

Stockton Folk Dance Camp



2012

Syllabus of Dance Descriptions

In Memoriam

Desa Djordjević

May 1927–November 2011

Desa Djordjević joined the first professional ensemble founded in Beograd, Serbia, and stayed with it until her retirement in 1980.

In Ansambl Kolo, she was first a dancer and singer, and later became the choreographer and assistant artistic director. With Ansambl Kolo, she visited many countries on five continents.

Desa spent much time in Serbia exploring and recording folk dances, made three records of melodies and songs for dances of Serbia, and together with Rickey Holden, made two dance records. In 1988, her book of dances from the central part of Serbia was published.

She was a permanent teacher in the Serbian Research Center, which organizes seminars for folk dancing each summer in Serbia.

Desa taught at Stockton Folk Dance Camp in 1996.



Morris Gelman

April 1920–September 2011



Morris (“Morry”) Gelman, born in Minneapolis, was the premier teacher of Bavarian schuhplattlers and zwiefachers in the United States, teaching at camps, workshops, seminars, and conferences all over North America, including Stockton Folk Dance Camp.

He helped organize the International Folk Dance Federation of Minnesota in 1951. He met Nancy Borgman when she walked into his Minneapolis YMCA folk dance class in 1949. The couple was married in 1951 and danced together for over 50 years.

Between 1951 and 1956, during Morry’s time stationed on a U.S. Air Force base near Munich, Germany, he and Nancy were members of the Munich Schuhplattler Trachten Verein dance group. In 1958, the couple returned Stateside, and eventually ended up in Los Angeles, where Morry was employed by NASA. During the next few years, Morry started four folk dance groups. Morry danced with the Westwood Folk Dance

Co-op, acting as its first president.

In 1959, Morry was invited to teach at Stockton Folk Dance Camp for the first time. He subsequently taught many times at the San Diego University Folk Dance Conference and the Idyllwild Folk Dance Workshop as well as again at Stockton Folk Dance Camp in 1979.

In April 2010, more than 90 friends, NASA colleagues and family members gathered for an evening of waltzing, polkas, and a myriad of international folk dances for Morry’s 90th birthday. Everyone still chuckles when they remember all of the family history stories he wanted to tell that night. It was a fitting way to celebrate a life of dance, music, culture, and friendship.



Neal Sandler August 1931–March 2012

Born in Philadelphia in 1931, Neal Sandler had a life-long interest in dance and theater as well as a career in engineering.

Neal's early theatrical experience included training in both ballet and modern dance. He brought this experience to his initial involvement with Westwind in Los Angeles in the early 1960s, where he eventually became a co-director with Anthony Ivancich. With Westwind, he acquired a growing interest in both recreational folk dance and in the theatrical presentation of folk material.

When Neal and his wife, Carol, moved to California's San Francisco Bay Area in 1966, they started a San Francisco branch of Westwind. Their unselfish contributions of time and energy enabled Westwind to become a strong amateur performing group. In addition to Westwind, Neal worked extensively with Jubilee American Dance Theatre, also based in the San Francisco Bay Area. Neal, with his far-reaching and ever-present artistic vision, became a mentor for many young folk dancers, some of whom went on to pursue professional careers in folk dance.

Neal was a vendor at Stockton Folk Dance Camp in the mid-1970s. Although he never taught at Stockton Folk Dance Camp, Neal contributed to Northern California folk dance at every level. He enjoyed working with beginners, helping them to enjoy folk dancing while carefully teaching them their first dances. He also worked well with advanced dancers, particularly in Westwind, where he taught not only about dancing, but also a great deal about acting and theatrical presentation.

He taught in many venues, including the Menlo Park Recreation Center, the South Whidbey International Folkdancers, the Stanford International Dancers, Ashkenaz coffeehouse, Hearst Gym, J house, Stanford Tressider Union, the Mandala coffeehouse, and Hillel.



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, and Joyce Lissant Uggla. A special round of applause for Nila Shimomura, Sueko Takahashi-Gilbert and Keiko Sakura Trenholm for their timely and valuable help with the Japanese material.

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; diagonally	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

Jeff O’Connor, Director

Bobi Ashley, Adony Beniares, Gordon Deeg, Bob Harris, Bruce Mitchell, Lee Otterholt, Loui Tucker, Dr. Steven Turner, and E. David Uggla.

Founder and Director of Folk Dance Camp 1948-67—Lawton Harris

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FACULTY BIOGRAPHIES

George and Irina Arabagi (Ukrainian & Moldavian)

George and Irina Arabagi are graduates with honors of the Choreographic College in Kiev, Ukraine, and former principal dancers with the Moldavian State Academic Dance Company, Joc, which has toured more than 25 countries around the world. During their time in Joc, George was awarded the title of “People’s Artist” and Irina “Merited Artist of Moldova.”

In 1999, George and Irina settled in Sacramento, California. Shortly after that, they became the directors and choreographers of the local Ukrainian children’s ensemble, Sonechko, which in 2006 merged with the adult Ukrainian group, Kalyna, keeping the latter name. In March 2011, George and Irina taught at the Camellia International Dance Festival in Sacramento and they were featured again a year later. This is their first appearance at Stockton camp.



Pampa Cortés (Argentine Tango)

Pampa Cortés hails from Santiago del Estero, Argentina. At age 15, he embarked on a professional career that has spanned five decades.

Cortés initially studied and performed with master folk dancers. With his own company Ballet Pampa, he was invited to present in the most prestigious folkloric festival in Argentina. Pampa danced for six years in the tango Ballet of Juan Carlos Copes, achieving the post of assistant choreographer and captain. He directed the folkloric and tango company of Argentine TV’s “Grandes Valores del Tango” and performed in the best houses in Buenos Aires, working alongside the biggest names in Argentine tango dance and music.



Cortés has performed and taught in the US, Canada, Western Europe, Japan, and in several Central and South American countries. He came to the United States as choreographer with the international tour of “Tango Revue.” He toured the US for more than two years with the stage hit “Forever Tango.” He settled in San Francisco, CA, founded his production company Tango A Media Luz and produced several stage shows.

Pampa Cortés’ clean footwork and elegant masculinity have inspired thousands. His presence in the international press, his extensive work for Japanese TV, his photos in tango books and on CD covers, including his photo on the back cover of the hit CD “Tango” by Julio Iglesias, have made him recognizable by millions. His long, prosperous career and large body of artistic work confirm Pampa Cortés as a dance legend.

Cristian Florescu and Sonia Dion (Romanian)

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 Sonia 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 Utah. In 2006, they did a teaching tour of Taiwan and Japan.

Christian and Sonia's prior appearances at Stockton were in 2004, 2005, 2007 and 2010, the last of which had the special distinction of featuring their wedding as part of camp.



Miroslav "Bata" Marčetić (Serbian)

Miroslav "Bata" Marčetić, a native of Pančevo, Serbia, was a leading performer, soloist and choreographer with the Serbian National Folk Anseml Kolo in Belgrade, Serbia, and Montenegro (former Yugoslavia) for 17 years and is the recipient of several awards for his artistic work. He has been an instructor at workshops held in the former Yugoslavia, Japan, Israel, and most recently in Canada and the United States. Bata has created many choreographies which have won either first or second prizes in competitions, both in the former Yugoslavia and Canada. Under his direction, many ensembles have won artistic awards.

In Ontario, Canada, Bata works in several dance associations and ensembles, including Kralj Petar II since 1993 and Serbian Club Kordun since 2004. He worked in S.C.A. Oplenac in Mississauga from 1993-2004, and in Folk Dance Ensemble Hajduk Veljko in Toronto from 1999-2006. In 2004 he established his own school of dance in Mississauga, the Academy of Serbian Folk Dancing, which has more than 300 dancers of all ages, has its own musicians, and has won numerous awards.

Bata also works in the international folk dance community teaching Serbian and East European dances. For example, in February 2011 he taught at the Laguna Festival in Southern California and in November 2011 at the 60th Annual Kolo Festival in San Francisco. He has devoted his entire professional career to the preservation and perpetuation of folklore and dance.

Richard Schmidt (Polish)

Richard Stefan Schmidt began his dancing career in 1966 when he joined the children's section of the Podhale Folk Dance Company in Montreal, Canada. At the age of 18, he took on the role of assistant choreographer and began learning the intricacies of teaching folk dancing, which he has been doing ever since. He complemented his studies by traveling extensively to Poland to study under many of that country's specialists. He was the artistic director of Podhale from 1991–2007. During his tenure, the company expanded its repertoire and was seen by millions of people at full-length concerts across Europe and North America.



In 2000, Richard received the Lifetime Achievement Award from the Republic of Poland for his outstanding contribution to Poland's heritage.

In 2008, Richard became the founder and director of White Eagle Folk Dance Academy in Montréal as well as the artistic director and choreographer of Tatry Polish Folk Ensemble in Oshawa, Ontario. In 2010, Richard began work with the world-renowned Lechowia Polish Dance Company of Mississauga, Ontario. With over 300 dancers, the ensemble is by far one of Canada's largest and strongest representatives of Polish and Canadian culture. He has also found time to work with the ensembles Karolinka in London, England; Lowiczanie in San Francisco; Les Pieds Légers de Laval in Quebec City; and Pomorze in Halifax, Nova Scotia.

Richard conducts occasional tours to Poland, with an upcoming tour with Jim Gold in September 2012.

He has taught at numerous folk dance camps, including Florida, Montréal, New Mexico, Stockton (in 2004 and 2005), Ontario Folk Dance Camp, and Salt Spring Island Folk Dance Festival.

Iwao Tamaoki (Japanese)

Iwao Tamaoki began learning Japanese folk dance at the age of 16. He has been teaching for over 40 years in Japan, as well as in Germany, Finland, the Baltic countries, and the United States, including two prior visits to Stockton Folk Dance Camp (1996 and 2000). He is the Director of the Japanese Folk Dance Division in the Japan Folk Dance Association, the Director of the Gifu Folk Dance League, and Chairman of the Tajimi Folk Dance Club.



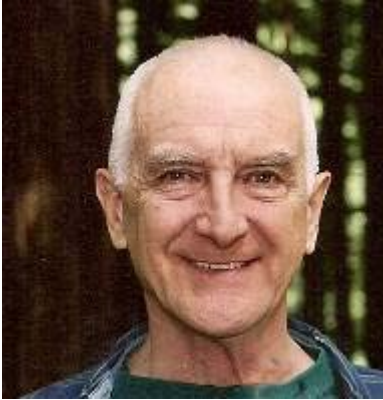
Jerry Helt – Squares and contras

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.

WORKSHOP TEACHERS

Jerry Duke (Cajun)

Jerry C. Duke is a native of Alabama. Since 1978, Jerry has been researching Appalachian Big Circle and Square Dance in the southern mountains, small-town Cajun Mardi Gras and social dance in Louisiana, Country-Western, Tex-Mex, and Texas Cajun dancing in Texas, and old Scottish square and step dance in Cape Breton, Nova Scotia.



Jerry has been artistic and managing director for Dobre of Eugene, Oregon; Khadra of San Francisco; and Appalachian Celebration Company. He has choreographed and taught workshops in American and European dances for ensembles throughout the U.S. as well as in Europe, Russia, and Taiwan. His choreographies of American dances for Khadra, Westwind, Jubilee, and Lowiciana of San Francisco and Radost of Seattle have won awards and acclaim in European festivals. He has also directed many folk and ethnic events, including the California Kolo Festival, and the San Francisco Ethnic Dance Festival.

Jerry's last visit to Stockton was in 2004.

Lucia Cordeiro (Brazilian)

Lucia Cordeiro is a world-renowned dance therapist, choreographer and performing artist. She founded the Integrated Center for Art and Natural Therapies in Rio de Janeiro, and for the past 30 years has dedicated her life to taking individuals into the rich heritage of Afro-Brazilian culture and the healing power of sacred dances from around the world. Lucia has performed and led workshops in Germany, Hawaii, Los Angeles, New York and all over South America. This is her first visit to Stockton.



Bruce Mitchell (International)

Bruce Mitchell started folk dancing in 1951 as part of a folk dancing family in Stockton. He first attended Stockton Folk Dance Camp in 1952 and has attended every camp session since that time.



In July of 1955, as a teen-ager, Bruce was one of the first youngsters to win a scholarship to Stockton Folk Dance Camp. Bruce had already been teaching folk dancing and exhibited a keen interest in the folk dance movement. Bruce was the director of the Camtia Dance Ensemble of Sacramento for over 40 years, beginning in 1960.

Bruce was the director of Stockton Folk Dance Camp from 1986 until 2011. Since his retirement, he has opened his own, quickly popular, folk dance class. At this year's camp he will be sharing his favorite dances from his many decades in the folk dance movement.

Joti Singh (Bhangra and African)

Joti Singh is a choreographer, performer, and instructor of Bhangra and Bollywood dances from India and dance from Guinea, West Africa. She is the Artistic Director and founder of Duniya Dance and Drum Company in San Francisco. This is her first visit to Stockton Folk Dance Camp.



THE MUSICIANS

Live Music with Susan Worland and California Kapela



From left:
Barbara Deutch (clarinet)
Susan Worland (violin)
Chris Bajmakovich (accordion)
Rumen “Sali” Shopov (vocals; drums)
Evan Stuart (bass)

Singing with Rumen “Sali” Shopov

Rumen “Sali” Shopov is a master Turkish-Romani drummer, singer, and string-player from Gotse Delchev, Bulgaria, a crossroads town in the Pirin Mountain region that hosts a rich intersection of Bulgarian, Macedonian, Greek and Turkish musical influences. Rumen has performed and toured with a wide variety of ensembles and bands. A charismatic and patient teacher, Rumen has taught at the Eastern European Folklife Center’s Balkan Music and Dance Workshops; Berkeley’s Jazzschool for Music Study and Performance; UC Berkeley; University of Oregon, Eugene; the College of Santa Fe; Kosmos World Music and Dance Camp; World Camp; Stockton Camp (most recently in 2010); Balkanalia; and at other universities and cultural centers throughout the U.S. and Canada. Since 2003, Rumen has been artist-in-residence with Voice of Roma, a humanitarian aid and cultural organization based in Sebastopol, California. In 2006, Voice of Roma released “Soul of the Mahala,” a CD featuring performances by Rumen and his son, Angel.



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UKRAINE AND MOLDAVIA

Moldavia is a geographic and historical region and former principality in Eastern Europe, corresponding to the territory between the Eastern Carpathians and the Dniester River. An initially independent and later autonomous state, it existed from the 14th century to 1859, when it united with Wallachia as the basis of the modern Romanian state. The western part of Moldavia is now part of Romania and the eastern part belongs to the Republic of Moldova, while the northern and southeastern parts are territories of **Ukraine**.

Ukraine is the second-largest country in Europe. It borders the Russian Federation to the east and northeast; Belarus to the northwest; Poland, Slovakia and Hungary to the west; Romania and Moldova to the southwest; and the Black Sea and Sea of Azov to the south and southeast, respectively. Ukraine became one of the founding republics of the Soviet Union. It gained its independence when the Soviet Union dissolved in 1991.



Ukrainians are the second-largest ethnicity group in Moldavia after ethnic Moldavians; approximately 11% of the population. Moldavians are the fourth-largest ethnic minority in Ukraine.



Bukovinskii Tanets – Буковинський танець

(Ukraine)

This dance is from the Bukovyna region of Ukraine. This region lies in western Ukraine on the south-eastern slopes of the Carpathian mountains and in the Bukovynian foothills. The territory of Bukovyna is now between Ukraine and Romania. Dances from this region are lively and energetic, and characterized by high stepping and intricate tight foot stamping combinations. This dance was choreographed by George and Irina Arabagi.

Pronunciation: boo-koh-VEEN-skee TAHN-ets

Music: 2/4 meter *Ukrainian Dance Workshop, Track 2*

Formation: Couple dance with M and W facing each other staying in a circle or in a line. M faces CCW. M's fists are on hips. W faces CW with thumbs in imaginary suspenders.

Steps & Styling: Hop-Crossing Step: (2 meas – double time) Hop on L and bring R in front of L while turning hips to L (ct &); step R across L then step L in place (ct 1); hop on L in place and bring R across behind L turning hips to R then step R behind L (ct &); step L in place then hop on L and bring R in front of L while turning hips to L (ct 2); step R across L then step L in place (ct &); two runs R, L, (ct 4); one run R then hop R to begin the repeat (ct &). This is then repeated with opp ftwk (2 meas).

Side-to-side in Pairs: (1 meas – double time) M and W face each other and join both hands down. Both M and W step R to R then step L next to R (ct 1); step R to R raising L knee with foot next to leg, deep bend with R and hold (ct 2). This is then repeated with opp ftwk (cts 2, &).

Stamping Sequence: (1 meas – double time) Step R in place then stamp L without wt next to R (ct 1); step L in place then stamp R without wt next to L (ct &); run in place R, L (ct 2); run in place R (ct &).

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
-------------	------------------	----------------

8 meas	INTRODUCTION. No action.
--------	--------------------------

I. SIDE-TO-SIDE/SWITCHING PLACES

- | | |
|-----|---|
| 1 | M and W start with R. Step R to R (ct 1); touch L next to R (ct &); step L to L (ct 2); touch R next to L (ct &). |
| 2 | M and W switch places by stepping fwd with R and passing back to back (ct 1); touch L next to R (ct &); step R fwd turning CW (ct 2); touch R next to L facing ptr (ct &). |
| 3-4 | Repeat meas 1-2, returning to original places. |
| 5 | Repeat meas 1. |
| 6 | M and W switch places by running fwd R, L, R, passing back to back (cts 1,ee,&); raise L knee bent and hold (ct uh); run L, R, L turning CW (ct 2,ee,&); raise R knee bent and hold (ct uh) facing ptr. |

Bukovinskii Tanets — continued

7-8 Repeat meas 5-6, returning to original places.

II. HOP-CROSSING STEPS

1-4 Two Hop Crossing Steps starting hop on L. The couple faces ctr, joining inside hands. M's L fist is on his hip. W's R thumb is in imaginary suspenders. Second step starts with hop on R.

III. SIDE-TO-SIDE IN PAIR/STAMPING SEQUENCE

1-2 One Side-to-Side in Pairs, then one Stamping Sequence.

3-4 M and W turn away from each other holding inside hands. M runs L, R, L (ct 1, &, 2); stamp R without wt (ct &) extending L arm to side. M repeats these steps with opp ftwk, turning to his ptr and bringing L hand to hip. W does opp ftwk extending R arm to side.

5-8 Repeat meas 1-4.

Sequence: Fig I, Fig II, Fig III a total of three times.

Presented by George & Irina Arabagi



Bucovina (yellow) in western Ukraine, on the border with Romania

Hora din Giurgiulești

(Moldavia)

Hora din Giurgiulești is from the village of Giurgiulești in southern Moldova. Hora is a national dance that requires a relatively large group of people to hold hands and form a circle. There can be several circles one inside of the other, all moving in opposite directions. This dance was choreographed by George and Irina Arabagi.

Pronunciation: HOH-rah deen dzuhr-dzuh-LEHSH-tee

Music: 2/4 meter *Ukrainian Dance Workshop, Track 7*

Formation: Mixed circle facing ctr. Arms are in W-pos.

Steps & Styling: All steps are done with arms moving slightly up and down in W-pos.

Meas 2/4 meter

Pattern

4 meas INTRODUCTION. No action.

I. FIGURE I

- 1 Step R diag L in front of L (ct 1); step diag L bkwd to L (ct 2).
- 2 Step R to R (ct 1); touch L next to R (ct 2).
- 3 Step L to L (ct 1); touch R next to L (ct 2).
- 4 Repeat meas 2.
- 5 Step L, R slightly diag fwd CCW (cts 1-2).
- 6 Step L slightly diag fwd CCW (1); touch R next to L (ct 2).
- 7 Facing ctr, step R to R (ct 1); touch L next to R (ct 2).
- 8 Step L to L (ct 1); touch R next to L (ct 2).
- 9-16 Repeat meas 1-8.

II. FIGURE II

- 1 Step R to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); touch L toe in front of R, turning head to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk, direction, and head pos.
- 5 Step fwd R, L (cts 1-2) to ctr.
- 6 Step R to ctr (cts 1); touch L toe in front of R, turning head to L (ct 2), leading back slightly at waist

Corrected 2-11-2013

Hora din Giurgiulești — continued

- 7 Step L, R bkwd, away from ctr (cts 1, 2).
- 8 Step L bkwd from ctr (cts 1); touch R next to L (ct 2).
- 9-16 Repeat meas 1-8.

III. FIGURE III

- 1 Step R diag L in front of L (ct 1); step L diag bkwd to L (ct 2);
- 2 Step R slightly behind L (ct 1); step on ball of L slightly to the L (ct &); step R next to L (ct 2).
- 3 Sway L to L (ct 1); step R in place (ct 2).
- 4 Step L behind R (1), step R to R (2).
- 5 Facing ctr, step L, then R diag fwd to R (cts 1, 2).
- 6 Step L, R, L (cts 1, &, 2), continuing diag R.
- 7 Facing ctr, sway R to R (ct 1); step L in place (ct 2).
- 8 Step R across behind L (ct 1); step L to L (ct 2);
- 9-16 Repeat meas 1-8.

Sequence: Repeat from beginning, total of 3 times

Presented by George & Irina Arabagi

Corrected 2-11-2013

Hutsulka - Гуцулка

(Western Ukraine)

Hutsulka is a popular Ukrainian folk dance from southwestern Ukraine. This dance has been a very common participatory dance in villages in western Ukraine, from at least the 19th century to today. Hutsulka is related to *kolomyika*-type dances. There are many different variants of *hutsulka* in many different villages. All of them are typically danced in circles that break down into smaller circles and couples, circling to fast-paced music. The name of the dance refers to a girl from the province (oblast) of Hutsulshina. This dance was choreographed by George and Irina Arabagi.

Pronunciation: hoo-TSOOL-kah

Music: 4/4 meter *Ukrainian Dance Workshop, Track 6*

Formation: All dancers in a mixed circle facing CCW. M's hands are clasped behind the back. W's thumbs are in an imaginary vest.

Steps & Styling: (2 meas) Swaying Step: Small bounces on each ct. Facing ctr, step R to R with L ft on the floor with toes pointed, and sway the body to R (ct 1); step L to L with R ft on the floor with toes pointed, and sway the body to the L (ct 2); step R to R (ct 3); step L next to R (ct &); step R to R (ct 4); step L next to R (ct &). Arms are in "V" position.
Crossing Step: Step on R toes in front of L, rising and turning head to L (ct 1); step L in place (ct 2); step on R toes to R, rising and turning head to ctr (ct 3); step L in place (ct 4).

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION</u> . No action.	
I.	<u>WALKING STEPS/HOP STEPS</u>	
1	Four Walking steps moving CCW R, L, R, L (cts 1-4). There is a corresponding movement of the head during the walk: As the dancer steps R, the head tips slightly to R; as the dancer steps L, the head tips slightly to L.	
2	Step fwd R (ct 1); hop on R (ct 2); step L fwd (ct 3); hop on L (ct 4).	
3-8	Repeat meas 1-2 three more times, ending facing ctr.	
II.	<u>HEEL-TOE/SIDE-TO-SIDE</u>	
1	Face ctr holding arms in V-pos. Step R heel fwd, bending fwd at waist (ct 1); step L heel fwd next to R heel (ct 2); step bkwd on R toe and straighten (ct 3); step bkwd on L toe next to R (ct 4).	
2	Repeat meas 1.	
3	Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); hop on R and raise L knee at 45 degrees (ct 4).	
4	Repeat meas 3 with opp ftwk.	
5-8	Repeat meas 1-4.	

Hutsulka — continued

III. SWINGING STEPS

1 4 Swinging Steps holding arms in V-pos.

IV. CROSS/STAMPS IN TURN

1-2 2 Crossing Steps.

3 Note: Make a full turn to R (CW) during meas 3-4. Step R in place next to L (ct 1); stamp L next to R (ct &); step L next to R (ct 2); stamp R next to L (ct &); step on R next to L (ct 3); stamp L next to R (ct &); step L next to R (ct 4); stamp R next to L (ct &). M holds his hands behind his back. W holds her thumbs in an imaginary vest.

4 Repeat meas 3. End with stamp L (ct &); step L (ct 4).

5-8 Repeat meas 1-4.

Sequence: Fig I, Fig II, Fig III, Fig IV. The dance goes through 3 times.

Presented by George & Irina Arabagi



According to one theory, Hutsuls are descended from Croats who inhabited western Ukraine until the 12th century; according to another, they descended from a now-vanished Slavic tribe called the Uliches, who'd been pushed out of their homeland farther south along with the Tiverians; both were fully assimilated by yet another Slavic tribe by the 10th century. Hutsuls identify themselves as a part of the Ukrainian ethnos, having at the same time their local identity as a sub-ethnos.

The drawing is dated 1902.

Joc Mare

(Moldavia)

This dance is a traditional Moldavian dance where the dancers hold hands in a circle. Joc Mare is popular during wedding celebrations and festivals, and is an essential part of the social entertainment in rural areas. This dance was choreographed by George and Irina Arabagi.

Pronunciation: ZHOHK MAH-reh

Music: 2/4 meter *Ukrainian Dance Workshop, Track 5*

Formation: Mixed circle facing CCW, arms in W-pos.

Steps & Styling: Triple Step: Step fwd R (ct 1); step L next to R (ct &); step fwd R (ct 2). This can be done with opp ftwk and in any direction. All steps are done with arms moving slightly up and down in W-pos.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1 meas	<u>INTRODUCTION</u> . No action.	
	I. <u>FIGURE I</u> : (CHORUS)	
1	Step L diag fwd to L (ct 1); step R diag fwd to L (ct 2).	
2	One Triple Step diag fwd starting with L and ending with a deep knee bend on L (cts 1, &, 2).	
3	Step R diag bkwd R (ct 1); step L diag bkwd to R(ct 2).	
4	One Triple Step (R, L) diag bkwd (cts 1, &), step R diag fwd to R (ct 2).	
5-16	Repeat meas 1-4 three times.	
	II. <u>FIGURE II</u>	
1	Facing ctr, step L to L (ct 1); step R next to L (ct &); step L in place (ct 2).	
2	Still facing ctr, repeat meas 1 with opp ftwk.	
3	Facing CCW, step L bkwd to L (ct 1); step R diag bkwd L(ct 2).	
4	One Triple Step diag bkwd starting with L.	
5-6	Two Triple Steps diag fwd to R, starting with R.	
7	Facing ctr, step R diag bkwd to R (ct 1); step L diag bkwd to R (ct 2).	
8	One Triple Step in place starting with R.	
9-16	Repeat meas 1-8.	
	III. <u>FIGURE III</u>	
1	Step L in front of R, arms going into V-pos, and head turned to R (ct 1); step slightly diag bkwd R, arms going into W-pos, head facing fwd (ct 2).	
2	One Triple Step in place starting with L.	

Joc Mare — continued

- 3 Step R in front of L, arms going into V-pos, head turned to L (ct 1); step slightly diag bkwd L, arms going into W-pos, head facing forward (ct 2).
- 4 One Triple Step twd ctr starting with R.
- 5 One Triple Step twd ctr starting with L.
- 6 Step R to ctr (ct 1); step L in front of R with deep L knee bend, slightly lowering arms and turning head to R (ct 2).
- 7 Step bkwd R with L toes touching floor, head turning to L while arms come up to W-pos (ct 1); step bkwd, R toes touching floor, head turning to R (ct 2) – ('twizzle' step).
- 8 Repeat meas 7.
- 9-16 Repeat meas 1-8 with opp ftwk

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

Presented by George & Irina Arabagi

Kievskii Hopak – Києвський Гопак

(Ukraine)

This dance is from the vicinity of Kiev in the central region of Ukraine. Hopak is the most famous and well-known dance form in the Ukrainian culture. This dance was choreographed by George and Irina Arabagi.

Pronunciation: Kee-EFF-skee hoh-PAHK

Music: 2/4 meter *Ukrainian Dance Workshop, Track 9*

Formation: Couples in a circle facing CCW. M's L arm supports W's L arm extended in front. M's R hand on W's waist at the R. W's R hand is on R hip, fingers fwd.

Steps & Styling: Danced lightly throughout.

Running Threes: Very light running steps fwd: leap onto R foot, kick fwd with toe slightly down (ct 1); run fwd L (ct &); run fwd on R (ct 2). Repeat with the opp ftwk.

Pas de Basque: Leap R on R (ct 1); step L in front of R (ct &); step R in place (ct 2). Repeat with opp ftwk and direction.

Reel Step: Step R behind L (ct 1); chug fwd on R (ct &); step L behind R (ct 2); chug fwd on L (ct &). The step is done in place. Repeat with opp ftwk.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION</u> . No action.	
I.	<u>RUNNING THREES</u> (M and W use same ftwk)	
1-4	Cpls dance four Running Threes moving CCW, both starting with R.	
5-8	Using 4 Running Threes, cpl rotates once CCW (M backing up, W moving fwd).	
9-16	Repeat meas 1-8.	
II.	<u>TOE-HEEL</u> (M and W use same ftwk)	
1	With the same handhold, face ctr. M and W touch R toe to R side turning heel up and outward (ct 1); touch R heel in the same place with toe outward (ct 2).	
2	Run in place R (ct 1); L (ct &); R (ct 2).	
3-4	Repeat meas 1-2 with opp ftwk.	
5	Large step to R and down on R ft, slightly bending R knee (ct 1); step L and up behind R straightening L leg (ct 2).	
6-8	Repeat meas 5 three more times.	
9-16	Repeat meas 1-8. On meas 16, release handhold, and back a little away from ptr.	
III.	<u>PAS DE BASQUE</u>	
1-2	Still facing ctr, M invites ptr to dance by making a heavy step on R, extending R arm to W (ct 1); hold (ct &); W take heavy step L, extending L arm and placing L hand into M's R hand (ct 2); hold (ct &).	

Corrected 11/5/2012

Kievskii Hopak — continued

- 3 M: Pas de Basque starting L, turning to face out while extending L arm out. W: same as M with opp ftwk and arm movements. Inside hands are joined and swing fwd.
- 4 Cpl: Pas de Basque starting with inside ft (M's R, W's L) and turning to face ptr. M's L hand moves onto his hip with closed fist and W's R hand moves to her chest to protect necklace.
- 5-6 Repeat meas 3-4.
- 7 Make ½ turn; M: Step L to L (ct 1); hop on L turning CCW a half turn (ct 2). M's hands are on hips. W: Same as M with opp ftwk turning CW. W's R hand on her chest, L hand down.
- 8 M: run two steps R, L (cts 1, &); stamp R (ct 2) turning CCW a half turn and returning to starting pos. W: Run 3 steps L, R, L to complete turn.
- 9-16 Repeat meas 1-8. M last 2 steps are R, stamp L no wt.
- IV. REELS/CHASSES
- 1-2 M: 3 Reels starting with L (cts 1, &, 2); hold (ct &). W: Same as M with opp ftwk. Face slightly diag away from each other, hands on hips.
- 3-4 Repeat meas 1-2 with opp ftwk and direction, end with touch (no wt).
- 5-6 M moves to R behind ptr with three steps; large step to R on R, step L next to R, sway to R on R extending R arm out to side (cts 1, &, 2); hold pose with R arm out and pointing L toe out (ct &). W: Same as M with opp ftwk and arm movements.
- 7-8 Repeat meas 5-6 with opp ftwk, returning to place.
- 9-15 Repeat meas 1-7.
- 16 M repeat meas 6. W repeat meas 6 with R, L, touch R (no wt).

Sequence: Fig I, Fig II, Fig III, Fig IV twice. On last ct of dance M and W end with hands on hips.

Presented by George & Irina Arabagi

Corrected 11/5/2012

Kolomiyka - Колонийка

(Western Ukraine)

Kolomiyka is a dance from Western Ukraine, with its origins in the Carpathians. This version of the dance was choreographed by George and Irina Arabagi.

