



Syllabus of Dance Descriptions

In Memoriam

Chet Wright

1931 – 2014



Chester “Chet” Wright was a fixture at Stockton Folk Dance Camp for 30 years. He was raised in Stockton, married 62 years to Jan Wright (Stockton Folk Dance Camp’s Registrar for decades), and lived the last 20 years in Shingletown, California. He and Jan were members of the Redding Folk Dancers.

Most of the recent Campers will remember Chet as the manager (with Oscar Faoro) of the morning break. He was also indispensable in the Camp office, setting up and taking down the dance floors, running errands, moving furniture, picking up and delivering people to the airport or train station, and so much more.

Marcel Vinokur

1929 – 2014



Marcel was a major contributor to the folk dance movement, particularly in the San Francisco Bay Area. He taught as many as six international folk dance classes a week during his prime (from Menlo Park to Santa Cruz), and at least two nights a week for most of his adult life. He held monthly all-request international dance parties (with dancing in two rooms simultaenusly!) as well as an annual folk dance New Year’s Eve party. Many of today’s dance teachers and leaders took classes from Marcel. In early 2010, *Let’s Dance!* magazine published a series of four articles about Marcel and his influence on international folk dance in California.

Marcel attended Stockton Folk Dance Camp from 1971-1983, but the dances taught at Camp continued to be a major part of the curriculum for his classes until he stopped teaching in 2012.

Inge Kress

1933 – 2014



Inge Kress was involved with all kinds of folk dancing for most of her life. She and her husband Gregor were part of the Camtia German dance troupe, and later she was Bruce Mitchell’s partner in the Vintage Dance performing group. She also loved to sing and sang with the Zado Singers for over 20 years. She danced with many of the international dance groups in the Greater Sacramento area. She had a beautiful singing voice and sang with the Zado Singers for over 20 years.

She attended Stockton Folk Dance Camp for 27 years, the last time in 2008. Inge had a stroke in 2009 and never fully recovered.

Pat Lisin**1931 – 2014**

Pat Lisin, with Al, her husband of 62 years, was a long-time folk dancer in the San Francisco Peninsula, and especially active with the Palomanians and the Peninsula Folk Dance Council.

Pat and Al last attended Stockton Folk Dance Camp in 2010, having attended for 14 years.

Zora-Mae Torburn**1929 – 2014**

Zora-Mae (Mimi) was a very active teacher of international folk dance and hosted dance parties on the family home almost every weekend during her most active years. She taught dance classes from South San Francisco to San Jose, but primarily in San Carlos. Zora-Mae was a member of the Federation Research Committee for many years and authored or co-authored several of the dance descriptions printed in *Let's Dance!* magazine.

She attended Stockton Folk Dance Camp from the mid-1960s to the early 1980s with her first husband, Roy. She married Jim Vice, and they attended together until 1988.

Gary Lanker**1940 – 2014**

Gary Lanker, with his wife, Caroline, attended Stockton Folk Dance Camp together from 2009 to 2012. Living in Frostproof, Florida, they danced in central Florida, and Gary and his wife were long-time members of the Florida Folk Dance Council.

In 2010, the Lankers offered a six-day stay at their “bed and breakfast” at the auction to benefit the Stockton Folk Dance Camp scholarship fund. They advertised it for two people, but when the high bidder, Robert Null, wanted to bring four people, they made it work.

Caroline is attending Stockton Folk Dance Camp this year.

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, Cricket Raybern and Joyce Lissant Uggla.

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, Loui Tucker, Dr. Steven Turner, and E. David Uggla.

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

NOTES

TEACHING STAFF BIOGRAPHIES

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, 2010 (which featured their wedding as part of Camp) and 2012.

Cesar Garfiaz – Salsa Rueda

Cesar Garfiaz was born and raised in Hollywood, California. He began dancing Salsa at the age of seven, going on Sundays to Steven's Steakhouse, a famous Salsa spot in Los Angeles. In high school he was part of a performing arts class for two years where he learned of his passion for performing. In 2004 Cesar joined UCLA's Department of World Arts and Cultures. Cesar Garfiaz is a founding member of Contra-Tiempo.



Over the past seven years Cesar has studied various styles, including modern, hip hop, house, tai chi, Ghanaian, Mexican Folklorico and Afro-Cuban. As a part of UCLA's Repertory Tour Ensemble, Cesar performed and inspired young people in high schools all over Los Angeles. He currently teaches Salsa and Latin Dance at Cal Poly Pomona and at several studios around Los Angeles.

This will be Cesar's second appearance at Stockton Folk Dance Camp following his debut in 2014.

Zeljko Jergan – Croatian

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



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

This is Zeljko's fourth time on the Stockton Folk Dance Camp faculty.

Genci Kastrati – Albanian

Genci Kastrati finished his studies at the Academy of Fine arts in historical dancing, which is the Albanian equivalent of folklore dancing. By that time he was already a solo dancer at the National Ensemble, but also became choreographer for the ensemble and presented his first complete concert in 2008. Apart from this job, Genci is also teacher at the Art Academy, the Academy of Sports and member of the scientific council of the National Centre for Non-material Culture, and occasionally involved in teaching at amateur groups. Since 2010, Genci has been teaching at workshops in Italy, Switzerland, Sweden, Germany and the Netherlands.



This is Genci's first appearance at Stockton Folk Dance Camp.

Kay Munn – Scottish

Kay Munn grew up in Glasgow, Scotland, where she was introduced to Scottish Country Dancing in school. In 1986, she crossed the Atlantic and lived briefly in Canada, South Carolina and New York.

In preparation for a Burns Night celebration, she told some friends that if they could find the music to Scotland the Brave, she would teach them a Scottish dance. The music was provided and they danced the Gay Gordons! This led to her re-entry into the world of dance, and she enjoyed classes with renowned deviser Terry Glasspool.



Returning to Canada in 2001, Kay was immediately adopted by the local Royal Scottish Country Dance Society (RSCDS) Kingston, Ontario, Branch, and she was encouraged to pursue a Teaching Certificate. With Branch support and an RSCDS scholarship, she obtained her certificate in St. Andrews, Scotland.

Kay has taught at Pinewoods Scottish sessions and has been a frequent teacher at Mainewoods Dance Camp. She teaches classes and workshops at all levels in the local area. The dance The Flower of Glasgow was written for Kay and recently published by the RSCDS – a huge honor. A proud Scot, Kay is comfortable baking shortbread, knitting kilt hose, addressing the haggis, or savoring a dram, but she has little time for much of this, because she's usually dancing!

This is Kay's first appearance at Stockton Folk Dance Camp.

Götz Zinser – German

Götz Zinser comes from Baden-Württemberg, a state in southwestern Germany, near Stuttgart, at the edge of the Black Forest. He teaches traditional dances from all of Germany with a specialization in dances from South Germany, as well as Bavarian dances. He also teaches German sword-dance and flag-swinging. He has been dancing and teaching folkdance for the “Arbeitsgemeinschaft der Sing-,Tanz- und Spielkreise” (ag.volkstanz.com) for over 40 years, and is currently the director. For the last 17 years, Götz has been leading a folkdance week in Germany. He also teaches various seminars to educate and train folk dance leaders. In his professional life, Götz owns his own forge and mechanic shop.

This is Götz’s first appearance at Stockton Folk Dance Camp.



Pierre Sandor Diabankouezi – Congolese Workshop

Pierre Sandor Diabankouezi is a master choreographer of traditional dance, drum rhythms, songs, and kalimba from the Republic of the Congo. He began formal training in traditional Congolese dance at the age of 9. He was choreographer and lead dancer for over 10 years with the Congolese National Dance Company (Le Ballet National du Congo). In 1974, having completed his graduate studies and receiving his Masters in art and drama, Sandor became a professor teaching undergraduate level students of the arts as well as those pursuing professional careers in performing traditional dance and music. Thirty years later, Sandor continues to choreograph and perform with Oakland, California’s Fua Dia Congo, a company founded by the late Malonga Casquelourd. He also works with his own group, Ballet Bantu. Sandor has traveled extensively around the world teaching master classes, teaching and performing at schools and festivals. When he is not traveling, Sandor teaches drum, song, and dance classes in the San Francisco Bay Area.



This will be Stockton Folk Dance Camp’s first experience with Sandor.

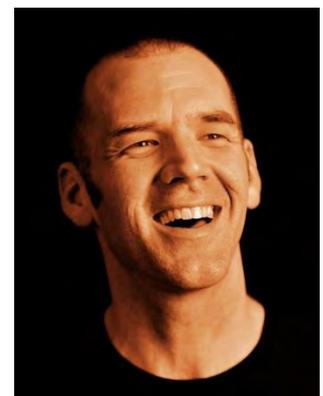
Nils Fredland – Contras and Squares Workshop

Nils has been calling contras and squares since 2000. He draws his material from a large and varied repertoire of dances, ranging from the centuries-old “chestnut” contra dances to the most cutting-edge contra dance choreography being done today. Also a square dance caller, Nils is well known for breathing new life into traditional singing squares from the mid-twentieth century, and has co-authored and edited two books on the topic for the Country Dance and Song Society (CDSS).

In addition to his work as a dance caller, Nils is a trombonist. Since 2006, he has been resident dance caller and trombone player for two bands, Elixir and Maivish. He also works regularly as a caller and sit-in musician with several other popular contra dance bands, including The Great Bear Trio and Nor’easter.

Nils is known for his expertise, skilled leadership, and community-minded approach. He travels coast to coast and overseas to call and play for contra and square dancers over 150 days a year.

This will be Nils’ first appearance at Stockton Folk Dance Camp.



Live Music with Miamon Miller & Friends

Live music will be provided by My Men & Yours. This will be Miamon's third visit to Stockton. He last brought his band of musicians to Stockton Folk Dance Camp in 2011 and 2013. He lives in Southern California.

Band Members First Week: Miamon Miller - Violin, Michael Lawson - Accordion, Steve Ramsey - Rhythm, Bill Lanphier - Bass.

Band Members Second Week: Miamon Miller - Violin, Michael Lawson - Accordion, Paul Brown - Bass, Bill Cope - many instruments.

Miamon Miller, a violinist, has been a fixture in folk music for 40 years.

Michael Lawson plays accordion. Michael has taught accordion at the Mendocino Balkan Music Camp in California, was a founding member of Balkan Cabaret, which ran from 2001 to 2010, and has performed locally in the Pacific Northwest and elsewhere. Michael will also be leading the singing classes.

Steve Ramsey plays the guitar and provides vocals for the band. He began performing Balkan music with Seattle's Radost Folk Ensemble in 1976.

Bill Lanphier plays bass.

Paul Brown plays bass.

Bill Cope is a multi-instrumentalist who has performed in concert settings on over 50 instruments. He began playing Balkan music in 1975.



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NOTES

DANCES OF ROMANIA



Brâu pe șase din Argeș

(Muntenia, Romania)

Pronunciation: BREW peh SHAH-sheh deen AHR-djesh

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 7, Track 13 or Sonia Dion & Cristian Florescu, Special Edition Vol. 2, Track 6*

Formation: Men in an open circle or short lines, facing ctr, hands joined down in V pos.

Steps & Styling: Bicycle Movement: Raise ft by bending knee to approx. 45°, extend ft fwd while straightening the knee, and bring ft down next to standing leg.

Reverse Bicycle Movement: Reverse the movement described above.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
12 meas	<u>INTRODUCTION</u> No action	
	I. <u>FIGURE I</u>	
1	Step R to R (ct 1); step L next to R (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).	
4-12	Repeat meas 1-3 three times.	
	II. <u>FIGURE II</u> Rhythm: QS, QQS, QQQS	
1	Lift L heel while raising R, with knee bent, in front diag L (ct 1); step heavily on R in place while raising L in front, with knee bent, diag R (cts &, 2); stamp L (ct &).	
2	Step heavily on L in place (ct 1); step heavily on R in place while raising L, knee bent, in front diag R (cts &, 2); stamp L (ct &).	
3	Step heavily on L in place (ct 1); step heavily on R in place (ct &); step heavily on L in place while raising R, with knee bent, in front diag L (ct 2).	
4-12	Repeat meas 1-3 three times.	
	III. <u>FIGURE III</u> <i>Plimbare</i> (Promenade) facing and moving CCW Rhythm: QSSS, QSS	
1	Lift L heel while raising R in front with knee bent 45° (ct 1); step R fwd (cts & 2).	
2	Step L fwd (ct 1); step R fwd (cts &, 2); leap fwd onto L (ct &).	
3	Step R fwd (ct 1); step L fwd while raising R in front with knee bent 45° (ct 2).	
4-12	Repeat meas 1-3 three times.	

Brâu pe șase din Argeș — continued

IV. FIGURE IV Facing ctr.
Rhythm: QSSSSQS

- 1 Lift L heel slightly (ct 1); stamp R in front, with toes facing diag L (cts &, 2).
 2 Twist R heel and touch ball of R ball ft diag R (cts, & 1); twist R heel and touch ball of R ft diag L (ct &2).
 3 Stamp R in front (cts &, 1); leap onto R near L (ct &); stamp L in front (ct 2).
 4-6 Repeat meas 1-3 with opp ftwk and direction.
 7-12 Repeat meas 1-6 three times.

V. FIGURE V *Foarfece* (Scissor) Rhythm: QQQ QQQ SSS

- 1 Hop on L while R does a Reverse Bicycle Movement with knee bent 45° (ct 1); step R behind L (ct &); hop on R while L does a Reverse Bicycle Movement with knee bent 45° (ct 2); step on L behind R (ct &).
 2 Hop on L while R does a Reverse Bicycle Movement with knee bent 45° (ct 1); touch ball of R ball next to L (ct &); fall on balls of both ft, with feet apart and toes pointing slightly inward, knees bent and closer together than feet (ct 2).
 3 Bring heels down with toes turned out while straightening legs (ct 1); bring ft close together with knees bent (ct 2).
 4-12 Repeat meas 1-3 three times.

VI. FIGURE VI

- 1 Lift L heel while raising R in front with bent knee (ct 1); three steps fwd R, L, R (cts &, 2, &).
 2 Step L fwd (ct 1); bring R from behind to in front of L in a sweeping CCW arc and touch ball of R in front of L which should be slightly bent (cts 2, &).
 3 Lift L heel while R makes a large CW semi-circle in the air from in front to behind L (cts 1, &); touch R toes behind L (ct 2).
 4 Lift L heel and bring R from behind to in front (ct 1); touch ball of R ft diag L (ct &); raise R straight in front (ct 2); touch ball of R ft diag R (ct &).
 5 Raise R straight in front (ct 1); touch ball of R ft in front (ct &); lift L heel (ct 2); step R near L (ct &).
 6 Step L in place (ct 1); step R in place while raising L ft in front with knee bent (ct &); pause (ct 2).
 7-9 Repeat Fig II, meas 1-3 with opp ftwk.

4

Brâu pe șase din Argeș — continued

- 10 Step L in place (ct 1); step R in front of L (ct &); step L in place (ct 2); step R next to L (ct &).
- 11 Step L in front of R (ct 1); step R in place (ct &); step L next to R (ct 2); step R in front of L (ct &).
- 12 Three steps in place L, R, L (cts 1, &, 2).
- 13-24 Repeat meas 1-12.
- VII. FINALE
- 1 Lift L heel while doing small kick with R, knee bent (ct 1); step R next to L (ct &); step L in place (ct 2).
- 2 Repeat meas 1.
- 3 Lift L heel while doing small kick with R, knee bent (ct 1); small step R fwd (ct &); step L next to R (ct 2).

Sequence: Fig I – VI twice, Finale.

Presented by Sonia Dion and Cristian Florescu

Brâul din Mărginime

(Sibiu area, Transylvania, Romania)

Pronunciation: BREWL deen muhr-dzhee-NEE-meh

Music: 2/4 meter

*Sonia Dion & Cristian Florescu Romanian
Realm Vol. 8, Track 7 or Sonia Dion & Cristian
Florescu, Special Edition Vol. 2, Track 9*

Formation: M in a closed circle, facing ctr, R arm bent, R hand with fingers fwd on L shoulder of the person on right, L arm free.

Meas 2/4 meter

Pattern

4 meas INTRODUCTION No action; may shout:

Foaie verde lemn domnesc (Green foliage from stately trees)

Ăsta-i brâul bătrânesc! (That's for sure an age-old dance!)

I. FIGURE I Facing ctr

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

2 Repeat meas 1.

3 Lift L heel (ct 1); stamp R slightly in front (ct &); lift L heel (ct 2); stamp R (ct &).

4 Lift L heel (ct 1); stamp R slightly in front (ct &); drop L heel (ct 2)

5 Heavy stamp with R diag L (ct 1); heavy stamp with R diag R (ct 2).

6-10 Repeat meas 1-5.

II. FIGURE II Facing and moving CCW.

1 Two steps fwd R, L (cts 1, 2).

2 Repeat meas 1.

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

4 Step L fwd (cts &, 1); step R fwd (ct &); step L fwd (ct 2).

5-8 Repeat meas 1-4.

9 Facing ctr, heavy stamp with R diag. to L (ct 1); heavy stamp with R to R (ct 2).

10-18 Repeat meas 1-9.

Sequence: Repeat as written above until the end of the music (four times)

Presented by Sonia Dion and Cristian Florescu

Ca La Dăeni

(Dobrogea, Romania)

Pronunciation: KAH LAH DUH-en(ee)

Translation: From the village of Dăen

Music: 7/8 meter QQS

*Sonia Dion & Cristian Florescu Romanian Realm
Vol. 7, Track 9 or Sonia Dion & Cristian Florescu,
Special Edition Vol. 2, Track 2*

Formation: Mixed open circle facing CCW; hands in W-pos, and slightly fwd.

Steps & Styling: Bouncy

Meas 7/8 meter

Pattern

4 meas INTRODUCTION No action. Begins when other instruments join the first instrument.

I. FIGURE I

1 Travelling CCW, step R fwd (cts 1-2); step L next to R (cts 3-4); step R fwd (cts 5-7).

2 Step L fwd (cts 1-2); step R next to L (cts 3-4); step L fwd (cts 5-7).

3 Repeat meas 1 while swinging arms down.

4 Repeat meas 2 while swinging arms up in W-pos.

5-16 Repeat meas 1-4 three times.

II. FIGURE II

1 Lift on L heel while arms begin to swing down (cts 1-2); step R to R while arms continue moving down (cts 3-4); step L in front of R while arms move bkwd (cts 5-7).

2 Facing ctr, step R to R while bringing arms up into W-pos (cts 1-2); step L next to R (cts 3-4); step R in place (cts 5-7).

3 Three steps in place: L (cts 1-2), R (cts 3-4), L (cts 5-7).

4 Three steps in place: R (cts 1-2), L (cts 3-4), R (cts 5-7).

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

9-16 Repeat meas 1-8.

II. FIGURE III Moving twd ctr

1 Step R twd ctr (cts 1-2); step L next to R (cts 3-4); step R fwd (cts 5-7).

2 Repeat meas 1 with opp ftwk.

3 Step R fwd while beginning to swing arms down (cts 1-2); raise L leg with knee bent 45° in front of R continuing to swing arms down and slightly bkwd (cts 3-4); pause (cts 5-7).

Ca La Dăeni — continued

- 4 Step L next to R while starting to swing arms up (cts 1-2); raise R leg with knee bent 45° in front of L as arms continue moving up to W-pos (cts 3-4); pause (cts 5-7).
- 5-6 Repeat meas 1-2 moving bkwd.
- 7 Step R in place, bending upper body fwd and swinging arms down (cts 1-2); step L in place while bringing arms down slightly and bkwd (cts 3-4); step R in place (cts 5-7).
- 8 Step L in place, straightening torso while starting to swing arms up (cts 1-2); raise R slightly in front with knee bent and bringing arms in W-pos (cts 3-4); firm stamp with R slightly in front (cts 5-7).
- 9-16 Repeat meas 1-8.

Sequence: Repeat as written above until the end of the music (four times).

Presented by Sonia Dion and Cristian Florescu

Cârligul

(Muntenia, Romania)

Pronunciation: keur-LEE-gool

Translation: The Hook

Music: 2/4 meter

*Sonia Dion & Cristian Florescu Romanian Realm
Vol. 8, Track 8 or Sonia Dion & Cristian Florescu,
Special Edition Vol. 2, Track 11*

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

Steps & Styling: Bouncy

Meas 2/4 meter

Pattern

(4 meas) INTRODUCTION There is no introduction to the music, but the first four meas may be used as one.

I. FIGURE I Facing slightly diag R, arms in W-pos. Rhythm: SSQQS

1 Step R fwd (ct 1); step L fwd (ct 2). Make very small circles with hands.

2 Step R to R while swinging arms down to V-pos (ct 1); step L next to R (ct &); step R in place while swinging arms up to original position (ct 2).

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

5-8 Repeat meas 1-4, except arms remain in V-pos at the end of meas 8.

II. FIGURE II Facing ctr, arms in V-pos.

1 Step R in place while swinging arms bkwd (ct 1); step L slightly in front (ct &); step R in place while swinging arms fwd (ct 2).

2 Repeat meas 1 with opp ftwk and direction.

3 Repeat meas 1.

4 Step L in place while swinging arms bkwd (ct 1); step R slightly in front (ct &); step L in place while swinging arms fwd (ct 2); step R (with leg straight) diag R (ct &).

5 Step L in place while swinging arms bkwd (ct 1); step R slightly in front (ct &); step L in place while swinging arms fwd (ct 2).

6-7 Repeat meas 1-2.

8 Jump on both ft with R behind L while swinging arms up to W-pos (ct 1); jump on both ft with L behind R (ct 2).

Sequence: Alternate Fig I and Fig II as notated above until the end of the music.

Presented by Sonia Dion and Cristian Florescu

Corlu Aromân

(Dobrogea, Romania)

Pronunciation: KOHR-loo ah-ROH-meun Translation: Aroman dance
 Music: 4/4 meter *Sonia Dion & Cristian Florescu Romanian Realm
 Vol. 8, Track 3 or Sonia Dion & Cristian Florescu,
 Special Edition Vol. 2, Track 4*
 Formation: Open mixed circle facing ctr; hands in W-pos but slightly fwd and wider. W dance modestly; M's steps are larger.

Steps & Styling:

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u> Bounce in place from the knees, down-up-down-up. Start with the full instrumental music.	
	I. <u>FIGURE I</u>	
1	Step R to R, facing slightly to the right (ct 1); step L in front of R (ct 2); step R to the R (ct 3); facing ctr, lift R heel while raising L ft with L knee bent 45° in front (ct 4).	
2	Step L behind R (ct 1); step R to R (ct 2); step L in front of R, facing slightly R (ct 3); lift L heel while raising slightly R ft near L leg.	
3	Step R to R (ct 1); step L in front of R (ct 2); facing ctr, step R in place (ct 3); lift R heel while raising L ft with L knee bent 45° in front (ct 4).	
4	Step L to L (ct 1); facing slightly L, step R in front of L (ct 2); facing ctr, step L in place (ct 3); lift L heel while raising R ft with R knee bent 45° in front (ct 4).	
5-8	Repeat meas 1-4.	
	II. <u>FIGURE II</u> Singing	
1	Step R to R facing diag R (cts 1-2); step L in front of R (cts 3-4).	
2	Facing ctr, step R to R (cts 1-2); raise L ft in front (cts 3-4).	
3	Large step L to L (cts 1-2); with R leg straight, touch R toes diag L (cts 3-4).	
4	With R leg straight, touch R toes diag R (ct 1-2); brush R ft along the floor in front of L near L knee (ct 3); extend R diag R (ct 4).	
5-12	Repeat meas 1-4 twice.	
13-14	Repeat meas 1-2.	
15	Large step L to L (ct 1-2); brush R ft with R knee bent 45° in front of L near L knee (ct 3); extend R leg diag R (ct 4).	

Sequence: Alternate Fig I and Fig II four times, Fig I.

Presented by Sonia Dion and Cristian Florescu

Hora de la Vama

(Bucovina, Romania)

Pronunciation: HOH-rah deh lah VAH-mah

Music: 4/4 meter

*Sonia Dion & Cristian Florescu Romanian Realm
Vol. 7, Track 2 or Sonia Dion & Cristian Florescu,
Special Edition Vol. 2, Track 14*

Formation: Closed circle of women facing CCW; R arm extended, with R hand on L shoulder or back of W in front, and L arm bent, with L hand holding front edge of (imaginary) vest.

Steps & Styling: The two-step is bouncy but other steps are more erect.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> Stand facing CCW, with a slight body sway on each ct.	
	I.	<u>FIGURE I</u> Rhythm: QQS, QQS, SSSS
1	Two small, bouncy two-steps fwd: step R, L, R (cts 1, &, 2); then L, R, L (cts 3, &, 4).	
2	Four normal walking steps fwd: R, L, R, L (cts 1-4) holding body erect.	
3-8	Repeat meas 1-2 three times.	
	II.	<u>FIGURE II</u> Rhythm: QQS, QQS, SQQSS
1	Repeat Fig I, meas 1.	
2	Touch ball of R ft next to L (ct 1); small step R to R (ct 2); step L next to R (ct &); small step R to R (ct 3); touch ball of L ft next to R (ct 4).	
3-4	Repeat meas 1-2 with opp ftwk and direction.	
5-8	Repeat meas 1-4.	
	III.	<u>FIGURE III</u> Facing ctr, hands in W pos. Rhythm: QQS, QQS, SSSS.
1	Repeat Fig I, meas 1 twd ctr.	
2	Repeat Fig I, meas 2 twd ctr on slight diag.	
3-4	Repeat meas 1-2 moving bkwd, away from ctr.	
5	Turning slightly to R (CCW), two two-steps moving CCW and slightly on the diag.	
6	Repeat meas 2: R, L, R, L (cts 1-4) while arms drop to V-pos and swing slightly bkwd (ct 1); fwd (ct 2); bkwd (ct 3); up into W-pos (ct 4).	
7-8	Repeat meas 5-6.	
	IV.	<u>FIGURE IV</u> Facing ctr, hands in W-pos. Rhythm: QQS, QQS, SQQSS
1	Repeat Fig III, meas 1 (cts 1-4).	

