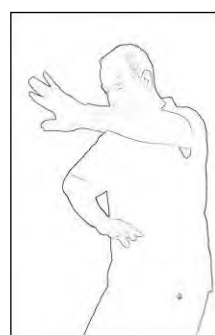
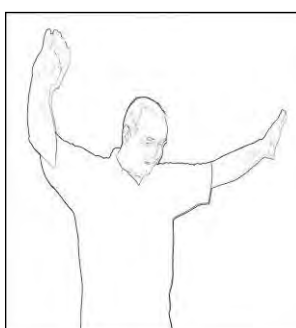
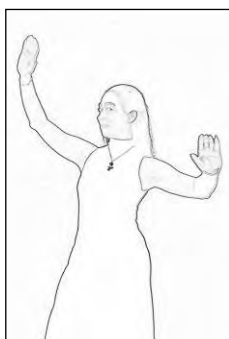
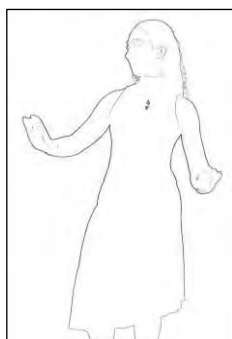
Music: 4/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, Band 6*

Formation: Individuals dancing freely in a circle; hands free, facing center and moving generally CCW.

Steps & Styling: Gypsy style: bouncy with flexed knees, exuberant, snapping fingers, shaking shoulders (shimmy)

Ladies use more feminine Eastern movements, with hands or swirling the skirt, shaking shoulders and necklaces.

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



Meas

4/4 meter

Pattern

1-4

INTRODUCTION  
may be used as one.

There is no introduction to the music, but the first four meas

I. TRAVELING CCW

- 1 Step R to R (ct 1); pause (ct 2); step L behind R (ct 3); step R to R (ct 4).
- 2 Step L across in front of R, body slightly diag to R (ct 1); pause (ct 2); lift on L heel, raising R ft behind L ankle (ct 3); very small step R to R (ct 4).
- 3 Repeat meas 2.
- 4 Step L across in front of R (ct 1); step R to R (ct 2); step L across in front of R (ct 3); tap R toes behind L near L heel (ct 4).
- 5-8 Repeat meas 1-4.

II. TRAVELING; CROSSING STEPS FACING CENTER

While the steps below are accurate, the orientation of the body is free: facing ctr, facing CCW, even facing away from ctr, or using the steps to interact with other dancers in the circle.

- 1 Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); lift on R heel bringing L leg slightly up (ct 4). Note: cts 1-3 = one Two-Step.
- 2 Step L across in front of R (ct 1); step R to R (ct 2); step L across in front of R (ct 3); lift on L heel bringing R leg slightly up (ct 4).
- 3 Facing ctr, step R across in front of L (ct 1); step L in place (ct 2); step R next to L (ct 3); pause (ct 4).
- 4 Repeat meas 3 with opp ftwk (starting L ft).
- 5-8 Repeat meas 1-4.

III. TRAVELING, TURNING, CROSSING STEPS FACING CENTER

- 1-8 Repeat Fig II but on meas 3 and 7, add a full turn CW while moving to R.

IV. FACING CENTER; MOVING IN AND OUT

The placement of the touches in the next section is merely a suggestion. The toe or the heel can touch almost anywhere - in front, to the side, in back – depending on the dancer.

- 1 Touch R toes in front without wt (ct 1); raise R lower leg bent, and R ft slightly to the side (ct 2); touch R toes in front without wt (ct 3); raise R lower leg bent, and R ft slightly to the side (ct 4). Note: For the whole meas, wt is on L.
- 2 One very small Two-Step twd ctr, starting R (cts 1-4).
- 3 Touch L toes in front without wt (ct 1); raise L lower leg bent, and L ft slightly to the side (ct 2); touch L toes to the L without wt (ct 3); raise L lower leg bent, and L ft slightly to the side (ct 4). Note: For the whole meas, wt is on R.
- 4 Moving diag bkwd R, step L across in front of R (ct 1); step R to R (ct 2); step L across in front of R (ct 3); wt on L, raise R leg behind L leg (ct 4).

Made în Romania — continued

5-8 Repeat meas 1-4.

### TRANSITION

1 4 walking steps (R, L, R, L) moving and facing LOD, 1 step per ct.

### Sequence:

Fig 1, Fig 2, Fig 3, Fig 4

Transition, Fig 4

Fig 1, Fig 2, Fig 3, Fig 4

Fig 1, Fig 2, Fig 3, Fig 4

Fig 1, Fig 2

Presented by Sonia Dion & Cristian Florescu

## Lyrics

**/Da dumla dumla da, da dumla dumla da,  
Tacă dumla dumla da made-n Rumenia/**

(Equivalent of tra-la-la)  
(...), made in Romania

**Chiar dacă ești Moldovean, Ardelean sau Țigan  
Suntem made Romania ia lia lia li  
Chiar dacă ești Moldovean, Ardelean sau Oltean  
Suntem made Romania ia lia lia li**

Whether you're Moldavian, Transylvanian or Gypsy  
We all belong to Romania ...  
Whether you're Moldavian, Transylvanian or Oltenian  
We all belong to Romania...

**/Da dumla dumla da, da dumla dumla da,  
Tacă dumla dumla da made-n Rumenia/**

(...)  
(...), made in Romania

**/Nu contează cine ești, sau ce limbă vorbești,  
Asta e țara ta, România/**

It matters little who you are or what language you speak  
This is your country, Romania

**Sor-o iauzi cea mai nouă :**

Listen to me and change, my sister:

**Hai cu moldoveanu, cu ardeleanu,  
Bucureșteanu, haide sus țiganu  
Și cu olteanu, cu moldoveanu  
Cu ardeleanu, da da da da**

Go dance with a Moldavian, a Transylvanian,  
Someone from Bucharest. You too, Gypsy, go!  
Dance with an Oltenian, a Moldavian,  
A Transylvanian ...

**Chiar dacă ești Moldovean, Ardelean sau Țigan  
Suntem made Romania ia lia lia li  
Chiar dacă ești Moldovean, Ardelean sau Oltean  
Suntem made Romania ia lia lia li**

Whether you're Moldavian, Transylvanian or Gypsy  
We all belong to Romania ...  
Whether you're Moldavian, Transylvanian or Oltenian  
We all belong to Romania...

<b>/Da dumla dumla da, da dumla dumla da, Tacă dumla dumla da made-n Rumenia/</b>	(...) (...), made in Romania
<b>/Nu contează unde stai, sau ce dialect ai Distrează-te și bea, căi țara ta/</b>	It matters little where you live or what dialect you use Enjoy yourself and drink, as this is your country.
<b>Chiar dacă ești Moldovean, Aardelean sau Țigan Suntem made Romania ia lia lia li Chiar dacă ești moldovean, ardelean sau oltean Suntem made Romania ia lia lia li</b>	Whether you're Moldavian, Transylvanian or Gypsy We all belong to Romania ... Whether you're Moldavian, Transylvanian or Oltenian We all belong to Romania...
<b>/Da dumla dumla da, da dumla dumla da, Tacă dumla dumla da made-n Rumenia/</b>	(...) (...), made in Romania
<b>Nu contează cine ești, sau ce limbă vorbești Asta e șara ta , România Nu contează unde stai, sau ce dialect ai Distrează-te și bea, căi șara ta</b>	It matters little who you are or what language you speak This is your country, Romania It matters little where you live or what dialect you use Enjoy yourself and drink, as this is your country.
<b>Chiar dacă ești Moldovean, Ardelean sau Țigan Suntem made Romania ia lia lia li Chiar dacă ești Moldovean, Ardelean sau Oltean Suntem made Romania ia lia lia li</b>	Whether you're Moldavian, Transylvanian or Gypsy We all belong to Romania ... Whether you're Moldavian, Transylvanian or Oltenian We all belong to Romania...
<b>/Da dumla dumla da, da dumla dumla da, Tacă dumla dumla da made-n Rumenia/</b>	(...) (...), made in Romania

## Notes:

1. The ellipses (...) indicate the places where the “tra-la-la-ing” comes.
2. The forward slash (/) at the beginning and end of some verses indicates that the verse should be repeated.



# Sârba Zărneștenilor

(Muntenia, Romania)

Pronunciation: SUHR-bah zuhr-nehch-TEH-nee-lohr

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, Band 16*

Formation: Mixed circle; hands in V-pos, facing and moving CCW

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-16	<u>INTRODUCTION</u>	No action.
I.	<u>TWO-STEP AND STAMPING</u>	
1	Step fwd on R heel, R leg straight in front and L knee bent (ct 1); step L near R heel (ct &); step fwd on R (ct 2).	
	Note: cts 1&2 = one Two-Step leading with heel.	
2	Repeat meas 1 with opp ftwk (starting L heel).	
3	Repeat meas 1 (starting R heel).	
	Note: meas 1-3 = three fast Two-Steps.	
4	Step fwd L diag in LOD (ct 1); step R in place behind L heel (ct 2).	
	Optional shout: “Hei hop” (hey HOHP)	
5	Slight hop on R, body facing ctr and slightly raise L in front, knee bent 45° (ct 1); step L slightly to L (ct 2).	
6	Step R across in front of L (ct 1); step L in place (ct 2).	
7	Step R near L (ct 1); stamp L slightly in front (without wt) (ct 2).	
	Optional shout: “una” (OO-nah)	
8	Step L near R (ct 1); stamp R slightly in front (without wt) (ct2).	
	Optional shout: “două” (DOH-uh)	
9-16	Repeat meas 1-8.	
II.	<u>TWO STEP AND FLOREȚICA STEP.</u>	
1-6	Facing ctr, repeat Fig I, meas 1-6.	
7	Step R near L (ct 1); step L in front of R (ct 2).	
8	Step R in place (ct 1); step L near R (ct 2).	
9-16	Repeat meas 1-8	

### III. TRAVELLING STEPS AND GRAPEVINE

- 1 Facing ctr, moving to R, step R to R (ct 1); step (slight leap) L next to R with wt (ct 2).
- 2 Step R to R (ct 1); raise L leg (slightly bent knee) in front (ct 2).  
Note: meas 1-2 are like *pas chasse*.
- 3 Step L across in front of R (ct 1); raise R leg with knee bent behind 45° (ct 2).
- 4-9 Repeat meas 1-3, two more times (three times total), but on ct 1 of meas 9, step L to L.
- 10 Facing ctr, moving to L, step R across in front of L (ct 1); leap L to L (ct 2).
- 11 Step R crossing behind L (ct 1); leap L to L (ct 2).
- 12 Step R across in front of L (ct 1); raise L leg, knee bent behind 45° (ct 2).
- 13 Large step L to L with bent knee and sway body L, extending R with toes still touching the floor (ct 1); straighten L knee, and end with swaying body L (ct 2).
- 14 Step R in place with bent knee and sway body R, extending L with toes still touching the floor (ct 1); straighten R knee, and end with swaying body R (ct 2).
- 15 Step L in place with bent knee and sway body L, extending R with toes still touching the floor (ct 1); straighten L knee, and end with swaying body to L and lift R leg with knee bent behind (ct 2).
- 16-18 Repeat meas 1-3.
- 19 Large step R to R with bent knee and sway body R, extending L with toes still touching the floor (ct 1); straighten R knee, and end with swaying body R (ct 2).
- 20 Step L in place with bent knee while swaying body L, extending R with toes still touching the floor (ct 1); straighten L knee, and end with swaying body L and lifting R leg with knee bent behind (ct 2).
- 21-40 Repeat meas 1-20.

#### Sequence:

Introduction

(Fig1, Fig2, Fig3) twice+

Fig1, Fig2, Fig1, Fig3

Fig1, Fig2, Fig1

Ending: Stamp L twice.

Presented by Sonia Dion & Cristian Florescu

## 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 that each dancer in the class knows. In other words, there will be no teaching of these movements.

If you haven't done a lot of square dancing and don't know all of these movements, you can still do squares with Jerry in the evening class.

If you are a newcomer to square dancing, then try the squares at Once Over Lightly 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                      | 14. Separate Family                |
| 2. Forward & Back            | a. Separate                        |
| 3. Do Sa Do                  | b. Divide                          |
| a. Reverse Do Sa Do          | 15. Courtesy Turn                  |
| 4. Swing                     | 16. Ladies Chain Family            |
| 5. Promenade Family          | a. Ladies (Reg. and 3/4)           |
| a. Couples (Full, 1/2, 1/4)  | b. Ladies (Reg. and 3/4)           |
| b. Single File               | 17. Lead Right                     |
| c. Wrong Way                 | 18. Right & Left Thru              |
| 6. Allemande Family          | 19. Circle to a Line               |
| a. Left                      | 20. Bend the Line                  |
| b. Right                     | 21. Double Pass Thru               |
| c. Left Arm Turn             | 22. Grand Square                   |
| d. Right Arm Turn            | 23. California Twirl               |
| 7. Right & Left Grand Family | 24. Dive Thru                      |
| a. Right & Left Grand        | 25. Star Thru                      |
| b. Weave the Ring            | 26. Square Thru Family (1-5 Hands) |
| c. Wrong Way Grand           | a. Square Thru                     |
| 8. Star Family               | 27. Walk Around Your Corner        |
| a. Right                     | 28. See Saw (Taw)                  |
| b. Left                      | 29. Box the Gnat                   |
| 9. Star Promenade            | 30. Do Paso                        |
| 10. Pass Thru                | 31. Allemande Thru                 |
| 11. Split Family             | 32. Shoot the Star                 |
| a. Outside Couple            | 33. Slip the Clutch                |
| b. Ring (One Couple)         | 34. Couples Wheel Around           |
| 12. Half Sashay Family       |                                    |
| a. Half Sashay               |                                    |
| b. Rollaway                  |                                    |
| c. Ladies in, Men Sashay     |                                    |
| d. Right Arm Turn            |                                    |

## Haste to the Wedding

(Contra)

This is a traditional contra. The music is from the operetta *The Elopement* (1767). This tune, known variously as “Haste to the Wedding,” “Come Haste,” “Rural Felicity” and even “The Rules of Felicity,” has had dozens of sets of dance directions paired with it. The set chosen here seems to fit the music best of them all. The tune appeared in America first in Aaron Thompson MS, 1777. Difficulty level: Easy.

Music: 4/4 meter

Formation: 32-bar duple-minor improper longways sets

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2	Right-hand star.	
3-4	Left-hand star.	
5-6	Join hands and circle L.	
7-8	Circle R.	
9-10	With ptrs dos-a-do.	
11-12	Clap twice and turn with ptr once around with two hands.	
13-14	With corners dos-a-do.	
15-16	Clap twice and turn corner half way around with two hands.	

Presented by Jerry Helt

# The Munichausen

(Contra)

The tune is Cantelo (1785). The title probably refers to one of the German mercenaries fighting for the British. Difficulty level: moderate-difficult.

Music: 4/4 meter

Formation: 32-bar duple-minor improper longways sets

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2	Ones go down the middle 6 steps and turn to face up the set.	
3-4	Ones go back to orig pos in 6 steps and cast off. Twos move up the set and Ones are now in the Twos' pos.	
5-6	Ones go down the outside 8 steps.	
7-8	Ones turn and go back.	
9-10	Ones set to ptr, set to first corner.	
11-12	Ones set to ptr, set to second corner.	
13-14	Ones and couple below circle L once around.	
15-16	Ones do a quick four-hands-around (R-L-R-L) with couple above (2 steps with each hand).	

Presented by Jerry Helt

## Who's on First?

(American Square)

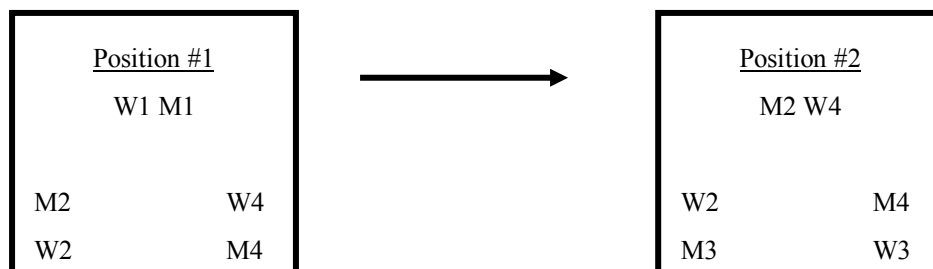
Created by Dan & Madeline Allen.

Music: "Take Me Out to the Ball Game" or any strongly phrased recording

Formation: Standard American square. Four couples, each occupying one side of a square, W on M's R.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2	Couple #1 passes through the set and turns individually in Couple #3's position. As soon as Couple #1 arrives, Couple #3 divides and all other dancers in the set move into the next person's position around the square until the vacancy is filled that Couple #1 vacated (See Diagrams 1-2 below).	
3-4	The dancers in the original No. 2 position pass through the set and turn individually in original No. 4 position. When the active dancers arrive, the dancers in that position divide and all other dancers in the set move into the next person's position around the square until the vacancy is filled in the No. 2 position.	
5-6	The dancers in the original No. 3 position perform the same actions as in the meas above, passing across the set and filling the No. 1 position.	
7-8	The dancers in the original No. 4 position perform the same actions as in the meas above, passing across the set and filling the No. 2 position.	
9-32	Repeat the above sequence three times and all couples will be back in home position.	