Pronunciation: koh-loh-MIGH-kah

Music: 2/4 meter *Ukrainian Dance Workshop, Track 1*

Formation: Mixed circle facing CCW. M's hands are clasped behind his back. W's thumbs are in an imaginary vest.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
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4 meas	<u>INTRODUCTION</u> . No action.	
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I.	<u>MOVING CCW</u>
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1	Step R, L, R (cts 1, &, 2); hop on R, raising L knee 45 degrees (ct &).
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2	Repeat meas 1 with opp ftwk.
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3-8	Repeat meas 1-2 three times.
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II.	<u>FACING CENTER/STAMPS</u>
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1	Facing ctr and holding arms in V-pos, step R to R, leaving L toe on the floor but wt on R (ct 1); shift wt onto L, leaving R toe on the floor (ct 2).
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2	Shift wt onto R (ct 1); stamp (with wt) L, R, L (cts &, 2, &).
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3-8	Repeat meas 1-2 three times.
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Sequence: Fig I, Fig II, Fig I, Fig II, Fig I.

Presented by George & Irina Arabagi

Resheto – Решето

(Western Ukraine)

This dance is from the Hutsul region of Ukraine and is a typical folk style dance. The dance was choreographed by George and Irina Arabagi. The title “Reshet” means “sieve.”

Pronunciation: reh-sheh-TOH

Music: 4/4 meter *Ukrainian Dance Workshop, Track 8*

Formation: Cpls face CCW in a circle, free arms at sides. M and W do same footwork.

Steps & Styling: Walking Fours: Step R (ct 1); L (ct 2); R (ct 3); step L with L knee bend, raising R knee at 45 degrees R ft next to L leg (ct 4).

Meas 4/4 meter Pattern

8 meas INTRODUCTION. No action.

I. WALKING FOURS

1-3 Dance three Walking Fours moving CCW.

4 Do one Walking Four turning individually 180 degrees. M turns CW facing his partner; W turns CCW facing her partner.

5-8 Repeat meas 1-4 moving CW.

II. SIDE-STEPS AND TURN-AROUND

1 Individually, step R to R turning to face ctr, W behind M (ct 1); step L next to R (ct 2); step R to R (ct 3); touch L next to R, bending knees and turning to face out, M behind W (ct 4). M and W hold inside hands.

2 Facing out, step L to L (ct 1); step R next to L (ct 2); step L to L (ct 3); touch R next to L bending knees and turning individually to face ctr (ct 4).

3-4 M and W release hands. Do two Walking Fours, making a full turn CW.

5-6 Repeat meas 1-2.

7-8 M and W release hands. Two Walking Fours, making 1¼ turn CW to face LOD.

III. SIDE STAMPS

1 Facing CCW and moving away from ctr, heavy step R to R (ct 1); drag L toe next to R, bending knees (ct 2); repeat cts 1-2 (cts 3-4).

2 Heavy step R to R (ct 1); step L next to R (ct 1); heavy step R to R (ct 3); stamp L in front of R (ct 4), head moving to R.

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

5-8 Repeat meas 1-4.

IV. WOMAN'S TURNS

- 1-3 M's L arm extending fwd and supporting W's L arm and M's R arm raised above W's head and holding W's R arm, do three Walking Fours, moving CCW.
- 4 One Walking Four. W turns a complete circle CW with R hand still raised holding the M's R hand, W's L hand moves to hip, continues to move fwd CCW.
- 5-8 Repeat meas 1-4. End facing CCW with inside hands joined and down.

Sequence: Fig I, Fig II, Fig III, Fig IV – twice.

Presented by George & Irina Arabagi

Volynska Polka – Волинська Полька

(Volyn, Ukraine)

This dance is from the Volyn region of Ukraine. The region lies in the northwestern Ukraine between the Podillia region in the west and Polissia in the north. The Volyn dance traditions have been greatly influenced by the long Polish rule. The hopping and spinning steps characteristic of these dances are emphasized by the swish of the women's skirts and the lower portion of the men's jackets. This dance was choreographed by George and Irina Arabagi.



Pronunciation: voh-LIHN-skah POHL-kah

Music: 2/4 meter *Ukrainian Dance Workshop, Track 3*

Formation: Couple dance with the couples in a circle facing CCW, inside hands held in V-position, free hands are on hips with closed fists.

Steps & Styling: Basic Step: Step fwd R (ct 1); step fwd L (ct &); step fwd R (ct 2); hop on R and lift L bent knee at 45 degrees (ct &). This is then repeated with opp ftwk.

Heels: Hop on L, placing R heel in front (ct 1); hop on L, raising the R knee bent at 45 degrees (ct &); three running steps R, L, R (ct 2, &). This is repeated with opp ftwk.

Volyn Arm Position: Couples faces ctr of the circle. M's L hand supports W's extended L arm; M's R hand and W's R hand joined above W's head.

Dos-a-Dos: M and W face each other with arms down. Four steps fwd R, L, R, L (cts 1, &, 2, &), with R shldr fwd and four steps bkwd R, L, R, L (cts 1, &, 2, &), with L shldr fwd, to circle back-to-back and return to original places.

Meas 2/4 meter Pattern

3 meas INTRODUCTION. No action.

I. BASIC STEPS WITH ARMS

1 M starts the Basic Step with L turning away from his ptr, extending L arm out to the side. W starts with R and also turning away from her ptr extending R arm out to the side.

2 M starts the next Basic Step with R turning to his ptr ending with his hand on hip. W does same with opp arm.

3-4 Repeat meas 1-2 three times; in the final meas M does 4 steps R, L, R, L.

II. BASIC STEPS TO THE CENTER (same ftwk)

1-2 Both beg with R ft. Cpl faces ctr with Volyn Arm Position. Cpl does one Basic Step fwd and one Basic Step bkwd.

3 M and W step R, L, R in place rotating individually 180 degrees CW, switching arm pos: R arms are lowered and L arms raised (ct 1, &, 2); stamp L without wt (ct &).

4 M and W step L, R, L in place, rotating 180 degrees CCW (ct 1, &, 2); stamp R next to L without wt (ct &). Bring arms to Volyn Arm Position.

Volynska Polka — continued

5-8 Repeat meas 1-4.

III. HEELS, DOS-A-DOS

1 M and W face each other, M facing CCW. W is facing CW. Both start with R by doing Heels and making a circle CW in the air with R arm.

2 M and W start Heels with L and make a circle CCW in the air with L arm. The free hands are down.

3-4 M and W do one Dos-a-Dos.

5-8 Repeat meas 1-4.

IV. HEELS TO CENTER

1-3 Cpl face ctr with Volyn Arm Position. M and W do three Heels starting with R.

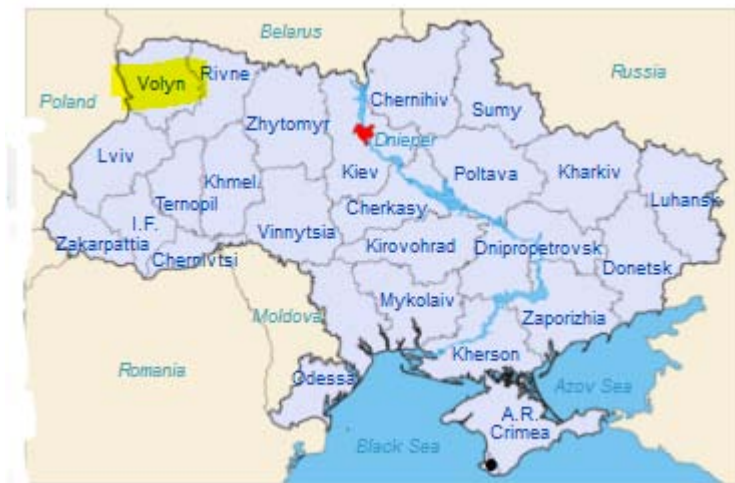
4 M does four runs L, R, L, R in place (ct 1, &, 2, &), M's R hand on hip and L arm extended to the side. W does four runs L, R, L, R, moving in front of M to the other side. W's R hand on M's L shldr and W's L hand in M's L which is out straight at shoulder height.

5-7 Repeat meas 1-3 with opp ftwk, arms are in previous pos.

8 Repeat meas 4, changing arms to Volyn Arm Position.

Sequence: Fig I, Fig II, Fig III, Fig IV. Repeat for a total of 3 times.

Presented by George & Irina Arabagi



Zakarpatskii – Закарпатський

(Zacarpatia, Ukraine)

This dance is from Zakarpattia of Ukraine. The region of Zakarpattia (Transcarpathia) covers the present-day Zakarpatska Province. The dances of Zakarpattia are known for their moderate-paced beat. This dance was choreographed by George and Irina Arabagi.

Pronunciation: zah-kahr-PAHT-skee

Music: 2/4 meter *Ukrainian Dance Workshop, Track 4*

Formation: Dancers face CCW in a mixed circle. Hands are on hips with closed fists.

Steps & Styling: Bouncing Steps: Step R fwd (ct 1); L fwd (ct &); R fwd, wt on R with L extending in the back and turning upper body to R (ct 2); bounce (ct &). All steps are done with a bouncing motion. Repeat with opp ftwk.

Down Rida Steps: Step R slightly fwd in a downward motion (ct 1); step L fwd in an upward motion (ct &). This can be done bkwd, with opp ftwk, and sdwd. When moving to the side the “down” step crosses in front.

Balance with Stamps: (2 meas) Step R to R (ct 1); step L slightly extended behind R, leaning body fwd (ct &); step R in place, straightening up (ct 2); stamp L with wt next to R (ct 3); stamp R with wt next to L (ct 4). Repeat with opp ftwk and direction.

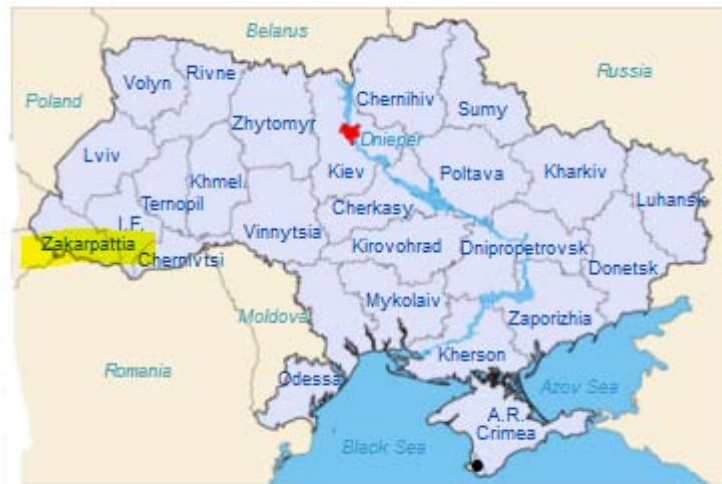
Weaving Step: Step R to L in front of R turning hips to L and lifting knee to hip height with foot next to leg (ct 1); abruptly facing ctr step L next to R (ct &). This can be done with opp ftwk and direction.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas		<u>INTRODUCTION</u> . No action.
I.		<u>BOUNCING STEPS WITH STAMPS</u>
1-7		Seven Bouncing Steps starting with R.
8		Stamp L with wt next to R (ct 1); stamp R with wt next to L (ct 2).
9-15		Seven Bouncing Steps starting with L.
16		Facing ctr of circle, stamp R with wt next to L (ct 1); stamp L with wt next to R (ct 2).
II.		<u>RIDA STEPS IN DIFFERENT DIRECTIONS</u>
1-3		Arms joined in V-pos, six Rida Steps starting R and moving to ctr. On the last Rida, hold instead of stepping on ct &.
4		Stamp L with wt (ct 1); stamp R with wt (ct 2).
5-7		Six Rida Steps to R stepping L in front of R, turning head to R. On the last Rida, hold instead of stepping on ct &.
8		Stamp R with wt (ct 1); stamp L with wt (ct 2).
9-11		Repeat meas 5-7, opp ftwk and direction.

- 12 Stamp L with wt (ct 1); stamp R with wt (ct 2).
- 12-15 Six Rida Steps bkwd starting with L. On the last Rida, hold instead of stepping on ct &.
- 16 Stamp R with wt (ct 1); stamp L with wt (ct 2).
- III. WEAVING STEPS, BALANCE
- 1-2 Facing ctr, dance two Weaving Steps starting with R to L, no wt on last step. Slightly turn head to L and then fwd.
- 3-4 Dance one Balance with Stamps starting with L.
- 5-6 Repeat meas 1-2 with opp ftwk and head work.
- 7-8 Dance one Balance with Stamps starting with R. Slightly turn head to R and then fwd.
- 9-16 Repeat meas 1-8.

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

Presented by George & Irina Arabagi



Aquarela do Brasil

(Brazil)

Aquarela Do Brasil is one of the most famous Brazilian songs, and the lyrics praise Brazil's beauty. The singer is Ary Barroso backed by Orquestra Afro-Brasileira/RJ. The dance was choreographed by Lucia Cordeiro in 2011.

Pronunciation: ah-kwah-REH-lah doh brah-ZEEL Translation: Watercolor palette of Brazil

Music: 4/4 meter *Brazilian Soul*, Track 3

Formation: Pairs of dancers in one circle, all facing CCW. Any two people may form a pair, but if it's a M and W, the M is on the L. Beginning handhold: R hand on L shldr of the dancer in front, L hand free.

Steps & Styling: All steps are bouncy and light, flexing the knee on each step.

Meas 4/4 meter Pattern

INTRODUCTION. No action. Start when one instrument begins to play.

I. WALKING CCW. R hand on L shldr of the dancer in front, L hand free and down at side.

1 Walk four steps CCW (R, L, R, L) while raising L arm slowly to about shldr height (cts 1-4).

2 Repeat meas 1 and continue raising L arm until it is overhead.

3 Half-turn L to face CW. Drop L hand onto R shldr of the dancer now in front (who was behind), raising R hand up. Walk four steps bkwd (R, L, R, L) while bringing free R arm down in front to about shldr height.

4 Continue walking bkwd four steps (R, L, R, L), bringing R arm down to V-pos.

5-8 Repeat meas 1-4.

II. FREESTYLE

1-6 Pairs of dancers drop handhold with other dancers and dance as pairs moving freely with each other. Both hands or only one hand may remain connected between the pair. Dancers may use triplets or simple Walking steps or step-touches. Either of the pair may dance and twirl around the other or under the joined arm. Either of the pair may drop to one knee and allow the other to dance around. At the end of the six meas, join hands in V-pos and face ctr. Can also be done without holding onto ptr, but be sure to maintain eye contact.

III. STEP TOUCH TO CTR AND BACK

1 Step R fwd to ctr (ct 1); touch L next to R (ct 2); step L fwd to ctr (ct 3); touch R next to L (ct 4).

2 Repeat ftwk of meas 1 but step bkwd away from ctr.

3-4 Repeat meas 1-2.

IV. TRIPLETS AND GRAPEVINE AROUND THE CIRCLE

- 1 Hands join in V pos. Two triplets (R-L-R, L-R-L) moving CCW around the circle (cts 1, &, 2; 3, &, 4).
- 2 Grapevine: step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 3-4 Repeat meas 1-2.
- 5-6 Repeat Fig III, meas 1-2 (step-touch in and out).

Sequence: Fig I (twice), Fig II, Fig III, Fig IV, Fig II, Fig III – all done twice
Ending: Fig I twice.

Presented by Lucia Cordeiro



Circular

(Brazil)

Pronunciation: seer-coo-LAHR

Music: 4/4 meter *Brazilian Soul*, Track 2

Formation: Individuals facing ctr of circle, hands joined in V-pos.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> No action. Start the dance when the full band begins.	
	I. <u>SMALL GRAPEVINE</u>	
1	Step L slightly in front of R while joined arms are raised to head height in front (ct 1); small step R to R while bringing hands down to V-pos (ct 2); step L slightly behind R while extending joined hands slightly bkwd (ct 3); small step R to R while bringing hands to V-pos (ct 4).	
2-4	Repeat meas 1 three times.	
	II. <u>LARGE GRAPEVINE</u>	
5	Step L in front of R, facing slightly diagonally R (ct 1); step R to R, facing ctr (ct 2); step L behind R, facing diagonally L (ct 3); step R to R, facing ctr (ct 4). Arms remain in V-pos throughout.	
6-8	Repeat meas 5 three times. On the final meas, the last count is a touch instead of a step so R is free.	
	III. <u>TRIPLETS TO CENTER AND STEPS BACKING UP</u>	
1	Two triplets moving to ctr: step R fwd (ct 1); step L fwd next to R (ct &); step R fwd (ct 2); step L fwd (ct 3); step R fwd next to L (ct &); step L fwd (ct 4).	
2	Repeat meas 1.	
3	Four steps (R, L, R, L) backing away from ctr (cts 1-4).	
4	("Circular") Step on R next to L (ct 1); and hips swing in a CCW circle – out to L, fwd, back to R, bkwd (cts 2-3). Take wt completely onto L (ct 4).	
5-8	Repeat meas 1-4.	
	IV. <u>FREESTYLE</u>	
1-8	Drop handhold and dancers move freely with triplets or grapevine or simple Walking steps, spinning if desired. Hands swish the skirt. Arms may be raised and hands may wave. At the end of these meas dancers re-form the circle and join hands in V-pos.	

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

Presented by Lucia Cordeiro

Lyrics

CIRCULAR

(Luiz Guima e Camila Costa)

É circular a imensidão, é circular
 É circular da palma da mão, é circular
 A solidão, o silêncio, a partida,
 O sim e o não, o cordão grão da vida
 E a missão de chegada e saída, é circular

É circular a folha no vento, é circular
 É circular o tamanho do tempo, é circular
 O novo, a mãe, coração som da vida
 E o girassol, a leitura do disco
 E a visão da maior das estrelas, é circular.

A semente da terra é, serpentina e chaminé
 A aldeia da gente, Pajé, Presidente, é circular
 Brincadeira de roda é, a tendência da moda é
 Adormece e acorda o mundo dá volta, é circular.

Circular pelas rodas de samba
 Assim como faziam os nossos pais
 E ter cada vez mais a certeza
 da canção que ouvi há tempos atrás.

A saia da Baiana é, o pandeiro e o cafuné
 A sequência da lua que muda a figura, é circular
 A dor de cotovelo é, a palmilha que encaixa o pé
 Sendo fraco ou forte a vida e a morte, é circular.

CIRCULAR

(Luiz Guima and Camila Costa)

The immensity is circular, it is circular
 The palm of your hand is circular, it is circular
 Loneliness, Silence, Departure
 Yes and no, the stringed grain of life
 And the mission of arriving and leaving, it is circular

Circular is the leaf in the wind, it is circular
 Circular is the length of time, it is circular
 The new, the mother, the heart sound of life
 The sunflower, the reading of a record
 And the vision of the largest star, it is circular.

The seed of the earth is, serpentine and chimney
 Our village, the witch doctor, the President, is circular
 Playing ring-around-a-rosy is, the trend of fashion is
 Sleeping and waking, the world going round, is circular

To circulate in the samba circle
 Like our parents used to do
 And to be ever more certain
 Of the song I heard in the past.

The Baiana's skirt is, the tambourine and gentle
 stroking of one's head
 The sequence of the moon that changes its shape is
 circular
 Jealousy is the inner sole that encloses the foot
 Being weak or strong, life and death is circular.

De Mare

(Brazil)

NOT TAUGHT



NOTES

Flor Amorosa

(Brazil)

Flor Amorosa is a *chorinho* or blues song full of Brazilian emotion and wit. The choreographer is Cristiana Menezes (2003).

Pronunciation: flohr ah-moh-ROH-sah Meaning: Flower of Affection

Music: 2/4 meter *Brazilian Soul*, Track 5

Formation: Dancers facing ctr of circle. Hands can remain free and moving freely, or may be joined in V-pos.

Meas 2/4 meter Pattern

3 cts INTRODUCTION. No action. Start dance on ct 4.

I. FIGURE I. Moving CCW.

- 1 Facing CCW, step R fwd (ct 1); step L fwd (ct 2).
- 2 Face ctr and step R to R (ct 1); step L to L (ct 2).
- 3 Step R to R (ct 1); step L closely behind R (ct 2); step R in place (ct &).
- 4 Repeat meas 3 with opp ftwk and direction.

II. FIGURE II. Charleston and turn

- 1 Facing ctr, step R fwd (ct 1); step on L fwd (ct 2); step back into place on R (ct &).
- 2 Step on L next to R (ct 1); step on R bkwd (ct 2); step back into place on L (ct &).
- 3 Drop handhold and raise arms, with elbows bent, to about W-pos. Full turn R with two steps: step R to R and beg turning R (ct 1); step on L in front of R and pivot strongly to complete the full turn (ct 2).
- 4 Hands remain free but up at W-pos. With bent knees and freely moving hips, step R to R (ct 1); step L to L (ct &); touch R next to L (ct 2).



Presented by Lucia Cordeiro

Corrected 8/22/2012

Xote das Meninas

(Brazil)

The singer is Gilberto Gil and this Brazilian rhythm, Xote, has its roots in the Schottish step. The dance, choreographed by Lucia Cordeiro in 2004, is done to an irreverent song about teen girls longing for a boyfriend.

Pronunciation: SHOH-teh dahs meh-NEE-nahs Meaning: Schottish of the Girls

Music: 4/4 meter *Brazilian Soul*, Track 4

Formation: This was presented in two formations:

Formation #1: Pairs facing CCW, hands joined in V-pos, all dancers in one circle. Any two people may form a pair. If the pair is a M and a W, the W is behind the M in the circle. This resembles a mixer in that the dancer behind moves around the circle of dancers while the other remains in place. Dancers do not actually dance as a pair.

Formation #2: Pairs are arranged in two circles, one person facing in and one facing out. If there is an uneven number of people, the extra dancers should be in the outer circle.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION</u> . No action. Dancers may sway from side to side, moving the hips freely.	
I.	<u>FIGURE I</u> .	
1	Moving slightly diagonally R, away from ctr: step R diag R (ct 1); step L next to R (ct 2); step R diag R (ct 3); touch L next to R (ct 4). If done in two circles (Formation #2 above), circles move in opp directions, each to the dancers' R.	
2	Repeat meas 1 with opp ftwk and direction, moving slightly diagonally L, twd ctr.	
3-12	Repeat meas 1-2 five times.	
II.	<u>ONE TRAVELS; ONE STAYS</u> . (The Sun and The Moon)	
1-4	All face ctr. M puts hands behind his back; W puts hands on hips. Using the full four meas (16 counts), the dancer on the L of each pair (The Moon) moves from L to R side of the other dancer in the pair (The Sun). Dancers who travel may use triplets or scuffs or a simple walking step. If wearing a skirt, swish it. Dancers may twirl while progressing. Dancers who remain in place may step in place or do step-touches or sway from foot to foot. Dancers make eye contact and flirt during the exchange. If done in two circles, all dancers move twd each other (meas 1-2) and back to place (meas 3-4), flirting and provoking one another.	
III.	<u>SCHOTTISH</u> (instrumental)	
1	Facing ctr and moving on the diagonals: step R fwd and diagonally R (ct 1); step L next to R (ct 2); step R fwd and diagonally R (ct 3); touch L next to R (ct 4).	
2	Repeat meas 1 with opp ftwk and direction but continue moving inward, on the L diagonal.	

26.1

Xote das Meninas — continued

3-4 Repeat meas 1-2.

5-8 Repeat meas 1-4, but move away from ctr by stepping bkwd on the diagonal.

Sequence: Fig I, Fig II, Fig I (meas 1-8), Fig II, Fig I (meas 1-8), Fig II twice,
Fig III (during instrumental)

Presented by Lucia Cordeiro

NOTES

Glossary of Argentine Tango Terminology

Argentine Tango

(Argentina)

Argentine tango is an improvised dance with style reminiscent of a large cat stalking its prey. The lead dancer creates his own dance for his partner using various combinations of figures. The figures presented here by Pampa Cortés will provide hours of tango dancing pleasure.

Pronunciation: AHR-jehn-tyne TAHN-goh

Music: 2/4 meter Musica Popular Argentina (bands 1,3,4,5,6,9,11,15,17,20,23)
or any Argentine Tango recording

Formation: Couples scattered on the floor in “el abrazo” position.

El Abrazo:

The embrace (ah-BRAH-soh) is the partner hold position. “Abrazo” is the Spanish word for “hug.”

M’s L hand is at shldr height clasping W’s R, palms together and fingers closed. Elbows point down at a relaxed 45-degree angle. Hand position is 50/50 between the partners. Arms form a “w.” M’s R arm encircles W’s back below shldr blade with full palm contact. W’s arm encircles M’s deltoid with full palm contact with shldr blade. Each dancer stands with feet together in parallel position. M and W stand directly in front of each other with a couple of inches of space between points of toes.



Counting steps in patterns:

Argentine tango music is generally composed in 8-count phrases. Figures are counted up to 8 and then starting again with count 1, for example, 1-2-3-4-5-6-7-8, 1-2-3-4-5... Syncopation is “&”.

Step length & timing:

Step length is approximately the width of a dancer’s shldr. In the case of a big disparity in the height of the couple, split the difference to accommodate each dancer’s leg length. Most steps are in straight time.

Step Vocabulary:

Corte (“Cut”): A movement of the foot that stops the trajectory of the partner’s foot.

El Cruzado (“The Cross”): Feet are crossed touching each other in parallel position.

El Ocho (“The Eight”): A move that describes the number 8. Also Backward Ocho or Forward Ocho.

Figura (“A Figure”): A pattern.

Habanera (“From Habana, Cuba”): A movement used by the man when leading Backward Ocho. It is based on an Afro-Cuban movement.

La Resolución (“The Resolution”): The ending steps of a figure.

Salida (“Departure”): The first step in a pattern. Can be forward, backward, or sideward.

Note: Argentine Tango is an improvised dance. The resolution of one figure can become the salida of the following figure. Any rock step can be danced in syncopated or straight time. Men lead all figures with the upper body as well as with steps and weight changes.

Backward Ocho

(Argentine Tango)

http://www.youtube.com/watch?v=uTcGzO_k4n0&feature=youtu.be

Man: Begin with feet together in parallel pos, wt on L, R ft free.

<u>Count</u>	<u>Movement</u>
--------------	-----------------

- | | |
|---|---|
| 1 | Step R bkwd. (<i>back salida</i>) |
| 2 | Step L to L, |
| 3 | Step fwd on R, pivoting CCW, drawing ptr bkwd twd your R side |
| 4 | Shift wt bkwd on L, pivoting CW, drawing ptr bkwd in front of you. |
| 5 | Shift wt fwd on R, pivoting CCW, drawing ptr bkwd twd your R side. |
| 6 | Step L to L, pivoting slightly CW, drawing ptr bkwd in front of you. |
| 7 | Step R to R and bring L next to R. |
| 8 | Step on L next to R. |
| | |
| 1 | Step R fwd and outward to W's R side, M's outside R thigh gently touching W's outside R thigh, M's R ft next to woman's R ft. |
| 2 | Step L fwd across R. |
| 3 | Bring R straight fwd, behind L ft, ankles together, keeping wt on L. Step quickly onto R. |
| 4 | Step L next to R. |

Woman: Begin with feet together in parallel pos, wt on R, L ft free.

<u>Count</u>	<u>Movement</u>
--------------	-----------------

- | | |
|---|---|
| 1 | Step L fwd next to M's L. |
| 2 | Step R to R, bringing L ankle to R ankle. |
| 3 | Step L bkwd, bringing ankles together and pivoting CW on L. |
| 4 | Step R bkwd to ptrs R side, bringing ankles together and pivoting CCW pivot on R. |
| 5 | Step L bkwd to front of ptr, bringing ankles together and pivoting CW on L. |
| 6 | Step R bkwd to ptrs R side, bringing ankles together and pivoting CCW on R. |
| 7 | Step L bkwd to front of ptr, pivoting slightly CW. |
| 8 | Step R bkwd. |



Backward Ocho — continued

Woman ftwk — continued

- 1 Step L bkwd to R side of W's R ft, ankles together (El Cruzado), moving wt to ball of L ft.
- 2 Step R bkwd.
- 3 Step L to L, turning approximately $\frac{1}{4}$ CCW to achieve pivot.
- 4 Step R next to L.

Presented by Pampa Cortés



Basic With Back Salida

(Argentine Tango)

<http://www.youtube.com/watch?v=-1FmahzkqBo&feature=youtu.be>

Man: Begin with feet together in parallel pos, wt on L, R ft free.

<u>Count</u>	<u>Movement</u>
1	Step R bkwd.
2	Step L to L.
3	Step R fwd, first touching ankles together in passing outside partner, gently touching W's outside R thigh, M's R ft next to W's R ft.
4	Step L fwd across R, next to W's L ft.
5	Step R straight fwd inserting R beside L side of L.
6	Step L fwd slightly between W's ft with L next to W's L ft.
7	Step R to R turning approximately ¼ CCW to achieve pivot.
8	Step L next to R.

Woman: Begin with feet together in parallel pos, wt on R, L ft free.

<u>Count</u>	<u>Movement</u>
1	Step fwd L next to M's R ft.
2	Step R to R.
3	Step L bkwd, first touching ankles together in passing.
4	Step R bkwd across L.
5	Step L straight bkwd across R, pulling L back to R side of W's R ft, ankles together (El Cruzado), moving wt to ball of L ft.
6	Step R bkwd.
7	Step L to L, turning approximately ¼ CCW to achieve pivot.
8	Step R next to L.

Presented by Pampa Cortés

Basic With Back Salida With Weight Change

(Argentine Tango)

NOT TAUGHT



Basic with Rock Step Salida

(Argentine Tango)

http://www.youtube.com/watch?v=KCQsMoZW_Uw&feature=youtu.be

Basic Rock Step Salida (*even counts*)

Man: Begin with feet together in parallel pos, wt on R, L ft free.

<u>Count</u>	<u>Movement</u>
1	Shift wt fwd to ball of L ft without lifting R heel, stepping just halfway past W's L ft.
2	Shift weight to back R ft.
3	Step L to L CCW to pivot W, first touching ankles together in passing.
4	Step R fwd and outward to W's R side, gently touching W's outside R thigh, M's R ft next to W's R ft.
5	Step L fwd across R next to W's L.
6	Step R straight fwd inserting R beside L side of L.
7	Step L fwd slightly between W's ft.
8	Step R to R, turning approximately ¼ CCW to achieve pivot.
1	Step L next to R.

Woman: Begin with feet together in parallel pos, wt on L, R ft free.

<u>Count</u>	<u>Movement</u>
1	Shift wt bkwd to ball of R ft without lifting L heel.
2	Shift wt fwd onto L.
3	Step R to R CCW to pivot, first touching ankles together in passing.
4	Step L bkwd, first touching ankles together in passing.
5	Step R bkwd across L.
6	Step L straight bkwd across to R side of R ft, shifting wt to ball of L ft.
7	Step R bkwd.
8	Step L to L, brushing ankles together and turning approximately ¼ CCW to achieve pivot.
1	Step R next to L.

Basic with Rock Step Salida — continued

Basic Rock Step Salida (*syncopated*)**Man:** Begin with feet together in parallel pos, wt on R, L ft free.

<u>Count</u>	<u>Movement</u>
1	Shift wt fwd to ball of L ft without lifting R heel, stepping just halfway past W's L ft.
&	Shift wt bkwd to R ft.
2	Step L to L CCW to pivot W, first touching ankles together in passing.
3	Step R fwd and outward to W's R side, gently touching W's outside R thigh, M's R ft next to woman's R ft.
4	Step L fwd next to W's L.
5	Step R next to L.
6	Step L fwd slightly between W's ft.
7	Step R to R, turning approximately ¼ CCW to achieve pivot.
8	Step L next to R.

Woman: Begin with feet together in parallel pos, wt on L, R ft free.

<u>Count</u>	<u>Movement</u>
1	Shift wt bkwd to ball of R ft without lifting L heel.
&	Shift wt fwd onto L ft.
2	Step R to R CCW to pivot, first touching ankles together in passing.
3	Step L bkwd, first touching ankles together in passing.
4	Step R bkwd.
5	Step L bkwd on the R side of the R ft, shifting wt to ball of L ft.
6	Step R bkwd.
7	Step L to L, brushing ankles together and turning approximately ¼ CCW to achieve pivot.
8	Step R next to L.



Presented by Pampa Cortés

Basic with Side Salida

(Argentine Tango)

<http://www.youtube.com/watch?v=ZAEmzBm54n4>

Man: Begin with feet together in parallel pos, wt on R, L ft free.