Hora de la Vama — continued

- 2 Stamp R with noise but without wt (ct 1); step R to R (ct 2); step L next to R (ct &); step R to R (ct 3); stamp L with noise but without wt (ct 4).
- 3 Repeat meas 1 with opp ftwk, moving bkwd, away from ctr.
- 4 Repeat meas 2 with opp ftwk.
- 5-8 Repeat meas 1-4.
- V. FIGURE V Facing CCW.
- 1-4 Repeat Fig III, meas 5-8.
- 5 Repeat Fig IV, meas 1.
- 6 Facing ctr, small step R fwd (ct 1); step L next to R (ct &); small step R fwd (ct 2); stamp L twice with noise but without wt (ct 3, 4).
- 7-8 Repeat 5-6 with opp ftwk and direction (backing away from ctr).
- VI. FIGURE VI Facing CCW.
- 1-4 Repeat Fig III, meas 5-8.
- 5 Repeat Fig IV, meas 1.
- 6 Continuing moving twd ctr, step R fwd on slightly R diag (ct 1); step L fwd on slightly L diag (ct 2); step R fwd on slightly R diag (ct 3); step L fwd on slightly L diag (ct 4).
- 7-8 Repeat meas 5-6, facing ctr and backing up.

Sequence:

Fig I, Fig II, Fig I, Fig II.

Fig III, Fig IV, Fig V, Fig VI.

Presented by Sonia Dion and Cristian Florescu

Hora nevestelor
NOT TAUGHT
(Alba County, Transylvania, Romania)

Hora nevestelor — continued

NOT TAUGHT

Învârtita din Căstău

(Hunedoara County, Transylvania, Romania)

Învârtita dances (turning dances) are thought to have developed after the Purtata dances (walking dances). The most basic version of Învârtita involves turning only in one direction or the other. Unlike the Purtata family of dances, the Învârtita is found among Romanians beyond Transylvania and is not restricted to Hungarian-ruled areas; it has a universal name covering many regional versions. Învârtita din Căstău is from the family of *Învârtita șchioapa*, danced in the southern part of Transylvania. Each zone has its own particularity.

This dance is divided in two parts, the first one is made up of the basic steps danced in the primitive traditional way. The second part is the couple form. The characteristic of the music of Învârtita is an asymmetrical rhythm.

Pronunciation: eun-veur-TEE-tah deen
KUHS-tuh(oo)

Translation:

Music: 2/4 meter

Sonia Dion & Cristian Florescu Romanian Realm Vol. 1, Track 5 or Sonia Dion & Cristian Florescu, Special Edition Vol. 2, Track 12

Formation: Mixd circle of dancers facing ctr; hands in V-pos.

Steps & Styling: Knees are soft in a very slight bending and extending motion.

Meas 4/4 meter

Pattern

NO INTRODUCTION

I. FIGURE I *Legănatul*

- 1 Step R to R (ct 1); step L next to R (ct 2).
- 2 Step R to R (ct 1); touch L next to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-24 Repeat meas 1-4 five times.

II. FIGURE II *Plimbarea* Rhythm: SQQ

Facing CCW, W's hands on waist, M's R hand up in front and over head, palm fwd, and L hand at lower back.

- 1 Step R fwd (ct 1); touch ball of L next to R while lifting R heel (ct 2); drop R heel (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three times.
- 9 Step R fwd (ct 1); touch ball of L next to R (ct 2). See *Strigături* (calls) below.
- 10 Step L bkwd (ct 1); touch ball of R next to L (ct 2).

Învârtita din Căstău — continued

- 11-12 Repeat meas 9-10. See *Strigături* (calls) below.
- 13-16 Repeat meas 1-4.
- III. FIGURE III Hands joined in V-pos. *Șchioapa*
- 1 Step R to R turning to face slightly L (ct 1); dragng L next to R (ct 2); step R to R (ct &).
- 2 Scuff L heel fwd (ct 1); step L in front of R (ct &); scuff R heel fwd (ct 2); step R to R and face ctr (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Repeat meas 1-2.
- 7 Lift R heel while raising L leg (knee straight) in front at 45° (ct 1); drop R heel, L leg doing ¼ circle in the air to L (ct &); step L behind R (ct 2); step R to R (ct &).
- 8 Repeat meas 2.
- 9-16 Repeat meas 1-8 with opp ftwk and direction.
- IV. FIGURE IV *Legănatul dublu*. Facing ctr. Rhythm: SQSQS
- 1-2 Step R to R (ct 1); step L next to R (ct 2); step on R to R (cts &, 3); step L next to R (ct &); step on R to R and bend R knee slightly (ct 4, &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three times. Touch L at the end of meas 16.
- V.W. FIGURE V FOR WOMEN. *Fecioreasca*. Facing ctr, hands free.
- 1 Step L bkwd (ct 1); step R next to L (ct 2); step L (ct &).
- 2 Step R fwd (ct 1); scuff L heel fwd (ct 2); step L fwd (ct &).
- 3 Pause (ct 1); step R fwd (ct &); pause (ct 2); step L fwd (ct &).
- 4 Step R in front of L, turning ¼ to L (ct 1); step L bkwd, turning ¼ to R (ct 2); step R bkwd (ct &).
- 5-16 Repeat meas 1-4 three times, except on last step, touch R next to L (ct &).
- V.M. FIGURE V FOR MEN
- 1-6 Same as Fig V. for women above.
- 7 Pause (ct 1); step R fwd (ct &); pause (ct 2); step L fwd, slapping R heel with R hand (ct &).
- 8 Close R to L with a sharp click (ct 1); clap hands in front at chest (ct 2); clap hands again (ct &).
- 9-12 Repeat meas 1-4.

16

Învârtita din Căstău — continued

13-16 Repeat meas 5-8.

COUPLES SECTION. Figures above are done as a couple. Couples are facing each other, hands on partner's shoulders.

VI. FIGURE VI

1-16 Same as Fig I, in couple pos.

VII. FIGURE VII

1-16 Same as Fig IV, in couple pos.

VIII. FIGURE VIII

1-15 Same as Fig III, in couple pos.

16 Step R next to L with a sharp click (ct 1); pause (ct 2).

Strigături (calls)

Fig II meas 9-10: *Și n-ainte și n-apoi măi* (SHEE nah-EEN-teh SHEE nah-POY may)
Translation: Forward and back.

Fig II meas 11-12: *C-a șai jocul pe la noi măi* (KAH shy DZHOH-kul PEH lah NOY may)
Translation: That's how our dances go.

Sequence:

(Fig I, Fig II) twice

(Fig III, Fig IV) twice

Fig V, Fig VI, Fig VII, Fig VIII

Presented by Sonia Dion and Cristian Florescu

Joc din Rebrîșoara

(Bistrița-Năsăud, Transylvania, Romania)

- Pronunciation: ZHOK deen reh-bree-SHOHAH-rah
- Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 8, Track 14 or Sonia Dion & Cristian Florescu, Special Edition Vol. 2, Track 3*
- Formation: Small circles of 8-10 dancers, spread out on the dance floor. Dancers stand facing ctr, hands in V-pos.
- Steps & Styling: Proud

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas		<u>INTRODUCTION</u> No action, begin with singing.
	I.	<u>FIGURE I</u>
1		Step R to R (ct 1); step L next to R (ct 2).
2		Step R to R (ct 1); touch L next to R (ct 2).
3-4		Repeat meas 1 with opp ftwk and direction.
5		Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2).
6		Step L crossed in front of R (ct 1); step R to R (ct 2); step L next to R (ct &).
7		Step R to R (ct 1); step L crossed in front of R (ct 2).
8		Step and sway R to R (ct 1); sway L (ct 2).
	II.	<u>FIGURE II</u>
1-3		Repeat Fig 1, meas 1-3
4		Step and sway L to L (ct 1); step and sway on R (ct 2).
5		Step L crossed in front of R (ct 1); step R to R (ct 2); step L next to R (ct &).
6		Step R to R (ct 1); step L crossed in front of R (ct 2).
7		Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2).
8		Step L crossed in front of R (ct 1); step and sway R to R (ct 2).
9-16		Repeat meas 1-8 with opp ftwk and direction. At the end of the dance, step on L next to R.

Sequence: Repeat as written above until the end of the music (five times).

Presented by Sonia Dion and Cristian Florescu

Lyrics

De la Rebrișoara* în jos mândru-i locul și mănos.
De la Rebrișoara în jos omu-i mândru și mănos.
De la Rebrișoara în sus Dumnezeu raiul l-o pus
Iară eu copcilul lui în mijlocul raiului.

Doamne cât om-ni de dor de casă și de ogor
De târnaț și de cuptor și de oala cu groștior**.
Mi-e dor de părinții mei c-am crescut pe lângă ei
De-aș putea m-aș duce în zbor
ca să m-ăstâmpăr de dor.

Mi-amintesc copcil eram doamne cât ne mai jucam.
Se lăsa sara pe sat noi venem de la scăldat.
Era plină ulișoara de copcii din Rebrișoara
În cămeșă și desculți Doamne cât eram de mulți.

Plăcinte mama făce cu dulceață le unge,
Luam în mână doua tri și-apoi fugeam la copcii.
Făcem lanț de gălbinele și cununi de sânziene.
Atunci era lumea me ș-alta nu-mi mai trebuie.

Iarna frigul și-l lăsa dar nouă nu ne păsa
Că nu ne mai dădem duși ziua de la săniuș.
Și ninge prin Rebrișoara de nu vedeai ulișoara
Prin omăt ne tăvălem nici-o grijă nu avem.
Unde s-o dus Doamne tăte aș căta da-n care parte,
Sat frumos unde ești Rebrișoară din povești.

Rebrișoara* is a beautiful, fertile place.
Down in Rebrișoara, men are proud and hardworking.
Up above Rebrișoara is God's heaven.
And I, its child, am in between.

Oh, Lord, how I miss my house and my land,
The veranda, the kitchen and the huge pot of *groștior***.
I miss my parents with whom I grew up,
If I could, I would fly to them to ease my heart.

I remember when I was small — oh, how we loved to play!
We would swim until sundown.
The lane teemed with the children of Rebrișoara,
In shirts and barefoot. Oh, there were so many of us!

My mother made delicious jam tarts.
I would grab two or three and run out to my friends.
We'd make crowns of wildflowers.
At that moment I was King of the World and I was fulfilled.

The winter was freezing but we didn't care,
We spent the whole day sliding on our sleds.
It snowed so hard in Rebrișoara we couldn't see the lane,
We played in the snow without a care.
Oh, my goodness, where has the time gone? I would like to
look for it, but which way should I go?
My beautiful Rebrișoara, where are you, the village of
my childhood?

*The name of a village.

**A local specialty similar to cheese.

Marșul lui Cinară

(Banat, Romania)

Pronunciation: MAHR-shool loo-ee tchee-NAH-ruh Translation:

Music: 4/4 meter

Sonia Dion & Cristian Florescu
Romanian Realm Vol. 8, Track 15 or
Sonia Dion & Cristian Florescu, Special
Edition Vol. 2, Track 10

Formation: Open circle of dancers facing ctr; hands in W-pos.

Steps & Styling: Bicycle Movement: Raise ft by bending knee to approx. 45°, extend ft fwd while straightening the knee, and bring ft down next to standing leg.

Elegant, very proud attitude and footwork done mainly on the balls of feet.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u>	
	I. <u>FIGURE I</u> Facing ctr. Melody A Rhythm: SSQQS	
1	Step R diag R, body slightly diag R (cts 1-2); step L in front of R (cts 3-4).	
2	Step R to R, body facing ctr (ct 1); step L next R (ct 2); step R to R (cts 3-4). [Or traveling variant: step R slightly diag R (ct 1); step L (ct 2); step R to R (cts 3-4).	
3	Two slow steps bkwd: L (cts 1-2), R (cts 3-4).	
4	Three very small steps bkwd: L (ct 1), R (ct 2), L (cts 3-4).	
	II. <u>FIGURE II</u> Moving to ctr and backing out. Melody B Rhythm: SSQQS, SQQSS	
1	Two slow steps fwd twd ctr: R (cts 1-2), L (cts 3-4).	
2	Step R twd ctr (ct 1); very small step L twd ctr (ct 2); very small step R twd ctr while making a Bicycle Movement with L (cts 3-4).	
3	Step L in place while making a Bicycle Movement with R (cts 1-2); step R bkwd (ct 3); step L bkwd (ct 4).	
4	Step R bkwd while making a Bicycle Movement with L (cts 1-2); step L in place while raising R in front with knee bent 45° (Bicycle Movement) (cts 3-4).	
5-8	Repeat meas 1-4.	
	III. <u>ENDING</u>	
	In the last meas of the dance, step L next to R ft (ct 3); hold (ct 4).	

Sequence:

Fig I four times, Fig II

Fig I twice, Fig II

Fig I four times, Fig II

Fig I twice, Fig II

Presented by Sonia Dion and Cristian Florescu

Pe picior
NOT TAUGHT
(Bihor, Romania)

Pe picior — continued

NOT TAUGHT

NOT TAUGHT

Țuche țuche

(Rom dance from Romania)

Pronunciation: TSHOO-keh TSHOO-keh Translation: Kiss Kiss

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 8, Track 5 or Sonia Dion & Cristian Florescu, Special Edition Vol. 2, Track 8*

Formation: Individuals dancing freely, hands free

Steps & Styling: Small steps. Fingers may snap when hands are not clapping.

Meas 2/4 meter

Pattern

16 meas INTRODUCTION No action, or dancers may improvise.

I. FIGURE I (Instrumental). (Body diag to L)

1 Lift L heel (ct 1); step R in front of L (ct &); step L in place (ct 2).

2 Lift L heel (ct 1); step R in back (ct &); step L in place (ct 2).

3 Step R heel in front of L (ct 1); step L in place (ct &); step on R toes bkwd near L (ct 2); step L in place (ct &).

4 Step R heel in front of L (ct 1); step L in place (ct &); step R bkwd and face ctr (ct 2).

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

9-14 Repeat meas 1-6. Face ctr on meas 13-14.

15 Jump onto ft together in place with knees slightly bent (ct 1); wait; (ct 2).

16 Two small jumps on each beat, in place, with ft together (cts 1, 2).

17 Step L to L, body slightly diag. L (ct 1); clap hands in front of chest (ct &); step R in front of L (ct 2); clap hands in front (ct &).

18 Step L to L facing ctr (ct 1); clap hands in front (ct &); slap R hand on R thigh while raising R leg in front (ct 2); clap hands in front (ct &).

19-20 Repeat meas 17-18 with opp ftwk and direction.

21 Step L in place (ct 1); clap hands (ct &); slap R hand on R thigh while raising R leg in front (ct 2); clap hands in front (ct &).

22 Step R in place (ct 1); clap hands (ct &); slap L hand on L thigh while raising L leg in front (ct 2); clap hands (ct &).

Tuche tuche — continued

- 23 Step on L in place (ct 1); clap hands (ct &); slap R hand on R thigh while raising R leg in front (ct 2); clap hands (ct &).
- 24 Bend R leg 45° in front and twist R lower leg to slap outside R heel with R hand (ct 1); clap hands (ct &); bring R leg in front (still 45°) while slapping with R hand on R thigh (ct 2).
- 25-30 Repeat meas 17-22 with opp ftwk and direction.
- 31-32 Repeat meas 15-16.

Note: The last time through the dance, dance only through Fig I, meas 23. See ENDING at the bottom of this dance description.

II. FIGURE II

- 1 Lift L heel (ct 1); cross R behind L (ct &); step L to L (ct 2).
- 2 Lift L heel (ct 1); cross R in front of L (ct &); step L to L (ct 2).
- 3 Lift L heel (ct 1); tap R toes diag L behind L (ct 1); lift on L heel (ct &); tap R toes diag to R (ct 2).
- 4 Lift L heel (ct 1); stamp R in place with noise but without wt (ct &); heavy step R in place with noise and wt (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 Step R fwd while lifting L leg, knee bent at 45° and pointing outside, L ft behind R calf (ct 1); step bkwd onto L (ct 2).
- 10 Step R next to L (ct 1); touch L toes slightly in front (ct 2).
- 11 Step L fwd (ct 1); lift R leg, knee bent at 45° and pointing outside, R ft behind L calf while clapping hands behind (ct &); step R bkwd (ct 2); clap hands together in front (ct &).
- 12 Step slightly bkwd on L (ct 1); slap L hand on L thigh (ct &); slap R hand on R thigh while raising R leg in front, knee bent slightly (ct 2).
- 13-16 Repeat meas 9-12.
- 17-30 Repeat meas 1-14.
- 31-32 Beg with L, full turn CCW with 4 walking steps, progressing CCW (cts 1, &, 2, &).

III. FIGURE III

- 1 Lift R heel (ct 1); step L slightly L (ct &); step R in front of L (ct 2).
- 2 Step L to L (ct 1); touch R toes (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Lift R heel (ct 1); step L bkwd (ct &); touch R toes (ct 2).

Tuche tuche — continued

- 6 Lift L heel (ct 1); step R bkwd (ct &); step L in place (ct 2).
- 7 Step R fwd (ct 1); scuff L heel fwd (ct &); step L fwd (ct &); scuff R heel fwd (ct 2).
- 8 Step R fwd (ct 1); jump onto both ft together (ct 2).
- 9-16 Repeat meas 1-8.
- 17-18 Repeat meas 1-2.
- 19 Lift L heel (ct 1); step R slightly to R (ct &); step L in front of R (ct 2).
- 20 Repeat meas 19.
- 21 Lift L heel (ct 1); stamp R diag L in front of L, with noise but without wt (ct &); lift L heel (ct 2); stamp R in front and diag to R, with noise, but without wt (ct &).
- 22 Lift L heel (ct 1); heavy step R in front, with noise and with wt (ct &); step on L in place (ct 2).
- 23-24 Beg with R, full turn CW with 4 walking steps, progressing CW (cts 1, &, 2, &).

IV. ENDING

Bend R leg 45° in front and twist R lower leg to slap outside R heel with R hand (ct 1); click R ft to L ft while bending knees (ct 2).

Sequence:

Fig I, Fig II, Fig III

Fig I, Fig II, Fig III

Fig I, Fig III,

Fig I meas 1-23 ONLY, Ending

Presented by Sonia Dion and Cristian Florescu

NOTES

Cuban Salsa and Rueda de Casino

Note: Much of the material below appeared in the Final syllabus for the 2014 Stockton Folk Dance Camp, including the photographs showing the various hand signals. Some introductory material has been added, as well as some new figures.

Cuban Salsa (“Casino”) and Rueda de Casino (*roo-EH-thah theh kah-SEE-noh*) emerged in Cuba in the second half of the 20th century, a “Salsa” emerging from the rich mix of dances and rhythms already thriving throughout the island, including Son, Cha Cha Cha, Mambo, and multiple African-based expressions. The widespread global popularity of Cuban Salsa speaks to the depth of its roots in Afro-Cuban traditions and its capacity to keep growing and re-rooting in new places.

“Casino” refers to Cuban-style salsa in partners, while “Rueda de Casino” is a circle or wheel (rueda) of partners dancing in unison in response to the calls of the leader in the group. “Calls” in a Rueda include turn patterns, footwork sequences, and various games. Many of the calls for Rueda in Cuba speak to pop-culture themes and expressions, a repertoire that can expand and adapt to the many local cultures it encounters as it spreads throughout the globe.



Many students new to dance, or new to this form, find Cuban Salsa to be a joyful and social opportunity to rediscover a more easeful, natural way of being in their bodies. Cuban Salsa does not prescribe “style” but allows for discovery of the beauty and sensuality of each individual body in motion.

Creativity, playfulness, surprise, improvisation, connection with your partner and, most importantly, an active relationship with the music are some of the unique aspects of Cuban Salsa.

At the beginning stages, students focus on developing dance fundamentals (including rhythm, coordination, balance, and range of motion) and the specific artistic and technical aspects of Cuban Salsa (including body movement, basic steps and turn patterns, partnering technique, and the basic calls of Rueda de Casino). Later, in the more advanced levels, students who have mastered the fundamentals are ready to develop their artistry and personal style.

Dancing Salsa in a circle with multiple couples involves several elements or phases. The following explanation is not precision science. It’s simply offered as a helpful reference as to what happens in a Rueda.

The **First Phase** is composed of various **Start-up Moves** (Al Medio, Abajo, Exhibela, etc.). These moves get the Rueda going. Keep in mind that you don’t have to start a Rueda this way. You can start up in **Guapea** if you prefer (**Guapea** is discussed below).

The **Second Phase** involves transitioning the follow from the lead’s R to L using a **Dile Que No** (cross-body lead). This gets dancers into position to do various moves to be called during the Rueda. Follow’s position relative to the lead is always in relation to the couple facing the center of the circle.

The **Third Phase** is **Guapea**. Immediately after the leads transition the follows from R side to L side, the couples in the Rueda go into **Guapea**. In essence, **Guapea** is the Rueda basic. In **Guapea**, couples are dancing in a holding pattern, waiting for the caller to call the next move.

Salsa counts are in eights, one full eight-count for each basic. Cts 4 and 8 are always pauses, when no movements are made.

Footwork for the LEADER will always be:

L, R, L for cts 1, 2, 3, then pause on ct 4, and R, L, R for cts 5, 6, 7, and then pause for ct 8.

Footwork for the FOLLOWER will always be:

R, L, R for cts 1, 2, 3, then pause on ct 4, and L, R, L for cts 5, 6, 7, and then pause for ct 8.

Always mark your steps! Never are you doing anything without marking your steps. Everyone, lead or follow, should always be stepping.

Rueda is done in a circle. Dancers alternate between facing the center of the circle and facing a partner.

Salsa Rueda Terminology

*All calls except **Closed Position** and **Open Position** are accompanied by a specific hand gesture or gestures done with the caller's R hand. See photos of hand signals after this section.*

---- Salsa Basics ----

Open Position	Lead holds the opposite hand of the follow, L to R, R to L. Hand hold is palm down, fingers forward, lead hand on top of follow, with lead's thumb tucked into the palm of follow's hand.
Closed Position	R arm of the lead rests on the L shoulder blade of the follow; follow's arm rests along leader's arm and the L hand on leader's shoulder in a waltz-type of frame. Leader's L hand holds the R hand of the follow at about the shldr.
Guapea	(<i>gwah-PEH-ah</i>) The default movement to which dancers return between calls by the leader. Rhythm is "quick, quick, slow" (cts 1, 2, 3-4). Follow mirrors lead, who swings L hand down while stepping L-R-L (cts 1, 2, 3-4) and press gently on R hand while stepping R-L-R (cts 5, 6, 7-8). Leads step back on L and forward on R. Follows step back R and forward L.
Pise (stamp)	(<i>PEE-theh</i>) Stamp (ct 5) with follow's L ft, lead's R ft. Typically done during Guapea so that the caller can get all the dancers back on the beat together. <u>Note</u> : Some callers use the word "Suena" (<i>SWEH-nah</i>) meaning "sound."
Doble Pise (double stamp)	(<i>DOH-bleh PEE-theh</i>) Two Stamps (cts 5-6).
Hammerlock	A body position in which lead and follow face each other with the follow's L arm behind her/his back holding on to the lead's R hand. Follow's R hand holds lead's L in front of lead.

---- Calls for Direction Changes ----

Adentro (Inside)	<i>(ah-THEN-troh)</i> Move twd ctr. Can be done in Open Position or Closed Position .
Afuera (Outside) Not taught	<i>(ah-FWEH-rah)</i> Move away from ctr. Usually done Closed Position ; rarely in Open Position .
Atras (Backward) Not taught	<i>(ah-TRAHS)</i> Usually in Closed Position , lead backs up, follow steps fwd.
Camina or caminala (Walk or Walk it)	<i>(kah-MEE-nah or kah-MEE-nah-lah)</i> Using steps as in Guapea , move gradually CW around the circle. While maintaining contact with ptr through joined hands (lead's L, follow's R), look away from ptr and touch free palms with follow on the R (cts 1, 2, 3-4); look at ptr and touch free palms (cts 5, 6, 7-8).

---- Calls in which you keep your partner ----

Adios con la Hermana	See Prima con Hermana below.
Balsero Not taught	<i>(bahl-SEH-roh)</i> Lead follower across in front (cts 1, 2, 3-4); turn follower CW under joined hands (cts 5, 6, 7-8); lead follower behind (cts 1, 2, 3-4); lead follower across and turn CW (cts 5, 6, 7-8).
Echeverria	<i>(eh-cheh-veh-REE-ah)</i> Bend knees and twist away from ptr (on cts 7-8); twist on balls of feet three times so that knees turn twd ptr, then away, then twd (cts 1, 2, 3-4).
Fly or Un Fly (Fly ball as in baseball, not the insect)	<i>(FLY or OOHN fly)</i> On cts 5, 6, 7-8, look away from ptr and clap high above head at beginning of next meas (ct 1). The clap is done facing the person behind.
Doble Fly	<i>(DOH-bleh FLY)</i> Same as Fly but clap twice (cts 1-2).
Fly Abajo (Fly down)	<i>(FLY ah-BAH-hoh)</i> Same as Fly but clap low and away from ptr (ct 1).
With a Jump	Same as Fly but clap high which jumping (ct 1). Called after Fly or Doble Fly .
Fly Cintura (Cintura is waist or belt)	<i>(FLY seen-TOO-rah)</i> Same as Fly but lead claps w/ arms around neighbor's waist.
Rueda (Wheel) Not taught	<i>(roo-EH-dah)</i> Lead guides follow slowly across in front and into Closed Position (cts 1, 2, 3-4, 5, 6, 7-8) and continue moving CW, lead backing up with L-R-L (cts 1, 2, 3-4), R-L-R (cts 5, 6, 7-8) and following doing opposite ftwk. This walking is done with a bent-knee "down" emphasis on cts 1 and 3, then cts 5 and 7.