Presented by Jerry Helt



## Square Dance Calls

### SINGLE OXBOW LOOP:

From a circle, the designated man, without releasing hands, steps forward toward the center of the circle, turns his back to his left-hand couple, and backing under his own left arm and the arch formed by his left-hand couple, he stands back to back with the man in that couple as he pulls the rest of the circle thru the same arch. As they all move thru, the arching couple must do a dishrag spin and the circle is then intact once more.

### DIXIE DOWN THE LINE

An idea from Don Beck

Definition: From a two-faced line with left or right center, hands joined, Dixie Style to an Ocean Wave.

A two-faced line with center left hands joined will transpose to a right-hand Ocean Wave

A two-faced line with center right hands joined will transpose to a left-hand Ocean Wave

### EXAMPLES AND USES:

Heads Forward, Veer Left, Dixie Down the Line, Trade the Wave, Pass Thru, Partner Trade (Zero)

Heads Forward, Veer Right, Dixie Down the Line, Back Away (Zero)

Heads Square Thru Four Hands, all Veer Left, Dixie Down the Line, Left Allemande, etc.

Heads Square Thru Four Hands, Right & Left Thru with the Outside Two, all Veer Left, Dixie Down the Line, Trade The Wave (Zero Ocean Wave)

Heads to the Middle, Swing Thru, Boys Run Right, Dixie Down the Line, Trade the Wave, Ladies Trade, Explode The Wave (Equivalent to Heads Lead Right)

Heads Lead Right, Circle to a Line, Lines Forward, Touch 1/4, Coordinate, Couples Circulate, Dixie Down the Line, Trade the Wave, Recycle, Left Allemande, Etc.

Heads Forward, Pass the Ocean, Swing Thru, Boys Run Right, Dixie Down the Line, Trade the Wave, Recycle, Centers Partner Trade (Equivalent to Heads Lead to the Right)

Heads Square Thru Four Hands. All Veer Left, Dixie Down the Line, Left Allemande, Etc.

Heads Lead Right, Circle to a Line, Lines Forward, Touch 1/4, Coordinate, Dixie Down the Line Take a Peek, Trade the Wave, Recycle, Left Allemande

Heads Square Thru Four Hands, All Veer to the Left, Couples Circulate, Dixie Down the Line Boys Cross Run, Recycle, Pass Thru, Trade By, Left Allemande

## Square Dance Calls— continued

Heads Square Thru Four Hands, All Veer to the Left, Couples Circulate, Dixie Down the Line, Gents Circulate Two Places, Left Allemande, Swing Your Partner (The square has rotated 1/4 right)

Heads Square Thru Four Hands, Swing Thru, Boys Run, Dixie Down the Line, Ladies Lead, Dixie Style to an Ocean Wave, Trade the Wave, Recycle, Pass to the Center, Square Thru  $\frac{3}{4}$ , Left Allemande (You are home)



## Jerry Helt's Record List

<b>MUSIC</b>	<b>LABEL - RECORD #</b>	<b>DISTRIBUTOR</b>
<b>SQUARE DANCES</b>		
SUMMER SOUNDS	BLUE STAR 2265	Palomino Records, Inc. 2818 Hwy. 44 East Shepherdsville, KY 40165 800/328-3800  “ “
SCHATZIE	BLUE STAR 2260	
HI, NEIGHBOR	BLUE STAR 2360	
TRAVEL ON	BLUE STAR 2363	
SPRECHEN SIE DEUTSCH	BLUE STAR 2366	
CINCINNATI WALTZ QUADRILLE	BLUE STAR 2378	
FOUR LEAF CLOVER WITH	BLUE STAR BLUE STAR 2376	
<b>CONTRA &amp; QUADRILLE</b>		
GLISE A SHERBROOKE	KDF	Kentucky Dance Foundation C/O S. Shacklette 460 Long Needle Rd. Brandenburg, KY 40108 800/446-1209
DOUBTFUL SHEPHERD	LSW 1009	Lloyd Shaw Foundation 2217 Cedar Acres Dr. Manhattan, KS 66502
QUEENS QUADRILLE STAR & PROMENADE CONTRA WALTZ CONTRA	E-Z 719 TNT 201 National Records 4562	Palomino Records, Inc. (see above) Palomino Records, Inc. (see above) Palomino Records, Inc. (see above)
<b>LINE DANCES</b>		
I'M BUSTED	BLUE STAR 2219	Palomino Records, Inc. (see above)
STAY YOUNG	MCA 5310 (Vocal-Don Williams)	MCA RECORDS, INC 70 Universal Plaza Universal City, CA 91608
THE BIRD DANCE	AVIA DISK AD 831	
<b>CDs</b>		
DOWN ON THE FARM	TELARC CD 80263 CS 30263	TELARC International 23307 Commerce Park Rd. Cleveland, OH 44122
<b>VIDEOS</b>		
JERRY HELT'S DANCE PARTY		Kentucky Dance Foundation (see above)
JERRY HELT'S COMMUNITY DANCE PARTY		Kentucky Dance Foundation (see above)

## Adanali

(Urban Greece)

This dance done to a Turkish song with the same name which became popular among Greeks and Armenians. The dance is a simple Sta Dyo (two step) *Misirlou*-type dance as seen on *youtube.com*.

Pronunciation: Ah-dah-NAH-lee

Translation: Girl from Adana

Music: 2/4 meter

*Balkan I 2010 Steve's Dances CD, Band 8*  
*Balkan II 2010 Alternates CD, Band 2*

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

Steps & Styling: Small subtle steps

Meas      2/4 meter

Pattern

INTRODUCTION. Depends on which recording is used. If using the 1943 Adatopoula version, begin with the singing.

I. DANCE

- 1 Facing ctr, step L across in front of R (ct 1); step R to R (ct &); step L across in front of R (ct 2); lift slightly on L bringing R ft around in front of L (ct &).
- 2 Step R across in front and next to L (ct 1); step L slightly back and L (ct &); step R back and slightly R (ct 2); lift on R bringing L ft fwd to begin dance again (ct &).

Sequence:

Repeat dance from beg until end of music.

Note: Leader may turn twd second dancer and interact with him/her and ultimately turn CCW under own joined raised hands. Or switch hands and turn under own R arm.

Presented by Stephen Kotansky

## Aloniotikos

(Alona, Greece)

*Aloniotikos* is a three-measure dance from the Village of Alona in Northern Greece. It is also referred to as *Cho Cho* or *Tso Tso* and is essentially a *Poustenos/Beranche/Leventikos*-type dance in 4/4 time.

Another common name is *Armensko Oro*.

Pronunciation: ah-loh-NYOH-tee-kohs

Music: 4/4 meter

*Balkan I 2010 Steve's Dances CD, Band 9*

*Balkan II 2010 Alternates CD, Band 13*

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

Steps & Styling: There are many variations on the footwork and expression of energy as well as solo variations for the leader:

- During cts 1,&2 of meas 2, the dancer can skip fwd slightly or turn 360° CW to R. Dancers can also turn 2 times CW to R during meas 2.
- Dancers can "Chassé-kerplunk" diag backwards to R instead of lift on ct 1 of meas 3 by leaping onto L beside R on ct "uh" before ct 1 and stepping on R back diag R on ct 1 of meas 3 (during this variation, dancers travel more to R).
- A subtle "bounce-step-step" (QQS) can be inserted during cts 3,&4 of any meas.
- Leader can turn and breakaway rejoining line in front of second dancer holding own R hand in second dancer's R hand and dancing parallel to him/her.
- Squats and turns can be inserted as well as long as they fit into the flow of the dance and musical phrasing. Steve suggested one or two CW turns to R during meas 2 and/or one CCW turn to L during meas 3.

Meas      4/4 meter

Pattern

INTRODUCTION. No action.

DANCE

- |   |   |
|---|---|
| 1 | Facing ctr, lift on L and swing raised R fwd with knee extended (ct 1); step R to R wt on both ft (ct 2); step L behind R dragging R (ct 3); turning to face slightly R of ctr, small stamp fwd R to R, with wt (ct 4). |
| 2 | Step fwd L in front of R (ct 1); step fwd R (ct 2); turning to face ctr, step fwd L slightly to ctr (ct 3); step back R (ct 4).   |
| 3 | Lift on R, bringing L ft fwd and up with knee extended (ct 1); step back on L behind R (ct 2); step back on R turning to face slightly R (ct 3); step L across in front of R (ct 4).                                    |

Presented by Stephen Kotansky

# Černevska Ručenica

(Thrace, Bulgaria)

Source: Belčo Stanev.

Pronunciation: chehr-NEHF-skah RUH-cheh-nee-tsah

Music: 7/16 meter, 1-2-2, *Balkan I 2010 Steve's Dances CD*, Band 12  
counted as 1,2,3, QQS

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

Notes: Belčo mentioned that this dance is based on women's Ručenica steps and that the dance is performed at Easter time.

<u>Meas</u>	<u>7/16 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION</u> No action. Start with singing.	
I.	<u>SIDEWAYS</u>	
1	Facing ctr, step R to R (cts 1,2); bounce on R (ct <u>3</u> ).	
2	Step fwd L to ctr (cts 1,2); stamp R beside L lightly without wt (ct <u>3</u> ).	
3	Step bkwd on R (cts 1,2); slight leap onto L beside R (ct <u>3</u> ).	
4-18	Repeat meas 1-3 five more time (six times total) and end facing slightly R of ctr.	
II.	<u>RIGHT OF CENTER</u>	
1	Facing R of ctr, step R fwd leading with R heel (ct 1); roll onto whole R (ct 2); step L fwd (ct <u>3</u> ).	
2	Repeat meas 1.	
3	Step R-L-R fwd with small steps (cts 1,2, <u>3</u> ) (Ručenica Step).	
4	Step L-R-L fwd with small steps (cts 1,2, <u>3</u> ) (Ručenica Step).	
5-16	Repeat meas 1-4 three more times (four times total).	
III.	<u>TO THE CENTER</u>	
1	Step R to ctr (ct 1); step L next to R (ct 2); step R in place (ct <u>3</u> ).	
2	Step L bkwd (ct 1); step R next to L (ct 2); step L in place (ct <u>3</u> ).	
3	Repeat meas 1.	
4	Step L in place with slight accent and clap hands together at chest level (ct 1); hold (cts 2- <u>3</u> ).	
5-6	Repeat meas 1-2.	
7-8	With 6 small running Ručenica steps R-L-R L-R-L, dance a small circle CW to the R back to place (cts 1,2, <u>3</u> ,1,2, <u>3</u> ).	

9-16 Repeat meas 1-8.

Sequence:

Repeat dance from beg until end of music.

### **Lyrics**

Malki Momi iz drum tičat,  
Cvete berat, kitki kičat,  
Cvete berat, kitki kičat,

*The maidens are going along the path  
picking flowers and making garlands.*

Refrain

Kačil sa, kačil sa, na mogilkata  
Poglednal, poglednal, dolu i gore,

*Someone has climbed the small mountain (hill)  
and looked down and up*

Kitkite se cvjat raztvarjat  
I na momi progovarjat,  
I na momi progovarjat

*The flowers in the garlands open up and  
speak to the maidens.*

Beret ni, malki momi,  
Kičete si nisi kosi  
Kičete si rusi kosi.

*Pick us, maidens  
and decorate us with your blonde hair.*

Each verse and the Refrain are sung two times

Presented by Stephen Kotansky

## Gajda from Flambouro

(Serres Region, Greece)

This *Gajda* is from the Roma (Gypsy) town of Flambouro in the Serres region of eastern Macedonia in Greece. It has an interesting 14-ct pattern during the slow music, and adds 2 cts during the fast music.

Source: Dancers from Flambouro, Joe Kaloyanides Graziosi, Yvonne Hunt.

Pronunciation: GIGH-dah from FLAHM-boo-roh

Music: 2/4 meter *Balkan I 2010 Steve's Dances CD, Band 6*

Formation: Open circle; hands joined in V-pos. Traditionally M and W are in separate lines with the oldest leading each line and younger dancers at the end.

Meas      2/4 meter

Pattern

INTRODUCTION. None. Long zurna notes. Dance starts with drum beat.

I. SLOW PART

- 1 Facing R of ctr, step fwd on R (ct 1); bring L fwd and hook it slightly in front of R shin (ct 2);
- 2 Step fwd on L and slightly L (ct 1); step fwd R (ct 2); step fwd L (ct &).
- 3-4 Repeat meas 1-2.
- 5 Turning to face ctr, step R to R (ct 1); lift on R and bring L fwd and around to back, bringing hands to W-pos (ct 2).
- 6 Facing slightly L of ctr, step L behind R (ct 1); step back on R (ct 2).
- 7 Step L behind R (ct 1); hook R in front of L shin (ct 2); release R, begin to turn to face R of ctr and bring hands back down to V-pos.

II. FAST PART. As music speeds up, dance becomes more lively, moves more to R. Arms stay down in V-pos throughout.

- 1-2 Repeat Fig I, meas 1-2.
- 3 Step fwd R (ct 1); step fwd L (ct 2).
- 4-8 Repeat Fig I, meas 3-7.

Note: The actual difference in the dance pattern, besides being more energetic, is the interspersing of meas 3—2 semi-running steps R, L between the “hook” steps of meas 1 and meas 3 of the slow part.

Presented by Stephen Kotansky

## Glaviniška Kopanica

(Glavinica, Western Thrace, Bulgaria)

This *Kopanica* belongs to a group of well known *Kopanici* from western Bulgaria. Others in this family include: *Lamba Lamba*, *Plovdiska Kopanica*, *Ludo Kopano*, *Bistrička Kopanica*, et.al. Kotansky based the steps below on several versions of this dance learned over the past 35 years from Stefan Vaglarov, Georgi Kinski, Belčo Stanev, and others.

Pronunciation: glah-vee-NEESH-kah ko-pah-NEE-tsa

Music: 11/16 meter *Balkan I 2010 Steve's Dances CD*, Band 10  
counted 1,2,3,4,5 or any good Kopanica

Formation: Short lines "na lesa" with a belt hold or "V" hold.

Meas      11/16 meter

Pattern

INTRODUCTION. None.

### I. BASIC TRAVELING STEP

1 Facing R of ctr and moving in LOD, step R fwd (ct 1); step L fwd (ct 2); step R fwd (ct 3); hop or bounce on R and bring L through (ct 4); step L fwd (ct 5).

2-8 Repeat meas 1 seven times (eight times total).

### II. BASIC GANKINO WITH SOVALKA

1 Repeat meas 1 of Basic Traveling Step.

2 Continuing fwd, step R fwd (ct 1); step L fwd (ct 2); turning to face ctr, step R back and twizzle L heel (toe still touching ground) to R (*sovalka*) (ct 3); step L to L (slight leap) (ct 4); step R to L behind L (ct 5);

3 Step L to L (ct 1); step R to L behind L (ct 2); step L to L (ct 3); step R next to L and bounce twice on both ft (cts 4-5).

4-12 Repeat meas 1-3.

13 Facing ctr, step R to R (ct 1); step L to R crossing behind R (ct 2); step R to R (ct 3); close L to R (ct 4); hold or bounce (ct 5).

14 Reverse meas 13 to L.

15-16 Repeat meas 13-14. Note: This is actually a side-to-side step.

### III. SIDE-TO-SIDE WITH ČUKNI. SEČI

1 Step R to R (ct 1); step L to R crossing behind R (ct 2); step R to R (ct 3); hop on R in place and raise L knee up and in front (ct 4); strike L heel beside R and slightly fwd (ct 5).

2 Step L to L (ct 1); step R to L behind L (ct 2); step L to L and extend R fwd touching ground (ct 3); draw R back and extend L fwd (ct 4); draw L back and extend R fwd (ct 5). Note: These are "scissor" steps.

3-4 Repeat meas 1-2.

IV. FORWARD WITH HOOK AND STAMPS

1 Facing ctr, step R fwd (scissor)(ct 1); step L fwd (scissor)(ct 2); lift on L and hook R in front of L shin (ct 3); step R fwd (ct 4); step L fwd or slight stamp with wt (ct 5).

2 Step R across in front of L, or touch full R in front of L (ct 1); step L crossing back in place (ct 2); step R behind L and bounce L fwd slightly against the ground (ct 3); lift on R in place (ct 4); step L behind R (ct 5).

3 Lift on L in place (ct 1); step R in place (ct 2); stamp L beside R without wt (ct 3); leap slightly onto L in place (ct 4); stamp R beside L without wt (ct 5).

4-6 Repeat meas 1-3 twice (3 total).

V. FORWARD WITH HOOK AND SLAP

1-2 Repeat meas 1-2 of “Forward with Hook and Stamps.”

3 Hop on L and bring R around and in back (ct 1); step R directly behind L so that R toe is L of L (ct 2); in this crossed ft pos, chug back on both feet (ct 3); hop on L in place and bring extended R leg fwd (ct 4); slap R fwd with knee extended and without wt (ct 5).

4-12 Repeat meas 1-3 of “Forward with Hook and Slap” 3 times (4 total).

10 Hop again on L in place leaving R extended fwd (ct 1); slap R fwd again (ct 2); jump onto both feet (R fwd) with accent (ct 3); hop on R in place (ct 4); step L in front of R (ct 5).