<u>Count</u>	<u>Movement</u>
1	Step L to L.
2	Step R fwd, first touching ankles together in passing outside partner, outside R thigh gently touching W's outside R thigh, M's R ft next to woman's R ft.
3	Step L fwd across R next to W's L.
4	Step R straight fwd inserting R beside L side of L.
5	Step L fwd slightly between W's ft, with L ft next to W's ft.
6	Step R to R while turning approximately 1/4 CCW to achieve pivot.
7	Step L next to R.

Woman: Begin with feet together in parallel pos, wt on L ft, R ft free.

<u>Count</u>	<u>Movement</u>
1	Step R to R.
2	Step L bkwd first touching ankles together in passing, outside R thigh gently brushing M's outside R thigh.
3	Step R bkwd.
4	Step L bkwd on the R side of the R ft, shifting wt to ball of L ft.
5	Step R bkwd.
6	Step L to L while turning approximately 1/4 CCW to achieve pivot.
7	Step L next to R.

Presented by Pampa Cortés



El Gato

(Argentina)

El Gato, meaning “the cat,” is considered to be one of the oldest dances in Argentina and belongs to a class of dance called “picasescas” (flirtatious). It originated in the early years of the 19th century and is danced throughout the country with small variations depending on the region. It can be danced in single or double couple formations.

Pronunciation: ehl GAH-toh

Music: 6/8 meter *Music Popular Argentina, Track 10*

Formation: Couples face each other in a line going across the middle of an imaginary square.

Steps & Styling: Basic arm pos: Arms are held slightly diag fwd high, curved, with hands approximately at eye level and fwd to the point where you can just see them with your peripheral vision. Fingers generally snap to the beat of the music.

Basic step: The Basic step is performed in 2 meas of 6/8 meter. It almost always starts on the L and is a running waltz step.

- 1 Longer step onto L (cts 1-2); step R next to L (cts 3-4); step on L (cts 5-6).
- 2 Repeat meas 1 with opp ftwk.

Zapateo basico: 2 meas of 6/8.

- 1 Stamp L heel beside R (ct 1); stamp L ball of L ft beside R ft, taking wt (ct 2); stamp R on whole ft, taking wt (ct 3); stamp L heel beside R, no wt (ct 4); stamp L whole ft, taking wt (cts 5-6).
- 2 Repeat meas 1 with opp ftwk.

Zapateo basico cruzado: 2 meas of 6/8.

- 1 Stamp L heel, brushing L ft fwd across R (ct 1); stamp ball of L ft across R taking wt briefly (ct 2); stamp on whole R ft, taking wt (ct 3); brush stamp L heel beside R ft, no wt (ct 4); stamp whole L ft, taking wt (cts 5-6).
- 2 Repeat meas 1 with opp ftwk.

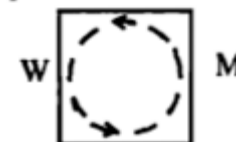
Palmas: L hand held at eye level to L side of head; R hand claps on L palm to the beat of the music.

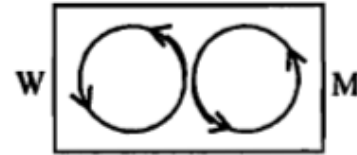
<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
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8 meas	<u>INTRODUCTION</u> . Stand in place clapping hands (“palmas”) to the rhythm of the music.
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I.	<u>VUELA – LARGE CCW CIRCLE</u>
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1-8	Beg L, four Basic steps (2 meas each) with arms held in Basic pos and fingers snapping to the rhythm of the music. Describe one large CCW circle, passing through each other’s pos and ending back in starting pos.
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II. GIRO – SMALL CCW CIRCLE

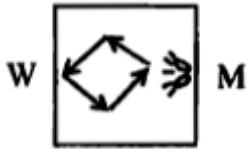
1-4

Beg L, two Basic steps, arms in Basic arm pos. Describe a small CCW circle, meeting midway in the imaginary square and ending back in orig pos. Directions same for M and W. M and W pass each other back to back in ctr of square.

III. ZAPATEO Y ZARANDEO – M DOES FTWK IN PLACE, W MAKES DIAMOND SHAPE

1-8

Men: With L hand in belt buckle and R arm down at side, Zapateo steps (either Basico or Cruzado) in place.



Women: Beg L, dance two Basic steps, describing a diamond shape, moving R diag fwd, making one side of a diamond with each meas. L hand on waist, R arm moves skirt from R side across body to L side and back on each meas. This figure takes four meas and is done twice.

IV. MEDIA VUELTA – HALF LARGE CCW CIRCLE

1-4

Beg with L, dancing Basic step with Basic arm pos, M and W describe half a CCW circle, ending in opp pos.



1-8

V. ZAPATEO Y ZARANDEO – M DOES FTWK IN PLACE, W MAKES DIAMOND SHAPE

Repeat Fig III from this pos.

VI. GIRO FINAL – FINAL SMALL CIRCLE

1-2

Beg L, dance one Basic step, describing a small half-circle, meeting in the center of the square and passing back to back. Arms are in Basic pos.

3

Step away from ptr on L (cts 1-2); pivot CCW on L 180 degrees to face ptr (cts 3-4); step R twd ptr (cts 5-6).

4

Point L ft fwd and put R hand on ptr's L shldr (cts 1-2); hold (cts 3-6).



Repeat all six figures once from opp pos. During the repeat of the 8-meas introduction, M walks W back to her place and returns to his new pos.

Presented by Pampa Cortés

Forward Ocho

(Argentine Tango)

<http://www.youtube.com/watch?v=cfLq8bZu0zw&feature=youtu.be>

Man: Begin with feet together in parallel pos, wt on L, R ft free.

<u>Count</u>	<u>Movement</u>
1	Step R bkwd.
2	Step L to L.
3	Step R fwd, first touching ankles together in passing outside partner, outside R thigh gently touching W's outside R thigh, M's R ft next to W's R ft.
4	Step L fwd across R next to W's L ft. Leave R ft behind.
5	Shift wt to fwd ft, positioning chest over slightly bent knee and back heel off the ground.
6	Chest turns and forearm invites W to begin fwd ocho movement. M twists at waist turning torso to follow W's movement to his R.
7	Wait while twisting torso to follow W's movement to his L.
8	Wait while twisting torso to follow W's movement to his R.

1	Step R fwd next to L, accompanying W while twisting at waist and turning torso to follow W's movement to his L, stopping W in front of him.
2	Step L fwd slightly between W's ft with L next to W's L ft.
3	Step R to R, turning approximately ¼ CCW to achieve pivot.
4	Step L next to R.

Woman: Begin with feet together in parallel pos, wt on R, L ft free.

<u>Count</u>	<u>Movement</u>
1	Step fwd L next to M's R ft.
2	Step R to R.
3	Step L bkwd, first touching ankles together in passing.
4	Step R bkwd across L.
5	Step L straight bkwd across R side of R ft, shifting wt to ball of L ft.
6	Pull R from behind to bring R ankle to L ankle with only L on the floor. Twist torso slightly CCW. Place R ft below M's R elbow, twisting torso at waist. Curve ft pointing toes to R. Bring ankles together with only R ft touching floor. Pivot CW.



- 7 Step L fwd just below M's L elbow, placing L ft in a curved position, toes facing to the L to facilitate a U-turn pivot. Step fwd R so that ankles are touching with only L on the floor, and pivoting CW.
- 8 Step R fwd below M's R elbow, twisting torso at waist. Curve ft, pointing toes to R. Bring L ft to R at ankles with only R on the floor. Pivot CW.
- 1 Step L fwd in front of M's ft (which are together), placing L ft in a curved position, toes facing L and pivot CCW to face man. Bring ankles together.
- 2 Step R bkwd.
- 3 Step L to L, turning approximately $\frac{1}{4}$ CCW to achieve pivot.
- 4 Step R next to L.

Presented by Pampa Cortés



Sandwiche – Half Molinete Combination

(Argentine Tango)

<http://www.youtube.com/watch?v=m6skfwxrlbg&feature=youtu.be>

Man: Begin with feet together in parallel pos, wt on R, L ft free.

<u>Count</u>	<u>Movement</u>
1	Shift wt fwd onto ball of L ft without lifting R heel, placing foot just halfway past W's L ft.
&	Shift wt back onto R.
2	Step L to L CCW to pivot W, first touching ankles together in passing.
3	Step R next to L.
4	Step L slightly diagonally L and fwd. Bring R next to L ft but don't change wt.
5	Step R slightly diagonally R and fwd, pivoting slightly CCW. Bring L next to R ft but don't change wt.
6	Step L next to W's L ft. Bring R next to L ft but don't change wt.
7	Step on R next to W's L ft with ¼ turn CW, putting R ft against W's L ft in <i>corte</i> pos to block her fwd movement.
8	Pivot CW, bringing inside L ft to sandwich W's outside of L ft.
1	Step R bkwd, turning ¼ CW to end perpendicular to W.
2	Bring W fwd, letting her stop to touch her R ft to M's L ft. She then steps over to begin a Forward Ocho.
3	Pivot CW, following W with torso while keeping ft in place and turning CW 180°.
4	Continue pivoting with ft in place.
&	M brings R ft to L ft without taking wt.
5	Step R to R, next to L.
6	Step on L next to R.
7	Step R fwd outside to W's R, gently touching outside of W's R thigh, M's R ft next to W's R ft.
8	Step L fwd, inserting R next to L from behind, ankles together with wt on L. Change wt to R.

Sandwiche – Half Molinete Combination — continued

- 1 Shift wt fwd onto ball of L ft without lifting R heel, just halfway past W's L ft.
 & Shift wt onto R ft.
- 2 Step L to L CCW to pivot W, first touching ankles together in passing.
 Repeat this figure, continuing with the Rock Step Salida L ft fwd.

Woman: Begin with feet together in parallel pos, wt on R, L ft free.

<u>Count</u>	<u>Movement</u>
--------------	-----------------

- | | |
|---|--|
| 1 | Shift wt bkwd onto ball of R ft without lifting L heel. |
| & | Shift wt fwd onto L ft. |
| 2 | Step R to R CCW to pivot, first touching ankles together in passing. |
| 3 | Bring ankles together, pivoting 30° CCW; wt on R ft. |
| 4 | Step L bkwd, bringing R ankle next to L, and making a CW pivot on L ft. |
| 5 | Step R bkwd, bringing L ankle next to R, and making a CCW pivot on R ft. |
| 6 | Step L bkwd, bringing R ankle next to L, and making a CW pivot on L ft. |
| 7 | Step R bkwd. |
| 8 | M blocking W's L ft with his R ft. W's wt stays on R. |
| 1 | Wait ½ ct while W sandwiches W's L ft. |
| & | Step L fwd, pivoting ¼ CCW to stand perpendicular to M, and touch the side of M's ft with inside R ankle, stepping over M's ft to make Forward Ocho. |
| 2 | Pivots CW stepping L to L and facing M. |
| 3 | Bring R next to L, pivoting CW and stepping R bkwd, bringing L to R ft. |
| 4 | Pivots CW ¼ with L ft free. |
| 5 | Hold. |
| 6 | Step L bkwd. |
| 7 | Step R bkwd across L. |
| 8 | Step L straight bkwd across R, pulling L bkwd to R side of R ft, ankles together. |
| 1 | Shift wt bkwd onto ball of R ft without lifting L heel. |
| & | Shift wt fwd onto L ft. |
| 2 | Step on R in place. |
| | Repeat this figure continuing with the Rock Step Salida R ft bkwd. |

Presented by Pampa Cortés

Cajun Dance

(Louisiana/Texas, United States)

Field research and notes by Jerry Duke, Ph.D, Professor (Emeritus) of Dance Ethnology and Folklore, San Francisco State University. Cajun and Zydeco dance have grown apart since 1980-90 when this research was done.

The word “Cajun” comes from the word “Acadian.” Acadia is used to refer to regions of North America that are historically associated with the lands, descendants, and/or culture of the former French region. It particularly refers to regions of The Maritimes with French roots, language, and culture, primarily in



New Brunswick, Nova Scotia, the Magdalen Islands and Prince Edward Island, as well as in Maine. French-speaking settlers came from this area to Louisiana in the 18th century. Few, if any, people exist who have a clear lineage from those original settlers, but many people who live in southwestern Louisiana and southern Texas rightfully claim the Cajun culture as their own. Cajun culture has been heavily influenced by settlers from many places and times, and the dances are variations of dances that have been popular throughout the United States. There are three basic dances popular now: the Two-Step (with arm figures, it is called Jitterbug), the Waltz, and a modern version of the Jitterbug (also known as the Cajun Jig). The Two-Step and the Waltz, which are older, are found in several rhythmic and stylistic variations, a full discussion of which can be found in my book, *Dances of the Cajuns* (1984). A few variations are listed below.

The Black Creole cousin of Cajun music and dance is “Zydeco,” which some folks say is the source of Rock ‘n Roll music. Even though the style recently took on the name “Zydeco,” it has been around a long time and has had an influence on many Cajun musicians. Both are obviously influenced by Caribbean music and dance, which also has African roots with French influence. The Two-Step is done to both styles of music, but has a hip-swinging flair when done by Black Creoles to “Zydeco” music.

Pronunciation: KAY-juhn

Music: 2/4 meter

CD NAME, Track #____

Cajun Two-Step

The Cajun Two-Step is a three step dance done to 2/4 music. It is found in two rhythmic variations: Quick-Quick-Slow, and Slow-Quick-Quick. The latter is more common and is my favorite. The dances listed below are styles of that rhythmic variation. The “Basic” is so named because it is the simpler of the variations. It is common around Lafayette and the central part of Louisiana, but is not the only variation to be found there. All variations of the Two-Step are done in relaxed Ballroom Dance hold. The man begins with the left foot and the woman begins with the right. This alternates with each measure.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	I.	<u>BASIC</u> (M begins with L; W with R) Rotate slowly as a couple either CCW or CW.
1		Step in place (ct 1); hold (ct &); step bkwd with little or no turn of the body (ct 2); step in place (ct &).
2		Repeat meas 1 with opp ftwk.
	II.	<u>BASIC WITH TRAVEL</u> (M begins with L; W with R) Move as a couple, one partner fwd, the other bkwd.
1		Small step fwd (or bkwd) (ct 1); hold (ct &); large step in the same direction (ct 2); small step in opp direction (ct &).
2		Repeat meas with opp ftwk.
	III.	<u>PORT ARTHUR (TX) SPECIAL</u> (Similar to <u>BASIC</u> but with twisting feet)
1		Wt on both ft, twist heels inward (ct 1); lift one ft (M's R; W's L), while twisting heels outward (ct &); step bkwd while twisting heels inward, with an optional kick down and fwd with the free ft (ct 2); step into original place while twisting heels outward (ct &).
2		Repeat meas with opposite ftwk.

Cajun Two-Step Common Arm Figures

When arm figures are done with the “Basic” or the “Port Arthur” styles, the dance is called “Jitterbug.” Arm figures are started on ct 1, finished by ct 2, and are followed by the steps found in “Basic” ct 2, &. Arm figures are done from the double handhold position (M and W facing, holding opp hands between) except for “Outside Arch Under,” which is also done from the Ballroom position.

Outside Arch Under: Done from Ballroom position. Can be done on ct 1 of any measure, but usually on meas 1. M guides W under uplifted L holding W's R. W steps fwd and turns R to face M while M steps fwd and turns L to face W. Both turn approximately one-half.

Inside Arch Under: Done from Ballroom position. Can be done on meas 2 following an “Outside Arch Under,” or on ct 1 of any meas. M guides W across in front of him with uplifted L arm holding W's R while changing places. W steps fwd and turns L to face M as M steps fwd and turns to R to face W.

Brush-Off: Done from the double handhold position. More easily done on meas 1, ct 1. M brings L arm in front level with his waist to guide W to his R side while stepping fwd and turning half L away from W, releasing handhold. M continues to turn to face W while she turns either direction to face him (the man usually guides her turn direction).

There is a different Cajun Jitterbug (also known as Cajun Jig) which is done with a buzz step. It most likely came from what I learned as the Mexican Merengue (which may have come from Polish settlers in northern Mexico and southern Texas). It is popular especially among younger dancers.

Cajun Waltz

There are many ways to do a Cajun Waltz. In most variations the three-count waltz rhythm is maintained; however, one variation uses four counts against the three-count music, and others use four steps over two measures (two steps of which take two counts each (Slow) and two take one count (Quick). The dance can begin on either Slow or either Quick.

Six-Count Waltz: There are several variations of the six-count waltz found throughout Cajun land. It is really the Texas Two-Step (a popular country western dance done in six counts to 2/4 music, using one and a half measures) transposed to two measures of waltz music.

M travels fwd most of the time while the W travels bkwd. The dancers can turn one-half while traveling and the M goes backward for a while.

My favorite variation is done in Ballroom position.

- I. JERRY'S FAVORITE. M begins with L, W with R.
- 1 Touch (M slightly fwd with L, W bkwd with R) (ct 1); step in that spot (ct 2); touch in the same direction (ct 3).
- 2 Step in place (ct 1); step in the same direction (ct 2); step in the same direction (ct 3).
- 3-4 Repeat meas 1-2.

Note: Turn at will. Even though specific ways of turning will be shown, they are only suggestions.)

Presented by Jerry Duke

NOTES

MAP OF ROMANIA



Chef

(Rom dance from Transylvania, Romania)

Pronunciation: KEHF

Music: 2/4 meter

*Sonia Dion & Cristian Florescu Romanian
Realm, Vol. 6, Track 5*

Formation: Individuals dancing freely, hands free.

Steps & Styling: Basic Step: *pas ca la ușa cortului* (means: step like on the threshold of the tent).

Meas 1: Step R in place (ct 1); step L in place (ct &); step R in place (ct 2); stamp L in place (no wt) (ct &).

Meas 2: Repeat meas 1 with opp ftwk (starting L).

Less-able dancers may slap THIGH whenever a slap of the CALF is mentioned.

Meas 2/4 meter

Pattern

16 meas INTRODUCTION. No action.

I. FIGURE I

- 1-4 Do 2 Basic steps starting R, but do not stamp at the end of meas 4.
- 5 Raise R leg in front, knee bent 45 degrees, simultaneously slapping R inside calf with R hand and L outside thigh with L hand (ct 1); step R in front (ct &); step L near R (ct 2); repeat ct 1 (ct &).
- 6 Step R in front (ct 1); step L near R (ct &); raise R leg in front, knee bent 45 degrees simultaneously slapping R inside calf with R hand and L outside thigh with L hand (cts 2, &). (Rhythm of meas 5-6: QQQQQQS.)
- 7 Step bkwd R (ct 1); clap hands together (ct &); step bkwd L (ct 2); clap hands together while bending slightly at the waist (ct &).
- 8 Step bkwd R (ct 1); clap hands together (ct &); step L near R while clapping hands together (ct 2).
- 9 Raise R leg in front, knee bent 45 degrees, simultaneously slapping R inside calf with R and L outside thigh with L hand (ct 1); step R in front (ct &); step L near R (ct 2); raise R leg in front, knee bent 45 degrees and twist R lower leg to slap outside R lower leg near ankle or shoe heel with R hand while L hand slaps outside thigh (ct &).
- 10 Step R (ct 1); step L (ct &); raise R leg 45 degrees in front, knee bent and twist R lower leg to slap inside R lower leg with R hand while L hand slaps L outside thigh (cts 2, &).
- 11 Land fwd (slightly) with both ft together (ct 1); clap hands together (ct &); clap hands together (ct 2); land fwd (slightly) with both ft together (ct &).
- 12 Clap hands together (ct 1); repeat clap (ct &); land fwd (slightly) with both ft together (ct 2); repeat clap (ct &).

Corrected 11/5/2012

Chef — continued

- 13 Step R in front of L (ct 1); snap fingers (ct &); touch L to L without wt (ct 2); snap fingers (ct &).
- 14 Repeat meas 13 with opp ftwk.
- 15 Step R in front of L (ct 1); step sdwd L to L (ct 2).
- 16 Step bkwd on R (ct 1); step L in front of R (ct 2). (Meas 15-16 = jazz box)
- 17-30 Repeat meas 1-14.
- 31-32 Jump on both ft, R crossed in front of L, completing a full turn CCW during these two meas.

TRANSITION

- 1 Step R in front of L (facing diag to L) while clapping hands together forward and outward (ct 1); step L in place (ct &); step R near L (facing ctr) (ct 2); step L in front of R (facing diag to R) while hands clap together forward and outward (ct &).
- 2 Step R in place (ct 1); step L near R (facing ctr) (ct &); touch R (no wt) in place while clapping hands together forward and outward (cts 2-&).

II. FIGURE II W can play with skirt.

- 1-4 Do 2 Basic steps starting R, but do not stamp at the end of meas 4.
- 5 Fall onto both ft (*Échappé*), heels open to the sides (ct 1); close heels together (ct 2).
- 6 Lift on L heel while slightly raising R ft (ct 1); step R in place (ct &); step L in place (ct 2, &). (Rhythm of meas 5-6: SSQQS.)
- 7-8 Repeat meas 5-6 with opp ftwk.
- 9 Step L heel across in front of R (ct 1); very small step sdwd R (ct &); step L near R (ct 2); very small step sdwd R (ct &).
- 10 Step L heel across in front of R (ct 1); very small step sdwd R (ct &); step L near R (ct 2); hold (ct &).
- 11-12 Repeat meas 9-10 with opp ftwk and direction.
- 13-16 Repeat meas 5-8 with opp ftwk.
- 17-32 Repeat meas 1-16.

III. FIGURE III

- 1-4 Do 2 Basic steps starting R, but do not stamp at the end of meas 4.
- 5 Lift on L heel while raising R leg in front (knee bent 45°); step R heel in front (ct &); step L in place (cts 2, &).
- 6 Lift on L heel while raising R leg in front (knee bent 45°) (ct 1); step bkwd R (ct &); step L in place (cts 2, &).
- 7 Lift on L heel while raising R leg in front (knee bent 45°) (ct 1); step R heel (toes pointing diag to L) (ct &); step L (while R heel stays on floor and R toes twist diag R) (ct 2, &).

Corrected 11/5/2012

- 8 Lift on L heel while raising R leg in front (knee bent 45°) (ct 1); step R heel (toes pointing diag L) (ct &); step L (while R heel stays on floor and R toes twist diag R (ct 2, &)).
- 9-14 Repeat meas 1-6.
- 15 Clap hands while raising R straight R leg in front (ct &); slap inside R calf of straight leg with R hand (ct 1); clap hands while simultaneously bending R knee (ct &); step R near L (ct 2).
- 16 Slap L outside calf near knee with L hand (ct &); raise L in front (knee almost straight), and slap L inside thigh with R hand (ct 1); hold (ct &); step L near R (ct 2-&).
- 17-32 Repeat meas 1-16.

Sequence: Introduction, Fig I, Trans, Fig II, Fig III,
 Fig I, Trans, Fig II, Fig III,
 Fig I, Trans, Fig II, Fig III

Presented by Sonia Dion & Christian Florescu

Corrected 11/5/2012

Ciorba de curcan

(Oltenia, Romania)

Pronunciation: TCHEEOHR-bah deh KOOR-kahn

Music: 2/4 meter

*Sonia Dion & Cristian Florescu Romanian
Realm, Vol. 6, Track 6*

Formation: Closed mixed circle facing ctr, hands joined in W-pos.

Steps & Styling: Hora Basic step:

Meas 1: Step fwd R (twd ctr) (ct 1); step fwd L (ct 2).

Meas 2: Step fwd R (ct 1); touch ball of L ft (no wt) (ct 2).

Meas 3: Step bkwd L (ct 1); step bkwd R (ct 2).

Meas 4: Step bkwd L (ct 1); touch ball of R ft (no wt) (ct 2).

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
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INTRODUCTION.

1-16	No action.
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17-32	Facing ctr, dance four Hora Basic steps almost straight in and out.
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I. FIGURE I. (Singing)

1-8	Dance two Hora Basic steps moving to R in a “zig-zag.”
-----	--

9	Step R crossing in front (ct 1), touch L at right ankle with L knee bent 45° and facing out swinging arms (slightly in back) (ct 2).
---	--

10	Step bkwd L (ct 1); touch R toe in front with R knee bent 45°, bringing arms up in W-pos (ct 2).
----	--

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

12	Step R across behind L (ct 1); touch L slightly to L (sdwd) (no wt) (ct 2).
----	---

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

14	Step L across in front of R (ct 1); raise R leg, R ft slightly to R, knee bent 45° (ct 2). Note: meas 13-14 = one Rida + transition.
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15-16	Repeat meas 13-14 with opp ftwk and direction.
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17-32	Repeat meas 1-16 with opp ftwk and direction (starting L to L).
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II. FIGURE II. (Instrumental)

1	Step fwd on R heel, moving to ctr (ct 1); step L next to R (ct &); step fwd R (cts 2-&). (cts 1&2 = one two-step)
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2	Repeat meas 1 with opp ftwk, still moving twd ctr.
---	--

Corrected 8/22/2012

- 3 Small leap onto R in place swinging arms down in V-pos (ct 1); step ball of L ft in front of R (ct &); step R in place (ct 2); step sdwd on ball of L ft to L (ct &).
- 4 Step R in place (ct 1); extending L leg in front, touch L (flat ft) while bending R knee (ct 2).
- 5-6 Repeat meas 3-4 with opp ftwk (starting L).
- 7 Step bkwd R bringing arms up in W-pos (ct 1); step ball of L ft crossing in front of R (ct &); step R in place (cts 2, &). (Optional: shout “Hei! Hei!” on ct 1 and ct 2.)
- 8 Leap onto L raising R ft in front, knee bent 45° (ct 1); leap onto R to R raising L in front, knee bent 45° (ct 2).
- 9 Small leap onto L to L (ct 1); step ball of R ft across in front of L (ct &); step L in place (ct 2); step sdwd on ball of R ft to R (ct &).
- 10 Step L in place (ct 1); step R ball of ft across in front of L (ct &); step L in place raising R in front, knee bent 45° (cts 2, &).
- 11 Step fwd R swinging arms down in V-pos (ct 1); step ball of L ft near R (ct &); step R in place (cts 2, &).
- 12 Step bkwd L raising arms in W-pos (ct 1); step ball of R ft near L (ct &); step L in place (cts 2-&).
- 13-14 Repeat meas 9-10 with opp ftwk.
- 15 Small leap onto L to L (ct 1); step ball of R ft near L (ct &); step L in place (ct 2); extend R leg in front 45° with extended knee (ct &). (cts 1&2 = pas de basque.)
- 16 Brush ball of R ft back on the floor with knee bent, swinging arms down to V-pos (ct 1); brush ball of R ft fwd with extended knee, bringing arms up to W-pos (ct 2).
- 17-32 Repeat meas 1-16 (starting step fwd on R heel).
- FINALE
- 1-8 Facing ctr, hands in W-pos, dance two Hora Basic steps (in-out) (starting R).
- 9-10 Take two Walking steps twd ctr (R, L) and close with R ft near L.

Sequence: Intro, (Fig I and Fig II) twice, Fig I once, Finale.

Presented by Sonia Dion & Cristian Florescu

Corrected 8/22/2012

Ciorba de curcan — continued

Lyrics

Spune nană, spune, ce-ai de gând cu mine
 Vrei să te însori, dar de foame ai să mori
 Bagă seama bine de te-nsori cu mine
 Eu știu să iubesc, nu știu să gătesc

//Că o lună, două mănânci numai ouă
 Dar după un an ciorbă de curcan//
 Spune nană, spune, de-ai să fii cu mine
 Să gătesc nu-mi place asta sunt și n-ai ce-mi face
 De vrei ca să bei privești ochi mei
 De vrei să mănânci îți d-au buze dulci

Nu știu ce să fac măi cu al meu bărbat măi
 M-a înnebunit măi lume că nu i-am gătit

Nici n-am să-l învăț măi nu vreau să-l răsfăț măi
 Că se-n vață rău bărbățelul meu

Tell me, my fiancé, tell me: What do you think of me?
 You want to get married, but you'll starve to death!
 If you marry me, watch out!
 I know how to make love but I don't know how to cook!

For a month or two, you'll just eat eggs
 And after a year, some turkey soup
 Tell me if you'll stay with me
 I hate to cook; that's what I'm like; you won't change me
 If you want to drink, look into my eyes
 If you want to eat, I give you my sugar lips

I don't know what to do with my husband
 He's driving me crazy! Oh, my God, because I didn't
 want to cook
 I don't want to learn, I don't want to spoil him
 Because then he'll have bad habits, this little husband of
 mine.



Hora pe șase

(Soroca region, Bessarabia, Republic of Moldova)

Pronunciation: HOH-rah peh SHAH-seh

Music: Mixed 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm, Vol. 6, Track 10*

Formation: Mixed closed circle facing ctr, hands in W-pos. A slight bounce with bent knees can be done.

Meas 2/4 meter Pattern

16 meas INTRODUCTION. Do tiny circles with hands (up first, twd ctr).

I. FIGURE I

- 1 Small step fwd R, body facing (slightly) CCW (ct 1); step fwd L (ct 2).
- 2 Step fwd R while body turns to face ctr (ct 1); small hop on R heel and raise L in front slightly (knee bent 30°) (ct 2).
- 3 Large step bkwd L behind R (ct 1); hop on L (ct 2).
- 4-12 Repeat meas 1-3 three more times.

13 Facing ctr, step sdwd R to R while body sways to R (ft in second pos but wt on R) (ct 1); sway to L (ct 2).

II. FIGURE II.

- 1 Facing ctr, very small step sdwd R to R (ct 1); step L next to R (ct 2).
- 2 Step sdwd R to R (ct 1); bring L next to R (no wt) (ct 2).
- 3 Step sdwd L to L (ct 1); bring R next to L (no wt) (ct 2).
- 4-12 Repeat meas 1-3 three more times.
- 13 Facing ctr, step sdwd R to R while body sways to R (ft in second pos but wt on R) (ct 1); sway to L (ct 2).

III. FIGURE III. Tiny circles with hands.

- 1 Turning to face CCW, step fwd R (ct 1); step L near R (ct &); step fwd R (ct 2). (meas 1 = 1 two-step)
- 2 Repeat meas 1 with opp ftwk (starting L), still moving CCW.
- 3-4 Repeat meas 1-2.
- 5 2 Walking steps R, L (cts 1, 2). (Rhythm of meas 1-5: QQS, QQS, QQS, QQS, SS.)
- 6-14 Repeat meas 3-5 three times. (Rhythm of meas 3-5: QQS, QQS, SS.)
- 15 Repeat meas 1.
- 16 Repeat meas 2.

Hora pe șase — continued

Sequence: Introduction; (Fig I, Fig II, Fig III) 4 times.

Presented by Sonia Dion & Cristian Florescu

Hora veche

(Muntenia, Romania)

Pronunciation: HOH-rah VEH-keh

Music: 4/4 meter *Sonia Dion & Cristian Florescu Romanian
Realm, Vol. 6, Track 9*

Formation: Mixed closed circle, body facing slightly diagonally to the right, hands joined in W-pos. Joined hands make small, delicate circular motions throughout the dance.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
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2 meas INTRODUCTION. No action.

I. FIGURE I

- | | | |
|------|--|--|
| 1 | | Body facing slightly diag to R, step fwd R (cts 1-2); step fwd L (cts 3-4). |
| 2 | | Step fwd R (ct 1); step fwd L (ct 2); step fwd R (cts 3-4). Rhythm of meas 1-2: SSQQS. |
| 3 | | Step fwd L (cts 1-2); step sdwd R to R, turning to face ctr (cts 3-4). |
| 4 | | Step L behind (ct 1); step sdwd R to R (ct 2); step L in front, body slightly diag to R (cts 3-4). Rhythm of meas 3-4: SSQQS. |
| 5-6 | | Repeat meas 1-2, but add a touch with L ft (no wt) on the last ct of meas 6. |
| 7 | | Facing diag R, step L twd ctr while swinging arms down (ct 1); touch ball of R ft (no wt) near L heel (arms very slightly back) (ct 2); step bkwd R while raising arms up in orig pos (W-pos) (ct 3); raise L with a small kick very slightly in front (ct 4). |
| 8 | | Step bkwd L to L (ct 1); stamp R (no wt) (ct 2); stamp R (no wt) (cts 3-4). |
| 9-16 | | Repeat meas 1-8 starting on R. |

II. FIGURE II

- | | | |
|---|--|--|
| 1 | | Step R across in front of L (ct 1); step sdwd L to L (ct 2); step R behind L (ct 3); step sdwd L to L (ct 4). Meas 1 = one grapevine. |
| 2 | | Step R across in front of L (ct 1); step sdwd L to L (ct 2); step R in front of L (ct 3); raise L ft (knee bent 45°) slightly to L side while body turns slightly diag R (ct 4). |
| 3 | | Step fwd L (facing CCW) (cts 1-2); step fwd R (cts 3-4). |
| 4 | | Step fwd L (ct 1); step fwd R (ct 2); step fwd on L (cts 3-4). |

Hora veche — continued

- 5 Facing ctr, step sdwd R to R while body sways to R and slightly raise arms to R (ft in second pos but wt on R) (cts 1-2); sway wt onto L (cts 3-4).
- 6 Step sdwd R (ct 1); step L near R and slightly sway arms to L (ct 2); step sdwd R (cts 3-4), and gradually lower arms to initial position.
- 7-8 Repeat Fig I, meas 7-8 (starting L).
- 9-16 Repeat meas 1-8 (starting R).

