



**STOCKTON FOLK DANCE CAMP 2016**

## *Syllabus of Dance Descriptions*

# In Memoriam

## **Floyd Davis**

**1927 – 2016**

Floyd Davis was born and raised in Modesto. He started dancing in the Modesto/Turlock area in 1947, became one of the teachers for the Modesto Folk Dancers in 1955, and was eventually awarded the Lifetime Achievement Award for dance by the Stanislaus Arts Council.

Floyd loved to bake and was famous for his Chocolate Kahlua cake, which he made every year to auction off at the Stockton Folk Dance Camp Wednesday auction.

Floyd was tireless in promoting folk dancing and usually danced three times a week – with the Del Valle Folk Dancers in Livermore, the Modesto Folk Dancers and the Village Dancers. In his last years, Alzheimer's disease robbed him of his extensive knowledge and memory of hundreds, if not thousands, of folk dances.

A celebration for his 89th birthday was held at the Carnegie Arts Center in Turlock on January 29 and was attended by many of his well-wishers from all over northern California. Although Floyd could not attend, a DVD was made of the event and he was able to view it and he enjoyed seeing familiar faces from his dancing days. He died less than a month later.

Floyd missed attending Stockton Folk Dance Camp only once between 1970 and 2013.



## **Sidney Messer**

**1926 – 2015**

Sidney Messer died in November, 2015, at the age of 89. Many California folk dancers will remember his name because they sent checks for their Federation membership to him for nine years. Sidney was the Chair of the Membership Committee from 2000-2009. It was Sidney who brought the Federation

into the digital age by converting the membership data to an Excel spreadsheet (from sheets of paper and index cards!).



Sidney began folk dancing with Lucile Czarnowski in the 1940s. After marrying Laila (Folk Dance Federation President 2003-2005) and dropping out of dancing to raise a family, the two of them returned to folk dancing in the 1980s. Sidney and Laila danced primarily with Changs, and Sidney served as President of Changs for six years, from 2000 to 2006. Sidney and Laila attended Stockton Folk Dance Camp from 1999 to 2007.

## **Hiram Pierce**

**1931 – 2016**

Hiram grew up in Houston, Texas as a free, independent, and inventive spirit. As an adult he worked as an artist which led him to move to Chicago for a couple of years and then on to California. He worked as a graphic artist or tech illustrator for many years until the field was computerized, and then he went into real estate. He would buy fixer uppers, do the rehab himself, and resell the houses to low-income buyers enabling several families to become homeowners.

Hiram married Arden Cordray (whose daughter Alix is on our staff this year) and they enjoyed life together for 48 years. They bought 10 acres of land in the Santa Cruz Mountains and called it Planina (the Serbian word for mountain). They organized three or four folk dance campouts each year for 20 years. Folk dancing was a big part of their lives together, and they danced with several Bay Area groups on the Peninsula. They attended Stockton Folk Dance Camp 13 times between 1992 and 2007.



Angel died just 10 days before Camp this year, after a short bout with stomach cancer. She had been planning to attend Camp but cancelled in late June with the belief that she would be receiving chemotherapy during that time instead.

Angel had been attending Stockton Folk Dance Camp since 2007, missing only one year during the nine years since then. To many Campers, hers was a very familiar face because she was on the staff of the Hole-in-the-Wall for the last three years. She was also an avid quilter who donated several beautiful quilts and other quilted items to be sold at the SFDC auctions.

Folk dancing was an enormous part of her life. She loved folk dancing and the people there so much, she re-enrolled in the same dancing class every year at San Francisco City College. She danced regularly with Changs in San Francisco and the Carriage House Dancers in Atherton, and she was in the performing group at San Francisco City College.



# 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 and Joyce Lissant Ugglä.

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

Bob Ashley, Adony Beniares, Gordon Deeg, Bob Harris, Bruce Mitchell, Loui Tucker, Dr. Steven Turner, and E. David Ugglä.

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

## WHY STOCKTON FOLK DANCE CAMP STILL PRODUCES A SYLLABUS

Note: The original of this article appeared in *Let's Dance!* magazine, November 2014. It has been modified for inclusion in the Stockton Folk Dance Camp syllabus.

-- Loui

Why does Stockton Folk Dance Camp continue the practice of writing dance descriptions and providing a syllabus at Camp each year? Why not rely on the videos that are made of the dances?

The first drawback to video is that we don't know what its shelf life is going to be. Stockton has been filming dances since the 1970s and, during that time, we have used 8 mm and 16 mm film, VHS tape, and now DVDs. In addition, there are videos available of many dances on youtube and elsewhere on the internet. There has been film on reels, and film in cassettes of various sizes. There were many pieces of equipment used to play these films/videos. You can now get your videos as mp4 computer files. The bad news is that what was recorded on some of that 8 mm and 16 mm film and those VHS tapes *cannot be viewed today* because they have deteriorated so badly. Some dancers have VHS tapes they cannot view because they no longer own a VHS tape player. Technology changes very quickly. We may think today that DVDs and mp4 files are the end of the line and are the best there will be, but not so long ago many of us had a collection of music on cassette tapes or mini-discs. And don't even get me started on the *accuracy* of the videos posted on the internet!

On the other hand, dance descriptions are printed on paper. We still have dance descriptions that were prepared using typewriters 70 years ago. We have books of dance descriptions that were printed over 200 years ago. Somewhere there are probably papyrus scrolls describing ancient dances. There are no guarantees that the DVDs and computer files we have today will be viewable in another 100 years. There is a good chance that paper that has lasted this long will still be around.

Many dance teachers object to preparing and editing dance notes because it is time-consuming and arduous and tedious. I have written dance descriptions myself so I can attest to it as well. Public school teachers don't like to prepare written lesson plans, and students don't like doing homework. Police officers have to write up reports of what they investigate. Doctors have to dictate and later review the notes of their interaction with patients. Professional cooks complain that having to write down precise quantities of ingredients and times and descriptions of processes stifles flexibility, spontaneity and improvisation. Yes, there are parts of every job that are tedious and boring. The dance teachers didn't complain about writing dance descriptions in the 1980s when there was no alternative. They are complaining now because an alternative has presented itself. However, I believe video is not a *substitute* for written dance descriptions, and that both play a part in preserving the dances we are learning.

I am not anti-video. I believe both are needed, and for several reasons. Yes, a good video can be a quick way to check a nuance of hand gesture or foot position which was not fully described in the written dance notes. On the other hand, when a movement or combination of steps is complex or fast, a good description that accurately describes what is done on each beat can be just as good as, if not better than, a video. For example, figuring out the last slapping pattern in Chef proved to be easier for me to grasp in the written description than watching the video over and over.

There is also the ease-of-access issue. If all you want to know is whether the last beat of measure four in the second figure is a slap or a stamp, you can pull out written dance description (whether it's on a computer, a single printed page in a binder, or the entire syllabus) and check the specific spot in a minute or two. If a video is all that is available, you need to locate the video clip on a piece of equipment (DVD player, computer, iPad, smartphone), wait for it to load, and then play the video until you reach the specific spot, or move back and forth along the video stream to find the precise spot. It is doubtful that can be done in less time than looking at the written description.

It has also been suggested that the syllabus be eliminated, and participants at a dance event be allowed to video the dances because, if the purpose is to promote dancing, it should be as easy as possible for participants to get dances quickly back to their groups. They should be allowed to use their smartphones, and the salaries of the teachers could be increased to compensate for lost revenue through sale of a DVD. Those who want to video can do so, and those who want written dance descriptions can write their own at the time they learn the dances, or later after viewing a video.

Have you ever been to a high school graduation? If you have, you know what happens when videotaping is allowed at a public event. Do you know what a dance session will look like if videos can be made by anyone present? You'd have five people dancing and 45 people standing on chairs or otherwise jockeying for position around the dance floor trying to get a good video with their cellphone or camera. What chaos! I don't want the Stockton Folk Dance Camp experience to deteriorate to that level. I hope we all come to dance, not to record dances while other people dance.

As for having people write their own dance descriptions, all that will do is multiply the inaccuracies inherent in the process. One person will describe a slap as a stamp, another will fail to mention that a step is done while backing up, and two others will inaccurately describe the rhythm. The dance notes will be duplicated and passed around and who is going to say which description is accurate? On the other hand, if you have one set of dance notes that is authorized by the teacher to begin with and reviewed by people who care about their accuracy, the resulting product has at least a fighting chance of being accurate.

And while we're on the subject of writing your own dance descriptions, have you tried making handwritten comments on a video – or even on a PDF of the syllabus? On the other hand, I have added corrections and comments and rated the dances as to their appropriateness for my classes – by scribbling on the printed syllabus.

Some Stockton Folk Dance Camp participants have said they resent having to subsidize the production of a syllabus when it is something they don't want or need or use. There is a lot that happens at Stockton Folk Dance Camp that not everyone wants or needs or uses. You pay for the dance classes you don't attend; you pay for the singing class even if you don't sing. You pay for the dance parties that you skip. Unless we institute a "Pay at the door" policy, all of us are in the position of paying for some things that we don't use.

There is that saying that a picture is worth a thousand words. By extrapolation, a video is worth tens of thousands of words. That doesn't make the words unnecessary or less valuable. Stockton Folk Dance Camp does not plan to abandon the written word or our written dance notations. Let's allow videos and written descriptions to work together to maintain an accurate record of our dances.

Loui Tucker, Syllabus Editor



# TEACHING STAFF BIOGRAPHIES

## **JITKA BONUŠOVÁ – Czech**

Jitka Bonušová is a graduate of the Film and Musical Arts Academy and the Folk Dance Conservatory, both in Prague. She has been an active dancer for more than 30 years, having danced with Beseda dance group under Professor František Bonuš. She and her late husband Jasan Bonuš founded the dance group and dance school Dvorana, which specializes in teaching folk and country dances.

Apart from Czech folk dances, Jitka also teaches social dances of the 19th century, American country dances, and once a week she calls contras for about 100 dancers. She leads courses in the U.S., Japan, Germany, Denmark, France and Italy.

This will be Jitka's second appearance at Stockton Folk Dance Camp.



## **SCOT AND ERIN BYARS – Squares and Round Dances**

Scot Byars started dancing in 1965 in the San Francisco Bay area. He was a member of the Spotlighters, an exhibition group for pre-teens.

At age 11, Scot accepted a challenge from his partner to do a better job than she could on singing calls, and he was hooked. Soon his father was driving him three hours each way on Wednesday evenings to call for the Konocti Kickers in the town of Clearlake. Before long he was also club caller for the Fairfield Barnstormers (a teen club), Rancho Rascals of San Pablo (the pre-teen club where he started), and the Huffs and Puffs of San Rafael, an adult club with a regular attendance of 25 squares.



Scot estimates he has taught over 3000 people to square dance. He travels all over California, and visits Virginia, Oregon, Colorado, Nevada, Arizona, Idaho and Alaska doing dances and festivals. He calls each week for five clubs in four local counties. He is well-known for his exceptional singing voice and extremely upbeat and enthusiastic style.

Erin Byars began square dancing in 1969 and round dancing in 1972. In 1974 she was asked to join the Silhouettes, a premiere teen round dance exhibition group under the direction of Betty and Bob Dean. By the age of 19 she was cueing round dances for local clubs. Erin believes her job is to help people love round dancing.

Erin and Scot have choreographed several popular dances including a recent hit at the National Square Dance Convention in Oklahoma City – “Caramel.”

This will be Scot and Erin's first appearance at Stockton Folk Dance Camp.

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***Note: More extensive biographical material about each of these faculty members can be found on the Stockton Folk Dance Camp website: [www.folkdancecamp.org](http://www.folkdancecamp.org)***

### **ALIX CORDRAY and Simon Løvvald – Norwegian**

Alix Cordray is an active Norwegian dance instructor in Oslo. She currently teaches two recreational groups and gives numerous workshops. The two groups, Hordaringen and Springar'n, perform regularly and have visited the U.S., including a visit by Springar'n to Stockton Folk Dance Camp in 1998.

Alix grew up dancing with international folk dance groups in the San Francisco Bay area. She danced in and later directed Westwind International Folk Ensemble and taught at Mandala in San Francisco. She moved to Norway in 1975, where she has gradually focused on Norwegian dance. She has toured the U.S. many times teaching Norwegian dance. Alix is also a trained dancer, including extensive training in modern dance (Graham technique), a Masters of Arts in dance from Mills College, Royal Scottish



Country Dance Society teacher certification, and university work in Norwegian dance in Norway.



Simon Løvvald has, since the very beginning of his dancing career, been focusing on the traditional dancing of Hallingdal. He started dancing at the age of 19 and he has made a name for himself in the Norwegian folk dancing community. Working as a freelance dancer and instructor, he has held classes in several different places in Norway. Among many other assignments, he has been dance instructor for Bygda Dansar, the national project for teaching folk dancing to youth, Hallinglaget (the Hallingdal community) in Oslo, and the Norwegian folk museums dance group.

Alix has been on the Stockton Folk Dance Camp's staff five times before, but this will be Simon's first time.

### **JOE GRAZIOSI – Greek**

Joe Graziosi, of Greek and Italian ancestry, grew up in the Boston area. With a mania for Greek music and dance from an early age, Joe has done extensive research on regional dance in Greece and among Greek communities in the U.S. Joe has taught for community groups and at major folk dance camps. He was a co-founder of New York's Greek American Folklore Society where he taught throughout the 1980s. He is also co-founder of the annual World Music and Dance Camp in New York.



Joe has taught and introduced people to Greek dance in Taiwan, Canada, Brazil and Europe, and has taught regularly in Japan since 1990. He has given talks on traditional Greek music and dance for the ethnomusicology departments at UCLA and UCSB. Joe has also served as judge and advisor for the west coast Greek Orthodox (San Francisco Metropolis) Folk Dance Festival, and judge and advisor for the Atlanta Metropolis' Hellenic Dance Festival.

This will be Joe's fourth time as a member of the Stockton Folk Dance Camp staff.

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### **STEVE KOTANSKY – Balkan**

Steve Kotansky was raised in the San Francisco Bay area and danced with Westwind International Folk Ensemble (North) and the San Francisco Russian Dance Ensemble. Later he moved to southern California and danced with AMAN Folk Ensemble, as well as with Vince Evanchuk and his Ukrainian dance troupe.

While living in Germany, he worked with ethnic communities in Munich, teaching dance and performing, and he co-founded the performing group Gajda. He took advantage of his proximity to the Balkans and Eastern European countries to pursue his interest in the study and research of their dances. Steve taught extensively in Western Europe in the 1970s and organized folk dance workshops in Hungary, Macedonia and Serbia.

He has done extensive research in Hungary/Transylvania as well as with minorities in Hungary and the Balkans. When Steve returned to the U.S., he gave his first dance workshops. He has since taught at many of the major North American festivals and camps.

Steve first came to Stockton Folk Dance Camp as an 18-year-old participant in 1969. He has since been the teaching staff 13 times.



### **AHMET LÜLECI – Turkish**

Ahmet Lülecı is a choreographer, dance teacher and performer as well as a researcher of Anatolian culture. Since arriving in North America in 1985, he has taught many workshops and camps throughout the U.S. as well as Canada, Japan, Taiwan, Hong Kong, Europe, Brazil, Argentina and Australia.

In Turkey, Ahmet also served as Director of Dances for Hoytur, long considered Turkey's leading dance association. Since the age of 8, he has danced with numerous school ensembles and private associations, many of which won outstanding awards in city-wide and national/international competitions. Between 1973 and 2003, he participated in international dance festivals and competitions throughout Europe and North America. Ahmet's college major was music, and his fascination with dance led him to conduct scholarly research into the historical, social and cultural background of the costumes and spoon dances from Turkey's Mediterranean coast. His efforts resulted in a 400-page study which earned first place in a national competition.

Ahmet is the founder/artistic director of the Boston-based group Collage Dance Ensemble. He and Joe Graziosi co-founded the World Music and Dance Camp in New York.

This will be Ahmet's seventh time as a member of the Stockton Folk Dance Camp staff.



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## **RICHARD POWERS – Partnered Social Dance**

Richard Powers is currently a dance historian and social dance instructor at Stanford University's Dance Division. His focus since 1975 has been the research and reconstruction of American and European social dance forms, working from a personal collection of over 2,000 historic dance manuals.



He is one of the world's foremost experts in American social dance, noted for his workshops in Paris, Rome, Prague, London, Venice, Geneva, St. Petersburg, Moscow, Edinburgh and 24 times in Tokyo, as well as across the U.S. and Canada.

Richard has choreographed folk and vintage dance suites for many major companies, including AMAN Folk Ensemble, the Ethnic Dance Theatre of Minneapolis, the BYU Folk Ensemble, Ahmet Lüleci's Collage Dance Ensemble in Boston, Westwind, and the Beseda Dance Theatre in Prague.

Besides Stockton Folk Dance Camp, Richard has taught at many of the major dance workshops and camps, including Mainwoods, Pinewoods, the National Folk Dance Federation of Japan, several of California's Statewide Festivals, Idyllwild, and Buffalo Gap, as well as many regional folk dance groups.

Richard is returning to teach at Stockton for the 11th time since 1988.

Assisting Richard this year will be Melissa Carvell, his partner during his classes at Stanford for the past four years. A dancer since the age of 3, Melissa has extensive experience in many different dance forms including ballet, jazz, tap, Indian fusion, and social dancing. She frequently teaches around the San Francisco Bay Area, and has also taught at Austin Waltz Weekend.

## **EVREN SOYTOPCU KIYAK – Turkish Women's Styling Workshop**

Evren was born in Ankara in 1975. She started dancing in elementary school and one performance won first prize in a national folk dance competition. Evren joined the national and international champion folk dance company Hoytur as a teenager, where Ahmet Lüleci served as choreographer and dance director for many years, and Evren danced in Hoytur for 10 years.

In Istanbul, between the years of 1999 and 2005, Evren danced in the professional dance company The Sultans of the Dance. She has traveled around the world with several different dance projects as a dancer and soloist. In addition to Ahmet, Evren has learned from and worked with many choreographers in Turkey, including Nesrin Topkapi, Mustafa Erdoğan and Oktay Keresteci.

In 2007, Evren completed her master teacher diploma program and began teaching dance in schools and private workshops in Turkey. Recently she has taught in Hong Kong, Taiwan, Germany, Switzerland and in Japan with Ahmet for dance workshops.

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



## **MUSICAL GUESTS**

Susan Worland and California Kapela



Evan Stuart – bass, brass

Hristo Mollov – clarinet

Rumen Sali Shopov – percussion, tambura, vocals

Susan Worland – director, violin

Ivan Milev – accordion (not pictured)

Rumen Sali Shopov – singing class

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# NOTES

# DANCES OF CZECHIA



Note: In April 2016, the Czech Republic got a new name: Czechia.

Czechia (Česko in Czech) is a landlocked country in Central Europe consisting of three historical lands: Bohemia (Čechy), Moravia (Morava) and Czech Silesia (Slezsko). The country is bordered by Germany to the west and northwest, Poland to the northeast, Slovakia to the east and Austria to the south. Czechia is the official English short form and geographical name of the Czech Republic. The name was registered by the United Nations and included in the UNO Gazetteers of Geographical Names in the beginning of the modern Czech state in 1993.



## Čardáš z Nivnice

(South Moravia, Czechia)

Pronunciation: CHAHR-dahsh zee NEEV-nee-tseh      Translation: Czardas from Nivnice

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

Formation: Couples dancing independently around the room.

Steps & Styling: Double Čardáš: Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); touch L next to R (ct 4). If repeated, done with opp ftwk and direction. Can be done independently, as a couple, while standing in place or rotating.

When done in Ballroom pos, there is a slight “tipping” motion: joined hands rise when stepping onto the same ft and the opp shldr drops. In opp direction, joined hands drop when opp ft is used.

Step-Chug: Step R fwd (ct 1); low hop-chug fwd on R, bringing L fwd with a bent knee (ct 2). If repeated, done with opp ftwk.

Bell Step (cifra): Three small quick steps (R, L, R) in place (cts 1, &, 2), extending L ft slightly but sharply to L side on the third step. If repeated, done with opp ftwk.

Step-Hop-Step: Step R fwd (ct 1); hop on R bringing L fwd (ct &); jump on both ft fwd with most of wt on L (ct 2). If repeated, done with same ftwk. Can be done with opp ftwk and direction.

Meas      4/4 meter

Pattern

5 meas      INTRODUCTION. Beg side by side, W on M's R side. M's R and W's L arms around each other's waist, W's arm on top of M's. M's L hand held high above head, palm out. W's R hand down at L side. Rock fwd on M's L and W's R with a light bounce in the knees (cts 1-2); rock bkwd in place, again bouncing lightly (cts 3-4). Repeat four times until lyrics begin.

I. FIGURE I.

- 1-4      Take Ballroom pos. Beg M's L and W's R, four Double Čardáš while rotating approx once around as a cpl.
- 5-6      Facing twd joined hands, 4 Step-Chugs moving fwd as a cpl.
- 7      Maintaining Ballroom pos, but facing each other, step-touch to side, M's L and W's R (ct 1-2); repeat cts 1, 2 with opposite ftwk (cts 3-4).
- 8      M raise R hand high above head while W drop L hand to side. M's L hand hold W's R hand. M step-hop L bkwd; W step-hop R bkwd (cts 1, 2); touch M's R and W's L in place (ct 3); hold (ct 4).
- 9      M: hop on R while touching L heel fwd (ct 1); hop on R while touch L toe fwd (ct 2); jump in place on both feet with knees bent (ct 3); hold, but take wt onto R (ct 4). W do opp ftwk.

10-14 Repeat meas 5-9.

*MUSIC CHANGES; SLOWER TEMPO*

II. **FIGURE II.** M and W remain face to face, R hands joined between them; M's L hand is in the small of his back, palm out, W's L hand is at her side.

1 M's L-R-L and W's R-L-R, step to side (ct 1); step across in front (ct 2); step to side and rise onto toes (ct 3); bring ft together and lower onto flat foot with knees bent (ct 4).

2 Repeat meas 1 with opp ftwk and direction.

3-4 Repeat meas 1-2.

5 M: Clap hands over head (ct 1); raise R leg straight in front, slap R shin with R palm and keeping L palm high over head (ct 2); keeping both hands high, three heavy steps in place R, L, R (cts 3, &, 4). M faces W throughout.

W: With hands down at sides, two steps (R, L) to make a full turn R and end facing M (cts 1-2); step R to R (ct 3); step L next to R (ct &); step R in place, no wt (ct 4).

6 M: repeat meas 5. Take wt onto L on last ct &.

W: Step R to R (ct 1); step L next to R (ct 2); clap three times (cts 3, &, 4) and take wt onto L (ct &).

7 Take Shoulder-Shoulder Blade pos and take 3 walking steps (R, L, R) fwd with a slight "down-up" motion, rotating in place CW (cts 1-3); step L next to R and bend knees (ct 4) and drop hands to sides.

8-10 Repeat meas 5-7.

*MUSIC CHANGES; FASTER TEMPO*

III. **FIGURE III.** M's L holds W's R; M's R holds W's L.

1 Beg M's L and W's R, 4 Bell Steps in place.

2 Beg M's L and W's R, 1 Bell Step in place.

M: two steps R, L in place (cts 3-4).

W: stamp L lightly in place (ct 3); stamp R next to L (ct 4).

3-4 Taking Shoulder-Shoulder Blade pos, 4 Step-Hop-Steps rotating CW as a cpl in place.

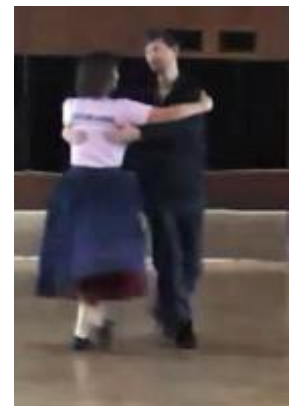
5 2 Step-Hop-Steps while continuing rotation.

6 Three heavy steps (R, L, R) in place.

7-9 Repeat meas 3-5 with opp ftwk, rotating CCW as a cpl in place.

10 Three heavy steps (L, R, L) in place. Note: The second time through this figure, release M's L and W's R to stand side by side.

Sequence: Each figure is done twice.



Shoulder-Shoulder Blade position

Presented by Jitka Bonušová

# Český Lendler

(West Bohemia, Czechia)

Pronunciation: CHEHS-kee LEHND-lehr                      Translation: Czech Laendler  
 Music: 3/4 meter    *Czech Folk Dances*, Track 5  
 Formation: Couples facing each other around the room, M's back to ctr, M's R and W's L hands joined in V-pos. Throughout the dance, the free hand is on hip.  
 Steps & Styling: Soft and low to ground for Figs I and II; light and bouncy for Fig III.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION (clarinets).</u> No action.	
	I. <u>FIGURE I.</u> Begins with violins.	
1	Beg M's L, W's R, three small steps 2 fwd, 1 close fwd; use these steps to face away from ptr. Swing joined arms up parallel to the floor in direction of movement.	
2	Repeat meas 1 with opp ftwk, using the steps to face twd ptr.	
3	Repeat meas 1.	
4	Facing ptr and joining both hands, bring ft together (ct 1); bend knees (ct 2); straighten knees (ct 3).	
5-8	Release M's R and W's L hands. Repeat meas 1-4 with opp ftwk and direction. Release handhold and put hands on hips.	
	II. <u>POINTING TOES, SWITCHING PLACES.</u>	
1	With both hands on hips, point R toe fwd (ct 1); point R toe R (ct 2); step on R next to L (ct 3).	
2	Repeat meas 1 with opp ftwk.	
3-4	Joining R hands and keeping L hand on hip, walk 6 steps (2 waltz meas starting with R), to rotate half way CW so W has back to ctr.	
5-8	Repeat meas 1-4, and take Ballroom pos.	
	<i>FASTER TEMPO</i>	
	III. <u>WALTZING.</u>	
1-8	Waltz CCW, rotating CW as a cpl. This waltz has a "down-up-up" feel to it.	
9-16	Release M's R, W's L hands. M's L hand holds W's R hand above her head. M uses waltzes to move CCW along the circle while turning W to her R, each revolution taking 2 waltz meas. M's free R hand can be held high or on hip.	

Sequence: The dance is done three times.

Presented by Jitka Bonušová

# Cestička

(Czechia)

This dance is a partner mixer from central Bohemia.

Pronunciation: tseh-STICH-kah Translation: Delightful (shining) path

Music: 3/4 meter and 2/4 meter *Camp CD*, Track 8

Formation: Couples standing side-by-side, facing CW, with hands joined in V-pos.

Steps & Styling: Polka: Hop on R (ct &); extend and step L to L (ct 1); step R next to L (ct &); step L next to R (ct 2). If repeated, the next polka step will be with opp ftwk and direction. Can be done standing in place, rotating individually, or rotating as a cpl.

Slide Steps (chassée): Step R to R (ct 1); step L next to R (ct &). Step repeats in the same direction. Can be done with opp ftwk and direction.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u> . No action. Begin with the singing.	
	I. <u>WALTZES FWD AND BACK WITH STAMPS</u> .	
1-2	Beg M's L, W's R, 2 waltzes fwd. Swing joined hands fwd and face slightly away from ptr on first waltz; swing arms bkwd and face slightly twd ptr on second waltz.	
3	Beg M's L, W's R, 3 walking steps fwd.	
4	Stamp M's R, W's L in place and lean bkwd slightly.	
5	Beg M's R, W's L, 3 walking steps bkwd.	
6	Stamp M's L, W's R in place while turning slightly inward to look at ptr.	
7-10	Repeat meas 1-4.	
11-12	Repeat meas 1-2.	
13	Dance 1 waltz to make a $\frac{3}{4}$ turn in place, M to L and W to R, to end facing ptr. M's back is to ctr; W is facing M.	
14	Two heavy steps in place (M: L, R and W: R, L)	
	Explanation: There is a long pause in the music. During the pause, dancers who wish to raise arms up at sides, making a large circular motion back in front to end with a clap just as Fig II begins (this is optional, but fun). Try to time the clap so it is on the first beat of Fig II, then three heavy stamps in place, beg with either ft. Quickly take ptr in Ballroom pos and polka as described below in Fig II.	
	<u>2/4 meter</u>	
	II. <u>POLKA, NEW PARTNER, POLKA, NEW PARTNER</u> .	
1-6	Clap hands, three stamps in place (meas 1) and then 5 Polkas with ptr, making 3 revolutions CW as a cpl and moving CCW around the circle of dancers. Try to finish with M's back to ctr.	