11-12 Repeat meas 1-2 of “Side-to-Side.”

16-17 Repeat Fig III, meas 1-2.

VI. PRANCING/STAMP AND SLAP

1 Continuing the scissor step above, draw R back and extend L fwd and low (ct 1); draw L back and lift R up (ct 2); jump onto both feet with R in front of L but with ft close together (ct 3); leap on R to R (ct 4); step L behind R to R (ct 5).

2 Step R to R (ct 1); step L behind R (ct 2); draw R back (scissor) and extend L fwd (ct 3); draw L back and extend R fwd (ct 4); draw R back and extend L fwd (ct 5).

3 Step L to L and raise R knee up and in front sharply (ct 1); step on ball of R in front of L (ct 2); step L to L and raise R knee up and in front sharply (ct 3); step ball of R in front of L (ct 4); step L to L (ct 5).

Note: This “prancing” step has a down-up-down-up-down motion.

4-6 Repeat meas 1-3.

7 Repeat meas 1.



## Glaviniška Kopanica — continued

- 8 Step R to R (ct 1); step L behind R (ct 2); strike R heel in front of L (ct 3); step R beside L (ct 4); strike L beside R (ct 5).
- 9 Step L beside R (in place) (ct 1); strike R heel fwd (ct 2); tap ball of R back near L (ct 3); čukče on L (raise and lower L heel) and bring R fwd (ct 4); brush R bkwd (ct 5).
- 10-12 Repeat meas 7-9.

VII. STAMP AND DRAG

- 1 Repeat meas 1 of “Forward with Hook.”
- 2 Step R across and in front of L (ct 1); step L back to place (ct 2) strike R heel slightly in front (ct 3); leap onto R in place (ct 4); strike L slightly fwd (ct 5).
- 3 Step L in place (ct 1); strike R heel slightly fwd (ct 2); drag R, leg extended diag back to R (ct 3); hop on L (ct 4); stamp R fwd without wt (ct 5).
- 4-6 Repeat meas 1-3.

VIII. DRAG R AND L

- 1 Turning to face diag L of ctr, bounce on L and drag R, leg extended, back diag to R (ct 1); bounce on L again and drag R across and diag in front of L (ct 2); repeat action of ct 1 (ct 3); hop on L and raise R knee up in front (ct 4); slap R fwd with leg extended (ct 5)
- 2 Turning to face ctr, leap onto R in place (ct 1); stamp L beside R without wt (ct 2); drag L diag back to L (ct 3); hop on R in place (ct 4); slap L fwd (ct 5).
- 3-4 Reverse meas 1-2.
- 5-6 Repeat meas 1-4.

Sequence: Steve taught Figs I-V as a complete dance and added Figs VI-VIII at a workshop as additional figures.

Fig I; Fig II; Fig III; Fig IV; Fig V; Fig VI; Fig VII; Fig VIII

Presented by Stephen Kotansky

## Išu Byala Nedo

(Thrace, Bulgaria)

This women's dance was learned from Belčo Stanev.

Pronunciation: EE-shu BYAH-la NEH-doh

Music: 11/8 meter, counted 1 2 3 4 5 or *Balkan I 2010 Steve's Dances CD, Band 13*  
1 2 3 & 4 5, QQSS+ or QQQSS+

Formation: Closed circle; hands joined in escort hold.

Meas    11/8 meter

Pattern

INTRODUCTION. None.

### DANCE

- 1 Facing R of ctr, step fwd R (ct 1); step fwd L (ct 2); step fwd R (ct 3); step fwd L (cts 4, 5).
- 2 Repeat meas 1.
- 3 Turning to face ctr, step sdwd on R (ct 1); step on L close to R heel (ct 2) step R quickly and softly in place (ct 3); step L quickly and softly beside R (ct &); step R in place (ct 4); step L in front of R (ct 5).
- 4 Step R back to place (ct 1); step L beside R (ct 2); step R quickly and softly slightly in front of L (ct 3); step quickly L in place (ct &); step R back to place (ct 4); step L in place (ct 5).

Sequence: meas 1-4 thirteen times

Ending:

- 1-3 Music slows dramatically. Step R bkwd (pause in music, no singing).
- 4 (Singing resumes) Step L to L (ct 1); step on R next to L (ct 2); step L to L (ct 3); step R next to L, without wt (cts 4-5).
- 5-8 Repeat meas 1-4 of Dance.
- 9-10 Repeat meas 1-2
- 11 Step R to R; step L next to R; hold.

Presented by Stephen Kotansky

## Kcim

(Kosovar Albanians)

This is a solo dance which can also be performed as a solo, duet, or in group form. It incorporates movements out of everyday life in an aesthetically altered way. Learned from Janet Reineck, Dancers of Ensemble Shota, Kosovar Albanians. The title means “jumpy.”

Pronunciation: KTSEEM

Music: 2/4 *Balkan I 2010 Steve's Dances CD, Band 18*  
*Balkan II 2010 Alternates CD, Band 10*

Formation: Open circle hands joined in W-pos. Arms bounce up on ct 1 and down on ct 2. There can be a slight movement of the hips.

### Meas

### Pattern

#### INTRODUCTION

##### I. BASIC

- 1 Facing ctr, step R diag back to R (ct 1); step L diag back to R (ct 2).
- 2 Step R diag back to R (ct 1); touch L toe beside R ft (ct 2).
- 3 Turning to face slightly R of ctr, step L fwd diag R (ct 1); touch R toe beside L ft (ct 2).

#### Variations

- 1 Repeat Basic, meas 1.
- 2 Step R diag back to R (ct 1); step L beside R (ct 2); step R next to L (ct &).
- 3 Turning to face slightly R of ctr, step L fwd diag R (ct 1); step R beside L (ct 2); step L slightly fwd diag R (ct &).

##### II. KERPLUNKS

- 1 L ft in front, R ft behind L ft, moving to R, step on ball of R straightening knee (ct uh before ct 1); land on L in front of R, bending knee (ct 1); repeat cts uh-1 (cts uh, 2).
- 2 Step R to R (ct 1); step on ball of L across behind R, straightening knee (ct 2); step R in place (ct &).
- 3 Repeat meas 2 with opp ftwk and direction.

#### Variation (Raif's step):

- 1 Step R heel to R straightening legs (ct 1); step L behind R, bending knee slightly (ct &); step on ball of R to R straightening legs (ct 2); step L in front of R, bending knee slightly (ct &). (Grapevine)
- 2-3 Repeat Fig II, meas 2-3.

Sequence: Fig I, Fig I var, Fig II, Fig I var, Fig II var. Number of times determined by leader.

Solo, or face-to-face, or in circle. Solo variations can be done by individuals who break away from the circle of dancers. They can return to the circle.

## II. SOLO VARIATIONS

1 Lift slightly on L (ct 1); small step R slightly to R (ct &); close L to R (ct 2); step R slightly to R (ct &).

2 Reverse ftwk of meas 1.

Note: This ftwk may be used throughout dance with variations of crossing behind on ct 2 or travelling fwd around circle or twd ptr or even backwards.

### STEP ADDITIONS

1 Touch ball of R fwd or to R (ct 1); lift same ft back toward ctr of gravity (ct 2).

2-3 or 4 Repeat ct 1 and use one Basic Step to change wt.

5-7 or 8 Reverse ftwk of meas 1.

### KERPLUNK

“uh” before 1 Quickly take wt on ball of R behind L (ct uh).

1 Fall onto L in front of R (ct 1); take wt on ball of R behind and next to L. ft (ct “uh” before 2); fall onto L in front of R (ct 2). (This may travel to R and then turn CCW.)

### HAND AND ARM GESTURES

During this dance, hands and arms have several movement possibilities:

1. Hands on hips
2. Hands holding kerchief in front of waist
3. Arms up and out to side at shoulder or head level
  - Wrists rotating (little fingers lead) twd body
  - Slowly making “finger cymbal” gesture
  - Hand on leading side higher than hand on trailing side
4. One hand up, one hand on hip
5. One hand up (leading ft), other hand low in front of waist (trailing ft)
6. Rolling hands in front of waist, body bent slightly fwd.
7. The following will indicate narrative gesture, but only as reminders, i.e., key words:
  - Reach (or be drawn) and draw back
  - Henna hair
  - Spread Filo dough
  - Wash hands
  - Wring hands
  - Roll hands

Presented by Stephen Kotansky

## Popova Kerka

(Macedonia)

Literally, “the Priest’s Daughter,” this dance comes from the area around Florina in Northern Greece. It was presented by Yannis Konstantinou who comes from a family of excellent dancers from Alona. It is an interesting 11-measure dance which reminds me of *Zhenska Raka* and parts of *Nevestinsko Oro*.

Pronunciation: POH-poh-vah KYEHR-kah

Music: 2/4 meter *Balkan I 2010 Steve’s Dances CD, Band 1*

Formation: Open circle; hands joined in V-pos. (“Stand up tall—you are Macedonian!”)

Meas      2/4 meter

Pattern

8 meas      INTRODUCTION. No action.

### DANCE

- 1      Facing R of ctr, step fwd R (ct 1); touch L beside R (ct 2).
- 2      Step fwd L (ct 1); touch R beside L (ct 2).
- 3      Step fwd R (ct 1); step fwd L (ct 2).
- 4      Turning to face slightly L of ctr, step R to R (ct 1); touch L beside R (ct 2).
- 5      Step fwd L twd ctr, turning to face slightly R of ctr (ct 1); touch R beside L (ct 2).
- 6      Step bkwd on R turning to face slightly L of ctr (ct 1); touch L beside R (ct 2).
- 7      Facing slightly L, step fwd on L (ct 1); step R with slight delay/drag across in front of L (ct 2).
- 8      Facing ctr, step L to L and slightly back bringing arms slowly up to W-pos (ct 1); lift slightly on L (ct 2).
- 9      Step bkwd on R (ct 1); lift slightly on R (ct 2).
- 10      Repeat meas 7, bringing arms back down to V-pos.
- 11      Turning to face slightly R of ctr, step L to L and slightly back (ct 1); touch R beside L (ct 2).

Note: Step-Touches can become Step-Lifts lifting the free ft up and behind, but close to the supporting leg. Step-Touches/Lifts may also become subtle Two-Steps (cts 1,&2) (QQS) either traveling (meas 1 and 2) or in place during Step-Touch/Lifts in place. During meas 7 and especially during meas 10, Yannis often did a subtle STEP-hop-step while travelling to the L (S,Q,Q) whereby he accented the L step slightly. Mix and match variations as you choose.

Presented by Stephen Kotansky

## Vallja E Gjilanit

(Rom Community, Skopje, Macedonia)

This crossing dance (*Krsteno*) also known as *Gilanka* was observed at a Rom wedding in “Sutka” Skopje in 1987.

Pronunciation: VAHL-yah EH GYEEL-ah-neet

Music: 6/8 meter *Balkan I 2010 Steve's Dances CD, Band 7*  
Counted as “1, and, uh, 2 and uh”

Formation: Open circle, arms in W-pos. Leader can change steps at will and others can choose to follow or not.

Meas      6/8 meter

Pattern

INTRODUCTION. No action.

I. PEMBE BASIC.

- 1 Facing R of ctr, lift on L (ct 1); step R fwd (ct 2).
- 2 Step L fwd (ct 1); step R fwd (ct 2).
- 3 Step L fwd (ct 1); step R fwd (ct 2).
- 4 Turning to face ctr, step L twd ctr (ct 1); step R back (ct 2).
- 5 Lift on R (ct 1); step L to L side (ct 2).
- 6 Step R across in front of L (ct 1); step L back to place (ct 2).
- 7-8 Reverse ftwk of meas 5-6.
- 9 Lift on R (ct 1); step L back (ct 2).
- 10 Turning to face R of ctr, step R diag back to R (ct 1); step on L across in front of R (ct 2).

Variation

- 1 Lift on L and raise R (ct 1); step R fwd (ct 2).
- 2 Lift on R and raise L and fwd (ct 1); step L fwd (ct 2); step quickly fwd on R ball beside L heel (ct uh or 6).
- 3 Step L fwd (ct 1); turning to face ctr, step R to R (ct 2).
- 4 Extend L low and fwd with straight knee (ct 1); draw L beside R inner-shin (ct 2).
- 5 Lift on R (ct 1); step L to L (ct 2).
- 6-7 Reverse ftwk of meas 4-5.
- 8 Repeat meas 4.
- 9-10 Repeat Basic Step, meas 9-10.

Note: You can replace meas 4 with: touch L in front of R (ct 1); touch L to L (ct 2). Also applies to repeats.

As music speeds up, arms come down into V-pos. Repeat Pembe Basic with vigor.

During meas 1-2, Steve added a kick R (ct 1); step R (ct &); step L (ct 2) in place of the two lift-steps.

Presented by Stephen Kotansky

# Vallja E Osman Takës

(Southern Albanian)

This dance is also known as *Osman Takas* (*Samandakis* in Greek). These steps are based on steps from the Korce region of Southern Albania. Kotansky created this particular arrangement.

Pronunciation: VAHL-yah EH OHSS-mahn TAH-kuhs

Music: 7/8 meter *Balkan I 2010 Steve's Dances CD, Band 4*

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

Meas      7/8 meter

Pattern

INTRODUCTION. No action. Start with singing.

## I. STEP I

- 1 Facing R of ctr, lift on L raising R knee up and in front (ct 1); step fwd R (cts 2-3).
- 2 Lift on R raising L knee up and in front (ct 1); step fwd L (cts 2-3).
- 3 Turning to face ctr, lift on L and raise R knee up and in front (ct 1); step R to R (cts 2-3).
- 4 Bring L knee up and in front of R knee (ct 1); hold (cts 2-3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction (to L).

## II. STEP II

- 1 Step R to R (ct 1); step L across in front of R (cts 2-3).
- 2 Step R to R (ct 1); step L crossing behind R (cts 2-3).
- 3 Slight leap onto R to R extending L fwd in front with knee extended, and ft fairly close to floor (ct 1); slowly bring L around and up behind R knee (cts 2-3).
- 4 Lock L ft behind L knee and bend R knee, turning L knee out (ct 1); straighten R knee turning L knee fwd (cts 2-3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction (to L).

## III. STEP III

- 1 Facing R of ctr and moving CCW, step fwd R (ct 1); step L beside R (ct &); step fwd R (cts 2-3).
- 2 Step fwd L (ct 1); step R near L (ct &); step fwd L (cts 2-3).
- 3 Turning to face ctr, step R to R bending R knee and bringing L behind R knee (ct 1); bring L, knee bent, around and in front of R knee (cts 2-3).
- 4 Hold pos with L up and in front of R knee (cts 1-3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction (to L).



IV. STEP IV

- 1-2 Using the two-step of Step III (R-L-R, L-R-L), moving to R, rotate 360° to R (CW), while arms are held up and out to side at head level.
- 3 Facing ctr (finishing turn), step R to R (ct 1); step L near R (ct &); step R to R (cts 2-3).
- 4 Step fwd on L twd ctr (ct 1); rock back onto R in place (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction (to L).

Presented by Stephen Kotansky

# Vasil'arhontissa

(Epirus, Greece)

This is a *Zaghorisios* with a fifth measure added during the first two sung verses.

Pronunciation: vah-seel-ahr-HOHN-tee-sah

Music: 5/4 meter

*Balkan I 2010 Steve's Dances CD, Band 3*

Formation: Circle; hands joined in W-pos.

Meas      5/4 meter

Pattern

INTRODUCTION. No action. Start with singing.

## I. FIGURE I

- 1 Facing slightly R of ctr, swing L low fwd (ct 1); swing or lift L back to L (ct 2); step fwd L across in front of R (ct 3); lift or touch R behind L (ct 4).
- 2 Step fwd R (ct 1); step fwd L in front of R (ct 2); step fwd R (ct 3); step fwd L in front of R (ct 4).
- 3 Turning to face ctr, bend L knee touching R heel in front (ct 1); straightening L, swing R around in back of L leg (ct 2); step back on R (ct 3); bend R knee touching L in front of R (ct 4).  
Variation on meas 3: step R in front of L (ct 1); rock back onto L (ct 2); step back on R (ct 3); bend R knee touching L in front of R (ct 4).
- 4 Step L to L (ct 1); step R behind L with slight pliè (ct 2); step L to L (ct 3); step R next to L with wt (ct 4).
- 5 Repeat meas 4.
- 6-10 Repeat meas 1-5.
- 11-18 During the third dance sequence (singer finishing song and instrumental Interlude) dancers dance meas 1-4 two times. This is a regular 4-meas *Zaghorisios*.  
The dance ends with a short *Pogonisios/Sta Dyo* in 2/4 meter (S,Q,Q).

## II. POGONISIOS/STA DYQ

- 1 Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct &).
- 2 Turning to face slightly R of ctr, step L fwd (ct 1); step R fwd (ct 2); step L fwd (ct &).

Presented by Stephen Kotansky

## Zajko Kokorajko

(Macedonia)

This version was learned from Dick van der Zwan and is an interesting *Krsteno* (crossing) dance form from Northern Greece which takes 10½ measures to complete. The music is a version of a famous Macedonian folk song about a foolish rabbit as sung by Alexander Sarievski.