Sequence: Introduction; (Fig I, Fig II) three times.

Presented by Sonia Dion & Cristian Florescu

Joc în trei

(Banat, Romania)

This dance is from the mountains in Banat, Romania. It consists of two dances: *Brâul* and *De doi*.

Pronunciation: ZHOHK yoon TREH-EE

Music: 7/16 meter, 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 6, Track 11*

Rhythm: First dance: 7/16 counted 1-2-3 1-2 1-2 or 1-2-3 or SQQ.
Second dance: 2/4

Formation: Scattered threesome sets (two women and one man in small closed circles) facing center. Hands joined in V-pos.

Steps & Styling: During the whole dance, steps are small, knees are flexible. The style is proud and elegant.

Brâul (brool)

<u>Meas</u>	<u>7/16 meter</u>	<u>Pattern</u>
16 meas	<u>INTRODUCTION</u> . No action.	
	I.	<u>FIGURE I</u> . Facing ctr. Rhythm SQQ.
1	Step R to R (ct 1); step L next to R (ct 2); hold (ct 3).	
2	Step R to R (ct 1); touch L next to R (ct 2); hold (ct 3).	
3-4	Repeat meas 1-2 with opp ftwk and direction.	
5	Facing slightly to R, step R (ct 1); touch L (no wt) next to R (ct 2); hold (ct 3).	
6	Step fwd L (ct 1); touch R (no wt) next to L (ct 2); hold (ct 3).	
7-8	Repeat meas 1-2 (facing ctr).	
9-16	Repeat meas 1-8 with opp ftwk and direction (starting L).	
	II.	<u>FIGURE II</u> . Facing slightly to R. Rhythm: SQQ.
1	Step R (ct 1); lift on R heel (ct 2); step L crossing (slightly) in front of R (ct 3). Ftwk is small. (Optional small CW circle or <i>rhond de jambe</i> with L foot on ct 2.)	
2-3	Repeat meas 1 two more times.	
4	Facing ctr, step R to R (ct 1); extending L leg in front, touch L flat ft (no wt) and bend R knee (ct 2); hold (ct 3).	
5	Step L near R ft (ct 1); step R in place (ct 2); step L in place (ct 3).	
6	Step R in place (ct 1); step L in place (ct 2); step R in place (ct 3).	

Joc în trei — continued

- 7 Step L in place (ct 1); step R in place (ct 2); step L in place (ct 3). Note: very small twist on the same side as the first step of meas 5, 6, 7.
- 8 Step R in place (ct 1); extending L leg in front, touch L flat ft (no wt) and bend R knee (ct 2); hold (ct 3).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

Sequence: Introduction; (Fig I, Fig II) four times.

De doi (deh doy)

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	<u>BASIC STEP</u> This Basic step is used in all the figures of this second dance, whether the dancer is moving fwd, bkwd, sdwd, or turning, and always on the balls of the ft.	
1	Step fwd R (ct 1); step L next to R (ct &); step fwd R (ct 2). (Running two-step)	
2	Repeat meas 1 with opp ftwk.	
3	Large step fwd R with deep <i>plié</i> (ct 1); small leap fwd onto L (ct 2).	
4	Repeat meas 1.	
5-8	Repeat meas 1-4 with opp ftwk.	
	<u>INTRODUCTION</u>	
1	Step R to R (ct 1); step L near R (ct 2).	
1	Step R to R (ct 1); bring L to R, no wt (ct 2).	
3-4	Repeat meas 1-2 with opp ftwk and direction (starting L).	
5-8	Repeat meas 1-4.	
	I. <u>FIGURE I</u>	
1-4	Move slightly sdwd with one Basic step starting R.	
5-8	Move slightly sdwd with one Basic step starting L.	
9-16	Repeat meas 1-8. Note: During the last two meas (15-16), open the circle (with M between the two W) and bring hands up in W-pos.	
	II. <u>WOMEN TURN</u>	
	Open circle, facing ctr. RW = woman on R side of M; LW = woman on L of M. M's hands loosely over W's hands so they can turn easily.	
1-4	One Basic step starting R. W dance a complete turn on meas 3-4. RW turn CCW; LW turn CW, under M's raised arms.	
5-8	Repeat meas 1-4 with opp ftwk and direction. Note: RW turn CW; LW turn CCW, under M's raised arms.	

- 9-12 One Basic step starting R. M raise R arm on meas 9 and makes ½ turn to R. LW pass under the arch made by RW and M (LW moves fwd CW). RW moves fwd CCW.
Note: trio ends backs to ctr.
- 13-16 One Basic step starting L. M raise R arm on meas 13 and makes ½ turn to R. RW pass under the arch made by LW and M (RW moves fwd CCW). LW moves fwd CW. On the last two meas, W execute one full turn in place under M arms (RW turns CCW, LW turns CW) and bring arms down in V-pos.

Sequence: Introduction; Fig I (meas 9-16), Fig II; (Fig I, Fig II) twice.

Presented by Sonia Dion & Cristian Florescu

Mascații

(Suceava, North of Moldova, Romania)

Pronunciation: MAHS-kah-tsee

Music: 2/4 meter

*Sonia Dion & Cristian Florescu Romanian
Realm, Vol. 6, Track 12*

Formation: Individuals in a circle facing CCW; hands are free

Steps & Styling: Flat-footed and heavy.

Meas 2/4 meter

Pattern

4 meas

INTRODUCTION.

Note: There is no introduction to the music, but the first four meas may be used as one. Start with meas 5.

I. FIGURE I

1-8

Facing CCW, 16 Walking steps starting with R. Arms swing naturally.

9

Step R to R and face ctr (ct 1); step L in place (ct &); step R in place with a slight *plié* facing a little bit to L (cts 2, &).

10

Step L in place (ct 1); step R in place (ct &); step L in place with a slight *plié* facing a little bit to R (cts 2, &).

11

Step R in place (ct 1); step L in place (ct &); step R in place (ct 2); step L in place (ct &).

12

Step R in place (ct 1); step L in place (ct &); step R in place with a slight *plié* facing a little bit to L (cts 2, &).
(Rhythm of meas 9-12: QQS, QQS, QQQQ, QQS)

13-14

Repeat meas 9-10 with opp ftwk (starting L).

15

Repeat meas 10 (starting L).

16

Small bounce on both heels (ct 1); small bounce on both heels (ct 2). Note: accent is “down, down” and ft are slightly apart. (Rhythm of meas 13-16: QQS, QQS, QQS, SS)

17-24

Repeat meas 9-16 (starting R).

II. FIGURE II

1

Facing ctr, lift on L heel and start turning to R (CW) (ct 1); step fwd on R (facing and moving CCW (cts &, 2).

2

Step fwd L (cts &, 1); step fwd R (ct &); step fwd on L (cts 2, &). (Rhythm of meas 1-2: QSSQS).

- 3-4 Repeat meas 1-2 (starting lift on L heel), mostly in place. Note: start turning L (CCW) to face ctr on cts 2& of meas 2 and keep turning to end facing CW on ct 1 of meas 3.
- 5-6 Repeat meas 1-2 moving bkwd, CCW.
- 7-8 Repeat meas 1-2 moving bkwd, but turning R at beg of meas 7 to face CCW.
- III. FIGURE III. Arms swing naturally.
- 1-4 Facing and moving CCW, 8 Walking steps starting R.
- 5 Small lift on L (ct 1); step R (ct &); stamp on L with wt (cts 2, &).
- 6 Repeat meas 5.
- 7 Small lift on L (ct 1); step R (ct &); step L (ct 2); step R (ct &).
- 8 Step L (ct 1); step R (ct &); stamp on L with wt (cts 2, &). (Rhythm of meas 5-8: QQS, QQS, QQQQ, QQS)
- 9-12 Repeat Fig I, meas 9-12 (starting R and facing ctr).
- 13-16 Repeat mea 9-12 with opp ftwk (starting L facing ctr).
- IV. FIGURE IV
- 1-2 Repeat Fig II, meas 1-2 (starting lift on L heel) but in place (QSSQS).
- 3 Step on R heel in front (R leg extended); step L in place (ct &); step R near L (ct 2); step on L heel in front (L leg extended).
- 4 Step R in place (ct 1); step L near R (ct &); step R in place (cts 2, &).
- 5-8 Repeat meas 1-4 with opp ftwk (starting lift on R heel in place).
- 9-10 Repeat meas 1-2 (starting lift on L heel) in place.
- 11 Facing ctr, step on R heel in front slightly twd ctr (ct 1); very small step on L (ct &); step R in place (cts 2-&). (1&2 = two step)
- 12 Facing ctr, step on L heel in front slightly twd ctr (ct 1); very small step R (ct &); step L in place (cts 2-&). Note: During meas 11-12, move very slightly twd ctr.
- 13 Step sdwd R to R (ct 1); step L near R (ct &); step sdwd R to R (cts 2-&).
- 14 Stamp L (no wt) in place (ct 1); stamp L (no wt) in place (ct 2). (Rhythm of meas 13-14: QQS,SS)
- 15-16 Repeat meas 13-14 with opp ftwk and direction.

Sequence: Fig I-IV three times

Presented by Sonia Dion & Cristian Florescu

Zi măi Văsăli

(Maramureș, Romania)

Pronunciation: ZEE muh(ee) vuh-SUH-lee

Music: 2/4 meter

*Sonia Dion & Cristian Florescu Romanian Realm,
Vol. 6, Track 16*

Formation: Close mixed circle, facing center, hands free.

Steps & Styling: Flat-footed.

Meas 2/4 meter

Pattern

INTRODUCTION. (No singing.)

1-2 No action.

3-28 Clapping (optional):
Clap hands together (SS), 2 times on each meas or clap hands together (QQS), 3 times on each meas.



I. FIGURE I (Singing. Hands in high W-pos, with elbows bent.)

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

2 Step R to R (ct 1); bring L next to R, no wt (ct 2).

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

4 Step L to L (ct 1); bring R next to L, no wt (ct 2).

5-8 Repeat meas 1-4.

9 Step R in place (ct 1); step on L in place (ct &); step R in place (ct 2); stamp L in place (no wt) (ct &).

10 Repeat meas 9 with opp ftwk (starting L). The ftwk of meas 9-10 should be done with a flat foot.

11-14 Repeat meas 1-4.

15-16 Repeat meas 9-10.

17-20 Repeat meas 1-4.

21-22 Repeat meas 9-10.

II. FIGURE II. (Instrumental. Hands in V-pos.)

1 Step R in place (ct 1); touch L heel (no wt) with L leg extended in front (ct 2).

2 Step L near R (ct 1); touch R heel (no wt) with R leg extended in front (ct 2).

3 Step R in place (ct 1); step L in place (ct &); step R in place (ct 2); stamp L slightly fwd (no wt) (ct &).

Corrected 9-20-2012

- 4 Repeat meas 3 with opp ftwk (starting L). The ftwk of meas 3-4 should be done with a flat foot.
- 5-24 Repeat meas 1-4 five more times.
- 25-26 Repeat meas 1-2.
- ENDING
- 1-20 Repeat Fig I.
- 21-24 Repeat Fig I, meas 1-4.
- 25-26 Repeat Fig I, meas 9-10.
- 27-30 Repeat Fig I, meas 1-4.

Sequence: Fig I, Fig II three times + Ending

Presented by Sonia Dion & Cristian Florescu

Zi măi Văsăli — continued

Lyrics

Zi măi Văsăli pă strunele cetiri
 Și alege strunele după cum mi-s vorbele
 Zini tu n-o vremea iară să fac lumea foc și pară
 Foc și pară la jucat cu zongorașul meu drag.

Trage cu arcu să răsunе Sighetu
 Sighetu, Mara și Iza din Ieud până-n Botiza
 Pân-a treia după strune eu la lucru nu moi pune
 Că nu m-am stricat de cap să dau jocu pă lucrat.

Cetera i-a me când lângă mine-a șede
 Cine mi-o dat mie glasu blestămatu ceterașu
 Cât în dreapta me a sta n-ar cunoaște hodina
 Numa în postu cel mic și-atuncea numa un pic

Când mi horea dragă scade horinca-nuiagă
 Și pălina-n coșu morii cântă-o bote-s tăți ficiorii

//Eu cant lumii ca și cucu să uiti di griji și lucru
 Să uite că și eu uit cetera când o ascult//

Play those chords on your violin, my friend Vasali
 And choose the ones that go well with my lyrics
 Play again to set me on fire
 The fire burns when I dance with my dear fiddler.

Aim your bow so the sound carries throughout Sighetu⁽¹⁾
 Sighetu, Mara and Iza, from Ieud to Botiza
 For three days I won't work
 I'm not crazy, I won't drop dancing for work!

The violin possesses me when I'm near it
 The fiddler curses the one who gave me my voice
 As long as he's beside me, he can't rest
 Only during Lent and even then, just a little!

As I'm carried away by my *Hora*, the bottle of *horinca*⁽²⁾
 is emptied

And the *palina*⁽²⁾ runs out, and all the young men
 are as drunk as lords

I sing to the world like a cuckoo to forget my worries and toil
 To forget everything, just as I do when listening to the violin.

(1) A region of Maramureș

(2) Brandy



NOTES

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 Thar |
| 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 | |

Jiffy Line Dance

(U.S.)

Dance composed by Jerry and Kathy Helt.

Music: 4/4 meter Windsor Records 4684 "Jiffy Mixer"
 Formation: Four-wall line dance. No partners. All dancers start facing the same direction in loose lines.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action.	
1	Touch R heel to R (ct 1); touch R toe next to L (ct 2).	
2	Repeat meas 1.	
3	Step R to R (ct 1); step L next to R (ct 2).	
4	Repeat meas 3; on ct 2, touch L instead of putting weight on it.	
5-8	Repeat meas 1-4 with opp ftwk and direction.	
9	Jump bkwd, keeping wt on both feet (ct 1); hold (ct 2).	
10-12	Repeat meas 9 three times.	
13-15	Three slow Walking steps (R, L, R) on ct 1 of each meas.	
16	Step L fwd and turn ¼ to R (ct 1); hold (ct 2).	

Presented by Jerry Helt

Contra Line Dance

(U.S.)

Formation: Contra formation. M with L shldr to the music. Partners across from each other.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	Follow the same ftwk as Jiffy Line Dance (above) up to meas 12.	
13-16	Four slow Walking steps (R, L, R, L) on ct 1 of each meas, but move diagonally to the R to approach a new partner. The inactive person on the end of each line does an automatic cross-over and dances once throughout the sequence with an imaginary partner.	

Presented by Jerry Helt

Music: 4/4 meter Any 32-bar reel

Formation: Active couples face down; inactive couples face up. W stands on the M's R.

Presented by Jerry Helt

Square Dance Calls

PLUS DEFINITIONS

COORDINATE: STARTING FORMATION: COLUMNS. TIMING: 8

All dancers single file circulate once and a half. The center six (three adjacent pairs) trade (turn 180 degrees). The very center two dancers release handholds and walk diagonally outward to the end of the forming lines. The two lonesome dancers walk ahead, moving in a quarter circle to become the other ends of the forming lines.

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

With centers facing in and the ends of each line facing the same (in or out) direction, the end dancers move forward around the outside, passing right shldrs with three moving end dancers, and turn one-quarter in (90 degrees) to stand beside the third person passed, facing the center of the set as a couple. Simultaneously, the momentary partners partner trade with their new partners, and pass thru.

Styling for Load the Boat: The end dancers, while moving on the outside, should leave enough room for the center dancers to work comfortably. Arms are held in natural dance position throughout the action, blending into the appropriate position for the next call.

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

Note: All “circulates” in this definition refer to the original circulate path established by the ends of the original ocean waves. No dancer ever stops moving during this call; the pauses written into the definition (i.e., the action described as “half-circulate”) are there for clarity of the description and for teaching purposes only.

Each end and the adjacent center dancer turn one-half (180 degrees). The new centers of each ocean wave turn three-quarters (270 degrees); while the others half-circulate, forming a six-person wave and two lonesome dancers. The wave of six, working as three pairs, turns one-half, while the others half-circulate. In the wave, the center four turn one-half while the other four dancers half circulate.

In the wave, the center four turn one-half while the other four half-circulate. The wave of six, again working as three pairs, turns one-half while the others half-circulate.

Finally, the center four of the wave turn 3/4 (becoming the centers of the new waves); while the outside four half-circulate to become the ends of the final waves.

Styling for Relay The Deucey: Basic swing-thru styling is utilized for turning movements within the ocean wave formations. Circulating dancers do the circulate action with arms in a natural dance position, blending to hands-up ocean wave formation at the conclusion of the call.

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

The caller will specify two ladies to move to the center at the start of the call (e.g., “Head ladies center for a Teacup Chain”). For the rest of the definition, these two ladies will be called the “specified ladies.” The specified ladies (both head ladies or both side ladies) move to the center and star right 3/4 to meet their corners for a left-arm turn. At the same time, the other two ladies move to the right around the perimeter of the square to their corners, and do a right-arm turn.

Following the arm turns, the specified ladies move around the perimeter of the square to their new corners for a right-arm turn, while the other ladies go to the center and star left once and a quarter to meet their new corners for a right turn.

The specified ladies then move to the center and star left once and a quarter to their new corners for a right-arm turn, while the other ladies move to their new corners (around the perimeter of the square) for a left-arm turn.

Finally, the specified ladies move to their new corners (their original partners) for either a courtesy turn or a left-arm turn leading into the next command, while the other ladies move to the center and star right 3/4 to meet their new corners (their original partners) for either a courtesy turn or a left arm turn leading into the next command. Everyone finishes with his/her original partner.

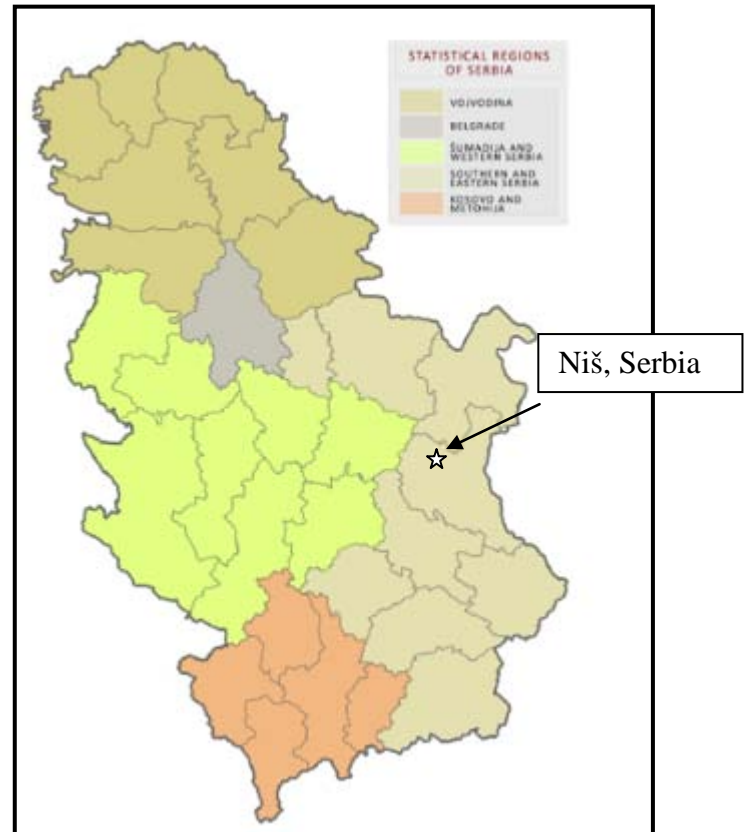
If the caller desires the men to execute the ladies’ part and vice versa, as described above, the starting formation is a static square with all couples half-sashayed, or proceeding from everyone doing a left-arm turn with their partner. The proper call is the “Head/side men center for a teacup chain.”

Styling for Teacup Chain: Center dancers turning in star pattern use hands-up styling. All turns with outside dancers are forearm turns. When not leading into another command, a courtesy turn, as previously described, is used at the conclusion of the call. Outside dancers (usually the gents) dance with arms swinging naturally from one forearm turn to the next, being as graceful as possible in a movement that offers little other than pivot movements. Ladies may enhance the styling of this basic through skirt work with outside hand.

Jerry Helt's Record List

MUSIC	LABEL - RECORD #	DISTRIBUTOR
SQUARE DANCES		
SUMMER SOUNDS	BLUE STAR 2265	Palomino Records, Inc. 2905 Scenic Drive Marion, OH 43302 “ “
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	
CONTRA & QUADRILLE		
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)
LINE DANCES		
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	
CDs		
DOWN ON THE FARM	TELARC CD 80263 CS 30263	TELARC International 23307 Commerce Park Rd. Cleveland, OH 44122
VIDEOS		
JERRY HELT'S DANCE PARTY		Kentucky Dance Foundation (see above)
JERRY HELT'S COMMUNITY DANCE PARTY		Kentucky Dance Foundation (see above)

Two maps of Serbia.



Crnorečka Rumenka

(Serbia)

This dance is from eastern Serbia.

Pronunciation: TSER-noh-rech-ka ROO-mehn-kah

Music: 2/4 meter *Serbian Folk Dance, Vol. 3, Track 9*

Formation: Open circle; belt hold or V-pos.

Styling: Very small steps, with slight movement up and down throughout dance.

Meas 2/4 meter Pattern

4 meas INTRODUCTION. No action.

I. FIGURE I

1 Run CCW: Step R fwd (ct 1); step L fwd (ct &); step R fwd (ct 2); step L fwd (ct &).

2-4 Repeat meas 1 three more times. On meas 4, do not take the last step (total of 15 running steps); face ctr.

5 Step L to L (ct 1); step R in front of L (ct &); step L to L (ct 2).

6 Step R to R (ct 1); step L in front of R (ct &); step R to R (ct 2).

7-8 Repeat meas 5-6.

9 Hop on R in place (ct 1); step L slightly L (ct &); step R slightly R with bent knee (ct 2).

10-11 Repeat meas 9 two times.

12 Leap L to L (ct 1); step R in front of L (ct &); step L to L (ct 2).

13 Repeat meas 12 with opp ftwk.

14-15 Repeat meas 12-13.

16 Step L, R, L in place (ct. 1&2).

FIGURE I – VARIATION

1-4 Instead of the running steps in meas 1-4, do grapevine steps, beginning R to R, L crosses behind R. Leader calls grapevine or running steps.

5 Step L to L (ct 1), cross R behind L (ct &), step L to L (ct 2).

6 Repeat meas 5 with opp ftwk.

7-8 Repeat meas 5-6.

9-16 Repeat Fig 1, meas 9-16.

Ending: Three stamps (L, R, L) moving twd ctr.

Presented by Miroslav “Bata” Marčetić

Manastirjanka

(Serbia)

This dance is from the Vlach region of eastern Serbia.

Pronunciation: mah-nah-steer-YAHN-kah

Music: 2/4 meter *Serbian Folk Dance, Vol. 3, Track 1*

Formation: Open circle, belt hold or V-pos.

Steps & Styling:

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
-------------	------------------	----------------

INTRODUCTION. No action. Begin with orchestra.

I. FIGURE I

- | | |
|------|--|
| 1 | Moving CCW, step R fwd (ct 1); hop on R (ct 2) |
| 2 | Repeat meas with opp ftwk. |
| 3-6 | Beg R, 8 running steps continuing CCW. |
| 7 | Heavy step on R (ct 1); hold (ct 2). |
| 8 | Stamp L twice (cts 1-2) with no weight. |
| 9-16 | Repeat meas 1-8 moving CW with opp ftwk. |

II. FIGURE II

- | | |
|-----|---|
| 1 | Facing ctr, step R to R (ct 1); close L to R (ct &); lean R (ct 2). |
| 2 | Repeat meas 1 with opp ftwk and direction. |
| 3 | Step R to R (ct 1); close L to R (ct &); step R to R (ct 2); close L to R (ct &). |
| 4 | Step R to R (ct 1); close L to R (ct &); lean R to R (ct 2); hold. |
| 5-8 | Repeat meas 1-4 with opp ftwk and direction. |

II. FIGURE II VARIATION

- | | |
|-----|---|
| 1-2 | Repeat Fig II, meas 1-2. |
| 3 | Leap R to R (ct 1); heavy step L in front of R (ct &); leap R onto R (ct 2); heavy step L in front of R (ct &). |
| 4 | Leap R onto R (ct 1); stamp L twice (cts 2, &). |
| 5-8 | Repeat meas 1-4 with opp ftwk and direction. |

Note: During this figure, you can yell “op sha sha” during meas 1 or meas 2; or “op sha, op sha, op sha sha” during meas 3-4.

Sequence: Fig I, Fig II, Fig I, Fig II Variation.

Presented by Miroslav “Bata” Marčetić

NOTES

Niška Rumenka

(Serbia)

This is a dance from the city of Niš, southern Serbia. This used to be a women's dance, with men joining for Fig II, but is now danced by all.

Pronunciation: NISH-kah roo-MEHN-kah

Music: 2/4 meter *Serbian Folk Dance, Vol. 3, Track 8*

Formation: Open circle, belt hold or V-pos

Meas 2/4 meter Pattern

8 meas INTRODUCTION. No action, or wait 4 meas, and do the following:

- 1 Moving CW walk L, R (cts 1-2).
- 2 Turning twd ctr step L (ct 1), touch R fwd (ct 1-2).
- 3 Step R in place, touch L fwd (ct 1-2).
- 4 Repeat meas 3 with opp ftwk (ct 1-2).

I. FIGURE I

- 1 Two large skipping steps (low to ground) moving CCW: Hop on L (ct 1); step on R (ct &); hop on R (ct 2); step on L (ct &).
- 2 Repeat meas 1.
- 3 Face ctr and step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).
- 4 Three small light steps (L, R, L) in place with knee flexes and flat feet (cts 1-2).
- 5 Repeat meas 4 with opp ftwk.
- 6 Fall on L to L (ct 1); lift R behind L [reel] keeping ankles close together (ct &); step R behind L (ct 2).
- 7 Repeat meas 6.
- 8 Repeat meas 4.
- 9 Three small steps moving CCW: R, L, R (cts 1, &, 2).
- 10 Repeat meas 9 with opp ftwk.

Repeat Fig I five times; then meas 1-7 only, followed by two steps (L, R).

FIGURE II. (music changes)

- 1 Four quick steps CCW (R, L, R, L) (cts a, 1, a, 2)
- 2 Two quick steps CCW: R, L (cts a, 1); step R fwd (ct 2).
- 3 Moving CW, step L (ct a), step R across L (ct 1), step L in place (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-8 Repeat meas 1-4 with opp ftwk moving CW. End with fall onto L (ct 2).

FIGURE II – Variation

- 1-6 Repeat Figure II, meas 1-6, above.
- 7 Hop on L while bringing R up and behind [reel] (ct 1); step on R behind L (ct &); step on L (ct 2)
- 8 Repeat meas 7.

III. FIGURE III.

- 1-2 Repeat Fig II, meas 1-2.
- 3 Step L to L (ct a); step R slightly in front of L (ct 1); step L in place (ct 2).
- 4 Step R to R (ct a); step L slightly in front of R (ct 1); step on R in place and lift L bkwd (ct 2).
- 5 Kick L fwd (ct 1); hop on R (ct &); kick L back and across R (ct 2).
- 6 Leap onto L to L (ct 1); step R in front of L (ct &); step L in place (ct 2).
- 7 Hop on L (ct 1); step R behind L (ct &); step L in place (ct 2).
- 8 Hop on L (ct 1), step R in front of L (ct &), step on L in place (ct 2).

Sequence: Fig I five and a half times (see above), Fig II twice, Fig II Variations twice; Fig III twice.
Dance ends with two stamps fwd R, L.

Presented by Miroslav “Bata” Marčetić

Niški Čačak

(Serbia)

NOT TAUGHT

NOTES

Pembe

(Serbia)

This dance comes from the city of Vranje and the Vranjsko Polje region in southern Serbia.

Pronunciation: PEHM-beh

Music: 4/4 meter *Serbian Folk Dance, Vol. 3, Track 3*

Formation: Open circle, hands held at shoulder height, slightly fwd, bent at elbows

Steps & Styling: Soft bounces on each step.

Meas 4/4 meter Pattern

INTRODUCTION. No action. Wait during drumming; begin with instrumental.

I. FIGURE I

- 1 Facing ctr, touch L in front of R (ct 1); small bounce on R (ct 2); lift L fwd with bent knee (ct 3); step L next to R (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3 Tap L in front of R (ct 1); small bounce on R (ct 2); lift L up and behind R with slight turn of body twd CW (ct 3); step L behind R (ct 4).
- 4 Step R to R (ct 1); step L in front of R with slight turn of body to face CCW (ct 2); lift R in front (ct 3); step R next to L with slight turn twd ctr (ct 4).

II. FIGURE II.

- 1-2 Repeat Fig I, meas 3-4 only.

Sequence: Leader called, but a suggested pattern would be Fig I twice, Fig 2 four times.

Presented by Miroslav "Bata" Marčetić

Pembe - Gypsy Variation

(Serbia)

This dance comes from the city of Vranje and the Vranjsko Polje region in southern Serbia.

Pronunciation: PEHM-beh

Music: 4/4 meter *Serbian Folk Dance, Vol. 3, Track 5*

Formation: Open circle of dancers; alternating M and W, M face out and W face in, holding hands at shldr height, arms almost straight, so that they form an inner circle of men and an outer circle of women. Turn body slightly twd LOD.
Note: When a woman dances in the man's position, she should dance the woman's steps.

Steps & Styling: Soft bounces on each step.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
	I.	<u>FIGURE I.</u>
1	Standing on L, small kicks of R ft to L and R in front of ankle (cts 1-2); rock bkwd R, bending slightly at waist (ct 3); step fwd L (ct 4).	
2	Skipping steps with ft very close to ground, moving CCW: hop L (ct 1); step R fwd (ct &); hop R (ct 2); step L fwd (ct &); repeat cts 1-2 (cts 3-4).	
3-4	Repeat meas 1-2.	
	II.	<u>FIGURE II.</u>
1	Lift R (ct 1); three step (R, L, R) in place (ct 2-4).	
2	Repeat meas 1 with opp ftwk.	
3	Releasing hands (but M's hands remain at shldr level, W's at head level), touch R fwd (ct 1); passing ptr by L shldr, walk fwd three steps (R, L, R) (cts 2-4). Turn body slightly so L hand is higher and more fwd as R ft touches.	
4	Touch L in place (ct 1); walk three steps (L, R, L) make a half-turn L to end facing opp direction (cts 2-4). Reverse hands from meas 3.	
5-8	Repeat meas 1-4, except on meas 8, M turn CCW to join W, forming one line.	
	III.	<u>FIGURE III</u> (Traveling) (Note: done with very flat feet)
1	Touch steps moving CCW: Touch R fwd (ct 1); step R fwd (ct 2); touch L fwd (ct 3); step L fwd (ct 4).	
2-3	Repeat meas 1 twice (a total of six touch-steps).	
4	Touch R twd ctr (ct 1); leap bkwd R (ct 2); leap L to L (ct 3); leap R in front of L (ct 4).	

Pembe - Gypsy Variation — continued

5-8 Repeat meas 1-4 moving CW starting with L. M use meas 8 to turn out L to the Fig I pos and rejoin hands.