Sombrero (Hat) Not taught	<i>(sohm-BREH-ro)</i> From Open Position lead switches hand positions to R on top of L, connecting hands as if shaking hands (cts 5, 6, 7-8). Lead steps back while guiding follow in front on an inside circle (cts 1, 2, 3-4). Lead continues to lead a CW turn for follow until follow is facing lead again on lead's R (cts 5, 6, 7-8). Simultaneously raise both arms so one arm is across lead's shoulders and the other around follow's shoulders (cts 1, 2, 3-4) and with Dile que no while finishing (cts 5, 6 7-8) into Guapea .
Vasila (or Vacila) (Joke or tease)	<i>(vah-SEE-lah)</i> Starting from Guapea , lead guides the follow. Keeping joined hand low at follow's waist in front of lead (cts 5, 6, 7-8), lead guides follow in front (cts 1,2,3-4,5) and pushes off with L hand to guide follow into a 1½ revolution free spin. Follow spins almost in place with two steps R, L (cts 6, 7-8). Lead maintains curving open arms to provide a frame for follow's turning, to connect with Dile que no on the lead's R.
---- Calls in which leads take follow on the right ----	
Adios (Goodbye) Not taught	<i>(ah-thee-OHS)</i> Starts with "back spot turn" (in a ballroom-type hold). Throw follow's R arm overhead on cts 7-8. Lead goes under R arm to next partner on R on cts 1, 2, 3-4 as usual. Dile que no to resume basic.
Dile que no (Tell him no)	<i>(DEE-leh KEH NOH)</i> Cross-body lead. This step is used many times during Rueda to get back to the Open position . In a Closed Position , follow steps R bkwd, swinging L knee slightly across body (simulates a woman blocking a man's advances) while lead steps fwd on L on ct 1. Lead pushes gently with R hand at small of follow's back, while guiding with L to bring follow in front to lead's left side to take Open position (cts 5, 6, 7-8).
Dame una (Give me one)	<i>(THAH-meh OO-nah)</i> As lead and follow mark cts 5, 6, and 7, each prepares to do a half-turn to face the person behind them on ct 7; leads half-turn over R shldr; follows turn over L shldr. Leads connect to new partner on R in Closed Position to finish off with a Dile que no .
Dame con una Not taught	Same as Dame but with a clap on ct 7.
Dame con dos Not taught	Same as Dame but with two claps on ct 7.
Enchufila (Plug in) Also Enchufe and Enchufa	<i>(ehn-CHOO-flah)</i> Lead steps back (ct 1), raises L hand holding follow's R, turns follow CCW (this is an inside underarm turn) while pulling lead R to exchange places, ending facing each other (cts 2, 3-4); keep the elbows bent! Then lead pulls gently to travel on an inside circle to next partner (cts 5, 6, 7-8) to do a Dile que no .
Enchufila Catch	<i>(ehn-CHOO-flah kach)</i> Do an Enchufila underarm turn (cts 1, 2, 3-4); lead stops follow's turn on ct 5 (the "catch") by placing R hand on follow's upper back. Turn follow in the opp direction (cts 6, 7-8); follow steps back into pos on lead's L side. <u>Note</u> : Lead and follow both step back on ct 5.

Salsa Rueda Terminology — continued

Doble Enchufla (Double Plug) (also Enchufla Doble)	<i>(DOH-bleh ehn-CHOO-flah)</i> Do an Enchufla Catch followed by a regular Enchufula.
Enchufla con mambo (Plug with mambo) Not taught	<i>(ehn-CHOO-flah kohn MAHM-boh)</i> Like Enchufla but instead of using cts 5, 6, 7 to get to a new ptr, both lead and follow mark cts 5, 6, 7 in front of each other and use mambo steps to get to new partner. A Mambo step is FOUR steps (instead of three steps) while moving twd new ptr. Leads step L, R, L, R and follow, tap R, L, R, L. Finish with Dile que no .
Setenta (Seventy)	<i>(seh-TEHN-tah)</i> Lead and follow face and do a back step to join hands (ct 1). Lead raises L arm and guides follow into an outside turn, stepping around to switch places (follow turns on an inside circle), ending up in a Hammerlock (cts 2, 3-4, 5, 6, 7-8). Without releasing hands, continue with an Enchufla (cts 1, 2, 3-4). Releasing lead's L hand and follow's R, lead raises and turns under joined hands (cts 5, 6, 7-8). Continue with one more Enchufla exchanging places (cts 1, 2, 3-4); three steps in place (cts 5, 6, 7-8). Finish with Dile que no .
Prima (Cousin) Not taught	<i>(PREE-mah)</i> Leads and follows start with a back step to come together close for cts 1, 2, 3 to spin around and switch places for cts 5, 6. On ct 7, lead goes past follow, under follow's arm to switch to a new ptr. Finish with a Dile que no with a new partner.
Prima con hermana (Cousin with sister)	<i>(PREE-mah kohn ehr-MAH-nah)</i> From Guapea , lead raises joined arms overhead and steps diag R into ctr on cts 7-8. Lead turns CCW under joined arms into an inside circle, stepping back on L to do an Enchufla , exchanging places (cts 1, 2, 3-4); dance three steps in place (cts 5, 6, 7-8), and finish with Dile que no . <u>Note:</u> Some callers use the phrase "Adios con la hermana" (<i>ah-thee-OHS kohn la ehr-MAH-nah</i>) meaning "Goodbye to the sister".
Tarro Not taught	<i>(TAHR-roh)</i> From Closed Position , often from Rueda, leader raises L arm, follower remaining in place (cts 1, 2, 3-4); leader steps fwd under R arm of follow to next follow CCW.
---- Calls in which lead takes follow on the left ----	
Dame Directo (Give me directly)	<i>(DAH-meh dee-REHK-toh)</i> Unlike Dame in which the switch is with the dancer behind, each dancer moves to the next person in front around the circle. From Open Position , lead pulls follow past from L to R on the inside of the circle (cts 1, 2, 3-4), as lead goes on the outside traveling CW (not CCW) to connect with new follow (cts 5, 6, 7-8).
Dame Loca (Give me crazy)	<i>(DAH-meh LOH-kah)</i> Same as Dame Una but instead of turning right away, leads step L fwd with a clap (ct 1), step R in place with a clap (ct 2), step L next to R (cts 3-4); follows step R bkwd (ct 1), step L in place (ct 2), step R next to L (cts 3-4). On cts 5, 6, 7-8, lead does follow's ftwk and follow does lead's ftwk. Finish with Dame Una .

Salsa Rueda Hand Signals

Adentro



Dile que no



Camina (Camínala) – walking fingers



Doble Enchufa



Dame Directo



Enchufa



Dame Loca



Enchufa Catch



Dame Una



Salsa Rueda Hands Signals — continued

Echeverria – hand wiggle sideways



Fly (Un Fly)



Doble Fly



Fly Abajo



[Fly] with a Jump (sometimes only the second gesture is used)



Fly Cintura



Pise (may also gesture to the ear and then point to the floor as shown)”



Salsa Rueda Hands Signals — continued

Prima con hermana (wave and point to rib)

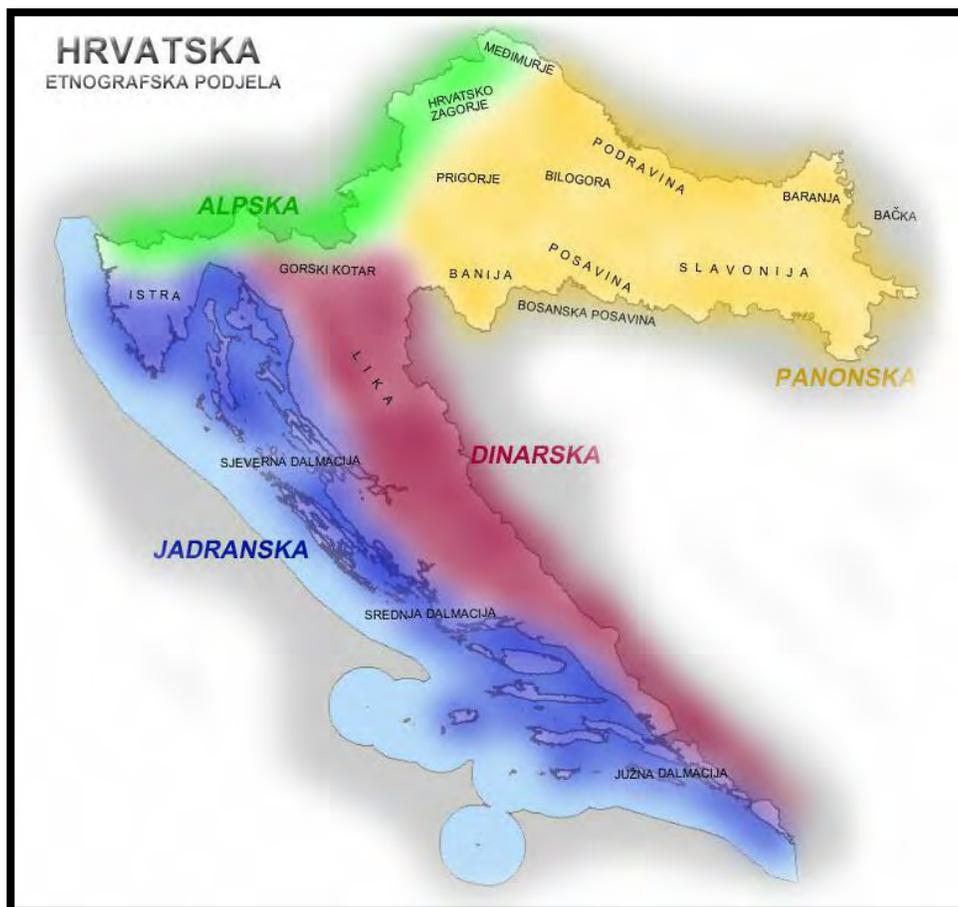


Vacila – hand raised and flipped upward



Setenta





Ethnographic regions of Croatia

“For Croatians, folk traditions are like sacred flames never allowed to expire. They are transmitted from generation to generation, according to long-established rituals nobody would ever dream of changing.”

Gradišće Dances

(Austria, Hungary)



Burgenland Croats (Gradišćanski Hrvati) are a Croatian minority in the Austrian state of Burgenland, and on the borders of Hungary and Slovakia. Although this enclave is hundreds of kilometers away from their original homeland, they have managed to preserve their culture and language for about 500 years. According to estimates, there are approximately 50,000 Burgenland Croats. In former times this was part of Western Hungary and since 1921 Burgenland has been part of Austria. In all these years the music of the surrounding great nations has had a very strong influence on the music of the Croatian minority living there. We see in their dances and songs many czardas and Hungarian melodies and, in recent years, many waltzes and polkas have been added. Included are two dances featured below, “Četarski muži” and “Mila moja.” The research was done by Željko Jergan in 1982-84 and 1991-92.

Pronunciation: grah-DEESH-cheh DAN-sehz Translation: Dances from Burgenland

Music: 4/4 meter; 2/4 meter *Resonance of Croatia*, Track 26

Formation: A closed circle alternating M and W.

Steps & Styling: Double Czardas: Step R to R (ct 1); step on L next to R (ct 2); step R to R (ct 3); touch L next to R (ct 4). Can also be done with opp ftwk and direction.

Single Czardas: 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). Can be done with opp ftwk and direction.

Drmeš: Step R in place, pushing L ft fwd (ct 1); bounce on R with L toe touching floor (ct 2); with L ft beside R, bounce with wt on both feet (ct &). Can also be done with opp ftwk.

Buzz Step: Step fwd R on ball of ft (ct 1); step L fwd on full ft (ct 2). Can also be done with opp ftwk.

Walking Step: Hop on R (ct 1); step L to L (ct &); drag R to L (ct 2). Can also be done with opp ftwk.

Meas 4/4 meter

Pattern

4 meas INTRODUCTION No action

ČETARSKI MUŽI Gornji Četar/Felsőcsatár from Western Hungary

I. FIGURE I Melody A

1 Double Czardas to R (cts 1, 2, 3, 4).

2 Double Czardas to L (cts 1, 2, 3, 4).

3 Single Czardas to R and L (cts 1, 2, 3, 4).

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

Stamp L next to R

EDITED 1/10/2016

Gradišće Dances — continued

- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- II. FIGURE II Melody B
- 1 Travel to R (CCW) with two *Buzz Steps*, starting R to R.
- 2 Repeat meas 1.
- 3 Double Czardas to R (cts 1, 2, 3, 4).
- 4 Single Czardas to L and R (cts 1, 2, 3, 4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.
- 2/4 meter MILA MOJA Rasporak/Draßburgh from Middle Burgenland, Austria
- I. FIGURE I Walking See notes above for "Walking Step"
- 1-4 Four heavy Walking Steps starting L and moving CCW ending: step R, touch L.
- 5-8 Repeat meas 1-4 with opp ftwk and direction except ending: step L, step R.
- 9 Facing CW, hop R (ct 1); step L fwd (ct &); step R fwd (ct 2).
- 10-15 Repeat meas 9 six times.
- 16 Step L (ct 1); ~~step R~~ next to L (ct 2).
- II. FIGURE II Drmeš Touch R next to L
- 1 Step R fwd (ct 1); hop R while touching L toe in front of R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas ~~1-4~~ 1-2
- 5 Drmeš starting R.
- 6 Repeat meas 5 with opp ftwk and direction.
- 7-8 Repeat meas 5-6.
- 9-10 Double Czardas to R (cts 1, 2, 3, 4).
- 11-12 Double Czardas to L (cts 1, 2, 3, 4).
- 13-16 Repeat meas 5-8.
- 17-32 Repeat meas ~~1-6 with opp ftwk~~ 1-16



Sequence: ČETARSKI MUŽI twice as described above;
MILA MOJA Fig I, Fig II, Fig I, meas 1-16 only; Fig II; Fig I, meas 1-16 only.

Presented by Željko Jergan

*

Lyrics for Četarski Muži

Vi četarski muži, vi četarski muži, zeti i ditići,
 Šenicu ukrali, šenicu ukrali, krčmaru prodali.
 Što su za nju zeli, 'se za vino dali,
 što su za nju zeli, 'se za vino dali, 'se za vino dali.

Men from the village of Četar stole wheat
 And sold it to the owner of the bar.
 All of the money they got for the wheat
 They immediately spent on drinking.

Lyrics for Mila Moja Vino Toči

Mila moja vino toči ona ima črne oči.
 Ej haj, mlada rožica, stokrat ću te ljubiti od srca.
 Oči su kot ternulice, a rumeno je nje lice.
 Tanka lica kot rožica, sve b` junake obljubila.
 I onoga gospodina, ki sam svoju gospu ima.

My love has black eyes and rosy cheeks.
 She loves all the boys – but I love her all the same.

Klinček

(Croatia)



Međimurje is an area within the Drava River basin in Croatia. Situated on the northernmost edge of Croatia, Međimurje currently shares borders with both Slovenia and Hungary and is also very close to Austria. Its western border meets the foothills of the Alps while its eastern edge touches the Pannonian plains. The name Međimurje, taken from the words “međi” (between) and “mor(j)e” (sea), means “between the seas.” Over the centuries the area has been ruled by various nation-states such as the Austro-Hungarian Empire. The music, cuisine and even the language of the area is rich with cultural influences from its neighbors, predominantly Hungary. While musical accompaniment at one time was by “cimbalom” and “gusle,” the tamburitza orchestra and violin

accompany today’s dancing and singing. Željko researched dancing throughout Međimurje beginning in 1972.

Pronunciation: KLEEN-chehk Translation: Carnation (in Kajkavian dialect)

Music: 2/4 meter *Resonance of Croatia*, Track 7

Formation: Couples on the circle with M facing ctr and W standing with back to ctr. Can also be done as a line dance.

Steps & Styling: Shoulder-Shoulder-blade Position: M’s L hand on W’s R upper arm and R hand on shldr blade. W’s R hand on M’s L shldr, and L hand on M’s R upper arm. When M & W face, W’s hands are on M’s shldrs, M’s hands are on W’s shldr blades.

Side-by-side Position: M’s R hand around W’s back, L hand low on hip with fingers fwd. W’s L hand on M’s R shldr, R hand on hips with fingers fwd

Singles Position: When hands are on the hips, M’s hands are slightly fwd on the hip bone with fingers fwd. W place hands at the waist with fingers fwd.

Buzz Step: Step R in front of L with a flat ft (ct 1); step L to L on ball of ft (ct &). Typically four Buzz Steps per meas.

Two-Step: Small leap onto L fwd (ct 1); two small running steps fwd R-L (cts &, 2). Repeat with opp ftwk. Ftwk is flat footed and close to floor.

Meas 2/4 meter

Pattern

6 meas INTRODUCTION No action

I. FIGURE I Shoulder to shoulder in Shoulder-Shoulder-blade Position, R hips adjacent

1 Turn together CW with 1 Buzz Step beg L (cts 1, 2).

2-5 Repeat meas 1 four times.

6 L hop closing next to R while turning to face CCW, L hips adjacent (ct 1); hold (ct 2).

- 7-11 Repeat meas 1-5 with opp ftwk and direction.
- 12 Step R in place, facing ptr (ct 1); touch L next to R (ct 2).
- II. FIGURE II Face to face in Shoulder-Shoulder-blade Position (Singing)
- 1 Step L to L (ct 1); step R next to L (ct 2).
- 2 Repeat meas 1. M twists W's shlrds in same dir as ft.
- 3 Heels apart (ct 1); heels together (ct 2).
- 4-6 Repeat meas 1-3.
- 7-8 Three twisting steps: L to L (ct 1); step R next to L (ct 2); L to L (ct 1); stamp R next to L (ct 2).
- 9-10 Repeat with opp ftwk and direction.
- 11 Two Buzz Steps beg L rotating CW as a couple (cts 1, &, 2, &).
- 12 Repeat meas 11.
- 13-18 Repeat meas 7-12.
- III. FIGURE III Side-by-side Position
- 1 Two-Step CW beg L (cts 1, &, 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step L in place (ct 1); scuff R (ct 2).
- 4-6 Repeat meas 1-3 with opp ftwk. End facing ptr with W's back to ctr, standing a small distance apart.
- IV. FIGURE IV Solos in Single Position Note: if two W dance together, both dance W's ftwk.
- | | <u>Men's Solo</u> | <u>Women's Solo</u> |
|---|---|---|
| 1 | Step L and clap hands in front of chest (ct 1); hop on L while kicking R to side and slap R hand on R outside ankle (ct 2). | Step L to L (ct 1); step R to L (ct 2). |
| 2 | Repeat meas 1 with opp ftwk and hands. | Step L to L (ct 1); touch R next to L (ct 2). |
| 3 | Step L and clap hands in front of chest (ct 1); hop on L while lifting R knee, slap R hand on inside R knee (ct 2). | Repeat meas 1 with opp ftwk. |
| 4 | Repeat meas 3 with opp ftwk and hands. | Repeat meas 2 with opp ftwk. |
| 5 | Arms held high, jump and land with heels apart (ct 1); jump and land with heels together (ct 2). | Step L turning slightly CCW (ct 1); stamp R next to L (ct 2). |

Klinček — continued

6	Repeat meas 5.	Repeat meas 5 with opp ftwk and direction.
7-8	Repeat meas 1-2.	Full turn CCW with three steps beg L (cts 1, 2, 1); stamp R next to L (ct 2).
9-10	Repeat meas 3-4.	Repeat meas 7-8 with opp ftwk and direction.
11-12	Repeat meas 5-6.	Repeat meas 7-8.

Sequence: Figs I-IV; CW buzz 6 times; Figs II-IV.

Note: At the end, M clap on last beat of dance (M's Solo meas 5 ct 2).

Presented by Željko Jergan

Lyrics for Klinček Stoji Pod Oblokom

Klinček stoji pod oblokom, klinček stoji pod oblokom.
 Stoji pa gleda, milu ružicu, z črnim okom.
 S jednim okom namiguje, s drugim okom nasmehuje.
 Stani gori se, mila ružica, otpri vrata.
 Vrata bi ti otpirala, vrata bi ti otpirala.
 Samo da se nej, oca, matere ja bojala.
 Kaj su tebi otec, mati? Kaj su tebi otec, mati?
 Samo sam ti ja, mila ružica, ljubav prava!

A young man beneath a window, the girl in the window.
 The house is quiet, while he begs her to let him in.
 She refuses as she is afraid of her parents.



Lunica

(Croatia)



For the people of Hrvatsko Zagorje, in the northwestern part of Croatia, singing and dancing is an integral part of their customs. There is a core of one of the three main Croatian dialects there, called “Kajkavian” (kajkavski). Dancing is mostly done at church festivals and fairs, and for various celebrations in connection with Green George traditions, Christmas and Easter, weddings, and particularly the Carnival. Still today, you can hear beautiful songs echoing from hill to hill across Zagorje, which translates from behind the hills. Željko has done research in Zagorje since 1974.

Pronunciation: LOOH-neet-sah

Translation: Moon or Night Flower

Music: Mixed meters: 2/4, 3/4 and 4/4 meter

Resonance of Croatia, Track 4

Formation: Closed circle of alternating M and W, facing CCW, arms in V-pos.

Steps & Styling:



Meas 2/4 meter

Pattern

2 meas

INTRODUCTION No action

I. FIGURE I – LUNICA

- | | | |
|-------|-----|---|
| 1 | 2/4 | Walk to L three steps (CW) R, L, R (cts 1, &, 2); small hop on R (ct &). |
| 2 | 2/4 | Repeat meas 1 with opp ftwk (cts 1, &, 2, &) |
| 3 | 2/4 | Walk fwd two steps R, L (cts 1, 2). |
| 4 | 2/4 | Repeat meas 3. |
| 5 | 3/4 | Walk bkwd three steps R, L, R, (cts 1, &, 2); small hop on R (ct &); walk L fwd (ct 3). |
| 6 | 4/4 | Drop hands and extend R arm at shldr ht; walk four steps R, L, R, L in a small CCW circle (cts 1, 2, 3, 4). |
| 7-12 | | Repeat meas 1-6, ending facing ctr. |
| 13 | | Step R in front of L (ct 1); bounce on R (ct &); step L to L (ct 2); bounce on L (ct &). During this meas, back out so joined hands are at shldr level. |
| 14 | | Repeat meas 13. |
| 15 | | Step R in front of L (ct 1); step L to L (ct &); repeat cts 1, & (cts 2, &). |
| 16 | | Repeat meas 15. |
| 17-20 | | Repeat meas 13-16; end facing ctr. |

Lunica — continued

- 21 While raising arms high, walk twd ctr three steps R, L, R (cts 1, &, 2); small hop on R (ct &).
- 22 Repeat meas 21 with opp ftwk
- 23 Back out with 2 steps R, L (cts 1, 2) while lowering arms to V-pos.
- 24 Repeat meas 23.
- 25-26 Repeat meas 5-6.
- 27-52 Repeat meas 1-26
- 2/4 FIGURE II – DOBAR VEČER GOSPODARI
- 1-2 No action
- 3 Walk two steps R, L twd ctr (cts 1, 2).
- 4 Repeat meas 3.
- 5 Step R in place (ct 1); step L in front of R (ct &); step R in place (ct 2) (*Pas de basque*).
- 6 Repeat meas with opp ftwk.
- 7 Step R in place (ct 1); stamp L heel beside R (ct 2).
- 8-10 Repeat meas 5-7 with opp ftwk.
- 11-16 Repeat meas 5-10.
- 17 Step R to R (ct 1); step L beside R with a small bounce (ct 2); bounce on both ft (ct &).
- 18-19 Repeat meas 17 two times.
- 20 Step R to R (ct 1); small hop on R (ct 2).
- 21-24 Repeat meas 17-20 with opp ftwk and direction.
- 25 Step R across L (ct 1); step L to L (ct 2).
- 26-28 Repeat meas 25 three times, ending with step L(ct 1); hop L, lifting R (ct 2).
- 29 Step R in front of L (ct 1); step L to L (ct &); step R in front of L (ct 1); step L to L (ct &).
- 30 Repeat meas 29 two times.
- 31-32 Repeat meas 29-30 twice as fast.
- 33-60 Repeat meas 5-32. Note: The music begins to slow on meas 59.
- 61 Two walking steps R, L moving to L (cts 1, 2).

Lunica — continued

62-63 Repeat meas 61 twice.

64 Face ctr while raising both heels (ct 1); lower heels (ct 2).

Sequence: As set forth above.

Presented by Željko Jergan

Lyrics

Lu-ni-ca, zvez-di-ca za go - ru, — te-ri moj - ga ser - če - ca! Bum — ti
Bum — ti

da - la — pla - vo - ga, od svoj - ga ser - ca — dra - go - ga. Lu-ni-ca, zvez-di-ca
da - la cr - ve - no - ga, od svoj - ga ser - ca ve - se - lo - ga. Lu-ni-ca, zvez-di-ca

za go - ru, — te-ri moj - ga ser - če - ca!
za go - ru, — te-ri moj - ga ser - če - ca!

Lunica, zvezdica za goru, teri mojga serčeca.

Moons and stars* on and behind the mountain,
fulfill my heart.

Bum ti dala crvenoga, od svojga serca veseloga.

I would give you red ones from my happy heart.

Lunica, zvezdica za goru, teri mojga serčeca.

Lunica, zvezdica za goru, teri mojga serčeca.

I would give you blue ones from my heart, dear.

Bum ti dala plavoga, od svojga serca dragoga.

Lunica, zvezdica za goru, teri mojga serčeca.

* Lunica (lit. moons) and zvezdica (lit. stars) are native flowers

Moslavački Drmeš

(Croatia)



Moslavina is situated at the foot of the Moslavina Hill, at the apex of many rivers, lakes and swamps. Cheerful and spirited dances followed by songs or tamburitza playing, as well as women's folk costumes decorated with embroidery and other decorations, are characteristic of this region. Moslavački drmeš is still danced in Moslavina. Željko did research in Popovača and Kutina (parts of Moslavina region) from 1977-85.

Pronunciation: MOH-slah-vahch-kee DER-mesh Translation: Shaking dance from the Moslavina Region

Music: 2/4 meter *Resonance of Croatia*, Track 1

Formation: A closed circle alternating M and W. Back basket hold with L arm over R arm at shoulder blade level, or W's arms over M's arms. Join hands with thumb on pinkie finger for added strength.

Steps & Styling: Drmeš Steps in Place: Step R beside L with bounce (ct 1); bounce on both while stamping L in place (ct 2); bounce taking wt on L (ct &). Can be done with opp ftwk or traveling in either dir. Optionally, a simplified drmeš can be done the first time through: Fall on R (ct 2); step on L with slight upward movement (limping) (ct 2).

Buzz Step: Step R on flat foot (ct 1); step L on ball of the foot (ct &).

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
2 meas		<u>INTRODUCTION</u> No action
	I.	<u>FIGURE I</u>
		<u>Melody A</u>
1-2		Facing ctr, step R in place with a flat foot and slightly bent knee (ct 1); step on ball of L ft (ct &). Repeat cts 1, & three times (a total of 8 steps).
3-4		Facing ctr and moving CW, repeat meas 1-2 stepping R in front of L.
5		Two Drmeš Steps in Place (cts 1-2).
6-7		Repeat meas 5 twice.
8		One Drmeš Steps in Place (cts 1, &); sway R and L (cts 2, &).
		<u>Melody B</u>
1		Four small running steps CCW, beg with R (cts 1, &, 2, &).
2		Repeat meas 1.
3		Two Buzz Steps (cts 1, &, 2, &).
4		Repeat meas 1 cts 1, &; step R (ct 2), hop on R, turning to face CW (ct &).
5-8		Repeat meas 1-4 with opp ftwk and direction, but ending with L, R (ct 2).