Pronunciation: ZIGH-koh koh-koh-RIGH-koh

Music: 2/4 meter

*Balkan I 2010 Steve's Dances CD, Band 14*

*Balkan II 2010 Alternates CD, Band 6*

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

Steps & Styling: Arms begin in W-pos and swing fwd, down, and back on ct 1, reaching back on ct 2, and then fwd and low on ct 1, etc., except as otherwise noted in meas 9.

Meas     2/4 meter

Pattern

10.5 meas     INTRODUCTION. No action. Start with melody.

I.     DANCE

1     Facing R of center, lift on L lifting R slightly up in front (ct 1); step fwd R (ct 2).

2     Lift on R (ct 1); step fwd L (ct 2).

3     Lift on L and turn to face center (ct 1); step R slightly to R (ct 2).

4     Step fwd L in front of R (ct 1); step R back to place (ct 2).

5-6     Repeat meas 3-4 with opp ftwk.

7-8     Repeat meas 3-4.

9     Lift on R in place (ct 1); step L to L (ct 2). Arms come up to W-pos on ct 1 of meas 9 and remain up until the beginning of the dance.

Variation: Lift on R in place (ct 1); bounce on R again (ct &); step L to L (ct 2).

10     Touch R toe in front of L (ct 1); touch R toe diag R in front (ct 2).

11     Touch R toe in front of L (ct 1); begin dance on ct 2 of meas 11.

As tempo increases, lifts become hops and extra bounces can be added to lifts.

Presented by Stephen Kotansky

## Devichya khorovodnaya – Девичья хороводная (Russia)

In 1955 Lidiya Bogotkova published the book *Dances and Games for Students and Working Class Youth*. In this book she collected dances, songs and games based on folkloristic elements, although the music was often newly written. This dance is an adaptation by Hennie Konings of the version of the song that can be found in Bogotkova's book. The music was written by A. Novikov and the text by O. Fadeyeva. The dance is a lyrical round dance for girls. It was first presented in Germany in 1993.

Pronunciation: DYEH-veech-yah khah-rah-VOHD-nah-yah

Translation: Young girls' circle dance

Music: 4/4 meter *Russian and Ukrainian Songs and Dances* presented by  
Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop  
5770 CD 304, Band 5

Formation Closed circle, hands joined in V-pos.

Steps & Styling: Walking Double-step: Three regular, equal-sized steps in the rhythm QQS, each step passing the previous one. Although the third step has double the time length compared to the first and second steps, its size (i.e., the amount of space that is traveled) is the same as the others. Also, the second step is not closed next to the first, but it passes the first step with the same amount of space. Movements are smooth without bouncing.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION</u> No action.	
	<u>DANCE.</u>	
1-7	Seven Walking Double-steps fwd in LOD starting R.	
8	Walking Double-step L-R-L, while turning on ct 2 to face ctr and stepping on L next to R on ct 3-4.	
9	Walking Double-step R-L-R twd ctr (ct 1-4).	
10	Two walking steps fwd L-R (ct 1-2); soft stamp with L heel next to R (ct 3); pause (ct 4).	
	During meas 9-10 hands are raised slowly to W-pos.	
11-12	While head inclines slightly to R, two Walking Double-steps L-R-L, R-L-R moving bkwd along a curved path bending to the R from the ctr into LOD (end facing RLOD), while hands are slowly lowered to V-pos.	
13-14	Two Walking Double-steps L-R-L, R-L-R fwd in RLOD.	
15-16	Two Walking Double-steps L-R-L, R-L-R while dancing a small circle outward and L (CCW) ending to face ctr.	

- 17-32 Repeat action of meas 9-16 with opp ftwk (including head tilt) and dir.  
Repeat the dance from the beginning.

Presented by Radboud Koop

## **Lyrics**

### **Transliteration:**

Devushki, podruzhen'ki  
Stanem v khorovod  
Vsya zemlya rodimaya  
S nami zapoyot  
Dali neob'yatniye  
Veshniye lesa  
Ekhom otzivayutsya  
Na nashi golosa

### **Translation:**

Girls, girlfriends  
Get ready for a round dance  
Our whole country  
Sings along with us  
Vast distances  
Forests in Spring  
Answer in echo  
To our voices

### **Lyrics (Russian):**

Девушки, подруженьки,  
станем в хоровод  
Вся земля родимая  
с нами запоёт  
Дали необъятные,  
вешние леса  
Эхом отзываются  
на наши голоса

Na zakate zharkogo  
Solnechnogo dnya  
Veselitsya mo lodost'  
Pesnyami zvenya  
Pro sud'bu shastlivuyu  
Pesni govoryat  
Pro lyubov khoroshuyu  
Kak yabloneviy sad

At sunset on a warm  
Sunny day  
The merry youth's  
Songs are telling  
About a happy destiny  
These songs are telling  
About true love  
Like a blossoming apple orchard

На закате жаркого,  
солнечного дня  
Веселится молодость,  
песнями звеня  
Про судьбу счастливую  
песни говорят  
Про любовь хорошую,  
как яблоневый сад

Mnogo pered yunost'yu  
Radostnikh putey  
Svetel den' segodnyashniy  
Zavtrashniy svetley  
Shastyem, slovno solnishkom  
Kray rodnoy sogret  
Krashe nashikh khorovodov  
V tselom mire net

For the youth are open many  
Happy roads  
Today is a glorious day  
More glorious will tomorrow be  
Happiness, like the sun  
Warms our homeland  
Nicer circle dances than ours<sup>\*</sup>  
Are nowhere in the whole world

Много перед юностью  
радостных путей  
Светел день сегодняшний -  
завтрашний светлей  
Счастьем, словно солнышком,  
край родной согрет  
Краше наших хороводов  
в целом мире нет

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\* Originally these two lines were "Nicer countries than the Soviet Union are nowhere in the whole world."

## **Kak na taluyu na zemlyu – Как на талую на землю** (Russia)

The title of this dance is taken from the first line of the accompanying song, meaning “As it happened, on the thawed earth.” It is a traditional dance song from the Ural region. The dance, a so-called *parnaya plyaska* (plyaska meaning “dance,” and parnaya “in couples”) was choreographed by Hennie Konings and is an example of basic elements of the Russian folk dance school. It was first presented in Langnau, Switzerland, in 2010. The typical “walking steps over the heel” during meas 1-2 of Figure I are thought to originate from the city quadrille dancing, where town folks wearing modern heeled shoes liked to focus the attention to this piece of contemporary costume, making full use of the possibilities these shoes with heels were giving over old-fashioned leather sandals. Tatyana Ustinova, former choreographer of the Pyatnitskiy Folk Ensemble, developed an academic style of staged folk dancing, and she often made use of this particular step.

Pronunciation: kahk nah TAH-loo-yoo nah ZYEM-lyoo

Music: Mixed meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770  
CD 304, Band 6

Each musical phrase consists of 4 meas with the following number of cts:

meas 1    4 cts (4/4)  
meas 2    4 cts (4/4)  
meas 3    6 cts (6/4)  
meas 4    5 cts (5/4)

Formation: Circle of couples (M on left), hands held in V-pos.

Steps & Styling: Note that closing steps (indicated as step-close) appear in this dance which sometimes take wt and sometimes not. This depends on the subsequent step, and one should therefore anticipate the next movement to decide on the wt. Russian dancers often emphasize the last step in a series of eight with heavier step.

### Meas

### Pattern

1-4                    INTRODUCTION No action

#### I. CIRCLE

- 1                    Step on R heel moving fwd into LOD (ct 1); in a continuous movement step on whole R ft (ct &); repeat ct 1,& with L ft (cts 2,&); repeat cts 1,&,2,& (ct 3,&,4,&). This is not bouncy; head and upper body stay level.
- 2                    Repeat meas 1, for a total of 8 steps.
- 3                    Step on R heel fwd (ct 1); step L next to R (ct &); stamp R fwd with weight (ct 2); repeat cts 1,&,2 with opp ftwk (cts 3,&,4); step R fwd (ct 5); stamp with L a little fwd, without wt (ct 6).
- 4                    Three steps L-R-L bkwd into RLOD (cts 1,2,3); step R bkwd while turning to face ctr (ct 4); step-close L next to R without wt (ct 5).

## II. TO THE SIDE, TO CENTER AND BACK

- 1 Step R sdwd in LOD with slight accent with R shoulder (ct 1); step L next to R (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Repeat meas 1 (cts 1-4).
- 3 Repeat meas 3 of Fig I moving to ctr (cts 1-6).
- 4 Repeat meas 4 of Fig I bkwd (cts 1-5).

## III. COUPLES TURN

- 1 Release hands with other cpl. W makes a full turn L in four steps L-R-L-R, turning into M's R arm, and as soon as possible after the turn the M takes with his L hand W's R hand. W ends in front of M in "wrap" or "cuddle" pos with R arm over L (cts 1-4). M has no action other than guiding the W.
- 2 W releases L hand (M's R hand) and makes a full turn L about in four steps L-R-L-R to open up from M's arms, ending on the M's L side (cts 1-4). M has no action other than guiding the W.
- 3 2 Two-steps L-R-L and R-L-R (both in the rhythm QQS) while rotating half to L (CCW) as a cpl, W moving bkwd, M moving fwd, ending to face outward (cts 1-4); step L in place (ct 5); step-close R next to L without wt (ct 6).
- 4 Continue rotating L (CCW) as a cpl, completing a half-turn in four steps R-L-R-L, ending to face ctr (cts 1-4); step-close R next to L without wt (ct 5).

## IV. SOLO

NOTE: M has no action during meas 1-2 except for observing and admiring W. W has no action during meas 3-4 except for observing and admiring M. Partners turn slightly to face each other diag twd ctr.

- 1 W: Place hands (fingers closed, thumbs twd back) on hips. Step on R heel in front of L (ct 1); step back on L (ct &); step R next to L (ct 2); step on L heel in front of R (ct &); step back on R (ct 3); step L next to R (ct &); step with R in place (ct 4); step with L next to R (ct &). Shldr move opp the feet, i.e., L shldr fwd and R bkwd on cts 1&, and reverse on cts &3.
- 2 W: Stamp R heel next to L toe without wt (ct 1); accent with L heel while standing on L (i.e., quickly lifting heel and falling back immediately) (ct &); stamp R heel next to L toe (ct ah); step R in place (ct 2); repeat cts 1,&,ah,2 with opp ftwk (cts &,3,ah,&); stamp R without wt slightly fwd (ct 4).
- 3 M: L arm high up, R hand ready to slap. Step L in place (ct 1); lift R knee and slap R hand onto R upper leg (ct &); step R in place (2); repeat cts 1,&,2 (ct &,3,&); again repeat cts 1,&,2 (ct 4,&,5); change arms, lift L knee and slap with L hand onto L upper leg (ct &); step L in place (ct 6).
- 4 M: Repeat cts 1-2 of meas 3 with opp ftwk two more times (1-3); step R in place (ct 4); stamp L next to R without wt (ct 5).

Kak na taluyu na zemlyu — continued

V. COUPLES REVERSE TURN

- 1-3 Repeat Fig II, meas 1-3 with opp ftwk and direction.  
 4 Release hands with ptr. Both turn half in place (CW) in four steps L-R-L-R (cts 1-4); step L next to R with wt (ct 5). Ptrs have now changed places.  
 Repeat the dance from the beginning with a new ptr.

Sequence:

Introduction (no action)

Fig I, Fig II, Fig III, Fig IV, Fig V three times

Presented by Radboud Koop

## Lyrics

**Transliteration:**

Kak na taluyu na zemlyu  
 Vipala porosha  
 Kak po etoy po poroshe  
 Shol mal'chik khoroshiy  
 Ne putyom shol, ne dorogoy  
 Chuzhim ogorodom  
 On chuzhim shol ogorodom  
 Chuzhoyu mezhoyu  
 Nabirayet, nazhimayet  
 Kom belogo snega  
 On kitayet, on brosayet  
 Devushke v koleni

Ne shuti beloy kudryaviy  
 Mne teper' ne vremya  
 Mne tepericha ne vremya  
 Ochen nesvobodno  
 U batyushki gostyat gosti  
 U matushki gost'i  
 U mila bratsa kampan'ya  
 U menya podruzhki

Ya s tobouy zastoyalas  
 Podrug rasteryala  
 Ya podruzhkek rasteryala  
 Tebya tselovala

**Translation:**

Once on the thawed earth  
 Fell fresh snow  
 Over the fresh snow  
 A nice boy went  
 He didn't take the roads or the paths  
 The unknown garden  
 He went through the unknown garden  
 The unknown fence  
 He takes and presses  
 A white snow ball  
 He throws and hurls it  
 To the girl's knees

Don't make jokes, curly boy  
 I don't have time  
 I don't have time now  
 I'm not free  
 My father has guests  
 My mother has guests  
 My dear brother has company  
 I have girlfriends

I was standing with you  
 I lost my girlfriends  
 I lost my girlfriends  
 While I was kissing you

**Lyrics (Russian):**

Как на талую на землю  
 Выпала пороша  
 Как по этой по пороше  
 Шёл мальчик хороший  
 Не путём шёл, не дорогой  
 Чужим огородом  
 Он чужим шёл огородом  
 Чужою межою  
 Набирает, нажимает  
 Ком белого снега  
 Он кидает, он бросает  
 Девушке в колени

Не шути белой кудрявый  
 Мне теперь не время  
 Мне теперича не время  
 Очень несвободно  
 У батюшки гостят гости  
 У матушки гости  
 У мила братца кампанья  
 У меня подружки

Я с тобою застоялась  
 Подруг растеряла.  
 Я подружек растеряла  
 Тебя целовала



## Let'el golub – Летел голубь

(Russia)

This dance is a lyrical round dance for unmarried girls. The title is taken from the first line of the accompanying song meaning “a pigeon flew.” The song is a traditional round dance song from the Ural region, telling about a pigeon that brings news about the unhappy girl who is married off far away, and the other girls advising her to reconcile to her fate. The dance is choreographed by Hennie Konings based on typical elements of the Russian folk dance school. It was first presented in Frankfurt, Germany, in 2010.

Pronunciation: LYEh-tyehl GOH-loob

Music: 2/4 meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770 CD 304, Band 2

Formation: Closed circle, hands joined in V-pos

Steps & Styling: Walking Double-step: Three regular, equal-size steps (with heel first as in regular walking) in the rhythm QQS, each step passing the previous one. Although the third step has double time length as compared to the first and second ones, its size (i.e., the amount of space that is traveled) is the same as the others. Also, the second step is not closed next to the first, but it passes the first step with the same amount of space.

Pripadanya: Lifting on L, step sdwd on R with knee slightly bent (ct 1); step on the ball of the other ft with stretched knee crossing behind (ct &). This step can be done with either ft, indicated as Pripadanya R (first step R sdwd to R) or Pripadanya L (first step L sdwd to L). Prepare for this step by raising up on weighted ft. This step shows a marked “up-and-down” movement of the body.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> No action.	
1-3	Six slow walking steps in LOD, starting R (cts 1-2, 1-2, 1-2)	
4	Step R while turning to face ctr (ct 1); step L next to R (ct 2).	
5	Walking Double-step R-L-R twd ctr, while raising hands to W-pos (cts 1,&,2).	
6	Step L in place (ct 1); lightly stamp R next to L (whole ft, no wt) (ct &); step R in place (ct 2); lightly stamp L next to R (whole ft, no wt) (ct &).	
7	Walking Double-step L-R-L bkwd, while lowering hands to V-pos (cts 1,&,2).	
8	Repeat meas 6 with opp ftwk.	
9	Turn to face LOD. Walking Double-step R-L-R (QQS) traveling in LOD (cts 1,&,2).	
10	Walking Double-step L-R-L in LOD (cts 1,&,2).	

## Let'el golub — continued

- 11-16 Repeat meas 9-10 three times, a total of eight Walking Double-steps.  
 17 Turning to face ctr, Pripadanya R sdwd two times (cts 1,&2,&).  
 18 Repeat meas 6 with opp ftwk.  
 19-24 Repeat meas 17-18 three times (four times total).  
 Repeat the dance from the beg.

Sequence:

Introduction (no action)

The whole dance three times, followed by meas 1-8 and a bow facing ctr.

Presented by Radboud Koop

**Transliteration:**

Oy, let'el golub  
 Let'el golub cherez gorod  
 Oy, na letu zhe  
 Na letu golub vokruyet  
 Oy, neshot vestu  
 Neshot vestu pro nevestu  
 Oy, chto pro nashu  
 Vsho pro nashu, pro Dunyashu  
 Oy, bros ti, Dunya  
 Bros, ti, Dunya svoyu volyu  
 Oy, svoyu volyu  
 Svoyu volyu za gur'boyu

**Translation:**

Oh, a pigeon flew  
 A pigeon flew over the city  
 Oh, when flying  
 During flight the pigeon cooed  
 Oh, he brings news  
 He brings news about the bride  
 Oh, about our  
 All about our Dunya  
 Oh, let go, Dunya  
 Let your freedom go, Dunya  
 Oh, your freedom  
 Your freedom for a mess<sup>†</sup>

**Lyrics (Russian):**

Ой, летел голубь  
 Летел голубь через город  
 Ой, на лету же  
 На лету голубь воркует  
 Ой, несёт весту  
 Несёт весту про невесту  
 Ой, что про нашу  
 Всё про нашу, про Дуняшу  
 Ой, брось ты, Дуня  
 Брось, ты, Дуня свою волю  
 Ой, свою волю  
 Свою волю за гурьбою

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<sup>†</sup> The meaning of this sentence is: "Reconcile to your gruesome fate" (as a married woman).