Note: When Fig III is repeated, meas 8 becomes a “touch-step-touch-step (cts 1-4). Do not turn out into Fig I position, but end facing ctr.

IV. FIGURE IV (drumming, only 6 full cts)

M and W face each other. W make a half-turn L with 12 small, quick steps in place, beg R. Arms are bent at the elbow at head height and coil inward around each other. Twist hips slightly from side to side during each step. M touch R fwd, step R in place, touch L fwd, step L in place, touch R fwd, touch R in place, moving arms as in Fig II. All end facing ctr.

V. FIGURE V (Pembe)

- 1 Facing ctr, touch L in front of R (ct 1); small bounce on R (ct 2); lift L fwd with bent knee (ct 3); step L next to R (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3 Tap L in front of R (ct 1); small bounce on R (ct 2); lift L up and behind R with slight turn of body to face CW (ct 3); step L behind R (ct 4).
- 4 Step R to R (ct 1); step L in front of R with slight turn of body to face CCW (ct 2); lift R in front (ct 3); step R next to L with slight turn twd ctr (ct 4).

Sequence: Fig I, Fig II, Fig III, Fig I twice, Fig II, Fig IV, Fig III, Fig.V

Presented by Miroslav “Bata” Marčetić

NOTES

Polomka

(Serbia)

This dance comes from eastern Serbia.

Pronunciation: poh-LOHM-kah

Music: 2/4 meter (counted as 1-e-&-a-, 2-e-&-a-)

Serbian Folk Dance, Vol. 3, Track

Formation: Open circle, hands in belt hold, or V-pos.

Styling: Very small, light steps (not stampy)

Meas 2/4 meter Pattern

8 meas INTRODUCTION. No action.

I. FIGURE I. Facing ctr, moving CW. (music speeds up)

- 1 Step L to L (ct 1); turning to face CCW, step R behind L (ct 2).
- 2 Turning abruptly to face CCW, three steps in place L, R, L (cts 1, &, 2).
- 3 Facing CW, beg R, four light steps CW (cts a-1, a-2). (Like a "bloop-bloop.")
- 4 Continuing CW and beg R, three small light steps CW (cts 1, &, 2).

II. FIGURE II.

- 1 Hop on R bringing L up and out to L side (ct 1); swing L around and step L in front of R (ct &), step back onto R in place (ct 2).
- 2 Large step back L (ct 1); step R beside L, step L in place, (cts &, 2).
- 3 Moving twd ctr, four steps fwd beg R (cts a-1, a-2).
- 4 Step R fwd (ct a); step L fwd (ct 1); step R fwd (ct 2).

III. FIGURE II Variation

- 1-2 Repeat Fig II, meas 1-2
- 3 Step R in front of L (ct a); step L back to place (ct 1); step R next to L (ct a); step L in place (ct 2).
- 4 Step R in front of L (ct a); step L back to place (ct 1); step R next to L (ct 2); touch L next to R (ct &).

III. FIGURE III. (high energy)

- 1 Leap L to L (ct 1); step R behind L, ending with ankles close together (ct 2).
- 2 Three steps in place L, R, L, (cts 1, &, 2).
- 3 Light step R in place, bending knee (ct 1); heavy step L next to R (ct &); light step in place, bending knee (ct 2); heavy step L next to R (ct &).
- 4 Light step R in place, bending knee (ct 1); heavy step L next to R (ct &); light step R in place (ct 2).

Sequence: Dance each figure four times until the end of the music. On last meas, ct 2, stamp R.

Presented by Miroslav "Bata" Marčetić

Stara Djurjevka

(Serbia)

This dance comes from central Serbia. The name means “Old Djurdjevka's Dance.”

Pronunciation: STAH-rah joor-JEHV-kah

Music: 2/4 meter *Serbian Folk Dance, Vol. 3, Track 7*

Formation: Closed or open circle, hands joined in V pos.

Steps & Styling: Small, light leaping steps. Feet close together and parallel.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION</u> . No action.	
	I. <u>FIGURE I</u> - Crossing steps	
1	Facing slightly diag L, step R in front of L (ct 1); step L in place (ct 2).	
2	Step R next to L (ct 1); step L in place (ct 2).	
3-4	Repeat meas 1-2.	
5-8	Facing slight diag L, repeat meas 1-4 with opp ftwk and direction.	
	II. <u>FIGURE II</u> – Grapevine steps	
1	Facing ctr and moving CCW, step R to R (ct 1); step L behind R (ct 2).	
2	Step R to R (ct 1); step L in front of R (ct 2).	
3	Repeat meas 1.	
4	Step R to R (ct 1); hop on R, lifting L in front (ct 2).	
5-8	Repeat meas 1-4 with opp ftwk and direction moving CW.	
	III. <u>FIGURE II Variation</u> . (faster music)	
1-8	Repeat Fig II, meas 1-8.	
9-16	Repeat Fig II, meas 1-8 with opp ftwk and direction, moving CW. On meas 16, ct 2, step L beside R.	

Sequence: Fig I, Fig II, Fig I with yells, Fig II Variation.

Presented by Miroslav “Bata” Marčetić

Toplički Čačak

(Serbia)

NOT TAUGHT

Toplički Čačak — continued

NOT TAUGHT

Vlasinka

(Serbia)

This dance is from southeastern Serbia.

Pronunciation:

Music: 2/4 meter *Serbian Folk Dance, Vol. 3, Track 2*

Formation: Open circle, belt hold or V-pos.

Styling: Light, flat footed, with knee flexes on each step.

Meas 2/4 meter Pattern

4 meas INTRODUCTION. No action.

I. FIGURE I.

1 Walk two steps CCW beginning with R: Step R (ct 1); step L (ct 2).

2-3 Repeat meas 1 twice (total of six Walking steps). End facing ctr.

4 Small step R to R (ct 1); small step L to L and slightly back (ct 2); step R in front of L (ct &).

5 Repeat meas 4 with opp ftwk.

6 Repeat meas 4.

7-12 Repeat meas 1-6 moving CW with opp ftwk.

II. FIGURE II.

1 Facing and moving CCW, step R slightly to R with slightly bent knee (ct 1); bringing L next to R, bounce twice with straight legs (cts 2,&). Take wt onto L on second bounce.

2-3 Repeat meas 1 twice. End facing ctr.

4-6 Repeat Fig I, meas 4-6.

7-12 Repeat meas 1-6 moving CW with opp ftwk.

III. FIGURE III.

1 Facing ctr, jump onto both ft with L slightly fwd of R (ct 1); hop on R bringing L ft up and behind R (ct 2); step on L behind R (ct &).

2-3 Repeat meas 1 twice. End facing ctr.

4-6 Repeat Fig I, meas 4-6. Note: steps become leaps, with unweighted heels lifted behind. Meas 4 faces diag L of ctr, meas 5 diag R of ctr, meas 6 diag L of ctr.

7-12 Repeat meas 1-6 moving CW with opp ftwk.

Leader calls changes. Dance ends with 3 stamps (L, R, L) in place.

Presented by Miroslav "Bata" Marčetić

NOTES

Corrido

(Mexican)

The Mexican Corrido is a true folk ballad. Historically this form descended from the Spanish romance which flourished most brilliantly during the 14th and 15th centuries in Spain. The earliest Mexican example that bears a date was issued in Mexico City on August 19, 1684.

The music for secular folk dances is in the form of songs. This dance, Corrido, has developed from the ballad form. Three characteristic steps are noted in this dance: “soldado,” a soldier style of dancing from the revolutionary days; a dipping step commonly called the “grapevine;” and a typical sideward step-close.

Avis Landis, a member of the Research Committee of the Folk Dance Federation of California, introduced this dance to the Federation. Avis, who has been an active dancer and leader in the local Mexican colony in Oakland, danced Corrido in various parts of Mexico.



Pronunciation: coh-REE-doh

Music: 4/4 meter

Record: Mexican Columbia 1613-C (with vocal),
Emperial 1137 (no vocal); Special 2012 Camp CD,
Track 1

Formation: A double circle of couples in closed dance position, M with back to ctr, W facing ctr.

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

Grapevine (Mexican dipping step): (described for M; W beg with opp ft) 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).

Meas

4/4 meter

Pattern

I. STEP-CLOSE, MOVING SIDEWARD.

1-5 In closed pos, cpls move CW with 10 Step-close steps (M beg R, W beg L). The hips sway easily in typical Mexican fashion, causing trailing shoulder to dip slightly on ct 1 and the leading shoulder to dip slightly on ct 2.

II. GRAPEVINE (MEXICAN DIPPING STEP)

1-7 “Eso Si” Beg with M’s R and W’s L seven Grapevine steps moving CCW.

8 Step R across L (ct 1); stamp L in place (with wt) (ct 2); stamp R (no wt) (ct 3); hold (ct 4). (W does the same with opp ftwk.)

Corrido — continued

III. STEP-CLOSE AND SOLDADO

- 1-2 In closed pos dance four Step-close steps moving CW.
- 3 Starting with M's R and W's L, cpls move twd ctr with 4 steps, M bkwd, W fwd. The step is a relaxed shuffle step, keeping ft on floor.
- 4 Repeat meas 3 moving away from ctr and slightly diag to M's L.
- 5-8 Repeat meas 3-4 twice, continuing to move twd and away from ctr, at the same time progressing CCW.
- 9 Repeat meas 3.
- 10 Moving away from ctr of circle, M step fwd R (ct 1); stamp L (ct 2); stamp R (ct 3); hold (ct 4). (W uses opp ft.)

IV. GRAPEVINE

- 1-8 Repeat Fig II.

REPETITION WITH VARIATIONSI. STEP-CLOSE, MOVING SIDEWARD.

- 1-5 Same as Fig I above.

II. CROSS STEP WITH ONE TURN

Ptrs facing, M hands clasped behind back, R hand holding L wrist, W hold skirt at sides. M move L, W move R.

- 1 "Eso Si" Step R in front of L with accent, lifting L off floor in back (ct 1); step L in place (ct 2); step R beside L (ct 3); step L in front of R with accent, lifting R off floor in back (ct 4). Shldrs point alternately twd ptr.
- 2 M: 4-step turn to L away from ptr starting R in back of L. W turns R away from ptr, starting L in back of R.
- 3-6 Repeat meas 1-2 twice.
- 7 Repeat meas 1.
- 8 Facing ptr, M step R behind L (ct 1); stamp fwd L (with wt) (ct 2); stamp R beside L (no wt); hold. (W does the same with opp ftwk.)

III. STEP-CLOSE AND SOLDADO

- 1-10 Same as Fig III above.



IV. GRAPEVINE WITH TWO TURNS

- 1-8 Ptrs face each other, holding R hands at shldr level, M's L hand held in back. W's L hand holds skirt. Progressing CCW, M does Grapevine steps throughout as in Fig II (basic version), while turning ptr with joined hands on meas 2, 4, 6, and 8.
W dances as follows:

<u>Meas</u>	<u>Pattern</u>
1	1 Grapevine step
2	2 turns R in 4 steps (R, L, R, L).
3-6	Repeat meas 1-2 twice.
7	1 Grapevine step
8	Turn R with two steps (L, R) (ct 1-2); facing ptr, stamp L (with wt) (ct 3); stamp R (ct 4).

SECOND REPETITION

This is performed exactly as the first time through the dance, with a slight variation in Fig IV as follows:

Cpls hold inside hands for Grapevine step; W holds skirt with outside hand, M has outside hand in back. W accentuates movement of skirt with R hand and the dance ends with sharp stamps.

Presented by Bruce Mitchell

Ijswals

(The Netherlands)

Ijswals was written down by Mrs. A. Sanson-Catz in 1925 as one of the traditional dances of the Netherlands. The music originally was called “Oude Passepie” and was performed in the theater in Amsterdam from 1696 to 1716. The dance reflects the skating of couples on ice.

This dance was originally presented at Stockton Folk Dance Camp in 1984 by Jaap Leegwater. In 1996, Tineke Van Geel also presented the dance to a different version of the music that has a much longer introduction.

Pronunciation: ighs-vahls

Translation: Ice Waltz.

Music: 3/8 meter

RECORD: Nevofoon 12162 side B, band 7.

CASSETTE: Van Geel – Stockton 1996; Special 2012 Camp CD, Track 2-

Formation: Cpls in a circle facing CCW. M is behind the W and slightly to the L. W's R hand in M's R hand, her L hand in his L hand, hands held fwd at shldr level.

Steps & Styling: Waltz and Kruispas (KRIES-pahs)

Kruispas: (this step suggests a skating movement) [Plural=Kruispassen]

1 Step R in front of L, body turned slightly L (ct 1); two steps in place on ball of ft (L-R), body turning slightly to the R (cts 2, 3).

2 Repeat meas 1 with opp ftwk and body work for second kruispas. This step can be done fwd and bkwd. Going bkwd, one crosses R and L ft behind the other leg.

Meas 3/8 meter

Pattern

INTRODUCTION. No action. Length of the introduction varies among the various recordings of the music.

I. FIGURE I

1-4 Four Kruispassen fwd CCW, both starting with R.

5-7 Three Kruispassen bkwd, both starting with R.

8 M turns W to her L with one waltz step (beg L) under his R arm without releasing hands, while M does waltz step in place (beg L) until ptrs face each other (M with back to ctr, W facing ctr). M frees L ft in anticipation of the next meas.

9-12 Holding hands with arms crossed between them, four Kruispassen twd ctr of circle, M starting with L ft behind moving bkwd, W with R ft in front moving fwd.

13-15 Three Kruispassen away from ctr, M starting L moving fwd, W with R moving bkwd.

16 One waltz step back to orig pos. M starts with R, W with L. (M's last step is a touch so that his R ft is free.)

II. FIGURE II

1-8 Eight Kruispassen fwd CCW, both starting with R.

9 One Kruispas diag twd ctr, both starting with R.

10 One Kruispas diag away from ctr, both starting with L.

- 11-12 With two waltz steps, M leads W in a turn R as a cpl, ending back in place facing CCW.
- 13-14 Repeat meas 9-10.
- 15-16 With two waltz steps, M backs up while leading w in a turn L as a cpl, ending back in place facing CCW.

III. FIGURE III

- 1-4 Separate and waltz a full circle away from each other using four waltz steps, M to L starting with L, W to R, starting with R, to end face to face and touch each other's palms held up and across.

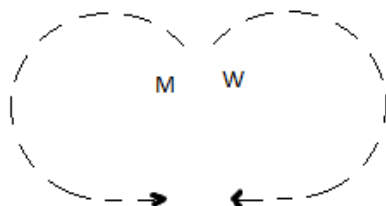


Fig III, meas 1-4.

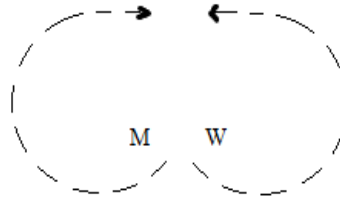


Fig III, meas 5-8

- 5-8 Repeat meas 1-4 in reverse; M circles CW to R beg with R, W circles CCW to L with L.
- 9 Facing CCW and holding inside hands, one waltz step in place away from each other, M to L beg with L, W to R beg with R.
- 10 Repeat meas 9 with opp ftwk and direction.
- 11-12 Release hands and use two waltz steps while turning 3/4, M to L starting with L, W to R starting with R. End face to face to take ballroom pos.
- 12-16 Four waltz steps in ballroom pos rotating CW but moving CCW along the circle edge, M starting with L, W with R.
- 17-32 Repeat meas 1-16. If repeating the dance, M's last step is a touch so that his R ft is free; otherwise finish the waltz step.

ALTERNATE ENDING

- 1-8 M stand behind W with hands on W's shldr. Do eight Kruispassen fwd moving CCW, starting with R.
- 9-16 All dancers place hands on the shldr of the person ahead. Do eight Kruispassen fwd moving CCW, starting with R.

Sequence: (Fig I, Fig II, Fig III) twice, or Fig I, Fig II, Fig III, Fig I, Fig II, Fig III meas 1-16 ONLY, followed by the Alternate Ending (meas 17-32).

Presented by Bruce Mitchell

Totur

(Denmark)

Totur is a folk dance from Vejle in Denmark. The name means “two figures.”

Pronunciation: toh-TOOR

Music: 2/4 meter

Records: Imperial 1038; Kismet 135; Dancer 1021.

Music: “Singing Games and Folk Dances” p. 43, John C. Campbell, Folk School, Brasstown, S.C.; Special 2012 Camp CD, Track 3

Formation: Single circle of cpls, W to R of ptr, all facing ctr. Hands are joined at shldr level (W-pos).

Steps & Styling: Walking, Two-Step, Grand Right and Left.

Meas 2/4 meter

Pattern

INTRODUCTION. No action.

I. CIRCLE LEFT, CIRCLE RIGHT

1-8 Beg L, all move CW with 8 Two-Steps.

9-16 Beg L, all move CCW with 8 Two-Steps.

II. CENTER AND BACK

1 Cpls in closed pos facing ctr of circle dance a Two-Step twd ctr, starting M's L, W's R.

2 Continue twd ctr of circle with 2 Walking steps (M steps L, R; W steps R, L, dipping body fwd slightly on ct 2.

3-4 Repeat meas 1-2 moving bkwd with opp ftwk, away from ctr, without changing pos, still facing ctr.

5-8 With 4 Two-Steps, starting M's L and W's R, cpls progress CCW around circle while turning CW.

9-16 Repeat meas 1-8.

III. GRAND RIGHT AND LEFT

1-8 Ptrs face each other and join R hands. Grand R and L using Two-Steps.

9-16 Continue Grand R and L, assuming closed pos with person met at the end of this phrase. The Grand R and L is done with 16 Two-Steps. *Note:* Any dancer without a ptr moves to ctr to find a new one.

Sequence: (Fig I, Fig II, Fig III, Fig II) twice; Fig I, Fig II only.

Presented by Bruce Mitchell

Góralski

(Poland)

This is a modern dance based on the folklore of the Tatra Mountains of Poland. The Górale (Mountain Folk) of Poland have a unique style and dialect of their own. To this day when traveling through this region, you will find the local people dressed in elements of the traditional costume. The young people continue the traditions and customs of their ancestors by taking their lyrics and melodies and adapting them to modern instruments. While you can find modern adaptations in other part of the country, the Górale ones have a special beat of their own. I usually don't teach mountain dances in folk camps due to their intricate footwork and the uniqueness of the music, which at times can be quite repetitious and hard to listen to; however, I believe that this modern version will be a blast of fresh air and will give dancers a taste of this special folklore.



Although modern, the styling is still taken from the mountain regions of Poland, where men are proud and stand tall, yet the mountainous terrain often causes them to lean forward so as to keep their balance. They also wear wide heavy leather belts that give them stiff support around their midriff. Women may be used to hard work (indeed!), but they are very light on their feet.

Pronunciation: goh-RAHL-skee

Music: 2/4 meter

*Folk Dances of Poland by Richard
Schmidt, Stockton 2012, Track 5*

Formation: Individuals dancing freely, hands free, facing ctr of circle.

Steps & Styling: Promenade: Step on R heel with R leg straight (ct 1); place full R ft on floor while bending R knee and lifting L off the floor slightly with bent knee and bringing L fwd parallel to R (cts &,2); continue bringing L fwd and ahead (ct &). Repeat with opp ftwk.

Krzesany: [Kjeh-SAH-nee]

- 1 Ft parallel and slightly apart. Step on ball of R in front of L (ct 1); step L ft in place (ct &); step R next to L (ct 2); step L in place (ct &).
- 2 Repeat meas 1, but do not take wt on ct & after ct 2. Wt remains on the R so the next Krzesany is done with opp ftwk and direction.

Side-to-side: This step takes 2 meas. Step R to R (ct 1); slide/drag L next to R and step on L (ct &); repeat ct 1 (ct 2); slide/drag L next to R and touch L (ct &). Repeat with opp ftwk and direction.

Górale sway: Facing CCW, move fwd in a zigzag motion.

- 1 Step R diag fwd to R (ct 1); step L behind R ft and lift R slightly (ct 2).
- 2 Step R diag fwd to R, lifting L behind R (ct 1); scuff (gentle hop/drag) fwd, bending L knee to L side so lower leg is at a 45-degree angle (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

Goralski — continued

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> First listen to the górale sing. Then the girls will say "Prawy do Lewego - Lewy do Prawego." This is the cue to clap along with the four drum beats.	
	I.	<u>FIGURE I.</u> Women's hands on hips with fingers on the small of the back and the thumb facing downward so elbows are pointing bkwd. M clasp hands behind back.
1-2	Krzesany with R.	
3-4	Krzesany with L.	
5-6	Side-to-side to R in a shallow curve.	
7-8	Side-to-side to L in a shallow curve.	
9-16	Repeat meas 1-8.	
	II.	<u>PROMENADE.</u> Hands joined in V-pos.
1-16	Facing CCW, 16 Promenade steps beg with R.	
17-20	Four Walking steps making an individual CW circle away from ctr and back to the starting pos in the circle. Raise both hands above the head.	
	III.	<u>GÓRALE SWAY.</u> Hands as in Fig I.
1-2	One Górale Sway diag R (away from ctr).	
3-4	One Górale Sway diag L (twd ctr).	
5-6	Repeat meas 1-2.	
7-8	Full turn L using three steps (L, R, L) (cts 1-3). Clap hands to L of the head (ct &).	
9-16	Repeat meas 1-8. End facing ctr of circle.	

Presented by Richard Schmidt

Łysy (Poland)

From the town of Biłgoraj (beehw-GOH-righ) in the southeastern part of Poland comes the dance Łysy (WEE-see), which means “bald-headed.” A strange name indeed, but the name is derived from the lyrics of the song that accompanies the melody. This dance is also found in the Ukraine under the name “Marysiu.” The lyrics of the song and the melody have a strong Jewish influence.

Biłgoraj folklore has only recently become popular in the Polish Folk world due to the passion of one instructor who teaches this region at the “Instructors’ Course” given in Poland each year to young students from around the world. I learned this dance in 2010 from one of my students, Matt Malacha, who took the course and returned with an abundance of notes in hand, full of eagerness to choreograph a Biłgoraj suite.



Pronunciation: WEE-see

Music: 2/4 meter

*Folk Dances of Poland by Richard Schmidt,
Stockton 2012, Track 7*

Formation: Couples in a circle.

Steps& Styling: Hold A: Standing side-by-side, M’s R arm is around W’s waist; W’s L hand is on M’s R shldr; the other hands are joined and extended parallel to the floor in front.

Hold B: M’s R arm is around W’s waist; W’s L hand is on M’s R shldr; free hand makes a fist on hip.

Walk and Slide steps: Use Hold A, above. M’s L and W’s R arms are extended in front parallel to the floor throughout. M’s ftwk is noted; W use opp ftwk. This step is used entirely in Fig I.

- 1 Facing CCW, M step L fwd while bending R knee slightly to create a small dip (ct 1); bring R ft fwd (ct &); step R fwd (ct 2), turning 90 degrees R to face W (ct &).
- 2 M step sdwd L (ct 1); slide R ft along the floor twd L (ct &); step R next to the L (ct 2); turn 90 degrees L to face CCW on (ct &)

Od się/Do się (meaning “Away from and towards”): Use Hold B, above. M’s ftwk is noted; W use opp ftwk. Like a hinge, dancers open slightly and turn head to look away from ptr on meas 1, close slightly and turn head back to look directly at ptr on meas 2, open again and look away on meas 3, and close again and look at ptr on meas 4.

- 1 3 small steps in place, L, R, L (cts 1&2); hold (ct &).
- 2 Repeat meas 1 with opp ftwk.

Łysy — continued

Walk and Stamp: Use Hold A, above. M's ftwk is noted; W use opp ftwk.

1 3 steps fwd, L, R, L, (cts 1, &, 2); stamp R next to L (ct &).

2 Repeat meas 1 with opp ftwk.

Revolve: Use Hold A, above. M's ftwk is noted; W use opp ftwk.

1 Beg L, 4 steps bkwd (L, R, L, R), pulling the W fwd, creating a CCW rotation as a couple.

Meas 2/4 meter

Pattern

4 meas INTRODUCTION. Cpls begin facing each other with fists on hips, M with backs to ctr. M and W use same ftwk. On meas 4 use opp ftwk in opp direction (L).

1-2 Hold opening position.

3 Slightly bend knees and step R to R (ct 1). Touch L next to R (ct 2).

4 Repeat meas 3 with opp ftwk and direction.

I. FIGURE I. VOCAL

1 *Men sing!* (Lyrics on next page) Beg R, EVERYONE walk two steps R, L (cts 1-2).

2 Step R fwd (ct 1); touch L next to R (ct 2)

3-4 Repeat meas 1-2 with opp ftwk and direction. On meas 5 and 6, repeat meas 1 and 2. On meas 7 and 8, go to the L with same ftwk as meas 3 and 4, but rotate one revolution CCW.

5-6 Repeat meas 1-2.

7-8 Repeat meas 3-4, but full turn L in place.

9-14 *Women sing!* (Lyrics on next page) M remain standing in place while W walk 6 steps CCW around ptr beg R, finishing facing M.

15-16 Turn L in place using 4 steps (R, L, R, L), and end facing CCW, with W on M's R. M turn about $1\frac{1}{4}$; W turn $\frac{3}{4}$.

II. FIGURE II. Traveling CCW and CW

1-8 Travel CCW using 4 Walk and Slide Steps.

9-12 One Od Się/Do Się.

13-14 One Walk and Stamp step moving CCW.

15-16 One Revolve step, but turn only $\frac{1}{2}$ to end facing CW.

17-32 Repeat meas 1-16 moving CW, and end facing ctr.

III FIGURE III. In and out.

- 1-4 2 Walk and Slide steps. On meas 5 to 8 they reverse the Walk and Slide step using opp ftwk but not changing hold, away from the ctr.
- 5-8 Repeat meas 1-4, with opp ftwk and direction, moving away from ctr. Do not change the handhold.
- 9-12 One Od Się/Do Się step in place.
- 13-14 One Revolve step to finish facing CCW.
- 15-16 Each take four small steps, turning individually. M turn L; W turn R. End facing CCW, standing side by side, W on M's R.

Sequence: Introduction, Fig I once
Fig II, Fig III, Fig II, Fig III, Fig II, Fig III

Presented by Richard Schmidt

Lyrics*Men sing:*

Moja ty Marysiu coś tak bardzo zbladła,
Dałbym ci jabłuszko to byś się najadła.

My Mary, you look so pale
I give you an apple for you to eat

Women respond:

Jeszcze ja się jeszcze w Biłgoraju zmieszczę,
Choć majątku nie mam ciebie łysy nie chcę.

Although I still don't fit in Biłgoraj,
And I have no dowry, I do not want you, Baldhead!

Malowane Łoże (Żywiec)

(Poland)



In the Beskid mountains, the local folk (Górale) of Żywiec, like all mountain folk throughout the south of Poland, have a style of music and dance unlike other parts of Poland. I choreographed this dance, which is a compilation of typical steps and movements, to a song recorded by the young singers of the Tatry Folk Dance Ensemble from Oshawa, Ontario, whom I have the pleasure of teaching. I chose the name “Malowane Łoże” (mah-LOH-vah-neh WHAW-zeh) because of the lyrics, which means “painted bed,” and it seems to fit the youthful voices that are singing. This is a progressive couple dance.

Pronunciation: mah-LOH-vah-neh WAW-zeh (ZHEE-vee-ets)

Music: 2/4 meter *Folk Dances of Poland by Richard Schmidt, Stockton 2012, Track 6*

Formation: Couples in a circle.

Steps& Styling: Barrel:

Ptrs face slightly to the side of one another so R hips are close. M extend arms out in front of them as if hugging a tree and W place their arms on top of M's. Ptrs grip each other at the top of the arm.

Side-by-Side:

Cpls stand side-by-side facing the same direction with W on M's R, M's R arm around W's back extending to her waist, L hand above his head. W's L hand is on M's R shldr, R hand on R hip.

Swing steps: Similar to the swing found in the French-Canadian tradition.

- 1 In Barrel pos, above, M and W step R with bent knees, diag in front of L (ct 1). Extend L to L (ct &). Step L to L, keeping the knee bent (ct 2). Extend R across the L leg (ct &). (This step causes a CW rotation with each step, turning the cpl approximately 1/3 of the way through a full rotation.)

Regular Running steps: Light run on the whole foot.

Women's Running steps: Three steps per measure

- 1 On ct & before ct 1, rise onto L toes. A small leap fwd onto R flat foot (heel is slightly off the floor) (ct 1); a small flat step fwd L slightly ahead of R (ct &); a small flat step fwd R slightly ahead of L (ct 2, &). Rise on R in preparation of next step. Same step is done also with opp ftwk and can be done moving fwd or bkwd.

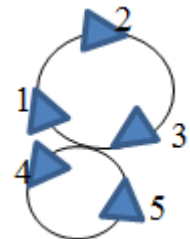
Traveling Steps: One step per measure.

Facing fwd, step R fwd (ct 1) and bring L knee up slowly so foot is a few inches off the floor (cts &, 2, &). This step can be done with L, moving fwd or bkwd.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
6 meas	<u>INTRODUCTION</u> . Cpls stand facing each other in a large circle with arms behind their back, M with back to the ctr of the circle.	
1-3	<i>Note</i> : The very first time, cpls do not move during these three meas. When the dance repeats, use these three meas to change ptrs by taking four steps L to stand in front of a new ptr.	
4-6	Ptrs bow to each other by bending slightly at the waist. M pretend to remove their hat or actually remove one if they are wearing one.	
	I. <u>FIGURE I</u> .	
1-7	In Barrel position, seven Swing Steps making 2 full CW revolutions. End by releasing M's L and W's R hand to stand in side-by-side facing CCW. Note: M omit the last step so L is free.	
8-11	With M's L and W's R, 8 Regular Running Steps moving CCW (two steps per meas).	
12-14	Six Regular Running Steps in Side-by-Side pos, but M remains in place while the W continues fwd, so that cpl rotates CCW (two steps per meas). Release handhold and end with ptrs facing each other, M's back to ctr, W facing M, hands joined between them.	
	II. <u>FIGURE II</u> . Hinge	
1-3	Three Traveling Steps. M beg L bkwd; W beg with R fwd, all moving twd ctr.	
4-6	Three Traveling Steps. M beg R fwd; W beg L bkwd, all moving away from ctr.	
7-8	Two Traveling Steps. M beg L; W beg R in place facing CCW while letting go of M's L hand and W's R hand and swinging slightly away from the ptr and then back (opening/closing a hinge). M's R and W's L hands remain joined. Free hands go behind the back.	
9-10	M beg L, W beg R, use three steps to make one turn (M turn CCW with L, R, L; W turn CW with R, L, R) along the circle to end facing each other.	
11-12	Hold hands with ptr and take four steps (M = R, L, R, L; W = L, R, L, R) to switch places by rotating CW. M ends on outside of circle facing in.	
13	Stamp free foot in place (M with R; W with L) (ct 1); hold (ct 2).	

Malowane Łoże — continued

- 14 Stamp free ft in place (M with R; W with L) (ct 1); hold (ct 2).
- 15-21 Repeat movements of meas 7-14 but face and travel CW.
- III. FIGURE III. Travel and Turn
- 1-6 In Side by Side pos, 11 Regular Running Steps CCW. On meas 6, ct 2, face each other in Barrel hold with wt on both ft. M's back to ctr.
- 7-14 In Barrel pos, R hips adjacent, M and W use the same ftwk, and turn as a couple 1 ½ revolutions as follows:
- 7-8 Beg with L, two Traveling steps. Body is erect.
- 9-10 Four small flat steps (L, R, L, R), but shldrs hunch slightly.
- 11-12 Beg with L, two Traveling steps. Body is erect. On meas 12, bring both ft together while twisting body so M end facing ctr. 1 ½ revolutions must be done. Meas 7-9 = one rev and meas 10-12 = ½ rev.
- 15-21 Repeat meas 7-14 in opp dir (CCW) using opp ftwk. On Meas 21, M face CW and W face CCW in preparation for next sequence.
- IV. FIGURE IV. DO WIDZENIA. (*doh veed-ZEEN-ee-ah* meaning “Good-bye”)
- 1-6 Traveling away from ptr: M use six Traveling steps beg with L and move CW; W use six Traveling steps beg with R and move CCW. Hands are behind the back.
- 7-14 M stop in place and use seven small Traveling steps to rotate CCW to end with back to ctr, hands behind the back. W use seven Women's Running steps to return to ptr by first making a ½ turn CW on first meas beg with R ft.
- 15-18 In Barrel pos with R hips adjacent, turn CW using eight Walking steps beg with R to end in beg spot (image direction 1-2-3)
- 19-20 Releasing ptr and putting hands behind back, take four more steps turning CCW while turning away, and end facing ptr (image direction 4-5)
- 21 Face ptr and make a quick bow, bending at the waist.