II. FIGURE II

Repeat Fig 1 with opp ftwk and direction (beg with L).

III. FIGURE III

- 1 Facing ctr, step R and hop R (cts 1, &); step L and hop L (cts 2, &).
- 2 Facing ctr; step R and sway (cts 1, &); step on L and sway (cts 2, &).
- 3 Two Buzz Steps stamping with R and moving L (CW) (cts 1, &, 2, &).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.

Sequence: Repeat as written above until the end of the music (three times).

Presented by Željko Jergan



Pavlovečki Drmeši
NOT TAUGHT
(Croatia)

NOT TAUGHT

Pet Je Kumi

(Croatia)



Medimurje is in the far northwest corner of Croatia. This flowerbed of Croatia, cradled between the Mura and Drava rivers, is an area abundant with musical and dance tradition. The humble villager found a way to express the most important values of his existence through thousands of recorded songs. These songs reflect the daily life of the people — work in the house, in the farmyard, and in the field, the joys and sorrows that are the inseparable companions of life. All this leaves telling marks on the songs and dances of a nation. Željko has done research throughout the Medimurje region since 1972.

Pronunciation: PEHT yeh KOO-mee Translation: Five countrywomen

Music: 2/4 meter *Resonance of Croatia*, Track 6

Formation: A closed circle of alternating M and W in W-pos.

Steps & Styling: Movements are bouncy, with fluid knees. Stamps are strong and flat-footed with a heavy accent. Hands move slightly up and down during the movements of the dance.

Limping Step: Step R and bend knee (ct 1); step L with straight knee (ct &).

Meas 2/4 meter

Pattern

6 meas INTRODUCTION With wt on both ft, flex knees 12 times.

I. FIGURE I Singing.

1 Facing L of ctr and moving L (CCW) walk two steps L, R (cts 1, 2).

2 Step L while turning to face ctr (ct 1); hop on L (ct 2).

3 Step R in place (ct 1); hop on R (ct 2).

4-12 Repeat meas 1-3 three times.

II. FIGURE II Singing.

1 Facing and moving twd ctr, walk two steps L, R (cts 1, 2).

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

3 Repeat meas 2 with opp ftwk and direction.

4-6 Repeat meas 1-3 but step bkwd, away from ctr.

7-12 Repeat meas 1-6.

III. FIGURE III Interlude.

1 Facing L of ctr and moving L (CCW), step L fwd (ct 1); step R fwd next to L (ct &); step L fwd (ct 2).

2 Repeat meas 1 with opp ftwk.

Pet Je Kumi — continued

- 3-6 Repeat meas 1-2 twice.
- 7 Facing and moving twd ctr, step L fwd (ct 1); stamp R next to L (ct 2).
- 8 Repeat meas 7 with opp ftwk.
- 9 Repeat meas 7.
- 10-11 Facing ctr and moving bkwd away from ctr, four Limping Steps beg with R.
- 12 With ft together in place, release handhold and clap hands twice at chest level (cts 1, 2).

Sequence: Repeat twice the steps as written above.

Presented by Željko Jergan

Lyrics

Pet je kumi v jedni klijeti, Vsaka skoro bez pameti.	Five countrywomen are in a vineyard cottage all of them are little tipsy.
Prva si tak premišljova Kam bi kčerko za mož doala.	The first one is thinking and planning where and how to marry off her daughter.
Druga viče nije šoala, Kaj su svojo dal'ko dola.	The second one shouts, "It is not easy to have her daughter marry so far away."
Tretja pak po stoulu ruži I na muža jako tuoži.	The third one slams the table with her hand as she complains about her husband.
Štrta viče pite kuma, Bote meli več razuma.	The fourth one shouts, "Have another drink and you'll be much smarter."
Peta viče kuma foala, Vino piti nije šoala.	The fifth one shouts, "Thank you, my dear, drinking wine is not a joke (it's not easy)."



Prosijala

(Croatia)



The song “Prosijala sjajna Mjesečina” is sung in the Bilogora region (*map left*) in the village of Stara Diklenica and in the Moslavina region (*map right*), with a small difference. In the old days people sang and danced along with instruments such as “tambura samica” (solo tamburitza), “frulice” (duct flute), and “gajde” (bagpipe), while today a dance is usually followed by tamburitza players. Željko Jergan first researched this region in 1976 and continues to research to this day.



- Pronunciation: PROH-see-yah-lah Translation: The moon’s shine is sprinkled
- Music: 4/4 meter *Resonance of Croatia*, Track 2
- Formation: Open circle alternating M and W with hands joined in V-pos. Last 2 dancers joined by a handkerchief that will become the bridge in Fig II. **The leader for this dace is on the LEFT.**
- Steps & Styling: Grapevine: Facing L of ctr and moving to L (CW), 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).
- Buzz Step: Step R in front of L with a flat ft (ct 1); step L to L on ball of ft (ct &). Typically four Buzz Steps per meas.
- Rocking Sideways: Step and bounce on each step **in a small zig-zag pattern**

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas		<u>INTRODUCTION</u> No action
	I.	<u>FIGURE I</u> Singing
1		Facing L of ctr and moving CW (L), step R fwd (ct 1); pause (ct 2); step L fwd (ct 3); pause (ct 4).
2		Walk steps fwd beg with R (cts 1, 2, 3, 4).
3		Step R fwd (ct 1); hop on R (ct &); step L fwd (ct 2); hop on L (ct &); repeat cts 1, &, 2, & (cts 3, &, 4, &).
4		Grapevine moving to L, starting with R in front of L (cts 1, 2, 3, 4).
5		Continuing CW, four Rocking Sideways steps, R, L, R, L, in a zigzag pattern (cts 1, 2, 3, 4).
6-14 6-10 11-14		Repeat meas 1-5, then meas 1-4 only. Repeat 1-4 only.
		Note: On the second and third times through the dance, there are only two verses. (no zigzags). The second and third times through the dance, Figure I has only 10 measures.

Edited 1/10/2016

II. FIGURE II Musical interlude ~~Note: When repeating Fig I, a musical interlude begins with the zigzag and continues through Fig II.~~

1-3 Facing L of ctr and moving to L (CW), 12 Buzz Steps beg R in front of L. The last two dancers in the semi-circle make a bridge with a handkerchief. Instead of moving with the rest of the line, they tighten and close the circle by taking the bridge over the heads of the dancers, starting with the leader at the ~~other end~~ and finishing when the second-from-last dancer turns under.

III. ENDING on the right left

The last time through the dance, Fig I, meas 4, end with step R (ct 3), step L next to R (ct 4).

Sequence: Fig I Singing (3 verses), Fig II, Fig I Singing (2 verses), Fig II, Fig I Singing (2 verses).
(14 measures) (10 measures)
(10 measures)

Presented by Željko Jergan

Andante
♩ = 60
Arr. Božo Potočnik

1 4

Pro- si- ja- la sjaj- na mje- se- či- na,
 Stran- pu- ti- ce ru- me- ne ru- ži- ce.

7

sjaj- na mje- se- či- na, haj, pro- si- ja- la,
 ru- me- ne ru- ži- ce, haj, stran- pu- ti- ce,

10 *To Coda*

Pro- si- ja- la pu- te i so- ka- ke, pu- te i so- ka- ke, haj,
 da mi dra- gi po mi- ri- su do- đe,

13

pro-si- ja- la Da ne mo- že

16

dra- gi dra- goj do- či, dra- gi dra- goj do- či, haj, da ne mo- že

19

Da ja zna- dem
 pu- tem bi mu

22

ot- ku- da će do- či, ot- ku- da će do- či, haj, da ja zna- dem
 bo- si- ljak si- ja- la, bo- si- ljak si- ja- la, haj, pu- tem bi mu.

25 1. 2. *D.C. al Coda*

Coda

27 *rit.*

po mi- ri- su do- đe, haj, da mi do- đe

The moonlight is so bright over the path and all the way to me that my sweetheart is afraid he'll be seen coming to visit me.

If I knew another path, I would plant basil and roses so he could follow the beautiful fragrances to find me more easily.

Edited 1/10/2016

Sviračko Kolo

(Croatia)



Centuries of migration of various people to the region of Vojna Krajina, the military frontier near the town of Slunj, helped set the stage for a traditional way of life, specifically one focusing on the traditions of the people. In the past, on Sunday afternoons in the village gathering place, the people from the region of Kordun assembled. With plenty of good wine, they danced and sang late into the night. Through songs they sent each other messages, taunted or teased one another, and shared feelings. In Cetingrad the dance is accompanied by one tamburitza instrument called “samica” (danguba, kozarica) or the entire tamburitza orchestra.

Pronunciation: SVEER-ahch-koh KOH-loh Translation: Musicians favorite dance
 Music: 4/4 meter *Resonance of Croatia*, Track 16
 Formation: Semi-circle of alternating M and W. Either a front basket hold (R over L) or back basket hold (L over R at shoulder blade height).
 Steps & Styling: Buzz Step: Step R on flat foot (ct 1); step L on ball of the foot (ct 2). Can be done with opposite footwork and direction.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas		<u>INTRODUCTION</u> No action
	I.	<u>FIGURE I</u>
1		Moving CCW, three running steps R, L, R (cts 1, 2, 3) and hop on R (ct 4), turning to CW.
2		Repeat meas 1 with opp ftwk and direction.
3		Facing CCW, two step R, L (cts 1, 2); thee stamping steps R, L, R while turning to CW (cts 3, &, 4).
4		Repeat meas 3 with opp ftwk and direction.
	II.	<u>FIGURE II</u>
1		Repeat Fig I, meas 1.
2		Two Buzz Steps moving CW.
3		Repeat meas 2.
4		One Buzz Step (cts 1, 2); step L (ct 3); hop L turning to face CW (ct 4).
5-8		Eight Buzz Steps moving CCW, ending with step R (ct 3); hop R (ct 4).
	III.	<u>FIGURE III</u>
1		Moving CW, three running step L, R, L (cts, 1, 2, 3); hop on L while turning to face CCW (ct 4).

Sviračko Kolo — continued

- 2 Repeat meas 1 with opp ftwk and direction, ending by facing ctr.
- 3 Moving twd ctr, two running step L, R (cts 1, 2); three quick stamping steps L, R, L (cts 3, &, 4).
- 4 Repeat meas 3 with opp ftwk and direction.
- IV. FIGURE IV Interlude, with singing
- 1-2 Face ctr and wait.
- 3 Sway R to R (ct 1); bounce on R (ct 2); sway L to L (ct 3); bounce on L (ct 4).
- 4 Step R fwd (ct 1); bounce on R (ct 2); step L bkwd (ct 3); bounce on L (ct 4)
- 5-8 Repeat meas 3 and 4 twice.

Sequence:

Four times as presented above, followed by Fig I, Fig II, then Fig III twice.

Presented by Željko Jergan

Lyrics

1x solo

Slu - nju gra - de ru - še - vi - no sta - ra u te - bi je ži - vot za be - ča - ra
Be - čar be - na ko - ji že - na ne - ma a još ve - ča ko - ji je ne mi je - nja

Ce - tin - gra - de ne bi te vo - li - o da se ni - sam u te - bi ro - di - o
Ne - moj dra - gi da ti ža - o bu - de kad te mo - ji sva - to - vi pro - bu - de

Around the old ruins of the city of Slunj is the best place to enjoy life as a bachelor.
The bachelor who doesn't have women is crazy, and even crazier if he doesn't change them often.
I wouldn't love the city of Cetingrad if I was not born there.
Do not be sorry, my dear, when my wedding party wakes you.



Zagorski Tanec

(Croatia)



As praised in songs and painted in pictures, Zagorje is the most beautiful and romantic part of the Croatian continental region. Croatian people usually refer to this region as “Zagorje,” literally “beyond the mountain.” However, due to a nearby “Zagorje ob Savi” municipality in Slovenia which bears the same name, the Croatian part is disambiguated by being called Hrvatsko Zagorje, or “Croatian Zagorje.” “Zagorski Tanec” or “Svatovsko Kolo” (a wedding dance) is from the village of Nedeljanec by the city Varaždin where Željko was born.

Pronunciation: ZAH-goohr-skee TAH-nehts Translation: Dance from the Zagorje Region

Music: 2/2 meter *Resonance of Croatia*, Track 5

Formation: A closed circle alternating M and W. M’s hands on low waist, fingers fwd; W’s hands on waist, fingers fwd parallel to floor.

Steps & Styling: Ftwk small, heavy, close to floor, and flat-footed.

Polka Step: Small leap L fwd (ct 1); two small running steps fwd R-L (cts & ah). Repeat with opp ftwk. Ftwk is flat-footed and close to floor.

Meas 2/2 meter

Pattern

2 meas INTRODUCTION No action

I. FIGURE I Swaying, hands on hips/waist

1 Sway R to R (ct 1), bounce on R (ct &), sway L to L (ct 2), bounce on L (ct &).

2 Sway R bkwd (ct 1), bounce on R (ct &), sway L fwd (ct 2), bounce on L (ct &).

3 Polka Step to R (cts 1, &, ah); Polka Step to L (cts 2, &, ah).

4 Polka Step bkwd (cts 1, &, ah); Polka Step fwd (L, R, L) (cts 2, &, ah).

5-7 Repeat meas 1-3.

8 Stamp R in place (ct 1), stamp L in place (ct 2).

9-16 Repeat meas 1-8.

II. FIGURE II Traveling, hands in V-pos

1 Step R in front of L (ct 1); step L to L (ct &, ah); step R in front of L (ct 2); step L to L (ct &). Repeat meas 1 twice

2-3 Repeat meas 1-~~2~~ twice with emphasis on the steps on L.

4 Walk 4 steps, R, L, R, L.

Edited 1/10/2016

- 5-7 Repeat meas 1-3.
- 8 Step R in place (ct 1); step L in place while facing CCW (ct &); step R in place (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.
- III. FIGURE III Bounces and kicking, hands in V-pos or back basket hold
- 1 Step R in front of L with a bounce (ct 1); bounce on R (ct &); step L to L with a bounce (ct 2); bounce on L (ct &).
- 2 Repeat meas 1.
- 3-4 Repeat Fig II, meas 2-3.
- 5-8 Repeat meas 1-4. Move into small circles and back basket hold, 6-8 dancers per circle.
- 9-12 Repeat Fig II, meas 1 twice, stamping R ft.
- 13-16 Repeat Fig II, meas 1 twice, kicking L ft sideways in CW circle to lift skirt.
- Note: The last time through dance, meas 15-16 step R, L, R in place.

Sequence: Dance as described above is done twice, the second time staying in small circles. Fig III may be done just in the big circle. In the village, dancers usually formed small circles to be able to rotate faster.

Presented by Željko Jergan



THE DANCES OF THE ALBANIAN PEOPLE



Pogonishte

(Çamëria, Albania)

Pogonishte (or Valle Pogonishte) is by far the most common and most important folk dance in Albania. It is danced to both slow tempi and faster tempi. It is clearly related to the Greek *Sta dyo* style *Syrtó*. Previously it was most associated with Southern Albania (Tosk region) and especially with the Çam region (Çamëria), but is now danced all over Albania.

Pogon is a valley in the southern part of Albania and consists of mainly Greek villages and just one or two Albanian villages in the Albanian part of the valley. The valley is divided in two by the Albanian-Greek border. The village of Pogoni in Greece consists of a combination of several villages and was named Pogoni later in history.

Pronunciation: poh-goh-NIHSH-teh

Translation: From Pogon

Music: 4/4 meter

Albanian Folk Dances, Track 1 & 2

Formation: Open circle; hands in W-position, leader on R.

Steps & Styling: Strong rhythmical up-and-down style, not flat!

Meas 4/4 meter

Pattern

Note: Dance starts at signal of leader, on any odd-numbered measure.

I. BASIC SLOW POGONISHTE STEP

- 1 Facing ctr and moving to R: Bounce on L while lifting R and placing it on or near floor to R (ct 1); step R to R (ct 2); step L behind R (ct 3); step R to R (ct 4).
- 2 Facing diag R and moving to R: Bounce on R while lifting L and placing it on or near floor to R in front of R (ct 1); step L (ct 2); step R to R(ct 3); step L in front of R (ct 4).

Note: On ct 1 of any even-numbered meas, M may do a large “backwards bicycle” movement with L while hopping on R.

II. BASIC FAST POGONISHTE STEP

- 1 Facing ctr and moving to R: Hop on L (ct 1); step R to R (ct 2); step L behind R (ct 3); step R to R (ct 4).
- 2 Facing diag R and moving to R: Hop on R (ct 1); step L in front of R (ct 2); step fwd on R (ct 3); step L in front of R (ct 4).

Note: On ct 1 of any even numbered meas the M may do a large “backwards bicycle” movement with the L leg while hopping on R.

III. IN AND OUT

- 1 Facing ctr and moving twd ctr: Bounce (in slow Pogonishte) or hop on L (in faster Pogonishte) (ct 1); step R in front of L (ct 2); step on ball of L to L (ct 3); step R in place (ct 4).

Pogonishte — continued

- 2 Facing ctr and continuing twd ctr: Repeat meas 1 with opp ftwk and direction.
 3-4 Repeat meas 1-2.
 5-7 Facing ctr and moving away from ctr: Repeat meas 1-3, backing away from ctr on ct 4 of each meas.
 8 Repeat meas 2 of whichever speed/style Pogonishte you are dancing.

Sequence: Figure changes are done at the signal of the leader.

Note: While the dancers do the basic step, the leader will often do solo turns while a part of the line or even break away from the line and go into the ctr of the circle to perform solo turns, squats and jumps with foot slapping.

Presented by Genci Kastrati

Lyrics

Të prita moj mike
 atje poshte moj
 hajde moj ne ato gjethe (2x)

Të prita o moj mike
 o pse s erdhe (2x)
 të zuri gjumi moj
 a moj me genjeve (2x)

Me zuri more
 me zente more renda
 o dal ne dere
 e therret nena (2x)
 kthehu bije hajde o moj brenda
 o se kemi o moj pune o te renda (2x)

O nene moj nene mavria
 hallet dhe dertet e mia (2x)
 hallet dhe dertet e mia
 nuk i di as perendia
 nuk i di as perendia
 vec kjo zemere mavria (2x)

Un ty o moj aman te kam thene
 o mos e pyete o te te eme (2x)
 bej sikur do dalc o moj ne leme
 o te lozim sic lozem mbreme (2x)

Poshte nga Çairët

(Përmet, Albania)



This dance is from the city of Përmet in southern Albania (Tosk region). Traditionally, the music to this women's dance is provided by the men, who sing the teasing verses.

Pronunciation: POHSH-teh NGAH chah-EE-Reht Translation: Down to the meadow

Music: 4/4 meter *Albanian Folk Dances, Track 6*

Formation: Open circle of dancers facing CCW, with hands in W-pos.

Steps & Styling: Bouncy with large steps, high knees, and twisting body movements.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
12 cts	<u>INTRODUCTION</u> With feet together, facing ctr, bend knees and twist upper body to R on “&” cts, then straighten knees and face ctr. Dancing starts with singing.	
	I. <u>TRAVEL STEP</u>	
1	Facing diag R and moving R, bounce on L while placing ball of R to R (ct 1); step on R while bouncing and flicking L up behind R (ct &); repeat cts 1, & with L (cts 2, &); repeat cts 1, & (cts 3, &); touch ball of L fwd (ct 4); flick L back behind R (ct &).	
2	Repeat meas 1 with opp ftwk.	
3-4	Repeat meas 1-2.	
	II. <u>GRAPEVINE</u>	
1	Facing ctr and moving R, bounce while placing ball of R to R (ct 1); step R while bouncing (ct &); bounce while placing ball of L behind R (ct 2); step L while bouncing (ct &); bounce while placing ball of R to R (ct 3); step R while bouncing (ct &); bounce while placing ball of L in front of R (ct 4); step on L while bouncing (ct &).	
2	Repeat Fig I, meas 1, with more pronounced side-to-side swaying (hips to R when stepping a little diag R and hips to L when stepping a little diag L).	
3-4	Repeat meas 1-2 with opp ftwk and direction.	
5-8	Repeat meas 1-4, but face ctr on meas 4, cts 4, &.	
9	Facing ctr, touch R next to L (ct 1). <u>Note:</u> There is only 1 ct (1, &) in this extra meas.	
	III. <u>TRANSITION</u>	
1-4	Repeat Fig I, but on cts 4, & of meas 4, face ctr.	
5	Two bounces in place (cts 1, & only). <u>Note:</u> There is only 1 ct (1, &) in this extra meas.	

Poshte nga Çairet — continued

IV. TOUCHES IN PLACE

- 1 Facing ctr and dancing in place and looking at ft while touching, touch ball of R fwd (ct 1); bend L knee while lifting R (ct &); touch ball of R diag R while straightening L knee (ct 2); bend L knee while lifting R (ct &); touch ball of R to R while straightening L knee (ct 3); bend L knee while lifting R (ct &); step R next to L, straightening both knees (ct 4); bend R knee while lifting L (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.

V. SIDE, CROSS BEHIND

- 1 Facing ctr and moving R: Step R to R (ct 1); facing L, looking over R shdr, step L behind R and bending knees (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Repeat meas 1, cts 1-2 (cts 1-2); step R to R (ct 3); touch ball of L fwd, twd ctr (ct 4); flick L behind R (ct &).
- 3-4 Repeat Fig IV meas 1-2 with opp dir and ftwk
- 5-8 Repeat Fig IV meas 1-4.
- 9 Close R to L (ct 1).
Note: There is only 1 ct (1, &) in this extra meas.

Sequence:

Fig I, Fig II, Fig III, Fig IV

Fig I, Fig V, Fig V

Fig I until the end of the music.

End with ft together, facing ctr.

Presented by Genci Kastrati

Lyrics:

Poshtë nga çairet	Down to the meadows
Poshtë moj ⁽¹⁾ nga çairet (2x)	Down to the meadows
Po na ranë moj zinxhirrat	Our chain fell down
moj na ranë moj zinxhirrat	Our chain fell down
Këta zinxhirrat e lare (2x)	Those necklaces
oh ci mbajnë moj ca djem beqarë (2x)	Some bachelors are holding them
o rana na tarana naje (2x)	<i>(have no meaning; used to keep the rhythm)</i>
moj tarna na e rana na eee	
e ranana e tarna na eee	
hidhe moj hidhe këmbën (2x)	Dear girl, by your leg
oh se ma plase zemren	You make my heart explode
se ma plase moj zemren	You make my heart explode
gishtin djalë gishtin (2x)	Your finger, boy, your finger
o ç'ma këpute shpirtin	(his finger plays with the chain dropped by the girl)
o ç'ma këpute moj shpirtin	You cut off my soul
	You cut off my soul
Pa shi shi lanetkat	Look at those devil girls (gesture that protects from evil eyes)
Moj pa shi shi lanetkat	Look at those devil girls
o ç'kërcejnë moj përmetkat	Girls of Permeti are dancing
moj ç'kërcejnë përmetkat	Girls of Permeti are dancing
o me jelekë me tolloman	With jerkin and tolloman (lower part of a costume)
me jelekë me tolloman	With jerkin and tolloman
tolloman me flutura	Tolloman with butterflies
o ci mbajnë meskëputurat	Worn by thin waist

(1) “Moj” means “Hey, girl,” a phrase used and repeated in folk songs to make the phrase musical and rhythmic

Valle Burrërishte

(Opojë, Kosovo)

This dance is from the region of Opojë in Kosovo.

Pronunciation: VAH-leh boo-ruh-RIHSH-teh Translation: Man's Dance

Music: 12/8 meter counted as 12345 *Albanian Folk Dances*, Track 10

Formation: Circle of men facing ctr, dancing individually.

Steps & Styling: Powerfully masculine movements.

Basic Arm Position: R hand is held in front of body at chest, palm fwd, and with L hand on small of back, palm out. Opp hand may also be used.

<u>Meas</u>	<u>12/8 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u> No action	
	I. <u>TRAVEL STEP WITH LEAP</u>	
1	In Basic Arm Position (R hand in front), touch ball of L fwd bending and straightening R knee (ct 1 extended); touch ball of L to L bending and straightening R knee (ct 2); step on L bending L knee and throwing R behind L (ct 3); leap R to R while reversing Basic Arm Position (ct 4 extended); step L in front of R while resuming Basic Arm Position (ct 5).	
2	In Basic Arm Position (L hand in front), touch ball of R fwd bending and straightening L knee (ct 1 extended); touch ball of R to R bending and straightening L knee (ct 2); step R bending R knee and lifting L behind (ct 3); step twd ctr on L, twisting shoulders slightly R (ct 4 extended); step back on R in place (ct 5).	
3-8	Repeat meas 1 and 2 three times.	
	II. <u>IN PLACE</u>	
1	Repeat Fig I, meas 2 with opp ftwk.	
2	Repeat Fig I, meas 2.	
3-4	Repeat meas 1-2.	

Sequence: Repeated as notated above until the end of the music.

Presented by Genci Kastrati

Valle e Rugovës

(Rugova, Kosovo)

This dance is from Rugova, a mountainous district of Kosovo. “Ani more nuse” is a song based on this melody. The song is also known as “Vallja e Tropojës.”

Pronunciation: VAH-leh eh ROO-goh-vuhs Translation: Dance of Rugova

Music: 2/4 meter *Albanian Folk Dances*, Track 3

Formation: Open circle of dancers with hands in a forward, wide W-pos.

Steps & Styling: M use a larger, more powerful style. W use a more subdued style, with small, subtle hip movements. Whenever leg is lifted, the ankle is turned so the sole of foot is facing out. M lift leg significantly higher than W

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1 meas		<u>INTRODUCTION</u> No action
	I.	<u>KOSOVO STYLE LESNOTO</u>
1		Moving CCW, twist body sharply to face ctr and take wt on both feet , with feet pointing in opp directions and heels about 12 inches apart (ct 1); facing diag R, step L in front of R (ct 2).
2		Turning to face L, step R to R bending both knees (ct 1); straightening R knee slightly lift L leg, knee bent less than 90° (ct 2).
3		Turning to face R, step L to L, bending both knees (ct 1); straighten L knee slightly while lifting R leg, knee bent less than 90° (ct 2).
4-12		Repeat meas 1-3 three times.
	II.	<u>8-COUNT LESNOTO VARIATION</u>
1-2		Repeat Fig I, meas 1-2.
3		Bend R knee and touch L side of L (ct 1); straighten R knee slightly and lift L leg into orig pos (ct 2).
4		Turning to face R, step L to L, bending both knees (ct 1); straighten L knee slightly while lifting R leg, knee bent less than 90° (ct 2).
5-16		Repeat meas 1-4 three times.
	III.	<u>TWD CTR AND BACK</u>
1		Moving twd ctr, twist body L and step R fwd, with toe twd ctr, while sweeping L fwd (ct 1); lift L in front (ct 2).
2		Continuing to ctr, twist body R and step L, with toe twd ctr, while sweeping R fwd (ct 1); lift R leg in front (ct 2).
3		Repeat meas 1.
4		Bend R knee and touch L side of L (ct 1); straighten R knee slightly while lifting L leg back to orig pos in front (ct 2).