## Polno vam, snezhochki – Полно вам, снежочки

(Russia)

The title of this dance comes from the first line of the accompanying song and translates as “Enough of you, snowflakes.” The song is a traditional marching or battle song of the Cossacks of southern Russia. In the traditional folk song repertoire of the Cossacks, many battle or marching songs can be found that are sung prior to war engagements. Their function is to prepare the men for the battle and to promote motivation and group cohesion. Also, in the Cossack folk dance repertoire examples can be found of men’s dances with a similar function, often comprising movements related to battle activities. This is an example of such a dance. It is a so-called *pered boynaya plyaska*, literally “prior-to-the-battle dance.”

The dance is choreographed by Hennie Konings based on traditional Cossack dance figures and elements from the Russian folk dance school. It is first presented at Stockton Folk Dance Camp in 2010.

Pronunciation: POHL-nah vahm snyeh-ZHOHCH-kee

Music: 2/4 meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770 CD 304, Band 13

Formation: Circle of M only, organized in pairs (M1 and M2). No hands held.

Steps & Styling: Much of this dance is done with slightly bent knees (plié) and a straight upper body, making the dance look firm, manly, proud, and earthy. Russian dancers often emphasize the last step in a series of eight with heavier step.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-4	<u>INTRODUCTION</u> No action	
	I. <u>CHORUS</u>	
1-4	Seven steps fwd to ctr, starting R (cts 1-7); stamp with L slightly fwd without wt (ct 8). Both arms (with fingers of the hands closed) swing from R to L, such that on each step R the pos of the R arm is horizontally stretched to the R side, while the L arm, bent at a right angle in the elbow, is horizontally in front of the chest; on each step L the arms have opp pos (to the L). When swinging from one end-point to the other the arms follow a slightly lowered, curved path in the vertical plane in front.	
5-8	Repeat meas with opp ftwk and dir (cts 1-8). Variation: Hold arms straight out to sides and step bwd turning the trailing ft out to side (“twizzle”).	
	II. <u>PAUSE FIGURE</u>	
1	L fist on the back, R arm held high with hand in a fist facing fwd. Step R sdwd in LOD (ct 1); step L next to R (ct 2); tap R heel in front (ct &).	
2-7	Repeat meas 1 six more times (seven times total).	
8	Step R sdwd (ct 1); stamp L next to R without wt (ct 2).	

9 Open arms to side. Step L (with slightly bent knee) sdwd in RLOD while R heel remains on the floor, toes lifted, R leg turned out (ct 1); step R next to L closing ft with slight accent (ct 2).

10-16 Repeat meas 9 seven more times (eight times total).

### III. SOLO VARIATION I - MARCH

1 Step R-L fwd to ctr while arms open to the side (cts 1-2).

2 Keep arms open. Step R fwd while lifting L ft sharply behind (ct 1); brush-stamp with L heel moving the leg fwd from behind ending stretched in front with ft above floor, leg slightly turned out (ct 2). Upper body slightly turned to the L.

3 Fall onto L in place lifting R knee in front (ct 1); stamp R in front quickly taking and releasing wt (ct &); hop on L lifting R knee in front (and moving it bkwd) (ct 2); stamp R toe behind, quickly taking and releasing wt (ct &). L arm moves from the side to in front, bent at a right angle in the elbow. Upper body turns slightly to the R.

4 Fall onto L lifting R knee slightly in front (ct 1); stamp (taking wt) with R slightly fwd (ct &); repeat cts 1,& (cts 2,&).

5 Repeat meas 4 cts 1,& two more times (cts 1,&,2,&).

6 Repeat meas 4 cts 1,& one more time (cts 1,&); stamp-close (with wt) with L next to R (ct 2).

Move farther fwd to ctr during meas 4-6, turning half L in place at the end of meas 6. The arms make a large, open and high curve from their initial pos to the R ending lowered to the sides. The upper body, initially turned to the R, turns to a central pos again.

7 Turning half to L to end facing out, fall onto L in place, lifting L shldr a little bit and lowering R shldr (ct 1); step R next to L (ct &); repeat cts 1,& with opp shldrs (cts 2,&).

8 Repeat meas 7 cts 1,& (cts 1,&); step-close L next to R, shldrs straight (ct 2).

9-16 Repeat meas 1-8 with the same ftwk but moving outward from the ctr to end in orig place in the circle.

### IV. SOLO VARIATION II - ASSAULT

1 Step on R heel (stretched leg) fwd to the ctr (ct 1); step L next to R (ct &); stamp-fall onto R fwd with bent knee (ct 2). Arms swing to the pos at the R side as described in Fig I, meas 1.

2 Repeat meas 1 with opp ftwk and arms (cts 1,&,2).

3 Repeat meas 1.

- 4 Fall onto L in place with bent knee while kicking R leg, stretched, sharply fwd and holding it with ft above floor, leg slightly turned out with L hand on back, upper body turned to the R, R arm stretched extending to the R side (ct 1); step R next to L (ct 2).
- 5-6 Repeat meas 4 two more times (three times total).
- 7-8 Repeat ftwk of Fig III, meas 7-8 while turning half L about to face outward.
- 9-16 Repeat meas 1-8 with the same ftwk but moving outward from the ctr to end in orig place in the circle.

V. SOLO VARIATION III – WOUNDED LEG

- 1 Step R, bent knee, fwd to ctr, leaving L ft behind with toe pointing to the floor (ct 1); hop-slide on R fwd (ct 2).
- 2 Repeat meas 1, ct 2 two more times (three times total) (ct 1-2).  
During meas 1-2 the L leg/ft is dragging along in a slight curve of the upper body to the R side. R arm is opened to the R side, L hand is placed on the back of the neck.
- 3-4 Repeat meas 1-2 with opp ftwk and arms moving further fwd to ctr, upper body turns slightly to the L.
- 5-6 Repeat meas 1-2.
- 7-8 Repeat Fig IV, meas 7-8.
- 9-16 Repeat meas 1-8 with the same ftwk but moving outward from the ctr to end in orig place in the circle.

Sequence:

Introduction (no action)

M1 & M2 : Fig I

M1: Fig II; M2 : Fig III, IV or V (make your own choice)

M1 & M2 : Fig I

M2: Fig II; M1, Fig III, IV or V (make your own choice)

Etc.

Presented by Radboud Koop

## **Lyrics**

### **Transliteration:**

Polno vam, snezhochki  
 Na taloy zemle lezhat'  
 Polno vam, kazachen'ki  
 Gore gorevat'  
 Ostavim tosku-pechal'  
 Vo tyomnom vo lesu  
 Budem privikat mi  
 K turechkiy storone  
 Kazaki-kazachen'ki  
 Ne boytes nichego  
 Est u nas, kazachen'ki  
 Krupa i muka  
 Kashitsi navarim, myagkikh  
 Khlebov napechom  
 Slozhimsha po denezhke  
 Poshlyom za vintsom  
 Vip'em mi po ryumochke  
 Pozavtrekayem  
 Vip'em po drugoy  
 Razgovori zavedyom  
 Vip'em mi po tret'ey  
 Otsa s matr'yu vspomyanyom  
 Vip'em po chetvyortoy  
 S gorya pesnyu zapoyom  
 Mi poyom, poyom  
 Pro kazach'e zhit'yo  
 Kazach'e zhit'yo  
 Pravo, luchshe vsego

### **Translation:**

Enough of you, snowflakes  
 That lie on the thawed earth  
 Enough of you, Cossacks  
 Of the suffering  
 Allow us our longing, grief  
 In the dark woods  
 We shall get used to  
 The Turkish land  
 Cossacks  
 Don't be afraid  
 We Cossacks have  
 Groats and flour  
 We will cook tender porridge  
 Bake bread  
 We will collect money  
 And send someone to get wine  
 Drink a glass  
 Have breakfast  
 Drink a second glass  
 And have conversations  
 Drink a third glass  
 Think about Dad and Mom  
 Drink a fourth glass  
 Sing a song with sorrow  
 We shall sing, sing  
 About Cossack life  
 Cossack life  
 Truly, it is the best of all

### **Lyrics (Russian):**

Полно вам, снежочки,  
 на талой земле лежать  
 Полно вам, казаченьки,  
 горе горевать  
 Оставим тоску-печаль  
 во тёмном во лесу  
 Будем привыкать мы  
 к турецкий стороне  
 Казаки-казаченьки,  
 не бойтесь ничего  
 Есть у нас, казаченьки,  
 крупа и мука  
 Кашицы наварим, мягких  
 хлебов напечём  
 Сложимся по денежке,  
 пошлём за винцом  
 Выпьем мы по рюмочке, -  
 позавтракаем  
 Выпьем по другой, -  
 разговоры заведём  
 Выпьем мы по третьей, -  
 отца с матерью вспомнём  
 Выпьем по четвёртой, -  
 с горя песню запоём  
 Мы поём, поём  
 про казачье житьё  
 Казачье житьё,  
 право, лучше всего

## Porosya – Попося

(Ukraine)

“Pechenoye Porosya” is a traditional festive song from the Volyn region in West-Ukraine, close to the Polish and Belarussian border. The dance is a traditional couple progressive dance from the Volyn region. Hennie Konings learned this dance from Olga Melnik, choreographer with the Ozorniye Naigrishi Ensemble. It was first presented at a dance trip in Slavyanogorsk, Ukraine, in 2001. The

Pronunciation: poh-rohs-YAH

Translation: Piglet

Music: 4/4 meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770 CD 304, Band 16 [Note spelling on CD = “Pechenoye porosha”]

Formation: Circle of cpls facing LOD, ptrs next to each other, M on L. R hands held approximately above W’s R shldr, L hands held in front of M.

Steps & Styling: Double-step: Three steps in rhythm QQS (cts 1&2), each step of approximately equal length and with accent on the whole ft. The Double-step in this dance has a particular style, specific for the Volyn region. It is rather staccato-like, bouncy but not soft, without much bending of the knee. The third step (slow) on ct 2 is actually performed as a quick step on ct 2 followed by a pause on ct & during which the body practically holds.

Meas 4/4 meter

Pattern

1 + yell INTRODUCTION No action

I. PROMENADE

1-4 Eight Double-steps starting R fwd in LOD.

II. TURN

1 Three steps R-L-R in place (cts 1-3); touch with L heel in front (ct 4). During this meas the cpl turns half to face RLOD, under the M’s R arm (both hands remain held), M turns R, W turns L.

2 Three steps L-R-L in place (ct 1-3); touch with R heel in front (ct 4). During this meas the cpl turns half back to face LOD, under the M’s R arm (both hands remain held), M turns L, W turns R.

3-4 W: Four normal walking Double-steps starting R, while moving around the M in CCW dir, first passing the M in front by going to the L, then continuing behind the M in an outward dir, and when almost in place make one extra almost full turn L (meas 4, cts 3,&4) to finish in the orig pos. Hands remain held all the time. M has no steps, but he leads the W. Note that, after the W passed in front, M should move his L arm up and over his own head to guide the W.

III. CHANGE

- 1 Three steps R-L-R fwd in LOD (cts 1-3); touch L heel in front (ct 4).
- 2 Three steps L-R-L bkwd in RLOD (cts 1-3); touch R heel in front (ct 4).
- 3-4 Four normal walking double-steps starting R. M makes a full turn L backing up in place guiding the W around and, when facing RLOD, sending her off to the next M originally standing behind him. He continues turning, and, when facing LOD again, he picks up a new ptr from the cpl originally standing in front of him. M and W turn together and, when facing RLOD, all release hands with ptr and W crosses over diag to the R side of the next M, thereby turning R to keep facing the M (do not turn your back to the new ptr). The W thus moves along an S-shaped path.
- Repeat the dance with a new ptr from the beg.

Sequence:

Introduction (no action)

Fig I, Fig II, Fig I, Fig III

Fig I, Fig II, Fig I, Fig III

Fig I, Fig II, Fig I, Fig III

Fig I, Fig II

Presented by Radboud Koop

**Transliteration:**

Pechenoye porosya  
 Nastovburchilosya  
 Ne chipayte yoho  
 Vono bat'ka moho

Ne chipayte yoho  
 Vono dyad'ka moho  
 Khoch vono i male  
 Ale vel'mi dorohe

**Translation:**

A roasted piglet  
 Discontented  
 Leave it alone  
 It belongs to my father

Leave it alone  
 It belongs to my uncle  
 Even if it is small  
 It is dear to us

**Lyrics (Ukranian):**

Печэное порося  
 настовбурчилося  
 Нэ чипайтэ його,  
 воно батька мого

Нэ чипайтэ його,  
 воно дядька мого  
 Хоч воно и малэ,  
 алэ вэьми дорогэ



## Vesyolaya kadril – Весёлая кадрили

(Russia)

This dance is known under different names, such as Vesyolaya kadril (the merry quadrille), Zadornaya kadril (the reckless quadrille), or Moskovskaya kadril (quadrille from Moscow). It was written in 1968 by Viktor Temnov (music) and Oleg Levitskiy (text). The song is well-known all over Russia, and different dances are done to it.

This version of the dance is a typical social dance and can be characterized as a *bal'niy narodniy tanets*, literally a ballroom folk dance. It was first presented by Hennie Konings in Grossrussbach, Austria, in 2009. Note that the third stanza of this particular recording is not originally part of the song. It was written by the performing group Ozorniye Naigrishi. This stanza tells about the popularity of the quadrille in the Donetsk area, the home region of the group in eastern Ukraine, a multi-ethnic region with a large ethnically Russian population. This text is remarkable because originally the quadrille was not danced in the Ukraine.

Pronunciation: Vyeh SYOH-lah-yah kah-DREEL

Music: 4/4 meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770 CD 304, Band 1

Formation: Cpls in a circle facing ctr, M on L, inside hands held in W-pos.

Steps & Styling: This is a typical “party dance” leaving much room for personal styling. Steps with R or L are not strictly prescribed and stamps and accents could be added at will. Also, movement of the free hand(s) is left for personal improvisation. The dance actually has a strong social character which should be emphasized by maintaining eye contact with ptrs and other dancers in the circle.

Do-sa-do: Pass R shldr with ptr while dancing fwd; slide slightly to the R; and move bkwd into place passing L shldr with ptr.

Meas 4/4 meter

Pattern

1-4 INTRODUCTION No action.

1 Three steps twd ctr starting with outside ft (M's L, W's R) (cts 1-3); stamp the free ft without wt while releasing hand and turning half to face out (M turn R, W turn L) taking new inside hand in W-pos (ct 4).

2 Repeat meas 1 with opp ftwk and direction.

3-4 Repeat meas 1-2, release hands and end facing ptr (M face LOD, W face RLOD). M replace final stamp L with accented step L taking wt.

5-6 Do-sa-do with ptr in eight steps starting R.

7 Taking R hand with ptr in W-pos, slightly/softly bounced double-step R-L-R (QQS) twd each other (cts 1-2); slightly/softly bounced double-step L-R-L (QQS) away from each other (cts 3-4).

- 8 Pass each other twd next ptr taking four steps starting R, where the M dances on the inside of the circle and the W on the outside making a full turn L under the M's R arm (like a "California twirl").

Repeat the dance from the beg with new ptr.

Presented by Radboud Koop

**Transliteration:**

Kogda-to rossiyanе  
Vanyushi, Tani, Mani  
Tantsuya na gulyanye  
Otkrili noviy stil  
Shtibleti i sapozhki  
Pod russkije garmoshki  
Pod berestu i lozhki  
Proslavili kadril

**Translation:**

Once the Russians  
The Vanyas, Tanyas, Manyas  
While dancing  
Discovered a new style.  
Modern shoes and boots  
With the Russian concertina  
With whistles and spoons  
Made the quadrille famous

**Lyrics (Russian):**

Когда-то россияне  
Ванюши, Тани, Мани  
Танцуя на гулянье  
Открыли новый стиль  
Штиблеты и сапожки  
Под русские гармошки  
Под бересту и ложки  
Прославили кадрили

Teper pochti zabitaya  
Gitarami zabitaya  
No, vsyo zhe nepokornaya  
Zhiva kadril zadornaya

Nowadays almost forgotten  
Drowned out by guitars  
But not submissive  
The quadrille lives on.