Sequence: The dance is repeated five more times, dancing with six different partners.

Presented by Richard Schmidt

Powitalny Polonez

(Poland)

The Polonez (poh-LOH-nez) is the oldest of Poland's five national dances. The "Powitalny Polonez" (poh-VEE-tahl-nih), which means Welcoming Polonaise, was composed by the Polish composer Karol Kurpiński in the 1800s. The Polonez itself has no set choreography. However, due to the slower tempo and the ease of the steps and movements, everyone can join. Often done to signify the opening of a ball or festivity, one couple will lead numerous couples in a walking procession around the floor that will take them through various movements and combinations that are typical for this dance. As a national dance, many forms of the dance can be found in all the regions of Poland. The Powitalny Polonez has been choreographed to make it feel intimate, as couples begin the dance with three other couples in a small circle but soon open up the dance to join and welcome the rest of the dancers in four large circles covering the whole floor, only to end back with their friends in their original circle.



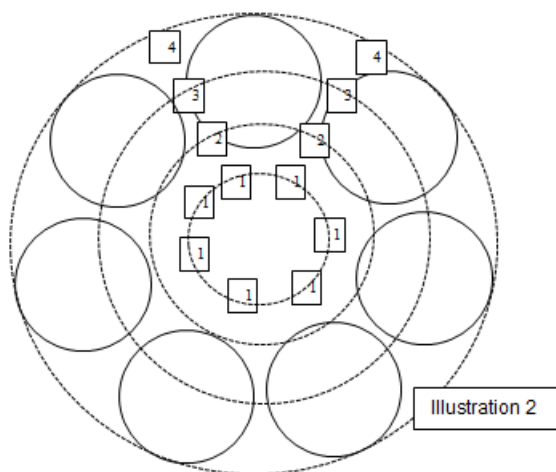
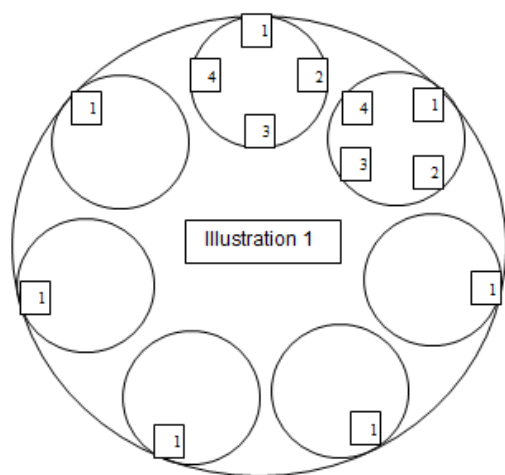
Pronunciation: poh-VEE-tahl-nee poh-LOH-nez

Music: 3/4 meter

*Folk Dances of Poland by Richard Schmidt,
Stockton 2012, Track 4*

Formation: **Starting position:** Couples stand facing each other in small circles of 4 cpls with arms at their side, M with back to ctr of the small individual circles. Each cpl has a numbered position 1 through 4, with cpl 1 being the lead cpl and always positioned on the circumference of the large outer circle. In other words, the W from every single cpl 1 is facing the ctr of the large circle. **Illustration 1** shows the set-up for the dance; however, there can be any number of individual circles, which ultimately affects the size of the larger circle.

Part II position: Following the lead cpl #1, all cpls make a multi-pointed star with cpls 1 being on the innermost circle and cpls 4 being on the outermost circle. See **Illustration 2**. Cpls follow the outline of their individual circles into straight lines behind the lead cpl.



Powitalny Polonez — continued

Holds: Hold #1: Cpl stand beside each other with M on W's L. M extends R arm fwd bent slightly at the elbow with palm facing in. W extends L arm fwd, bent slightly at the elbow, and rests it upon M's R hand. Joined hands are held slightly below shldr level during the dance and should not move; however, they should also not be stiff. M's L arm is extended out away from the side with palm up. W hold skirt out with free hand. May be done with opp pos.

Hold #2: Cpl stand beside each other with M on W's L. M extends L arm fwd bent slightly at the elbow with palm facing up. W extends L arm fwd, bent slightly at the elbow, and rests it upon M's L hand. Joined hands are held slightly below shldr level during the dance and should not move; however, they should also not be stiff. M's R arm is extended behind ptr's back without touching her, with palm up. W hold skirt out with free hand

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

Steps & Styling: Walking step: In preparation for ct 1, with wt on L, very gently bend the L knee while extending R ft fwd, knee slightly bent until it becomes straight, moving ft fwd with toes just above floor level (& before ct 1); step fwd firmly on R ball of ft, straightening the L knee (ct 1) [*Note:* This step is the longest.]; step fwd on ball of L ft (ct 2); step fwd on ball of R ft (ct 3). Continue Walking step using opp ftwk. Step can also begin with L and can be done bkwd taking smaller steps, especially the M as W continue the Walking step fwd around them.

Eighths: Done by W only. On the ball of the ft W raise the body up and take 6 small even steps per measure as if to float across the floor. There should be NO bouncing.

Bow: Done on ct 3 of meas. M bow to ptr by gently nodding head, W bow to ptr by slightly bending knees and nodding slightly.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION.</u> Assume the starting position explained above. Cpls face each other on meas 1 and hold for 2 cts and bow to each other on ct 3. On meas 2 all turn (M ¼ CCW W ¼ CW) to face CCW and assume the 1st position hold. M should be attentive to their ptr..	
	I.	<u>CIRCLE OF FRIENDS</u>
1-4	A	W on M's R walk four walking steps CCW in their individual circle of four couples beg with R, ending back in the original pos.
5-6		Take Hold #2 on meas 5 (ct 1) and take 2 more Walking steps ending on the opposite side of your individual circle.
7-8		M take 2 Walking steps bkwd in place while ptr continues fwd around them, traveling CCW. Without releasing hands, W turn to face ptr on meas 8 so that cpls face CW in small circles.

- 1 B Grand Chain: M moving CCW, W moving CW, four Walking steps starting with their ptr by holding L hands and passing them on the L to the next ptr.
- 2 Beg with L ft, cross on R side and in front of new ptr while holding R hands.
- 3-4 Repeat meas 1-2 to return to original ptr (4 cpls in each circle). If you have fewer than four couples, wait once your original ptr is reached.
- 5-6 Using Full Barrel Hold, 2 Walking steps CW one revolution ending with M facing CCW and W facing CW.
- 7-8 All now turn to the R with one Walking step (M turn out of the circle; W turn in).
Men: Step L so as to face ctr (ct 1); step R next to L (ct 2) and bow (ct 3).
Women: Same ftwk, but join hands with other W to form an inner circle of women with the men forming an outer circle behind and to the L of their ptr.
- II. CLOSE CIRCLE OF FRIENDS
- 1-4 A M in outer circle travel sideways with Walking step CW beg with L ft. On Meas 4, take two steps R, L (cts 1, 2); touch R ft next to L ft (ct 3). W travel sideways CCW with opp ftwk.
- 5-8 Repeat meas 1-4 with opp ftwk and direction. Cpl ends in the original pos.
- 1-2 B M beg with R, 1 Walking step fwd, lowering arms while passing the W, and one Walking step bkwd raising arms back up as he passes again. W beg with R ft take One Walking step bkwd, lowering arms while passing the M, and one Walking step fwd with back to ctr turning CCW a half-turn so as to end facing their ptr with their backs to the ctr.
- 3-4 Using Full Barrel Hold, with ptr two Walking steps CW one revolution ending with M facing ctr. W beg with R ft and on meas 3 follow their ptr in the Full Barrel Hold. On meas 4 release hold and continue turning alone CW a half-turn so that each ends directly in front of ptr, all facing ctr. M should attempt to switch hold to Hold #2 by ct3.
- 5-6 Men: Two Walking steps bkwd in place. Women: travels fwd, around M traveling CCW $\frac{3}{4}$ turn to end facing CCW.
- 7-8 M lower their arms to their sides and stand in place while W do Eighths around ptr, all ending facing CCW.
- C [Transition from individual circles into four large circles that cover the floor.]
- 1-4 In Hold #1, cpls 2, 3, and 4 follow cpl #1 by taking four Walking steps beg with R and moving into straight lines, one cpl behind the other.
- 5-8 Cpl #1 turns back on their track, taking inside hands, while cpls 2, 3, and 4 raise clasped hands above their heads to form a bridge, traveling underneath the joined arms. All lines face ctr like spokes of a wheel. Each cpl follows the next. When cpl #1 passes cpl #4, they too raise their arms and turn back so that cpls 2, 3, and 4 can travel underneath. When traveling underneath, cpls turn in twd each other without letting go of hands and take Walking steps fwd.

Powitalny Polonez — continued

III. ORBIT

- 1-2 A All cpls are facing ctr with M on L side of W. M lower their arms to their sides and stand in place for two meas while W do Eighths around them to end in original pos facing ctr.
- 1-4 B Cpls in Hold #1 travel sideways. Cpls #1 and #3 in their own large circle, beg R ft and travel CCW while cpls #2 and #4 in their own large circle, beg L ft and travel CW. On meas 4 all take only two steps and bring ft together to prepare to travel in opp dir.
- 5-8 Repeat meas 4 with opp ftwk and direction.
- 1-4 C Cpl #1 separates and turns away from each other, heading for the outer circle in a circular direction. They connect with a cpl from the line next to them also traveling out. It should take 4 meas to reach the outer circle where they should find their own ptr. Cpls #2, #3, and #4 all follow the lead of cpl #1.
- 5-8 Cpls come back together and return to their starting positions in the four large circles.

IV. GOING AROUND THE SUN

- 1-2 A All cpls rotate CCW a quarter-turn to face CW. M turn twd ptr and bow (ct 3) while W continue to turn CCW half-turn in place to face CCW and acknowledge ptr with a quick nod of the head (ct 3). The straight line of 4 cpls is now a straight line of 8 individuals that forms eight different circles.
- 1-4 B Beg R 4 Walking steps fwd, M traveling CW and W traveling CCW. All step L fwd while turning CW a half-turn to reverse direction.
- 5-8 Repeat meas 1-4 in opp direction. On last ct, M half-turn to face CW (ct 3) and assume Hold #1 with their ptr. W do not turn but continue to face CW.
- 1-8 C All cpls in each line join hands (Hold #1 with both arms). Eight Walking steps beg with R traveling CW. Lines should remain straight so cpls near the ctr take smaller steps and outer cpls take larger steps.

V. UNWINDING.

- 1-8 A Without letting go of hands, the W of Cpl #1 now leads dancers back into individual circles by taking eight Walking steps twd the outer circle beg with R. Everybody follows her lead. Cpls should end facing each other with M facing CCW.
- 1-4 B Grand Chain. See Fig I above.
- 5-6 Using Full Barrel Hold, two Walking steps CW one revolution ending with M facing CCW and W facing CW.
- 7-8 All now turn to R with one Walking step (M turn out of the circle; W turn in). Step L to L (ct 1) to end facing ptr, step R next to L (ct 2) and bow to ptr (ct 3).

Presented by Richard Schmidt

Powolniak Kurpiowska Puszcza Zielona

(Poland)



Powolniak is a dance found solely in the Green Kurpie (KOOR-pyeh) region and is by far its most important. The name is derived from the word “wolny” (VOHL-nee) which means “slow” and is quite misleading as this dance is one of the fastest, with quick spinning demanding a lot of energy and control.

There are several tunes and, oddly enough, they are composed in either 2/4 or 3/4 meter, with each tune having 2 or 3 different melodies that can have different meters. Although the steps always remain the same, the dancers have to adapt their speed to the chosen tune. I have chosen a melody in 2/4 meter with 3 distinct melodies; the dance is divided into three parts to match the music (1) a warm-up, (2) a forward momentum, and (3) turning.

An interesting note is that the Kurpie region, throughout its history, has been influenced by other cultures, mainly the Dutch and Swedish, and this dance will make many of you think of the Swedish Hambo.

Pronunciation: pol-VOHL-nee-ahk KOOR-pee-off-skah POOSH-cha ZHEH-loh-nah

Music: 2/4 meter in all 3 parts *Folk Dances of Poland by Richard Schmidt, Stockton 2012, Track 3*

Formation: Couples stand side-by-side facing CCW with W on M's R. M's R arm is around W's waist. W's L hand on M's R shldr and the other hands are joined at waist level and extended out in front. Cpls turn slightly twd each other to accommodate this hold and stand in a large circle with other couples facing CCW.

Steps & Styling: Quick Walk Steps: Done by Women only. Steps are fwd beg with R ft on ct 1 and L ft on ct 2. These steps are done on the ball of the ft so the heels never touch the floor. (two steps per meas)

Quick Brush Steps: Done by Men only. Steps are fwd beg with L ft on ct 1, brushing the R heel on the floor on ct & and then R ft on ct 2 followed by a brushing of the L heel on ct &. (two steps per meas)

Step-Extend Steps: Done by Men only. Steps are fwd with knees slightly bent, beg with L ft on ct 1. Extend and straighten R fwd (ct &) and step on full R ft (ct 2, &). ONE pair of steps is done per measure (cts1, &, 2, &). Each meas begins with L.

Turning Steps: Steps are done CW moving smoothly and quickly. Each “Turning Step” has 3 movements: (1) ct 1 (2) ct & (3) cts 2, &, resulting in the step ALWAYS beg with the same ft. Footwork is completely different for M and W:

M Ftwk

- 1 Step L fwd and diagonally out starting the CW turn.

W Ftwk

- Small step R fwd following ptr's lead into a CW revolution.

Powolniak — continued

	<u>M Ftwk</u>	<u>W Ftwk</u>
&	Continuing the turn, touch R toes on the floor behind L ft while swiveling on it to complete $\frac{3}{4}$ of the revolution so that M is facing ctr of circle.	Step L fwd and diagonally out in CW revolution so that W ends facing CW
2	Step R ft, rotating fwd to complete the turn and end facing CCW.	Swing R ft up and behind L leg bringing the knees together while continuing the CW revolution.
&	Keep wt on R while upper body continues turning. This is a pause although the body is still in motion.	Keep wt on L with R knee fully bent and R ft in the air behind. This is a pause although the body is still in motion.

Meas 2/4 meter Pattern

4 meas INTRODUCTION. No action.

I. THE WARM-UP

1-8 Cpls CCW for 8 meas, M using the Quick-Brush step beg with L ft while W beg with R ft using the Quick-Walk step. A total of 16 steps.

9-12 M stand in place for 4 meas with fists on hips, thumbs backs, while W take eight more Quick-Walk steps around M for 4 meas.

13-16 NON-MIXER VERSION: Cpls rejoin hold and turn in place CCW. M take 8 flat steps beg with L ft bkwd while W take eight Quick-Walk steps.

MIXER VERSION: M with fists on hips take eight Quick-Brush steps fwd beg with L to the next W in the circle, while W take eight Quick-Walk steps in a CW circle out of the circle and back to their starting pos.

IMPORTANT

When doing the MIXER version, use the Non-Mixer version the first time and the Mixer version for the remainder of the dance.

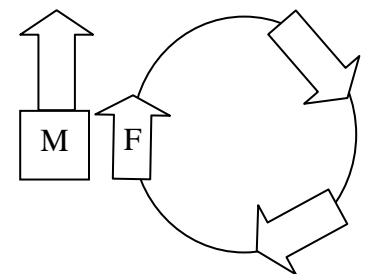
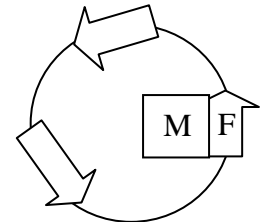
II. FORWARD MOMENTUM.

1-12 Men: Beg with L, 12 Step-Extend steps fwd CCW.

Women: Beg with R, 24 Quick-Walk steps fwd CCW alongside ptr.

III. TURNING.

1-10 Cpls execute four Turning steps CW in LOD followed by two steps fwd LOD and stamp (with wt): M: R, L and stamp R; W: L, R and stamp L.



Powolniak — continued

11-20 Repeat meas 1-8.

Presented by Richard Schmidt

Sobótki

(Poland)



On the eve of June 23rd, the shortest night of the year, the Poles celebrate St. John's Eve, or, as it was known in pagan times "Sobótki." (The name is derived from the Polish word "Sobota," meaning Saturday.) Many celebrations included music and dancing, fireworks, boat parades and the lighting of bonfires. In some regions women celebrated the shortest night separately from men. Women threw herbs into the bonfire, hoping it would protect them from evil. Single women made wreaths from herbs and floated them down the river hoping that their future husband would find it and fall in love with them. It was called the "Throwing of Wreaths" (Rzucanie Wianków). Men jumped through the bonfire to test their strength and courage. Even today, traditional candle-lit wreaths are floated on the Vistula in Krakow during the St. John the Baptist feast, along with fireworks and bonfires to commemorate the holiday. This non-partner dance is done to a "chodzony" (walking) melody, the precursor to the Polonaise.

Pronunciation: soh-BOOT-kee

Music: 3/4 meter

*Folk Dances of Poland by Richard Schmidt,
Stockton 2012, Track 11*

Formation: Dancers in one circle facing ctr.

Steps & Styling: Walking step: Extend R fwd, knee slightly bent until it becomes straight, moving ft fwd with toes just above floor level (ct & before ct 1); step R fwd on ball of ft, straightening L (ct 1); step L fwd on ball of ft (ct 2); step R fwd on ball ft (ct 3). Repeat with opp ftwk.

Note: This step can beg with either R or L, and can be done fwd, bkwd and sideways. Ct 1 is the longest step in relation to the next two steps.

Walking step and Cross step: Using the basic movement of the Walking step, step on L behind R (ct 1); straighten both knees so R leg is fully extended with pointed toes in front of L (ct 2); hold (ct 3).

Floating Step: On tiptoes, six small steps per 3-ct measure, keeping the movement fluid and flowing, as if carrying a full glass of water on the head. Step can also be done beg with L or R.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u>	
1-2	Open circle of dancers facing ctr, arms extended to either side parallel to the floor, with palms up, down or fwd.	
3-4	Two Walking steps (R, L, R; L, R, L) making a small individual CCW circle and ending in beg pos.	
I.	<u>FIGURE I</u>	
1	Three steps (R, L, R) while making a full turn R and fwd along the circle.	

Corrected 8-21-2012

- 2 Bring ft together with deep knee bend.
 3-4 Repeat meas 1-2.
 5-6 Facing ctr, one Walking step moving R (CCW), followed by one Cross Step.
 7-8 Repeat meas 5-6.
 9-12 Four Walking steps moving L (CW).
 13-14 Repeat meas 5-6.
 15-16 Repeat Introduction, meas 3-4 (small individual CCW circle).

Lyrics

Wianku, wianku ruciany
 Na sobótki zwijany
 Zwijałam cię ranna rosą
 Niech cie fale darmo niosa
 Wianku ruciany.

II. FIGURE II. Close the circle by joining hands during meas 1.

- 1-7 Facing ctr, seven Walking steps moving sdwd R (CCW). Arms rise during meas 5 and move back down on meas 6 until parallel to the floor on meas 7.
 8 Beg Walking step (L, R), but turn body and put L ft behind R (ct 3).
 9-10 Without dropping hands, face CW. Two Floating Steps fwd, while bringing arms down to V-pos and making the circle smaller by moving twd ctr.
 11-12 Continuing moving CW with Floating Steps, raise both arms up over head (meas 11). Continuing moving CW with Floating Steps, each puts R hand on his/her own L shldr and L hand on L shldr of dancer ahead (meas 12).
 13-14 Without changing hand pos, continuing moving CW with Floating Steps.
 15 With ft together and raising arms overhead, make a quarter-turn R to face ctr.
 16 One Floating step bkwd (L, R, L, R, L, R) and releasing handhold.
 17-32 Repeat Fig I, meas 1-16 (turning with deep knee bends).

Lyrics

Płynie rzeka, Hej płynie
 Po łowickiej dolinie
 Rzuć wianek ten daleko
 Niech popłynie razem z rzeką, wianek ruciany

- 33-64 Repeat Fig II, meas 1-16. Repeat Fig. I, meas 1-16.

Lyrics

Wodo, wodo daleka
 Nie zaganiaj wianeczka
 Niech go złapie chłopak luby
 Niech się spełnia wieczne śluby
 Wianku ruciany.

Presented by Richard Schmidt

Corrected 8-21-2012

Szot Madziar

(Poland)



Located in the south of Poland on the border with the Czech Republic, the town of Cieszyn is on the trade route known as the “Amber Road” and has therefore adopted the traditions of several cultures over the centuries. The dance known as Szot Madziar is one such dance that has been adopted from Hungarian folklore. The dance has become more and more popular in the Polish Folk community and has been included into the repertoire of many performing ensembles.

Pronunciation: SHOT MAH-djahr

Music: 2/4 meter

Folk Dances of Poland by Richard Schmidt, Stockton 2012, Track 1

Formation: Dancers in one circle facing ctr and holding hands

Steps & Styling: Non-partner dance. Movements are exact and precise and dancers should remain erect at all times with straight backs and heads up.

Slider Step Done in two measures.

1 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); touch L next to R (ct &)

2 Point L in front (ct 1); point L to L (ct &); touch L next to R (ct 2).

Can be done with opp ftwk and direction.

Crossover Step Done in one measure.

1 Wt on L, step R heel in front of L (ct 1), take wt on R in place while lifting L ft off the floor behind with bent knee (ct &); step back on L in previous pos on the ball of the ft (ct 2); step on L with heel on the floor (ct &).

Can be done with opp ftwk and direction.

This step is followed by either a chassé step or a full turn in the direction of the free ft.

Twist Step A traveling sideways R that takes 5 meas.

1 Lift the toes of both ft off the floor, twist R, and put toes down flat (ct 1); take wt on toes of both ft, lift heels off the floor, twist them to R, and put them down (ct 2).

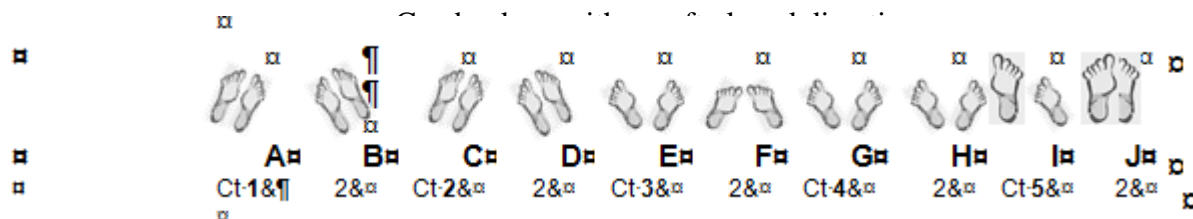
2 Repeat meas 1 (cts 1-2).

3 Slightly lift toes of R ft and turn R so heels remain together (ct 1); slightly lift the toes of L AND the heel of R and turn them to R (ct 2).

4 Repeat meas 3, ct 1 (ct 1); hold (ct 2).

Corrected 9-20-2012

- 5 Wt on L, bring R up sharply and step R in front of L with toes pointed to ctr (ct 1); keep knees together while stepping L next to R. (ct 2)



Back Cross Done in one measure.

- 1 Leap R onto R (ct 1); leap onto L behind R, step R on R (ct &); step L next to R with legs straight (ct 2).

Can be done with opp ftwk and direction.

Polka Hops Done in one measure.

- 1 Step R fwd (ct 1), step L ft next to R (ct &), step R fwd (ct 2); bring L next to R off the floor. A hopping action should be attained by elevating the individual steps from the floor up onto the ball of the ft and finally by slightly jumping off the floor.

Can be done with opp ftwk .

Accent Step Done in half a measure (cts 1, &).

- 1 Small jump R to R (ct 1); stamp L next to R with wt (ct &).

Can be done with opposite footwork.

Heel Sway Done in one measure.

- 1 Step R heel fwd as L heel lifts off floor (ct 1); step on full R ft as L lifts off the floor (ct &); shift wt back on to L toes (ct 2); step back onto full L ft with R lifted slightly off the floor (ct &).

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
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4 meas INTRODUCTION. Dancers stand in a circle, holding hands down in V-pos and ft together. Wait four measure. Then a man yells "HOP!" ["hohp"] to signal the beginning of the dance.

2 meas Curving in slightly, step R to R (ct 1); touch L next to R, curving back (ct 2); step L to L (ct 1); touch R next to L (ct 2).

I. FIGURE I

1-2 Slider step to R.

3-4 Slider step to L.

5 Cross Over step crossing on R.

Corrected 9-20-2012

Szot Madziar — continued

- 6 Chassé step to R
- 7 Cross Over step crossing on L
- 8 Hands on hips with fingers together at the front and the thumb extended around waist pointing bkwd. Turn L with three steps and hold.

II. FIGURE II. Hands in V-pos.

- 1-5 Twist step moving R.
- 6-10 Twist step moving L.
- 11-14 Grapevine moving R: R to R (ct 1); L behind R (ct &); R to R (ct 2); L in front of R (ct &). Total of 15 steps, then L next to R (ct 2) of meas 14. This movement is fast and smooth.

TRANSITION (Introduction music repeats)

- 1 Rise on toes (ct 1); put heels back on floor (ct &); repeat cts 1, & (cts 2, &).
- 2 Turn R $\frac{3}{4}$ with 3 steps (R, L, R) and end facing CW, hands in V-pos.

III. FIGURE III. Hands joined in V-pos except during turns when hands are on hips.

- 1-2 Slider step to R (to ctr) and make a quarter turn R on meas 2 to finish facing ctr.
- 3-4 Slider step to L (CW) and make a quarter turn R to finish facing CW.
- 5-6 With wt on L ft, Crossover step with R heel crossing in front of L ft (ct 1), take wt on R ft while lifting L up behind (ct &); step back on L (ct 2); turn to R to finish facing ctr (cts 1,&,2)
- 7-8 Back Cross steps one to R then one to L. Hands again on hips.
- 9-10 Hands in V-pos. Two Polka Hop Steps beg with R ft twd ctr.
- 11-12 Two Polka Hop steps bkwd beg with R ft.
- 13-15 Three Polka Hop steps CCW (and facing CCW) beg with R ft.
- 16 Accent step to L twd ctr (cts 1, &); then to the R (ct 2, &); end facing CCW.
- 17-32 Repeat meas 1-16 with opp ftwk and direction (For example, the Slider step in meas 17 is to the L instead of the R), and end facing ctr (ct 2).

IV. FIGURE IV.

- 1-2 Crossover step on R with Chassé step to R.
- 3-4 Crossover step on L with Chassé step to L, ending with touch with R ft.
- 5-6 Two Heel Sways.
- 7-8 Two Back Cross steps (to R, then to L).

Sequence: Introduction, Figures I-IV (twice), Fig I only.

Presented by Richard Schmidt

Corrected 9-20-2012

Walc Kurpiowska Puszcza Zielona

(Poland)

The basic folk waltz or walc (“vahltz”) as it is known in Polish is a universal dance done by many the world over at social gatherings and weddings. It is by no means a ballroom waltz, but it does have its own character. What distinguishes the Kurpie Waltz from that done in other Polish regions is the lightness and speed of the steps along with the occasional pivoting with bending of a knee to throw the foot behind the dancer. The title translates as the Green forest waltz form Kurpie.

Dancers should stay quite erect with shldr back and arms extended out parallel to the floor. They should also remain quite close to each to facilitate the quick rotations. Choreographed by Richard Schmidt.



Pronunciation: vahltz KOOR-pee-off-skah POOSH-cha ZHEH-loh-nah

Music: 3/4 meter *Folk Dances of Poland by Richard Schmidt, Stockton 2012, Track 2*

Formation: Couples in a circle facing each other in social dance position with M facing CCW. It is important to keep the steps light and to execute pivots on the ball of the foot. The dance should be smooth and easy-going although posture should be quite erect.

Steps & Styling: Waltzing Steps: Men step R fwd to start a CW half-revolution followed by two more steps (L, R) in place to finish facing CW. W use opp ftwk beg with L ft and stepping bkwd. One complete revolution takes two meas, so M continue turning on meas 2, stepping L bkwd and two more steps (R, L) to finish facing CCW.

Waltzing with Throw Steps: Same as Waltzing Step above, except in meas 2, M step L bkwd and throw R ft behind by bending R knee and bringing knees together while pivoting on R. (W use opp ftwk.)

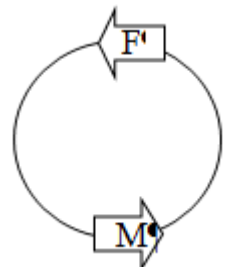
Double Pivot Steps: Same as meas 2 of the Waltzing with Throw Step, but alternating ftwk. M step on R and pivot R, bringing L ft up behind completing a half-rotation; then step on L and pivot L with R ft up behind to complete the revolution. (W use opp ftwk.)

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . Couples in a circle facing each other in social dance position with M facing CCW. No action.	

I. FIGURE I

1-2 Cpls waltz fwd and bkwd with no turning. M step R, L, R fwd and then L, R, L bkwd. W use opp ftwk and direction.

3-4 Repeat ftwk of meas 1-2 while raising M's L hand so W waltz under the arm making a full turn R. M does 2 waltz steps in place, starting with R ft and raises his L hand (and W's R hand); W does 2 waltz steps in small circle to her R (CW) under the M's L arm. M's R arm swings fwd on meas 3, as if guiding his ptr under his arm, and swings back on meas 4.



Walc Kurpiowska Puszcza Zielona — continued

- 5-8 Cpls hold hands facing each other and take 4 Waltzing Steps (M beg R ft, W beg L ft) without turns, traveling in their own little CCW circle to end back in original places ptr's facing; M faces CCW.
- 9-14 Six turning waltz steps (M starting R, W L) moving CCW, half turn with each meas.
- 15-16 Repeat meas 1-2.
- II FIGURE II.
- 1-4 Traveling CCW along the circle of dancers, cpls use two Waltzing with Throw Steps making two complete rotations CW.
- 5-6 Traveling CCW along the circle of dancers, cpls use Double Pivot Step, making one complete rotation CW.
- 7-8 Cpls use Waltzing Step but make only a half-rotation to end with M facing CW.
- 9-16 Repeat meas 1-8 moving in CW; end with M facing CCW.

Sequence: Dances goes through six times as presented above.

Presented by Richard Schmidt

Bhangra and African Dance Movements

Joti Singh will be teaching a workshop on Thursday of each week. She will be teaching dance movement for Bhangra for one class and dance movement for African dance for another.

No dance notations were made available prior to Camp. The Stockton Research Committee was not able to capture the dance movements in the short time permitted.