Valle e Rugovës — continued

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

Note: The following two figures are solos danced simultaneously.

IV. MEN'S SOLO.

- 1 Release handhold and bend fwd at the waist holding one arm up high (approx 45° angle) and one arm out to the side (approx 45° angle), palms out. Sweep R hand fwd while stepping on R to R and facing diag L (ct 1); step on ball of L behind R (ct 2); step R in place (ct &).
- 2 Repeat with opp ftwk and handwork.
- 3-4 Repeat meas 1-2.
- 5 Maintaining body and arm position, begin a 360° CCW turn in place: Turning 90° to face RLOD, step on ball of R to R twd ctr (ct 1); step L in place (ct &); step on ball of R to R (ct 2); step L in place (ct &). Note: Knees remain bent, but more when stepping on L.
- 6-8 Repeat meas 5 three times, completing a 360° CCW turn in place. On last count of meas 8, touch L (not a step). Note: On meas 6, turn 90° to face out and step along the circle; on meas 7, turn 90° to face CCW and step away from ctr; on meas 8 turn 90° to face ctr and step L along the circle.

IV. WOMEN'S SOLO.

- 1 Release handhold and move hands gracefully to R, R palm facing down and away from body, L palm facing up and away from body, just above waist level. Step R to R, pushing hands to the R (ct 1); step on ball of L behind R (ct 2); step on R ft in place (ct &).
- 2 Repeat meas 1 with opp ftwk and handwork.
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-2 twice while rotating 360° CCW in place. Note: On meas 5, turn 90° to face CW; on meas 6 turn 90° to face away from ctr; on meas 7 turn 90° to face CCW; on meas 8 turn 90° to face ctr.

Sequence: Dance repeats as notated until the end of the music.

Presented by Genci Kastrati

Valle Myzeqare

(Myzeqeja, south Albania)

Valle Myzeqare is a women's dance from the region around Fier, Lushnje and Berat in southern Albania (Tosk region). The district is named Myzeqea, after the Illyrian tribe of the Myzakes.

Pronunciation: Vah-leh mooz-ah-CHAH-reh Translation: Dance from Myzeqea

Music: 4/4 meter *Albanian Folk Dances*, Track 7

Formation: W in an open circle, hands in W-pos, counted off as First W and Second W. First W is on R. Each W has a scarf in each hand, held in the corner as is customary in southern Albania.

Steps & Styling: Very feminine movements with much twisting of hips and bodies.

Meas 4/4 meter

Pattern

4 meas INTRODUCTION No action

I. ALL IN ONE LINE

1 Moving R, twist body R and step L in front of R (ct 1); turning to face ctr, step R to R (ct 2); repeat cts 1, 2 (cts 3,4).

2 Turning to face L, step on ball of L behind R (ct 1); step R in place (ct &); turning to face ctr, step L to L (ct 2); repeat cts 1, &, 2 with opp ftwk and direction (cts 3, &, 4).

3-4 Repeat meas 1-2, but on last ct, Second W takes one large step fwd and pivots 180° to stand in front of First W (on her R) with her L ft free, while First W takes two steps in place (R, L), which leaves her R ft free.

II. MOVING CCW IN PAIRS

1 Using opp ftwk, each steps CCW to face the other, bringing free hands holding scarves close (ct 1); pivot 180° CCW to face away from each other (ct 2); repeat cts 1, 2 (cts 3, 4).

2 Facing ptr, step sdwd CCW (ct 1); bend supporting knee and quickly bring free ft above ankle (ct &); repeat cts 1, & with opp dir and ftwk (cts 2, &); turning to face CCW, leap onto leg farthest from ptr (ct 3); step on other heel twd CCW (ct &); turning to face, step CCW, facing away from ptr (ct 4).

3 Repeat meas 1, still moving CCW, but now with opp ftwk and start by facing away from each other.

4 Repeat meas 2, cts 1-2 with opp ftwk and direction (cts 1-2); step on inside ft CW (ct 3); cross outside ft over inside ft, bringing free arms up under joined hands (ct &); step on inside ft CCW, still facing ptr (ct 4).



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Valle Myzeqare — continued

TRANSITION BACK TO LINE FORMATION

Second W takes a large step L to fall into line beside first W while first W takes her usual step fwd on ct 1 of meas 1, to make room for second W beside her (ct 1); second W makes a half turn CCW by stepping R to R to face ctr beside ptr (ct 2); repeat Fig I, meas 1, cts 3-4 (cts 3-4). Continue with remainder of Fig I.

Sequence: Repeat at notated above until the end of the music.

Presented by Genci Kastrati

Vallja e Bradasheshit

(Elbasan, Albania)

This dance is from the Elbasan region of central Albania. Bradasheshit is a village near Elbasan, now a suburb of Elbasan. The dance is done in an open circle, but is in fact related to “dyshe” dances. “Dyshe” are dances “for two” not just a man and a woman, but also man and man or woman and woman. See the figures of the Valle dyshe Kavajës for the similarity in style.



Pronunciation: VAHL-yah eh BRAH-dah-SHEHSH-eet Translation: Dance of Bradasheshit

Music: 7/4 meter (counted as 1-2, 1-2, 1,2,3) *Albanian Folk Dances*, Track 5

Formation: Open circle of dancers with hands in V-pos.

Steps & Styling: Energetic.

Meas 7/4 meter

Pattern

INTRODUCTION There is no introduction in the music; dancers may use the first 2 meas as an introduction and dance only meas 3 and 4 at the beginning of the dance. Listen for a short clarinet riff at the beginning, followed immediately by 3 soft percussion notes, at which point the dance starts.

I. TRAVEL STEP

- 1 Facing CCW and moving R, hop on L while touching ball of R fwd (ct 1); leap onto R where it touched, flicking L up behind R (ct 2); hop on R while touching ball of L fwd (ct 3); leap onto L where it touched, flicking L up behind R (ct 4); turning to face slightly L of ctr, step R in front of L, leaning slightly fwd and flicking L up behind R (ct 5), step L bkwd (ct 6), hop on L while bringing R behind L knee and turning to face CCW (ct 7).
- 2-4 Repeat meas 1 three times with alternating ftwk. On last ct of meas 4, remain facing ctr, hop on L and kick R leg up in front.

II. RIGHT AND LEFT

- 1 Facing ctr and dancing in place, hop on L bending R knee up and bringing R in front of L shin (ct 1); hop on L while straightening R knee to extend R twd ctr (ct 2); hop on L while bending R knee to diag R and back twd body (ct 3); bring R next to L knee, bending L knee and leaning L (ct 4); large step R to R while leaning R (ct 5); large step L behind R (ct 6); step R to R while beginning to kick L leg up in front of body (ct 7).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

II. IN PLACE

- 1 Facing ctr and dancing in place, bring R around in low CW movement to behind L calf (ct 1); hold (ct 2); bending L knee, touch R behind L (ct 3); step on R (ct 4); step on ball of L in front of R (ct 5); step R in place (ct &); turning to face slightly R of ctr, step L in front of R, leaning slightly fwd and bringing R up behind L calf (ct 6), straightening body and turning to face ctr, step back on R while moving L fwd (ct 7).
- 2 Repeat with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

Sequence: Repeat twice as notated above. This recording ends on Fig I, meas 4, ct 5. End dance by facing ctr and lightly stamping R next to L.

FASTER MUSIC (begins after a short pause)III. BASIC STEP (V-POS)

- 1 Twisting body to face slightly L, step R to R (ct 1); kick L leg with a straight knee in front of R (ct 2); twisting body to face slightly R, step L to L (ct 3); kick R leg with a straight knee in front of L (ct 4); leap onto R to R (ct 5), step L in front of R (cts 6-7).
- 2-4 Repeat meas 1 three times.

IV. SLOW GRAPEVINE STEP (HIGH W-POS)

- 1 Facing slightly L and moving CCW, step R to R (cts 1, 2); step L behind R (cts 3, 4); turning to face slightly R, leap R to R (ct 5); step L in front of R (cts 6, 7).
- 2-4 Repeat Fig. III, meas 1 three times.

Note: There is a subtle skipping on the “&” before cts 1 and 3 in this figure.

Repeat alternating Fig III and Fig IV until the end of the faster music.

Presented by Genci Kastrati

Vallja e Dados

(Përmet and Kolonje region, Albania)



This is a special Pogonishte-type dance from the area around Kolonje and Permet in southern Albania (Tosk region).

Pronunciation: VAH-lyah eh DAH-dohs Translation: The Dance of the Nanny

Music: 4/4 meter *Albanian Folk Dances*, Track 8

Formation: Open circle; hands in W-position.

Steps & Styling: Both M and W twist the body, especially the shoulders. M use a larger, more powerful style. W use a more subdued style, with small, subtle hip movements.

Reverse Bicycle Movement: Slightly bend standing leg, extend free ft fwd while straightening the knee, bend raised knee to approx. 45°, bring ft down next to standing leg.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
3 meas	<u>INTRODUCTION</u> With ft together, facing ctr, bend knees and twist body to R on even cts, straighten knees and face ctr on odd cts.	
	I. <u>BASIC STEP</u>	
1	On ct & at the end of the previous meas, twisting body to face R, kick up L heel behind body. Twist body to face ctr, straighten knees, and touch L heel on or near floor in front of R (ct 1); bending knees, step L while twisting slightly R (ct 2); straightening knees, twist body to face ctr and step R to R while twisting L heel to R (ct 3); bending knees and twisting body to face ctr, step L in front of R (ct 4).	
2	Facing ctr and moving CCW, straighten knees and touch R to R (ct 1); bending knees, step R to R (ct 2); straightening knees, step L behind R (ct 3); step R to R (ct 4); bend knees and kick L heel behind (ct &).	
3	Repeat meas 1.	
4	Step heavily fwd on R while bringing L fwd, up, around, and behind in a large Reverse Bicycle Movement (cts 1-2); step L bkwd while leaning fwd and bringing R in front of L ankle (ct 3); step fwd on R (ct 4); twist to face R, bend knees, and kick L heel behind (ct &).	
	II. <u>RIGHT AND LEFT.</u>	
1	Facing and moving CCW, bring L fwd, up, around, and behind in a large Reverse Bicycle Movement (ct 1); step L across R with bent knees (ct 2); turning to face ctr and straightening knees, touch ball of R to R while rising on ball of L also (ct 3); hold (ct 4).	

- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.
- III. BASIC STEP WITH TURN.
- 1 Repeat Fig I, meas 1.
- 2 Releasing handhold and holding hands high and out to sides in slightly rounded shape, and bending fwd (as if diving in an airplane), turn one complete turn CW with three steps: R, ball of L, R (cts 1 2, 3, 4).
- 3 Facing diag R but looking back to the L and moving CW, rejoin hands in W-pos and touch L on or near floor to L (ct 1); step L to L (ct 2); step bkwd on ball of R to L (ct 3); step L in place (ct 4).
- 4 Repeat Fig I, meas 4.

Sequence: Fig I four times, Fig II once, Fig III four times, Fig I four times.

Presented by Genci Kastrati

Vallja e Nuseve të Pukës

(Pukë, Albania)



This is a dance especially and exclusively for those women in the village of Pukë in northern Albania (Gheg region) who have been married for one year or less.

Pronunciation: VAH-lyah eh NOO-seh-veh tuh Translation: Dance of the brides from Pukë
 POO-kuhs

Music: 4/4 meter *Albanian Folk Dances*, Track 4

Formation: Circle of women with hands held out to side, a scarf in each hand, held from the center as is customary in northern Albania.

Steps & Styling: Very bouncy, but also feminine.

Meas 4/4 meter

Pattern

2 cts INTRODUCTION No action

I. TRAVEL STEP

1 Step R to R while lowering hands to sides and turning 180° to R to face away from ctr (ct 1); touch L next to R with 2 quick bounces in place while flicking scarves up to the side on ct 2 (cts 2, &); continuing CCW, step L to L while lowering the hands to sides and turning 180° CCW to face ctr (ct 3); touch R next to L with 2 quick bounces in place while flicking scarves up to the side (cts 4, &).

2 Repeat meas 1.

3 Facing ctr with both hands above head, turn slightly to L by twisting L heel to R and touching ball of R slightly L of ctr while bouncing and moving hands to L (ct 1); bounce on L and move R to R (ct &); turn slightly to R by twisting L heel to L while touching ball of R slightly R of ctr while bouncing and moving hands to R (ct 2); repeat cts 1, &, 2 (cts 3, &, 4); step R in place and move hands quickly to L (ct &).

4 Repeat meas 3 with opp ftwk and direction, except hands stay to the L on ct 4.

5-12 Repeat meas 1-4 twice.

II. TURN

1 With hands out to sides and moving CCW, rotate 1¼ CW with three bouncy steps (1, 2, 3); with L shldr to ctr, touch L beside R with two quick bouncy steps in place while flicking scarves up to the side (cts 4, &).

2 Repeat meas 1, with opp ftwk and direction, turning 1½ turn and ending with R shldr twd ctr.

3 Step R to R, lowering hands to sides and turning 90° to face R (ct 1); touch L, raising arms (ct 2); repeat with opp ftwk and dir (cts 3, 4, &).

Vallja e Nuseve të Pukës — continued

4 Repeat Fig 1, meas 3, facing CW on ct 1 and turning to face ctr on ct 2; do not change ft of move hands on last “&” of the meas.

5-8 Repeat meas 1-4, Fig II.

III. TWISTING

1 Facing ctr and moving CCW, with hands held high and ft together, move heels to R while swaying arms to R (ct 1); move toes to R while swaying arms to L (ct 2); repeat cts 1, 2 (cts 3, 4).

2 Repeat meas 1, but on ct 4, face ctr.

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

Sequence:

Fig I, Fig II, Fig III (drums)

Fig I, Fig II

Presented by Genci Kastrati

Vallja e Nuseve të Sllovës (Sllova, Albania)

This dance is from the village of Sllova, near the city of Dibra in the Gheg region of northeast Albania. The women who have been married within the last year go to a wedding party, enter the hall with the guests, dancing on the way in, and perform the dance and leave the hall in the same way. They are not guests at the wedding and won't stay.

The back is slightly bent as they move in through the doorway in order to show respect to the host. The figures in the dance symbolize the showing of the presents they got on their wedding. The figure in which they point to the forehead is to show the gold or silver headdress they received. This is a custom found only in the northern districts of Albania among the Gheg population.



Pronunciation: VAH-lyah eh NOO-seh-veh tuh
SLOH-vus

Translation: The dance of the Sllova brides

Music: 4/4 meter (S,Q,Q)

Albanian Folk Dances, Track 9

Formation: Open circle of dancers with hands in V-pos, and a scarf in each hand, held from the center as is customary in northern Albania.

Steps & Styling: Very feminine, with much twisting of the upper body and a strong rhythmical bounce throughout.

Meas 4/4 meter

Pattern

1 drum beat INTRODUCTION Entering/exiting the wedding

I. TRAVEL STEP

1 Facing and moving diag R, bending at the waist, twist upper body to R, and bounce while stepping R heel to R (ct 1); bounce on R (ct &); step on ball of L across R (ct 2); step R fwd, flicking arms down (ct &); twist upper body to L. Repeat cts 1, 2, & with opp ftwk (cts 3, 4, &).

2-4 Repeat meas 1 three times.

II. TRAVEL STEP WITH TOUCHES Showing the gifts; showing the gold

1 Release hands. Holding hands high, turn 180° CW and step R facing out (ct 1); step L to L (ct 2); step R across L, flicking arms down (ct &); flicking arms up. Repeat meas 1-2 with opp ftwk and direction (cts 3-4).

2 Facing ctr, with bent knees and L hand on L hip, bring R hand to forehead and step R in front of L (ct 1); straightening knees, touch R to R with R hand extended high to side (ct 2). Repeat cts 1, 2 (cts 3, 4).

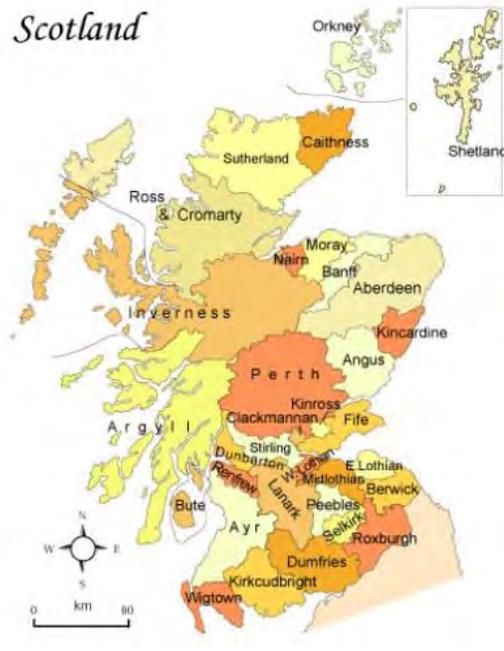
3-4 Repeat meas 1-2.

III. TURNING TWD CTR AND DANCING OUT

- 1 With hands held high and leaning R, take two steps (R, L) twd ctr, turning 90° CW to end with L shldr twd ctr (1, 2); with hands on hips, continue turning CW and leap onto R facing ctr with bent knees, kicking up L heel behind body and to L (ct 3); step L in place straightening knees (ct 4).
- 2 Repeat Fig II, meas 2 (show the gold).
- 3 Facing ctr, R hand down at side tracing small CCW circular movements, and moving CCW, step R to R (ct 1); leap onto L next to R (ct &); repeat cts 1, & twice (cts 2, &, 3, &); step R to R (ct 4). Note: R hand is held down to side and makes a small circular movement on each step-leap.
- 4 Facing but moving away from ctr, step bkwd on L, move R hand low and L to trace first half of figure 8 (ct 1); step R bkwd, moving R hand to R to trace second half of figure 8 (ct 2). Repeat ct 1 (ct 3); step R in place and complete figure 8 with R hand (ct 4).
- 5-8 Repeat meas 1-4.

Sequence: As notated above twice through, plus Fig I one more time. End with feet together.

Presented by Genci Kastrati



Glossary of Scottish Dance Terminology

In Scottish dancing, the body is held erect but not stiff, with the chest high, arms held naturally at sides. All dancing is done on the balls of the feet with knees turned out. There is a lot of eye contact. Courtesy and helpfulness are essential. When inactive, dancers stand in place with heels together and toes apart, remaining alert and ready to assist the active couple.

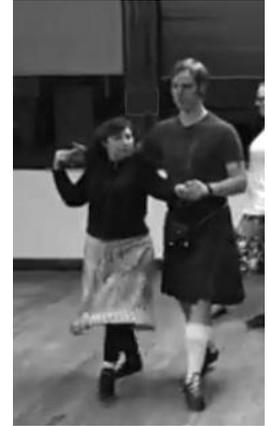
Joined hands are held at about shoulder level. The correct hold for leading and turning with one hand is the handshake hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn, the arms are held easily extended.

Advance: Move fwd.

Allemande: 8 meas. Danced by two couples, first couple followed closely by second couple for first 4 meas. M's raises joined R hands next to W's R shldr while joined L hands are slightly lower, nearer to waist level.

Meas

- 1 Dance diag fwd R;
- 2 Turn $\frac{1}{4}$ CCW to face M's side of the dance and move fwd ctr;
- 3 Dance across the dance and turn $\frac{1}{4}$ CCW to face down;
- 4 Dance a long step down on M's side;
- 5 Both cpls turn $\frac{1}{4}$ CCW into ctr to form a line facing W side;
- 6 Dance twd ctr while W turns $\frac{1}{2}$ CCW under M's R arm to face ptr, both hands still joined.
- 7-8 Release hands and dance bkwd into own place.



Allemande Hold

Allemande Hold: M's raises joined R hands next to W's R shldr while joined L hands are slightly lower, nearer to waist level.

Bow and Curtsey: Used at the beginning and end of each dance. M bow from the waist, back straight, hands hanging easily at sides while looking at ptr. W take a tiny step sdwd (or fwd), bring toe of L close to heel of R and bend both knees. Keep body erect and look at ptr. Return to easy standing position. W's skirt may be held between thumb and middle finger, elbows kept almost straight, and wrist bent fwd a little.

Cast: An individual turn outward to dance up or down behind own line to designated place. Also Cast Down, Cast Up, Cast Off and Slow Cast.

Chase: One or more dancers follow a leader with the designated traveling step. Sometimes this is done in a circle, other times in a pattern weaving among other dancers.

Diagonal Reel of Four: See Reel of Four. Figure is done diagonally across the set. Example: 2nd M and 2nd W stand back to back in the middle facing 1st W and 3rd M respectively.

Glossary of Scottish Dance Terminology — continued

Espagnole: A method of progression, danced by two Cpls, using eight travelling steps in eight meas.

Meas

- 1-2 1st W and 2nd W join R hands and dance twd M's side, passing between their ptrs. W on R leads W on L to progressed place. Meanwhile 1st M and 2nd M dance across to the W's side, passing on the outside of their ptrs.
- 3-4 1st M and 2nd M join R hands and dance towards the M's side, passing between their ptrs. On meas 4, M on R leads M on L across to progressed place. Meanwhile 1st W and 2nd W dance across to the W's side, passing on the outside of their ptrs.
- 5-8 2nd cpl joins R hands and rotates once CW while 1st cpl joins L hands and rotates once CCW.

Figure Of Eight: 8 meas. Formed by 3 persons basically, only one of whom is active, the other two standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas) and then in the other direction around the other inactive person (4 meas). Skip Change of Step is used throughout.

In many Scottish dances one couple dances the Figure of Eight around another couple. Then there are really two separate Figures of Eight being formed – one by the active W, and another by the active M. The two separate Figures of Eight always go in the same direction, the W dancing one of the loops while the M dances the other, and then they exchange loops. The active W always crosses in front of her partner as she goes between the inactive couple to begin her loop around, and the M always crosses over behind her.

Half Diagonal Reel of Four: See Reel of Four and Diagonal Reel of Four. Only the first four meas of the figure are danced. Dancers in the center will have exchanged places; dancers on the outside will have exchanged sides.

Half Figure of Eight: See Figure of Eight. The active dancer dances around only one other person. If a couple is doing a Half Figure of Eight, each will end the movement in the other's position.

Half Reel of Four: See Reel of Four. Dance only the first 4 meas. Dancers in the center will have exchanged places; dancers on the outside will have exchanged sides.

Hands Round and Back: Sixteen Slip Steps in eight meas, although it is acceptable to dance seven Slip Steps and close with feet pointing in opposite directions, heels touching. This formation always forms a circle and can be danced by three, four, six or more dancers. The circular pattern is maintained throughout the formation. The circle is usually danced to L and then to R. All dancers begin with the L ft.

Meas

- 1 Dancers move on a curve to L (CW) and begin to join hands in a circle.
- 2-4 All continue dancing around the circle CW. To prepare for the direction change at the end of meas 4, there is a slowing down of the momentum of the circle and heels are brought gently together.
- 5-6 All move to R (CCW). At the end of meas 6, dancers at the top and bottom of the circle release hands while the others usually retain hands.
- 7-8 All continue to dance out on the curve to finish on the sides.

Glossary of Scottish Dance Terminology — continued

Longwise Set: Cpls stand in two lines, a line of M facing a line of W, ptrs facing, M L shldr toward music. Cpls are numbered, with 1st Cpl at head of line.

Pas de Basque: Leap onto R, knee and toe turned out (ct 1); step on ball of L beside R with L heel to R instep and L toe turned out (ct 2); step R extending L diagonally forward L, toe pointing down an inch or two off floor, knee straight and turned out (ct 3); pause (ct 4). Step alternates.

Promenade Hold: With hands crossed in front, R over L, M holds W's R hand in his R, and W's L hand in his L. Arms are held away from the body, comfortably above waist level. The M leads with joined R hands.

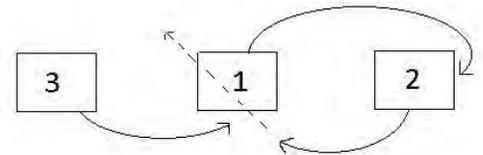
Retire: Move bkwd.

Reel of Four: Eight meas. A figure for four dancers, two dancers standing back to back in center facing out towards other two dancers, who face in.

Meas	Dancers facing out	Dancers facing in
1	Pass R shoulders with facing dancer.	Pass R shoulders with facing dancer.
2	Curve to turn ½ CW and face in opp direction.	Pass L shoulders in ctr.
3	Pass R shoulders with next dancer.	Pass R shoulders with next dancer.
4	Pass L shoulders in ctr.	Curve to turn ½ CW and face in opp direction.
5-8	Repeat action of meas 1-4 back to orig place.	Repeat action of meas 1-4 back to orig place.

Reel of Three: 8 meas. A figure for three people in a line, the ctr dancer facing out, and outside dancers facing in. All three people are active and describe on the floor a pattern of a Figure of Eight, consisting of two loops, one loop being made CW and the other being made CCW. All 3 dancers do this figure in the same direction, as in "follow the leader." A Skip Change of Step is used throughout.

In an ordinary R shoulder Reel of Three, the center dancer (#1) always begins curving CW to pass R shoulders with the dancer he/she is facing (#2), who also curves CW, while the remaining dancer (#3) curves CCW (see diagram). Dancer 2 cuts through the ctr before Dancer #3. Each half loop takes approximately 2 meas. At the end of meas 4, all dancers should be halfway through the figure. Dancers #2 and #3 will have changed places, and Dancer #1 will have returned to the middle. At the end of meas 8, all dancers will be back in original places.



Set: Pas de basque R and L. Whenever someone sets to you, you always set also.

Glossary of Scottish Dance Terminology — continued

Set and Link: A method of progression danced by two Cpls, using two Setting Steps and two Travelling Steps, and four meas of music. Begins on the sides.