- 7-8 Release handhold. M guides W gently to her R and she moves CCW to the next M in the circle of dancers using four Slide Steps. M walks bkwd (CW) to the W behind him. Take ballroom pos.
- 9-16 6 polkas with this new partner, then repeat meas 7-8 and W progress to another M and repeat the dance.

Sequence: The dance is done four times. If experienced dancers who know the dance and the music are dancing, the final time through the dance it is acceptable to finish the dance with the partner in the *first* partner exchange at the end of Fig II, meas 8, and polka 8 times to the end of the music instead of sending the W forward to a new partner with whom she will not dance.

Presented by Jitka Bonušová

# Helenka

(Slovakia)

This dance is from east Slovakia.

Pronunciation: HEH-lehn-kah

Translation: Helen

Music: 4/4 meter

*Czech Folk Dances*, Track 9

Formation: Circle of dancers facing ctr, hands joined in V-pos. If only W doing dance, use back basket-hold.

Steps & Styling: Bell Step (cifra): Three small quick steps (R, L, R) extending L ft slightly but sharply to L side on the third step (cts 1, &, 2); move slightly fwd and angling slightly in direction of leading ft. If repeated, it is done with opp ftwk, and direction.

Meas      4/4 meter

Pattern

INTRODUCTION. The first time through the dance, wait through the first meas of Fig I and begin with meas 2.

## I. SIDE STEPS.

- 1 Step L to L (ct 1); step R next to L (ct 2); step L to L (ct 3); touch R next to L (ct 4).
- 2 Step R to R (ct 1); hold (ct 2); touch L next to R (ct 3); hold (ct 4).
- 3 Repeat meas 2.
- 4-6 Repeat meas 1-3, except meas 6, ct 4 step on L next to R.

## II. MOVING CW.

- 1 Step R diag fwd in front of L and swing arms fwd (ct 1); hop on R (ct 2); step L diag bkwd L and swing arms bkwd (ct 3); hop on L (ct 4).
- 2 Repeat meas 1.
- 3 Step R diag fwd on full ft, toes pointing twd ctr in front of L (ct 1); step on ball of L diag bkwd L (ct 2) ("down ridas"); repeat cts 1-2 (cts 3-4).
- 4 Repeat meas 3. Note: There a total of 8 running steps (4 down ridas) in meas 3-4.
- 5-6 Facing and moving CCW, 4 Bell Steps beg with R.
- 7 Three heavy steps (R, L, R) in place (cts 1, 2, 3); hold (ct 4).
- 8-11 Repeat meas 3 four times. Note: There is a total of 16 running steps (8 down ridas) in meas 8-11.
- 12-13 Repeat meas 5-6.
- 14 Facing ctr, repeat meas 7.

Sequence: The dance is done four times.

Presented by Jitka Bonušová

# Marjánka

(Czechia)

This is a couple dance from central Bohemia.

Pronunciation: MAHR-yahn-kah

Translation: Marie (diminutive)

Music: 3/4 meter

*Czech Folk Dances*, Track 2

Formation: Couples arranged in a circle around the hall, M's back twd ctr, W facing M. M's L hand holds W's R hand. Whenever a hand is free, it is on the waist. Opp ftwk throughout the dance.

Steps & Styling: Basic Triple Step ("2-Step"): Step R to R (ct 1); step L next to R (ct 2); step R in place (ct 3). All are light steps on the ball of the ft. The step can be done with opp ftwk and direction.

Basic Triple Step Fwd/Bkwd: Step R fwd without moving L ft (ct 1); take wt back onto L (ct 2); step R next to L (ct 3). All are light steps on the ball of the ft. The step can be done with opp ftwk and direction.

Left Do-Si-Do: Begin facing ptr. Step fwd so L shldr are adjacent, step behind ptr and move L, back up passing R shldr and return to orig pos.

Meas      3/4 meter

Pattern

\_\_\_ meas      INTRODUCTION. No action.

## I. BASIC TRIPLE STEPS AND TURNING.

- 1      Basic Triple Step to M's L, W's R.
- 2      Repeat meas 1 with opp ftwk and direction.
- 3      Basic Triple Step Fwd/Bkwd, M bkwd, W fwd. M's L hand holds W's R.
- 4-6      Reverse handhold: M's R hand holds W's L, and repeat meas 1-3 with opp ftwk.
- 7-8      Hold both hands across and repeat meas 1-2, swinging joined hands in the direction of the first step. First step of the Basic Triple Step is a bit wider.
- 9-10      Drop handhold with each other and put hands on hips. Dance two Basic Triple Steps while making a full turn in place (cast off), M turning L, W turning R. End face to face.
- 11      Light stamp in place M's L, W's R (ct 1); hold (cts 2-3).
- 12-22      Repeat 1-11. At end, face CCW around the hall, in ballroom pos, with M's L holding W's R hand in front (see photo).

## II. SLOW STEPS CCW, ROTATING, TURNING.

- 1      Slow step fwd on M's L, W's R, using the three counts (as opposed to stepping on ct 1 and holding for cts 2-3).
- 2      Repeat meas 1 with opp ftwk.



## Marjánka — continued

- 3-4 Repeat meas 1-2.
- 5-6 Take regular Ballroom pos and use Basic Triple Step (4 two-steps) to rotate CW as a cpl while progressing CCW around the room.
- 7-8 Repeat Fig I, meas 9-10 (individual turns in place).
- 9-16 Repeat meas 1-8.
- III. REPEAT FIG. I (SHORTENED), WALTZES, TURNS..
- 1-8 Repeat Fig I, meas 1-8.
- 9 W does triple step in place and cpl assumes ballroom pos.
- 10-13 Rotate as a cpl with 2 turning 2-steps (meas 10-11) and turn individually (cast-off) (meas 12-13).
- 14-17 Use four Basic Triple Steps to dance a Left Do-Si-Do.
- 18-25 Repeat meas 10-17.
- 26-29 Repeat meas 10-13 (rotating as a cpl and cast-off).
- 30-31 Man dances two Basic Triple Steps. Man dances in place while turning W to her R, using two Basic Triple Steps, under their joined hands (M's R, W's L).
- 32 Facing each other, with M's back to ctr, both with hands on hips, W steps R to R (ct 1), closes L next to R (ct 2), holds (ct 3); M stands.

Repeat entire dance, except omit Fig III, meas 31-32.

Presented by Jitka Bonušová

# Minet

(Czechia)

This is a progressive wedding dance from south Bohemia.

Pronunciation: MEE-neht

Translation: Minuette

Music: 3/4 meter

*Czech Folk Dances*, Track 1

Formation: Couples in a circle facing ctr; W on R of M. Hands joined in V-pos.

Steps & Styling: Basic Step: Step R fwd (ct 1); step L next to R and rise onto toes of both ft (ct 2); lower heels and take wt onto R (ct 3). If repeated, the next Basic Step will be with opp ftwk. This step can also move bkwd, R or L. M and W use the same ftwk in this dance.

When a hand is free, M have free hands on waist, W hold skirt with their free hand.

Meas      3/4 meter

Pattern

4 meas      INTRODUCTION. No action.

I. FORWARD AND BACK, W MOVES TO OTHER SIDE OF M.

1      1 Basic Step beg R fwd.

2      1 Basic Step beg L bkwd.

3-4      M dances 1 Basic Step slightly bkwd and 1 Basic Step slightly fwd while guiding W on his R to his L side with his R hand and then switches to holding her L hand. W use 1 Basic Step to step in front of M on her L so she is facing him and they briefly join both hands. M releases W's L hand and W makes a half-turn L and does 1 Basic Step bkwd so she is standing on that M's L.

5-7      Repeat meas 1-3 but M guides the W on his L to stand in front of him.

8      Each takes three small steps (L-R-L) in place and join R hands between them.

II. FIGURE II

1-4      4 Basic Steps to rotate once CW around the joined R hands. W are on an inside circle facing M on an outside circle.

5      Join L hands across (or palm to palm) and dance 1 Basic Step to R.

6      Join R hands across (or palm to palm) and dance 1 Basic Step to L.

7-8      Dropping hand holds, M dance 1 Basic Step fwd and 1 Basic Step bkwd while W dance 1 Basic Step while making a half-turn R and slightly fwd to face the ctr, and 1 Basic Step bkwd to stand on that M's L.

FINALE.

1-16      M takes ballroom pos with W on his R. Waltz anywhere in room.

Dance goes through 4 times.

Presented by Jitka Bonušová

# Nemelem

(Czechia)

This dance is a partner mixer from west Bohemia.

Pronunciation: NEH-meh-ehm

Translation: Should not be grinding (milling)

Music: 4/4 meter

*Czech Folk Dances*, Track 3

Formation: Couples facing CCW around a circle of dancers, inside hands joined in V-pos.

Steps & Styling: Polka: Hop on R (ct &); extend and step L to L (ct 1); step R next to L (ct &); step L next to R (ct 2). If repeated, the next Polka step will be with opp ftwk and direction. Can be done standing in place, rotating individually, or rotating as a cpl.

Meas     4/4 meter

Pattern

\_\_\_ meas     INTRODUCTION. No action.

## I. WALKING, ROTATING, NEW PARTNER.

1     Beg M's L, W's R ft, walk side-by-side 4 steps fwd.

2-3     Repeat meas 1 twice.

4-5     Taking shoulder-waist pos, walk fwd, rotating in place as a cpl, making two complete revolutions.

6     W walk CW four steps to the M behind her in the circle of dancers. M waits for W to arrive, extending his R hand.

7-11     Repeat meas 1-5.

12     M walks four steps twd ctr to form an inner circle with hands on the shldr of the M on either side. W remain in an outer circle, standing individually.

## II. M STEPPING SIDEWAYS, NEW PARTNER.

1     W on outside circle step R to R (ct 1); touch L next to R while clapping hands in front (ct 2); step L to L (ct 3); touch R next to L while clapping hands in front (ct 4).

M on inside circle in shoulder hold pos, step L to L (ct 1); step R next to L (ct 2); step L to L (ct 3); touch R next to L (ct 4).

2 (cts 1-2)     W repeat meas 1, cts 1-2.

M step L to L (ct 1); touch R next to L (ct 2). Note: This completes the M's six-count sequence: *step-together, step-together, step-touch*. This sequence is done three more times, for a total of 24 counts in six measures.

2 (cts 3-4)     W repeat meas 2, cts 3, 4, M repeat meas 1, cts 1-2

3-5     M and W continue the six count sequence 2 more times (12 cts). M will then have progressed around their inner circle CW while the W have remained in place. M turn to the nearest W in the outside circle and take Ballroom pos. W can move in behind the M of their choice toward the end of this 5 meas pattern.





- 6-15 Ten Polkas, rotating as a cpl and moving CW around the circle of dancers. During the last 2 polkas the W turn under joined hands (M' L, W's R) or step twd the ctr to form an inner circle with hands in V-pos. The M form an outside circle.

III. W STEPPING SIDEWAYS, NEW PARTNER.

- 1-12 Repeat Fig II but W are on the inside circle dancing the six-ct pattern and M are on the outside circle stamping R ft on cts 2 and 4 of each measure. At end of the sequence, M move in behind a W of their choice and take new ptr and put them on their R to form circle with arms in V-pos. Entire dance repeats two more times.

Presented by Jitka Bonušová

# Stodolička

(Czechia)

This dance is a lively, vigorous polka from East Bohemia.

Pronunciation: STOH-doh-LEECH-kah

Translation: Small barn

Music: 2/4 meter

*Czech Folk Dances*, Track 4

Formation: Couples in a circle around the room, M with back to ctr, W facing M in Ballroom pos.

Steps & Styling: Polka: Hop on R (ct &); extend and step L to L and point joined hands slightly downward, with a swooping feeling (ct 1); step R next to L (ct &); step L next to R (ct 2). W use opp ftwk. If repeated, the next polka will be with opp ftwk and direction, and hands will point slightly upward on ct 1. This step can be done standing in place, rotating individually, or rotating as a cpl. Note: A Czech polka does not rotate as tightly as does the Polish version; most of the turning is on the second measure.

Skip: Step R fwd (ct 1); hop on R (ct 2). If repeated, the next skip will be with opp ftwk.

Slide Steps (chassée): Step L to L (ct 1); step R next to L (ct &). Step repeats in the same direction. Can be done with opp ftwk and direction.

Meas      2/4 meter

Pattern

8 meas      INTRODUCTION. No action. Begin with the singing.

I. POLKA TOGETHER, AWAY AND TOGETHER.

1-2      Two Polkas rotating as a cpl CW and moving along the circle CCW.

3-4      Releasing hands and joining M's R and W's L, face CCW and do 1 Polka facing slightly away from ptr and 1 polka step facing ptr. M's and W's free hands are raised and out to the side. W can yell "yee-you!" when flinging out their hand. On the last Polka, resume ballroom pos.

5-8      Repeat meas 1-4. End with M's back to ctr and W facing M, extending R arm, with elbow bent, twd ptr on last ct.

II. ELBOW TURNS; CLAPS, CROSSED ARM ROTATION.

1-8      Linking R elbows, 8 Skips rotating as a cpl in place. End with W on inside facing out and release arms.

9      Clap hands in front (ct 1); hold (ct 2)

10      Clasp R hands with elbows bent (ct 1); clasp L hands, with elbows bent, above clasped R hands (ct 2).

11-23      Dance 12 Slide Steps (sashay) rotating CW 2½ times in place as a cpl. (Ptrs may lean back to make the rotation faster.) End with W facing RLOD and M facing LOD.

24-27 Releasing M's L and W's R, 4 Skips beg M's L, W's R. W use the skips to turn R twice under joined hands (M's R, W's L); M assists W while doing skips in place. At the end, take ballroom pos.

III. POLKAS AND HEEL-TOE-POLKA.

1-8 8 Polkas rotating CW as a cpl and moving CCW around the circle of dancers. End with M's back to ctr.

9 Maintain ballroom pos. Using M's L, W's R, touch heel fwd while hopping on standing ft and pointing joined hands slightly twd floor (ct 1); bring same toe in front of standing ft while hopping on standing ft (ct 2).

10 1 Polka step to M's L, W's R without turning.

11-12 Repeat meas 9-10 with opp ftwk and direction. In addition, joined hands point upward in meas 11, and both look over shldr in the direction of the heel-toe.

13-16 Repeat meas 1-4 (4 Polkas instead of 8).

17-20 Repeat meas 9-12 (heel-toe-polka).

21-24 Repeat meas 13-16 (4 Polkas).

IV. FINALE.

1-12 All cpls sashay (side-step) moving in a line off the dance floor.

Sequence: Fig 1-3 twice, then Finale.

Presented by Jitka Bonušová

# Sukýnka

(Czechia)

This is a partner mixer from north Bohemia.

Pronunciation: SOOH-keen-kah

Translation: Favorite (wonderful) skirt

Music: 4/4 meter

*Czech Folk Dances*, Track 7

Formation: Circle of couples facing ctr, hands joined in V-pos. W on M's R.

Meas     4/4 meter

Pattern

## INTRODUCTION. None.

- 1 Wait (cts 1-2); clap hands twice (cts 3, &); extend hands to side and tap palm to palm of person on either side (ct 4).
- 2 Repeat meas 1.
- 3 Walk 3 steps (R, L, R) twd ctr (cts 1, 2, 3); stamp L next to R (ct 4).
- 4 Repeat meas 3 with opp ftwk and direction, backing away from ctr.

## I. SIDE STEPS AND LEAP CCW.

- 1 Step R to R while swinging arms fwd (ct 1); step L next to R while swinging arms bkwd (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Repeat meas 1.
- 3 Step R to R (ct 1); step L next to R (ct 2); leap on R to R (ct 3); leap on L in front of R (ct 4).
- 4-6 Repeat meas 1-3.

## II. CHORUS: W TO CTR AND MOVE TO M'S LEFT SIDE.

- 1 M: Step R in place while clapping hands in front (cts 1); hop on R (ct 2); place hands on hips and take three steps (L, R, L) in place (cts 3 & 4).  
W: Three steps (R, L, R) twd ctr to form an inner circle (cts 1-3); half-turn L to face M on the outside circle (ct 4).
- 2 M: Repeat meas 1.  
W: Facing M, stand (or take three small steps in place L, R, L) while holding front of skirt and swishing skirt from side to side.
- 3 M: With hands on hips, three steps (R, L, R) diag R twd ctr (cts 1, 2, 3); stamp L next to R (ct 4).  
W: Three steps (R, L, R) making half-turn R to face ctr (cts 1, 2, 3); tap L next R (ct 4). Because M have moved diag R, W should now be on M's L side.
- 4 Three steps (L, R, L) backing away from ctr (cts 1, 2, 3); touch R next to L (ct 4).
- 5-8 Repeat meas 1-4.

### III. MUSICAL INTERLUDE: HEEL-TOE AND WALKING.

- 1 Rejoin hands in V-pos. Facing CCW, touch R heel fwd (ct 1); touch R toes in front of L (ct 2); three steps (R, L, R) fwd (cts 3, &, 4).
- 2 Repeat meas with opp ftwk.
- 3-4 8 walking steps fwd, swishing skirt/hips from side to side. Swish skirt to R when stepping on R, and to L when stepping on L.
- 5-8 Repeat meas 3-4.

### IV. SIDE STEPS; HALF-TURN TO FACE OUT.

- 1-2 Repeat Fig I, meas 1-2 (side steps).
- 3 Step R to R (ct 1); step L next to R (ct 2); two steps (R, L) in place to make half-turn L to face away from ctr (cts 3-4).
- 4-6 Repeat meas 1-3, but facing out. On meas 6, cts 3-4, turn R to face twd ctr.

### V. SIDE STEPS; HEELS OUT AND IN.

- 1-2 Repeat Fig I, meas 1-2 (side steps).
- 3 Step R to R (ct 1); step L next to R (ct 2); point toes in and heels out (cts 3); bring heels together but take wt on L (ct 4).
- 4-6 Repeat meas 1-3.

Presented by Jitka Bonušová

#### Sequence:

Introduction

Fig I, Fig II (meas 1-4 only)

Fig I, Fig II

Fig III

Fig IV, Fig II

Fig IV, Fig II

Fig III

Fig V, Fig II

Fig V, Fig II

Fig III

## ROUND DANCE

Modern social round dancing is choreographed and cued ballroom dancing that progresses in a circular pattern, counter-clockwise around the dance floor. The two major categories of ballroom rhythm found in round dancing are the smooth or international rhythms, such as foxtrot and waltz, and the Latin rhythms, such as cha-cha and rhumba.

Round dancing differs from free-style ballroom dancing in that each round dance has been fully choreographed ahead of time, and a "cuer" or leader at the front of the ballroom tells the dancers, as they dance, what steps to do. As the music plays, and just ahead of the beat, so the dancers have time to respond, the cuer names each dance figure in the choreography. As a consequence, all the dancers on the floor are dancing the same steps at the same time.





## Glossary of Round Dance Terminology

There are many more Round Dance cues than appear here. These are a few of the ones that are used in the dances being taught this year. A web page with additional Round dance cues and terminology is [here](#).

Balance: 1 Waltz sideways, stepping M's L and W's R (ct 1); crossing behind (ct 2) stepping back in place on M's L and W's R (ct 3).

Basic Cha-Cha: This is a two-meas pattern.

- 1 M step L fwd and W step R bkwd (ct 1); M step back in place on R and W step back in place on L (ct 2); step side (ct 3); close with wt (ct &); step side (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.

The rhythm of the basic step (S-S, Q-Q-S) is used as the foundation for many other steps (*New Yorker*, *Fence Line*, etc.) with changes in direction on cts 1 and 2. The variations may include pivots, half-turns, and full turns.

Canter: In a waltz, two steps in a three-count meas: step sideways (ct 1); bring trailing ft slowly to side (ct 2); step on trailing ft next to leading ft (ct 3). Can be done with either ft in either direction, but if repeated, done in the same direction.

Chair: Check fwd motion and lower into the supporting knee such that the thigh is close to horizontal. Always uses inside ft.

Chase: This is a four-meas sequence in a cha-cha rhythm (S-S-Q-Q-S).

- 1 Cpl beg face-to-face with M facing the wall. M step fwd L, W step bkwd R, (ct 1); M pivot on L  $\frac{1}{2}$  to R but W do not turn so that both are facing ctr and step fwd on free ft (ct 2); 3 small steps moving twd ctr (cts 3, & 4).
- 2 M repeat meas 1 with opp ftwk and direction, pivoting on R to the L; W do the M's ftwk and pivot for meas 1. Both end facing the wall.
- 3 M repeat meas 1 without the pivot; W repeat M's ftwk for meas 1 with opp ftwk and direction. M and W are now facing each other; M is facing the wall.
- 4 Join both hands across. M repeat meas 3 with opp ftwk and direction; W step L fwd (ct 1); step back in place R (ct 2); 3 small steps bkwd (cts 3, &, 4).

Note: M pivot on meas 1 and 2; W pivot on meas 2 and 3; neither pivots on meas 4.

## Glossary of Round Dance Terminology — continued

<u>Crab Walk:</u>	Same rhythm and ftwk of <u>Basic Cha-Cha</u> , but move CCW and walk sideways on all steps. Step side across in front (ct 1); step side (ct 2); step across in front (ct 3); step side (ct &); step across in front (ct 4); step side (ct 1); step across in front (ct 2); step side (ct 3); close with wt (ct &); step side (ct &).
<u>Cucaracha:</u>	Step R to R with emphasis from the hip and a extra pressure on the ft (ct 1); step L to L (ct 2); 3 small steps in place (cts 3, &, 4). Usually repeated with opp ftwk and direction. Can be done face to face or M and W facing the same direction. Some dancers add hand flourishes and, if facing the same direction, the front person can look over his/her shldr at ptr.
<u>Diamond Turn:</u>	4 Waltzes in Banjo Pos, rotating CW as a cpl around a diamond pattern, returning to the original place in the circle. M steps fwd-side-bkwd when W steps bkwd-side-fwd, and vice versa.
<u>Fence Line:</u>	Facing each other in Butterfly position, M step L in front of R, W step R in front of L (ct 1); step back in place (ct 2); step side (ct 3); close with wt (ct &); step side (ct 4). Can be done with opp ftwk and direction.
<u>Half-Basic:</u>	Meas 1 of <u>Basic Cha-Cha</u> above.
<u>Hand to Hand:</u>	M step L behind R, W step R behind L, releasing M's L and W's R handhold and look away from the crossing step (ct 1); step back in place (ct 2); three small steps in place (cts 3, &, 4).
<u>Left Turning Box:</u>	4 Waltzes, rotating CCW as a cpl CW around the edges of a box. Can be started facing any direction. End facing same direction as started. Example: 1 M end facing CW 2 M end facing ctr 3 M end facing CCW 4 M end facing wall
<u>Maneuver:</u>	A rotation or adjustment. Typically M is facing Wall, W facing ctr (but other beg positions are possible), and the cue to "maneuver" will end with M facing the RLOD, W facing LOD.
<u>New Yorker:</u>	Facing each other, M step L in front of R, W step R in front of L, releasing M's L and W's R handhold and looking in the direction of the crossing step (ct 1); step back in place (ct 2); step side (ct 3); close with wt (ct &); step side (ct 4). Can be done with opp ftwk and direction.
<u>Recover:</u>	With the feet apart after a previous step, return wt to the previous supporting foot.

<u>Sliding Door:</u>	Beginning facing the same direction, sway apart (ct 1); sway twd ptr (ct 2); step across in front (ct 3); step side (ct &); step across in front (ct 4) to switch places without turning, W passing in front of the M, to end facing the same direction (cts 3, &, 4). If repeated, it is done with opp ftwk and direction.
<u>Shoulder to Shoulder:</u>	In Butterfly Position, using Basic Cha-Cha rhythm, M steps fwd L while W steps bkwd diag R (ct 1); recover to other ft (ct 2); step side (ct 3); close with wt (ct &); step side (ct 4). Typically repeated, with opp ftwk but M steps fwd and W back on ct 1.
<u>Spot Turn:</u>	Facing each other, both step thru on free ft pivoting 3/4 away from ptr (ct 1); retn wt to previous ft turning 1/4 to complete the rotation (ct 2); step side (ct 3); close with wt (ct &); step side (ct 4).
<u>Thru Twinkle:</u>	A figure that allows a dancer to change direction. Step in a specified direction (ct 1); step near the first ft (ct 2) and step in the other direction (ct 3).
<u>Traveling Door:</u>	Facing ptr, sway to M's L, and W's R (ct 1); step back on other ft in place (ct 2); 3 steps traveling sideways to M's R and W's L, crossing in front on the first and third steps (cts 3, &, 4). If repeated, the step is done with opp ftwk and direction.
<u>Twirl Vine 3:</u>	(Waltz only) M step L to L (ct 1); step R behind L (ct 2), step L to L (ct 3). W full turn R under joined hands (M's L, W's R) with 3 steps R, L, R (cts 1-3).
<u>Twisty Vine:</u>	Grapevine in Ballroom pos in which M is dancing Side-Cross BEHIND while W is dancing Side-Cross IN FRONT, etc.
<u>Underarm Turn:</u>	M step sideways L, R bkwd, while W full-turn R under M's L, W's R raised joined hands (cts 1, 2); step side (ct 3); step together (ct &); step side (ct 4).
<u>Waltz Box:</u>	Usually a two-meas pattern, using Waltz steps around the edge of a box. Unlike a <i>Left Turning Box</i> , this does not rotate. M face wall throughout. <ol style="list-style-type: none"> <li>1 M step L fwd while W step R bkwd (ct 1); M step R to R while W step L to L (ct 2); M step L bkwd while W step L fwd (ct 3).</li> <li>2 Repeat meas 1 with opp ftwk and direction.</li> </ol>
<u>Whip:</u>	Holding hands across (M's L, W's R) and using the ftwk of the Basic Step, M makes a half-turn L to face ctr and pull W gently across in front of him. M and W will have exchanged places.

## Glossary of Round Dance Terminology — continued

ARM POSITIONS

- Butterfly Position: Facing each other with arms extended to the side, joined M's R, W's L and M's L, W's R.
- Semi-Closed Position: Arms are the same as Ballroom position, but each opens slightly and looks in the direction of the joined hands.
- Banjo Position: Arms are the same as Ballroom position, but W steps to her L so that R hips are adjacent.
- Sidecar Position: Arms are the same as Ballroom position, but W steps to R so that L hips are adjacent.
- Wrap Position: W stands on M's R side. W's arms are crossed in front with R arm on top of L. M's R arm behind W's back, and M's R hand hold W's L hand at her waist. M's L arm is in front and M's L hand holds W's R in front.

**Butterfly****Semi-Closed****Banjo****Sidecar****Wrap**

## Axel F

(United States)

This dance was choreographed by Russ and Carol Mathewson of Santa Maria, California.

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

Formation: Cpls arranged in a circle of dancers. Beg back to back with W facing the wall, M facing ctr.

Steps & Styling: Opp ftwk for M and W.

Basic Cha-Cha: This is a two-meas pattern.

1 M step L fwd and W step R bkwd (ct 1); M step back in place on R and W step back in place on L (ct 2); 3 small walking steps almost in place or moving the same direction as on ct 2 (cts 3, &, 4).

2 Repeat meas 1 with opp ftwk and direction.

In this dance, the rhythm of the basic step (slow-slow, quick-quick-slow) is used as the foundation for many other steps, with changes in direction on cts 1 and 2. The variations may include pivots, half-turns and full turns.

Also see *Glossary of Round Dance Terminology* on pages 19-22 for additional information on arm position and *cues in italics*.



<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u>	
1-2	Stand back to back. Wait.	
3	Meas 1 of Basic Step moving away from ptr (W twd wall, M twd ctr), making a slow turn (M to L, W to R) to face ptr cts 3-4.	
4	Meas 2 of Basic Step moving twd ptr. Join hands across.	
5-6	Facing ptr, 1 Basic Step.	
7	<i>New Yorker</i>	
8	<i>Spot Turn.</i>	
I.	<u>FIGURE I.</u>	
1-2	Basic Step.	
3-4	<i>Fence Line</i> in each direction.	
5	<i>Half Basic</i> (Meas 1 of Basic Step).	
6	<i>Aleman.</i>	
7	<i>Hand to Hand</i>	
8	Repeat meas 7 with opp ftwk and direction.	