NOTES

Japan and its Prefectures



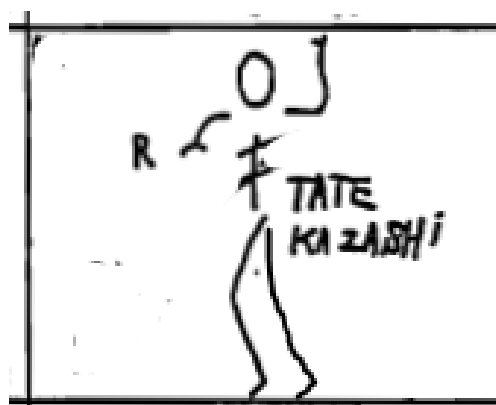
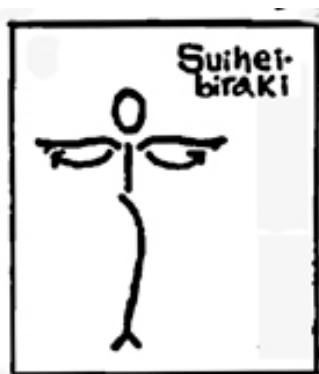
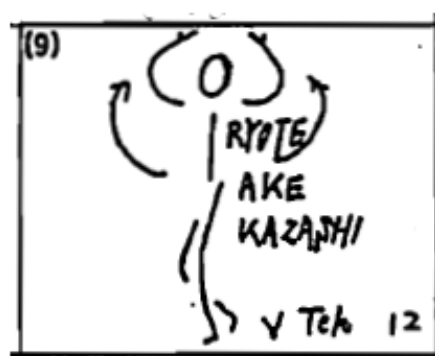
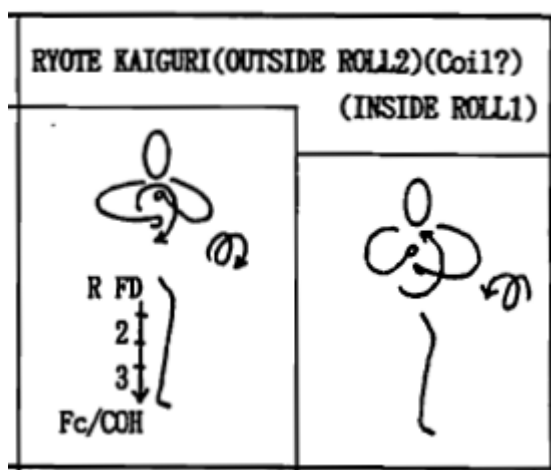
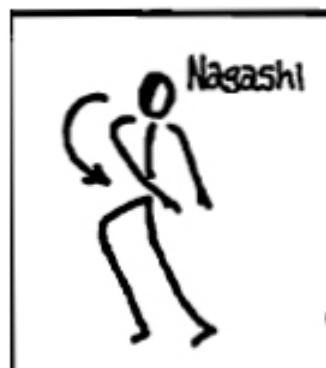
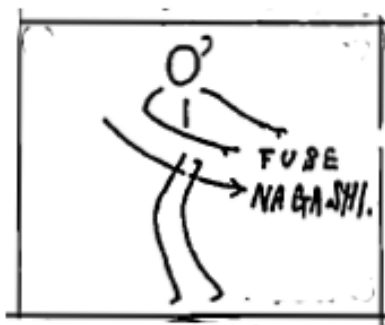
The prefectures of Japan are the country's 47 subnational jurisdictions: one "metropolis" (Tokyo); one "circuit" (Hokkaido); two urban prefectures (Osaka and Kyoto); and 43 other prefectures. Prefectures are governmental bodies larger than cities, towns, and villages. The chief executive of each prefecture is a directly elected governor. Ordinances and budgets are enacted by a unicameral assembly whose elected members serve four-year terms.

Under the current Local Autonomy Law, each prefecture is further subdivided into cities and districts. Each district is further subdivided into towns and villages. For example, Hokkaido has 14 subprefectures which act as branch offices of the prefecture. Some other prefectures also have branch offices, which carry out prefectural administrative functions outside the capital.

Glossary of Japanese Hand Movements

Bose hando:	Translation: “Both hands.” Arms bent at elbow, forearms horizontal with palms down at chest height, R arm above L.
Cho:	A short, soft clap
Chon:	A hard, long clap
Fusenagashi:	Translation: “Fuse” means “to drop;” “nagashi” is to “let flow.” Arms swing together and parallel, from upper right side to lower left side or from upper left side to lower right side.
Fujiyama:	Translation: “Mt. Fuji.” Arms form a mountain, palms down, fingers touching in front of the face.
Mawashi okuri:	From palms down in front, arms parallel, swing arms in a full circle from down to right to up to left. Full circle may be done in either direction.
Nagashi:	Translation: “Let flow.” See Fusenagashi, above. Nagashi is smaller in size and force than Fusenagashi. Fingers flick open at end of each arm movement.
Ryote age kazashi:	Translation: “Ryote” means “both hands” and “age” (pronounced “ah-geh”) means “raised.” Raise both arms above head with palms up to form a circle (moon). This movement may take two cts or be spread out over 4-6 cts.
Ryote kaiguri:	Translation: “Ryote” means “both hands” and “kaiguri” means “coil.” Hands move around each other fwd.
Sashi kazashi:	Translation: “Sashi” comes from “hizashi,” meaning “the sun’s rays.” One meaning for “kazashi” is “raise a hand up to shade the eyes.” L hand up as if shading eyes, palm out; R arm down and slightly at side. Can be done with opp hand position.
Soenobashi:	Translation: “Nobashi” means “stretch out, spread” and the prefix “soe(ru)” means “add or attach.” R arm straight in front, palm down; L arm bent with hand under R elbow. Can be done with opp hand position.
Suihei biraki:	Raise arms from the sides out to shldr level on each side.
Tate kazashi:	Translation: “Tate” (pronounced “tah-teh”) means “vertical” or “erect.” R arm extended fwd at shldr height, palm down. L arm is bent at elbow with palm facing twd face. Can be done with arm pos reversed.
Wari ashi:	Translation: “Wari” means “split” or “divide.” Hands together in front of chest, pointed fwd over free leg, as if clapping, but without sound
Yama biraki:	Translation: “Yama” is “mountain” and “hiraki” means “to open.”* From arms together in front of the chest, open arms down and open, forming the outline of a mountain.

* Originally this word came from an expression for the first day in summer fit to climb the mountains. Shinto priests are responsible for “opening” the mountain paths for people to climb safely. Low mountains open around May 1 and high mountains, where there is a lot of snow, open around July 1.



Believe

(Japan)

This is a modern Japanese recreational dance done in pairs. If there are enough dancers, this can be done as a mixer; otherwise it can be a dance for couples who remain together. Because movements are not done in any traditional ballroom position, this is an ideal dance for two women to do together. This description will refer to M and W.

Music: 4/4 meter *Japanese Music CD, Track 14 (Biri Bu)*

Formation: Pairs of dancers facing ctr in a single circle. Hands free at sides.

Meas 4/4 meter Pattern

2 meas INTRODUCTION. No action.

I. STEP-TOGETHER-STEP TOUCH

1 Beg with R and moving CCW, step-together-step-touch (R, L, R, touch L). R arm moves from L to R at waist height (cts 1-4).

2 Repeat meas 1 with opp ftwk, arm movement, and direction.

3-4 Repeat meas 1-2, but arms are held higher, and the palm faces out, like a windshield wiper or waving hello

II. GRAPEVINES

1 Holding hands in V-pos, 4 grapevine steps moving CCW (cts 1-4), starting R to R (ct 1); L in front of R (ct 3), etc.

2 3 grapevine steps continuing CCW (cts 1-3); touch L in place (ct 4).

3 Repeat meas 1 but the grapevine steps starts L to L (ct 1); R behind L (ct 3), etc.

4 Repeat meas 2 with opp ftwk and direction, continuing meas 3.

III. MOVING TO CENTER AND BACK OUT

1 Four steps twd ctr beg R (cts 1-4).

2 Sway R while joined arms rise above head to R (cts 1-2); sway L while joined hands remain above head and move to L (cts 3-4).

3-4 Repeat meas 1-2, but walk bkwd away from ctr on meas 3.

IV. SMALL CIRCLE WITH PARTNER (THEN WITH NEW PARTNER)

1-2 Holding hands across with ptr (the W on the M's R), walk 8 steps and rotate CW as a cpl.

3-4 Holding hands across with ptr, walk 8 steps and rotate CCW as a cpl.

IF DOING THIS IS A MIXER: Join hands with corner (the W on M's L), walk 8 steps and rotate CW as a cpl. End with this W on the M's right and she will be his new partner.

Presented by Iwao Tamaoki

Corrected 8/20/2012

Lyrics

The song was originally released in 1998 as one of the ending theme songs for a TV documentary series. It has since been included in school music textbooks and sung by many, especially at school concerts and graduation ceremonies. When the earthquake and tsunami affected so many, this song become one of the theme songs to encourage people to unite and work together.

Tatoeba kimiga kizutuitede	Let's say you are hurt.
Kujikesooni nattatokiwa	And when you feel like just giving up
Kanarazubokuga sobaniitede	I'll always be around
Sasaeteageruyo sonokatao	To carry the burden with you

Seikaijyuuno kiboonosete	Strength comes from everyone's hope
Konotikyuuwa mawatteru	Our planet spins
Imamiraino tobiraoakerutoki	When we open the gate to the future
Kanashimiya kurushimiga	And overcome sorrow and suffering
Itunohika yorokobinikawarudarou	We will someday be filled with joy
I believe in future shinjiteru	I believe in the future, I believe.

Moshimodarekaga kiminosobade	Let's say you see someone
Nakidashisouni nattatokiwa	Who is overwhelmed, tears welling up
Damatteudeo torinagara	Would you quietly take his hands
Issyoniaruite kureruyone	And just be with him?

Sekaijyuuno yasashisade	We want to surround this planet
Konotikyuu tsutsumitai	with all the kindness in the world.
Imasunaona kimotininarerukara	Let's be true to our feelings.
Akogareya itoshisaga	Our admiration and love
Oozorani hajikete hinarudarou	Will burst open and sparkle in the sky.
I believe in future shinjiteru	I believe in the future, I believe

Imamiraino tobiraoakerutoki	Let's open the gates to the future.
I believe in future shinjiteru	I believe in the future, I believe.

NOTES

Dondokomonde moriagare

(Japan)

“Dondoko” is the onomatopoeic word for drumming, much like the English “ratta-tat-tat” or “rumpa-pa-pum”. “Moriagare” translates roughly as “Let’s have a Party!” This is a modern Japanese dance to modern music. It is done to a children’s song sung by a cartoon-like character who is a taiko drummer.

Pronunciation: dohn-doh-koh-mohn-deh mohr-ee-ah-gah-reh

Music: 4/4 meter *Japanese Music CD , Track 9*

Formation: Individuals dancing freely, hands free, facing ctr.

Steps & Chon: A hard, long clap

Styling: All arm movements mimic those of a taiko drummer and are strong and forceful.



Meas 4/4 meter

Pattern

4 meas INTRODUCTION. Stand facing ctr with arms at sides. Start with words “Dondo...”

I. STEP-TOGETHER-STEP, FACE-OUT; STEP-TOGETHER-STEP, FACE-IN.

- 1 Step R to R (ct 1); step L next to R (ct 2), step R to R (ct 3); hop on R and a half-turn R to face away from ctr (ct 4). Arms are held close to body, bent at elbows. Arms swing bkwd (ct & before 1), swing fwd (ct 1), bkwd (ct 2), fwd (ct 3), chon (ct 4).
- 2 Step L to L (ct 1); step R next to L (ct 2), step L to L (ct 3); hop on L and a half-turn L to face ctr (ct 4). Repeat arm movements described in meas 1.

II. DRUMMING IN PLACE

- 1 Step R fwd (ct 1); step bkwd L (ct 2); step R next to L (ct 3); hold (ct 4). Arms mimic playing a drum with R (ct 1), then L (ct 2), then place imaginary drum sticks on shdrs (ct 3); hold (ct 4).
- 2 Repeat meas 3 with opp ftwk and handwork.
- 3 Step fwd R (ct 1); hold (ct 2); step fwd L (ct 3); hold (ct 4). Arms: L fist at waist, R pushes up to hit a high drum (ct 1-2); repeat with opp hands (cts 3-4).
- 4 Step R to R (ct 1); touch L next to R (ct 2); step L to L (ct 3); touch R next to L (ct 4). Meanwhile, arms held head height and slightly fwd, twist out at wrists (cts 1-2) and twist in at wrists (cts 3-4). This mimics flourishing of drum sticks.

III. CIRCLE AWAY FROM CENTER AND BACK

- 1 Three steps (R, L, R) in CW half-circle (ct 1-3), ending facing out; hop on R while R hand pushes out and up strongly to straight arm and yell “Hoh!” (ct 4).
- 2 Three steps (L, R, L) completing CW circle to face ctr (L, R, L) (cts 1-3); hop on L while L hand pushes out and up strongly to straight arm and yell “Hoh!” (ct 4).
- 3-4 Stand facing ctr, clapping pattern twice: Cho-Chon, wait, Chon (meas 3); Cho-Chon, wait, Chon (meas 4).

Sequence: Introduction, Fig I, Fig II, Fig III.

Corrected 9/4/2012

Presented by Iwao Tamaoki

Etchu Ohara

(Toyama prefecture, Japan)

Yatsuo is in the present-day Toyama prefecture (once known as Etchu prefecture) and is the hometown of this particular dance. It is a quiet place surrounded by mountains and water, and is famous for its silk-worm farming. The township goes back as far as 1636. The song was sung by young female workers during the thread-extracting process and was introduced at a Bon festival in July of 1702.

This town had a rather a showy culture because, during the season, many of the woman worked at silk factories away from home and earned well. The women also brought back customs not found locally.

From 1874 to 1885, the Owara festival was banned because it was considered an affront to good taste and the nights of sleep. In 1922, the Owara-Study Group was formed by people who loved and supported the festival. The group grew into the Toyama Minyoh (folk music) Preservation Society and, with their help, the Owara festival grew to become as big as it is today. During the festival, dancers wear concealing, low-brimmed straw hats while dancing day and night.



Lyrics to the songs then and now are written by famous poets, writers or by average citizens by open invitation. The preservation society tries to keep the original song's simple but elegant singing style intact and has banned members from participating in any type of singing contests, and singing at other public events as well as by limiting and keeping the musical instruments to the original three.

Pronunciation: eht-choo oh-hah-rah

Music: 3/4 meter *Japanese Music CD, Track 6*

Formation: Individuals in a circle facing LOD (CCW).

Steps & Styling: Cho: A short, soft clap of the hands; Chon: A hard, long clap of the hands.

Fujiyama: Arms form a mountain (Mt. Fuji), palm down, fingers touching in front of face.

Soenobashi: R arm straight in front, palm down; L arm bent with hand on R elbow. Can be done with opp hand position.

Note: All movements flow smoothly from one to the next.

<http://www.youtube.com/watch?v=Ao4jnVU4IJM&feature=related>
<http://www.youtube.com/watch?v=0wQSEPUdUI4&feature=related>

Meas 3/4 meter

Pattern

9 meas INTRODUCTION. No action. Start on measure 3 of vocal, after "Kitasano-sa, Dokkoisano-sa-sa."

FootworkHandsBASIC PATTERN (begin with woman's vocal)

- | | | |
|---|--|--|
| 1 | Step R across L (ct 1); step L in place (ct 2); step R slightly behind original position (ct 3); change wt to L (ct &) | 2 <u>Cho</u> fwd at head level (ct 1, &); <u>Cho</u> a bit lower (ct 2); <u>Cho</u> by R hip (ct 3). |
| 2 | Walk two steps, R, L (cts 1, 2); step R next to L, no wt (ct 3) | Raise both arms, hands together at shldr height, R palm down, L palm up (ct 1); lower arms to sides, turn hands, R palm fwd, L palm back (ct 2); raise arms back to ct 1 position (ct3). |

I. FIGURE I

- | | | |
|-----|---|--|
| 1 | Step R, bend knees slightly (ct 1); change wt to L (ct 2); step R back next to L (ct 3). | Raise arms as in Basic meas 2; then <u>Soenobashi</u> with L straight (ct 1) ; lower R arm <u>Cho</u> on R thigh 2 times, first palm up, then palm down (cts 2-3). |
| 2 | Step L, bend knees slightly (ct 1); change wt to R (ct 2); step L next to R (ct 3). | <u>Soenobashi</u> with R straight (ct 1); lower L arm <u>Cho</u> on L thigh 2 times, first palm up, then palm down (cts 2-3). Both arms out with palms down (ct &). |
| 3-4 | Step R (ct 1); touch L toe next to R (ct 2); repeat 2 times, changing ftwk. | Bend elbows, bringing back of hands almost to shldr (ct 1); both arms on R side of both, R arm out above shldr height palm down, L arm below waist level palm up (like holding a ball) (ct 2); repeat ct 1 (ct 3); on L side repeat ct 2 (ct 1); arms down to sides, palms back (ct 2); hands at waist, palms cupped facing up (ct 3). |
| 5 | Step L (ct 1); raise R knee, swing R ft across L leg (ct 2); step R back, beyond L (ct 3). | Swing arms down and around (ct 1) to <u>Fujiyama</u> near mouth with palms out (ct 2); move hands away from each other in a full circle (ct 3). |
| 6 | Wt on R, L leg straight, bend at waist (ct 1); change wt to L (ct 2); step L in place (ct 3). | Extend arms to both sides, L arms low, R arm high, palms down (cts 1, 2); start to bring arms up (ct 3). |



II. FIGURE II

- 1-2 Step R (ct 1); touch L toe next to R (ct 2); repeat three times changing ftwk; end with step R. R hand “grabbing” motion downward (ct 1); open hand with palm up (ct 2); L hand “grabbing” motion (ct 3); open hand with palm up (ct 1); bend elbows bringing back of hands almost to shldr (ct 2); both arms on R side of both, R arm out above shldr height palm down, L arm below waist level palm up (like holding a ball) (ct 3); bend elbows, bringing back of hands almost to shldr (ct 1); both arms on L side of both, L arm out above shldr height, palm down, R arm below waist level, palm up (like holding a ball) (ct 2); arms down to sides palms back (ct 3).

3-6 Repeat Fig I, meas 3-6.

III. FIGURE III **NOT TAUGHT – but the steps are on the video.**IV. FIGURE IV **NOT TAUGHT – but the steps are on the video.**

Etchu Ohara — continued

Sequence: Suggested sequence as taught is Basic, Fig II, repeat these to end of music.

Presented by Iwao Tamaoki

Lyrics

(Kitasa-no-sa, Dokkoi-sa-no-sa-sa)
 Ecchu-de Tateyama, Kaga-dewa Hakusan
 Suruga-no Fujisan, Sangoku ichidayo
 (Utaware-yo, washa hayasu) “Please sing, I’d accompany”

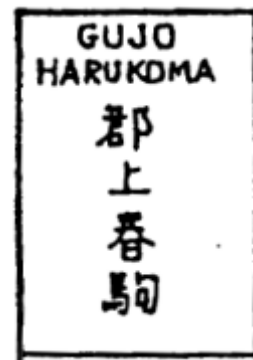
Yatsuo yoitoko, Owara-no honba
 (Kitasa-no-sa, Dokkoi-sa-no-sa-sa)
 Nihyaku-toh-ka-wo Owara dete odoru
 (Kitashotto hai-hai-to, korashotto-hai-hai-to)
 (Utaware-yo, washa hayasu)

Yama-no hatake-ni futari-de maita
 Soba-mo hana-saku Owara Kaze-no Bon
 (Uitaka hyoutan karusonya nagareru, yukusakya shiranedo anomini naritaya)

Gujou Odori Harukoma

(Gifu Prefecture, Japan)

The "Gujo Odori" festival is one of the three most famous traditional dance festivals in Japan. The town of Gujo-hachiman (Hachiman is a town in the center of Gujo district in Gifu prefecture) is surrounded by mountains and the Yoshida River. There is no other town where folk music is so popular. From early July to early September, there are many folklore events almost every night. Especially at Obon festival (a traditional summer festival in which the Japanese honor their ancestors) from August 13-16, the people dance all night. The sight of more than 20,000 people dancing together in a trancelike state is a real thrill of folklore.



The people of this region have a special love for horses, and the lords encouraged horsemanship and horse trading among its population. The tradition is still alive today. This dance mimics the movement of horses while riding.

<http://www.youtube.com/watch?NR=1&feature=endscreen&v=07U3rUadS7Y>

http://www.youtube.com/watch?feature=endscreen&NR=1&v=5Yp47zd_NGQ

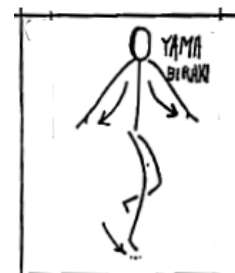
Pronunciation: goo-joh oh-dohr-ee hah-roo-koh-mah

Music: 4/4 meter *Japanese Music CD, Track 2*

Formation: Individual dancers facing ctr, hands at sides. Dance moves CW. M begin with ft farther apart than W.

Steps & Styling: Cho: a short, soft clap of the hands; Chon: a hard, long clap of the hands.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u> . No action.	
	<u>Footwork</u>	<u>Hands</u>
I.	<u>FIGURE I</u> – The Rider	
1	Facing R of ctr, touch R diag fwd (ct 1); bring R back twd L ankle (ct 2); repeat cts 1-2 (cts 3-4). Take weight on ct 4. Note: This movement is a fwd kick, with no up and down movement.	Cross arms in front of chest with clenched fist, R arm over L (ct 1); open arms to sides and slightly down (ct 2). Repeat cts 1-2 (cts 3-4) but with L arm crossed over R.
2	Repeat meas 1 with opp ftwk, except touch L (ct 4); step fwd L (ct &)	Repeat with opp handwork (L arm over R)
	<i>Note: This mimics the tightening of the horse's reins.</i>	



Gujou Odori Harukoma — continued

II. FIGURE II – The Horse

- | | | |
|---|--|---|
| 1 | Facing and moving CW, step R in frton of L while bending slightly fwd and lifting L up in back (cts 1); step L in place facing ctr, hop on L as R lifts across L (ct 3); step on R next to L (ct 4). | Arms start at head height and move downward, but not bkwd, hands in fists (cts 1-2); hands come up and clap in front (ct 3); arms move back up to head height (ct 4). |
| 2 | Step L in front of R lifting L slightly behind (ct 1); step back onto R (ct 2); hop on R while lifting L (ct 3); step L next to R (ct 4). | Same arm movements as meas 1 except on ct 4, hands come up level with shldrs. |

Note: This mimics lifting reins from the horse's neck.

Sequence: Repeat from the beginning until music slows and ends.

Presented by Iwao Tamaoki

Map of Japan & Gifu



Iyono Matsuyama Tsuzumi Odori

(Ehime prefecture, Japan)

This dance has traditionally been performed at the Matsuyama Summer Festival, one of Shikoku's largest festivals. "Iyono Matsuyama Tsuzumi Odori" has been deeply influenced by Noh, a formal theater art popular among the residents of Matsuyama. It traditionally was danced with a tsuzumi, a two-headed drum used in Noh. Recently, however, it was musically rearranged in the style of the Cuban dance, the mambo! This reinvention eventually became the Yakyu-ken Odori and Yakyu Samba, both of which are now popular at the Matsuyama Summer Festival in place of the traditional "Iyono Matsuyama Tsuzumi Odori." [See full map of Japan at the beginning of this section for location of this island.]



Pronunciation: ee-yoh-noh mah-tsee-yah-mah tsoo-zoo-mee oh-doh-ree

Music: 2/4 meter *Japanese Music CD , Track 8*

Formation: Circle of dancers, traveling CCW. If holding a drum, begin with drum on R shldr.

Steps & Styling: Arms swing with large movements, elbows loosely bent.

Meas 2/4 meter Pattern

16 meas INTRODUCTION. Talking and drum beats. Hold tsuzumi (drum) on R shldr. Listen for "Mairimasu, mairimasu" and wait 8 drum beats. *Note*: This description assumes the dancer does not have a drum and claps hands rather than tapping a drum as in the original dance. If using a drum, tap the top when drum is down at side, tap bottom when drum is on shoulder.

Footwork

Hands

I. CHARLESTON (The movements are reminiscent of the American Charleston.)

- | | | |
|---|---|--|
| 1 | Step fwd R (ct 1); touch fwd L (ct 2). | L arm swings fwd, R arm swings back (ct 1); reverse (ct 2). |
| 2 | Step bkwd L (ct 1); touch R bkwd keeping L in place and bending knees (ct 2). | L arm swings fwd, R arm swings back (ct 1); clap to L and down (ct 2). |

II. PIVOTING

- | | | |
|---|--|---|
| 1 | Step R fwd and begin a slow turn R (ct 1); two quick steps L, R (L pushing, R in place) (ct 2, &). | Raise arms with elbows bent to shldr level (ct 1); lower arms (ct &); repeat cts 1, & (cts 2, &). |
| 2 | Continue the turn by pushing with L (ct 1); step R in front of L to end facing CCW (ct &); bend both knees (ct 2). | Repeat meas 1, cts 1, & (cts 1, &); <u>chon</u> hands to L and down (ct 2). |

Iyono Matsuyama Tsuzumi Odori — continued

III. THREE STEPS AND HOP

- | | | |
|---|---|---|
| 1 | Step fwd R, L, R (cts 1, &, 2); raise L ft next to R side of R knee (ct &). | Beginning with arms down, swing them up to R shldr (cts 1, &, 2); <u>chon</u> (ct &). |
| 2 | Repeat meas 1 with opp ftwk. | Repeat meas 1, except <u>chon</u> at L shldr. |

Sequence: Repeat dance from beg until music ends.

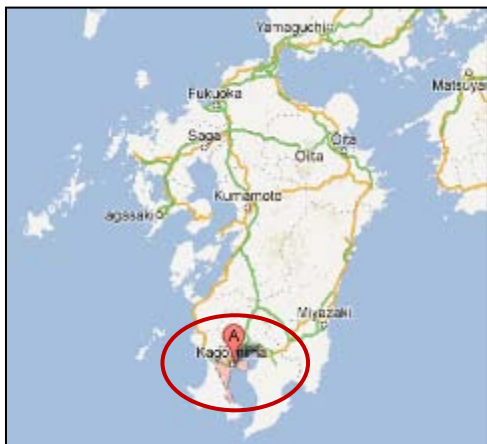
Presented by Iwao Tamaoki

SHOUTING HEARD BEFORE THE DANCE BEGINS:

Let us open the curtain.
 We came from Matsuyama
 Thank you for waiting.
 Let us show you
 Let us begin
 Let us begin

Kagoshima Ohara Bushi

(Kagoshima prefecture, Japan)



The song is called simply “Ohara Bushi” by the locals but “Kagoshima” is added to differentiate it from other Owara songs such as “Etchu Owara Bushi” and “Tsugaru Ohara Bushi.” The origin of the song is “Yassa Bushi,” which was sung by samurais in Yasuhisa on the front lines during battles.

In the Taisho Era (1912-26), a Geisha named Ippachi made this song popular throughout the local Geisha community. Another Geisha, Kiyomi, recorded it around 1933 and it became quite popular all over Japan. At that time, a dance was choreographed for Geisha performance.

The origin of the dance is unknown, but we do know it changed from an energetic, morale-boosting, battlefield song to a labor song sung during soil compacting to lay the foundation for buildings. The dance movements, opening hands from partially clenched fist, as well as the subtle kick steps, are mimicking the pulling and releasing of the rope to compact soil, and removing dirt from clothing.

As a part of the preservation, this particular version is certified as the city’s official dance by Kagoshima City’s Department of Tourism and folklore division.

Pronunciation: ka-goh-shee-mah oh-hah-rah buh-shee

Music: 2/4 meter *Japanese Music CD, Track 5*

Formation: Circle of dancers traveling CCW.

Steps & Styling: Rhythmical and energetic. Posture is straight, without shifting the body either right and left. Hand motions include a closed fist and an open palm. M use larger movements, W more demure.

Cho: A short, soft clap Chon: A hard, long clap

Tate kazashi: R arm extended fwd at shldr height, palm down. L arm is bent at elbow with palm facing twd face. Can be done with arm pos reversed.

Suihei Biraki: Raise arms from the sides out to shldr level on each side.

Nagashi: Arms swing together and parallel, from upper right side to lower left side or from upper left side to lower right side. Fingers flick open at end of each arm movement.

Meas 2/4 meter Pattern

INTRODUCTION.

Footwork

Hands

- | | | |
|---|---|---|
| 1 | Hold (no action) | |
| 2 | Hold (cts 1, 2, 3); flick R ft behind (cts 4) | Two quick <u>Cho</u> at waist height (ct 1, &);
One <u>Chon</u> at waist height (ct 3); arms
comes down to side (ct 4). |

Kagoshima Ohara Bushi — continued

I. FIGURE I.

- | | |
|---|--|
| <p>1-2 Step R across L (ct 1); flick L ft behind (ct 2); repeat 3 times changing ftwk.
<i>Note:</i> Each step is slightly diagonal.</p> <p>3 Touch R twd ctr (ct 1); flick R up behind (ct 2); step R (ct 3); flick L up behind (ct 4). Each step is slightly diagonal.</p> <p>4 Repeat meas 4 with opp ftwk</p> <p>5 Step R fwd (cts 1, 2); step L fwd (ct 3); step back R (ct 4).</p> <p>6 Step L bkwd (cts 1, 2); step R bkwd, no wt (cts 3, 4)</p> <p>7 Step R fwd (cts 1, 2); step L fwd (cts 3, 4)</p> <p>8 Step R behind L, toe twd ctr, body twd ctr, knees bent (cts 1, 2); hold (cts 3-4).</p> <p>9 Hold.</p> | <p>Raise both hands to shldr height, palms out with open fingers (ct 1); lower both hands straight down (ct 2); repeat 3 times</p> <p>Swing both arms to shldr height, palms down, over extended ft, flicking fingers out (ct 1-2); repeat cts 1-2 (cts 3-4).</p> <p>Repeat meas 4 to other side of body</p> <p><u>Tate kazashi</u> Swing arms fwd to shldr height, flicking fingers (ct 1); closing fingers, bring hands slightly back (ct 2); repeat to opp side.</p> <p><u>Nagashi</u> Swing arms down on L side at hip, (ct 1); bring hands across body (ct 2); repeat to opp side.</p> <p><u>Suihei Biraki</u> Raise arms to shldr height, elbows out, fingers together (ct 1); open arms out to sides (ct 2); bring arms up (ct 3); <u>Chon</u> at waist height (ct 4)</p> <p>Raise R arm up (ct 1); lightly slap R thigh (ct 2); repeat on opp side (cts 3, 4).</p> <p>Swing arms to waist height (ct 1); two <u>Cho</u> (cts 1, 3); hold (ct 4).</p> |
|---|--|

Lyrics

Hana-wa Kirishima, Tabako-wa Kokubu
Moete agaru-wa, Oharaha Sakurajima
<a-yoi-yoi-yoi-ya-sa-to>

Ame-mo furanumi Somuta-gawa nigoru
Isikiharara-no Oharaha kesho-sui

Sakurajima kayo watasi-no kokoro
Koishi koishi-de Oharaha Hate-ga nai

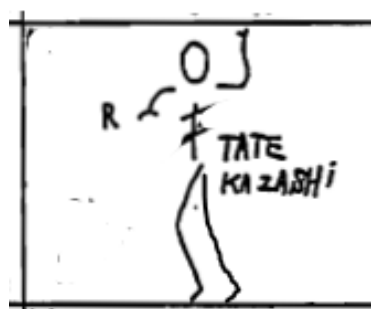
Sakurajima-niwa kiri-ga kakaru
Wata-ya ohan-ga Oharaha kini kakaru

Kawaigarare-te neta yo-mo gozaru
Naite akashita Oharaha yo-mo gozaru

Saigo Takamori, oira-no aniki
Kuni-no tamenara Oharaha shinu-to iuta

Mieta mieta-yo matsubara goshi-ni
Maru-no Ju-no-ji-no Oharaha ho-ga mieta

Presented by Iwao Tamaoki



Ketsueki Gattagata

(Japan)

The word “Ketsueki” translates as “blood” and “Ketsueki Gata” as “blood type.” “Gattagata” means “not coordinated, or not organized.” See notes about the song under Lyrics.

Pronunciation: keht-soo-eh-kee gah-tah-gah-tah

Music: 4/4 meter *Japanese Music CD, Track 11*

Formation: Individuals in a circle dancing freely, arms bent at the elbow, hands in loose fists held at waist height.

Meas 4/4 meter Pattern

4 meas INTRODUCTION. No action. Begin with the vocal.

I. FIGURE I

- 1 Facing ctr, step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); touch L next to R (ct 4). Arms are bent at the elbow, hands in loose fists held at waist height, swing bkwd (& before ct 1), fwd (ct 1); bkwd (ct 2); fwd (ct 3); and chon (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction; arm movements are the same.
- 3 Face slightly L of ctr and step on R twd ctr (ct 1); touch L next to R (ct 2); step back in place on L and face ctr (ct 3); touch R next to L (ct 4). Arms remain bent at the elbow, hands in loose fists held at waist height.
- 4 Ft together, twist heels to L, R, L, R on each ct (cts 1-4).
- 5 Walk three steps (R, L, R) twd ctr (cts 1-3); chon (ct 4).
- 6 Walk three steps (L, R, L) away from ctr (cts 1-3); chon (ct 4).