Meas

- 1-2 1st M and 2nd M and 1st W and 2nd W *set* with nearer hands joined.
 3-4 1st W casts down to second place while 2nd W dances inside the set up and around to the R in a curve into first place. 2nd M casts up to first place, 1st M dances inside the set down and around to the R in a curve into second place. Hands should be retained as long as is comfortable during meas 3.

Slip Step: Step sideward L to L with heels raised and toes turned out (ct 1); step R next to L with heels touching and toes still turned out (ct &). Movement should be light and easy, with no shuffling noise. May also begin R to R. Usually two per meas and usually danced in a circle.

Skip Change of Step: Hop L lifting R forward with toe pointing down, knee turned out (ct & before ct 1); step forward R (ct 1); step L close behind R, L instep close to R heel (ct 2); step fwd R (ct &). Repeat with opp ftwk.

Strathspey Setting Step: 2 meas. Step R to R, knee and toe turned out (ct 1); step L close behind R, L instep to R heel (ct 2); step R to R again (ct 3); hop on R while bringing L up behind R ankle, L knee turned out and toe pointing down (ct 4). Repeat action beginning L to L.
 A complete Strathspey Setting Step moves to R, then L.

Strathspey Travelling Step: Keeping foot close to floor, step fwd on ball of R (ct 1); step L close behind R, L instep to R heel (ct 2); keeping foot close to floor, step fwd R, bending R knee slightly (ct 3); hop on R, bringing L forward passing through close to R, toe pointing down and close to floor, knee turned out. Repeat with opp ftwk.

Two-Couple Knot: Eight travelling steps in eight meas. This is a figure for two cpls and is a method of progression.

Meas

- 1-2 Joining R hands, 1st and 2nd cpls turn ptr half-way round to finish in the middle facing down, each W turning R under ptr's arm into *Allemande Hold*.
 3-4 2nd Cpl, followed by 1st Cpl, curve round and dance up the W's side, releasing R hands at the end of meas 4.
 5 M continue to dance up the W's side, while guiding ptr across in front of them. The W take a long step towards the middle.
 6-8 Releasing the R handhold, all continue to turn with the L hand to own side, having changed places with the other cpl.

NOTES

A Trip to Crinan

(Scotland)

Crinan is a small village at the Atlantic end of the Crinan Canal in Argyllshire. The canal was opened in 1801 as a shortcut for boats from Loch Fyne to the Sound of Jura. Crinan was a childhood playground of devisor Mairi Collins, and she returns there whenever she visits Scotland.



A view of Crinan Canal

In 2014, the Scottish dance band Scotch Mist, under the leadership of Laird Brown produced the CD *Coast to Coast*, which features the music for dances written by devisors across Canada. Mairi was anxious that the band record the Sousa tune *Liberty Bell*, and it appears as the third tune in the recording for her dance.

This is a 32-bar jig for three couples in a four-couple longwise set.

Pronunciation:	CRIH-nuhn	Devisors: Andrew and Mairi Collins
Music:	Any 8x32 jig 6/8 meter	<i>Coast to Coast with Scotch Mist</i> , Track 7 <u>Original Tunes:</u> <i>The Jimmy Harris Jig</i> (Fitchet), <i>Jig for Judy</i> (Mitchell), <i>Liberty Bell</i> (Sousa), <i>Mistress Anne Jamison</i> (Jamieson)

Formation: Four cpls in a longwise set. See *Glossary of Scottish Dance Terminology*.

Steps & Figures: See *Glossary of Scottish Dance Terminology* for Skip Change of Step and Allemande.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
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Note: Use Skip Change of Step throughout this dance.

- | | |
|-------|---|
| 1-8 | 1st W, followed by 2nd W and 3rd W, dance across above 1st M, behind all three M, and back to place. |
| 9-16 | 3rd M, followed by 2nd M and 1st M, dance around the line of W beg with 3rd W, and dance down the middle of the set. On meas 16, the W join R hands with ptr and face down the set. |
| 17-24 | 3rd Cpl, followed by 2nd Cpl and 1st Cpl, lead down the middle of the set, change directions and dance up, with 1st and 2nd Cpls remaining in the ctr. |
| 25-32 | 1st and 2nd Cpl dance the Allemande. |

The same couple repeats the sequence having moved down one position in the set. This couple steps to the bottom of the set with they complete their second time through the sequence.

Presented by Kay Munn

Birkenside

(Scotland)

Birkenside is a small village in the Scottish Borders.

This is a 32-bar strathspey for two couples in a three or four-couple longwise set

Devisor: Roy Goldring, 24 Graded and Social Dances, Leeds Branch RSCDS

Music: Any 6x or 8x Strathspey Some 8x examples: *Campbell's Birl*, Muriel Johnstone & Keith Smith, Track 5. Original Tunes: *The Duchess of Campbellville*, *Hi Kiwi*, *Moness Falls*, *Farewell, My Fancy* (Moyes)
 2/4 meter
Some 6x examples: *Haste Ye Back*, Muriel Johnstone's SDB, Track 3 *Miss Campbell of Saddell* (Mackintosh), *The Great Wood Corners* (Johnstone), *Earl of Fife*, *Miss Isabella McPherson Grant's Strathspey* (Marshall)
 Recommended tune: *Lady Anne Hope* (Trad)

Formation: Four cpls in a longwise set. See *Glossary of Scottish Dance Terminology*.

Steps & Figures: See *Glossary of Scottish Dance Terminology* for:

Strathspey Traveling Step

Cast

Slip Step

Figure of Eight

Two-Couple Knot

Meas 2/4 meter

Pattern

Note: Use Strathspey Traveling Step throughout this dance.

- 1-8 1st and 2nd Cpls join hands in a circle and circle (CCW) 4 meas, then circle R (CW) 4 meas.
- 9-12 1st W and 2nd W join nearer hands and dance between 1st M and 2nd M, then cast round their own ptr to original places.
- 13-16 1st M and 2nd M repeat meas 9-12, dancing between 1st W and 2nd W..
- 17-24 1st Cpl dance a Figure of Eight around the 2nd Cpl, starting by crossing down.
- 25-32 1st and 2nd Cpls dance the Two-Couple Knot.

Sequence: Repeat, having passed a couple

Presented by Kay Munn

Black Donald
NOT TAUGHT
(Scotland)

Burns Night

(Scotland)

Around the world, tributes to the Scottish poet Robert Burns are held through the ritual of the Burns Supper. Originally started a few years after his death by a group of his friends and acquaintances, to honor his memory, the suppers are now celebrated annually on the date of his birth, 25th January.

This dance was devised by Robert McOwen to go with the tune by Barbara McOwen. The dance and tune commemorate the series of Burns Night concerts produced by the Royal Scottish Country Dance Society ("RSCDS") Boston Branch at Saunders Theatre in Cambridge, Massachusetts, from 1979 to 1994.

This is a 32-bar jig for two couples in a four-couple set.

Devisor: Robert McOwen, *Boston Branch Celebrate Fifty Years of Dancing*.

Music: 6/8 meter *RSCDS Boston Celebrate 50 Years of Dancing*, Boston Boston Branch, Track 9. Original Tune: *Burns Night* (Barbara McOwen)
[Video](#)

Formation: Four cpls in a longwise set. See *Glossary of Scottish Dance Terminology*.

Steps & Figures: See *Glossary of Scottish Dance Terminology* for:

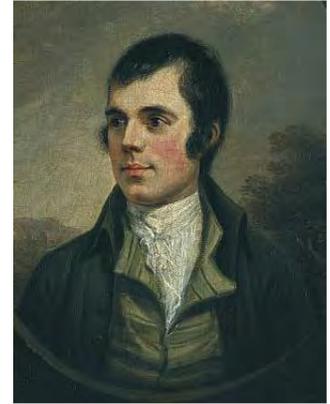
<u>Skip Change of Step</u>	<u>Slip Step</u>	<u>Pas de Basque</u>
<u>Set and Link</u>	<u>Slip Down the Middle and Up</u>	<u>Allemande</u>

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
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Note: Use Skip Change of Step throughout unless otherwise noted.

- 1-2 First corners (1st M and 2nd W) join R hands and exchange places.
- 3-4 Second corners (1st W and 2nd M) join R hands and exchange places.
- 5-8 1st and 2nd Cpls Set and Link.
- 9-16 Repeat 1-8 beg with new first corners.
- 17-18 1st and 2nd Cpls join R hands and turn halfway to finish in the middle, retaining R hands and joining L hands below R hands.
- 19-22 1st and 2nd Cpls dance down the middle with 4 Slip Steps, then dance up to the top with 4 Slip Steps.
- 23-24 Using two Pas de Basques, both Cpls change places with ptr, retaining joined hands, but lifting R hands over the W's head to finish in Allemande Hold facing the top of the set.
- 25-32 Two-Cpl Allemande. Note: To begin the Allemande, incorporate the arm movement with the preceding Pas de Basque on meas 24, naturally assisting the W to open to the top of the set. The W makes a 3/4 rotation while the M do a 1/4 rotation during meas 23-24.

Sequence: Repeat, having passed a couple



Best known portrait of the Scottish poet Robert Burns (1759-96).

Presented by Kay Munn

Catch the Wind

(Scotland)

Originally published by the New Zealand Branch of the Royal Scottish Country Dance Society (“RSCDS”) in the *Island Bay Collection* (1983), this dance was written for Noeline O’Connor and Iain Boyd, and the dance name refers to the fact that Iain courted Noeline for some time!

This is a 32-bar hornpipe (reel) for three couples in a four-couple longwise set.

Devisor: Romaine Butterfield, 1983

Music: Any 8x32 hornpipe (reel) *RSCDS Book 45*, George Meikle and the Lothian SDB, Track 5.
2/4 meter

[Video](#)

Original Tunes: *The Navvie* (trad), *Gruesome Twosome* (Meikle), *Silver Walk* (MacDonald), *Donald Ridley’s Compliments to Oliver Waugh* (Ridley)

Formation: Four cpls in a longwise set. See *Glossary of Scottish Dance Terminology*.

Steps & Figures: See *Glossary of Scottish Dance Terminology* for:

Set

Cast Off (Cast Down)

Cast Up

Pas de Basque

Skip Change of Step

Parallel Reels of Three

Half Figure of Eight

Meas 2/4 meter

Pattern

Note: Skip Change of Step is used throughout this dance except during a set.

1-4 1st Cpl Set and Cast Down one place. 2nd Cpl step up on meas 3-4.

5-8 1st Cpl dance a Half Figure of Eight around 2nd Cpl.

9-12 1st Cpl Set twice. On meas 11-12, 1st W pulls back R shldr to finish facing out.

13-16 1st W Cast Up around 2nd M and dances down to finish between 3rd Cpl facing 3rd M while 1st M dances across the set and Casts Up around 2nd M to finish between 2nd Cpl facing 2nd M.

17-24 1st M dances a Reel of Three with 2nd Cpl, starting by passing 2nd M by the R shldr.

1st W dances a Reel of Three with 3rd Cpl, starting by passing 3rd M by the R shldr.

25-28 1st W Casts Up around 3rd M and dances across the set to finish in 2nd place on own side. 1st M dances down the middle and Casts Up around 3rd M to finish in 2nd place on own side.

29-32 1st Cpl joins R hands in a handshake hold and turns once CW.

Sequence: Repeat, having passed a couple.

Presented by Kay Munn

City of Belfast

(Scotland)

This dance was devised to commemorate the Diamond Jubilee of the Royal Scottish Country Dance Society (“RSCDS”) Belfast Branch. It is 32-bar strathspey for three couples in a three couple longwise set.

Devisor: Lucy Mulholland, Belfast Branch. Now published in *RSCDS Book 48*

Music: Any 3x32 strathspey *RSCDS Belfast Branch Diamond Jubilee*, Marian Anderson’s SDB, Track 1
 4/4 meter *City of Belfast* (Anderson), *Lament for the Death of the Rev Archie Beaton* (Mason)
[Video](#) Original Tune: *The City of Belfast* (Anderson)

Formation: Three couples in a longwise set. See *Glossary of Scottish Dance Terminology*.

Steps & Figures: See *Glossary of Scottish Dance Terminology* for:

<u>Strathspey Travelling Step</u>	<u>Strathspey Setting Step</u>	<u>Set to corners</u>
<u>Half Figure of Eight</u>	<u>Reel of four</u>	<u>Espagnole</u>

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4	1st Cpl dance a Half Figure of Eight around 2nd Cpl.	
5-8	1st M and 2nd W join L hands while 1st W and 2nd M join R hands, each Cpl rotating 1-1/4 times. 1st Cpl finishes in the middle back to back, 1st M facing 2nd W, 1st W facing 2nd M. 2nd Cpl finishes in orig places.	
9-16	1st and 2nd Cpls, passing R shldr, dance a Reel of Four across the set. 2nd Cpl finishes in first place, and 1st Cpl, passing L shldr, face first corners.	
17-20	1 Cpl Set (Strathspey Setting Step) to first corners, and then to second corners, finishing between them.	
21-24	2nd, 1st and 3rd Cpls Set (Strathspey Setting Step) and 1st Cpl, joining R hands, dance across to second place on own side.	
25-32	1st and 3rd Cpls dance an Espagnole to finish in the order 2, 3, 1	

Sequence: Three times through, from a new position each time.

Presented by Kay Munn

The Falls of Rogie

(Scotland)

Rogie Falls are a series of waterfalls on the Black Water, a river in Ross-shire in the Highlands of Scotland. The falls are about 1.2 miles northwest of the village of Contin. They are a popular tourist attraction, with several forest walks.

The bridge will support a maximum of five people at one time, with narrow, sharp steps at its end. Photography from the bridge is possible, but is best at evening time when fewer people are around, or in sunnier conditions when shorter exposure times are possible, due to the high degree of wobble!

This is a 32-bar reel for three couples in a four-couple longwise set.

Devisor: Jean Attwood, *The Alexander Dances, Book 1*

Pronunciation: ROH-gee

Music: Any 8x32 reel 2/4 meter [Video](#)

Dancer's Choice 1, Marian Anderson & her SDB, Track 14; Original Tunes: *The Breakdown, Moving Cloud, The High Drive* (Duncan), *The Beamish Hornpipe* (Tully)

Formation: Four cpls in a longwise set. See *Glossary of Scottish Dance Terminology*.

Steps & Figures: See *Glossary of Scottish Dance Terminology* for:

Skip Change of Step Set Chase
Half Reel of Three Half Diagonal Reel of Four

Meas 2/4 meter Pattern

Note: Skip Change of Step is used throughout this dance except during a set.

- 1-4 1st Cpl join R hands, exchange places, and Cast Off one place. 2nd Cpl steps up on meas 3-4.
- 5-8 1st Cpl join R hands, exchange places, and Cast to the R (1st M up, 1st W down). 1st M ends facing 2nd W; 1st W ends facing 3rd M.
- 9-12 1st M with 2nd Cpl, and 1st W with 3rd Cpl, dance Half Reel Of Three across, passing L shldr to begin, and end with three dancers facing three dancers.
- 13-16 All join hands and Set once, then join R hand with opp person, exchange places, and all face CW in a small circle, hands free.
- 17-24 Three Cpls dance around in a Chase. 2nd and 3rd Cpls dance all the way around for 8 meas, while 1st Cpl dance halfway (4 meas) then turn each other 1¼ times with the R hand, to end facing 1st corner positions.



Rogie Falls and footbridge

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The Falls of Rogie — continued

- 25-28 1st Cpl dances Half Diagonal Reel of Four with 1st corners, finishing by passing R shldr to face 2nd corner positions.
- 29-32 1st Cpl dance Half Diagonal Reel of Four with 2nd corners, passing R shldr to finish in 2nd place on own side.

Sequence: Repeat, having passed a couple.

Presented by Kay Munn

The Highland Rambler

(Scotland)

This is a 40-bar reel for three couples in a 4-couple longwise set.

Devisor: Roy Goldring, Leeds Branch RSCDS

Music: Any 8x40 reel *Reel of the Puffins*, Jimmy Lindsay and his SDB, Track 7
 2/4 meter *John Illingworth* (Johnstone), *Wrigley's Reel* (Holland),
Smithy's Black Beauty (Shand), *The Glasgow Reel*
[Video](#)

Formation: Four cpls in a longwise set. See *Glossary of Scottish Dance Terminology*.

Steps & Figures: See *Glossary of Scottish Dance Terminology* for:

<u>Skip Change of Step</u>	<u>Cast Off (Cast Down)</u>	<u>Slip Step</u>
<u>Slow Cast (see Cast)</u>	<u>Hands Round and Back</u>	

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
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Note: Use Skip Change of Step, unless otherwise noted.

- 1-4 1st Cpl dances twd each other then Casts Off one place. 2nd Cpl steps up on meas 3-4.
- 5-8 1st Cpl joins 3rd Cpl in L hands across start and dance once around CW, flowing into...
- 9-12 1st Cpl joins 2nd Cpls in L hands across star and dance once around CCW. 1st Cpl finishes facing the W's side.
- 13-16 1st W, followed by her ptr, Casts Up around 2nd W and dances down the middle to finish between 3rd Cpl. 1st M finishes between 2nd Cpl. All face down, joining hands 3 across.
- 17-24 All dance down the middle, turn over R shldr, and all dance up the middle. 1st Cpl remains facing up on meas 24.
- 25-28 1st M, followed by his ptr, Casts Off to second place on W's side and crosses to M's side. On meas 28, M pulls back his R shoulder to face his ptr.
- 29-32 1st Cpl joins R hands and turns once CW to finish in second place on own sides.
- 33-40 2nd, 1st and 3rd Cpls all join hands in a circle and circle L (4 meas) and R (4 meas) using Slip Step.

Sequence: Repeat, having passed a couple.

Presented by Kay Munn

The Piper and the Penguin
NOT TAUGHT
(Scotland)

NOT TAUGHT

DANCES OF GERMANY



Batscher aus Welden

(Bavaria, Germany)

This dance was presented by Reinhold Frank at the 18th Folk Dance/Folklore Festival of the American Federation of German Folk Dance Groups hosted by the Alleweil Jung German Dancers of the Lancaster Liederkrantz in 2013. Original source material: “*Giebele Gabele, Tanze aus dem bayrischen Schwaben und dem schwabisch-alemannischen Sprachraum*” Arge der schwabischen Volkstumsgruppem, Kempten 1989.

Welden is in the Augsburg district of Bavaria. “Batscher” has a number of meanings: the one that applies in this case is that it’s a form of clapping dance. An alternate spelling (for example, in Baden-Württemberg) is “Patscher.” Another meaning is “a person who’s clumsy or weird.”

Pronunciation: BAHT-sheer OWSS VEHL-den Translation: Clapping dance from Welden

Music: 2/4 meter *German Folk Dances*, Track 3

Formation: Cpls standing face to face around a circle, M with back to ctr.

Steps & Styling: Walking steps and polka steps.

Meas 2/4 meter

Pattern

2 meas INTRODUCTION On ct 2, & before Fig I begins, each claps his/her hands in front.

I. FIGURE I CLAPPING IN PLACE

1 Each dancer claps his/her hands on thighs (ct 1); then claps own hands in front (ct 2).

2 Ptrs clap each other’s hands between them (ct 1); pause (ct 2).

3-4 All clap own hands in front (ct & before ct 1); then repeat meas 1-2.

5 All clap own hands in front (ct & before ct 1); clap R hand of ptr (ct 1); clap L hand of ptr (ct 2).

6 Clap R hand of ptr (ct 1); clap L hand of ptr (ct 2).

7 All clap own hands in front (ct & before ct 1); then repeat meas 1.

8 Repeat meas 2.

9-16 Repeat meas 1-8. M can do the upbeat clap during these meas, but this is not required.

II. FIGURE II PROMENADE WITH CLAPPING

1-8 All W walk CW in an outer circle, one step per ct, clapping on ct 1 of each meas. All M walk CCW in an inner circle, one step per ct, clapping on ct 2 of each meas.

9-16 During meas 9-16, the clapping is double-time, W clapping on cts. 1 and 2, and M clapping on the & between each ct. This takes some practice!

At the end of Fig II, new cpls form and take ballroom pos.

III. FIGURE III POLKA

1-16 Polka while moving as a cpl in a CCW direction around the room.

Sequence: Repeat as notated above until the music ends.

Presented by Götz Zinser

Boarischer aus Lunz

(Germany)

Notated 1931 in “Lunz am See” by Herbert Lager. The dance is a variation of the “[Paschaden Flugsumni](#).” Lunz am See is a municipality in Lower Austria; “Boarischer” is a form of Bayrisch or Baurisch, derived from Bayern, the German name for Bavaria.

Pronunciation: BOHR-ihsh-er OWSS LOONTS Translation: Bavarian dance from Lunz

Music: 2/4 meter [Video](#) *German Folk Dances*, Track 4

Formation: Cpls standing face to face randomly around the dance floor, hands joined across.

Steps & Styling: M and W use opp ftwk.

Meas 2/4 meter

Pattern

2 meas INTRODUCTION No action

I. FIGURE I

1 M step L to L (ct 1); touch R in front of L. W do opp ftwk and direction.

2 Repeat meas 1 with opp ftwk and direction.

3 M releases W’s R hand from his L hand and turns W quickly to her R under his raised R arm. W turns about half-way around stepping R, L (cts 1, 2).

4 Repeat ftwk of meas 3, as each W completes the full turn R. On ct 2, with his L hand M reaches for W’s R hand which she has placed under her outstretched L arm in the small of her back.

5-6 In this position the cpl rotates CCW using four walking steps. On ct 2, release handhold and turn to face each other.

7 M and W each clap own thighs with both hands (ct 1); clap their own hands (ct &); clap their thighs (ct 2); clap their own hands (ct &).

8 M and W clap ptr’s hands three times (cts 1, &, 2).

Note: While clapping own thighs, the W lightly clap the sides of their skirts. During the entire dance, ptrs remain upright. The clapping sequence is only a rhythmic suggestion of the music, and should not be a show of strength.

Sequence: Dance repeats as notated above until the music ends.

Presented by Götz Zinser

Böhmerwald Ländler

(Bavaria)

The dance comes from Bohmerwald, on the eastern edge of Germany, near the border with Czech Republic.

Pronunciation: BUHR-mahr-valdt LEHND-ler Translation: Bohemian forest ländler

Music: 3/4 meter [Video](#) *German Folk Dances*, Track 5

Formation: Cpls in a circle with M's back to ctr. Hands joined across as if in a two-person circle. M's R hand holding W's L from the top, M's L hand holding W's R from the bottom. Cpls are numbered 1-2, 1-2, 1-2 etc.

Steps & Styling: Ländler Step: A smooth walking step with a flat-footed look, but without wt on heels, one step to each beat of the music, with only slight accent on first ct of each three-beat meas. A Ländler Step is done throughout this dance and defines the three walking steps taken during one meas of music. M and W use opp ftwk.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
3 rising notes	<u>INTRODUCTION</u>	No action.
	I.	<u>SLOW SIDE TO SIDE</u>
1		Swinging joined hands fwd, step sdwd (M to L, W to R) (ct 1), close ft together rising on balls of ft (ct 2), lower heels (ct3).
2		Repeat meas 1 with opp ftwk and direction.
3-4		Repeat meas 1-2.
	II.	<u>W TURN UNDER, M AND W EXCHANGE PLACES</u>
1		Cpls move CCW with three steps, bringing hands fwd and up as W turns CW under raised hands. M's first step on L is a stamp but W start R without a stamp
2		Cpls continue CCW with three steps, keeping hands fwd.
3		M and W exchange places with three steps, M moving to outside with a half-turn CW and W moving inside by turning CCW under joined raised hands.
4		Ptrs facing, do one step fwd, pulling arms out to sides (cts 1-2), close ft together and lower arms (ct 3).
5-8		Repeat meas 1-4, moving CW, returning to orig orientation, M inside, W outside.
	III.	<u>PROMENADE</u>
1-8		W's L arm hooks M's R arm and cpls promenade CCW, eight small Ländler Steps with slight accent on ct 1 of each meas. Face ptr on meas 8.

Böhmerwald Ländler — continued

IV. CLAPPING WITH PARTNER

- 1 M clap hands on thighs while W clap own hands in front (ct 1); all clap own hands twice in front (cts 2-3).
- 2 Clap ptr's hands across (ct 1); clap own hands in front (ct 2); clap ptr's hands across (ct 3).
- 3-8 Repeat meas 1-2 three times, except meas 8 hold on cts 2 and 3.

REPEAT

- 1-16 Repeat Fig I-III. On the last meas of Fig I, Cpl #1 rotates CW to face Cpl #2, W on M's R.

V. CLAPPING WITH ANOTHER CPL

- 1-16 Repeat Fig IV but instead of clapping hands with ptr, clap hands with person on either side. At the end, cpls return to original orientation, M inside, W outside, face CCW with hands joined across.

REPEAT

- 1-16 Repeat Fig I and Fig II. On the last meas of Fig II, all face ctr to form one circle, W on M's R.

VI. CLAPPING IN ONE BIG CIRCLE

- 1-16 Repeat Fig IV but instead of clapping hands with ptr, clap hands with person on either side.

Sequence: As notated above.

Presented by Götz Zinser

Böhmischer Ländler

(Bavaria)

Böhmischer Ländler or Bohemian Ländler, is also known as Ein Steirischer Aus Dem Bohmerwald, meaning “A Steirischer (a type of dance) from the Bohemian Forest.” Each area has its own particular ländler dance consisting of a number of figures common to all, but always with one figure not to be found in any other ländler. In the Böhmischer Ländler that special figure is the “Embrace.” This dance was introduced at the 1967 Stockton Folk Dance Camp by Walter Kogler.

Pronunciation: BIR-mish-er LEHND-ler Translation: Bohemian Ländler (dance form)

Music: 2/4 meter [Video](#) *German Folk Dances*, Track 6

Formation: Cpls in a circle facing CCW. W is to right of M. Inside hands are joined at shldr ht. Outside hands may be placed on hip.

Steps & Styling: Ländler Step: A smooth walking step with a flat-footed look, but without wt on heels, one step to each beat of the music, with only slight accent on first ct of each three-beat meas. The term Ländler Step will be used here to describe three walking steps in one meas of music.

Meas 2/4 meter Pattern

INTRODUCTION

1-4 No action

5-6 Swing joined hands fwd (meas 5) and bkwd (meas 6).

7 M stand in place as W turn once CW under raised, joined hands, with three steps (R, L, R).

8 No action

I. MOVE FORWARD, THEN W TURN

1-8 Beg M's L and W's R, cpls move CCW with eight Ländler Steps.