Теперь почти забытая  
Гитарами забытая  
Но, всё же непокорная  
Жива кадрили задорная

Tari dari dari ta  
Tari dari dari ta  
Tari dari dari ta  
Tari dari da

Tari dari dari ta  
Tari dari dari ta  
Tari dari dari ta  
Tari dari da

Та-ри да-ри да-ри-та  
Та-ри да-ри да-ри-та  
Та-ри да-ри да-ри-та  
Та-ри да-ри да

Na dedov mi pokhozhi  
Veselye lyubim tozhe  
Kadril zabit ne mozhem  
Ulibka v ney i stat  
Okonchena rabota  
Opyat prishla subbota  
I nam s tobey okhota  
Kadril potantsevat

Just like our grandparents  
We love a good time  
We cannot forget the quadrille  
The laughter it brings remains  
After work is done  
Returning on Saturday  
We would like with you  
To dance the quadrille

На дедов мы похожи  
веселье любим тоже  
Кадрили забыть не можем  
улыбка в ней и стать  
Окончена работа  
опять пришла суббота  
И нам с тобой охота  
кадриль потанцевать

Kadril moya serdechnaya Starinnaya, no vechnaya Fabrichnaya, kolkhoznaya Smeshnaya i ser'yoznaya	Warm-hearted quadrille Old-fashioned but forever In cities and on kolkhozes Comical and serious	Кадриль моя сердечная Старинная, но вечная Фабричная, колхозная Смешная и серьёзная
Tari dari dari ta...	Tari dari dari ta...	Та-ри да-ри да-ри-та...
V rodnom donetskom kraje Kadril ne zabivaem Eyo mi prodolzhaem Povsyudu tantsevat V Dzerzhinske i Slavyanske Snezhnom i Ilovayske Na vsey zemle donetskoy Kadril zvuchit opyat	In our beloved Donetsk area We do not forget the quadrille We continue the tradition We dance it everywhere In Dzerzhinsk and Slavyansk In Snezhniy and Ilovaysk All over the Donetsk region You can hear the quadrille	В родном донецком крае Кадриль не забываем Её мы продолжаем Повсюду танцевать В Дзержинске и Славянске Снежном и Иловайске На всей земле донецкой Кадриль звучит опять
Kadril moya serdechnaya Starinnaya, no vechnaya Fabrichnaya, kolkhoznaya Smeshnaya i ser'yoznaya	Warm-hearted quadrille Old-fashioned but forever In cities and on kolkhozes Comical and serious	Кадриль моя сердечная Старинная, но вечная Фабричная, колхозная Смешная и серьёзная
Tari dari dari ta...	Tari dari dari ta...	Та-ри да-ри да-ри-та...
Kadril moya serdechnaya Starinnaya, no vechnaya Fabrichnaya, kolkhoznaya Smeshnaya i ser'yoznaya	Warm-hearted quadrille Old-fashioned but forever In cities and on kolkhozes Comical and serious	Кадриль моя сердечная Старинная, но вечная Фабричная, колхозная Смешная и серьёзная
Tari dari dari ta...	Tari dari dari ta...	Та-ри да-ри да-ри-та...

## Vo sadu li, v ogorod'e – Во саду ли, в огороде

(Russia)

The title of this dance is the first line of the accompanying song, meaning “In the garden, in the vegetable garden.” It is a traditional dance song that was published in 1955 in the book *Dances and Games for Students and Working Class Youth* by Lidiya Bogotkova. In this book she collected dances, songs and games based on folkloristic elements. The dance is a so-called *parnaya perekhodnaya plyaska*, literally a couple dance with ptr progression, or more simply: a mixer. This is an adaptation by Hennie Konings. It was first presented in Frankfurt, Germany, in 2010.

Pronunciation: VOH sah-DOO lee, vah-gah-ROH-dyeh

Music: 2/4 meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770 CD 304, Band 4

Formation: Cpls in a closed circle, M on L, all facing ctr, hands joined in V-pos.

Steps & Styling: Double-step: Three steps in rhythm QQS, each step with a soft bounce in the knee.

Do-sa-do: Pass R shldr with ptr while dancing fwd; slide slightly to the R; and move bkwd into place passing L shldr with ptr.

Russian dancers often emphasize the last step in a series of eight with heavier step. Also, stamps can ornament cts 2 of meas 4, 8, 16 and 20.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-4	<u>INTRODUCTION</u> No action.	
I.	<u>CIRCLE</u>	
1-7	Seven Double-steps fwd in LOD starting R.	
8	Stamp L taking wt (ct 1) and stamp R taking wt (ct 2), while turning to face ctr.	
9	Two walking steps L-R fwd twd ctr (cts 1-2).	
10	Step L fwd (ct 1); stamp R without wt (ct 2).	
11-12	Repeat action of meas 9-10 with opp ftwk and dir.	
13-24	Repeat action of meas 1-12 with opp ftwk and dir.	
II.	<u>COUPLES</u>	
1-4	Linking R arms, rotate once complete circle R with ptr in eight walking steps.	
5-8	Change arms and direction: linking L arms, rotating L one complete circle with ptr in eight walking steps; end by releasing hands and facing ptr (M facing LOD and W facing RLOD), placing hands on the hips. (M with fingers fwd, thumbs back; W with fists, thumbs back.)	
9	Tap with R toe slightly to the side with R leg turned inward (ct 1); tap with R heel in the same place with R leg turned outward (ct 2).	
10	Three stamps R-L-R (QQS) each taking wt in place (cts 1,&,2).	
11-12	Repeat meas 9-10 with opp ftwk.	

Vo sadu li, v ogorod'e — continued

- 13-16 Do-sa-do with ptr in eight steps, passing R shldr fwd and L shldr bkwd.  
 17-20 “Reverse” Do-sa-do with ptr in eight steps, passing L shldr fwd and R shldr bkwd.  
 21-24 Change places in eight steps, first taking both hands with ptr, M moving on the outside of the circle and W on the inside rotating R under the M's L arm in front of the M, at the time of passing the M releases R hand. M can say “goodbye” to ptr by looking at her and stamping improvisationally on meas 23-24. Ending in closed circle with new ptr (changed places).  
 Repeat the dance from the beg with new ptr.

### Sequence:

Introduction (no action)

Alternate Fig I and Fig II three times

Presented by Radboud Koop

### Lyrics

#### **Transliteration:**

Vo sadu li, v ogorode  
 Devitsa gulyala –  
 Nevelichka, kruglolichka  
 Rumyanoje lichko.  
 Za ney khodit, za ney brodit  
 Udaloy molodchik.  
 Za ney khodit, za ney nosit  
 Dorogi podarki.  
 Dorogiye-to podarki,  
 Kumach da kitayki.  
 Kumachu ya ne khochu,  
 Kitayki ne nado.

Ya poydu li, moloden'ka,  
 Vo torg trgovati.  
 Chto vo torg li trgovati,  
 Na rynok gulyati.

Ya kuplyu li, moloden'ka,  
 Pakhuchiya myaty.  
 Posazhu ya etu myatu  
 Podle svojej khaty.  
 Ne topchi, bel-kudrevatiy,  
 Pakhuchiya myaty.  
 Ya ne dlya tebya sazhala,  
 Ya i polivala.  
 Ya ne dlya tebya sazhala,  
 Ya i polivala.  
 Dlya kogo ya polivala –  
 Togo obnimala.

#### **Translation**

In the garden, vegetable garden  
 A young girl walked  
 With a small, round face  
 A blushing face.  
 Behind her walked, wandered  
 A daring young man  
 Behind her walked, carried  
 Expensive presents  
 Expensive presents  
 Red cotton and woven cloth  
 I don't want the red cotton  
 I don't need the woven cloth

I, young girl, go  
 To the market to trade  
 To trade business  
 At the market I stroll

There I, young girl, buy  
 Sweet-smelling mint  
 I will plant the mint  
 Beside my farmhouse  
 Don't trample, white-curly boy  
 On my sweet-smelling mint  
 I did not plant it for you  
 Did not water it for you  
 I did not plant it for you  
 Did not water it for you  
 I watered it for him  
 Whom I embraced.

#### **Lyrics (Russian):**

Во саду ли, в огороде  
 Девица гуляла –  
 Невеличка, круглоличка,  
 Румяное личко.  
 За ней ходит, за ней бродит  
 Удалой молодчик.  
 За ней ходит, за ней носит  
 Дороги подарки.  
 Дорогие-то подарки,  
 Кумач да китайки.  
 Кумачу я не хочу,  
 Китайки не надо,

Я пойду ли, молоденька,  
 Во торг торговати.  
 Что во торг ли торговати,  
 На рынок гуляти.

Я куплю ли, молоденька,  
 Пахучия мяты.  
 Посажу я эту мяту  
 Подле своей хаты.  
 Не топчи, бел-кудреватый,  
 Пахучия мяты.  
 Я не для тебя сажала,  
 Я и поливала.  
 Я не для тебя сажала,  
 Я и поливала.  
 Для кого я поливала –  
 Того обнимала.

# Volzhskaya kadril – Волжская кадрили

(Russia)

The name means “the Volga quadrille.” It is from the Volga River area of the Saratov region, southern Russia. As a dance type, the quadrille was first introduced in ballrooms in Russian cities in the nineteenth century as a result of upper-class connections with France and other Western European countries. Later it became popular among all parts of the population, in villages as well as in the countryside. Before the quadrille, with its fixed figures, sequences and dance and music forms, Russians always danced in an improvisational fashion. For them, the most remarkable element of a quadrille was the fact that the figures were fixed, not so much the quadratic shape of the original French quadrille. As a result, Russians named dances in other shapes, like couples on a line, also “quadrille.” Nowadays, even dances in a circle can be called quadrille. This Volga quadrille is a line quadrille (*lineynaya kadril*), learned from Olga Zolotova, who was a solo dancer with the Pyatnitskiy Folk Ensemble from Moscow, where she later became the director of the dance school. The dance is derived from a staged folklore performance and was first presented by Olga Zolotova at a dance trip to Russia in 1989.

Pronunciation: VOLZH-skah-yah kah-DREEL

Music: 4/4 meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770 CD 304, Band 12

Formation: Two opp lines of couples along the sides of the room, each couple (M on L) facing another couple, ptrs holding inside hands in W-pos. Lines should be about 10 ft apart.

Steps & Styling: Do-sa-do: Pass R shldr with ptr while dancing fwd; slide slightly to the R; and move bkwd into place passing L shldr with ptr.

In general, the last step in a 2-meas. phrase can be accented with a stamp. For example, at the end of the Introduction, Fig I, meas 6 (ct 4), Fig, I meas 8 (ct 4), Fig II, meas 8 (ct 4).

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4	<u>INTRODUCTION</u> No action.	
I.	<u>GREETING</u>	
1-2	Starting with R, walk eight steps twd facing couple. When close, greet this couple politely (smiling, inclining head).	
3-4	Ptrs turn half inward and take other hand. Walk eight steps back to place.	
5-6	Link R arm with ptr and rotate R in eight steps.	
7-8	Change arms and direction, link L arm and rotate L in eight steps.	
II.	<u>MEN</u> (women hold)	
1	Hands joined at small of back. Step on R heel (R knee stretched) diag R fwd (ct 1); step L (L knee slightly bent) next to R (ct &); repeat cts 1-& two times (cts 2&3&); step R in place lifting L ft behind R (ct 4); scuff with L heel from behind to diag L fwd (ct &).	

## Volzhskaya kadril — continued

- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2 (dropping the scuff on the final ct &). During meas 1-4 the men “zig-zag” twd each other.
- 5 Leap onto R in place lifting L knee in front (ct 1); slap L hand on lifted L upper leg (ct &); repeat cts 1-& with opp ftwk (cts 2-&); repeat action of cts 1,&2,& (cts 3,&4,&).
- 6 Repeat meas 5 cts 1,&2,& (cts 1,&2,&); repeat meas 5 cts 1-& (cts 3-&); leap onto L with accent while turning half R to face out (ct 4).
- During meas 5-6 the straight arms make relatively large circling movements in a vertical plane in front of the body (L arm in CW dir and R arm in CCW dir).
- 7 Four walking steps R-L-R-L back to ptr (cts 1-4).
- 8 With ptr in closed pos (R shldrs close to each other), rotate R as a couple in four steps R-L-R-L (ct 1-4). M ends facing out, but turn to face in when ptr moves away.

III. WOMEN (men hold)

- 1-2 Hands in front of body, elbows bent, palms facing away, fingers pointing up, walk eight steps, starting R, twd opp W.
- 3-4 Do-sa-do with opp W in six steps (cts 1-4, 1-2); point ball of R ft slightly in front, L in pli  (ct 3); turn half L while standing on L ft and lifting R ft sharply behind (ct 4).
- 5-6 Walk eight steps, starting R, back to ptr.
- 7-8 With ptr in closed pos (R shldrs close to each other), rotate R as a couple in eight steps, ending in starting pos.
- Repeat the dance from the beg.

Sequence:

Introduction (no action)

Fig I, Fig II, Fig III -- four times

Presented by Radboud Koop

## Yolochki-metyolochki – Ёлочки-метёлочки

(Russia)

The song is a dance song from Siberia. It consists of so-called *chastushki*. These are four-line rhyming verses, often improvised by the singer on the spot (although many well-known and popular *chastushki* are written down and memorized by people these days). Sometimes, the *chastushki* in a song tell a complete story, but much more often the subjects of the verses have no relation to each other. Many *chastushki* are humorous and deal with current topics. In Communist times, *chastushki* were popular among common people to ridicule the leaders or the system, and were therefore not liked by the Party, but it was impossible to ban them from everyday life.

The title of this dance is the first line of the chorus of the accompanying *chastushki*. It can be translated as “little spruces, little brooms,” but actually the meaning of the words here is subsidiary to the rhyme and rhythm. The dance is choreographed by Hennie Konings and is an example of basic elements of the Russian folk dance school. It was first presented at a dance trip in Slavyanogorsk, Ukraine, in 2001.

Pronunciation: YOH-lahch-kee myeh-TYOH-lahch-kee

Music: 2/4 meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770  
CD 304, Band 18

Formation: Mixer circle, consisting of sets of two cpls (M on L, W on R), all hands joined in V-pos. Cpl on the R is Cpl #1, Cpl on the L is Cpl #2.

Steps & Styling: Double-step: Three steps in rhythm QQS, each step with a soft bounce in the knee.

Pripadanya step: Lift on L and step R to side with knee slightly bent (ct 1); step on the ball of the other ft with stretched knee crossing behind (ct 2). This step can be done with either ft, indicated as Pripadanya R (first step R sdwd to R) or Pripadanya L (first step L sdwd to L). This step shows a marked “up-and-down” movement of the body.

Drobniiy khod: Slightly running step (ct 1); scuff-stamp with other ft (heel, no wt) next to the first step (ct &). Repeat with other ft. Basically, this is a running step with (scuff-like) stamps in between the steps.

Meas    2/4 meter

Pattern

8 meas    INTRODUCTION No action.

I.    FROM BIG TO SMALL CIRCLE

1-8    Beg with R, eight Double-steps in LOD.

9-12    Turn to face ctr. Pripadanya R to side in LOD four times. The last step L behind is replaced by a slight stamp (no wt) L next to R.

13-16    Turn to face RLOD. Starting with L, Drobniiy khod six times followed by a stamped Double-step (L-R-L), starting off in RLOD, but the M of Cpl #2 releases his L hand and moves to the R into the ctr, after which the M of Cpl #1 also releases his L hand, such that cpls end facing each other, Cpl #1 on the outer circle facing in and Cpl #2 on the inner circle facing out.



## II. SETS AND PROGRESSION

- 1-2 Cpl #1 forms an arch with inner hands; both cpls move fwd four steps while Cpl #2 goes under the arch made by Cpl #1 (cts 1-4).
- 3-4 Taking two hands with ptr, Cpl #1 on the inner circle moves LOD, and Cpl #2, on the outer circle, moves RLOD. All taking four steps, both M move fwd, while W move bkwd (M are “pushing” W), ending opp a new cpl (cts 1-4).
- 5-6 Cpl #2 now forms an arch with the inner hands. Both cpls move fwd four steps while Cpl #1 goes under the arch formed by Cpl #2 (cts 1-4).
- 7-8 All cast into place in four steps turning away from ptr and ending in the same formation as in Fig I meas 16.
- 9 Take two steps R-L fwd twd other cpl (cts 1-2).
- 10 Step R fwd (ct 1); stamp L without wt (ct 2). Greet across the set at stamp.
- 11-12 Repeat meas 9-10 with opp ftwk and direction (cts 1-4). Greet ptr at stamp.
- 13-14 Repeat meas 9-10 and take hands with other cpl to close the small circle.
- 15-16 Repeat meas 11-12 making the circle somewhat bigger (cts 1-4) and without greeting ptr.

## III. FROM SMALL TO BIG CIRCLE

- 1-8 Eight Double-steps starting R, into LOD of small circle. The circle goes once around and then the W of Cpl #1 releases R hand and, followed by the other three dancers, leads the small circle into the big circle. All hands joined in V-pos.
- 9-10 Repeat ftwk of Fig II, meas 9-10 twd ctr of big circle (cts 1-4).
- 11-12 Repeat meas 9-10 with opp ftwk and dir (cts 1-4).
- 13-16 Repeat meas 9-12.
- Repeat the whole dance from the beg with a new cpl.

### Sequence:

Introduction (no action)

Fig I, Fig II, Fig III four times

Presented by Radboud Koop

# Başına Döndüğüm

(Kurdish Region, Turkey)

Başına Döndüğüm is from an area east of Anatolia known as the Kurdish region and is a typical Halay-style dance.