Axel F — continued

9-15 Repeat Fig I, meas 1-7.

16 Face CCW with inside hands joined and walk 2 steps fwd beg M's L and W's R, with a slight swivel/twist on each step (cts 1, 2); three small steps moving slightly fwd (cts 3, &, 4).

## II. FIGURE II.

1 *Sliding Door.*

2 Repeat meas 1 but do not switch places. Rejoin inside hands. Walk three small steps fwd CCW (cts 3, &, 4).

3 Beg M's L, W's R, 2 steps fwd turning  $\frac{1}{2}$  to face CW (cts 1, 2); rejoin inside hands and walk 3 small steps bkwd (cts 3, &, 4).

4 Beg M's R, W's L, 1 step bkwd (ct 1); step back into place (ct 2); and 3 small walking fwd (cts 3, &, 4).

5-8 Join inside hands. Repeat meas 1-4, moving CW.

9 Release handhold. Move away from ptr M's L and W's R to the side and crossing behind (cts 1, 2); three small steps moving away frm ptr (cts 3, &, 4).

10 Step on M's R and W's L away from ptr (ct 1); step back into place (ct 2); 3 small steps moving twd prt (cts 3, &, 4).

## TRANSITION.

In Butterfly pos, beg M's L and W's R, step to side (ct 1); cross behind (ct 2); step to side (ct 3); cross in front (ct 4).

## III. FIGURE III.

1 In Butterfly pos, sway M to L and W to R (cts 1); return wt to other ft (ct 2); three quick steps moving CCW (cts 3, &, 4).

2 Repeat meas 1 with opp ftwk and direction.

3 Holding W's R in M's L hand high, M walk 2 steps L (L, R) while W turn R with two steps (R, L) under the joined hands (ct 1-2); 3 small steps moving slightly CCW (cts 3, &, 4).

4 Repeat meas 3 with opp ftwk and direction.

5 Step across in front on M's L in front of R and W's R in front of L, releasing M's L and W's R handhold and looking in the direction of the crossing step (ct 1); step back in place (ct 2); three small steps in place (cts 3, &, 4).

6 Repeat meas 5 with opp ftwk and direction.

7 In Butterfly pos, beg M's L and W's R, step to side (ct 1); cross behind (ct 2); step to side (ct 3); cross in front (ct 4).

8 Repeat meas 6.

IV. ENDING.

- 1-2 Repeat Introduction, meas 5-6 (Basic Step face to face).
- 3-4 Repeat Introduction, meas 3-4 (walk away from ptr and come back).
- 5-6 Repeat Fig I, meas 3-4 (*Fence Line*).
- 7-8 Repeat Fig I, meas 5-6 (*Half Basic* and *Aleman*).
- 9 *Spot Turn*.
- 10 Jump back from ptr on M's L, W's R (ct 1).

Sequence: Introduction,  
Fig I, Fig II, Transition  
Fig I, Fig II, Fig III,  
Fig I (1-9 only), Ending

Presented by Erin Byars

# Beach Party

(United States)

This dance was choreographed by Roy and Janet Williams of Amherst, Massachusetts.

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

Formation: Cpls arranged in rough circle(s) around the room.

Steps & Styling: Opp ftwk for M and W.

Basic Step: This is a two-meas pattern.

1 M step L fwd and W step R bkwd (ct 1); M step back in place on R and W step back in place on L (ct 2); 3 small walking steps almost in place or moving the same direction as on ct 2 (cts 3, &, 4).

2 Repeat meas 1 with opp ftwk and direction.

The rhythm of the basic step (slow-slow, quick-quick-slow) is used as the foundation for many other steps, with changes in direction on cts 1 and 2. The variations may include pivots, half-turns and full turns.

Also see *Glossary of Round Dance Terminology* on pages 19-22 for additional information on arm position and *cues in italics*.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u>	
1-2	Wait in Butterfly pos, M facing wall, W facing M.	
3-4	1 Basic Step.	
5-6	Start a <i>Chase</i> .	
7-8	Finish the <i>Chase</i> .	
	I.	<u>FIGURE I</u>
1-2	1 Basic Step.	
3	<i>New Yorker</i> .	
4	<i>Spot Turn</i> .	
5	<i>Fence Line</i> .	
6-7	<i>Crab Walk</i> twice.	
8	<i>Fence Line</i> .	
	II.	<u>FIGURE II</u>
1	<i>Half-Basic</i> .	
2	<i>Underarm Turn</i> .	
3-4	Start a <i>Chase</i> . End facing the wall.	



## Beach Party — continued

- 5-6            *Cucaracha* twice.
- 7-8            Finish the *Chase*.
- 9              Beg M's L and W's R, 2 steps to face CCW with inside hands joined (cts 1, 2); 3 steps fwd (cts 3, &, 4).
- 10             Basic Step moving CCW side by side.
- 11-12          1 Basic Step to circle away from ptr (M to L twd ctr; W to R twd wall) and turn to face ptr; 1 Basic Step to walk back to ptr and take Butterfly Pos.

III. FIGURE III.

- 1              *Slow Merengue*.
- 2              Beg M's L and W's R, step sideways (ct 1); step together (ct 2); step sideways (ct 3); step together (ct 4).
- 3              *Slow Merengue*.
- 4              *Hip Roll Down and Up*: With knees together bend knees while rolling hips fwd and back (cts 1-2); slowly straighten knees (cts 3-4).

Sequence:

## Introduction

Fig I, Fig II, Fig I, Fig III

Fig I, Fig II, Fig I, Fig III

Ending: Point M's L and W's R CCW.

Presented by Erin Byars

# Could I Have This Dance?

(United States)

The song is sung by Anne Murray and the dance was choreographed by George and Johnnie Eddins of Pensacola, Florida. This dance has been designated a Gold Classic on the Round Dance system. It remains on the popularity lists.

Music: 3/4 meter [Video](#) Anne Murray "Could I Have This Dance"

Formation: Cpls moving generally CCW around the circle of dancers, beg with M facing the wall, W facing M, M's R hand holding W's L.

Steps & Styling: Waltz steps used throughout, opp ftwk for M and W.

Also see *Glossary of Round Dance Terminology* on pages 19-22 for additional information on arm position and *cues in italics*.

Cues are in the figure headings, in *italics*.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> <i>Wait 2 meas; apart, point; together to Butterfly, touch.</i>	
1-2	Wait.	
3	Step away from ptr on M's L and W's R (ct 1); point free ft twd ptr (ct 2); hold (ct 3).	
4	Step twd ptr on M's R and W's L, touch free ft to side (ct 2); touch free hands across (ct 3).	
	I. <i>FIGURE I. Waltz away; cross wrap to face reverse; back waltz; roll lady across to L open; twinkle thru; maneuver; two R turns.</i>	
1	Beg M's L and W's R, 1 Waltz moving fwd CCW, facing slightly away from ptr.	
2	1 Waltz, keeping joined hands low, W turning ½ L and stepping slightly R to R on second step while M walks in an arc R to stand on W's L side. Free hands (M's L and W's R) join in front of W. Cpl now in Wrap pos facing CW.	
3	1 Waltz backing up.	
4	M 1 Waltz in place and releasing R hand holding W's L, pulling gently with L hand to guide W to turn L across in front with 1 Waltz. End facing CW with W on M's L, M's L hand holding W's R.	
5	<i>Twinkle to Reverse:</i> 1 Waltz moving CW and turning ½ twd partner to face CCW.	
6	<i>Twinkle with Maneuver:</i> 1 Waltz to step into Ballroom pos and rotate about ¼ so M are facing CW.	
7-8	2 Waltzes to rotate ¾ CW as a cpl and move CCW around the circle of dancers. End with M facing the wall in Butterfly pos.	

## Could I Have This Dance? — continued

II. FIGURE II. *Twirl vine 3; rock thru, recover, close; waltz box; dip back, recover to sidecar; twinkle; maneuver; two right turns; twisty vine 3; forward, face, close; left turning box*

- 1 *Twirl Vine 3.*
- 2 *Rock Thru, Recover, Close:* In Ballroom pos but facing slightly CCW, and using waltz rhythm, step fwd on inside ft with a bent knee (M's R, W's L), then two steps bkwd and take Ballroom pos with M facing the wall.
- 3-4 *Waltz Box:* 1 Waltz moving away from ctr and then to side (M's R, W's L). 1 Waltz moving twd ctr and then to side (M's L, W's R). M are still facing the wall.
- 5 M steps bkwd on L twd ctr while W lunges onto R fwd (ct 1); hold (ct 2-3).
- 6 *Recover to Sidecar:* 1 Waltz (M beg fwd R; W beg bkwd L) to take Sidecar pos with W facing CCW and M facing CW.
- 7 *Twinkle to Banjo:* 1 Waltz (M beg fwd L; W beg bkwd R) to turn ½ to face opp direction (W face CW and M face CCW) and take Banjo pos.
- 8 *Twinkle with Maneuver:* Beg M's L, W's R, 1 Waltz to rotate ¼ so M face CW.
- 9-10 2 R Waltzes rotating one full turn CW as a cpl and moving CCW around the circle of dancers. End with M facing wall.
- 11-12 *Twisty Vine:* Maintaining Ballroom pos, 2 waltzes in a "grapevine" pattern – M beg L to L, R cross behind, etc.; W beg R to R, L cross in front, etc.
- 13-16 *Left Turning Box:* In Ballroom pos, 4 waltzes turning CW as a cpl, and moving CW around a small individual circle (box), each meas rotating about ¼.

TRANSITION. *Canter.*

- 1 *Canter:* In Butterfly pos, step to the side (M: L to L; W: R to R) (ct 1); hold (ct 2); close ft with wt (ct 3).

ENDING. *Balance L and R; twirl 3; thru, side, close; apart, point.*

- 1-2 In Butterfly pos, 2 waltzes, one to each side (M beg L, W beg R), crossing behind on the second step.
- 3 M Waltz CCW while W full turn R under joined hands (M's L, W's R).
- 4 1 waltz to the side to end with ft together.
- 5 Step away from ptr on M's L and W's R (ct 1); point free ft twd ptr (ct 2); hold (ct 3).  
Alternative: M steps bkwd on L twd ctr while W lunges onto R fwd (ct 1); hold (ct 2-3).

Sequence:

Introduction

Fig I, Fig II, Transition, Fig I, Fig II, Transition, Fig II, Ending

Presented by Erin Byars

# Fiddlestepper's Polka

(United States)

This dance was choreographed by Ray and Anna Brown of Englewood, Colorado.

Music: 2/4 meter [Video](#) Wagon Wheel 811 "Fiddlestepper's Polka"

Formation: Cpls moving CCW around the circle of dancers, M facing wall, W facing M. Begin in Semi-Closed position (SCP).

Steps & Styling: Men and women use opp footwork.

Two-Step: Step fwd R (ct 1); step L next to R (ct &); step fwd R (ct 2). Step alternates and can be done in any direction.

Also see *Glossary of Round Dance Terminology* on pages 19-22 for additional information on arm position and *cues in italics*.

Cues are in the figure headings, in *italics*.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> <i>Wait 2 measures; apart, point; together, touch.</i>	
1-2	Stand and wait, M facing wall, W facing M, hands joined across.	
3	Step away from ptr on M's L and W's R (ct 1); wait (ct 2); touch free ft twd ptr (ct &).	
4	Step twd ptr on M's R and W's L (ct 1); wait (ct 2); touch free ft (ct &) and take Semi-Closed pos.	
	I. <u>FIGURE I.</u> <i>2 fwd two-steps; 2 turning two-steps; circle away 2 two-steps; ; strut together 4.</i>	
1-2	In Semi-Closed pos, 2 Two-Steps fwd CCW beg outside ft.	
3-4	In Ballroom pos, 2 Two-Steps turning once CW as a cpl while progressing CCW around the room.	
5-6	2 Two-Steps circling away from ptr, M moves L twd ctr, W moves R.	
7-8	Rejoin ptr with 4 strutting steps twd each other (cts 1, 2, 1, 2).	
9-16	Repeat meas 1-8.	
	II. <u>FIGURE II.</u> <i>Lace up to Butterfly; face to face; back to back; open vine 4.</i>	
1	<i>Lace Up</i> : With 1 Two-Step moving CCW, change sides W moving diag to ctr under ML and WR hands, M crossing behind W.	
2	1 Two-Step CCW. Switch hands to M's R and W's L.	
3-4	Repeat meas 1-2 to end with M facing wall, W facing M.	
5	<i>Face to Face</i> : Inside hands joined, Two-step CCW facing ptr. Turn on the last step to face away from each other, swinging joined inside hands fwd.	
6	<i>Back to Back</i> : Two-step in LOD with back to ptr.	



## Fiddlestepper's Polka — continued

- 7-8            *Open Vine* (4-step Grapevine): Facing ptr, M's R hand holding W's L, and moving CCW, beg M's L and W's R, step to side (ct 1); step free ft behind opening to face RLOD (ct 2); step to side (ct 1); step free ft in front (ct 2).
- 9-16           Repeat meas 1-8.
- III. ENDING. *2 fwd two-steps; twirl vine 2; apart, point.*
- 1-2            2 Two-Steps CCW.
- 3-4            *Twirl Vine 2*: M 1 Two-Step fwd while W full turn R under joined hands (M's L, W's R) using 1 Two-Step. End facing ptr; point free ft twd ptr.

Sequence:

Introduction

Alternate Fig I and Fig II three times

Ending

Presented by Erin Byars

# First Time

(United States)

This dance was choreographed by Dorothy Sanders of Louisville, Kentucky.

Music: 3/4 meter [Video](#) Reba McIntire “You’re the First Time I Thought About Leaving”

Formation: Cpls moving generally CCW around the circle of dancers, in Ballroom pos, beg with M facing the wall.

Steps & Styling: Waltz steps used throughout, opp ftwk for M and W.

Also see *Glossary of Round Dance Terminology* on pages 19-22 for additional information on arm position and *cues in italics*.

Cues are in the figure headings, in *italics*.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> <i>Wait 2 meas; canter twice; L turning box to Butterfly.</i>	
1-2	Wait two meas.	
3-4	<i>Canter</i> twice.	
5-8	<i>Left Turning Box.</i>	
	I.	<u>FIGURE I.</u> <i>Waltz away and together; balance L and R; twirl vine; thru twinkle; thru twinkle; (first time) thru, face, close; (second time) pickup, side, close.</i>
1	Inside hands joined, beg M's L and W's R, 1 Waltz moving fwd CCW, facing slightly away from ptr.	
2	Repeat meas 1 with opp ftwk and end facing ptr, M facing wall.	
3	<i>Balance</i> (M to L, W to R).	
4	Repeat meas 3 with opp ftwk and direction.	
5	<i>Twirl Vine</i> 3.	
6	<i>Thru Twinkle.</i> Three steps to change direction: two steps CCW (cts 1-2); one step CW (ct 3).	
7	<i>Thru Twinkle.</i> Repeat meas 6 with opp ftwk and direction.	
8	Two steps CCW, bring ft together and take Butterfly Pos.	
9-15	Repeat meas 1-7.	
16	Repeat meas 8 but take Ballroom pos, M facing CCW, W facing CW.	
	II.	<u>FIGURE II.</u> <i>2 L turns; box; dip back and hold; maneuver; two turns (first time) to face LOD (second time) 2 turns to face the wall.</i>
1-2	2 Waltzes rotating CCW as a cpl. End with M facing wall.	

## First Time — continued

- 3-4            *Waltz Box*: 1 Waltz moving away from ctr and then to side (M's R, W's L). 1 Waltz moving twd ctr and then to side (M's L, W's R). M are still facing the wall.
- 5            *Dip Back and Hold*. M steps bkwd L twd ctr while W lunges onto R fwd (ct 1); hold (ct 2-3).
- 6            *Maneuver*. 1 Waltz to return to Ballroom pos and rotate  $\frac{1}{4}$ . M now faces CW, W faces CCW.
- 7            1 Waltz to rotate halfway so M faces CCW and W faces CW.
- 8            1 Waltz M moving fwd and W bkwd.
- 9-15        Repeat meas 1-7.
- 16          Repeat meas 7, ending with M facing wall.
- IV.    ENDING. *Canter twice; box; twirl vine; thru, apart, point*.
- 1-2        Repeat Introduction, meas 3-4 (*Canter*).
- 3-4        Repeat Fig II, meas 3-4 (*Waltz Box*).
- 5            M Waltz fwd CCW while W full turn R under joined hands (M's L, W's R).
- 6            Two steps CCW, bring ft together and take Butterfly Pos.
- 7            Step apart and acknowledge ptr.

Sequence:

Introduction

Fig I, Fig II, Introduction meas 3-8 only

Fig I, Fig II, Ending

Presented by Erin Byars

# Last Waltz of the Evening

(United States)

This dance was choreographed by Joe and Pat Hilton of Ballwin, Missouri.

Music: 3/4 meter

Formation: Cpls moving generally CCW around the circle of dancers, M facing the wall, W facing M, in Butterfly pos.

Steps & Styling: Waltz steps used throughout, opp ftwk for M and W.

Also see *Glossary of Round Dance Terminology* on pages 19-22 for additional information on arm position and *cues in italics*.

Cues are in the figure headings, in *italics*.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action.	
1-2	Wait.	
3	Beg M's L and W's R, step away from ptr (ct 1); point free ft twd ptr (ct 2); hold (ct 3).	
4	Step on free ft twd ptr (ct 1); take Ballroom pos (ct 2); hold (ct 3).	
5	M step bkwd on L twd ctr while W lunge onto R fwd (ct 1); hold (ct 2-3).	
6	<i>Manuever</i> . Step bkwd onto free ft and rotate about ¼ CW. M will be facing CW, W facing CCW.	
7-8	2 Waltzes rotating one full turn CW as a cpl and moving CCW around the circle of dancers. End with M's facing wall in Butterfly pos.	
I.	<u>FIGURE I</u> .	
1	Beg M's L and W's R, 1 Waltz moving fwd CCW, facing slightly away from ptr.	
2	<i>Lady Wrap</i> : 1 Waltz, keeping joined hands low, W turning ½ L in front of M. Free hands (M's L and W's R) join in front of W. Cpl now in Wrap pos facing CCW.	
3	Maintaining Wrap pos, 1 Waltz fwd as a cpl.	
4	1 Waltz, M almost in place, W stepping fwd and making a ½ turn L to face M in Ballroom pos, M facing CCW, W facing M.	
5-6	2 Waltzes turning CCW as a cpl and ending M facing wall, W facing M.	
7-8	<i>Twisty Vine</i> moving CCW; step sdwd, bring ft together, and take Butterfly pos.	
9	Beg M's L and W's R, 1 Waltz moving fwd CCW, facing slightly away from ptr.	
10	<i>Thru Twinkle</i> : Step CCW two steps beg M's R and W's L (cts 1, 2); turning to face CW and stepping fwd on free ft (ct 3).	
11	Repeat meas 10 with opp ftwk and direction.	
12	Repeat meas 10 cts 1-2, cross free ft behind (ct 3).	



## Last Waltz of the Evening — continued

- 13 1 Waltz to make a full solo turn CCW, M to L, W to R.
- 14 1 Waltz to take Ballroom pos with M facing CCW and W facing M.
- 15-16 2 Waltzes in Ballroom pos rotating as a cpl CW and moving around the room CCW.
- II. FIGURE II.
- 1-4 *Diamond Turn.*
- 5-6 2 Waltzes turning CCW as a cpl and ending M facing wall, W facing M.
- 7 *Twirl Vine.*
- 8 Beg M's R and W's L, two steps fwd and closing to Sidecar pos (L hips adjacent) with M facing CCW and slightly twd wall.
- 9-11 *Progressive Twinkle:* 3 Waltzes moving CCW (M fwd and W bkwd). The first step of each meas is a crossing step, M crossing L in front of R, W crossing R behind L (ct 1); continuing in the same direction (ct 2); bringing ft together and preparing to cross in the opp direction on the next meas.
- 12 *Maneuver.* End with M facing wall, W facing M.
- 13-14 2 Waltzes rotating one full turn CW as a cpl and moving CCW around the circle of dancers. End with M facing wall in Butterfly pos.
- 15 *Twirl Vine.*
- 16 Step fwd 2 steps, M crossing R in front of L, W crossing L in front of R (cts 1, 2); bring ft together and take Butterfly pos, M facing wall, W facing M (ct 3).
- III. FIGURE III.
- 1 Facing CCW, 1 Waltz fwd, W walking under joined hands (M's L, W's R) in front of M twd ctr.
- 2 Join inside hands. 1 Waltz CCW.
- 3 Repeat meas 1 with same ftwk, continuing CCW, W again walking in front of M to end on his R side on meas 3.
- 4 Repeat meas 2. End in Ballroom Pos, M facing wall, W facing M.
- 5-8 Repeat Introduction, meas 5-8.
- IV. ENDING.
- 1-3 *Diamond Turn (3/4).*
- 4 1 Waltz to take Butterfly pos, M facing W, W facing M.
- 5-8 Repeat Fig I, meas 1-4 (Waltz away, wrap, Waltz fwd, embrace).

Sequence:

Introduction

Fig I, Fig II, Fig I, Fig II

Fig III, Fig I, Fig II (modified)

Ending

Presented by Erin Byars

# Shut Up and Dance With Me

(United States)

This dance was choreographed by Erin and Scot Byars of Sacramento, California.

Music: 4/4 meter [Video](#) Me With Wings “Shut Up and Dance With Me”

Formation: Cpls arranged in rough circle(s) around the room, M facing wall, W facing M.

Steps & Styling: Opp ftwk for M and W.

Basic Step: This is a two-meas pattern.

- 1 M step L fwd and W step R bkwd (ct 1); M step back in place on R and W step back in place on L (ct 2); 3 small walking steps almost in place or moving the same direction as on ct 2 (cts 3, &, 4).
- 2 Repeat meas 1 with opp ftwk and direction.

The rhythm of the basic step (slow-slow, quick-quick-slow) is used as the foundation for many other steps, with changes in direction on cts 1 and 2. The ftwk can also be done moving in any direction. The variations may include pivots, half-turns, and full turns.

Also see *Glossary of Round Dance Terminology* on pages 19-22 for additional information on arm position and *cues in italics*.

Cues are in the figure headings, in *italics*.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u> . No action. <i>Butterfly facing the wall; Wait 2 meas.</i>	
	I.	<u>FIGURE I</u> . <i>Chase peekaboo double; shoulder to shoulder; twice; hand to hand; twice.</i>
1		First meas of <i>Chase</i> . End both facing ctr.
2-3		Step sideways (M to R, W to L), extend both hands out to sides and M look over shldr at W behind (ct 1); step back into place (ct 2); three small steps in place (cts 3, &, 4).
4		Second meas of <i>Chase</i> . End both facing wall.
5-6		Repeat meas 2, except W is in front so she looks over shldr at M behind on ct 1.
7-8		Finish <i>Chase</i> .
9-10		<i>Shoulder to Shoulder</i> twice.
11-12		<i>Hand to Hand</i> twice.
	II.	<u>FIGURE II</u> . <i>Half basic; underarm turn; break to open position; walk &amp; cha; sliding door; twice; circle cha; fence line; crab walks; fence line.</i>
1		<i>Half Basic</i> .
2		<i>Underarm Turn</i> . End in Butterfly Pos.
3		Step to side (M to L, W to R) and face CCW holding inside hands (ct 1); step fwd (ct 2); step fwd 3 small steps (cts 3, &, 4).

## Shut Up and Dance With Me — continued

4 Facing CCW, beg M's L and W's R, two steps fwd (cts 1, 2); three small steps fwd (cts 3, &, 4).

5-6 *Sliding Door* twice.

7-8 Basic Step, but use the ftwk to move in a small circle away from ptr, turning to M's L and W's R to return to ptr.

9 *Fence Line*.

10-11 *Crab Walk*.

12 *Fence Line*.

III. FIGURE III. *Half basic; whip to ctr of hall; New Yorker; spot turn; half basic; whip to wall; New Yorker to open position; walk & cha;*

1 *Half Basic*.

2 *Whip*. Bring M's L and W's R joined hands across in front to guide the whip.

3 *New Yorker*.

4 *Spot Turn*.

5-6 Repeat meas 1-2.

7 Repeat meas 3, but end facing CCW with inside hands joined.

8 Beg M's L and W's R, two steps fwd (ct, 1-2); step fwd 3 small steps (cts 3, &, 4).

III. INTERLUDE. *Cucarachas; side walks*.

1-2 *Cucaracha* twice.

3 *Side walks*: Beg M's L and W's R, step sdwd (ct 1); bring ft together (ct 2); step sdwd (ct 3); bring ft together (ct 4).

4 Repeat meas 3.

IV. ENDING. *Cucarachas with shushing hands*

1 *Cucaracha*, M puts L hand over his mouth and W puts R finger to her lips (shhhh!).

2 Repeat meas 1, but M keeps L hand over his mouth and puts his R hand on top of his L hand while W puts L finger to her lips (shhhh!).

Sequence:

Introduction, Fig I, Fig II

Fig I, meas 1-10 only, Fig II

Fig I, meas 1-10 only, Fig III

Fig II, meas 5-12 only, Interlude

Fig I, meas 1-8 only

Fig III, Fig II, meas 5-12 only

Ending

Presented by Erin Byars

# Tips of My Fingers

(United States)

This dance was choreographed by Eddie and Audrey Palmquist of Laguna Hills, California.

Music: 3/4 meter [Video](#) Joe Leary Band “Tips of My Fingers”

Formation: Cpls moving generally CCW around the circle of dancers, beg with M facing the wall, W facing M, M’s R hand holding W’s L.

Steps & Styling: Waltz steps used throughout, opp ftwk for M and W.

Also see *Glossary of Round Dance Terminology* on pages 19-22 for additional information on arm position and *cues in italics*.

Cues are in the figure headings, in *italics*.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> <i>Wait 2 meas; apart, point; together, touch to Butterfly.</i>	
1-2	Wait.	
3	Step away from ptr on M’s L and W’s R (ct 1); point free ft twd ptr (ct 2); hold (ct 3).	
4	Step twd ptr on M’s R and W’s L, touch free ft to side (ct 2); touch free hands across (ct 3).	
	I. <u>FIGURE I.</u> <i>Waltz away; thru twinkle; thru twinkle; thru, face, close to face the wall; left turning box.</i>	
1	Beg M’s L and W’s R, 1 Waltz moving fwd CCW, facing slightly away from ptr.	
2	<i>Thru Twinkle</i> to reverse directions.	
3	<i>Thru Twinkle</i> to face ptr.	
4	Step thru (ct 1); step to side (ct 2); close free ft and take Closed pos (cts 3, &, 4).	
5-8	Beg M facing wall, in Ballroom pos, a <i>Left Turning Box</i> .	
	II. <u>FIGURE II.</u> <i>Balance left and right; twirl vine 3; thru, face, close to face wall; dip to center; maneuver; two right turning waltzes</i>	
1	In Butterfly pos, <i>Balance</i> to M’s L, W’s R.	
2	Repeat meas 1 with opp ftwk and direction.	
3	<i>Twirl Vine</i> .	
4	Continue moving CCW, two steps (cts 1-2) and bring ft together (ct 3).	
5	M step bkwd on L twd ctr while W lunge onto R fwd (ct 1); hold (ct 2-3).	
6	<i>Maneuver</i> to Ballroom pos with M facing CW.	
7-8	2 Waltzes rotating CW as a cpl and moving CCW around the circle of dancers. End with M facing wall.	

## Tips of My Fingers — continued

III. INTERLUDE. *Balance L and R; twirl vine 3; thru, face, close to Butterfly.*

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

IV. ENDING. *Balance L and R; twirl vine 3; thru, face, close; apart, point.*

1-3 Repeat Fig II, meas 1-4

4 Step away from ptr on M's L and W's R (ct 1); point free ft twd ptr (ct 2); hold (ct 3).

Sequence: Introduction,

Fig I twice, Fig II twice, Interlude

Fig I twice, Fig II twice, Ending.