9-10 With two Ländler Steps, cpls continue to move CCW, M moving straight fwd as before while W turn once CW under raised, joined hands.

11-16 Repeat meas 9-10 three times.

II. URNS WITH HIPS ADJACENT

1-8 Ptrs join both hands straight across, and turn ¼ to own L so that R sides are adjacent. R arm is extended in front of ptrs' chest. L elbow is bent at shldr level, with L hand near own L shldr level; cpls turn CW dancing eight Ländler Steps.

9-16 Keeping hands joined, ptrs make a half-turn R, so L sides are adjacent and arm positions are reversed, and turn CCW with eight Ländler Steps.



Böhmischer Ländler — continued

III. SINGLE YOKE

- 1-8 Ptrs raise W's L and M's R joined hands above head and make a half-turn L so that R sides are adjacent. Lower W's L and M's R joined hands are lowered behind W's neck, with the other hand in front of M's chest. Cpls rotate CW with eight Ländler Steps.
- 9-16 Ptrs raise joined hands and make a half-turn R so L sides are adjacent. Lower joined hands (W's R and M's L) behind W's neck with the other hands extended across M's chest. Rotate CCW with eight Ländler Steps.



Single Yoke

IV. DOUBLE YOKE

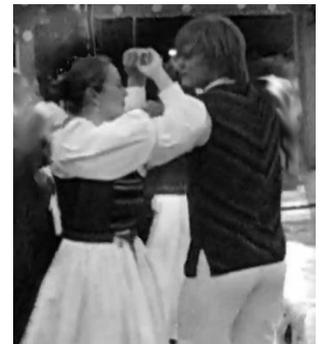
- 1-8 Ptrs raise joined hands and make a half-turn L so R sides are adjacent. Each place L hand, joined with ptr's R, behind own neck. Cpls rotate CW with eight Ländler Steps.
- 9-16 Ptrs raise joined hands and make half-turn R so L sides are adjacent. Each place R hand, joined with ptr's L, behind own neck. Cpls rotate CCW with eight Ländler Steps.



Double yoke

V. WINDOWS

- 1-8 Ptrs release hands and rejoin them, R with R, L with L, R arm over L. W turn $1\frac{1}{2}$ CW in place under raised, joined hands as M dances in place to form a small window, R hips adjacent. R upper arms are held together with W's arm resting on M's arm. Joined L hands are lowered to rest on "sill" created by the upper arms.
- 5-8 M and W peek at each other through the triangular shaped "L-hand window" just formed, as they rotate once CW with four Ländler Steps.
- 9-12 W turn $2\frac{1}{2}$ times CCW under joined hands held high to form a small window as M dances in place, ending with L hips adjacent.
- 13-16 Cpls lower joined R hands to rest on the "sill," and ptrs peek at each other through the window as they rotate once CCW with four Ländler Steps.



Window

VI. EMBRACE

1-8 W make a half-turn to face same direction as M, both facing CCW with W in front of M. M lowers joined hands over W's head to her waist. Her arms are now crossed in front of her, and his arms are crossed at her back. Cpls move fwd CCW with eight Ländler Steps as they look at each other, first over W's L shldr (meas 1), then over W's R shldr (meas 2), etc.

9-16 Raising joined hands above W's head, M moves to W's L side while lowering his L arm to his waist. Both are still facing CCW. M ducks under joined R hands which are lowered to his waist. M arms are now crossed in front of him, and W's arms are crossed at his back. Ptrs move fwd (CCW) with eight Ländler Steps, looking over M's shldr at ptr in same manner as in meas 1-8.



Embrace with W in front.

VII. SKATING POSITION TURNS

1-8 M raises joined hands over his own head and lowers them in front bringing W up to his R side. R hands are over L. Cpls rotate in place CW with eight Ländler Steps, M moving fwd, W bkwd.

9-16 Still keeping hands joined, ptrs turn in toward each other to face opp direction such that W is to L of M. Cpls rotate in place CCW with eight Ländler Steps.



Skating position.

VIII. TURNS WITH HIPS ADJACENT

1-16 Ptrs release hands, face each other, and rejoin hands straight across, and repeat action of Fig II.

IX. LÄNDLER PROMENADE

1-14 Join M's L hand and W's R hand on M's left waist; M's R hand and W's L hand are behind W's back. Dance 14 Ländler Steps, moving CCW while rotating CW as a cpl.

15 W turn once R under M's L and W's R joined hands.

16 M bow and W curtsy to end dance.

Sequence: Dance is done once as notated above.



Closed position.

Presented by Götz Zinser

Dreischritt Dreher

(Germany)

This dance is a close relative of the Swedish hambo and the Polish powolniak. It is indigenous to southern Germany where it is also known as ‘Gallop Pivot’ or ‘Gallop Dreher.’ The appeal of the dance lies in the syncopation of music and step. The music used is in 2/4 time, while the dance-phase requires three counts. The Dreischritt Dreher is always danced in CW rotation, never CCW, and is often the last dance of the evening. However, it also occurs as part of other dances. Good dancers manage to stay almost in place. It is said that people tried to dance on a large wooden platter or under the lamp and to not to travel at all. The following description is the most commonly seen form. There are other ways of dancing Dreischritt Dreher, and the dance is often done alternating with a clapping pattern.

Pronunciation: DRY-shriht DRAY-her Translation: Three step turning dance

Music: 2/4 meter [Video](#) *German Folk Dances*, Track 15

Formation: Cpls dancing almost in place around a dance floor.

Steps & Styling: This dance is traditionally done freestyle, the figures done for as many measures and in whatever sequence the cpl desires. M usually takes the lead in deciding the sequence. With the music specified, it is convenient to begin the dance with Fig I, and alternate between Fig I and 16 measures of Fig II, Fig III, or Fig IV.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	I.	<u>CLAPPING</u>
1-2		With ptrs facing, clap thighs (ct 1), clap own hands (ct 2), clap R hands with ptr (cts 3-4).
3-4		Clap thighs (ct 1), clap own hands (ct 2), clap L hands with ptr (cts 3-4).
5-8		Clap thighs (ct 1), clap own hands (ct 2), clap R hands with ptr (ct 3), clap L hands with ptr (ct 4), clap thighs (ct 5), clap own hands (ct 6), clap both hands with ptr 3 times (cts 7, &, 8).
9-16		Repeat meas 5-8.
	II.	<u>WALKING</u>
1+		In order to get into the turning pattern, M can lead his ptr in front of him. He moves fwd L-R-L-R while W moves bkwd R-L-R-L. At the end of the sequence, cpls either open up into side-by-side formation facing CCW to do Fig II, get ready to start the turning pattern (Fig IV) or continue Fig. I for additional measures.
	III.	<u>WALKING SIDE-BY-SIDE</u>
1+		Cpls walk four steps side-by-side, beginning on outside ft and then turn toward each other to take closed pos. Beg turning or continue this pattern for additional measures, or go back to Fig I.

IV. THREE-STEP DREHER

Because this ftwk falls across the measures, it is easier to notate based on counts. M's and W's steps are the same, but at different times. Dancers turn CW but move CCW around the room. One time through the pattern takes 1½ measures so twice through takes 3 measures. This part of the dance is done with the M's hands on the W's upper back, and the W's hands on the M's back.

W'S STEP

1, 2, 3 With wt on L, touch R next to L (ct 1); step R (ct 2); step L (ct 3).

M'S STEP

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

Presented by Götz Zinser

Dreirunden — continued

IV. WOMEN AROUND THE SET WITHOUT HANDHOLD

- 1-8 W walk CW inside the square without handhold, clapping hands twice on meas 1.
M stand in place and clap twice on meas 1.
- 9-16 Repeat meas 1-8, but W walk CCW.

VI. WOMEN AROUND THE SET IN BASKET HOLD

- 1-8 W step in to ctr of square. Side W hold hands across to form a bridge; head W hold hands across by reaching R hand over the nearest side of the bridge, and reaching L hand under the nearest side of the bridge, to form a “basket.” See photo. Use the remaining time to walk CW inside the square.
M stand in place and clap twice on meas 1.



- 9-16 Repeat meas 1-8, W maintaining the basket hold and moving CCW.

VII. WOMEN AROUND THE SET IN TOWER

- 1-8 W stand back-to-back inside the square and join hands in a front basket hold, R over L, to form a “tower.” See photo. Move CW inside the square with side-steps.
M walk CCW around the set, clapping twice on meas 1.



- 9-16 Repeat meas 1-8, but W move CCW and M move CW.

VIII. GRAND CHAIN

- 1-8 All face ptrs and do a grand chain around the square, alternately pulling by R and L hands, one hand/person per measure, EXCEPT whenever you meet your ptr, clap twice instead of giving the R hand and then continue with the chain by giving L hand to the next person.
- 9-16 Repeat meas 1-8, continuing the grand chain until M have passed their ptrs 4 times and return to their ptrs at the end of the chain.

Sequence:

(Figure)	(Refrain)
Fig I	Fig II, Fig III
Fig IV	Fig II, Fig III
Fig V	Fig II, Fig III
Fig VI	Fig II, Fig III
Fig VII	Fig II, Fig III
Fig VIII	Fig II, Fig III
Fig I	

Presented by Götz Zinser

Fingerlestanz
NOT TAUGHT
(Baden-Württemberg, Germany)

Gamsenegger
NOT TAUGHT
(Germany)

Lorenz
NOT TAUGHT
(Germany)

Lorenz — continued

NOT TAUGHT

Manchester

(Germany)

This dance is from the Black Forest region and is taken from Gretel Dunsing's *Third Collection of Dance Directions*. A similar Swiss dance by the same name was taught by Carmen Irminger at Stockton Folk Dance Camp in 1966.

Pronunciation: MAN-chehs-ter Translation: Named after the English city of Manchester. In German it refers to a type of velvet.

Music: 2/4 meter [Video](#) *German Folk Dance*, Track 14

Formation: Cpls standing with M's back to ctr, around the edge of the dance floor, in Ballroom Pos.

Steps & Styling: Note: The following steps are done in Ballroom Pos.

Step-Close: Step on designated ft sdwd (ct 1); hold (ct &); step on trailing ft next to standing ft (ct 2). Note: the Step-Close is the same ftwk as the Gallop, but half the speed.

Gallop: Step on designated ft sdwd (ct 1); step on trailing ft next to standing ft (ct &). Can be repeated. Note: the Gallop is the same ftwk as the Step-Close, but twice as fast.

Polka: Lift on M's R, W's L (ct & before ct 1); step L to L (ct 1); step on R beside L (ct &); step L in place (ct 2). The step alternates, and can be done in any direction.

Pivot: M step fwd and slightly in front of W on L while W step fwd R to R side of M's L (ct 1); M twist sharply on L while pulling R shldr back, bringing W across in front of him (ct &); W step bkwd on L while M step fwd R to R side of W's L (ct 2); W twist on L while pulling R shldr back, as M twist slightly on R to R (ct &).

Meas 2/4 meter Pattern

INTRODUCTION None.

I. STEP-CLOSE STEPS AND GALLOPS

- 1 Step-Close step to M's L, W's R, moving CCW (cts 1-2).
- 2-3 Repeat meas 1 twice.
- 4 Step sdwds, M with L and W with R (ct 1); touch free ft next to standing ft (ct 2).
- 5 Two Gallops beg M's R, W's L, and moving as a couple CW. Note: Bend elbows to bring joined hands (M's L, W's R) between bodies at chest level.
- 6-7 Repeat meas 5 twice.
- 8 Step sdwd (M's R, W's L) (ct 1); touch free ft next to standing ft (ct 2). Straightening elbows, M extend L and W's extend R to side (ct &).
- 9-16 Repeat meas 1-8.

Manchester — continued

II. POLKAS AND PIVOTS

- 1-2 Two Polka steps as a cpl (M beg L, W beg R), rotating CW and moving CCW around the room.
- 3-4 Two Pivot steps as a cpl, moving CCW and making two CW rotations.
- 5-16 Repeat 1-4 three times. Cpls do not need to maintain position in circle.

III. FIGURE I MOVING IN AND OUT

- 1-4 Repeat Fig I, meas 1-4 (Step-Close), but move as a cpl twd ctr of circle of dancers (M leading with L shldr, W with R).
- 5-7 Repeat Fig I, meas 5-6 (Gallop), but move away from ctr twd the edge of the circle of dancers, and then move along the edge of the dance CW as needed.
- 8 Repeat Fig I, meas 8 (Gallop).

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

Presented by Götz Zinser

Rediwa

(Germany/Hungary)

The “Redowa” was a fashionable ballroom dance at the end of the 19th and the beginning of the 20th century. It is said to have had its origin in Czechoslovakia. The Rediwa (dialect form of Redowa) described here is a survival of this dance type among the German communities in “Schwäbische Türkei” (Swabian Turkey), a region in Hungary.

Pronunciation: REH-dee-vah

Music: Mixed 3/4 and 2/4 meter *German Folk Dances*, Track 17

[Video](#)

Formation: Cpls in Ballroom Position around the dance floor, M’s back to ctr.

Steps & Styling: M and W use opp ftwk for the waltz and polka steps.

The sequence within each Fig as presented below may be reversed, i.e. one couple may choose to start with meas 3-4 and then do meas 1-2, while another couple may dance meas 1-2 and then meas 3-4. See [video](#).

Meas

Pattern

4 meas INTRODUCTION No action

3/4 meter

I. FIGURE I

1-2 Two waltz steps, rotating as a cpl CW and moving CCW around the dance floor.

3-4 Point joined hands (M’s L, W’s R) in LOD and move fwd (CCW) without rotating, using two waltz steps, beg with M’s L and W’s R.

5-16 Repeat meas 1-4 three times.

2/4 meter

II. FIGURE II

1-2 Two polka steps, rotating as a cpl CW and moving CCW around the dance floor.

3-4 Point joined hands (M’s L, W’s R) in LOD and move fwd (CCW) without rotating, using two polka steps, beg with M’s L and W’s R.

5-16 Repeat meas 1-4 three times.

Sequence: Dance repeats as notated above until the music ends.

Presented by Götz Zinser

Rühler Springer

(Thüringen, Germany)

This is probably the best known dance in Thüringen. Even though the Rühlers, citizens of the town of Rühla near Eisenach, insist that this dance is theirs, there is hardly a dance group in Thüringen that does not have the Rühler Springer in its repertoire. We can conclude from several historical written sources that the Rühler Springer was danced very differently at different times. The form described by Schlothauer in 1930 (provided below) is already a refined, polished variation of the Rühler Springer. Other variations notated at a later date are also provided below.



Pronunciation: ROO-ler SHPREENG-er

Translation: The Jumper from Rühla.
("Springen" means to jump.)

Music: 2/4 meter

[Video](#)

German Folk Dances, Track 19

Formation: Cpls standing face-to-face, M's back to the ctr of the circle of dancers, M's R hand joined with W's L, and free hands on hip.

Steps & Styling: Polka: Hop on M's R, W's L (ct & before ct 1); step L to L (ct 1); step on R beside L (ct &); step L in place (ct 2). Step alternates, and can be done in any direction.

Varsouvienne Pos: M and W face same direction, W to R and slightly in front of M. M's R hand holds W's R, M's L hand holds W's L. M's R arm is extended across in back of W. Joined hands are held on either side of W's head.



Meas 2/4 meter

Pattern

4 meas INTRODUCTION No action

I. POLKA FACE-TO-FACE AND BACK-TO-BACK

1-7 With M's R hand joined with W's L and free hands on hip, all dance seven Polka steps moving CCW. The first Polka is done face-to-face with joined arms held in back. On the second polka, the joined arms swing fwd and dancers are almost back-to-back.

8 Release handhold and take two steps (cts 1, 2) while turning almost in place. M turn L, stepping R, L; W turn R, stepping L, R.

9-16 Join M's L and W's R hands joining, repeat meas 1-8 with opp ftwk and direction.

II. SIDE TO SIDE WITH STAMPS, CIRCLE WITH PTR

1 Release handhold and put hands on hips. M form an inner circle facing out, W an outer circle facing in. Dance one Polka to L (M CCW; W CW), finishing opp the next person in the other circle.

2 Tap or brush trailing ft (M's L, W's R) in front of leading ft (ct 1), and stamp trailing ft next to leading ft (ct 2).

Rühler Springer — continued

- 3-4 Repeat meas 1-2 with opp ftwk and dir, finishing opp ptr at the end of meas 3.
- 5-8 Join hands with ptr, elbows bent and forearms vertical as in an arm-wrestling pos, except palm to palm. Dance four Polkas in a small CW circle around ptr, ending with W's back to ctr.
- 9-16 Repeat meas 1-8 with opp ftwk and dir. At the end of meas 16, all face CCW and M takes ptr in Varsouvienne Pos, M on L side of W.

III. POLKA AND PEEK IN VARSOUVIENNE POS

- 1 In Varsouvienne Pos, dance one Polka to L. M takes smaller steps than W so he ends up behind or slightly to R of W.
- 2 Both touch R to side and lean slightly away from each other. W looks over R shldr at M, M looks to L at W.
- 3-4 Repeat meas 1-2 with opp ftwk and dir.
- 5-8 Releasing M's L, W's R hands, M raises R arm and turns W CW (outside underarm turn) for four revolutions, one revolution per meas. Both use Polka steps.
At the end of meas 8, face CCW and take Varsouvienne Pos.
- 9-16 Repeat meas 1-8. At the end of meas 16, W face M and take Closed Ballroom pos.

IV. POLKA.

- 1-12 In Closed Ballroom pos, dance 12 Polkas while rotating CW as a cpl and traveling CCW around the room. Polka steps can be interspersed with pivots.

Sequence: Dance repeats as notated above until the music ends.

Presented by Götz Zinser

Rühler Springer — continued

RÜHLER SPRINGER

Notated by A. Schlothauer
Ruhla, c. 1930

Music: "Thüringer Tänze", Thüringer Tanzverband, e. V.
Meter: 2/4
Steps: Polka, Gallop, step-hop step, touch-steps.
Formation: Couples side by side facing LOD, inside hands joined and held shoulder high.

According to Schlothauer, 1930Meas.

- 1 - 8 Couples dance fwd with 8 Polka steps, turn inward, change hands and return to place with 8 Polka steps.
- 9 - 16 Men step to outside of circle, women to inside. Partners face. They each 'hop' (step not defined) 4 measures to the L and 4 measures to the R. They change places and repeat the above.
- 17 - 24 Men step behind partners. Women place both hands at waist. Men hold women by the waist and both dance 8 Polka steps fwd in LOD. They turn and return to place with 8 Polka steps.
(Direction of turn not indicated.)
- 25 - 32 Partners face. Men take women by waist, women place hand on partners shoulder. They dance 16 measures turning Polka.

At the end, the men swing their partners in the air as high as possible. When they set down their partners, they give the women a resounding kiss.

Rühler Springer as described by Schlothauer in 1930.

According to Herber Oetke, 1951

Meas.

- | | |
|---------|--|
| 1 - 8 | Beginning outside feet, couples dance forward in LOD with 8 Polka steps. There is a slight body movement toward and away from partner. |
| 1 - 8 | On count '8' men face center of circle, women face out. Men are on the outside, women on the inside. |
| 9 - 12 | Each dancer dances 2 touch-steps: L over R
R over L
Each dances 4 Gallop steps to the L |
| 13 - 16 | Repeat, crossing first L foot over R
R foot over L
Each dances 4 Gallop steps back to place. Partners give R hands and quickly change places. |
| 9 - 16 | As measures 9 - 16 above but men are now on the inside, and women on the outside. |
| 17 - 18 | All face out. Men stand behind women and take Varsouvienne position. Partners put out R foot, as they look at each other over corresponding shoulder. They touch heel-toe-heel fwd. And close R to L. |
| 19 - 20 | Repeat measures 17 - 18 beginning L. |
| 21 - 24 | While the women remain in place, the men walk 6 steps to the L to the 4th woman in line. |
| 17 - 20 | Repeat measures 17 - 20 with the new woman. |
| 21 - 24 | Repeat measures 21 - 24 back to own partner. |
| 25 - 32 | In ballroom position, couples dance turning Polka around the ring. At the end, the man lifts his partner as high as he can. He grasps her by the waist, she supports herself by placing both hands on his shoulders. |

Rühler Springer as described in 1951.

Rühler Springer — continued

According to Erich Janietz, 1953

<u>Formation:</u>	Couples side by side, inside hands joined and stretched forward.
Meas. 1 - 16	In open position, beginning on outside feet, 8 Polka steps fwd., with strong body turn toward and away from each other. Arms are swung in a large arch from below, forward and back. On count 8, 1/2 turn away from each other, ending facing LOD. Repeat the above, ending with women's back to center. Men on outside facing their partners.
17 - 32	All dance 8 Gallop steps CW, (men L, women R). Repeat in opposite direction and change places. Men are now on inside, women on outside. All dance 8 Gallop steps CCW (men L, women R). Repeat in opposite direction. On '7 and 8' all turn to face LOD. Men stand behind their partners holding them by the waist. Women place hands on own waist.
33 - 48	Women beginning R, men L, 8 Polka steps fwd. Turn and repeat in opposite direction. During the Polka steps, the women look at their partners over their R and L shoulders respectively.
49 - 64	In ballroom position, couples dance turning Polka.

Rühler Springer as described in 1953.

RÜHLER SPRINGER: Historical Notes

Naturally, the historical accounts of the 'Rühler Springer' do not give us an exact step description, but they do give us an insight on how energetically and exuberantly our forefathers danced. The following is from the "Thüringische Vaterlandskunde" 1801.

"In the past, there was in Ruhla a particular dance set to special music, that was danced at festive occasions and known in the entire area as the 'Rühler Dance'. But since the Ruhlaers developed a taste for English and other fashionable dances, their dance became a stranger to them and only a very few still know how to dance it. The dance distinguishes itself from other common German folk dances in that, after one danced several times in a circle, the man with his right hand behind her back, grasped his partner's peblum or the waistband of her skirt, and placed his left at his waist. In this position he jumped up with bent knees on the third beat of each measure. Landing with both feet, he stamped the ground so loudly that, when several couples danced together, it was possible to hear the sound of the stamping further than the music. The dancers alternated with that and the usual turning around the circle, as long as the musicians felt like fiddling and blowing the music that belonged to this dance."

According to the above description, the "Rühler Springer" might have been danced like this:

Couples in closed hip-shoulder position. W begin R, men L. Turning, they dance 2 step-hops on each foot for 16 or 32 measures. Couples in open position: facing LOD. Both begin R. Hop-steps, or step-swing steps fwd in LOD.

Meas. 1 R/R

2 L/L

3,4 Man steps on R and swings himself once around woman who assists him with her arm and hip.

Repeat this sequence for 16 or 32 measures.

In 1813 we read in "Versuch einer Beschreibung der Sachsen-Gothaischen Lande"

"The dancers dance alternately first on one foot, then on the other, lifting the other foot up, usually for a whole measure; the hands by which they hold each other are raised head high and the free hand is placed on the hip. After that, they dance alongside each other in the same way, lifting first one then the other leg high; and, placing both hands on their hips, they dance so that they keep each other in full view. Finally, all group themselves into a long row, men and women alternately, grasp each other by the waist, one behind the other, and hop on the same foot forward.

one after the other; when this last is executed it seems as if the house is about to collapse. This dance which is difficult to describe and must be seen, is danced more and more seldom and now only at very festive occasions and even then more as a joke..."

Out of this description we can reconstruct the following:

Partners side-by-side. Inside hands joined, bent and raised head high.

Step-hop or step-swing steps fwd. 16 measures.

Release hold, continuing forward as above. 16 measures. Continue as above, but couples link up by placing hands on waist of person in front. Continue until music stops.

Schlamperer
NOT TAUGHT
(Franconia, Germany)

NOT TAUGHT

Schönborner
NOT TAUGHT
(Liegnitz, Silesia, Poland)

NOT TAUGHT

Weiss-Blau

(Bavaria, Germany)

Although this dance is played in 2/4 meter throughout, it is a form of Zwiefacher, i.e. a two-step and pivot step dance alternating in a repeating pattern.

“Weiss-Blau” refers to the colors of the Bavarian flag. The flag is white-blue, not blue-white.



Pronunciation: VYHS-blau

Translation: White-blue

Music: 2/4 meter [Video](#)

Music not provided during Camp. This is being researched and a source for the music will be indicated here when one is located.

Formation: Couples in Ballroom pos scattered around the dance floor.

Steps & Styling: Note: Because the ftwk falls across the measures, it is easier to notate based on the counts. It takes 14 counts (7 meas) to complete one cycle of the dance which totals 18 steps. Cpl rotates CW throughout the dance.

Counts 2/4 meter

Pattern

<u>counts</u>	<u>INTRODUCTION</u>
	No action; start on the full beat.
1	Turning CW, step on L (S). M guides W around with him with R hand on small of back.
2-3	Continue to rotate CW with 1 two-step R, L, R (QQS).
4-5	Two pivot steps L, R (SS).
6-7	One Two-Step L, R, L (QQS).
8	Step R (S).
9-10	One Two-Step L, R, L (QQS).
11-12	Step R, L (SS).
13-14	One Two-Step R, L, R (QQS).

Sequence: Dance repeats as notated above until the music ends.

Presented by Götz Zinser

NOTES

Contras and Squares

Square Dance and Contras – A Comparison

Both Contra Dancing and Square Dancing have their roots in dancing from the British Isles where, if people went to a ball, they needed to know “all the latest steps.” However, in the English colonies, there weren’t enough dancing masters to go around. Someone figured if you yelled out the figures, no master was needed. Hence the birth of Dance Calling.

Modern Western Square Dance (MWSD) usually dances to recordings and at a party or dance you are expected to know the figures and thus not need a walk-through or a teaching of the dance. MWSD holds classes and has “levels.” Whenever a square is announced, the “level” is also announced, and dancers are discouraged from dancing in squares that are beyond their “level,” with unfamiliar figures.



At MWSD events, contra dances and traditional squares dances are always taught prior to the dance. Everyone is welcome; no experience is necessary. We tend to favor live music, and expect our callers to adjust their program to make it fun for everyone.

Because MWSD dances are called, what a dancer needs to know to become an expert are the names of the figures, how they are danced, how a dance progresses, and how to identify the people with whom they are to interact. Contras and traditional squares have many figures in common, although each form has a few figures not found in the other. Also, the arrangement of the dancers is different in squares and contras, and often the timing is different.