Presented by Iwao Tamaoki

Lyrics

This song is sung by a man who has little luck with ladies. He appears to be criticizing the ladies and blaming their actions on their blood type (personality traits), but in reality, he’s looking for a date!

Chorus:

ketsueki gattagata, ketsueki gattagata
chi-chi chi-chi-chi-chi-chi-chi
chi ga sawagu
ketsueki gattagata, ketsueki gattagata
ketsueki gattagata, ketsueki gattagata
chi ga sawagu

Chorus:

blood types, blood types
chi-chi-chi...
The blood is making a racket
blood types, blood types
blood types, blood types
The blood is making a racket

Lyrics corrected 8/20/2012

Kesueki Gattagata — continued

kawaii ko burikko
 A-gata-san
 happoubijin de mieppari
 aitsumo okatai A-gata-san
 date shitetemo shirakemasu
 hikkomijian
 iiwake jyouzu de
 hakkiri shinakute
 otoko wo nayamaseru
 kirai na seikatsu A-gata no onna

Chorus

medachitagari-ya B-gata-san
 occhoko choi ga tama ni kizu
 boujakubujin na B-gata-san
 otoko ha hitori ni shiborinasai
 daitan futekideh
 naimono nedarideh
 hitokoto ookute
 otoko wo nakasemasu
 kirai na seikatsu B-gata no onna

Chorus

Oshuunenbukai O-gata-san
 nigeta otoko ha wasurenasai
 Otottemo tanki na O-gata-san
 kowakute kekkon dekimasenn
 makezu kirai de
 puraido takakute
 shittobukakute otoko wo komaraseru
 kirai na seikatsu O-gata no onna

Chorus

nijyuujikaku AB-san
 honne wo kakushite koi wo suru
 nomerikomanai AB-san
 shirigomisuru no mo hodohodoni
 kuru de dorai de
 iikobuttete
 otakakutomatte
 otoko wo madowaseru
 kirai na seikatsu AB no onna

A cute, girly girl
 Here's Ms. A-type
 A woman nice to everyone, and vain!
 Always so serious, Ms. A-type
 Even on a date, she's can fully enjoy herself
 Introverted
 Good at excuses
 She isn't clear
 She makes men uneasy
 I hate those A-type women

Chorus

Ms. B is such a show-off
 Everything else is good, but she's scatterbrained
 Such an arrogant woman, Ms. B!
 You should love just one Mr. Right at a time.
 She's audacious
 She asks for the moon
 Always has to have the last word
 Makes men cry.
 I hate those B-type women!

Chorus

The tenacious Ms. O-type!
 She must forget past relationships
 She's really short-tempered, Ms. O-type!
 I'm afraid to ask her to marry me
 She hates to lose
 So prideful
 So jealous and troublesome!
 I hate those O-type women!

Chorus

Here's the split-personality Ms. AB!
 Hiding her true feelings, but goes on dates anyway
 Ms. AB is afraid of falling in love
 She shrinks back
 Cool and dry,
 She acts so goody-goody
 So haughty
 She leads men astray!
 I hate those AB-type women!

Lyrics corrected 8/20/2012

Sado Okesa

(Niigata Prefecture, Japan)

The song and dance “Sado Okesa” are not only popular on Sado Island, but the song is one of the most famous Japanese folk songs among the Japanese and has even been introduced overseas. There are different styles of Okesa Bushi music on the mainland and on Sado, but the best-known bushi (song) is “Sado Okesa,” which can be categorized in three types; “Ogi Okesa,” “Aikawa Okesa” and “Senkoba Okesa,” which is considered the foundation of “Aikawa Okesa” music sung by gold miners of long ago. “Sado Okesa” is based on “Aikawa Okesa” and it is the most beautiful and popular of the three.

Most folk music came from Niigata or Noto peninsula (Ishikawa prefecture). In many cases, songs were brought by sailors, became popular among the women working at the port, and then spread throughout the island.

The song became nationally famous due to the efforts of Tatsunami-kai association. Jurokusoku-Odori (sixteen-step dance) is derived from “Ogi Okesa” style and became established as the current version. We’ll introduce this Jurokusoku-Odori dance popular in Ryotsu, one of the main cities on Sado Island.

<http://www.youtube.com/watch?v=8YezRmULCdA>

<http://www.youtube.com/watch?v=itz0Uf9ER6U&feature=related>

Pronunciation: sah doh oh-keh-sah

Music: 2/4 meter *Japanese Music CD , Track 7*

Formation: Individual dancers facing ctr, hands at sides.

Steps & Styling: Cho: a short, soft clap.

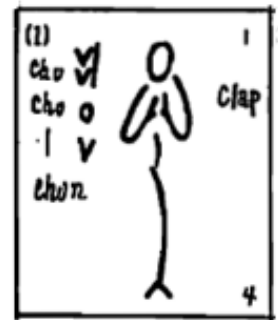
Chon: a hard, long clap.

Sashi kazashi: L hand up as if shading eyes, palm in; R arm down and slightly at side. Can be done with opp ftwk and hands. The hand movement precedes the accompanying ft movement.

Wari ashi: Hands together in front of chest, pointed fwd over free leg, as if clapping, but without sound.

Yamabiraki: Swing hands down into V-pos at sides.

Note: All arm movements flow smoothly from one to the next.



Meas

2/4 meter

Pattern

4 meas

INTRODUCTION. Wait four beats, then the clapping pattern: cho, chon, wait, chon.

Footwork

Hands

1 Turning slightly to face diag R of ctr, step L in front of R, leaving L in place (ct 1); step R in place (ct 2).

Wari ashi pushing hands fwd over L leg.

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

Yamabiraki.

Sado Okesa — continued

- | | | |
|-------|--|--|
| 3 | Turning slightly to face diag L of ctr, step R in front of L (ct 1); step R in place (ct 2). | Wari ashi over R leg, pushing hands fwd |
| 4 | Facing ctr, step R to R (ct 1); hold (ct 2). | Yamabiraki. |
| 5 | Turning to face CCW, step fwd L (ct 1); step fwd R, pivoting to face CW and lifting L bkwd (ct 2). | <u>Chon</u> , with hands extended in front. |
| 6 | Point L fwd (ct 1); shift wt onto L, lifting R bkwd (ct 2), | <u>Sashi kazashi</u> with L arm up. |
| 7 | Point R fwd (ct 1); lift R bkwd (ct 2). | <u>Sashi kazashi</u> with R arm up. |
| 8 | Long step on R diag R (past where it was pointed); transfer weight to R and lift L bkwd (ct 2). | <u>Sashi kazashi</u> with L arm up. |
| 9-10 | Repeat meas 7-8 moving to L with opp ftwk and handwork. | |
| 11-13 | With 3 steps (R, L, R) make a half-turn CW (cts 1-2, 1-2, 1); lift L bkwd (ct 2). | <u>Sashi kazashi</u> three times, alternating R, L, R. |
| 14-17 | Facing and moving CCW, repeat meas 7-10 with opp ftwk and handwork. | |
| 18 | Step L in front of R with upper body twisted to face ctr, L turned out diag L (ct 1); hold (ct 2). | <u>Yamabiraki</u> (ct 1-2). |

Presented by Iwao Tamaoki

Sado Island in Niigata

Soran Bushi

(Hokkaido, Japan)

“Soran Bushi” is a one of the best-known Japanese folk songs and it is sung at Nishin (herring) fishing sites when moving the herring from large nets onto small boats with hand-nets. The fishing site moves from town to town and as a result, each town has developed its own dance in relation to it. There are currently about ten variations of “Soran Bushi.” Nowadays, some sites can no longer find even a single herring but despite the poor catch, this song is as popular as it was in the early days. The name of this song/dance comes from shouting encouragement to each other as well as to express the joy of successful catches.



There are many songs and dances called “Soran Bushi” but most of them have the common dance movements. The main dance position is based on each stage of the fishing process and the physical characteristics of herring. The dance introduced here is a collection of the most best-known movements.

The dance contains the movements as follows: rowing out the boat, lifting the net, putting the catch into the carrying basket, carrying the heavy basket filled with herring on their backs, and then wiping the sweat off brow.

Pronunciation: soh-rah-n bush-ee

Music: 4/4 meter *Japanese Music CD, Track 3*

Formation: Individuals in a circle facing LOD (CCW). M take a wider stance than W.

Steps & Styling: Cho: A short, soft clap of the hands.
Chon: A hard, long clap of the hands.

Meas 4/4 meter Pattern

2 meas INTRODUCTION. No action.

Footwork

Hands

1-2 Hold.

Two Cho at chest height (cts 1, &); one Cho at chest height (ct 2); repeat for meas 2.

I. ROWING THE BOAT

1-3 A long step R, turn body to L, look back L and turn back ft out (cts 1, 2); step L beside R, no wt, look fwd (ct 3, 4); repeat twice with alternating ftwk and bodywork.

Push both arms to R side, fingers cupped in as if pushing an oar (cts 1, 2); bring both hands to waist (cts 3, 4); repeat 2 times, changing from side to side.

4 Hold.

Hold (ct 1); 2 Chon (cts 2, 3); hold.

II. LIFTING THE NETS

- 1-2 Large step R (cts 1-3); touch L beside R, no wt (ct 4). Repeat with opp ftwk. Reach R arm out at 45-degree angle to R side as if grabbing a net (ct 1); reach L arm out as if to grab the net (ct 2); bring both arms back and up as if pulling in the net (cts 3, 4); repeat on L side.

III. PUTTING THE CATCH INTO BASKETS

- 1-2 Step R fwd (ct 1); hold (ct 2); touch L beside R (ct 3); hold (ct 4). Repeat with opp ftwk. Push both arms down on R side, palms out (ct 1); bring both arms up to R shldr, palms facing body as if throwing fish into basket on back (ct 2). Repeat on opp side (cts 3-4).

IV. LIFTING AND CARRYING THE BASKETS

- 1 Hold (ct 1); step R (ct 2); step L (ct 3); touch R toe beside L (ct 4). Chon (ct 1); raise elbows to shldr height, hands near chest, fingers loosely closed as if holding the straps of a shldr basket (ct 2). Hold hand position through the next two meas.
- 2 Step R (ct 1); touch L slightly back and to the side of R (ct 2); step L (ct 3); step R (ct 4). Maintain hand position (fists on chest).
- 3 Step L with deep knee bend and leaning L (ct 1); raise R behind to knee height (ct 2). Repeat with opp ftwk. Maintain hand position (fists on chest).

V. WIPING OFF THE SWEAT

- 1 Step L bkwd (ct 1); lift R and begin moving bkwd (ct 2); step R bkwd (ct 3); hold (4). Raise L arm so hand is in front of eye (ct 1); pull L elbow quickly back (ct 2); return L arm to chest height, raise R arm up to eye height (ct 3); pull R elbow quickly back (ct 4).
- 2 Hold position. Lower arms (ct 1); Cho-chon, chon (cts 1-4).

Sequence: Introduction, Fig I, Fig II, Fig III, Fig IV, Fig V.

Presented by Iwao Tamaoki

Soran Bushi — continued

Lyrics

Chorus: E Ya-ren, so-ran, so-ran, so-ran, so-ran, so-ran, hai, hai

Oki-no kamome-ni shiodoki toe-ba Watasha tatsu tori, mani-ni kike choi Ya-sa, e-en-ya-an sa-no, dokkoisho, dokkoisho, dokkoisho	Rough translation: Seagull flying away, won't tell how the tide is.
Oki-no kamome-ga mono iunra-ba Tayori kiitari, kikasetari	If seagulls could talk, they would carry news from faraway.
Nishin kurukato inari-ni kike-ba Dokono inari-mo kon to naku	Fox God won't say anything except "kon" if you ask if herrings are coming. ⁽¹⁾
Yoichi yoitoko ichito-wa gozare Umi-ni kogane-no nami-ga tatsu	Yoichi is a wonderful place, surrounded by ocean. Come visit.
Otoko dokyo-nara go-shaku-no karada Don-to noridase, name-no uye.	Men, you must be courageous to go fishing in the ocean.

(1) In Japanese, the fox makes the animal sound "kon." Phonetically, "kon" is same sound as "not coming." Thus, if you ask a fox if the herrings are coming, the answer is always no.

Souma Dozuki Uta

(Fukushima Prefecture, Japan)

This song was sung as laborers packed soil, leveled ground and laid the foundations for buildings. The “Souma Dozuki Uta” has a beautiful melody which carries a unique intonation as the chorus is sung in the dialect. “Dozuki” means “hitting the ground to harden it.” The movements in the dance mimic those of the laborers.

Pronunciation: soh-oo-mah doh-zoo-kee ooh-tah

Music: 2/4 meter *Japanese Music CD, Track 4*

Formation: Individuals in a circle facing LOD (CCW).

Meas 2/4 meter Pattern



Souma, a city in Fukushima

4 meas INTRODUCTION. No action.

I. FIGURE I. Pulling rope.

Footwork

Hands

- | | | |
|-----|--|---|
| 1 | Step fwd R (ct 1); step fwd L (ct 2). | Swing arms (loose fists) down and back (ct 1); swing arms up to chest level (ct 2). |
| 2 | Step fwd R, leaving L on floor (ct 1); hold (ct 2). | Clap flat hands twice (cts 1, 2). |
| 3-4 | Repeat meas 1-2 with opp ftwk and direction. | Repeat meas 1-2 with 1 clap on meas 4, ct 1. |
| 5 | Step sdwd R (ct 1); touch L next to R heel (ct 2). | Bring loose fists down to R side (ct 1); hold (ct 2). |
| 6 | Step diag fwd L (ct 1); touch R next to L heel (ct 2). | Reach both hands, still in loose fists, up to L (ct 1); open fists (ct 2). |
| 7-8 | Repeat meas 5-6. | Repeat meas 5-6. |
| 9 | Step fwd R (ct 1); step fwd L (ct 2). | Bring loosely closed fists down to R side (ct 1); bring loosely closed fists down to L side (ct 2). |
| 10 | Step fwd R turning to face ctr and leaving L on floor (ct 1); hold (ct 2). | <u>Yama biraki</u> . Open arms to sides and slightly down (ct 1); hold (ct 2). |
| 11 | Step L next to R (ct 1); hold (ct 2). | Clap both flat hands together (ct 1); hold (ct 2). |

II. FIGURE II.

- | | | |
|---|---|--|
| 1 | Touch R slightly to R in front (ct 1); kick R slightly back next to L (ct 2). | Bring flat hands down to the L, palms down (ct 1); reach hands up to R (ct 2). |
|---|---|--|

Souma Dozuki Uta — continued

2	Step R slightly to R in front (ct 1); hold (ct 2).	Reach flat hands up and R, palms down (ct 1); bring hands back down to chest height, then reach up to R again (ct 2).
3	Still facing ctr, touch diag fwd L (ct 1); kick L slightly back next to R (ct 2).	Repeat meas 2.
4	Step L slightly to L in front (ct 1); hold (ct 2).	Repeat meas 3.
5	Step R across in front of L (ct 1); step back on L (ct 2).	Leaving L hand in place, bring R arm up and around to clap and open upwards (ct 1); hold (ct 2).
6	Step and lean back on R, leaving L in place and bending R knee (ct 1); hold (wt on both ft) (ct 2).	Leaving L hand in place, bring R arm up to the R (ct 1); hold (ct 2).
7-8	Repeat meas 5-6.	Repeat meas 5-6.
9	Step back L (ct 1); hold (ct 2).	Bring both loose fists to L level with chest (ct 1); hold (ct 2).
10	Step back R turning to face LOD (ct 1); hold (ct 2).	Bring both loose fists to R level with chest (ct 1); hold (ct 2).
11	Touch L to L (ct 1); kick L slightly back next to R (ct 2).	Bring both loose fists down to L (ct 1); relax (ct 2).
12	Step fwd L (ct 1); hold (ct 2).	Bring both loose fists down to L (ct 1); hold (ct 2).
13	Step fwd R (ct 1); hold (ct 2).	Bring both loose fists down to R (ct 1); hold (ct 2).
14	Step fwd L (ct 1); hold (ct 2).	Lift upraised palms to chin level (ct 1); hold (ct 2).
15	Bring both ft together (ct 1); hold (ct 2).	Clap both hands at chest level (ct 1); hold (ct 2).

Sequence: Dance entire dance 3 times + meas 1-11 of Fig I. End with prayer position, facing ctr.

Presented by Iwao Tamaoki

Tajimi ko-uta

(Gifu Prefecture, Japan)

Tajimi is a city located in southern Gifu prefecture, close to the border of Aichi prefecture. It became a city in 1940 and the region has been known for Mino-yaki ceramics since the railway was opened in 1900. This city can be divided into four districts according to the type of ceramic product it produces.



The song is about the birthplace of Mino-yaki ceramics. “Tajimi Kouta” is performed by the public each August on the anniversary of the city’s founding or at Bon festivals.

Pronunciation: tah-jee-mee koh-tah

Music: 4/4 meter *Japanese Music CD, Track 1*

Formation: Individual dancers facing ctr, hands at sides.

Steps & Styling: Bose hando: Arms bent at elbow, forearms horizontal with palms down at chest height, R arm above L.

Cho: a short, soft clap of the hands; Chon: a hard, long clap of the hands.

Fujiyama: Arms form a mountain (Mt. Fujiyama), palms down, fingers touching in front of the face.

Fusenagashi: Swing both arms down and to the R. Can be done with same arm movements to the L side.

Soenobashi: R arm straight in front, palm down; L arm bent with hand on R elbow. Can be done with opp. hand position.

Ryote age kazashi: Raise arms above head with palms up to form a circle (moon). This movement may take two cts or be spread out over 4-6 cts.

Tate kazashi: R arm extended fwd at shldr height, palm down. L arm is bent at elbow with palm facing twd face. Can be done with arm pos reversed.

Note: all arm movements flow smoothly from one to the next.

Meas 4/4 meter Pattern

1 meas INTRODUCTION. Wait facing ctr.

I. FIGURE I

Footwork

Hands

- | | |
|-----|---|
| 1 | Stand facing ctr (cts 1-3); turn ¼ to R to face CCW (ct 4) . |
| 2-3 | Walk 4 slow and even steps fwd (R, L, R, L) on cts 1, 3, 1, 3. |
| 4 | Step fwd R (ct 1); hold (ct 2); step fwd L (ct 3); hold (ct 4). |

- | |
|--|
| Cho (ct 1); chon (ct 2); hold (ct 3); chon (ct 4). |
| Swing hands fwd and clap on each step. |
| Soenobashi R (cts 1-2);
Soenobashi L (cts 3-4). |

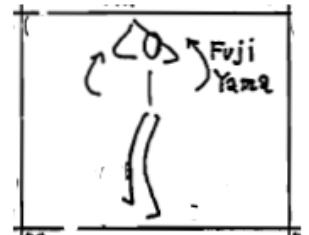


Tajimi ko-uta — continued

- | | | |
|----|--|---|
| 5 | Step L to L (ct 1); hold (ct 2); touch R next to L (ct 3); hold (ct 4). | Slap thighs with both open palms; Ryote age kazashi. |
| 6 | Step R to R (ct 1); hold (ct 2); touch L next to R (ct 3); hold (ct 4). | Slap thighs with both open palms; Ryote age kazashi. |
| 7 | Step R bkwd (ct 1); hold (ct 2); step L bkwd (ct 3); hold (ct 4). | Fusenagashi R (cts 1-2); Fusenagashi L (cts 3-4). |
| 8 | Walk four quick steps (R, L, R, L) while walking in a small circle to the R to end facing CW (cts 1-4) | Ryote age kazashi (taking all 4 cts). |
| 9 | Continue walking four more quick steps (R, L, R, L) moving CW (cts 1-4). | Slowly bring hands down to sides. |
| 10 | Step R to R (ct 1); sway R (ct 2); step L to L (ct 1); sway L (ct 2). | Swing arms to R and clap hands down; swing arms to L and clap hands down. |
| 11 | Repeat meas 10. | Repeat meas 10. |

II. FIGURE II

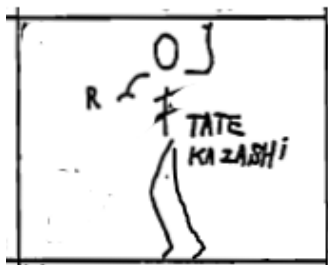
- | | | |
|---|--|---|
| 1 | Repeat Fig I, meas 8 and end facing CCW (cts 1-4). | Beginning with hands open slightly to each side, each arm swings in a full wide circle inward, up, out again to the sides, and down in six cts (4 cts plus cts 1-2 of meas 2) |
| 2 | Two more steps (R, L) finishing the circle begun in meas 1 (cts 1-2); two more steps (R, L) walking CCW (cts 3-4) | Hands continue up to form a small bowl in front of the face (cts 3-4). |
| 3 | Facing slightly out of circle, touch R heel diag fwd R (ct 1); hold (ct 2); touch R heel again diag fwd R (ct 3) step on R next to L (ct 4). | Fujiyama. |
| 4 | Repeat meas 3 with L heel. | Arms remain in Fujiyama. |

III. FIGURE III

- | | | |
|---|--|---------------------------|
| 1 | Walk three steps (R, L, R) moving CCW (cts 1-3); lift L next to R calf and turn L to face CW (ct 4). | Join hands down in V pos. |
| 2 | Walk three steps (L, R, L) CW (cts 1-3); lift R next to L calf and face ctr (ct 4). | Join hands down in V pos. |

Tajimi ko-uta — continued

- | | | |
|---|---|---|
| 3 | Facing ctr, walk bkwd three steps (R, L, R) (cts 1-3); step L next to R (ct 4). | Tate kazashi with R hand up (ct 1); with L hand up (ct 2); with R hand up (ct 3); bōse hando (ct 4) |
| 4 | Facing ctr, step fwd R (ct 1); step fwd L (ct 2); step R next to L (ct 3); hold (ct 4). | Bōse hando. |



Presented by Iwao Tamaoki

Lyrics

Tabi wa sugoroku Nagoya wo tate (yoisho)
 Minoji ureshiya agari wa tajimi
 Koko wa kamadoko oyamano tsuchiga
 Moete koganeno ametonaru
 (Sore, moete koganeno, moete koganeno ametonaru)

Travel started from Nagoya
 Happy to reach Mino
 Clay from the hill is shaped in kiln
 Kiln makes the clay gold

Syo to harukaze Tokigawaberini (yoisho)
 Kamano kemuriga nagarete nabiku
 Musume toshigoro sakurawa migoro
 Darega oruyara chirasuyara
 (Sore, darega oruyara darega oruyara chirasuyara)

Spring gentle wind by River Tokigawa
 The smoke from kiln in the breeze
 A young girl blooms like cherry blossoms
 Who wins her heart? Who marries her?

Morono nakakara koutaga moreru (yoisho)
 Kouta ureshiya koe natsukashiya
 Tsunoru omoiwo sonomama nosete
 Funeni tsumidasu tajimiyaki
 (Sore, funeni tsumidasu funeni tsumidasu tajimiyaki)

Girls singing in the hut
 Her voice touches my heart
 Without telling her my feelings
 Have to be on the boat

Minoji koishiya tobitatsu torini (yoisho)
 Misomeraretaka kokeino momiji
 Shigure hitohake irotuki somete
 Uwasa tatsumani koyukunaru
 (Sore, uwasa tatsumani uwasa tatsumani koyukunaru)

My heart wants to stay in Mino
 The maple leaves are brushed
 As people talk new love
 The color intensifies

Tokimekino Rumba

(Japan)

A modern Japanese recreational circle dance. The song is sung by man about the girl who stole his heart. The word “tokimekino” translates as “heart throb.”

Pronunciation: toh-kee-meh-kee-noh room-bah

Music: 4/4 meter *Japanese Music CD, Track 15*

Formation: Circle of dancers facing ctr, hands free.

Steps & Styling: Cho: A short, soft clap Chon: A hard, long clap

Ryote kaiguri: Translation: “Ryote” means “both hands” and “kaiguri” means “coil.” Hands move around each other fwd.

Meas 4/4 meter Pattern

3 meas INTRODUCTION.

I. SIDE-TOGETHER-SIDE-TOUCH

1 Beg with R and moving CCW, step-together-step (R, L, R) (cts 1-3). Touch L next to R, chon (ct 4). Arms are bent at the elbow, hands in loose fists held at waist height, swing bkwd (& before ct 1), fwd (ct 1); bkwd (ct 2); fwd (ct 3); and chon (ct 4).

2 Repeat meas 1 with opp ftwk and direction. Arms repeat meas 1.

II. WALKING TO CENTER AND BACK

1 Three steps twd ctr beg with R (cts 1-3); step L next to R (ct 4).

2 Standing in place with knees slight bent, Ryote kaiguri to R and to L

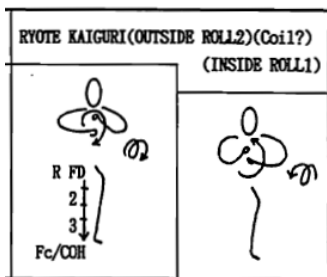
3-4 Repeat meas 1-2, but walk away from ctr on meas 3.

III. TURN AND SWAY RIGHT AND LEFT

1-2 Walk in a small CW circle, beg with R and using eight walking steps, moving R, then away from ctr, continuing in the CW circle until facing ctr again.

3 Facing ctr with wt on L, sway on R to R (cts 1-2), face slightly L, and extend hands from the heart upward and L until arms are straight (cts 3-4).

4 Sway on L to L, face slightly R (cts 1-2), and extend hands from the heart upward and R until arms are straight (cts 3-4).



Presented by Iwao Tamaoki

Unagappa Ondo

(Tajimi City, Gifu Prefecture, Japan)



[Cartoon Mascot of Tajimi City]. The name comes from Una or unagi (“eel”) and gappa or kappa, the name of a mythological creature.

It was a long, long time ago, a time of endless sunny days, and the rice fields were close to drying out. Tajimi villagers began playing Taiko drums and prayed for rain day after day, asking for help from the blessed Kappa-sama, whom they knew to be a messenger of the God of Water. Much to their surprise and gratitude, it began to rain hard. The crops were saved, resulting in a good harvest that autumn.

The villagers worshipped the Kappa-sama and prayed for good rain and harvest year after year. With a large harvest coming every year, though, eventually the villagers became complacent, and they began to take Kappa-sama for granted. One day, some of the Tajimi folks decided to move his shrine to the edge of the Toki River. Kappa-sama became angry and made the rain fall in a non-stop torrential downpour so that the river overflowed its banks. “Oh, Holy Kappa! No!” the villagers cried. The whole village of Tajimi was now inundated with water. Rice fields, houses, absolutely everything washed away.

This time the villagers played the Taiko drums and pleaded for the Dragon to help them. Dragon-sama appeared suddenly before them and, turning to Kappa-sama, broke a saucer over his head. With that, the flood was sucked up into the saucer, returning the land to normal.

The small bit of water left on the saucer was the only energy source Kappa-sama had left. He began gasping and fell to his knees at the foot of Dragon-sama. Dragon-sama took pity on Kappa-sama and not only gave him a new saucer, but shared sake with him and let him to continue living in Toki River as long as he never caused any problems again for the village folk.

There are now bountiful eels in Toki River where the now-repentant Kappa-sama returned. When people come to the river to swim or fish, Kappa might pull them under the water. Usually Kappa is just mischievous, but sometimes he gets carried away.

This dance came about as a part of citywide revitalization project. The City of Tajimi created a new mascot and commissioned a writer and composer for a theme song that was called the “Unagappa Pappa Song.” Then citizens collectively came up with a dance to go with it. That song and dance were released to the public in 2009.

They soon realized they needed something everyone could dance, something suitable for Obon Festivals, so another dance was arranged in Ondo style, a slightly slower version from the original. Mr. Tamaoki was asked to choreograph a Japanese folk dance “Unagappa Ondo.” The dance Unagappa Ondo is Mr. Tamaoki’s choreography and is enjoyed by many all over Japan.

Pronunciation: ooh-nah-gahp-pah ohn-doh

Music: 4/4 meter

Japanese Music CD, Track 10

Formation: Individuals dancing freely, hands free. Dance moves generally CCW.

Unagappa Ondo — continued

Steps & Styling: Cho: A short, soft clap.

Chon: A hard, long clap.

Kazashi: Extend both arms fwd at shldr level diag R and look R (cts 1-2). Can be done with opp handwork.

Mawashi okuri: Beg with palms down in front, arms parallel, swing arms in a full circle from down to right to up to left. Arms may swing the opp direction.

Sashi Kazashi: L hand up as if shading eyes, palm out; R arm down and slightly at side. Can be done with opp hand position.

Yama Biraki: Open arms to sides and downward. “Yama” means “mountain” and “hiraki” means “to open.”

Ryote kaiguri: Translation: “Ryote” means “both hands” and “kaiguri” means “coil.” Hands move around each other fwd.

Meas 4/4 meter Pattern

4 meas INTRODUCTION. Facing CCW, begin after “Ah, Sore” with claps: Chon, chon, cho-cho, chon. (cts 1, 3; 1, 2, 4)

Footwork

Hands

I. TWO POSES AND CLAPPING.

- | | | |
|---|--|---|
| 1 | Facing CCW, step R to R (ct 1); lift L knee bent in front of R knee (ct 2); repeat cts 1-2 with opp ftwk and handwork (cts 3-4). | Open arms (ct 1); R palm slightly above head, L palm in front of stomach (ct 2); repeat cts 1-2 with opp ftwk and handwork (cts 3-4). Note: fingers are apart because the kappa had webbed hands. |
| 2 | Stand with ft together. | <u>Chon</u> , <u>Chon</u> , <u>Chon</u> (clapping on cts 1, 2, 3); hold (ct 4). |
| II. <u>TRAVELING CCW</u> . (with singing) | | |
| 1 | Walk three steps (R, L, R) and touch (or lift) L (cts 1-4). | Palms down, arms parallel, swing in a full circle from down to right to up to left. (<u>Mawashi okuri</u>) |
| 2 | Repeat meas 1 with opp ftwk and direction. | Repeat meas 1, but arms swing in a full circle in the opp direction. |
| 3 | Step R fwd (cts 1-2); step L fwd (cts 3-4). | Extend both arms fwd at shldr level diag R (R palm down, L shades eye) and twist R (cts 1-2); repeat cts 1-2 with opp handwork (cts 3-4). (<u>Sashi Kazashi</u>) |
| 4 | Step R fwd (ct 1); step L bkwd (ct 2); step R bkwd next to L (cts 3-4). | <u>Yama biracki</u> (ct 1-2); <u>Chon</u> (ct 3). |
| 5-8 | Repeat meas 1-4. | |

III. PALMS.Footwork

- 1 Bend knees (ct 1); straighten knees once (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Bend knees slowly (ct 1-2) open knees to each side (ct 3-4).
- 3 Walk four steps (R, L, R, L) fwd (cts 1-4).
- 4 Step R fwd with bent knee (ct 1); step L bkwd (ct 2); step R bkwd next to L (cts 3-4).
- 5 Twist upper body L, shout “NeEE!” (cts 1-2); straighten body, ft together (cts 3-4).
- 6 Stand with ft together (cts 3-4).

Hands

- Tap thighs with palms (cts 1); hold (ct 2); repeat cts 1-2 (cts 3-4).
- Slowly stretch arms out to sides and upward (cts 1-2), rest hands above head (cts 3-4). Hands end slightly above head, forming a circle.
- Open palms and extend arms fwd and slightly to each side (R, L, R, L) with each step, elbows bending and flexing, hands popping from fingertips touching to wide open with each step.
- Ryote kaiguri fwd (cts 1-2), with elbows bent, open hands at waist level, shake open hands, palms open, to each side (cts 3-4).
- Hold hands, palms facing away from body, on either side of head (cts 1-2); chon two times (cts 3-4)
- Chon four times (cts 1-4).

IV. FIGURE III VARIATION

- 1 Repeat Fig III, meas 3, but four light running steps instead of four walking steps (cts 1-4).
- 2 Ft together, bend knees slightly (ct 1); hold (ct 2); bend knees slightly (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2.

Repeat Fig III, meas 3 (cts 1-4).

With elbows bent, open hands at waist level and shake open hands, palms open, to each side (cts 1-4).

Repeat meas 1-2.

Sequence: Introduction, Fig I, Fig II, Fig III, Fig IV.

Presented by Iwao Tamaoki