Pronunciation: BAH-shee-nah dohn-DOO-OOM

Music: 4/4 meter *Ahmet Lüleci Stockton '10, Band 1*

Formation: Semi-circle facing ctr, arms up in W-pos, holding little fingers.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> Start with singing.	
I.	<u>FIGURE I</u>	
1	Facing to the ctr, arms in W-pos, step R to R, moving arms R (ct 1); step L to R across in front of R, arms moving to L (ct 2); step R to R, arms moving to R again (ct 3); touch L toe next to R, keeping arms on the R (ct 4).	
2	Step L to L, moving arms to L (ct 1); touch R toe next to L, holding arms in the same pos (ct 2); step R in place, swinging arms down softly (ct 3); step L in place, bringing arms back to W-pos (ct 4).	
II.	<u>FIGURE II</u>	
1	Facing to the ctr, arms in W-pos, step R to R, moving arms to R (ct 1); step L to R across in front of R, arms move to L (ct 2); step R to R, arms moving to R again (ct 3); touch L toe next to R, keeping arms on the R side (ct 4).	
2	only 2 cts	Step L to L, moving arms to L (ct 1); touch R toe next to L, hold arms in the pos (ct 2)

Presented by Ahmet Lüleci

## Canım Lerik

(Azeri, Turkey)

This is an Azerbaijani-style women's dance from northeastern Turkey. The dance was choreographed by Ahmet Lüleci based on the traditional movements from the region.

Pronunciation: DZHAH-nuhm LEH-reek

Music: 2/4 meter

*Ahmet Lüleci Stockton 2010, Band 2*

Formation: Circle, facing CCW

Steps & Styling: Beginning Arm Position: L arm is bent at the elbow, palm up and hand on own L shldr. R arm is straight and holding the L hand of the person in front.

Meas    2/4 meter

Pattern

INTRODUCTION    No action. Once through introduction and 8 meas of melody.

### I. FACING CCW

- 1-2        4 steps fwd, beg with R, one step per beat (cts 1,2,1,2).
- 3         Quick step fwd on fall of R ft (ct 1); quick step fwd on L (ct &); step fwd on ball of R ft (ct 2).
- 4         Repeat meas 3 with opp ftwk in the same direction.
- 5-6       Face twd ctr and arms change to W-pos. Repeat meas 1 twd ctr.
- 7         Quick step R in place and start turning from L shldr, arms coming down and across in front (ct 1); quick step in place on L (ct &); step in place on R (ct 2). During cts 1,&,2 begin turning ½ CCW.
- 8         Quick step L in place (ct 1); quick step fwd R (ct &); facing out, with hands crossed in front, step L in place (ct 2). During cts 1, &, 2 finish turn facing out.

### II. FACING OUT, HANDS JOINED, MOVING TO R

- 1         Step on R ball of ft to R with straight knees (ct 1); step L crossing R to R, with bent knees (ct 2)
- 2-6       Repeat meas 1 five times (six times total).
- 7         Step back on R as arms go up and turning CW from R shldr (ct 1); step back on L, arms up and opening to sides (ct 2).
- 8         Step back on R (ct 1); step back on L (ct 2).

### III. HOP, TOUCH, LEAP

Arm Position. Facing ctr, arms up and bent at elbows.

- 1         Hop on L in place and touch R toe in front, arms up and moving L (ct 1); quick hop on L in place kicking R fwd (ct &); leap onto R in place kicking L fwd (ct 2).
- 2         Hop on R in place and touch L toe in the front, arms up moving R (ct 1); quick hop on R in place kicking L fwd (ct &); leap onto L in place kicking R fwd (ct 2).

## Canım Lerik — continued

- 3-4 Repeat meas 1-2.
- 5 With R elbow bent and under the chin, step R to R and begin making a small CW circle in place (ct 1); step L to R continuing the small circle (ct 2).
- 6 Continuing the small CW circle, step R to R (ct 1); step L in place finishing the turn (ct 2).
- 7 Step R fwd (ct 1); step L fwd (ct &); step R (ct 2); step bend on L keeping R on floor and turning heel out (ct &).
- 8 Repeat meas 7 with opp ftwk.
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

IV. QUICK, QUICK, SLOW TO SIDE

- 1 Arm Position. Facing CCW, arms begin moving back to orig pos  
Quick step R sdwd to L (ct 1); quick step L sdwd (ct &); step R (ct 2).
- 2 Quick step L sdwd to L (ct 3); quick step R (ct &); step L to L (ct 2).
- 3-4 Repeat meas 1-2 in place.

Presented by Ahmet Lüleci

## Cilveli Oy

(Artvin, Turkey)

Cilveli Oy is from an area northeast of Anatolia known as the Artvin region and is a typical Horon-style dance.

Pronunciation: DZHIL-veh-lee Oy

Music: 4/4 meter

*Ahmet Lüleci Stockton 2010, Band 3*

Formation: Semi-circle, little fingers joined in V-pos, R under, L over.

### Meas

### 4/4 meter

### Pattern

#### INTRODUCTION

#### I. FIGURE 1

- 1 Facing diag R of ctr, arms in W-pos, step R diag fwd R swinging arms fwd (ct 1); step L diag fwd R across in front of R, swinging arms back (ct 2); step R to diag fwd R, swinging arms fwd (ct 3); lift L ft up and pump it down, arms going up to W-pos and to the R (ct 4).
- 2 Step back on L, twisting R ft to L from the toes, moving arms to L (ct 1); step back R, twisting L ft to R from the toes, moving arms to R (ct 2); step L in place, lifting R ft up, bringing arms to the ctr and bouncing them softly (ct 3); pump R ft down in place, swinging arms down (ct 4). Smaller steps moving back.  
Transition: step R (ct 1); step L (ct 2); step R (ct 3); hold (ct 4).

#### II. FIGURE 2

- 1 Facing to ctr, arms in W-pos, step L to L, bouncing arms in the front (ct 1); quick step R to L (ct &); step L to L, bouncing arms up again (ct 2); step back R (ct 3); touch L heel in place (ct 4). Repeat at leader's choice.
- 2 Repeat Fig 2, meas 1 with opp ftwk and direction. Repeat at leader's choice.

#### III. FIGURE 3

- 1 Facing ctr, little fingers joined, arms down, step R to R, swinging arms fwd (ct 1); step L to L across R, swinging arms back (ct 2); step R to R, swinging arms fwd again (ct 3); raise and pump L down, swinging arms back (ct 4).
- 2 only 2 cts Step L in place, swinging arms fwd (ct 5); raise and pump R ft down, swinging arms back (ct 6). Ahmet also taught it replacing the pump with a bounce-bounce

Presented by Ahmet Lüleci

## Hanım Ayşe/Eski Kasap

(Trakia, Turkey)

Hanım Ayşe means “Lady Ayşe” and Eski Kasap means “Old butcher dance” and these are from the area northwest of Anatolia, called the Trakia region. The figures of the dance come from a dancer who happened to be a kasap (butcher).

Pronunciation: HAH-nuhm EYE-sheh/ES-kee KAH-sahp

Music: Mixed meter *Ahmet Lüleci Stockton 2010, Band 6*  
Part 1 is 9/8; Part 2 is 4/4.

Formation: Semi circle. Clasp hands, arms down on L pos on the first part of the first step and up in W-pos on the second part of the first step. Then arms go to shldr for the second part.

### Meas

### Pattern

2 meas INTRODUCTION. Drumming

9/8 meter HANIM AYŞE First dance.

#### I. STEP, STEP, STEP, LIFT, STEP

Face CCW. Arms in L-pos.

1 Step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); lift L up in place, kicking slightly to R (ct 4); quick step L in place (ct 5).

Figure I. (Variation)

Raise R up in place (ct 1); step fwd on R in front of L (ct 2); step fwd on L (ct 3); raise R up in place (ct 4); quick step R in place (ct 5); lift L up in place (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); lift L up in place (ct 4); quick step L in place (ct 5).

#### II. STEP, STEP, LIFT, BOUNCE, STEP

Facing to the front, arms up in W-pos.

1 Step R in front of L (ct 1); step L in place (ct 2); lift R (ct 3); hold the pos with a bounce (ct 4); quick step R in place (ct &).

2 Repeat meas 1 with opp ftwk and direction.

4/4 meter ESKI KASAP Second dance.

#### I. STEP, BRUSH

Face front. Arms up on shldr in T-pos (can also be W-pos).

1 Step fwd on L bringing R up and fwd (ct 1); brush R in front of L (ct 2); lift-step back on R behind L (ct 3); lift-step back on L behind R (ct 4); sway R to R (ct 5); sway L to L (ct &); hold the pos, releasing L ft (ct 6).

II. STEP, BRUSH, BACK, LEAP, BOUNCE

Face front. Arms on shldr.

- 1 Step fwd on L (ct 1); brush R in front of L (ct 2); step back on R behind L (ct 3); step back on L behind R (ct 4); small leap onto R to R and bring L behind R (ct 5); bounce in pos (ct 6); leap onto L to L and bring R behind L (ct 7); bounce in pos (ct 8).

III. LEAP, STEP, HOP; HOP, STEP, STEP

Face front. Arms on shldr.

- 1 Leap onto R to R (ct 1); step L in front of R (ct &); leap onto R in place (ct 2); leap onto L to L (ct 3); step R in front of L (ct &); leap onto L in place (ct 4).
- 2 Hop in place on L tapping R (ct 1) quick step R in place (ct &); quick step L in place (ct 2); repeat ct 1-2 (ct 3-4).
- 1 ENDING.
- Step L (ct 1); step R (ct 2); step L (ct 3-4); step R behind L (ct 1); step L behind R (ct 2); small jump onto both (ct 3-4).
- 2-3 Repeat meas 1 twice (three times total).

Presented by Ahmet Lüleci

## Hozanki

(Southeast Turkey)

This is a Kurdish-style dance from southeastern Turkey, in the Halay style.

Pronunciation: Hoh-ZAHN-kee

Music: 4/4 meter *Ahmet Lüleci Stockton 2010, Band 16*

Formation: Semi-circle, facing ctr, moving CCW, little fingers joined in V-pos.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4		<u>INTRODUCTION.</u> Once through the melody.
	I.	<u>MOVING LOD</u>
1		Facing ctr, with little fingers joined in V-pos, hop on L to R, swinging arms from back to fwd (ct 1); step R to R (ct &); step L across in front of R, swing arms back (ct 2); repeat cts 1-2 (cts 3-4).
2		Jump on both feet in place and lift L up as arms begin moving up, bent at the elbows (ct 1); hop on R in place, arms up and bent at the elbows in W-pos (ct 2); leap onto L fwd bending knee (ct 3); hop on L in place (ct 4).
3		Leap back onto R (ct 1); leap fwd onto L (ct 2); leap back on R (ct 3); hop on R in place (ct 4).
4		Jump in place on both ft (L ft fwd) with bent knees (ct 1); quick jump up in place on both (ct 2); quick jump up in place on both (ct &); jump on both in place and start swinging arms down (ct 3); step L in place, as arms go down and back (ct 4).
	II.	<u>MOVING TOWARD CENTER</u>
1		Step fwd R heel (ct 1); quick step fwd L (ct &); quick step fwd R (ct 2); step fwd L heel (ct 3); quick step fwd R (ct &); quick step fwd L (ct 4). Optional: shake shldr.
2		Step fwd R (ct 1); quick step fwd L (ct &); quick step fwd R (ct 2); stamp L in front (ct 3); hold (ct 4).
3		Hold (ct 1); step back on L (ct 2), hop on L raising R up in front (ct 3); step back R (ct &); quick step back L (ct 4).
4		Hop on L raising R up (ct 1); step back on R (ct &); quick step back L (ct 2); jump on both in place (ct 3); hop on L in place and lift R up (ct 4).

Sequence: This dance is traditionally called by the leader. Ahmet suggested alternating Fig I 4 times and Fig II 4 times.

Presented by Ahmet Lüleci



# Kirikcan

(Gaziantep, Turkey)

Kirikcan means “Broken soul/Hurting soul.” The dance comes from Gaziantep (southeast of Anatolia) and is in the Halay style.

Pronunciation: KUH-reek-dzhahn

Music: Mixed meter *Ahmet Lüleci Stockton 2010, Band 7*  
Part 1 is 4/4, Part 2 is 10/4

Formation: Semi circle. Handhold is R arm behind L, fingers locked together. Elbows are bent so forearms are parallel to the ground, but tucked back between bodies.

Meas Pattern

## INTRODUCTION

4/4 meter PART 1

1 Step back on R, bouncing slightly, body leaning back (ct 1); in the same leaning pos bounce again on R (not moving), while lifting L heel to point toe, lightly touching ground (ct 2); not moving from the pos, step L and stand straight again (ct 3); R comes from behind making a small circle, and R ft continues to back (ct 4).

10/4 meter PART 2 Change with drum roll.

### I. FIGURE I

1 Touch L heel next to the ball of R ft (ct 1); step fwd on L (ct 2); touch R heel next to ball of L ft (ct 3); step fwd on R (ct 4).

2 Touch L heel fwd (ct 1); step back L,R,L (cts 2-4).

3 Pull R back, bringing ft together, and bounce down from the knees (ct 1); bounce again (ct 2).

4-12 Repeat meas 1-3 three times (four times total).

### II. FIGURE II

1 Facing ctr, leap L across in front of R, lifting R back, while body leans fwd (ct 1); step R beside L, lifting L, while body leans back (ct 2).

2-40 Repeat meas 1 four complete rounds of the music.

### III. FIGURE III

1 Hop on R in place, touching L heel beside R at the same time (ct 1); leap onto L turning to the L while the body turns to face L (ct 2); bring R beside L, touching heel to ground and yell “hey” (ct 3); touch R heel again, yelling “hey” (ct 4); jump on both ft to face the front again (ct 5); hop on R, lifting L from the knee (ct 6).

2-4 Repeat meas 1 three times (four times total).

IV. FIGURE IV

- 1 Hop on R, touching L heel fwd (ct 1); step fwd on L, lifting R (ct 2); hop on L, touching R heel fwd (ct3); step fwd on R, lifting L (ct 4)
- 2 Hop on R, touching L heel fwd (ct 1); leap onto L, kicking R straight fwd (ct 2); leap back onto R, kicking L straight fwd (ct 3); leap back onto L, kicking R straight fwd (ct 4)
- 3 Jump on both ft (ct 1); hop on R, lifting L from knee (ct 2).
- 4-12 Repeat meas 1-3 three times (four times total).

Repeat dance from Fig I. End both ft together.

Presented by Ahmet Lüleci

## Ordu

(Ordu, Turkey)

Ordu is the name of a city near the Black Sea in Northern Anatolia from which this dance comes. The original name of the tune is “Ordu’nun isiklari”—the lights of Ordu. It is also known as “Vona’nin isiklari,” “Vona” being the Greek name for Ordu.

Pronunciation: OHR-doo

Music: 4/4 meter *Ahmet Lüleci Stockton 2010, Band 9*

Formation: Semi-circle, standing close together. Clasp hands, elbows bent so forearms are less than parallel to the ground.

Meas                      4/4 meter                      Pattern

### INTRODUCTION

#### I. FIGURE I Vocal

- 1 Step R diag fwd to R while keeping body facing to the front, and swinging arms back (ct 1); step L on L almost behind R, swinging arms to the front (ct 2); repeat ct 1 (ct 3); repeat ct 2 (ct 4).
- 2 Bouncy step R to R turning body slightly L, arms moving to bent pos (ct 1); quick, bouncy step L in place (ct &); bouncy step R in place (ct 2); bouncy step L to L while turning body slightly R (ct 3); quick, bouncy step R in place (ct &); bouncy step L in place (ct 4). Optional: shake shldr.

#### II. FIGURE II Instrumental

- 1 Step R fwd while lower body faces to the L, lifting L back slightly (ct 1); step back on L facing to the front (ct 2); bouncy step R in place (ct 3); quick, bouncy step L in place (ct &); bouncy step R in place (ct 4).
- 2 Step L fwd while lower body faces to the R, raising R back slightly (ct 1); step back on R facing to the front (ct 2); bouncy step L in place (ct 3); quick, bouncy step R in place (ct &); bouncy step L in place (ct 4). Optional: shake shldr on cts 3 and 4.

Sequence: Fig I four times, Fig II eight times

Presented by Ahmet Lüleci

# Rapatma

(Black Sea Region, Turkey)

Rapatma is from an area northeast of Anatolia. It is from the Black Sea region and typical Horon style. Rahpet means “rat.”

Pronunciation: RAH-paht-mah

Music: 4/4 meter *Ahmet Lüleci Stockton 2010, Band 11*

Formation: Semi-circle. Arms bent at the elbows, holding hands at waist level, wrists relaxed. Small steps. Light up-down bounce on each ct throughout.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
10 meas	<u>INTRODUCTION</u> Start after shouting.	
	I. <u>FIGURE I</u>	
1	Step fwd R (ct 1); kick L fwd from the side (ct 2); step fwd L and slightly in front of R (ct 3); touch R heel next to L (ct 4).	
2	Step back R (ct 1); step back L (ct 2).	
3	Step R to R (ct 1); touch L heel in place next to R (ct 2); step L to L (ct 3); touch R heel next to L (ct 4). The step to the R is slightly larger than the step to the L.	
	Note: Although the steps appear to be done in place, the effect of the slightly larger steps to the R than to the L is to make the dance gradually moves R.	
	<u>TRANSITION</u>	
	4 running steps R-L-R-L (cts 3,&4,&).	
	II. <u>FIGURE II</u> Bounce (pump) elbows.	
1	Stamp R fwd without wt, keeping L in place, bend knees (ct 1); draw R ball of ft back next to L, straighten knees (ct 2).	