Presented by Erin Byars

# Walk Like a Man

(United States)

This dance was choreographed by MaryAnn Callahan and Craig Cowan of West Sacramento, California.

Music: 4/4 meter slow-slow-quick-quick-slow Four Seaspns “Walk Like a Man”

Formation: Cpls arranged in rough circle(s) around the room, facing CCW, W on M’s L side, inside hands joined in V-pos.

Steps & Styling: Opp ftwk for M and W.

Basic Step: This is a two-meas pattern.

3 M step L fwd and W step R bkwd (ct 1); M step back in place on R and W step back in place on L (ct 2); 3 small walking steps almost in place or moving the same direction as on ct 2 (cts 3, &, 4).

4 Repeat meas 1 with opp ftwk and direction.

The rhythm of the basic step (slow-slow, quick-quick-slow) is used as the foundation for many other steps, with changes in direction on cts 1 and 2. The ftwk can also be done moving in any direction. The varations may include pivots, half-turns, and full turns.

Also see *Glossary of Round Dance Terminology* on pages 19-22 for additional information on arm position and *cues in italics*.

Cues are in the figure headings, in *italics*.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . Wait; walk 2 and cha; walk 2 and cha; circle away 2 and cha; circle together 2 and cha to Butterfly; basic Cha; traveling doors twice; cucarachas twice.	
1-4	Wait standing side-by-side facing CCW.	
5	Beg M’s L and W’s R, walk two steps fwd (cts 1, 2); walk three steps fwd (cts 3, &, 4).	
6	Repeat meas 5 with opp ftwk, continuing CCW.	
7-8	Repeat meas 5-6 but use the ftwk to move in a small circle away from ptr, turning to M’s L and W’s R to return to ptr.	
9-10	Two <i>Basic Steps</i> .	
11	Beg M’s L to L and W’s R to R, <i>Traveling Door</i> .	
12	Repeat meas 11 with opp ftwk and direction.	
13-14	<i>Cucaracha</i> to each side. End in Butterfly pos.	
I.	<u>FIGURE I</u> . <i>Fenceline twice; New Yorker twice to Butterfly; shoulder to shoulder twice; cucaracha twice to no hands.</i>	

## Walk Like a Man — continued

- 1-2            *Fence Line*, beg M's L and W's R, to each side.
- 3-4            *New Yorker* to each side.
- 5-6            *Shoulder to Shoulder* twice.
- 7-8            Drop handhold. *Cucaracha* twice.
- II.    **FIGURE II.** *Chase to Butterfly; fenceline; crab walks; fenceline.*
- 1-4            *Chase*. Take Butterfly pos.
- 5              *Fence Line*.
- 6-7            *Crab Walks* moving CCW.
- 8              *Fence Line*.
- III.    **FIGURE III.** *New Yorker to Open Pos; walk 2 and cha; sliding door twice; circle away 2 and cha; circle together 2 and cha to Butterfly; basic.*
- 1              *New Yorker*. End facing CCW side by side, inside hands joined in V-pos.
- 2              Beg M's L and W's R, walk two steps fwd (cts 1, 2); walk three steps fwd (cts 3, &, 4).
- 3-4            *Sliding Door* twice, ending with W on M's R side.
- 5-8            Repeat meas 7-10 of Introduction (circle away and back to ptr, Basic Step facing).
- IV.    **ENDING.** *Traveling doors twice; side lunge and smile.*
- 1-2            *Traveling Door* twice.
- 3              Still in Butterfly pos but with M's L and W's R arm higher, lunge to side (M's L and W's R) leaving other ft in place, look CW.

Sequence: Introduction,

Fig I, Fig II, Fig III,

Fig I, Fig II, Fig III, Ending.

Presented by Erin Byars

## SQUARE DANCE

A square dance is a dance for four couples (eight dancers) arranged in a square, with one couple on each side, facing the middle of the square. Square dances came to North America with the European settlers and have undergone considerable development. Although many other countries have folk dances done in a square formation, Western American square dance may be the most widely known form worldwide. Square dancing is strongly associated with the United States. Nineteen U.S. states have designated it as their official state dance.

In most American forms of square dance, the dancers are prompted or cued through a sequence of steps (square dance choreography) by a caller to the beat (and, in some traditions, the phrasing) of music. The caller may be one of the dancers or musicians, but nowadays is more likely to be on stage, giving full attention to directing the dancers.

**Traditional square dance**, which is also called “old time square dance,” is not standardized and can be subdivided into regional styles. The New England and Appalachian styles have been particularly well documented; both have survived to the present time. Where traditional square dance has been revived, it encompasses a wide range of new choreography.

Modern Western square dance (MWSD) evolved from the Western style of traditional square dance from about 1940 to 1960. Traditional Western square dancing was promoted beginning in the 1930s by Lloyd Shaw, who solicited definitions from callers across the country in order to preserve that dance form and make it available to other teachers. Since the 1970s modern Western square dance has been promoted and standardized by Callerlab, the International Association of Square Dance Callers. Because of this standardization, it is possible for anyone with the proper training to enjoy modern Western square dancing in many countries around the world; although instruction is typically given in the local language, the calls are always in English. Modern Western square dance is sometimes presented in conjunction with round dances.





## Square Dance Terminology

Below are some of the basic square dance calls that you may hear in Scot Byar's classes.

- |                              |                                    |
|------------------------------|------------------------------------|
| 1. Circle Family             | 13 Turn Back Family                |
| a. Right                     | a. "U" Turn Back                   |
| b. Left                      | 14. Separate Family                |
| 2. Forward & Back            | a. Separate                        |
| 3. Do Sa Do                  | b. Divide                          |
| a. Reverse Do Sa Do          | 15. Courtesy Turn                  |
| 4. Swing                     | 16. Ladies Chain Family            |
| 5. Promenade Family          | a. Ladies (Reg. and 3/4)           |
| a. Couples (Full, 1/2, 1/4)  | b. Ladies (Reg. and 3/4)           |
| b. Single File               | 17. Lead Right                     |
| c. Wrong Way                 | 18. Right & Left Thru              |
| 6. Allemande Family          | 19. Circle to a Line               |
| a. Left                      | 20. Bend the Line                  |
| b. Right                     | 21. Double Pass Thru               |
| c. Left Arm Turn             | 22. Grand Square                   |
| d. Right Arm Turn            | 23. California Twirl               |
| 7. Right & Left Grand Family | 24. Dive Thru                      |
| a. Right & Left Grand        | 25. Star Thru                      |
| b. Weave the Ring            | 26. Square Thru Family (1-5 Hands) |
| c. Wrong Way Grand           | a. Square Thru                     |
| 8. Star Family               | 27. Walk Around Your Corner        |
| a. Right                     | 28. See Saw (Taw)                  |
| b. Left                      | 29. Box the Gnat                   |
| 9. Star Promenade            | 30. Do Paso                        |
| 10. Pass Thru                | 31. Allemande Thar                 |
| 11. Split Family             | 32. Shoot the Star                 |
| a. Outside Couple            | 33. Slip the Clutch                |
| b. Ring (One Couple)         | 34. Couples Wheel Around           |
| 12. Half Sashay Family       |                                    |
| a. Half Sashay               |                                    |
| b. Rollaway                  |                                    |
| c. Ladies in, Men Sashay     |                                    |
| d. Right Arm Turn            |                                    |

### Taught in Square Dance Class Stockton Folk Dance Camp 2016

#	Movements	#	Movements
1	Circle Left/Right (2, 4, 6 & 8)	27	Alamo Ring
2	Forward and Back	28	Trades/Alamo Swing Thru
3	Do Sa Do	29	Ocean Wave Trade/Swing Thru
4	Swing	30	Run Centers/Ends/Men/Ladies
5	Promenade Couples/Single File	31	Couples Trade
6	Allemande Left/Right/Arm Turn	32	Hinge Couples/Single
7	Right & Left Grand/Weave the Ring	33	California Twirl
8	Stars Right/Left/Promenade	34	Cast 3/4 Mini-Wave
9	Pass Thru	35	Dive Thru
10	U-Turn Back/Backtrack	36	Touch 1/4, Left
11	Split the Ring/two	37	Circulate Column, Couples, Waves, All 8
12	Separate Around 1/2 (to a Line/Into the Middle)	38	Spin Chain Thru
13	Courtesy Turn	39	Spin the Top
14	Ladies Chain 2, 4 (1/2, 1/4, 3/4)	40	Cloverleaf
15	Square Thru 1 & 2	41	Scoot Back
16	Ladies In/Men Sashay	42	Thar Star/ Shoot the Star/Slip the Clutch
17	Lead Right	43	Flutterwheel/Reverse
18	Circle to a Line	44	Sweep 1/4
19	Square Thru 3, 4, etc.	45	Ferriswheel
20	Bend the Lin	46	Walk and Dodge
21	Double Pass Thru	47	Tag the Line (full, 1/4, 12, 3/4)
22	First Couple Left/Right, Second Couple Right/Left	48	Extend
23	Right & Left Thru	49	Box the Gnat
24	Grand Square	50	Fold/Cross
25	Star Thru	51	Recycle
26	Wheel & Deal Lines of 4	52	

## NOTES

# DANCES OF NORWAY



Norway comprises the western portion of the Scandinavian Peninsula plus the island Jan Mayen and the archipelago of Svalbard. It has a total area of 148,747 square miles and a population of over 5 million people. The country shares a long eastern border with Sweden. Norway is bordered by Finland and Russia to the northeast and the Skagerrak Strait to the south, with Denmark on the other side. Norway has an extensive coastline, facing the North Atlantic Ocean and the Barents Sea.



## Survey of Norwegian Dance

Norwegian dances, along with other Scandinavian dances, are primarily social in nature rather than religious or ritualistic. They were danced for fun at festive occasions such as weddings, midsummer, Christmas, and just plain parties. When we say “Norwegian dances,” we usually refer to the dances from the central and southern parts of Norway. We generally put Lapp culture, found in northern Norway, in a separate category. Today, Norwegian dances are customarily divided into the categories below.

### **Bygdedans (Regional Dance)**

These are the oldest known and documented dances, coming to Norway in the period 1600-1800. The first dances arrived together with the fiddle. There are five main categories of bygdedans: springar (springdans, springleik, gamalt), gangar (bonde, jølstring), pols (polsdans, rundom), rull (vossarull, rudl, rullar), and halling (laus, lausdans). Each type is widely used and known over a large area, although it varies considerably from district to district. The dances also vary from individual to individual in the same district. This creates a complex geographical pattern with gradual transitions in tradition from one region to the next.

The dances are quite free in structure, so that many dancers vary them from one execution to the next. There is, nevertheless, a fixed framework within which improvisation occurs. Both steps and figures may be varied. Some Norwegian dancers, especially older dancers, feel that bygdedans from more than one region should not be attempted because the styles tend to blend, losing the unique regional styling.

Springar and gangar are not in principle different, except for the meter. In areas having both dances, they closely parallel each other. Springar and gangar are found in the south and west. They often have three parts, in this order: vending (turning or curving, rich in motifs and variations), lausdans (solo, not attached to partner), and samdans (some sort of rotation with partner). Pols is found in the north and east. It is difficult to say much about its structure in general, except that it usually has elements of the same three parts as the springar, but not necessarily in the order given above. It generally has fewer vending motifs and very little lausdans; the samdans is very important. Just before 1900, almost every community had either springar or pols, but no community had both.

Halling is a solo men’s dance known primarily as a competition and performing number. It has no fixed form. Two main types of motifs are used: sporting and acrobatic motifs, and turns and steps found in other bygdedans forms.

Rull is quite simple in form and is probably the newest of the bygdedans types, dating from 1800 at the earliest. It is found only in a relatively small area and varies little from place to place. In fact, rull would be classified as a gammeldans if we looked only at the dance – however, the music played definitely belongs to the older bygdedans category.

Today, musical accompaniment is nearly always a solo instrument, usually ordinary fiddle or Hardanger fiddle depending on the region. There are many melodies for each regional dance. Fiddlers often pursue music only from their own regions; for example, a fiddler from Telemark plays springar and gangar tunes from Telemark only.

Bygdedans is still a living tradition in some parts of Norway. In some places, versions of the dances suitable for the teaching environment have emerged.

### **Gammeldans** or Gamaldans (Old-Time Dance)

Gammeldans had its roots in German and Austrian couple dances. The dances became popular in the courts at the end of the 1700s, were introduced in ballrooms in Paris in the early 1800s, and spread from there throughout Europe. They became very popular in Norway and were the social dance of the 1800s. They are usually grouped into four main categories: vals (waltz), reinlender (schottische), polka (including hamborgar, galopp and pariserpolka), and masurka (springpolka, polkamasurka). These dances go under different names in different communities: e.g. polka may be called hamborgar, galopp, skotsk, hoppvals, polkett, or tripper. In a few places the dance names may even be exchanged (such as calling a polka “reinlender”), creating a very confusing situation.

Many of the dances are found in every region in Norway. In many places, they were the only dances in use after dances of the bygdedans type had been forgotten. The dances vary little from place to place and the essential characteristics are the same both within Norway and in large portions of the western world. Turning together with a partner is typical; gammeldans is basically a collection of dances based on a single turning technique (face to face with right foot between partner's feet). The dances normally have a simple pattern that may be embellished or varied, but the scope of variations is usually quite limited.

Gammeldans may be done to any tune of the appropriate type. Today, musical accompaniment is most often a modern orchestra, including instruments such as fiddle, accordion, guitar and bass (perhaps electric).

At the beginning of the 20th century, gammeldans was done extensively in traditional settings. The dances are still done today in a few places but they are often mixed with, or have given way almost entirely to, more modern dances such as foxtrot and swing. In the 1970s, there was a revival of interest in gammeldans. In recent years, however, the number of places to dance gammeldans has been dropping precipitously.

### **Turdans** (Figure Dance)

Turdans is a grab-bag category, and contains all the dances that don't fit anywhere else. Most of the dances have a fixed structure. The figures come in a fixed order, have a fixed length, and are bound to specific parts of the music. Many of the dances are done in group formations, requiring considerable organization. These dances were popular in towns and among the well-to-do in less mountainous areas and, for the most part, have not been a strong factor in Norwegian tradition. However, they are extensively used in organized folk dance in Norway and are the type most easily included in the American folk dance repertoire.

Turdans is a very diverse group of dances having different historical backgrounds. Three of the main types are: contra, ril and single couple dances. The contras originally came from the English, arriving in Norway at the end of the 1700s via the French court. The English form, progressive longways, is more popular in Norway than the French form (quadrille). The ril appears to have been a folk dance of the lower classes only. There are two basic types of ril: for three people and for several couples. The 3-person ril appears to be strongly related to the Scottish reel and is found in various places along most of the coast of Norway. The form for several couples seems to have no Scottish parallels and may be a Norwegian development. The single couple dances are usually done to a specific melody and often have sung verses. They usually have gammeldans motifs plus a few additional motifs. Many of the dances and melodies are found in countless variations throughout northern Europe.

## Survey of Norwegian Dance — continued

Today, turdans is done primarily by organized folk dance groups where participants learn dances very much as folk dancers in the United States learn dances. Although the dances come from particular regions or towns in Norway, they are now widely taught and danced all over the country. At parties, the musical accompaniment is often an orchestra, although a solo fiddle may also be used if no orchestra is available. A solo fiddle or accordion is the usual accompaniment in the weekly meetings for learning and dancing.

### **Songleik** (Song Games)

The only accompaniment to songleik is singing, usually of rhymes. The dance is often a simple and stylized dramatization of the text. Songleik has very old roots; some of the texts can be traced back to the Middle Ages. However, it probably did not come to Norway until the end of the 1800s, arriving via Sweden and Denmark. Songleik has been much used in places where dance was/is forbidden for religious reasons; it is not considered to be dance as long as it starts in a circle and has no musical accompaniment. It is not usually used together with other dance forms.

There are often many songleik games in places with a strong tradition; 20-30 is not unusual. Country and city traditions were quite different; one difference is that people of all ages did songleik in the country while in the city it was done primarily by young girls. Today, the city tradition is still strong, but the country tradition is quite weak. Songleik is also used in organized folk dance, primarily in children's groups.

### **Songdans** (Song Dance)

Songdans is performed to vocal accompaniment only. The songs are sung in unison, without harmony. The usual formation is a circle of couples; if it is crowded, there may be several concentric circles.

Songdans is not found in Norwegian folk traditions. It is mainly the work of Hulda Garborg in the period 1900-1910. She wanted to bring into use songs that had probably been danced to at one time. The Faroe Islands have a living tradition of singing long ballads while dancing a simple, six-count basic step (of the pravo or hora type). Hulda Garborg based her songdans on this tradition, and the two basic steps (attersteg, kvilesteg) are stylizations of the Faroe Islands step. Songdans became popular in organized folk dance between 1910 and 1920, and today it is often viewed as one of the trademarks of Norwegian dance. Even today, new dances are choreographed using appropriate songs: ballads, well-known country songs, and sometimes more recently written popular songs.

Most of the dances use one of the basic steps, plus a part that is different, the *brigde*. The brigde often has movements that are related to the lyrics. Generally, the dance repeats for each verse and songs having only one verse are done twice.

### **The 20th century**

There are two important organizations in Norway today dealing with folk dance: Noregs Ungdomslag (NU, Norwegian Youth Organization), and FolkOrg, a merger of the old Landslaget for Spelemenn (LfS, the National Fiddlers' Organization) and Norsk Folkemusikk- og Dansarlag (NFD, Norwegian Folk Music and Dance Organization).



FolkOrg is the sponsor of the music and dance competitions, including Landskappleiken and Landsfestivalen. It also includes support for both professional and amateur musicians. Its main dance interest has traditionally been bygdedans, although in recent years it has shown more interest in gammeldans. As an organization, it has become stronger in recent years. It has also been heavily involved in establishing a national stage for folk events, called Riksscenen, in Oslo. Riksscenen has a huge number of concerts each year, as well as a few dance events.

Noregs Ungdomslag is a large organization with a variety of interests, and folk dance has traditionally been viewed as a means of encouraging members rather than as an end in itself. Today, the organization sponsors parties and festivals, as well as the bulk of teacher training in Norwegian dance. The main areas of dance interest are turdans, songdans and, more recently, gammeldans. Klara Semb, involved in the organization for many years, wrote four books called *Norske Folkedansar*. In the 1980s, the books were revised by committee and condensed into two larger volumes - the “Blue Book” for song dances and the “Red Book” for turdans. Many dances and songs were significantly changed, and quite a few groups still use the older versions. The books are widely used as instruction manuals today.

The 1970s revival of interest in gammeldans produced numerous community organizations, often going under the name Gammeldansens Venner (Friends of Gammeldans). Their repertoires often include such dances as swing and foxtrot, as well as what we have defined to be gammeldans. In the 1980s, there was a surge of interest in swing. There are many local Norwegian forms of the dance. Swing is also taught widely in courses. There are also huge festivals mainly for swing.

Most recently, the national romantic and nation-building ideological underpinnings of Noregs Ungdomslag have been going out of fashion. There are fewer young people entering the organization, although there are still many children’s groups. The pendulum of interest has swung more toward bygdedans and FolkOrg, and away from turdans and songdans.

In general, dance is becoming more of a specialty for interested individuals, and less a part of the fabric of society. A process of professionalization is occurring. Schooling in Norwegian dance is now offered at the university level. At the same time, gammeldans in the traditional setting, common only 20-30 years ago, has practically disappeared from the Norwegian countryside.

Egil Bakka is one of the foremost authorities on Norwegian dance today. He has written extensively and organized university level courses. *Danse Danse Lett Ut På Foten* contains turdans, songleik and songdans, and is used as an instruction manual. His book *Norske Dansetradisjonar* analyzes Norwegian dances and gives extensive background information. Much of the material in this survey has been translated and extracted from his writings.

Much Norwegian music is now available for purchase as unprotected mp3 on the internet. Go to <http://musiconline.no> (or <http://www.grappa.no>) and look under “Traditional folk” or “Traditional dance.” The pages can be viewed in English. Music is also available on other services such as iTunes and Spotify.

Alix Cordray

# Firetur fra Romerike

(Norway)

Firetur fra Romerike is one of the most common figure dances done by groups in Norway. It is thought that it once was a waltz rekkedans (a contra) but that it “lost” its formation. It is one of the many dances collected in the early 1900s by Klara Semb and published in her instruction manuals.

It should be noted that, while “tur” literally means “figure” in Norwegian. However, this dance has three figures and not four, which has caused some confusion. It has become understood in the dance community that “tur” in the context of dances means “people” and not figures. There dances called “tretur” (for 3 people) and “attetur” (for 8 people).

Pronunciation: Fee-reh-toor frah ROO-meh-ree-keh Translation: Dance for four from Romerike

Music: 3/4 meter *Tjo og hei!*, Track 6

Recordings: The dance has its own melody, with several recordings: Aage Grundstad, Norske tur- og folkedanser 1, EMI 7243 852060 2 3 CD or cassette; Dansefoten tradisjonsdans i Buskerud – Turdans, Vol 3 (available on iTunes); and Fanteladdane (band Alix plays in) live recording (Tjo og hei).

Source: Klara Semb, *Norske Folkedansar - Turdansar*, Oslo 1991. ISBN 82-521-3657-5.

Formation: Two couples in a small circle, W on M's R, hands joined at shldr ht. There is no specific orientation in the room, or any relationship among the various small circles.

Steps & Styling: Hesitation Step: step L (ct 1); place R toe on ground next to L ft, bouncing up and then down (ct 3). Repeat with opp ft.

Waltz: step L (ct 1); step R (ct 2); step L (ct 3). Repeats with opp ftwk. The waltz feeling (svikt) is down-up-down.

Meas     3/4 meter

Pattern

3 meas     INTRODUCTION. No action.

I.     CIRCLE L AND R.

1-7     Face slightly L. Starting on L, do 7 Hesitation Steps to L. Turn to face ctr for the 7th.

8     Light bow: step R bkwd, leaving L just above the floor in its previous pos (ct 1). Arms lift slightly so the circle opens a bit. Head lowers slightly and the “down-up-down” feeling continues (cts 3, 4).

9-16     Repeat meas 1-8, but face slightly R and move to R. (Start on L ft as before.)

II.     CHAIN WITH HESITATION STEPS.

1-16     Face ptr and, using Hesitation Steps, move fwd and pass dancers moving in the opp direction. Start with R hand to ptr, and use 2 meas per hand. In Norway, it is common to take the new hand on meas 2, 4, 6, and so on, so that the first hand with ptr is a bit short. On the last meas, face ptr and step on L next to R.

Some early versions of Klara Semb's books state that you should hum along during this figure.

Firetur fra Romerike — continued

### III. BOW AND WALTZ.

1-4

Deep formal bow.

M: Place L hand low on hip, step slightly back on R, and bow while bringing R hand up in front of chest (meas 1-2). Shift wt fwd onto L, lower R arm (moving it slightly away from body) and close R to L (meas 3-4).

W: Holding skirt, make a small outward circle with R toe on floor, ending with R toe on floor slightly behind L (meas 1). Lower head and body until R knee reaches floor (meas 2). Roll back onto R ft while rising to the lowest possible pos with L leg straight and R knee bent (meas 3). Roll up to standing and close R to L (meas 4).

It is known that early Norwegian folk dance groups altered the bows to be more elaborate than they were in tradition. If you find the bow difficult, substitute an easier and simpler bow.

5-15

Take shoulder-waist pos and Waltz, rotating CW. A waltz that follows a formal bow always begins with M stepping fwd on his R and W back on her L. It is acceptable to blend Waltz and Hesitation Steps, especially using Hesitation Step on L and waltz on R. (In earlier times, this was not acceptable and Waltz steps were to be used throughout.)

When all the dancers start on the correct foot, it is possible to focus on men passing back-to-back in one meas, and W back-to-back in the next.

On meas 15, M transfers wt to L on ct 3. End facing ptr in your little circle of 2 cpls. You do not have to be back where you started in the room.



16

Facing ptr, step back on R with M's R and W's L hands joined. Leave L out in front, and nod to ptr in a light bow. As the dance starts over, open slightly from ptr to make the small circle.

Sequence: The dance goes through three times.

Presented by Alix Cordray

## Gilleråsen

(Nordmøre, Norway)

This is an unusual figure dance with a simple pattern. Although often danced today with simple running steps, it is thought to be based on the local pols. A description was first published in 1928, and it has been included in Klara Semb's *Norsk Folkedansar* instruction book editions since then.

The dance is sometimes called Giljerosen, but it has become common to reserve that name for a different 3-couple dance from Senja (further north).

Nordmøre is a traditional district in the Norwegian county of Møre og Romsdal. This area comprises the northern third of the county including the municipalities of Kristiansund, Averøy, Tingvoll, Surnadal, Rindal, Aure, Halså, Eide, Sunndal, Gjemnes and Smøla.



Møre og Romsdal

Pronunciation: GIHL-lehr-oh-sehn

Music: 3/4 meter [Video](#) *Tjo og hei!*, Track 7

Other music: This dance has its own melody, which is probably a pols melody from Nordmøre. However, it would be possible to do it to other 3/4 music, such as a masurka.

Source: Klara Semb, *Norske Folkedansar II*, Oslo 1975 (called Giljerosen). Also in Klara Semb, *Norske Folkedansar - Turdansar*, Oslo 1991, "Gilleråsen."

Formation: Three-couple sets, one couple behind the other, all facing the music. Each M has his ptr on his R, holding nearer hands. Free hands hang at sides or are on hips. The couples are numbered 1, 2 and 3, with 1 in the front.

Performing groups sometimes use sets facing one another, such as four sets in a cross, or three sets in a "T" (opening toward the audience).

Steps & Styling: Light running steps, one step per beat. M usually stamp the first step of a figure change (as a signal to his partner).

Pols steps from the Nordmøre district can also be used: small leap onto L (ct 1); continue downward motion and step on R (ct 2); step on L at normal level (ct 3). Repeat with opp ftwk. This step is accented downward on ct 2.

Meas      3/4 meter

Pattern

1 meas      INTRODUCTION. No action.

I.      BACKWARD AND FORWARD; COUPLE ONE DANCES

1      Beg with M's L and W's R, run 12 small steps bkwd.

2      Run 12 small steps fwd.

9-12 Cpls 2 and 3 stand still. Cpl 1 dance a path to end at the rear of the set. M leads W across in front of him and releases their handhold. W dances around second M, in front of Cpl 3, around third W, into place behind third W. At the same, he dances around second W, in front of Cpl 3, around third M, into place behind third M. Once in place at the rear of the set, they join nearer hands. The order is now Cpl 2-3-1. (It doesn't matter if cpl 1 is a little late getting into place.)

13-16 All run 12 very small steps fwd. At the very end, cpl 2 turn twd ptr to face cpl 3.

## II. ARCHES.

1-16 This is an "over-and-under" figure using 48 running steps. All Cpls do the same pattern. Cpl 2 (at the top of the set, facing cpl 3) makes an arch, which cpl 3 passes under. Then cpl 2 passes under the arch made by cpl 1. Cpl 2 is now at the rear of the set, and turns around. All repeat this pattern to the top of the set.

Similarly, cpl 3 moves up under the arch made by cpl 2, turns at the top of the set, then dances toward the rear, making an arch that cpl 1 passes under. Cpl 3 then repeat this pattern toward the rear and back to place.

Cpl 1 waits a little at the beginning, then makes an arch which cpl 2 passes under. Cpl 1 passes under the arch made by cpl 3, and turns at the top of the set. They repeat this pattern to the bottom of the set.

The above description represents once through the "over-and-unders" pattern so that all return to the starting position.

Note: The original description indicates that this is done three times through in the 48 running steps, without fitting to the music in any particular way. Most groups do it this way today. However, some groups use only twice through the over-and-under figure. For exhibition, we would use four counts for each passing, as well as 4 counts for turning at the end. For example, cpl 2 makes an arch for 4 counts, ducks for 4 counts, then turns for 4 counts. The amount of rigor and standardization depends on the use of the dance. However, you do need to agree whether to do 2 or 3 times through the over-and-unders.

Sequence: Do the figures in the order described. At the end of the first time through the dance, the cpl order is 2-3-1. For each repeat, the new front cpl ends at the rear.

The music plays through the dance three times, to finish in the original starting position.