Format of a Contra: Most contra dances are done in a longways set of couples in what we call “minor sets” of two couples. You do a set of figures with this couple, and when you’re done, you’ve traded places, and you go look for the next couple to repeat the same set of figures. The figures are timed to the music, and everyone in the hall does the same thing at the same time. One time through a dance is one time through a tune. Since the same set of figures is carried out with every new couple, as dancers learn the dance, the caller may stop calling and let the music take over.

Format of a Square Dance: Square dances are done in groups of four couples. Sometimes you change partners during the square; sometimes you keep the same partner. Since squares dances are not always timed with the music in the same way contras are, callers can add or subtract figures, and listening to the caller is more important during the course of a square dance.

For both contra dance and square dance, the basic footwork is a walking step in time with the music – that is, stepping on each beat of the music. There are two figures that use a different kind of footwork. One is the Balance: a four-count move with a step-swing or a step-touch. The other figure is the Swing, where some use a walking step, but most people use a buzz step.

All of the *traditional* contra dance descriptions provided here come from the Country Dance and Song Society (CDSS) publication *Cracking Chestnuts* (2008) and are used with permission from the publisher.

Al's Safeway Produce

(Contra)

This modern classic contra dance was written in the mid-1980s, by North Carolina dance caller, Robert Cromartie.

Formation : Duple improper contra dance, with cpls 1, 3, 5, etc. crossed over

[Video](#)

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		With (new) neighbors, wrist-grip star L once around.
3-4		Neighbor L allemande 1½.
5-6		Ladies R allemande in the center 1½.
7-8		Ptrs swing.
9-12		Circle L ¾; neighbors swing.
13-14		Long lines fwd and back.
15-16		With current neighbors, wrist-grip star R once around.

The Auctioneer

(Singing Square)

This version of "The Auctioneer" singing square is informed by Marshall Flippo's original rendition, but is taken from the calling of long-time caller Ralph Sweet, of Enfield, Connecticut.

INTRODUCTION, BREAK, AND ENDING

Join hands, form a ring, circle to the left like everything
 Now reverse back in single file, with the lady in the lead
 When you get back home, swing your own; you swing your partner round and round
 Do an Allemande Left on the corner, and the grand ol' right and left
 Pretty soon he began to see how the auctioneer talked rapidly
 Do-si-do and promenade from here
 He said "Oh my, it's do or die. I've got to learn that auction cry.
 Gotta make my mark and be an auctioneer."

FIGURE

Head cpls up to the middle and back, same two you pass through
 Separate, around just one, into the middle and pass through
 And split the outside two and around just one, down the middle do a Right and Left Through
 And a courtesy turn, and do-si-do your corner with the corners all
 Then do-si-do your partner, go swing that corner
 You swing that corner gal and promenade around the ring
 10 dollar bidda now, 20 dollar 20 can you give me 20 make it 20 bid in the form of 20 dollar
 Who'll make it a 25 dollar bid?

Birdie in the Cage

NOT TAUGHT

(Appalachian Little Circle Figures)

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		Circle L.
3-4		Circle R.
5-6		Birdie in the Cage. (One W in the ctr, and the other dancers dance in a circle around her.)
7-8		Birdie out, Crow in. (The “Birdie” resumes her original place, and her ptr moves to the ctr while the others dance in a circle around him.)
9-12		Crow out; ptrs swing.
13-16		Promenade and form new circles.

Example of a calling patter:

Circle to the left on the left-hand track; circle to the right, go the other way back.
 Circle to the right goin’ ‘round the ring; circle to the right like you ‘n’ me sing.
 Put the birdie in the cage, go three hands ‘round. (wait for 4 to 8 beats)
 Birdie fly out and the crow fly in. (wait for 4 to 8 beats)
 Crow fly and swing your own; aren’t you glad that the birdie ain’t flown? (wait 4 to 8 beats)
 Promenade, you go two by two, walk ‘n’ talk, that’s what you do,
 (Start calling again when dancers have formed new circles)

British Sorrow

(Contra)

This dance dates back to the early 19th century, and was revived by Ralph Page in New Hampshire in 1950.

Formation: Triple proper contra dance, with cpls 1, 4, 7, etc. are active

[Video](#)

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		Actives go down the outside, past two standing cpls, and into the ctr.
3-4		Actives come up the center and cast off with Cpl #2.
5-6		R hand star right with cpl below (Cpls #1 and #3).
7-8		L hand star with the cpl above (Cpls #1 and #2).
9-12		Join hands with six and circle R.
13-16		Top two cpls R and L four. <u>Note:</u> This is a traditional way to say “Right and left through, over and back.”

Duck for the Oyster, Dive for the Clam

(Appalachian Little Circle Figure)

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		Circle L.
3-4		Circle R.
5-6		Duck for the Oyster. (One cpl raises joined hands to make a doorway and, without dropping handholds, the other cpl ducks heads through the doorway and backs up to place.)
7-8		Dive for the Clam. (See “Duck for the Oyster” above, and reverse roles.)
9-12		Rip and Snort. First couple (that ducked for the oyster) ducks again, goes all the way through the doorway, drops hands and separates around to end in original places, pulling the other couple under their own arch to end facing in to original circle; then reverse the roles.
13-14		Neighbors swing.
15-16		Ptrs swing.
17-20		Promenade, then form new circles.

Example of a calling a patter:

Circle to the left, to the left you know; circle to the right, to the right you go.

Circle to the right like a wagon wheel; the faster you go, the better you feel.

One couple you duck for the oyster. (wait 4 beats)

Now the others dive for the clam. (wait 4 beats)

Rip n’ snort, form the ring again. (wait until all are done)

Chorus Jig NOT TAUGHT

(Contra)

The triple proper version of Chorus Jig is closely related to the English country dance, A Trip to Tunbridge, which dates back to the late 1700s.

Formation: Triple proper contra dance, with cpls 1, 4, 7, etc. active

[Video](#)

Steps & Styling: Contra Corners: Actives pass ptr by R shldr, turn first corner with R hand; loop around ptr by R shldr, turn second corner with R hand, and fall into lines with Actives improper.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		Actives separate and go down the outside.
3-4		Actives return to place.
5-6		Actives go down the ctr.
7-8		“Same way back” (turn alone and walk back), and cast off.
9-12		Contra Corners.
13-14		Forward six and back.
15-16		Actives turn by R hand (halfway or 1½) to end proper.

Christmas Hornpipe

NOT TAUGHT

(Contra)

This variation of the classic contra dance, Christmas Hornpipe, was written by New England dance callers Ted Sannella and Tony Saletan, for a holiday dance event in the 1980s.

Formation: Duple improper, with cpls 1, 3, 5, etc. active and crossed over

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4		Active cpl balance with W below; circle three to L twice around.
5-8		Active cpl balance the M below; circle three to L twice around, then open up to a line facing down the set, and the inactive W joins the line.
9-10		Walk down the hall four in line; turn alone.
11-12		Return to orig position, and cast off with a hand cast.
13-14		Long lines fwd and back.
15-16		Active cpl swing in the ctr.

Four Square

NOT TAUGHT

(Square)

This is a square dance written by Ron Buchanan.

Formation: Four cpls in a square, all facing in, W on the M's R.

[Video](#)

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		All eight circle L.
3-4		Circle R, the other way back, gents roll ptrs away.
5-6		Swing R-hand lady at gent's home.
7-8		Cpls #1 and #3 pass through to a wavy line facing sides, balance side-to-side.
9-10		Ends of the wave Allemande R $\frac{3}{4}$ to form W-W-M-M waves at the head and foot of the set, and balance side-to-side.
11-12		All Allemande L $\frac{3}{4}$ (M with M, W with W) to form waves on the sides of the set, and balance side-to-side.
13-14		In the middle of that wave, Allemande R $\frac{3}{4}$ to a wave in the middle of the square, and balance side-to-side.
15-16		In the middle of that wave, Ladies Allemande L $\frac{1}{2}$ to reform the wave in the middle, and balance side-to-side.
17-18		On the ends of that wave, Allemande Right $\frac{3}{4}$ to waves at sides.
19-20		All Allemande L $\frac{3}{4}$ to W-W-M-M waves at head and foot of the set, and balance side-to-side.
21-22		In the middle of those waves, gents only Allemande L $\frac{3}{4}$ to a wave of gents in the middle of the square, and balance side-to-side.
23-24		Gents walk fwd and Allemande L corner, swing ptr at home.

King of the Keyboard

(Contra)

This triple minor contra was written in the 1980s by Ted Sannella, inspired by Bob MacQuillen.

Formation: Triple proper contra dance, with cpls 1, 4, 7, etc. active

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		Actives swing ptr.
3-4		Actives swing the one below. End facing across the set.
5-6		Long lines fwd and back.
7-8		Actives Allemande Left 1¼. Gents end between Cpl #2 above, with everyone facing down the set; ladies end between Cpl #33 below, with everyone facing up the set.
9-10		Lines fwd and back.
11-12		Actives Allemande L 1¼ and step back to proper side.
13-16		Actives turn Contra Corners as follows: ptr Allemande Right ½+, first corner Allemande Left once around, ptr Allemande Right ½+, second corner Allemande Left once around.

Lady Be Good

(Singing Square)

Formation: Four cpls in a square, all facing in, W on the M's R.

INTRODUCTION, BREAK, and ENDING

Allemande Left on the corner, and weave around that ring.

Oh, Lady, be good to me.

Meet your partner, turn back, and you weave the other way round.

Oh, Lady, be good to me.

Walk right by your partner, corner Allemande Left and then.

Go back and swing your partner, then promenade that ring.

You promenade your partner, go all the way around.

Oh, Lady, be good to me.

FIGURE

Head two couples star by the right, it's once around that ring.

Allemande Left your corner, just the head two couples swing.

Side two couples star by the right, it's once around that ring.

Allemande Left your corner, do-si-do your own sweet thing.

Back to the corner gal, you swing go round and round.

Swing your new partner, then promenade the town.

You promenade your new partner, it's all the way around.

Oh, Lady, be good to me.

Lamplighters Hornpipe

NOT TAUGHT

(Contra)

Formation: Duple proper, with cpls 1, 3, 5, etc. active

[Video](#)

Meas 4/4 meter Pattern

- 1-2 Actives cross the set, moving down one place, facing out to form long waves on the sides (Actives are now improper, progressed, and facing out); balance.
- 3-4 Allemande R with person on R to form the same waves; balance again.
- 5 Allemande L with the person on L until the actives meet in the ctr.
- 6-8 Actives balance and swing.
- 9-10 Actives down the ctr, turn as a cpl.
- 11-12 Come all the way back up to cast off with Cpl #2.
- 13-16 Right and left four.

Note: This is a traditional way to say “Right and left through, over and back.”

Microchasmic Triplet

(Contra)

This triplet was written by dance caller Ann Fallon, of Annapolis, Maryland.

Formation: Proper triplet, three-couple longways sets

[Video](#)

Steps & Styling: Peel the Banana: All face the top of their set of three cpls. The top two dancers separate and walk down the outside of their own line with everyone behind them following the leader. The top cpl meets at the bottom and a makes a two-hand arch. All meet ptr beyond the bridge, tunnel through, and come up to the top of the set with the original top cpl staying at the bottom.

Contra Corners: Ptr allemande R ½+, first corner allemande L, ptr allemande R ½+, second corner allemande L.

Meas 4/4 meter Pattern

- 1-2 Long lines fwd and back.
- 3-4 Everyone do-si-do ptr.
- 5-8 Cpl #2 (“middle/active cpl”) turn Contra Corners.
- 9-12 Everyone balance and swing ptr.
- 13-16 Peel the banana!

Money Musk

(Contra)

Formation: Triple proper, with cpls 1, 4, 7, etc. active

[Video](#)

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		Actives Allemande Right 1½.
3-4		Active cast down outside below one dancer (who moves up to make space); lines of three balance fwd and back.
5-6		Actives Allemande Right ¾ (gent above between Cpl #2 and they face down; lady below between Cpl #3, and they all face up).
7-8		Line of three balance fwd and back; actives Allemande Right ¾ (now back to proper side, progressed).
9-12		Top two cpls Right and left four. <u>Note:</u> This is a traditional way to say “Right and left through, over and back.”

More, Again

NOT TAUGHT

(Contra)

This modern contra dance was written by Penn Fix in the early 1990s.

Formation: Duple improper, with cpls 1, 3, 5, etc. crossed over

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		With neighbor do-si-do to form long waves at the sides. (M facing out, W facing in)
3-4		Balance the waves; allemande R with the person on R.
5		Allemande L with the person on L.
6-8		Neighbors swing.
9-10		Gents allemande L 1½.
11-12		Ptrs swing.
13-14		Ladies chain.
15-16		Half of Hey for Four.

New River Train

(Singing Square)

This singing square comes from the collection of Keith Blackmon of Kill Buck, NY.

Formation: Four cpls in a square, all facing in, W on the M's R.

Meas	4/4 meter	Pattern
1-2		First Lady to the R, circle three around.
3-4		Back to your ptr, L hands around.
5-6		Lady in the ctr with seven hands around.
7-8		And we're ridin' on that New River Train.
9-10		Lady step out the gent step in.
11-12		Join up hands and circle left around him.
13-14		When you're back at home, it's everybody swing.
15-16		And we're ridin' on that New River Train.
1-2		Do-si-do your corner, do-si-do.
3-4		Do-si-do your ptr, do-si-do.
5-8		Allemande L, and do the grand R and L.
9-16		And we're ridin' on that New River Train.

Right Hands Across, Left Hands Back

(Appalachian Little Circle Figures)

Meas	4/4 meter	Pattern
1-2		Circle L.
3-4		Circle R.
5-6		R-hand star.
7-8		L-hand star.
9-10		Neighbors swing.
11-12		Ptrs swing.
13-16		Promenade, then form new circles.

Example of a calling patter:

Circle to the left in the middle of the floor; circle to the left, then back to the right.
 Circle to the right; go the other way back right hands in, right hands across.
 Right hands across, and how are you? (wait 4 beats)
 Left hands back, I'm fine, thank you. (wait 4 beats)
 You swing mine and I'll swing yours. (wait 4 to 8 beats)
 Gimmee back mine; I'll swing mine any old time. (wait 4 to 8 beats)
 Promenade, go around the room, promenade you go two by two.
 (Start calling again when dancers have formed new circles.)

Trip to Wilson

(Contra)

This modern contra was written in 2013 by William Mentor, inspired by the choreography of St. Louis caller and dancer, Dale Wilson.

Formation: Duple improper; with cpls 1, 3, 5 crossed over

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		R-hand star.
3-4		L-hand star.
5-6		Ladies cast left, loop to face across (gents follow ptr), ladies only cross set passing R shldr.
7-8		Neighbors swing.
9-10		Gents Allemande Left 1½.
11-12		Long line fwd and back (gents roll prts away on the way back).
13-16		All pass through across, turn ¼ R and walk single file along the line to a new neighbor.

Additional Contras during Camp

Greetings

(Contra)

This is a modern contra written by Tori Barone.

Formation: Duple improper; with cpls 1, 3, 5 crossed over

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4		Neighbor balance and swing.
5-6		Long lines fwd and back.
7-8		Ladies Allemande R 1½.
9-12		Parter balance and swing.
13-14		Long line fwd and back.
15-16		Join hands and circle left ¾ and pass through to new neighbors.

Summer Sunshine

(Contra)

This modern contra was written by Paul Balliet.

Formation: Duple improper; with cpls 1, 3, 5 crossed over
Start in wavy lines of four; neighbor R hand, ladies L hand w/ each other

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4		In wavy line, neighbor balance and swing.
5-8		Ladies chain over; ladies chain back.
9-12		Join hands and circle left 3/4; ptr swing.
13-14		Join hands and circle left 3/4 and step into original wavy line.
15-16		Balance in the line; walf fwd to wavy lines with new neighbors.

Kitchen Stomp

(Contra)

This is a modern contra written by Becky Hill.

Formation: Duple improper; with cpls 1, 3, 5 crossed over

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4		Neighbor balance and swing.
5-6		Gents Allemande L 1½.
7-8		Ptr swing.
9-10		Ladies chain (now with neighbor)
11-12		Join hands and balance; turn R, moving one position R in the circle.
13-14		Repeat 9-10 above.
15-16		L-hand star once around to meet new neighbors.

Apple Pie Quadrille

(Contra)

This is a modern contra written by Ron Beson. Note: This requires special music – a 40-bar tune instead of usual 32 bar tune.

Formation: Lines composed of two cpls facing two cpls
(Two improper contra sets merged together to create lines of four facing four.)

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		Lines fwd and back.
3-4		Four dancers in the middle make a R hand wrist-grip star and rotate once CW.
5-6		Ptr Allemande L 1½.
7-8		The other four dancers make a R hand wrist-grip star and rotate once CW.
9-12		Ptr balance and swing
13-16		All eight dancers circle L once around
17-20		L-hand gent of each line casts over L shdr, leading his line to the other side of the set, then back to face a new line of neighbors

Dr. Bluhm's Delight

(Contra)

This is modern contra written by Rick Mohr.

Formation: Becket position. Cpls stand side-by-side on one side of the set, W on ptr's R. Line up improper, and rotate circles of four one place to L.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2		Join hands and circle L $\frac{3}{4}$.
3-4		Neighbors swing.
5-6		Join hands on the side, long lines fwd and back.
7-8		L hand star $\frac{1}{2}$ way around; gents drop out and face across while Ladies Allemande $\frac{3}{4}$ and give R hands to neighbor to make wavy lines of four across.
9-10		Balance in the wave; neighbors Allemande R $\frac{1}{2}+$ and gents take L hands with gents in the <i>next</i> wave to form wavy lines of four on the <i>diagonal</i>
11-12		Balance in the wave; neighbors Allemande R $\frac{1}{2}+$ and gents take R hands with partners to form wavy lines of four on the <i>diagonal</i> .
13-16		Balance in the wave; ptrs swing face new neighbors (from the second diagonal wave).

Alternating Currents

(Contra)

This is a modern contra written by John Coffman.

Formation: Duple improper; with cpls 1, 3, 5 crossed over

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4		Neighbor balance and swing.
5-6		Pass through across the set, take inside hands and California Twirl to face across the set again (or R& L through).
9		Roll away with a $\frac{1}{2}$ sashay (gents step R as ladies turn L in front of gents).
10		Roll away with a $\frac{1}{2}$ sashay (ladies step R as men turn L in front of ladies).
11-12		Ladies Allemande R $1\frac{1}{2}$.
13-14		Ptr swing.
15		Join hands in a circle and balance in and out; all turn R and move one position R in the circle.
16		Join hands in a circle and balance in and out; with ptr, California Twirl to face new neighbors.

Congolese Dance Workshop



Bilima

(South Congo)

Bilima is done in various forms in many villages in the Southern Congo. It is a ritual dance honoring the ancestral spirits and calling upon them to aid in healing. According to Sandor, “It is not for fun, but it is fun.” Sandor taught the dance using English names for the figures.

Bilima is traditionally danced to live drummers and singers and there is interaction between them and the dancers. The drummers signal when to start, but they also watch the dance to see when they should stop playing. Sandor chose a recording typical of the live music. You can end after one time through the dance, or repeat a second time. If you run out of music, continue dancing until the end of the dance. Other similar recordings can be used.

Pronunciation: bee-LEE-mah

Translation: Spirits

Music: 4/4 meter

Nzembo Ya Kongo, Track #1

See note above about musical selection.

Formation: Pairs of dancers arranged in a circle, all facing CCW. Any two people can dance together and gender placement is irrelevant.

In the villages, the dance is done in a circle because the belief is that the circle bring and contains the spirits which are being called. In class, Sandor taught in lines to be better able to see the dancers. Note: The video footage that was taken at Camp for the DVD shows the dancers in lines only.

Steps & Styling: Joints loose, knees bent. Arms free and expressive. Dance is done with bare feet.

Meas 4/4 meter

Pattern

INTRODUCTION. Subtle walking in place. Listen to the recording for call and response: Call: “CHEE beh-KAY beh-kah CHAH-wah.” Response: “CHAH-wah.” Sandor explained these are nonsense syllables used just to establish the beat and focus the dancers. Dance may start at any point after the fourth call and response.

Figure Name

Body and Footwork

Hands and Arms

SECTION I. All face and move CCW, unless otherwise noted.

- | | | |
|---------------------|--|--|
| 1. Walking
8 cts | Beg R, 8 steps fwd CCW around the circle, one step per ct (cts 1-8). | Arms swing fwd and back at sides in opposition to ft. |
| 2. Chicken
8 cts | Repeat Fig. 1 Walking. | Arms at waist level, elbows move out and in on each ct, imitating the flapping wings of a chicken. |
| 3. Model
8 cts | Repeat Fig. 1 Walking, but lean back from the waist and push hips fwd. | Straight arms extended fwd swing up and down on each ct, imitating the walk of a fashion model. |

Bilima—continued

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| 4. Single
16 cts | Continuing to move slightly fwd with each step, step R diag R (ct 1); touch L to L and look slightly L (ct 2); step L diag L (ct 3); touch R to R and look slightly R (ct 4). Repeat three times. | Arms move freely at sides, may swing up and down slightly. |
| 5. Double
16 cts | Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); touch L to L and look slightly to L (ct 4).

Repeat cts 1-4 with opp ftwk and direction.

Repeat entire sequence. | Moving R say: “tah-tah-TEE-tah-tah” starting on ct 2

Moving L say: “mah-mah-MEE-mah-mah”. |
| 6. Claps
12 cts | [One jump per ct.] Facing fwd, jump in place (ct 1); jump in place and turn ¼ to ptr (ct 2); jump twice in place (cts 3-4).

Jump in place and turn ¼ to face fwd (ct 1); jump in place and turn ¼ away from ptr to face nearest dancer (ct 2); jump in place twice (cts 3-4).

Jump in place and turn ¼ to face fwd (ct 1); jump in place and turn ¼ away ptr (ct 2); jump in place twice (cts 3-4). | Slap thighs with open palms (ct 1); slap chest with open palms (ct 2); clap ptr’s hands at chest level (cts 3, 4). If no dancer is near, clap hands fwd.

Repeat slapping/clapping pattern above with nearest dancer.

Repeat cts 1-3; clap own hands in front at chest level (ct 4). |
| 7. Turn CCW
8 cts | Walk in a tight CCW circle with 8 steps beg L (cts 1, &, 2, &, etc.). Step on L diag fwd and look diag L (cts 1-2); bring L back and step on L next to R and hold (cts 3, 4). | Extend L arm to L during turn (cts 1-4). With L arm extended, say, “aahh” (ct 1-2); bring L arm back and say, “aahh” (cts 3-4). |
| 8. Drums
8 cts | Beg R, walk 8 steps CW, one step per ct (cts 1-8). | Arms at sides or slightly elevated with a bent elbow. |
| 16 cts | Face fwd and slightly R. L remains in place while R taps fwd and back (cts 1, &, 2, &, etc.). Hips gyrate generally and thrust fwd and back as the foot moves (cts 1-16). Take wt on R ft on last ct & to free L. | Elbows bent at 90 degrees, hands extended in front. Arms/hands mimic drumming on a flat surface. |
| 24 cts | Beg with L, repeat pattern above, with opp ftwk and direction. | Repeat arm movements. |

9. Breakdown 16 cts Step L to L and face/look slightly R (ct 1); touch R to R (ct 2); step R to R (ct 3); step L next to R (ct 4). Repeat with opp ftwk and direction. Repeat all of above pattern.
- 8 cts Step L to L (ct 1); touch R to R (ct 2); step R to R (ct 3); touch L to L (ct 4). Repeat pattern once.
10. Freestyle 32+ cts Dancers can repeat any of the patterns above, or create their own.

Done in a village, the drummers would determine when this section would end and provide four strong drum beats to indicate the dancers should re-assemble and prepare themselves.

SECTION II. All face and move generally CCW, unless otherwise noted.

1. Walking 8 cts Beg R, 8 steps fwd CCW around the circle, one step per ct (cts 1-8). Arms swing fwd and back at sides in opposition to ft.
2. Swimming 8 cts Repeat Fig 1. Walking. Bring both bent arms fwd at head level, circle out to front; down; and back to start (cts 1-2); repeat 3 times. Move hips and abdomen loosely. Wobble head from side to side.
3. Stay; Turn 4 cts Step fwd R diag to L and face L (ct 1); flex knees and bounce in place (cts 2-3) shift wt onto R (ct 4). Arms extend diag fwd to sides (ct 1); hold (cts 2-4).
- 4 cts Beg L, walk 4 steps making a 360° turn CW (cts 1-4). Same as above.
- 4 cts Face and sway L (ct1); flex knees (ct 2); face and sway R (ct 3); flex knees (ct 4). Arms extend diag fwd L-R-L-R with sways.
- 8 cts Repeat first cts 1-8 to L with opp ftwk and direction (bounce in place facing L; turn CCW.)
4. Shoulders 8 cts Repeat Fig 1. Walking. Arms extended out to sides at shldr level, elbows bent slightly, shaking arms and shoulders up and down while walking.
5. Hold 4 cts Legs apart, L slightly fwd, body leaning fwd slightly from waist (cts 1-3); shift wt to R (ct 4). L arm reaches L; R arm is bent at elbow and held in front of waist. Shldrs shake slightly.

Bilima—continued

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|--------------------|---|---|
| 6. Pony
4 cts | Beg L, four walking steps turning $\frac{1}{2}$ CW (cts 1-4), to face CCW. | Arms swing at sides. |
| 12 cts | Face and move CW, leaning fwd from waist. Beg on “&” before ct 1, step on balls of ft L-R-L-R, etc., two steps per ct. (cts &, 1, &, 2, etc. to &, 12). | Bent arms swing fwd (ct &) and back (ct 1), mimicking holding reins as you ride a pony. |
| 8 cts | Beg L, continue same ftwk while turning R $\frac{1}{2}$ to face CCW (cts 1-8). | Continue to mimic riding a pony. |
| 7. Woman
8 cts | Moving CCW, touch L slightly fwd (ct 1); step L (ct 2); touch R slightly fwd (ct 3); step R (ct 4). Repeat sequence above. | Arms held on fwd diag at shldr level and shake up and down, reaching fwd with L when stepping on L, reaching fwd with R when stepping on R. |
| 8. Ending
4 cts | Facing fwd, legs apart, L slightly in front of R. | Reach L arm fwd and say, “aahh” (cts 1-4). |

Sequence: Dance can be done as written twice to the music provided, but depending on where you start and how long the freestyle is, the music might end before the dance is finished. Either end after one time through, or continue dance to finish beyond the end of the music. In the villages, dancers and musicians end the dance together.

Presented by Pierre Sandor Diabankouezi