Sequence:

During solo male voice and/or solo violin Fig 1 repeats (number varies)

During instrumental beats (1, 2, 1-2-3-4, 1, 2, 1-2-3-4): Fig 1, Transition

Fig II eight times

Presented by Ahmet Lüleci

## Şinanarı

(Turkey/Rom)

Şinanarı is from an area northwest of Anatolia. It is from the Romany region and a typical çöçek-style dance.

Pronunciation: shee-NAH-nah-ruh

Music: 4/4 meter

*Ahmet Lüleci Stockton 2010, Band 12*

Rhythm: SQQ SQQ SSSS

Formation: Semi-circle. Hands joined in W-pos bouncing slightly, body facing R.

Meas 4/4 meter

Pattern

### INTRODUCTION

### DANCE

- 1 Body facing R, arms in W-pos, bouncy step R diag to R (ct 1); quick step L diag to R, body facing to the R (ct 2); quick step R diag to R, body facing to R (ct &).  
Rhythm: SQQ
- 2 Bouncy step L diag to R, body facing to R (ct 1), quick step R diag to R, body facing to R (ct 2); quick step L in place, turning to face front (ct &).  
Rhythm: SQQ
- 3-4 Small step back on R (ct 1); small step back on L (ct 2); small step back on R (ct 1); small step back on L (ct 2).  
Rhythm: SSSS

Presented by Ahmet Lüleci

# E Ku'u Aloha

(Hawai'i)

Each Hula tells a specific story. E Ku'u Aloha tells about how Pele, the volcano goddess, falls in love with Lohiau, the prince of Kaua'i. The lyrics and music are by Blaine Kamalani Kia, Frank Kawaikapuokalani Hewett and Michael Keala Ching.

Pronunciation: eh KOO-oo ah-LOW-ha

Note: In Hawaiian orthography the apostrophe (okina) denotes a glottal stop as in the English expression "Oh-oh!"

Music: 4/4 meter *He Makana O Na Lei Nani*, by Blaine Kamalani Kia, Band 11

Formation: Lines, with arms-length distance between each dancer. All face the same direction.

Steps & Styling: Basic Feet Position: Feet are hip-width apart, wt is on both ft, toes and knees are positioned straight fwd and knees are bent.

Hela R: Starting from Basic Feet Position, ball of R ft touches out on R diag, while wt stays on L ft and hips shift L (ct 1). Bring R ft back to basic position (ct 2). Eyes look over outstretched hand.

Hela L: Hela R with opp ftwk

Lele uwehe R: Starting from Basic Feet Position, push off from L toes, and step to R with R, bending R knee and shifting hips to R (ct 1); keeping wt on R as you touch ball of L diag L (ct 2); return L to Basic Feet Position (ct 3); with wt on both ft, quickly push wt onto the balls of ft, as knees open quickly diag out (ct &); quickly return to Basic position (ct 4). Eyes follow direction of hand.

Lele uwehe L: Lele uwehe R with opp ftwk.

Ka'o R: Starting from Basic Feet Position, and without moving feet, shift wt from L to R while the hip is lifted as far up on the L side as it can go (ct 1); transfer of weight happens (ct 2).

Ka'o L: Ka'o R with opp ftwk.

Meas 4/4 meter

Pattern

## INTRODUCTION

1-4 Hold starting position, with R ft straight in front, standing on straight L. Arms are relaxed at the sides.

## I. VERSE 1

1 Bend L knee on upbeat then Hela R, L, R, L. Arms: L hand cups around L ear, elbow out to side. R fingers point in to L palm (ct 1); reach R out to L corner at shldr level, palm down (ct 2); slowly bring R arm to R corner, keeping arms at shldr level (cts 3-4). Eyes follow direction of R hand.

- 2           Hela R, L, R, L           Arms: Bring L arm to L corner, turning palms up and look to R corner (ct 1); look to L corner (ct 2); cross arms in front of heart, with R over L, not touching body or each other, and look to the R corner (ct 3); look to the L corner (ct 4).
- 3           Hela R, L R, L           Arms: R arm reaches up, with L hand below it and then both arms come down to chest level in 4 counts. Specifically: R arm stretches over head (ct 1); R elbow is slightly bent (ct 2); R hand is at eye level (ct 3). R hand is at chest level with L hand still below R, palm facing in (ct 4). Fingers make a wave like motion for each count by stroking fingers in along the thumb. Eyes follow the direction of R hand. Note: Both hands stay to R side of face.
- 4           Hela R, L, R, L           Arms: Repeat meas 3, on L side.

## II. VERSE 2

- 1           Hela R, L, R, L           Arms: L arm reaches to L, palm down, while R hand makes wave motion by L shldr (ct 1); R hand makes wave motion by sternum (ct 2); palms of both hands turn up (ct 3); reach R arm straight fwd (ct 4).
- 2           Hela R, L, R, L           Arms: Both arms are diag down in front of body, palms down (ct 1); arms sweep up to L corner – L higher, R lower (ct 2); fingers dip, and bring fingertips together (ct 3); hands turn with palms up, fingertips together (ct 4).
- 3           Hela R, L, R, L           Arms: Opening hands, palm up, R arm reaches to R corner, L arm to L corner, and look to R corner (ct 1); look to L corner (ct 2); twist upper body to R corner and lift arms over head then behind neck to pantomime putting on a lei (ct 3); twist upper body to L corner and complete putting on lei with hands on L side of chest, R hand above L hand (ct 4).
- 4           Hela R, L, R, L           Arms: R hand makes an outward circle around the L hand (ct 1); palms turn to face up and R arm reaches out to L corner (ct 2); R hand slowly moves to R corner (cts 3-4).

## III. VERSE 3

- 1           Hela R, L, R, L           Arms: Upper body twists to L corner, hands facing in twd body at L side of chest while R hand is above L hand and hands make a wave-like motion (ct 1); palms face up and R hand reaches out to L corner (ct 2); upper body and R hand moves slowly over to R corner (ct 3-4).
- 2           Hela R, L, R, L           Arms: R hand cups around R eye, and L hand reaches out to R corner, palm down (ct 1); hold the position from ct 1 and twist upper body to the L corner (ct 2); cup L hand around L eye, and stretch R hand out straight ahead from R shldr, palm down (ct 3); look over R shldr and diag down to the R (ct 4).
- 3           Hela R, L, R, L           Arms: Repeat hand motions from meas 1 to R.

## E Ku'u Aloha — continued

- 4           Hela R, L, R, L while rotating 360° CCW (cts 1-4).      Arms: hands to mouth as you bend at the hip 45° fwd (ct 1); straighten and reach R to upper R corner, and L to upper L corner (ct 2); repeat cts 1-2 (ct 3-4).

Note: First hela is done with body straight forward; second is done with body to back diag R; third is done with body to back diag L, last is done with body straight fwd.

CHORUS:

- 1           Lele Uwehe R, L           Arms: R arm is bent at elbow with R hand by sternum. L arm stretches out to L side (ct 1); L arm reaches out straight ahead from L shldr. (ct 2); repeat meas 1-2 with opp armwk during the Lele Uwehe L.
- 2           Ka'o R, L while making half-turn CCW to face back wall (cts 1-2); Ka'o R, L while making another half-turn CCW to face the front (cts 3-4). This CCW turn is made by placing R ft across L very close and changing wt to R (ct &); turn (ct 1).
- Arms: R arm stretches out to R side palm down, while L arm is bent at elbow by sternum, also palm down (ct 1); arms change to L side, by bending only at the elbows (ct 2); repeat ct 1 (ct 3); repeat ct 2 (ct 4).

IV      ENDING

Step R bkwd to back L corner and place L fingertips on L shldr, R fingertips on R shldr (ct 1); reach both arms fwd and straight at shldr level, palms face down, with head bowed (ct 2); hold (cts 3-4).

Sequence:

Introduction (no action)

Verse 1, Chorus, Verse 1, Chorus

Verse 2, Chorus, Verse 2, Chorus

Verse 3, Chorus. Verse 3, Chorus, Chorus, Ending

Presented by Hilde P. Otterholt

Lyrics**E Ku'u Aloha**

Auheā wale 'oe, e ku'u aloha

E ku'u lei laua'e, pili i ke kino e

I lei Kaua'i, i ka nani laua'e o Makana

I lei ho'i au, i kou aloha nui e ka ipo

Ua kono 'oe ia'u, me ka a lawa iki o kou mau maka

Aia ku wau ia 'oe, me ku'u leo hea hea



# I Am Hawai'i

(Hawai'i)

A fun Hula that Hilde Otterholt learned from Kumu Blain Kamalani Kia.

This song was written in 1966 for the film *Hawai'i*. Lyrics are by Mack David, and music is by Elmer Bernstein.

Pronunciation: I Am Hawai'i

Music: 4/4 meter *Moea* by Blaine Kamalani Kia, Band 20

Formation: Individually in lines, with arms-length distance between each dancer. All face the same direction.

Steps & Styling: Basic Feet Position: Feet are hip-width apart, wt is on both ft, toes and knees are positioned straight fwd and knees are bent.

Kaholo R: From Basic Feet Position, moving R, R to R as hips swing R (ct 1); L next to R ft as hips swing L (ct 2); R to R again while hips swing R (ct 3); ball of L ft touches next to R ft as hip stays to R (ct 4). Look the way you go.

Kaholo L: Kaholo R with opp ftwk and direction.

Ka'o R: From Basic Feet Position, with wt on L, push up on ball of L ft while lifting L hip as high as it will go without upper body or head moving (ct 1); release L hip, and transfer weight to R ft, allowing R hip to swing to R (ct 2).

Ka'o L: Ka'o R with opp ftwk and direction.

Wave-like motion: close thumb to fingertips and stroke fingertips in along thumb.

Meas      4/4 meter      Pattern

## INTRODUCTION

- 1-5 Hold the starting pos, with ball of R ft resting on floor in front, all wt on straight L leg. Arms rest at sides of body.
- 6 Lift both arms, as hands make a wave-like motion by sternum palms down (cts 1-2), extending arms in front, with hands shldr-width apart, palms up (cts 3-4).

## I. VERSE 1

- 1 Kaholo R. Arms: Hands make wave-like motion at sternum palms in (cts 1-2). L arm stretches straight up, palm R, as R arm reaches out to R corner. Upper body and eyes turns to R corner (cts 3-4).
- 2 Kaholo L while making one full turn CCW. Arms: R stretches straight up, palm L, as L reaches out to R corner, palm down and then turning up, and sweeps L so that by the end of the turn L arm is in L corner.
- Note: This CCW turn is done with three traveling pivots.
- 3 Kaholo R. Arms: Both open to sides. L holds still, while R moves down and in front of the body, palms in, making a large, vertical half-circle CW.

## I Am Hawai'i — continued

- 4 Kaholo L. Arms: L continues to hold still, while R completes a full circle CW by going above the head (eyes follow motion) and ends straight out to R side, palm up.
- 5 Kaholo R. Arms: Turn palms down and then in as R arm makes half-circle CW; L arm makes half-circle CCW (as above in meas 3). Note: arms will cross low in front and then begin to rise.
- 6 Kaholo L. Arms: Both arms continue to rise above head, palms in, with eyes following the movement up, then separate and lower to shldr level, palms up, completing full circles.
- 7 Ka'o R, L. Arms: Turning palms down, look R as both arms reach sdwd, and then straight in front, shldr width apart.
- 8 Ka'o R with dip (extra bend in knees), Ka'o L. Arms: Bring hands twd body, palms in and cross in front of heart, R over L, with eyes down, and then open out straight in front, shldr width apart, palms up.
- 9 Kaholo R. Arms Make rain with simultaneously tapping fingers moving downward, palms out, as both arms start from upper L corner and end just below shldr level. Eyes follow movement.
- 10 Kaholo L. Arms: Repeat meas 9 beg on R side.
- 11 Ka'o R, L. Arms: Make wave with R hand to R by moving open hand (palm down) up, down, up (cts 1-2); make wave with L hand to L side by moving open hand (palm down) up, down, up (cts 3-4). Eyes follow movement.
- 12 Ka'o R, L. Arms: Make wave with both R and L hands to R side (cts 1-2); make wave with both L and R hands to L side (ct 3-4), as described in meas 11. Eyes follow movement.
- 13 Kaholo R. Arms: L reaches L, palm down (ct 1-2). Make a pillow of R hand, palm down, near L shldr, and head rests on back of hand, tilted L ("Sleepy arms") (cts 3-4).
- 14 Kaholo L. Arms: Repeat action of meas 13 on R side with L hand.

BREAK 1

- 1 Ka'o R, L. Arms: Both arms reach sdwd, palms down, while looking R (ct 1), then straighten in front, shldr width, looking fwd (ct 2)
- Extend straight R leg to R diag. Arms: Bring hands in close to body, palms in (ct 3); wave-like motion with both hands at sternum, and reach straight in front, shldr width (ct 4).

II. VERSE 2

- 1-2 Repeat Fig I, meas 1-2.
- 3 Kaholo R. Arms: ("Flower" motion) Both arms in front slightly below shldr level, palms face down while making a wave-like motion with hands in ctr pos (cts 1-2); turn palm up, bringing fingertips together both hands over to R corner at shldr level (cts 3-4). R is higher than L.
- 4 Kaholo L. Arms: Repeat meas 3 with opp armwk and direction.

## I Am Hawai'i — continued

- 5 Kaholo R. Arms: Bring hands to sternum, palms down, with R arm closest to body. Hands circle around each other and outward, with R hand starting by pulling up, then L, then R (cts 1-3); hold (ct 4).
- 6 Kaholo L. Arms: Hands continue circling by pulling up L, R, L (cts 1-3); hold (ct 4)
- 7 Kaholo R. Arms: Turn L palm up and extend slightly diag L at shldr level, while R hand makes a wave-like motion into L palm (cts 1-2); R arm lifts in an arc to end straight over head, palm L (cts 3-4). Eyes follow movement.
- 8 Kaholo L. Arms: L palm rises to makes wave-like motion into R palm (cts 1-2); L arm comes back down in an arc to end extended to L slightly diag L and slightly below shldr level (cts 3-4).
- 9 Kaholo R. Arms: both arms reach out to L corner, palms up. Bring both hands in close to body on L side of chest. Eyes are down. L hand above R hand. Palm of hands face in twd the body.
- 10 Kaholo L. Arms: Repeat meas 9 beg by reaching out to R corner and ending R above L.
- 11 Kaholo R. Arms: Turn palms down and then in as R arm makes half-circle CW; L arm makes half-circle CCW (as above in meas 3). Note: arms will cross low in front and then begin to rise.
- 12 Kaholo L. Arms: Both arms continue to rise above head, palms in, with eyes following the movement up, then separate and lower to shldr level, palms up, completing full circles.
- 13 Kaholo R. Arms: Hands make wave-like motion at sternum palms in (cts 1-2). L arm stretches straight up, palm R, as R arm reaches out to R corner. Upper body and eyes turns to R corner (cts 3-4).
- 14 Kaholo L while making one full turn CCW. Arms: R stretches straight up, palm L, as L reaches out to R corner, palm down and then turning up, and sweeps L so that by the end of the turn L arm is in L corner.

Note: This CCW turn is done with three traveling pivots.

### BREAK 2

- 1 Step straight fwd on R. Arms: R arm to R, L arm to L, palms down (cts 1-2). Bring arms straight ahead, shldr width apart (cts 3-4).
- 2 Transfer wt back to L, but leaving R fwd. Arms: Bring hands in close to body, palms in and cross in front of heart, R over L.
- 3 Hold pos from above. Arms: Stretch out to shldr level with palms face up, shldr-width apart, palms in.
- 4 Hold pos from above. Arms: Bring both hands close to body and both hands make a wave-like motion by sternum, palms in, and then stretch out straight ahead from shldr, palms up and shldr-width apart.

## I Am Hawai'i — continued

BREAK 3 – ADDED BEFORE ENDING

- 1 Step fwd on R Arms: Extend R arm to R; L arm to L. Bring both arms in front, shldr-width apart, palms down.
- 2 Transfer wt back to L. Arms: Bring arms close to body, making wave-like motions with hands by sternum, palms twd body, gradually opening arms in front, shldr-width apart, palms up.
- 3 Kaholo R. Arms: Hands make wave-like motion at sternum palms in (cts 1-2). L arm stretches straight up, palm R, as R arm reaches out to R corner. Upper body and eyes turns to R corner (cts 3-4).
- 4 (Tempo slows from here to end)  
Kaholo L while making one full turn CCW. Arms: R stretches straight up, palm L, as L reaches out to R corner, palm down and then turning up, and sweeps L so that by the end of the turn L arm is in L corner.

Note: This CCW turn is done with three traveling pivots.

Sequence:

Introduction

Verse 1, Break 1

Verse 2, Break 2

Verse 1, Break 1

Verse 2, Break 3

Ending:

Break 2, meas 1-3. Meas 4: Bend L knee and turn palms down and spread arms to corner pos. Hold pos to end of music.

Presented by Hilde P. Otterholt

Lyrics**I Am Hawai'i**

I am Hawai'i  
I am forever  
I will always  
Be kind to you.

I am Hawai'i  
I am the flowers  
Whispering waters  
Enchanting hours.

May gentle rain  
Wash your cares  
Far out to sea  
Come, you dreamers  
And dream with me.

Come, you lovers  
Come to forever  
I am Hawai'i  
I bring you love.