Presented by Alix Cordray

# Lideli Galen

(Norway)

This dance is a song dance in Norway, which means that there is no musical accompaniment other than the dancers' own singing. Song dances are very popular in Norwegian dance groups. Many of the songs are older, but the dances are more recent.

In this case, the melody is a traditional mazurka. The lyrics were created by Geirr Lystrup, who has set lyrics to many gammeldans (old-time) melodies. The dance was created in 2001 by two members of the Oslo dance community, Marianne Dahl and Anders Sakshaug.

The formal name of the dance is "Jentelokken" (Girl-call), but most people refer to it by its lyrics. So I have chosen to call it "Lideli galen."

Pronunciation: LEE-deh-lee Gah-lin Translation: Wildly crazy

Music: 3/4 meter [Video](#) *Tjo og hei!*, Track 5

Formation: A circle of couples, all facing ctr, W on M's R. Use the "heavy" handhold with neighbors. R hand grasps over neighbor's L, so the two hands are palm-to-palm.

Steps & Styling: Kvilesteg: Maintain handhold and face L, with R hand at own waist, L arm nearly straight (but relaxed) with hand resting in R hand of person in front. Step R fwd (ct 1); step R next to L (ct 2); step L fwd (ct 3); touch R next to L (ct 1); step R fwd (ct 2); touch L next to R (ct 3).



Mazurka Step: Step L to L (ct 1); bounce, step R next to L (ct 2); bounce again (ct 3).

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION</u> . No action.	
I.	<u>SONG DANCE</u>	
1	Step L to L (ct 1); swing R in front of L while bouncing lightly on L (cts 2-3).	
2	Repeat meas 1 with opp ftwk and direction.	
3	One Mazurka Step.	
4	Repeat meas 4.	
5-8	Repeat meas 1-4.	
9-14	Facing L, dance 3 Kvilesteg.	
15-16	Release hands with corner (release M's L and W's R hands). Jump on both ft (ct 1); run 5 steps starting R, one on each ct, rotating once as a cpl (cts 2, 3, 1, 2, 3). M moves bkwd, W moves fwd. Join hands to start over.	

Presented by Alix Cordray

Lyrics (by Geirr Lystrup)

Lideli galen, lidelig god,  
 kom til meg skal du få drikke av min sko.  
 Lideli galen, lideli god,  
 kom til meg skal du få danse.  
 Danse opp and danse ned  
 i raude lyngen under himla høge tre.  
 Danse vill og danse varm,  
 Og kjære gje meg ein masurka.

Lideli galen, lidelig god,  
 kom til meg skal du få drikke av min sko.  
 Lideli galen, lidelig god,  
 kom til meg skal du få ta meg.  
 Ta meg opp og ta meg ned  
 i raude lyngen under himla høge tre.  
 Ta meg vill og ta meg varm.  
 Å kjære gje meg ein masurka.

Wildly crazy, wildly good,  
 come to me, you can drink from my shoe.  
 Wildly crazy, wildly good,  
 come to me, you can have a dance.  
 Dance up and dance down  
 in the red heather under the towering trees.  
 Dance wildly and dance warmly  
 Oh dearest, give me a mazurka!

Wildly crazy, wildly good,  
 come to me, you can drink from my shoe.  
 Wildly crazy, wildly good,  
 come to me, you can take me.  
 Take me up and take me down  
 in the red heather under the towering trees.  
 Take me wildly and take me warmly  
 Oh dearest, give me a mazurka!

# Springdans fra Hadeland

(Hadeland, Norway)

Springdans is the bygdedans from the Hadeland area, north of Oslo. Gunnar Berge and Anne Halvorsen of Hadeland are my main sources for this dance. In the 1980s and 1990s, Gunnar and Anne held many springdans courses, both in Hadeland and in Oslo. Also, as part of a dance documentation project in Norway, we filmed them doing their springdans. This description is based on extensive notes from a course held in 1998, from the collection weekend in 2002, as well as dancing with Gunnar on numerous occasions.

In Hadeland, the springdans and masurka are not clearly separate dances. They both have similar structure, and the two turns are used in both dances. However, the springdans contains some figures not used in masurka. Also, the melodies have a slightly different character from masurka tunes, and are played more slowly.



**Hadeland**

Pronunciation: SPRING-dahnss frah HAH-deh-lahnd

Music: 3/4 meter [Video](#) *Tjo og hei!*, Tracks 3 and 4

Recordings: Use a springdans from Hadeland, but this can also be danced to a masurka. There are several melodies on the CD “Springdans og annen dans på Hadeland,” Hadeland Spellemannslag, 1997 (not currently available). Two of them are on *Tjo og hei!*

Formation: Couples facing LOD, holding inside hands at chest height, elbows bent.

Steps & Styling: Three-Step L. Step L fwd (ct 1); step R slightly fwd or beside L (ct 2); step L fwd (ct 3). Repeat with opp ftwk. Most of the time, the M step on ct 2 is nearly beside the supporting ft, although the W may dance straight fwd in order to cover more space.

W Turning Step: Beg facing ctr, turn ¼ to face CCW around the circle of dancers by stepping R fwd (ct 1); turning CW, step L bkwd (ct 2); continuing to turn CW, place R toe on floor next to L (ct 3). Do one full turn per meas.

Two-Meas Turn. Dance two Three-Steps to rotate once with ptr CCW or CW. Facing away from ctr, step L to L (ct 1); step R in place (ct 2); and then turn to step fwd or back (ct 3). Continue around to step R to R facing in (ct 1); step L next to R (ct 2); and step fwd or back (ct 3). This step has a bounce on every step, and usually no pivoting is involved.

One-Meas Turn. One meas is used to turn once CW.

M: Large step with L around W (ct 1); places R on the floor with feet about shoulder width, weight on both and a strong downward motion (ct 2); turns on his R heel and changes his weight to his R ft, moving fwd twd W (ct 3). M step is “L-both-R.”



W: With wt on L, touch R toe on the floor next to L (ct 1); step R twd M (ct 2); step L around M (ct 3). W step is “both-R-L.”

There are only 2 svikts (bounces) in each meas. The downward motion of the first ct continues into the second ct. The deeper the bounce, the more “manly” the dancer. Also, turning on the R heel on ct 3 was regarded as manly.

Movement is constant around the floor, but not necessarily at the same speed. The style is low, near the ground, and with only small ornaments.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
	I.	<u>FORWARD SIDE-BY-SIDE.</u>
1-2		Beg with M's L and W's R, dance two Three-Steps fwd CCW around the room. Cpl may face each other slightly on meas 1, turn slightly away ptr on meas 2.  Dance this opening figure for 2, 4, 6, 8 (or even more) measures. Most common is 4 meas.
Transition		On the very last meas of Fig I, change direction on the last ct to almost face ptr (or at least stop so W is facing CCW). M lifts R arm, and starts to turn W to her R.
	II.	<u>W TURNS UNDER JOINED HANDS (TRY OUT THE W).</u>
1		Moving CCW, M raises R hand joined with W's L and turns her under their joined hands with the W Turning Step. M follows W diag behind her. He can dance fwd with Three-Steps (see alternative steps below).  This can be done for 2, 4, 6 or 8 meas, with the most common being 4.
	III.	<u>TWO-MEAS CCW TURN.</u>
1-2		Beg M facing away from ctr (the first time he is facing CCW). Take ballroom pos, M with L and W with R free, and dance the Two-Meas Turn, On the first meas, ct 3, M steps L fwd while W steps R bkwd. On the second meas, ct 3, M steps R bkwd while W steps L fwd.  This is commonly done for a whole phrase, 8 meas, but other lengths are also possible – especially 4 meas.
Transition		End the last turn with the M facing CCW after a L Three-Step, i.e., do not make the last ¼ turn. M dance a Three-Step R: step R fwd (ct 1); step L next to R (ct 2); step R fwd while turning ¼ outside (ct 3). W does a Three-Step L moving bkwd and then turning to face twd ctr.
	IV.	<u>TWO-MEAS CW TURN.</u>
1-2		Beg with M facing away from ctr, M with L and W with R, dance a Two-Meas Turn. On the first meas, M steps fwd on L on ct 3, while W steps back on R.  This CW turn is typically done for a shorter time, usually 2-4 measures. It may even be left out altogether, doing just the transition.

## Springdansen fra Hadeland — continued

V. ONE-MEAS CW TURN.

The cpl makes one complete CW turn in each meas.

1 Beg M with back to ctr, dance one One-Meas Turn.

This one-meas turn is an important part of the dance and is often done for a whole phrase if the cpl can do it (less if they can't).

Dance Sequence

The basic sequence is dancing the figures in order, as described above. The dance begins with dancing fwd (Fig I) for a few meas. Then turn W under joined hands (Fig II) for several meas.

Next turn slowly CCW (Fig III), then slowly CW (Fig IV). The slow CW turn is usually regarded as a short transitional motif. The dance ends with the fast turn CW (Fig V).

Sequence Variations

You can leave out the CCW turn (Fig III) and go directly to the CW turn (Fig IV or V). You can also leave out the CW turn (this is fairly common). You can turn one way, then the other, even changing directions more than once.

Before or after any of the slow turns (or even instead of them) M can dance straight fwd while W dances bkwd.

You can leave out the fast turn (Fig V), substituting a long, slow CW turn instead (Fig IV). This would be typical for those who are unable to do the fast turn (haven't learned it yet, or are too old).

In earlier times, the turning of the W under the arm (Fig II) was only done once at the beginning of the dance. When repeating, M might open into an open shoulder-waist position, dance fwd for a few meas, and then dance a slow turn (CCW, CW, or both) followed by a new fast CW turn.

Since this dance is a bygdedans, many other variations are possible. The dance is regarded as quite personal, and there is a fair amount of freedom to form the dance as the M wishes.

A simplified sequence without either the W solo turn or the two-measure CCW turn is: Dance fwd side by side for a few meas (Fig I); M brings W in front of him into ballroom pos; he dances fwd, while she dances bkwd; turn slowly 1-2 turns (Fig III); then do the fast turn (Fig IV).

Step Variations

During Fig II, M has a choice of steps as he follows behind W. The simplest is to continue fwd with the Three-Step as described above. A fancier step is to dance beside W facing the outside: step L to L (ct 1); step R next to L (ct 2); step L toe to L (ct &); step R next to L (ct 3). (An "inverted" rhythm of 1-&-2-3 is also possible.) An alternate step is: step L to L (ct 1); step R next to L (ct 2); lift on R while kicking L low to the side (ct 3). When M uses one of these alternate steps, he can turn the W any number of times – the correct foot is always free for both ptrs.

When Gunnar and Anne dance the slow CCW turn (Fig III), the step on the first ct is often diag fwd or back (in relation to one's own body). That is, they have not turned far enough for the step on ct 1 to be taken directly to the side. This is most pronounced on the L side, so that the L ft is placed diag bkwd (except on the first, introductory meas).

In the fast CW turn (Fig IV), some W in Hadeland use another step, probably newer and probably borrowed from the mazurka: step R twd M (ct 1); step L toe behind R (ct &); step R twd M (ct 2); step L around M (ct 3). Gunnar felt strongly that W should not use this step, and they should instead do “both-R-L.”

M can add ornaments during the fast turn (Fig IV). He can slap his L ft with his L hand on ct 3 during the turn, or he can simply kick up his L foot (without a slap). This would not be done on every turn, but performed once in a while.

### Notes

The springdansen differs from the masurka mainly in the opening figure – that is, in the way the cpl dances fwd in Fig I. Also, Fig II, turning the W under the arm, is not used in masurka.

The W does not have as much svikt (bounce) as the M. Also, she usually dances fwd on all three steps in Fig I while the M steps almost in place on ct 2 of each meas.

Occasionally in competitions, you will see the partners separate into a “laUSDansen.” There is no documented basis for this in the tradition, says Gunnar. Gunnar’s sources also said the M could lift the W 3-4 times during the dance!

Presented by Alix Cordray

# Stockrosen

(Norway-Sweden)

Stockrosen is a simple waltz mixer without couple turns. The dance comes from the folk dance group Viljan in Stockholm, via a sister group in Oslo, Symra. It is a good dance for newer dancers.

Pronunciation: STOHK-rohs-ehn Translation: The Hollyhock.

Music: 3/4 meter *Tjo og hei!*, Track 1

Formation: Couples in a circle, facing ptr, M facing CCW around the room. Hold R hands in a thumb grip.

Steps & Styling: Hesitation Step: step on L (ct 1); place R toe on ground next to L, bouncing up (ct 2); and then down (ct 3). Repeat with opp ft.

A waltz is used primarily in this dance. In Fig I-III, Hesitation Steps may be used, but in Fig IV a running waltz step is necessary.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION.</u> None.
		I. <u>DANCE AROUND PARTNER WITH THUMB GRIP.</u>
1-4		Beg with L ft, dance 4 meas fwd, rotating CW with ptr.
5-8		Switching to a L thumb grip, dance 4 meas fwd, rotating CCW with partner. On last ct, W step on L.
		II. <u>SIDEWAYS TOWARD AND AWAY FROM CENTER.</u>
1		In ballroom pos, step twd ctr on M's L, W's R (ct 1); hold (ct 2); step in place with M's R, W's L (ct 3).
2		Step twd ctr on M's L, W's R (ct 1); hold (ct 2); touch M's R, W's L (ct 3).
3-4		Repeat meas 1-2 with opp ftwk direction, moving away from ctr.
5-8		Repeat meas 1-4. W takes wt on R on final ct.
		III. <u>CIRCLE LEFT AND RIGHT.</u>
1-4		All join hands at shldr level, elbows bent, in a big circle and do 4 waltz steps (or Hesitation Steps) to L starting to L.
5-8		Starting with L, do 4 Waltz steps (or Hesitation Steps) back to R.
		IV. <u>GRAND CHAIN.</u>
1-8		Face partner and do a grand chain, starting by joining R in a handshake with partner at chest level. Use 7 running Waltz steps, passing approximately 1 person on each meas. End with the seventh person (counting partner as 1), and take R thumb grip. When you meet, acknowledge your new partner with a nod.

Sequence: Repeat until the music ends.

Presented by Alix Cordray

# Tuluttooq

(Greenland)

A group from Ilulissat, Greenland, visited the Isleik festival on Iceland in the summer of 2004. The group consisted of 5 couples of very energetic young people, one older couple, and a musician. They were the hit of the festival and I learned Tuluttooq from them. The dance name means “that one comes from England.”

For me, the dances they showed represented a successful transition of folk dance into modern times. Most of the formations and melodies are closely related to other northern European dances. The men ornament the dances, especially when “setting,” with a kind of improvised stepping or clogging. The music was played on a keyboard – loudly, with an underlying disco rhythm.

Alix taught this dance at Stockton Folk Dance Camp in 2005.

Pronunciation: doo-loo-DOHK Translation: That one comes from England

Music: 2/4 meter *Tjo og hei!* Track 8

Other music: Any squarely phrased polka (AABB with 8 or 16 meas per phrase). The dance has its own melody, but I have not used it.

Formation: Couples facing CCW around the room, holding inside hands (M’s R and W’s L) at waist level. Free hand on hip.

Steps & Styling: Change-of-Step L: Step L fwd (ct 1); step on R toe next to or slightly behind L (ct &); step L fwd (ct 2). Repeat with opp ftwk. There is one change-of-step per meas.

The style is very flat, not at all bouncy.

Meas      2/4 meter

Pattern

4 meas      INTRODUCTION. (Playing of spoons) No action.

I. FWD HOLDING INSIDE HANDS.

1-7      Beg with M’s R and W’s L, dance 7 Change-of-Steps progressing CCW around the circle of dancers. On meas 1, 3, 5 and 7, face away from ptr, moving the joined hands fwd. On meas 2, 4 and 6, face twd ptr, moving the joined hands bkwd.

8      One Change-of-Step. M does a full turn L, holding joined hands at waist. During the turn, M lifts L arm over R, joins L hand with W’s R in front, and ends with R arm crossed in front of body, W’s L arm behind M, still holding hands.

II. CONTINUING CCW WITH ARMS AROUND PARTNER.

1-7      Beg M’s R and W’s L, continue moving CCW around the room, using 7 Change-of-Steps.

8      Using one Change-of-Step M back under W’s L arm which is behind M’s back and keeping both hands joined with ptr the whole time. At the same time, W moves in a half circle twd the ctr, ending facing CW. Now L arms are almost straight, and crossed. Both have R hand in front of own body.

## Tuluttoq — continued

III. ROTATING ON THE SPOT.

- 1-7 Both M and W dance fwd, rotating CCW as a cpl, using 7 Change-of-Steps.
- 8 Dancing one Change-of-Step, and keeping both hands joined, M turns W into new pos on his L. M lifts L arm and turns W ½ to L under the joined hands. (As an alternative, she can duck and twist under the joined hands.) M ends with L arm over W's L shldr, R arm over W's R shldr. W's arms are crossed on her chest, R over L. Dancers will end side-by-side facing CCW around the circle of dancers, with M on the outside, i.e. W on M's L.

IV. MOVING CCW SIDE-BY-SIDE, W ON THE INSIDE TRACK.

- 1-7 Dance 7 Change-of-Steps fwd, side-by-side.
- 8 Release M's L and W's R handhold. W turns R in front of M to his R side, to finish in original pos to repeat the dance.

Note: When the group from Greenland danced, people occasionally changed ft by taking two walking steps in meas 8, 16, 24 or 32 instead of dancing Change-of-Step. This is perfectly OK except that in Fig I, M must start with R and W with L.

Sequence: Repeat dance in the order given until the music ends.

Presented by Alix Cordray

# Vigga Schottis

(Sweden - Norway)

This dance was created in Sweden in 2004 for the 50th anniversary of the folk dance organization in Örebro. The choreographers, Ingrid and Arne Larsson and Birgitta and Rune Sunvisson, called it Jubileumsschottis. It is created from two separate dances called Vigga Schottis and Sidstegsschottis. In the United States I have decided to use the simpler name Vigga Schottis for the whole dance.

The choreographers were inspired by the opening figure of Rørospols, so Vigga Schottis starts with a similar figure. At the 50th-anniversary events, Birgitta and Rune taught the dance to their sister group from Norway, Springar'n (where Alix is the main instructor). From there the dance style has become "Norwegianized" (that is, reinlender instead of schottis) and Alix has spread it widely in Norway and in the United States.

Pronunciation: VEEG-gah SHOHT-tihss

Music: 2/4 meter [Video](#) *Tjo og hei!*, Track 2

Recordings: Any "square" schottis or reinlender, preferably one with two 8-measure phases played AABB. One I use is "Reinlender etter Hans W Brimi," recorded by Syver's Orkester on their album *Syvers* (also on *Tjo og hei!*).

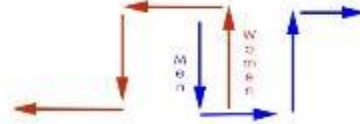
Formation: Couples in a circle, facing CCW around the room, W on M's R and slightly behind, with inside hands joined (it works best if M's hand is on top of W's).

Steps & Styling: Reinlender Step: Step L fwd (ct 1); step R next to or in front of L (ct &); step L fwd (ct 2); lift or hop (ct &). Repeat with opp ftwk. Norwegian style is one bounce on every step.

Reinlender Turn: Step L fwd (ct 1); lift or hop on L (ct &). Repeat with opp ftwk. When turning, it takes one meas (2 step-lifts) to make a full turn.

Greek Border Meander Pattern: One Reinlender Step fwd to ctr, one Reinlender Step moving to sdwd. W always uses R fwd and back, and L sdwd. M uses L fwd and back, and R sdwd. See further details in Fig II.

1. W dance fwd while M dance bkwd.
2. W dance L while M dance R.
3. W dance bkwd while M dance fwd.
4. W dance L while M dance R.



Meas      2/4 meter      Pattern

INTRODUCTION. There is no introduction; the dance starts immediately. Dancers may leave out the first meas of the dance, and start on meas 2.

## I. POLS OPENING.

1      Beg M's L and W's R, dance one Reinlender Step fwd.

## Vigga Schottis — continued

- 2 One Reinlender Step with W dancing behind M while M changes hands so that L hands are joined.
- 3-4 Two more Reinlender Steps allowing W to move up on M's L, then dancing across in front under the joined hands to stand on M's R again. There are no turns; M and W are facing roughly CCW.
- 5-7 M places joined L hands on his R shoulder. Partners face and hold R arms around waist (or a little higher). Three Reinlender Turns (6 step-hops) rotating CW while moving CCW around the circle of dancers.
- 8 Beg M's L and W's R, one Reinlender Turn (2 step-hops), with M dancing in place while he turns W once to R under joined L arms. All end facing ctr, W on M's R with L hands still joined.

II. GREEK BORDER FACING IN.

In this figure, all do the Greek Border Meander Pattern.

- 1 While M remaining standing in place, W dance one Reinlender Step starting R fwd. It works best if W move only a small distance.
- 2 While M remaining standing in place, W dance one Reinlender Step starting L to L (i.e., moving CW around the circle on the inside track), passing in front of ptr to stand in front of the space between the two M on the outside track.
- 3 W dance one Reinlender Step R bkwd while M dance one Reinlender Step starting L fwd, which puts W on the outside track and M on the inside track.
- 4 W dance one Reinlender Step starting L to L while M dance one Reinlender Step starting starting R to R, passing one person on the other track. W are still on the outside track and M are on the inside.
- 5 W dance one Reinlender Step starting R fwd while M dance one Reinlender Step L bkwd. W are now on the inside track and M are on the outside.
- 6 W dance one Reinlender Step starting L to L while men dance one Reinlender Step R to R, passing one person on the other track.
- 7 W dance one Reinlender Step starting R bkwd while M dance one Reinlender Step L fwd.
- 8 W dance one Reinlender Step starting L to L while men dance one Reinlender Step R to R. Do not pass the person on the other track, but instead join with them as your new ptr.

III. POLS OPENING.

- 1-8 Repeat Fig I. However, this time end facing away from ctr. L hands are still joined, and W is on M's L. On meas 8, W turns  $1\frac{1}{2}$  to R, while M turns  $\frac{1}{2}$  to R — i.e. an extra  $\frac{1}{2}$  turn on the spot for each person.



IV. GREEK BORDER FACING OUT.

In this figure, all do the Greek Border Meander Pattern.

- 1 While W remaining standing in place, M dance one Reinlender Step starting L fwd. It works best if M move only a small distance.
- 2 While W remaining standing in place, M dance one Reinlender Step starting R to R (i.e. moving CW around the circle on the outside track). M pass in front of corner W who is on his R. W dance one Reinlender Step L to L in order to help M pass the first W (in the original choreography, W stood still).
- 3 M dance one Reinlender Step L bkwd while W dance one Reinlender Step starting R fwd, putting W on the outside track and M on the inside track.
- 4 M dance one Reinlender Step R to R while W dance one Reinlender Step starting L to L, each passing one person on the other track. M are still on the inside track and W are on the outside.
- 5 M dance one Reinlender Step starting L fwd while W dance one Reinlender Step R bkwd, ending with M on the outside track and W on the inside track.
- 6 M dance one Reinlender Step starting R to R while W dance one Reinlender Step L to L, again passing one person on the other track.
- 7 M dance one Reinlender Step starting L bkwd while W dance one Reinlender Step R fwd.
- 8 M dance one Reinlender Step starting R to R while W dance one Reinlender Step L to L. Do not pass the person in the other track, but instead join with them as your new ptr.

Although you move back around the circle toward your original ptr in this figure, the dance still changes ptrs because you will have moved one place.

Sequence: For recreational dancing, use only Fig I and II and the Greek Border figure is always facing in. For performance groups, it is nice to include the facing-out figure. Of course, everyone in the circle must agree which version to dance.

Presented by Alix Cordray

## DANCES OF GREECE



Greece is located at the crossroads of Europe, Asia, and Africa. Situated on the southern tip of the Balkan peninsula, it shares land borders with Albania to the northwest, Macedonia and Bulgaria to the north and Turkey to the northeast. Greece consists of nine geographic regions: Macedonia, Central Greece, the Peloponnese, Thessaly, Epirus, the Aegean Islands (including the Dodecanese and Cyclades), Thrace, Crete, and the Ionian Islands. The Aegean Sea lies to the east of the mainland, the Ionian Sea to the west, and the Mediterranean Sea to the south.

## Baiduska Boyialiki

(Boyialiki, North Thrace)

A Baiduska or Paiduska specific to the villages of Mikro and Megalo Boyialiki in North Thrace (Anatoliki Romylia). This Paiduska has an unusual 11-measure structure and closely follows the step pattern of another local dance Troirou which is in 2/4.

Pronunciation: biy-DOOSH-kah boi-yah-LEE-kee      Translation: Paiduska from Boyialiki

Music: 5/16 meter, counted quick-slow, quick-slow, quick-slow (1 2, 1 2, 1, 2)...

*Greek Dances Horos With Joe, Track 7*

Formation: Open or closed circle, wt on R, arms in V-pos.

Steps & Styling: This is a flat-footed dance. Feet stay close to the ground.

Meas      5/16 meter

Pattern

- |   |   |
|---|---|
| <p>___ meas</p> <p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p> <p>7</p> <p>8</p> <p>9</p> <p>10-11</p> | <p><u>INTRODUCTION.</u> No action. Since the dance figure crosses the musical phrase, dancers may start on any measure of the music.</p> <p>Facing slightly L of ctr, hop on R while arms swing fwd (ct 1); step L fwd, CW, while arms swing bkwd (ct 2).</p> <p>Hop on L while arms swing fwd (ct 1); step R fwd (ct 2).</p> <p>Hop on R while arms swing bkwd (ct 1); step fwd L (ct 2).</p> <p><u>Note:</u> During meas 2-3, the hop-steps can be substituted with step-steps, i.e. step R (ct 1); step L (ct 2). These can be done as sliding steps, with R closing next to L, or with R crossing in front of L and then behind as in a grapevine figure.</p> <p>Step R fwd while arms swing fwd (ct 1); step L bkwd in place (ct 2).</p> <p>Still facing slightly L of ctr, hop on L (ct 1); and step R bkwd while swinging arms up to W-pos (ct 2).</p> <p>Hop on R (ct 1); step L bkwd (ct 2).</p> <p>Step R next to L (ct 1); step L bkwd (ct 2).</p> <p>Pivoting to face slightly R of ctr, hop on L (ct 1); step R to R while swinging arms down and bkwd (ct 2).</p> <p>Swinging arms fwd, step L slightly in front of R (ct 1); step R to R (ct 2).</p> <p>Repeat meas 9 twice. Arms swing bkwd on meas 10, fwd on meas 11.</p> |
|---|---|

Presented by Joe Graziosi

## Brovalete Sta Dhomata

(Naxos, in the Cyclades, Greece)

This is a 3-part dance done mainly during pre-Lenten Carnival in the village of Komiaki on the island of Naxos in the Cyclades. It is a form of dance known in Naxos as Vlacha. This variant is specific to the tune. There are about five different forms of the dance Vlacha on the island. They were originally men's dances but nowadays are performed by both genders.



Pronunciation:

Translation:

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

Formation: Dancers in a shoulder hold.

Steps & Styling:

Meas     2/4 meter

Pattern

\_\_\_ meas     INTRODUCTION. No action.

### I. STA TRIA.

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

2     Step R to R (ct 1); swing/lift L fwd (ct 2).

3     Repeat meas 2 with opp ftwk and direction.

### II. KOUTSO STA TRIA.

1     Step R to R (ct 1); hop/bounce on R, swinging L up (ct 2); step L bkwd to place (ct &).

2     Step R in place (ct 1); swing/lift L fwd (ct 2).

3     Step L in place (ct 1); swing/lift R fwd (ct 2).

### TRANSITION.

1     Step R to R (ct 1); hop/bounce on R, swinging L up (ct 2); step L bkwd to place (ct &).

2     Step R to R (ct 1); swing L fwd (ct 2) and then behind (ct &).

3     Step L behind R (ct 1); step R to R diag bkwd (ct &); step L behind R (ct 2).

### III. RUNNING STEP.

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

2     Step R to R (ct 1); swing L fwd (ct 2) and then behind (ct &).

3     Step L behind R (ct 1); step R to R diag bkwd (ct &); step L behind R (ct 2).

Presented by Joe Graziosi

## Daliana Tsamiko

(West Thessaly, Greece)

This is a tsamiko as done mostly by women in several villages, both Vlach and Karagouniko, of the region of western Thessaly. To distinguish it from the “regular” Tsamiko, dance teachers in Greece have adopted the name Daliana, the title of one of the more popular tsamiko tunes of the region, though of course these same steps could be danced to any Tsamiko melody. Other tunes common in this region are “Yinekes Pu Horevete,” “Lambadoules,” “Stazoun Ta Keramidia Sou,” etc. Men can also dance with these steps though more often they do the “regular” Tsamiko in a 10-ct form. In some villages, e.g. Patoulia, the women dance with Daliana steps on the outside circle while the men dance the regular Tsamiko steps in the inside circle in the formation of two concentric open circles. Women can dance with arms either in a W-pos or V-pos.

Pronunciation: dahl-YAH-nah TSAH-mee-koh

Translation: Mature Woman

Music: 3/4 meter

*Greek Dances Horos With Joe*, Track 3

Formation: Shoulder hold for M; W-pos or V-pos for W.

Steps & Styling: The dance is basically a Syrto Kalamatiano step pattern rhythmically modified to fit the 3/4 meter where each step is the same “1” beat. The exception is meas 4, which is a “typical” Tsamiko-type traveling step to the left.

Meas      3/4 meter

Pattern

INTRODUCTION. No action. Begin with singing, or begin on any musical phrase.

### I. FIGURE I

- 1            Step R to R (ct 1); step L slightly behind R (ct 2); step R to R (ct 3).
- 2            Step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct 3).
- 3            Step R to R (ct 1); step L slightly in front of R, leaning a bit into the step (ct 2); step bkwd onto R (ct 3).
- 4            Step L to L (ct 1); step R in place (ct &); step L to L (ct 2); step R in front of L (ct 3).
- 5            Step L to L (ct 1); step R slightly in front of L, leaning a bit into step (ct 2); step bkwd onto L (ct 3).

Presented by Joe Graziosi

## Gioni Picuraru

(Greece)

This is a dance of the Vlach (Aruman) people of Veria and Mt. Vermion. The dance has become very popular throughout other Vlach communities in the last few decades and is often danced to the tune “Zaharula.”

Pronunciation: JOH-nee peek-oo-RAH-roo      Translation: Young Shepherd  
 Music: 2/4 meter      [Video](#)      *Greek Dances Horos With Joe*, Track 13  
 Formation: Dancers in an open circle facing slightly CCW.

Steps & Styling: Arms are either in W-pos or V-pos for the entire dance or in V-pos for hop-steps to the R (meas 1-4) and W-pos for crossing rock steps in place (meas 5-12).

The crossing rock steps can also be executed with slight movement facing CCW or can add a stylistic syncopation by making the first cross step a “hop-step step” (cts 1, &, 2). Hops can be interpreted as more of a bounce, depending on amount of energy a dancer wants to exert.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> No action.	
1	Hop on L, lifting R (ct 1); step R fwd (ct 2).	
2	Repeat meas 1 with opp ftwk.	
3	Repeat meas 1.	
4	Hop on R, lifting L, pivoting slightly to face ctr (ct 1); step L next o R (ct 2).	
5	Step R in front of L (ct 1); step back in place on L (ct 2).	
6	Repeat meas 5.	
7	Hop on L, lifting R (ct 1); step R next to L (ct 2).	
8	Step L in front of R (ct 1); step R back in place (ct 2).	
9	Repeat meas 8.	
10	Hop on R, lifting L (ct 1); step bkwd onto L (ct 2).	
11-12	Repeat meas 5-6, pivoting to face slightly CCW at the end of meas 12 to repeat the dance.	

Sequence: Repeat the sequence above until end of music. One can also start the dance on meas 5 instead of meas 1.

Presented by Joe Graziosi

## Halay

(Ak Dağ Maden, Anatolia)

A slow, stately dance from the former Greek villages of the Ak Dağ Maden region of north central Anatolia. The term “Halay” is much more common among the Turks, Kurds and Armenians of central and eastern Anatolia than among the Greeks and shows the shared music and dance culture of long-inhabited, multi-ethnic regions. There are a few regional differences in style and steps of the Ak Dağ Maden Halay, and the one presented here is from Halhatzi and surrounding villages.

Pronunciation: Hah-LAHY

Translation: Halay refers to a type of Anatolian regional folk dance, typically danced in a circle or a line.

Music: 2/4 meter

*Greek Dances Horos With Joe*, Track 14

Formation: Open circle of dancers with arms in W-pos.

Steps & Styling:

Meas     2/4 meter

Pattern

INTRODUCTION. No action. Begin on any musical phrase.

- 1     Step R to R (ct 1); step L in front of R, slightly more twd ctr (ct 2); swing arms down and back, which can be accompanied by bend of upper body fwd and R lifting off ground (ct &).
- 2     Step R bkwd into place, straightening up and moving arms up to W-pos if necessary (ct 1); touch L near to and maybe front of R (ct 2).
- 3     Step L bkwd in place (ct 1); touch L near to and maybe front of R (ct 2).

Note: The touch on ct 2 of meas 2 and 3 can be preceded by a lift and flourish of L on the half beat before. The touch can be flat-footed, or with just front of foot, or flat and then roll onto front with a quick flick at end. Sometimes wt is taken by the touch momentarily.

Presented by Joe Graziosi

## Kori Mi Paringile

(Halkidiki Peninsula, Greece)

A women's dance from the village of Poliyiros on the Halkidiki Peninsula in northern Greece. It is an unusual format for Greek dance in that the dancers are positioned facing right in the form of an open circle or full circle without holding hands. The accompanying song is played in either a 7/8 (3-2-2) meter or 3/4.

Pronunciation: KOH-ree MEE pah-RING-gee-leh Translation: The Girl Sent Word for Me

Music: 7/8 meter, counted slow-quick-quick. [Video](#) *Greek Dances Horos With Joe*, Track 4

Formation: Dancers in a circle facing CCW, hands on hips.

Steps & Styling:

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
16 meas	<u>INTRODUCTION</u> . No action. Begin with singing, or one can also start with Fig II eight measures earlier.	
	I. <u>BACK CROSS STEPS</u> (vocal).	
1	Step R fwd (ct 1); twisting slightly L, step L behind R (ct 2); rock in place on R (ct 3).	
2	Pivot slightly R and step L fwd (ct 1); twisting slightly R, step R behind L (ct 2); rock in place on L (ct 3).	
3-4	Repeat meas 1-2.	
5	Facing CCW again, step R slightly bkwd (ct 1); twisting slightly to L to face ctr, step L behind R (ct 2); rock in place onto R (ct 3).	
6	Repeat meas 5, opp ftwk.	
7-8	Repeat meas 5-6.	
	II. <u>CROSS FORMATION</u> (instrumental).	
1	Facing CCW, step R to R (ct 1); touch L next to R (ct 2); hold (ct 3).	
2	Step L to L (ct 1); step R next to L (ct 2); hold (ct 3).	
3	Step L to L (ct 1); touch R next to L (ct 2); hold (ct 3).	
4	Step R to R (ct 1); touch L next to R (ct 2); hold (ct 3).	
5	Step L fwd (ct 1); touch R next to L (ct 2); hold (ct 3).	
6	Step R to R (ct 1); touch L next to R (ct 2); hold (ct 3).	
7	Step L to L (ct 1); step R next to L (ct 2); hold (ct 3).	
8	Step L fwd (ct 1); touch R next to L (ct 2); hold (ct 3).	

Sequence: Dance alternates the figures following the melody of the song.

Presented by Joe Graziosi



Lyrics:

Κορη μι παρηγγειλε να παου του βραδυ  
μα ιγω βαριακουσα, παησα του γιομα

Kori mi paringile na pau tu vradhi  
ma igho variakusa, paisa tu yioima

Τα παραθυρουδια της φιγγουβουλουςαν  
τα πιστιρουδια της διχους νιρακι

Ta parathirudhia tis finguvulusan  
ta piristirudhia tis dhihus niraki

- Πιστιρουδια μου, που παει η κυρα σας?  
- Κυρα μ' δεν ειν' ιδω παησι στη βρυση  
παει για να πει νιρο κι να γιουμισει

- Piristirudhia mu, pu pai i kira sas  
- Kiram den in idho paisi sti vrisi  
pai yia na pii niro ki na yiomisi

The young girl sent word for me to go at evening  
but I, hearing wrong, went at noon

Her windows were brightly shining  
Her partridges were without water

My partridges, where does your lady go?  
My lady is not here, she went to the well  
She goes to drink water and fill up (her jug)

## Kotsakia

(Naxos, in the Cyclades, Greece)

A two-part, shoulder-hold dance from the village of Komiaki on the island of Naxos that has similarities to the Pendozali of Crete. The name of the dance derives from the accompanying song, “Me Kotsakia Fanerono.”

Pronunciation: koh-TSAH-kyah

Translation: Kotsakia is the name given on Naxos to improvised sung couplets.

Music: 2/4 meter, counted as slow-quick-quick, slow-quick-quick, slow-slow-slow-slow  
*Greek Dances Horos With Joe*, Track 10 [Video](#)

Formation: Dancers in open circle or line, in T-pos.

Meas     2/4 meter

Pattern

6 meas     INTRODUCTION. No action.

I. TRAVELING (vocal).

- 1     Step R to R (ct 1); step L behind R (ct 2); step R slightly diag bkwd R (ct &).
- 2     Step L behind R with a slight dip (ct 1); step R to R (ct 2); step L in front of R (ct &).
- 3     Step R to R (ct 1); swing/lift L fwd (ct 2).
- 4     Step L in place (ct 1); swing/lift R fwd (ct 2).

II. IN PLACE (instrumental).

- 1     Leap low onto R slightly to R, swinging L across R (ct 1); step L to L (ct 2); step R in front of L (ct &).
- 2     Step L in place (ct 1); leap R to R (ct 2); step L next to R. The last two steps can be heavy stomps.
- 3-4     Repeat Fig 1, meas 3-4.

Sequence: With the recorded version, start with Fig I three times, then Fig II three times, then alternate between Fig I four times and Fig II three times until the vocal section is played by instruments only -- this marks the beginning of the final sequence. Finish with Fig I three times and Fig II three times. Note: The transition from Fig II back to Fig I comes 2 meas after the musical transition from instrumental section to vocal section.

Presented by Joe Graziosi

## Ksipna Perdhikomata

(Epiros, Greece)

This is a dance from the Mourgana region of Epiros in northwestern Greece, bordering Albania, part of the county of Thesprotia, the old Tsamouria. Although the tune and song are common throughout Epiros and often used for weddings, the dance as presented here is specific to the area of Mt. Mourgana. As is often the case in Epiros, the “Sta Dhio” or “Poghonisios” is added at the end of the dance.

Pronunciation: kuh-SEEP-nuh Pehr-DEE-ko-MAH-ta      Translation: “Awaken, Partridge Eyes”  
 “Partridge eyes” is an expression used to compliment a beautiful girl

Music: 6/4 meter *Greek Dances Horos With Joe*, Track 2

Formation: Open circle of dancers in W-pos. Traditionally done in two concentric open circles with men in the outer circle and women in the inner circle.

Meas      6/4 meter

Pattern

4 meas      INTRODUCTION. No action. Begin with singing.

### I. FIGURE I

1      Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2); step L in front of R (ct 3); touch R slightly fwd of L (ct 4); step R bkwd (ct 5); touch L slightly diag bkwd (ct 6).

2      Step L in front of R (ct 1); lift R up slightly (ct 2); step R to R (ct 3); step L in front of R (ct 4); step R to R (ct 5); touch L next to R (ct 6).

3      Step L twd ctr (ct 1); lift R up slightly next to or slightly fwd of L (ct 2); step R bkwd from ctr (ct 3); lift L up slightly (ct 4); step L bkws (ct 5); touch R next to L (ct 6).

4      Step R behind L (ct 1); touch L near to R (ct 2); step L to L (ct 3); step R behind L (ct 4); step L to L (ct 5); lift R next to L calf (ct 6).

The final lift can also be executed on ct 5, in which case ct 6 is a hold, with or without a bounce.

### II. STA DHIO (“In Twos”) 4/4 (or 2/4) meter, slow-quick-quick

1      Step R to R (ct 1); hold (ct 2); step L behind R (ct 3); step R to R (ct 4).

2      Step L across R (ct 1); hold (ct 2); step R to R (ct 3); step L across R (ct 4).

Note: For individual embellishments, wherever there is a touch there can be substituted a lift and vice versa. Occasionally a quick double step can substitute for either a touch or lift.

Sequence: Dance Fig I to the first melody (with singing). When the melody changes to 4/4 meter instrumental, dance Fig II to the end of the music.

Presented by Joe Graziosi



## Papisios

(Soufli, Thrace, Greece)

A simple yet dignified dance from the town of Soufli, Thrace, which was once known as a major silk production center. This dance, in a category of slow, often a cappella, dances of Thrace called “Tapinos” (Humble), is known as “Papisios” or by the accompanying song “Andaman Pallikari.”

Pronunciation: pah-PEE-syohss

Translation: The grandfather’s dance

Music: 2/4 meter *Greek Dances Horos With Joe*, Track 1

Formation: Belt hold (a.k.a. “Zonaradiko”) or crooked elbow, teapot hold.

Meas 2/4 meter

Pattern

10 meas INTRODUCTION. No action. Begin with singing or on any musical phrase.

1 Step slightly fwd L into circle, leaning body slightly fwd (ct 1); step back in place onto R with small movement to R, leading body back to erect position (ct 2); step L in front of R (ct &).

2 Step R to R (ct 1); touch L, flat-footed or with heel next to or slightly fwd of R (ct 2).

Presented by Joe Graziosi

### Lyrics (Andaman Pallikari)

Αντα 'μαν παλληκάρι δώδεκα χρονώ  
στα σίδερα πατούσα κι έβγαζα νερό,  
στα μάρμαρα πατούσα και κουρνιάχιζαν.  
Γιανίτσαρο μι πήραν πέρα στη Φραγκιά  
να μάθω το δοξάρι και τον πόλεμο.  
Κι ούδε δοξάρι 'μάθα κι ούδε πόλεμο  
μόν' 'μαθα την αγάπη την παντέρημη

Andaman palikari dhodheka hrono  
sta sidhera patusa ki evghaza nero  
sta marmara patusa ke kurnyahtizan  
yanitsaro mi piran pera sti frangia  
na matho to dhoksari ke ton bolemo  
ki udhe dhoksari matha ki udhe polemo  
mon matha tin aghapi tin banderimi

When I was a young lad 12 years old  
I would step on iron and draw out water  
I would step on marble and create dust  
They took me as a Janissary, beyond in Frankish lands  
To learn how to shoot an arrow and to learn how to wage war  
Neither arrow did I learn to shoot, neither about war  
I only learned about love, all desolate love

# Plaltos

(Thrace, Greece)

This is a form of Zonaradiko (dance of the belts) done in certain villages in Thrace such as Ellinohori and Hionades. It alternates between a basic 6-count pattern done on the circumference of the dance circle, and a 12-ct pattern done in and out of the circle on a diagonal. The name comes from the Thracian dialect word meaning running, “p’lalitos.” It can be danced to any local zonaradiko tune.

Pronunciation: plahl-TOHSS

Translation: Running

Music: 6/8 meter dancer counts 1, 2 *Greek Dances Horos With Joe, Track 9*

Formation: Dancers in an open circle. A belt hold is the most common, but front basket or W-pos or V-pos can also be used.

Steps & Styling: Often, in Fig I, in the steps immediately preceding Fig II, more energy is given to the movements of meas 2-3.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
6 meas	<u>INTRODUCTION</u> . No action.	
	I.	<u>BASIC ZONARADIKO STEP</u> quick-quick-slow-slow
1	Step R to R (ct 1); step L in front of R (ct 2).	
2	Step R to R (ct 1); hold (ct 2).	
3	Step L behind R (ct 1); hold (ct 2).	
	II.	<u>PLALTOS STEP</u> (also known elsewhere as Rihtos and Kiouseftos)
1	Step R twd ctr on a slight R diag (ct 1); step L fwd (ct 2).	
2-3	Repeat meas 1 twice.	
4	Step R bkwd, away from ctr on a slight R diag (ct 1); step L bkwd (ct 2).	
5	Step R bkwd (ct 1); lift L up and low (ct 2).	
6	Step L bkwd (ct 1); lift R up and low (ct 2).	

Sequence: The music used in class starts with the instrumental refrain. Wait out one refrain (6 meas), then dance Fig II once. Thereafter, Fig I is executed 8 times during the vocal section of the melody, and Fig II is executed twice during the instrumental refrain.

Presented by Joe Graziosi

# Sofka

(Greek Macedonia)

This is a dance and song from the village of Griva near Goumenissa in Macedonia. The dance was almost lost from the local repertoire until it was rediscovered by a local dance teacher from the recollections of several older villagers, including well-known dancer/musician Barba Triandafilos Asartzis. It has become a favorite among dance troupes throughout Greece. Typical of the region are the “Halkina” clarinet and brass orchestras among whom the Asartzis family are among the most sought.

Pronunciation: SOHF-kah

Translation: Sofia's dance

Music: 7/16 meter, counted quick-slow, quick-slow, quick-slow [Video](#)

*Greek Dances Horos With Joe*, Track 16, 17

Formation: Dancers in an open circle with arms in W-pos facing ctr.

<u>Meas</u>	<u>7/16 meter</u>
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### Pattern

4 meas INTRODUCTION. No action. Begin after 4 meas of drum intro, or on any musical phrase.

## I. FIGURE I

- 1 Step R fwd ctr (ct 1); touch L next to R (ct 2).
- 2 Step L fwd, pivoting to face CCW and swinging arms down to V-pos (ct 1); touch R next to L, bringing L hand close to the small of the back (ct 2).
- 3 Facing CCW, step R fwd (ct 1); step L fwd (ct 2).
- 4 Step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2).
- 5 Step L fwd (ct 1); step R next to L (ct &); step L fwd (ct 2).
- 6 Pivoting to face slightly L of ctr, step R to R, swinging arms slightly bkwd and then fwd (ct 1); step L bkwd, away from ctr, swinging arms fwd (ct 2).
- 7 Step R bkwd with a slight dip, swinging arms bkwd (ct 1); lift R slightly while bringing arms up to W-pos (ct 2).
- 8 Step L bkwd (ct 1); lift R (ct 2).
- 9 Still facing slightly L of ctr, step R fwd diag twd ctr (ct 1); step L fwd (ct 2).
- 10 Step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2).
- 11 Step L fwd (ct 1); step R next to L (ct &); step L fwd (ct 2).
- 12 Step R across L, arms swinging down (ct 1); pivoting to slightly R of ctr, step L to L, arms swinging back (ct 2).
- 13 Step R bkwd from ctr, arms swinging fwd (ct 1); lift L and swing arms up to W-pos (ct 2).
- 14 Step L bkwd (ct 1); lift R (ct 2).

Presented by Joe Graziosi

## Tai Tai

(Thessaly, Greece)

This is a specific *a cappella* song/dance from the village of Aidohonori in the mountains of southern Thessaly. It is performed only once a year, on Easter Monday, and signifies the end of the ritual aspect of the celebration of Easter. Joe Graziosi also taught this dance at Stockton Folk Dance Camp in 1990.

Pronunciation: TAHY TAHY

Translation: The dance takes its name from the accompanying song refrain and is a contraction of “t’a(i)nevene,” meaning “ascending.”

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

*Greek Dances Horos With Joe*, Track 18 (chorus & instruments) and 19 (a capella)

Formation: Fig I: Open circle, alternating M and W. W arms down holding hands of the closest neighboring W, while M hold hands of the closest neighboring M. All M's arms cross in front of W's arms. Traditionally, a man stands at either end of the line of dances. The end dancers may optionally hold a handkerchief with the next dancer (instead of holding hands).



Fig II: M lift their joined hands up over the W and step back to form two concentric circles with M on an outside circle and W on an inside circle.



<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
7 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>ONE CIRCLE, ALTERNATING MEN AND WOMEN.</u>	
1	Facing slightly R of ctr, step L in front of R (ct 1); step R fwd (ct 2); step L slightly in front of R (ct &).	
2	Pivoting slightly to face ctr, step R to R (ct 1); swing L to R (ct &); step L back into place (ct 2); rock fwd onto R (ct &).	



3-14 Repeat meas 1-2 six times.

II. TWO CIRCLES, MEN BEHIND WOMEN.

See Formation above for how to change from Fig I to Fig II.

1 Step L slightly fwd, in front of R (ct 1); step R to R (ct 2).

2 Lift or touch L in front of R (ct 1); step L back in place (ct 2).

An alternative, especially the third and fourth times through, is a quick step L in front of R (ct 1) and a quick step back onto R (ct &).

3 Lift or touch R in front of L or next to and slightly behind L (ct 1); step R to R (ct 2).

4-12 Repeat meas 1-3 three times.

III. TRANSITION BACK TO FIG I.

1 Step L in front of R, M stepping fwd twd ctr (ct 1); step R to R (ct 2) as M bring arms above W and down in front of W to reform the single circle of dancers.

Sequence: With the chorus and instrumental version of the music, repeat the sequence above to end of music. The dance for this version starts with singing. With the a capella version, start on Fig I, meas 8 and repeat sequence to end of music.

Presented by Joe Graziosi

## Tai Tai — continued

Lyrics

## Literal Verse:

STIS ALEKSANDRAS TO VUNO KANIS DHE TANEVENI  
 KI I KORI PU TANEVENE PLEKONDAS TO GHAI TANI  
 PLEKONDAS KE ANAPLEKONTAS KE PSILOT RAGHUDHONDAS

KI O HRISIKOS AGHNANDEVE APO TO PARATHIRI  
 AFTU SU STELNO KORI MU ENA SKARDHI METAKSI  
 NA FKIAKSIS BOLKES DHODHEKA KE DHEKA FUSTANELES

KYAN SAPOMINI TIPOTA FTYAKSE MYA SIREVETA  
 KI SIREVETA NAN GALA NAHI SARANDA FUNDES  
 PASA FUNDA NA KREMETE DHEKARIA KE KOSARIA

AFTU SU STELNO HRISIKE ENA DHRAMAKI ASIMI  
 NA FTYASIS KUPA KE STAVRO STAVRO KE DAHTILIDHI  
 KYAN SAPOMINI TIPOTA FTYAKSE KE MYA ARAVONA  
 KI ARAVONA NAN GALA NE HI SARANDA VULE [PULYES]

Literal Verse in sung form (only 1st stanza is shown here; other stanzas follow the same format):

STIS ALEKSANDRAS TO, VRE, TO VUNO  
 KANIS KANIS DHE TANEVENI (2x)

Alexandra's mountain,  
 No one, no one climbs it

KII KORI PU, TAI TAI MORE(M) BROS  
 MORE, VITI TIN, KII KORI PU TANEVENE (2x)

And the girl, tai tai oh forward  
 Oh vi ti ti, and the girl climbing it.

KII KORI PU TANE, TAVEVENE  
 PLEKO PLEKONDAS TO GHAI TANI (2x)

And the girl climb, climbing it,  
 Plait, plaiting the braid,

PLEKONDAS KE, TAI TAI, MORE(M) BROS  
 MORE, VITI TIN, PLEKONDAS KI ANAPLEKONDAS (2x)

Plait, tai tai oh forward  
 Oh vi ti ti, plait-, plaiting the braid.

Plaiting and slowly plait,  
 Oh plaiting, and sing and singing  
 high  
 And sing, tai tai oh forward,  
 Oh vi ti ti, and sing, and singing  
 high.

## Tessera Matia Dhio Kardhies

(Artaki, Asia Minor)

A song/dance from the Asia Minor town of Artaki (now Erdek) on the Sea of Marmara. The dance is found in two forms, one as an open circle line dance and the other as an improvised Karsilamas type dance for couples. It is danced in 9/8 with the rhythmic pattern of 2-3-2-2, sometimes referred to as “ayirlamas.”

Pronunciation: TEH-seh-reh MAHT-yah thee-OH dyehss      Translation: Four Eyes, Two Hearts

Music: 9/8 meter, counted quick-slow-quick-quick      [Video](#)

Formation: Dancers in an open circle facing ctr, arms in V-pos.

Steps & Styling: Besides being performed as an open circle line dance for women, this dance can also be performed as an improvised couples dance (M-W or W-W or even M-M), or in a small group of 2 to 4 dancers, without handhold. In this case the dancers simply perform the 4 steps of the basic structure following the rhythmic pattern *quick-slow-quick-quick* opposite each other and often slowly circling each other with the occasional execution of turns. Men’s arms tend to be out with slightly bent elbows snapping fingers to the beat while women usually keep arms closer to the body or with hands on one or both hips.

<u>Meas</u>	<u>9/8 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u> No action. Begin with singing.	
	I. <u>FIGURE I.</u> Arms swing slightly forward in ct 1 and back to place in ct 2 in meas 1-3.	
1	Facing slightly R, step L in front of R (ct 1); turning to face ctr, step R to R (ct 2); step L behind R (ct 3); step R to R (ct 4).	
2	Repeat meas 1.	
3	Repeat meas 1, cts 1-3. Turning to face slight L of ctr, step R in front of L (ct 4).	
4	Facing L of ctr, step L in front of R (ct 1); step R in front of L (ct 2); pivoting to face slightly R of ctr, step L to L (ct 3); step R behind L (ct 4).	

Sequence: Repeat sequence above to end of music. Traditionally, only one form of this dance (improvised couple/group or in lines) is performed by all dancers for the entire duration of the music. In a recreational dance setting, it is possible to start with a line of dancers and subsequently break off into individual dancers, according to personal preference.

Presented by Joe Graziosi

## Tessera Matia Dhio Kardhies — continued

Lyrics

Tesera matya dhio kardhyes  
 otan aghapithune  
 kalitera sti mavri yi  
 para na horistune

Yia sena ke yia mena dhothikane i kaimi  
 ta vasana i poni ki anastenaghmi  
 yia sena ke yia mena ke ohi yialona  
 dhothikane i poni ke ta parapon

Tesera matya dhio kardhyes  
 ke dhio psihs omadhi  
 ean tuz meli horizmos  
 kalio mazi ston adhi

Panathema se Poli tin skala panikses  
 ipa na kazandiso ke si mafanises  
 panathema se Poli Fanari Tsezmedze  
 pu pires to puli mu pu toha eghlendze

Dhe stopa mavromata mu na min  
 aghapithume yiatin o erotas trelos  
 ke tha fanerothume

## NOTES

## DANCES FROM THE BALKANS



The Balkan Peninsula, or the Balkans, is a peninsula and a cultural area in Southeast Europe with different and disputed borders. The region takes its name from the Balkan Mountains, which stretch from the east of Serbia to the Black Sea in the east of Bulgaria.

The Balkans are bordered by the Adriatic Sea on the northwest, the Ionian Sea on the southwest, the Mediterranean and Aegean Sea on the south and southeast, and the Black Sea on the east and northeast.

## Hora Lăutărească

(Moldova and Romania)

The Lăutari are traditional (most often Romani) musicians in Romania and Moldova. The term Hora Lăutărească refers to the type of music/musicians, not necessarily the dancers' ethnicity.



Moldova in purple

Pronunciation:

Music: 4/4 meter

*Kotansky CD, Tracks 18, 19*

Formation: Open or closed circle of dancers with arms in V-pos, facing slightly CCW.

Meas      4/4 meter

Pattern

\_\_\_ meas      INTRODUCTION. No action.

I.      DIAGONALS IN AND OUT.

1      Facing slightly L and moving diag twd ctr, step R fwd in front of L (ct 1); step L fwd (ct 2); step R fwd (ct 3); turning to face ctr, step L slightly to L (ct &); turning to face slightly R of ctr, step R next to L (ct 4). During meas 1, arms come up to W-pos.

2      Facing slightly R of ctr, step L bkwd (ct 1); step R bkwd (ct 2); step L bkwd (ct 3); step R slightly back (ct 4). During meas 2, arms drop back down to V-pos.

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

5-8      Repeat meas 1-4.

II.      STAMPING IN PLACE.

1      Facing ctr, leap onto R in front of L (ct 1); step L slightly L (ct 2); tap R heel beside L (ct &); step R slightly R (ct 3); step L next to R (ct &); step R in place (ct 4); tap L heel next to R (ct &).

2      Leap slightly L to L (ct 1); step R behind L (ct &); step L in place (ct 2); jump onto both feet (slight accent) in place and slightly apart (ct 3); hop on R and kick L fwd with knee extended (ct 4).

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

5-8      Repeat meas 1-4.

III.      TRAVELING.

1      Repeat Fig II, meas 1, but omit the final tap.

2      Step L to L and bend knees, with wt on both ft (ct 1); straighten knees and shift wt to R in place (ct 2); step L behind R (ct 3); step R to R (ct 4).

3      Step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct 3); facing ctr, hop/lift on L and bring R around and in front (ct 4).

## Hora Lăutărească — continued

- 4 Step R twd ctr with accent but no wt (ct 1); step L bkwd (ct 2); step R bkwd (ct 3); step L next to R (ct 4);
- 5 Stamp R in place (ct 1); kick R fwd with knee extended (ct 2); bringing R around and in back while hopping on L (ct 3); step R bkwd (ct &); step L fwd in place (ct 4).
- 6 Hop on L (ct 1); step R in front of L with accent (ct &); hold (ct 2); hop on R in place (ct &); step L bkwd (ct 3); step R next to L (ct 4).
- 7-8 Repeat meas 5-6 with opp ftwk.

Presented by Stephen and Susan Kotansky



## Ibraim Odža-Veleško

(Macedonia)

This is an urban version of the popular Macedonian/Kosovar dance Ibraim Odža in an 11/16 medley. It comes from the town of Veles on the Vardar River in Macedonia and was learned from Saško Anastasov.

Pronunciation: EE-brah-eem OH-jah VEHL-ehsh-koh      Translation: Ibraim Odža (man's name; in this case, a dance name) from Veles

Music: 12/16 meter, counted as *Kotansky CD, Tracks 9, 10*  
 slow-quick-quick-slow-quick  
 1-2-3, 1-2, 1-2, 1-2-3, 1-2 or 1, 2, 3, 4, 5

Formation: Open circle of dancers with arms in W-pos, or shoulder hold for men.  
 Change to V-pos hold when music speeds up at the end.

Steps & Styling:

Meas      12/16 meter

Pattern

INTRODUCTION. No action. Length of the introduction depends on the music used.  
 8 meas for Track 9.

### I. BASIC FIGURE.

- 1 Facing ctr, rise on L toes and raise R up and in front of L shin/knee (ct 1); turning to face slightly R of ctr, bounce on L and swing R to R and (for men only) it may touch the floor (ct 2); step on R to R (ct 3); step L in front of R (ct 4); step R to R (ct 5).
- 2 Step L fwd to R (ct 1); rise slightly on L toes as R moves fwd and through (ct 2); step R fwd and turn to face ctr (ct 3); step L in front of R slightly twd ctr (ct 4); step R back to place (ct 5)  
 Cue for meas 1-2: lift, lift, step, walk, walk, step, lift, step, cross, back.
- 3-4 Repeat meas 1-2 with opp ftwk and direction, dancing back to the L.
- 5 Facing ctr, rise on L toes and raise R up in front (ct 1); bounce on L and swing R to R side and (for men only) it may touch floor (ct 2); step R to R side (ct 3); step L across and in front of R twd ctr (ct 4); step R back to place (ct 5).  
 Cue for meas 5: lift, lift, step, cross, back.
- 6 Repeat meas 5 with opp ftwk and direction.
- 7-8 Repeat meas 5-6.

### VARIATIONS.

- 1 Single turn: A full turn to R (CW) during cts 3-5 (step, walk, walk) of meas 1.
- 2 Single turn: A full turn to R (CW) during cts 1-2 (step, lift) of meas 2.
- 1-2 Two turns: Combine the two turns in meas 1-2 above.

## Ibraim Odža-Veleško — continued

Kneeling: Combine the turn in first variation with kneeling replacing “cross, back”

- 1 Turn R during cts 3-5.
  - 2 Facing R of ctr, kneel onto R knee with L fwd (ct 4); rise up onto R with L raised in front (ct 5).
- Twist-Twist: Replace all “cross, back” steps with touching toe fwd twice.
- 2 and 5 Facing ctr, touch L toe fwd with L knee/hip turned in (ct 4); bounce on R and straighten L knee/leg and twisting L toe to left away from knee (ct 5).
  - 4 and 6 Repeat meas 2 and 5 with opp ftwk.

Presented by Stephen and Susan Kotansky

# Ihtimanska Kopanica

(Bulgaria)

This Kopanica or Krivo Horo comes from the town of Ihtiman which is southeast of Sofia and not far from Pazardžik in western Bulgaria. It is often danced to the tune Krivo Horo or Malo Konare by the famous Bulgarian clarinetist, Georgi Koev from the town of Malo Konare in western Thrace. Following are two versions: one, a simpler 4-measure form popular at weddings, the other a choreography popular with Bulgarian recreational and amateur groups.

Pronunciation: eesh-tee-MAH-skah koh-pah-NEE-tsah      Translation: Kopanica from Ihtiman

Music: 11/16 meter, counted as      *Kotansky CD, Track 8*  
quick-quick-slow-quick-quick

Formation: Open circle of dancers in a belt hold or arms in V-pos. Can also be done in lines of 10-12 people for the performance version.

Steps & Styling: Lighty and lively, especially when music accelerates.

Meas      11/16 meter      Pattern

## WEDDING VERSION

INTRODUCTION. No action. Length of the introduction depends on the music used.

- 1 Facing ctr, step R to R (ct 1); step L behind R (ct 2); turning to face slightly R of ctr, step R to R (ct 3); hop/rise on R, bringing L fwd (ct 4); step L fwd (ct 5).
- 2 Still facing R of ctr and moving R, step R fwd (ct 1); step L fwd (ct 2); tap R heel diag fwd out to R (ct 3); tap R in front of L (ct 4); step R fwd (ct 5).
- 3 Hop/rise on R and kick L fwd and low (ct 1); step L fwd (ct 2); kick R fwd and low (ct 3); raise/hop on L and bring R up, around and back (ct 4); step R back (ct 5).
- 4 Facing ctr, lift on R (ct 1); step L to L (ct 2); step R quickly in front of L (ct 3); step L back to place (ct &uh); turning to face slightly R of ctr, step R to R (ct 4); step L in front of R (ct 5).

## PERFORMANCE VERSION

INTRODUCTION. No action. Length depends on the music.

### I. TRAVELING RIGHT.

- 1 Facing R of ctr, step R fwd (ct 1); step L fwd (ct 2); step R fwd, or step fwd onto both feet with a syncopated “ker-PLUHNK” -- a quick rise on L with an immediate “landing” on R (ct 3); raise/hop on R (ct 4); step L fwd (ct 5).
- 2-3 Continuing to travel R, repeat meas 1 twice.
- 4 Facing ctr, step R to R (ct 1); tap/stamp L heel next to R (ct 2); slight leap onto L in place (ct 3); tap/stamp R heel slightly fwd (ct 4); hold (ct 5). Note: This figure is used to allow the ends of the line of dancers to travel fwd and back to close almost to a circle and open it, or it may be danced in place.

## Ihtimanska Kopanica — continued

II. SKIPPING AND CROSSING.

- 1 Facing ctr, quick bounce/rise on L before ct 1 (skip-like) and step R in place (ct 1); “skip” step L in place (ct 2-3); quick step crossing R in front of L (ct 4); step L back to place (ct 5).
- 2-3 Repeat meas 1 twice.
- 4 Repeat Fig I (Performance), meas 4.

III. CROSSING AND SKIPPING.

- 1 Cross step R in front of L (ct 1); step L back to place (ct 2); “skip” step R to R (in place) (ct 3); “skip” step L in place (cts 4-5)
- 2-3 Repeat meas 1 twice.
- 4 Cross step R in front of L (ct 1); step L back to place (ct 2); tap/stamp R or heel next to L (ct 3); slight leap onto R in place (ct 4); tap/stamp L or heel beside R (ct 5).

IV. CLICKS.

- 1 With L free, step L bkwd twisting body L (ct 1); step R fwd to place (ct 2); step L next to R, bending knee slightly and bringing R out to R side (ct 3); click/step R next to L (ct 4); fall onto L in place (ct 5).
- 2 Click/step R next to L again (ct 1); step on L (ct 2); tap/stamp R heel slightly fwd (ct 3); leap onto R in place (ct 4); tap/stamp L heel beside R (ct 5).
- 3-6 Repeat meas 1-2 twice.
- 7 Fall onto L, bringing R slowly out to R side (cts 1, 2); touch R next to L (ct 3); hold (cts 4-5).
- 8 Tap/stamp R (heel) in place (ct 1); step R in place (ct 2); tap/stamp L heel next to R (ct 3); leap onto L in place (ct 4); tap/stamp R (heel) in place (ct 5).

V. KNEELING. *NOT TAUGHT*

- 1 Leap onto to L in front and slowly lower (kneel) onto R knee (cts 1-5).
- 2 Rise slowly up onto L (cts 1-2); kick/thrust R down and fwd (upper body bent fwd) (ct 3); leap onto R in place (ct 4); tap/stamp L next to R (ct 5).
- 3 Slight run L in place (ct 1); slight run R in place (ct 2); stamp L slightly in front (ct 3); leap onto L in place (ct 4); tap/stamp R next to L (ct 5).
- 4 Repeat meas 3 with opp ftwk. Note: This step is generally done by M. To finish and return to Fig I, dance meas 4 of Fig I in place of meas 4 above.

Sequence:

Fig I 8 times: 5 times traveling, once in place, once to close the circle, once backing up to open the circle  
 Fig II, Fig III, Fig IV  
 Fig II, Fig III,  
 Fig II, Fig III, Fig IV  
 Fig II, Fig III

Presented by Stephen and Susan Kotansky

## Maleševsko Oro

(Macedonia)

This version of Maleševsko Oro is based on the steps and styling of Irena Petrovska from Rusinovo, Macedonia near Berovo and Ratevo in Eastern Macedonia. We met Irena on a Celebrity Cruise crossing the Atlantic Ocean. She is spirited young dancer who knows the repertoire of her native Rusinovo.

Pronunciation: mah-leh-SHEV-skoh OH-roh Translation: Dance from Maleševo

Music: 2/4 meter *Kotansky CD, Tracks 12, 13, 14*

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

Steps & Styling: Ker-PLUHNK Step: Step on ball of foot (ct &); step on opp ft (ct 2). Ct 1, which is always a step on full ft, may beg with R or L.

Meas 2/4 meter

Pattern

\_\_\_ meas INTRODUCTION. No action. Length of the introduction depends on the music used.

1 Beg R, and facing R of ctr, two light running steps fwd (cts 1-2).

2 Step R fwd (ct 1); step on ball of L fwd beside inner R heel (ct &); step R fwd (ct 2). Note: This is a Ker-PLUHNK Step.

3 Continuing fwd, step L fwd (ct 1); step on ball of R beside inner L heel (ct &); step L fwd (ct 2). Note: This is a Ker-PLUHNK Step.

4 Turning to face ctr, step R to R (ct 1); step on ball of L behind R heel (ct &); step R in place (ct 2). Note: This is a Ker-PLUHNK Step.

5 Facing slightly L of ctr, skip step L to L (ct 1); skip step R in front of L (ct 2).

6 Facing ctr, step L to L (ct 1); step on ball of R next to L (ct &); step L in place and quickly bring R around and in back of L (ct 2). Note: This is a Ker-PLUHNK Step.

7 Step R behind L (ct 1); step on ball of L next to R (ct &uh); step R in place (ct 2).

8 In anticipation of count 1, step L to L (ct &); facing slightly R of ctr, step on ball of R slightly fwd (ct 1); step L across and in front of R (ct 2). Note: Meas 8 is a fast, “ker-PLUHNKed” Yemenite step.

### VARIATIONS ON MEAS 8:

8 Hop on R in place and kick or swing L fwd (ct 1); leap onto L in front of R and turn to face slightly R of ctr (ct 2).

8 Hop on R in place and “bounce/tap” L heel (knee extended) fwd diag L (ct 1); leap onto L in front of R and turn to face slightly R of ctr (ct 2).

Presented by Stephen and Susan Kotansky

# Marice Kolo

(Hungary)

Marice Kolo, or just Marice (Maria), is from the Bosniak (Croats from Bosnia) villages around the town of Pécs, in southern Hungary. These Bosniaks migrated to this area in the 18th century and are predominantly Roman Catholic. This is an arrangement by Steve; natives change between Fig I and II at will.

Pronunciation: MAH-ree-tseh KOH-lo

Translation: Maria's Kolo (a dance)

Music: 4/4 meter

*Kotansky CD, Track 6*

Formation: Closed circle with a back-basket hold or, if alternating M and W, closed shoulder-waist back-basket hold: W's hands on M's nearest shoulder, M's hands joined behind small of W's back.

Steps & Styling: Very small, bouncy steps.

Meas      4/4 meter

Pattern

INTRODUCTION. No action. Length of the introduction depends on the music used.

## I. FIGURE I.

- 1 Facing ctr and moving to L, quick/small step L to L with straight stiff knees (ct 1); step R next to L (ct &); step L to L (ct 2); step R next to L (ct &); step L to L (ct 3); step R next to L (ct &); step L to L and bend both knees sharply (ct 4). Note: These steps are staccato-like with straightened knees (drmeš-shaking).
- 2 Bounce on both feet slightly apart with knees extended (ct 1); repeat bounce (ct &); bend both knees with accent (ct 2); bounce on both feet (ct 3); bounce on both feet again (ct 4). Note: The rhythm is a fast: Q-Q-S-S-S. The dance progresses to the L.

## II. FIGURE II.

- 1 Facing ctr and moving to L, step L to L (ct 1); step R next to L (ct &); step L to L and bend both knees sharply (ct 2); bounce on both feet with knees extended (ct 3); bounce on both feet with knees extended (ct 4).

### Sequence:

Fig I 8 times; Fig II 16 times

Fig I 12 times, Fig II 18 times

Fig I 8 times

Presented by Stephen and Susan Kotansky

## Vallja E Gajdës

(Albania)

This dance, also called simply Gajde/Gajda means “bagpipe” and refers to the lead instrument or band imitating the sound of the gajda. I learned this dance from Bardhi Pojani, a dance teacher and choreographer living in Korçë, Albania. He said it was a modern version popular at weddings.

Pronunciation: VAHL-yah eh GAHEE-duhs

Translation: The bagpipe dance

Music: 2/4 meter

*Kotansky CD, Track 1, 2, 3*

Formation: Open circle of dancers with arms in W-pos.

Steps & Styling: Light and lively.

Meas     2/4 meter

Pattern

- |   |  |
|---|--|
| ____ meas<br><br>1<br><br>2<br><br>3<br><br>4 | <p><u>INTRODUCTION</u>. No action. Length of the introduction depends on the music used. Wait for the melodic instrumentation to begin.</p> <p>Facing R of ctr and moving to R, step R fwd (ct 1); step L fwd (ct &amp;); step R fwd (ct 2); touch L next to R (ct &amp;).</p> <p>Continuing fwd to R, step L fwd (ct 1); step R fwd (ct &amp;); step L (ct 2); touch R next to L (ct &amp;).</p> <p>Turning to face ctr, step R bkwd and twist L heel slightly in (“twizzle”) (ct 1); step L bkwd and twist R heel slightly in (“twizzle”) (ct &amp;); repeat cts 1, &amp; (cts 2, &amp;).</p> <p>Step R bkwd and slightly to R (ct 1); bounce on R and kick L across and in front of R (ct &amp;); repeat cts 1, &amp; with opp ftwk and direction (cts 2, &amp;).</p> |
|---|--|

Presented by Stephen and Susan Kotansky

## Vallja E Kaçakut - Pullaqi

(Albania)



These two dances are from the same region in Albania, and Pullaqi often follows the dance Vallja e Kaçakut in community dances. Pullaqi follows Vallja e Kaçakut immediately on the CD provided.

Vallja e Kaçakut means dance of the rebels or bandits (“kleftes” in Greek) and comes from the Lunxhëri region in southern Albania near the city of Gjirokastrë. The dances in this region share the names, music, dance structure, and style of many of the Epirot Greek dances from just over the border, though some have developed distinctive characteristics of their own. This dance is also referred to more generically as Valle e Dropullit referring to the Dropull region with its large Greek and mixed Albanian/Greek population. This version was learned from dancers from the town of Dhoksat.

Pullaqi (chicken), or Zog (little bird) also comes from southern Albania and is similar to the Greek dance Zagorisios. We learned it from dancers from the town of Dhoksat in the Lunxhëri region of Albania, near to the city of Gjirokastrë.

Pronunciation: VAHL-yah eh kah-CHAH-koot      Translation: Dance of the rebels/bandits

Music: 4/4 and 6/4 meter      *Kotansky CD, Track 5*

Formation: Open circle of dancers with arms in W-pos or V-pos.

Meas      4/4 meter

Pattern

INTRODUCTION. None.

### I. IN 4/4 METER.

- 1 Facing ctr, step R slightly in front of L (ct 1); step L back to place bending knee slightly (ct 2); bring R around behind L knee or heel/calf and straighten L knee (ct 3); hold with R knee bent behind (ct 4);

Popular W’s styling: With wt on L, bend L knee and lead R fwd and low and around to behind L (cts 1-3); R ends behind L calf/knee (ct 3); hold (ct 4).

- 2 Repeat meas 1.

### II. IN 6/4 METER.

- 1 Facing slightly R of ctr, step R to R twisting slightly (ct 1); step L crossing in front of R (ct 2); step R to R (ct 3); step L fwd to R bending knee slightly (ct 4); bring R up and behind L knee/calf and straighten L knee (ct 5); hold (ct 6).
- 2 Repeat meas 1.
- 3 Moving back to L, step R crossing in front of L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L and bend knee slightly (ct 4); bring R behind L knee/calf (or touch R behind L) and straighten L knee (ct 5) hold (ct 6).
- 4 Repeat meas 3.



FIG II VARIATION #1.

- 1 Use ftwk of Fig II, meas 1 and make a full turn CW.  
 2 Use ftwk of Fig II, meas 2 and make another full turn CW.  
 3-4 Grapevine L beg R crossing in front of L.

FIG II VARIATION #2.

- 1-2 Repeat Fig II, meas 1-2.  
 3 Step R behind L on toes (ct 1); step L to L bending knees (ct 2); step R behind L on toes (ct 3); step L to L bending knees (ct 4); touch R next to L (ct 5); hold (ct 6).  
 4 Repeat meas 3.

ADDITIONAL FIG II VARIATIONS.

Turn CW to R during Fig II, meas 1 and/or 2.

Grapevine step back to L during Fig II, meas 3 and 4 (R over L on ct 1).

Cross R behind L during Fig II, meas 3 and 4 (cts 1, 3).

Close R to L during Fig II, meas 3 and 5 (cts 5-6).

Light touch/slap R hand to R heel at end of any meas.

Leader can make a quick turn L under the second dancer's hand/kerchief during Fig II, meas 1 or 2 (cts 5-6). This may be preceded by a squat.

Some dancers add a down-up or up-down movement during Fig II, meas 1 and 2.

Pullaqi often follows the dance Vallja e Kaçakut in community dances.

Pronunciation: pooh-LAH-chee

Translation: Little bird

Music: 5/4 meter

*Kotansky CD, Track 6*

Formation: Open circle of dancers with arms in W-pos.

Steps & Styling: There is a lot of personal freedom within the parameters/structure of this dance to the point where no two dancers are necessarily doing precisely the same step, but all are dancing together. The leader has the most freedom and can add slaps, turns, squats, and even squat turns where they fit within the rhythm and structure of the dance.

Meas      5/4 meter

Pattern

INTRODUCTION. None. If dancers have difficulties finding the beat, sway in place until it can be felt.

I. FIGURE I

- 1 Facing ctr, step R to R rising slightly (ct 1); step L in front of R lowering slightly (ct 2); repeat cts 1-2 (cts 3-4); hold (ct 5).

## Vallja E Kaçakut - Pullaqi — continued

- 2 Step R in front of L (ct 1); step L back to place (ct 2); step R bkwd to R (ct 3); hop/rise on R and bring L up in front with a bent knee or touch L toe beside R (ct 4); hold (ct 5).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

VARIATIONS.During Meas 1 and Meas 3 (traveling).

During meas 1 and meas 3, a grapevine step may be done (either side-front-side-back, or side-back-side-front) or a crossing-behind step may be done (side-back-side-back). The dancers may turn R during meas 1 and turn back to L during meas 3, or all dancers may turn on a signal from the leader.

Meas 2 and Meas 4 (in place).

During meas 2, with wt on L, bend L knee and pump raised R/leg down and fwd (ct 1); bounce on L and bring R around and behind L (ct 2); step R behind L (ct 3); hop on R with L raised up and in front with knee bent (ct 4); hold (ct 5). Meas 4: Repeat meas 2 with opp ftwk.

During meas 2, step R to R (ct 1); hop/rise on R and swing L in front of R (ct 2); touch L out to L side with whole foot (ct 3); raise L up and in front of R knee (ct 4); hold (ct 5). Meas 4: Repeat meas 1 with opp ftwk.

Presented by Stephen and Susan Kotansky

## Vallja E Malenakes

(Albania)



Vallja e Malenakes, the Dance of Malenake, is also known by the song name Hajde moj Malenake or simply Malenake, Malanake, even, Malinake. It is popular in the central part of Albania from Durres on the coast, across to Prrrenjas in the East. This is an urban form from the area of Durres with steps from Merita Halili.

Pronunciation: VAHL-yah eh mah-leh-NAH-kehss Translation: The dance from Malenake

Music: 7/8 meter, counted slow-quick-quick *Kotansky CD, Track 4*

Formation: Open circle with hands in W-pos. Leader holds kerchief in R hand up to R side.

Steps & Styling:

Meas      7/8 meter

Pattern

INTRODUCTION. None.

### I. IN PLACE.

- 1 With wt on L and R up and in front of L shin/knee, bend L knee, pumping R fwd (ct 1); bring R slowly around and behind L (cts 2-3).
- 2 With R behind L calf or R toe touching behind L heel, bend L knee (ct 1); bounce lightly on L (cts 2-3).
- 3-4 Repeat meas 1-2 but take wt onto R at end of meas 4.
- 5-8 Repeat meas 1-2 with opp ftwk and direction.
- 9-16 Repeat meas 1-8. Do not take wt on the last step of meas 16.

### II. TRAVEL TO RIGHT.

- 1 Turning to face R of ctr, slowly step L fwd (cts 1-3).
- 2 Twisting slightly on L and turning to face ctr, step R to R but keep wt on both feet (cts 1-3).
- 3-4 Repeat meas 1-2.
- 5-8 Repeat Fig I, meas 5-8.
- 9-16 Repeat meas 1-8. Do not take wt on the last step of meas 16.

### III. TRAVEL TO RIGHT AND LEFT.

- 1-8 Repeat Fig II, meas 1-8 but take wt on L at end of meas 8.
- 9-16 Repeat meas 1-8 with opp ftwk and direction but do not take wt on the last step of meas 16.

IV. TOUCH-STEPS AND KNEE BEND.

- 1 Facing slightly R of ctr with wt on L, touch R fwd (ct 1); step R fwd (cts 2-3).
- 2 Still facing R of ctr, touch L fwd (ct 1); step L fwd (cts 2-3).
- 3 Still facing R of ctr, leap fwd on to ball of R (ct 1); step L crossing in front of R (ct 2); step back on R lifting L in front (ct 3).
- 4 With L lifted in front, step R bkwd (ct 1) and kick L fwd and around to back (cts 2-3).
- 5-8 Still facing slightly R of ctr and backing up diag L, take 3 slow steps bkwd, with a slight knee bend on each step (L, R, L); step on R next to L and face ctr.
- 9-16 Turning to face slightly L of ctr, repeat meas 1-8 with opp ftwk and direction.

Music speeds up dramatically, counted as slow-slow-quick-slow. This section can be done in duos or trios improvisationally.

V. FAST SECTION.

- 1 Facing center, step R to R side (ct 1); step L crossing behind R (ct 2); step R to R (ct 3); step L crossing in front of R (cts 4).  
 \*Note: A slight hop/hitch-hop can be done before stepping onto R (ct 1) so that the actual step is after (ct 1). Also, ct 3 is the “quick” step of the 4 steps and ct 4 is equal in length to ct 1 and ct 2.
- 2-4 Repeat meas 1 twice.
- 5 Using the ftwk of meas 1, release hands and turn R.
- 6 Repeat meas 1 but dance in place. The free ft can be lifted behind the stepping ft.
- 7-8 Repeat action of meas 5-6.

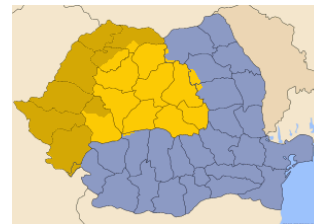
Sequence: Figs I – IV twice; Fig V until the music ends (4 times and part of a fifth time).

Presented by Stephen and Susan Kotansky

## Vért Kezes

(Romania)

Vért Kezes (also known as Hora la Băit or Hora pe Bătută) is an intricate stamping or pounding Hora from the Moldvai Csángó (Hungarian-speaking) ethnic group living in eastern Transylvania, Romania. Their dances include many Balkan style dances with both Hungarian and Romanian names as well as older and newer couple dances. Kezes (hand) is a simple hora; Vért Kezes involves challenging, syncopated stamping steps.



Transylvania in bright yellow

Pronunciation: vehrt KEHZ-esh

Translation: Pounding hand dance

Music: 4/4 meter

Kotansky CD, Track 15, 16, 17

Formation: Closed circle of dancers with arms in W-pos.

Steps & Styling: Pas de basque: Leap lightly sdwd onto R with slightly bent knee (ct 1); step on L toe next to or slightly in front of R (ct &); step R in place (ct 2). Can be done with opp ftwk.

Meas      4/4 meter

Pattern

4 meas      INTRODUCTION. No action.

I.      KEZES TO RIGHT. (used for practice)

1      Facing slightly R of ctr and moving diag R, step R diag fwd (ct 1); step L diag fwd to R (ct 2); step R diag fwd and turn to face ctr (ct 3); touch L next to R (ct 4).

2      Repeat meas 2 with opp ftwk, bkwd away from ctr.

Note: A stamp or tap, or soft Pas de basque may replace the touch during ct 4 of either meas 1 or 2.

“GETTING UP THE COURAGE”

1      Facing slightly R of ctr, 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).

2      Step R to R (cts 1); touch L next to R (ct 2); step L to L (ct 3); step R in front of L (ct 4).

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

II.      VÉRT KEZES BASIC.

1      Facing ctr, stamp R next to L (ct 1); stamp R again beside or fwd (ct &); step R slightly to R (ct 2); stamp L fwd (ct 3); step L to L (ct 4).

Note: During cts 2, 3, and 4 there is only “transitional” action (i.e. no weight bearing steps or stamps) due to the syncopated/off-beat nature of the step.

2      Tap R in front of L (ct 1); step R in front of L (ct 2); step L to L (ct 3); step R in front (may be behind as variation) (ct 4).

Note: During cts 2, 3, and 4, dancers are stepping on the beat.

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

VARIATIONS. Many little “incidentals” may be inserted into the Vért Kezes Basic. These are not necessarily done symmetrically in both directions but, that being said, they may be done on either side. Also, not all dancers need dance these variations; they are individual in nature.

III. HOP-STEP-STEP-STEP.

- 1 Hop on L in place (ct 1); take accented step R slightly to R (ct &); step L next to R (ct 2); take accented step R slightly to R (ct &); repeat Fig II, meas 1, cts 3& and 4&.
- 2 Repeat Fig II, meas 2.
- 3-4 Repeat meas 1-2 with opp ftwk and direction, or Fig II, meas 3-4.

IV. SCUFFS.

- 1 Repeat Fig II, meas 1.
- 2 Repeat Fig II, meas 2, cts 1-2 (cts 1-2); scuff L heel to L (ct &); step L to L (ct 3); scuff R heel beside L (ct &); step R in front of L (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction, or Fig II, meas 3-4.

V. BOKÁZÓ (HEEL-CLICKS).

- 1 Repeat Fig II, meas 1.
- 2 Repeat Fig II, meas 2, cts 1-2 (cts 1-2); click-close L to R with wt (ct 3); click-close R to L with wt (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction, or Fig II, meas 3-4.

VI. HOPS AND BACK CROSSING. **NOT TAUGHT**

- 1 Tap R to R (ct 1); step R to R (ct &); hop on R to R with L slightly out to L side (ct 2); hop again on R to R (ct 3); step L back to L (ct 4).
- 2 Hop on L bringing R behind L (ct 1); step R behind L with a slight knee bend (ct 2); step L to L (ct &); step R behind L with knees bent (ct 3); step L to L (ct &); step R behind L (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction, or Fig II, meas 3-4.

VII. HOP STEP CLOSE CLICKS.

- 1 Repeat Fig II, meas 1.
- 2 Hold (ct 1); turning to face slightly L of ctr and moving slightly diag L, hop on L and bring R low out to R (ct &); click/close R to L with wt (ct 2); step L to L (ct &); click/close R to L with wt (ct 3); step L to L (ct &); close R to L with wt (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction, or Fig II, meas 3-4.

Sequence: “Getting up the courage” several times before starting the dance.

Fig II twice or more; Fig IV twice; Fig V twice; Fig VII twice.

Presented by Stephen and Susan Kotansky

## NOTES

## DANCES OF TURKEY



Turkey is largely located in Western Asia, with the smaller portion of Eastern Thrace in Southeast Europe. Turkey is bordered by eight countries: Syria and Iraq to the south; Iran, Armenia and the Azerbaijani exclave of Nakhchivan to the east; Georgia to the northeast; Bulgaria to the northwest; and Greece to the west. The Black Sea is to the north, the Mediterranean Sea to the south, and the Aegean Sea to the west. The Bosphorus, the Sea of Marmara, and the Dardanelles (which together form the Turkish Straits) demarcate the boundary between Thrace and Anatolia; they also separate Europe and Asia.



## Ahmedum

(Turkey)

This tune is from the Black Sea region of Turkey. Ahmet has adapted traditional steps for this emotional mourning song.

Pronunciation: AH-mee-doom

Translation: My Ahmet

Music: 10/8 meter

*Ahmet's Camp CD, Track 1*

Formation: Circle of dancers facing ctr, holding hands, arms with bent elbows, parallel to the ground.

Steps & Styling:

Meas 10/8 meter

Pattern

\_\_\_ meas INTRODUCTION. No action. Begin with singing.

FIGURE.

- 1 Step R to R (ct 1); step L in front of R (cts 2-3).
- 2 Step R to R (ct 1); step L in front of R (cts 2-3).
- 3 Step R to R (ct 1); touch L next to R (ct 2); hold (ct 3).
- 4 Step L to L (ct 1); touch R next to L (ct 2); hold (ct 3).

Presented by Ahmet Lüleci

## Alaylar - Arzu ile Kamber

(Turkey)

This dance is from the Hora/Karsilama region from Trakya, in northwestern Turkey.



Pronunciation: AH-lohy-lohr AHR-zoo EE-lah      Translation: Crowds - Arzu (name of a girl)  
KAHM-buhr      and Kamber (name of a boy)

Music: 7/8 meter, counted slow-quick-quick    *Ahmet's Camp CD, Track 2*

Formation: Open circle of dancers facing ctr, either a little finger hold in W-pos or on shldr in the first part and in V-pos in the fast part.

Steps & Styling: The dance moves CCW.

Meas      7/8 meter

Pattern

4 meas      INTRODUCTION. With drums.

I. FIGURE I.

1      Step R to R (ct 1); quick step in place L (ct 2); quick step R in front of L (ct 3).

2      Repeat meas 1 with opp ftwk.

3-6      Repeat meas 1-2 twice (3 total).

IIA. FIGURE IIA.

1      Step R to L, bending knees (ct 1); quickly touch L toe behind R and raise it in front (cts 2-3).

2      Step fwd L (ct 1); raise R leg (ct 2); hold (ct 3).

3      Raise R behind L (ct 1); quick step R behind L (ct &); quick step L in place (ct 2); step R in place (ct 3).

4      Repeat meas 3 with opp ftwk.

IIB. FIGURE IIB.

1-4      Bring arms down to V-pos and repeat Fig IIA, but everything in running style.

### IIIA. FIGURE IIIA.

- 1 Continuing with arms in V-pos, step R to R (ct 1); step L in front of R (ct &); step R to R (ct 2); touch L next to R (ct 3).
- 2 Step L to L (ct 1); touch R next to L (ct &); bring ft together in place (ct 2); hold (ct 3).

### IIIA. FIGURE IIIB.

- 1-4 Repeat Fig IIIA, but everything in running style.

### IV. FIGURE IV.

- 1 Jump on both ft with ft apart (ct 1); hop on L in place, kicking R diag fwd to R (ct &); leap onto R to R (ct 2); quick step L in front of R (ct &); step R in place (ct 3).
- 2 Leap onto L to L (ct 1); quick step R in front of L (ct &); step L in place (ct 2); jump onto both in place (ct &); hold (ct 3).

Presented by Ahmet Lüleci

# Atma Türküsü

(Turkey)

This Lazuri style dance is done by Hemşin people in northeastern Turkey near the Black Sea.

Pronunciation: AHT mah tuhr koo soo

Music: 4/4 meter *Ahmet's Camp CD, Track 3*

Formation: Open circle of dancers facing CCW, arms in V-pos.

Steps & Styling: Leader shouts at will, "beraber beraber" and dancers respond, "beraber beraber."

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> None. Leader may start on any phrase in the lyrics.	
	I. <u>WALKING.</u> (Arms pump downward on each ct)	
1	Facing ctr, heavy step R to R (ct 1); step L to R, a little fwd, and lift R back (ct 2); repeat cts 1-2 (cts 3-4).	
	II. <u>WALKING WITH KICK.</u>	
1	Facing CCW and bending fwd, three steps R, L, R fwd (cts 1-3); small kick L fwd (ct 4).	
2	Standing up straight, repeat meas 1 with opp ft moving bkwd.	
	III. <u>WALKING WITH CLAPS.</u>	
1-2	Repeat Fig II, but clap hands three times, on cts 1, 2, 3.	
	IV. <u>SWAY AND WALK.</u>	
1	Facing ctr, step R to R (ct1); step L to L (ct 2); step R in front of L (ct3); step L to L (ct 4). Arms move in a circle from front to down.	
	V. <u>RUNNING AND SWINGING ARM.</u>	
1	Facing CCW, three running steps fwd beg R (ct 1-3), swinging the arms fwd, bkwd, fwd on cts 1, 2, 3; hop on R and bring arm high and face CW (ct 4).	
2	Repeat meas 1 with opp ftwk and direction bring arms down to W-pos (cts 1-3); hop on L, bringing arms down and face CCW (ct 4).	
	VI. <u>BUNNY HOPS.</u>	
1	Facing CCW, two running steps fwd beg R (ct 1-2); jump on both ft (ct 3); turning to face RLOD fall on R and lift L back (ct 3).	
2	Hop on both ft. L fwd of R (ct 1); hop on both ft, R fwd of L (ct 2); hop on both ft, L fwd of R (ct 3), bounce on L and turn to face LOD (ct 4). Note: 3 hops can be done with ft together, or they can be done as three walking steps L, R, L.	

Sequence: Fig changes are called by the leader.

Presented by Ahmet Lüleci

## Elo Dìno

(Turkey)

This dance is from southeastern Anatolia.

Pronunciation: AY-loh DEE-noh

Music: 4/4 meter *Ahmet's Camp CD, Track 4*

Formation: Open circle of dancers facing diag R, fingers interlocked and arms straight down or with bent elbows.

Steps & Styling: Soft and bouncy knees.

Meas      4/4 meter

Pattern

12 meas      INTRODUCTION. Begin with singing.

I. FIGURE I.

1      Step R to R, flat ft, knees bent (ct 1); step L in front, knees bent (ct 2); step R to R, flat ft, knees bent (ct 3); step L next to R (ct 4).

2-12      Repeat meas 1 eleven times.

II. FIGURE II. (music joins singing)

1      Step diag fwd R to R (ct 1); step diag fwd L to R (ct 2); step back R in place (ct 3); step fwd L in place (ct 4).

2      Step straight back R (ct 1); step straight back L (ct 2); stamp R in place, no wt (ct 3); stamp R in place, no wt (ct 4).

III. FIGURE III. (optional)

Repeat Fig II with jumping, running steps.

Sequence: Fig I, Fig II, then continue Fig II (or Fig III if done) to end of music. Do not repeat.

Presented by Ahmet Lüleci

# Gül Aliye

(Turkey)

This dance comes from Rumeli, Thrace, in northwestern Turkey.

Pronunciation: GOOL-ah-lee-yay

Translation: Rose to Aliye

Music: 7/8 meter, counted slow-quick-quick *Ahmet's Camp CD, Track 5*

Formation: Mixed line or open circle, hands joined in W-pos.

Steps & Styling:

Meas      7/8 meter

Pattern

\_\_\_ meas      INTRODUCTION. No action.

## I. FIGURE I.

- 1 Facing CCW, beg with slight rise on L, three steps fwd R, L, R (cts 1, 2, 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Facing ctr, beg with slight rise on L, two steps fwd R, L (cts 1, 2); step R in front of L (ct 3).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5 Step R to R (ct 1); step L behind R, bringing arms down (cts 2, 3).
- 6 Step R to R (ct 1); step L behind R, bringing arms up (cts 2, 3).
- 7-8 Repeat meas 3-4.

## II. FIGURE II.

- 1 Facing ctr, rise on L, hooking R ft in front (ct 1); step fwd R (ct &); lift on R, hooking L ft in front (ct 2); step fwd L (ct 3).
- 2 Repeat Fig I, meas 3 but bringing arms down on ct 2 and up on ct 3.
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Slight rise on L, stepping R to R (ct 1); step L in front of R (ct 2); step back on R (ct 3).
- 6 Repeat meas 5 with opp ftwk and direction.
- 7-12 Repeat meas 1-6 moving bkwd.

## III. FIGURE III.

- 1-6 Repeat Fig II, meas 1-6.
- 7 Slight rise on L, stepping R next to L (ct 1); step L next to R (ct 2); step R in place (ct 3).



- 8 Repeat meas 7 with opp ftwk.  
9-16 Repeat meas 1-8 moving bkwd.

Sequence: Fig I twice; Fig II; Fig III  
Fig I twice; Fig II; Fig III  
Fig I twice; Fig III twice

Presented by Ahmet Lüleci

# Gün Ola

(Turkey)

This dance is from southern Anatolia in Turkey.

Pronunciation: goon OH-lah

Translation: New day

Music: 4/4 meter

*Ahmet's Camp CD, Track 6*

Formation: Semi-circle of dancers facing CCW with arms in V-pos.

Steps & Styling:

Meas      4/4 meter

Pattern

\_\_\_ meas      INTRODUCTION. No action.

I. FIGURE I.

1      Step L in front of R with bent knees (ct 1); step R to R, straightening knees (ct 2); repeat cts 1-2 (cts 3-4).

2      Repeat meas 1, cts 1-2 (cts 1-2); kick L diag R in front of R (ct 3); stamp L in place (ct 4).

II. FIGURE II. Facing ctr.

1      Step diag fwd L in front of R, bending knees (ct 1); quick step R next to L, straightening knees (ct &); repeat ct 1 (ct 2); step diag fwd R in front of L, bending knees (3); quick step L next to R, straightening knees (ct &); repeat ct 3 (ct 4).

2      Stamp L in place (ct 1); hold with a little bounce (ct 2); stamp L in place (ct 3); turn back from R shldr (ct 4).

III. FIGURE III.

1      Step fwd L, bending knees (ct 1); quick step R next to L, straightening knees (ct &); repeat ct 1 (ct 2); step fwd R, bending knees (ct 3); quick step L next to R, straightening knees (ct &); repeat ct 3 (ct 4).

2      Repeat meas 1.

Presented by Ahmet Lüleci



## Helef

(Turkey)

This dance comes from Siirt, Southeastern Turkey, and is done by Kurdish people.

Pronunciation: HEH-lehf

Translation: It's the name of a place.

Music: 5/8 meter 1-2, 1-2-3

*Ahmet's Camp CD, Track 7*

counted 1, 2 or Quick-slow

Formation: Open circle or long line of dancers, hands joined at waist level, elbows bent.

Steps & Styling: Keeping elbows bent, arms push fwd from the shoulders on ct 1; elbows pull bkwd on ct 2; small shrug of shoulders.

Meas      5/8 meter

Pattern

\_\_\_ meas      INTRODUCTION. No action. Yelling, 4 meas of percussion.

I. FIGURE I. (during instrumental)

1      Facing diag R, touch R heel slightly fwd (ct1); step R diag fwd R (ct 2).

2      Repeat meas1 with opp ft moving diag R.

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

4      Step R bkwd (ct 1); bounce on R, bringing L next to R (ct 2).

5      Step L to L (ct 1) bounce on L (ct 2).

6      Close R to L without weight (ct 1); both knees bouncing (ct 2); lift R bkwd (ct &).

7      Step R to R (ct 1); both knees bouncing (ct 2).

8      Step L next to R (ct 1); both knees bouncing (ct 2).

II. FIGURE II. (singing)

1-8      Repeat Fig I.

9      Step R fwd with toes pointing L but body still facing fwd, keeping L in the place (ct1); transfer weight back onto L (ct 2).

10      Touch R next to L (ct1); hold (ct 2).

Note: During the singing, alternate Fig II, Fig I, Fig II, Fig I, etc.

Ending: Small stamp R beside L.

Presented by Ahmet Lüleci

# Hinney

(Turkey)

This dance comes from Mardin, in southeastern Anatolia, Turkey

Pronunciation: hee-NAY

Translation: Henna

Music: 4/4 meter

*Ahmet's Camp CD, Track 8*

Formation: Open circle of dancers facing ctr, fingers interlocked with arms straight down at sides, R behind.

Steps & Styling: Bouncy.

Meas      4/4 meter

Pattern

\_\_\_ meas      INTRODUCTION. No action.

## I. FIGURE I

1      Step back R on a flat ft, knees bent (ct 1); quick step back L, straightening knees (ct &); step back R on a flat ft, knees bent, raising L (ct 2); step fwd L (ct 3); hold pos, raising R back (could also be touch R toe in the back) (ct 4).

2      Repeat meas 1.

3      Small leap onto R to R, raising L (ct 1); step L in front of R (ct2); repeat cts 1-2 (cts 3-4).

4      Stamp R in front (Say "Hey!" if you feel like it) (ct 1); hold pos while bouncing in place (ct 2); repeat cts 1-2 (cts 3-4).

## II. FIGURE II. (Face ctr, arms down.)

1-2      Repeat Fig I, meas 1-2.

3      Step R to R, bending knees (ct 1); straighten knees, lifting L up to R (ct 2); step L to L bending knees (ct 3); straighten knees, lifting R to L (ct 4).

4      Step R to R (ct 1); step L to L (ct 2); stamp R in front (ct 3); hold pos and bounce in place (keep wt on L ft) (ct 4).

Presented by Ahmet Lüleci

## Korzobom

(Turkey)

This dance is from Northern Anatolia, Tirebolu, in the Black Sea region of Turkey. “Korzobo” comes from the Greek word “Kortsopon” meaning “young girl.” The movements are from a popular dance called Cemo from Tirebolu.

Pronunciation: KOHR-zoh-bohm

Music: 7/8 meter, counted slow-quick-quick *Ahmet’s Camp CD, Track 9*

Formation: Open circle of dancers facing ctr, arms bent at the elbows, hands joined in front.

Steps & Styling: Soft, bouncy knees. Unless otherwise noted, steps are on a flat foot with the knees bent.

Meas      7/8 meter

Pattern

INTRODUCTION. Begin after the opening improvisation by the musicians.

I. FIGURE I. Unless otherwise noted, steps are on a flat foot with the knees bent.

- 1 Step L to L on a flat foot with knees bent (ct 1); step R next to L, rising on ball of L, knees up (ct 2); step L in place (ct &); step R to R (ct 3); step L in front of R, rising on R to the ball of the ft, knees up (ct &).
- 2 Step R in place (ct 1); step L to L (ct &); step R in front of L, rising on the ball of L, knees up (ct 2); step L in place (ct &); jump on both to R (ct 3); hop R to R, lifting L in front (ct &).
- 3 Leap onto L in place (ct 1); hop on L (ct &); hop on L again and touch R heel in front of L (ct 2); hop on L in place (ct &); hop on L in place again and touch R heel to R (ct 3).
- 4 Hop on L and bring R behind L (ct 1); hop on L in place again and touch R heel to R (ct &); hop on L and bring R behind L (ct 2); step on R behind L (ct &); hop on R in place (ct 3).

II. FIGURE II.

- 1-2 Repeat Fig I, meas 1-2.
- 3 Leap onto L in place (ct 1); leap onto R in place (ct 2); hop on R in place (ct &); kick L fwd (ct 3).
- 4 Leap onto L (ct 1); kick R fwd (ct 2); lift R behind and step on it (ct 3).
- 5-8 Repeat meas 1-4.

III. FIGURE III.

- 1-2 Repeat Fig I, meas 1-2.
- 3 Hop on L in place (ct 1); leap onto R in place and raise L bkwd (ct &); hop on R in place and kick L fwd (ct 2); step on R across and beside L (ct 3).
- 4 Hop on L (ct 1); bring R around to step behind L (ct 2), lift L in front (ct 3).

Sequence: Leader calls the changes in the figures.

Presented by Ahmet Lüleci

# Le Buke

(Turkey)

This dance is from southeastern Turkey and is done by Kurdish people.

Pronunciation: leh boo-KEH

Music: 4/4 meter *Ahmet's Camp CD, Track 10*

Formation: Open circle of dancers facing ctr, hands joined at waist ht.

Meas      4/4 meter                      Pattern

INTRODUCTION. No action. Start after any 4 patterned measures.

## I. FIGURE I.

- 1 Moving to ctr, step R fwd (ct 1); step L next to R (ct 2); step R fwd (ct 3); hold while moving arms in a circular motion starting up and fwd. (ct 4). (choo-choo arms)
- 2 Repeat meas 1 with opp ftwk, bringing arms down on ct 4.  
Note: Meas 1 and 2 can be done with arms down in V pos.
- 3 Moving bkwd away from ctr, lift on L (ct 1), step R bkwd (ct 2), step L bkwd (ct 3); hold (ct 4). Arms move fwd on ct 1-2 and bkwd on ct 3-4.
- 4 Rpt meas 3.
- 5 Jump on both ft with ft apart and with a bounce (ct 1); hold (ct, 2); bounce twice in place (cts 3-4).
- 6 Repeat meas 5, but step on L on ct 4 and lift R on &.
- 7 Facing R, step on R heel to R (ct 1); step L in place (ct 2); step R in place (ct 3); hold and face L (ct 4).
- 8 Repeat meas 7 with opp ftwk and direction.

## II. FIGURE II.

- 1 Hop on L, kicking R fwd diag R, and moving arms fwd from the waist (ct 1); step on R to R, bringing arms to orig pos (ct 2); step L slightly bkwd (ct 3); step R next to L (ct 4).
- 2 Hop on R, kicking L fwd diag L, and moving arms fwd from the waist (ct 1); step L in front of R while bringing arms to orig pos (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 3 Hop on L, moving arms to R (ct 1); step R to R (ct 2); step L in front of R with a deep knee bend, and bringing arms to orig pos (ct 3); hold (ct 4).
- 4 Repeat meas 3.

Sequence: Leader calls the changes in the figures.

Presented by Ahmet Lüleci

## Şemdînlî Halayi

(Turkey)

This Kurdish-style dance comes from Hakkari in southeastern Anatolia, Turkey.

Pronunciation: SHEHM-deen-lee hah-lah-EE

Translation: Dance from Şemdînlî

Music: 4/4 meter

*Ahmet's Camp CD, Track 11*

Formation: Open circle of dancers facing CCW, pinkie fingers interlocked, with arms straight down at sides.

Steps & Styling: Soft and bouncy knees.

Meas      4/4 meter

Pattern

8 meas      INTRODUCTION. No action. Kurdish style dance

### I. FIGURE I

- 1      Step R diag fwd R (ct 1); touch L next to R (ct 2); step L diag fwd L (ct 3); touch R next to L (ct 4).
- 2      Repeat meas 1.
- 3      Facing ctr, step R in place (ct 1); touch L in place (ct 2); step L fwd (ct 3); touch R in place (ct 4).
- 4      Step R fwd (ct 1); touch L in place (ct 2); step L bkwd (ct 3); step R bkwd (ct 4).
- 5      Jump onto both ft, L in front, legs open, bending knees and leaning fwd (ct 1); leaning back, bounce in place, straightening knees (ct 2); bounce in place (ct &); bounce in place, bending knees and leaning fwd (ct 3); leaning back, bounce in place, straightening knees (ct 4); bounce in place (ct &).
- 6      Step L fwd (ct 1); touch R in place (ct 2); step R fwd; (ct 3); touch L in place (ct 4).
- 7      Step L bkwd (ct 1); step R bkwd (ct 2); step on L with a double bounce and leaning back while bringing arms fwd twd ctr and back down (ct 3); step on R and turn to face CCW (ct 4); quick step on L (ct &).

Note re transition: After 3 meas of lute, the music changes to a faster tempo. This usually happens after Fig I, meas 1. Start immediately with Fig II, meas 2.

### II. FIGURE II.

- 1      Step R diag fwd R (ct 1); step L in place (ct 2); quick step R in place (ct &); step L diag fwd L (ct 3); step R in place (ct 4); quick step on L in place (ct &).
- 2      Repeat meas 1.
- 3      Facing ctr, step R in place (ct 1); touch L in place (ct 2); step L fwd (ct 3); step R in place (ct 4); step L in place (ct &).
- 4      Step fwd R (ct 1); step L in place (ct 2); step R in place (ct &); step L bkwd (ct 3); step R bkwd (ct 4).
- 5-7      Repeat Fig I, meas 5-7.

Presented by Ahmet Lüleci

# Sevgi Horonu

(Turkey)

The music is from the eastern Black Sea area. Ahmet has adapted traditional movements to the music.

Pronunciation: SEHV-gee HOH-roh-noo

Music: 4/4 meter *Ahmet's Camp CD, Track 12*

Formation: Open circle of dancers facing diag R, hands held in front with elbows bent (Black Sea style). Leader is usually in the middle of the line.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
___ meas	<u>INTRODUCTION</u> . No action.	
	I. <u>FIGURE I</u> . (instrumental and man singing)	
1	Step R diag R (ct 1); step L in front of R (ct 2); step R to R (ct &); step L in front of R (ct 3); step R diag to R (ct 4); step L in front of R (ct &).	
2	Facing ctr, step R bkwd (ct 1); touch L in place (ct 2); step L bkwd (ct 3); touch R in place (ct 4).	
	II. <u>FIGURE II</u> . (woman singing)	
1	Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2); step L next to R (ct &); step R fwd to R diag (ct 3); touch L next to R (ct 4).	
2	Step L in front of R (ct 1); touch R next to L (ct 2); step R bkwd (ct 3); step L bkwd (ct 4).	

Presented by Ahmet Lüleci

## Uyun Horonu

(Turkey)

This Pontian-style dance is from northern Anatolia, in the Black Sea region of Turkey.

Pronunciation: ee-YOON HOH-roh-noo

Translation: Dance from Uyun

Music: 4/4 meter

*Ahmet's Camp CD, Track 13*

Formation: Open circle of dancers facing ctr, arms bent at elbows, hands joined in front.

Steps & Styling: Take each step with a flat foot and push the knees bkwd. Steps are small. Arms pump down on each ct. Shimmy shoulder during Fig III and IV.

Meas      4/4 meter

Pattern

\_\_\_ meas      INTRODUCTION. Begin after improvisational music and chant.

I.      SIKSARA. This is a 10-step pattern.

- 1      Step R to R (ct 1); touch L in place (ct 2); step L to L (ct 3); touch R in place (ct 4).
- 2      Step R fwd with emphasis (ct 1); small kick L from the L in front of R (ct 2); step L slightly fwd (ct 3); touch R heel next to L (ct 4).
- 3      Step on R to R (ct 1); step bkwd on L (ct 2).

II.      ASAGI ALMA TRANSITION. This is a 6-step pattern. The call is "Al Aşağî" (pronounced "AHL ah-shahw") which means "Hey, down" or "Get down to it."

- 1      Touch R flat foot in front and bring arms fwd, bent at elbows (ct 1); step R back in place keeping arms fwd (ct 2); touch L flat foot in front keeping arms fwd (ct 3); step L back in place bringing arms down and slightly back (ct 4).
- 2      Step R in place bringing arms up by bending at elbows (ct 1); step L in place, bringing arms down (ct 2).

III.      CIRCULAR MOTION. This is a 10-step pattern.

- 1      Three small steps beg R, moving bkwd (cts 1, &, 2); three small steps beg L and moving L (cts 3, &, 4).
- 2      Three small steps beg R, moving diag L (cts 1, &, 2); three small steps moving fwd and slightly right LRL (cts 3, &, 4).
- 3      Step back with R, bringing arms up by bending at elbows (ct 1); step back on L, bringing arms down (ct 2). Transition (above) may be called and, if so, bring arms down more slowly.

Note: The three steps can be replaced with step-touch or with step-hold if desired.

IV.      JUMPING AND KICKING. This is a 10-step pattern.

- 1      Jump on both ft with knees bent, R ft in front (ct 1); jump on both ft with R next to L, pushing knees back (ct 2); jump on both ft with knees bent, R ft in front (ct 3); jump on both ft but with R toe to R (ct 4);

## Uyun Horonu — continued

- 2            Jump on both ft and touch R heel in front of L (ct 1); jump on both with wt on R (ct 2); touch L heel in front of R (ct 3); step L in place and kick R fwd or lift R behind (ct 4).
- 3            Leap R to R, kicking L fwd or lifting it behind and bringing arms up by bending at elbows (ct 1); leap on L in place and kick R fwd or lift R behind and bringing arms down (ct 2).

Pattern: Fig I, Transition (done only once), Fig II, Transition (done only once), Fig III. Figure change is called by leader.

Presented by Ahmet Lüleci



## Yağmur Yağar

(Turkey)

This women's dance is from Trakya in the northwestern part of Turkey, done by immigrants from Macedonia.

Pronunciation: yah-MOOR yah-YAHR

Translation: Raindrops

Music: 7/8 meter, counted quick-quick-slow or 1-2, 1-2, 1-2-3. *Ahmet's Camp CD, Track 14*

Formation: Open circle of dancers with arms in W-pos.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>FIGURE I.</u> (instrumental)	
1	Facing CCW, step R fwd (cts 1, 2); step L fwd (ct 3).	
2	Step fwd two steps, R, L (cts 1, 2); step R fwd (ct 3).	
3-4	Repeat meas 1-2 with opp ftwk.	
	II. <u>FIGURE II.</u> (singing)	
1-4	Facing and moving twd ctr, repeat Fig I, meas 1-4.	
5	Step R fwd in front of L, lowering arms level with waist (cts 1-2); step L bkwd, bringing arms up to W-pos (ct 3).	
6	Two steps in place R, L (cts 1-2); step R slightly fwd (ct 3).	
7-8	Repeat meas 5-6 with opp ftwk.	
9	Step R to R, lowering arms (cts 1-2); step L behind R (ct 3).	
10	Step R next to L, bringing arms up to W-pos (ct 1); step L next to R (ct 2); step R in place (ct 3).	
11-12	Repeat meas 9-10 with opp ftwk.	
13-16	Repeat meas 9-12.	
17-32	Repeat meas 1-16, but meas 1-4 should be moving bkwd, away from ctr.	

Sequence: Dance is done as noted above. The last time through dance with the music provided, repeat meas 9-16 an additional time.

Presented by Ahmet Lüleci

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1) Choose your preferred audio format, from mp3 to wma, from the menu that says .mp3 :

The screenshot shows the website interface for converting YouTube videos to audio. At the top, there's a section titled "Insert video link (URL) and select format" with a text input field containing "https://youtu.be/fNcS-yIE-ks" and a dropdown menu set to "mp3". To the right is an orange "convert" button. Below this is a search section titled "Enter something to search for (artist - song title or video title)" with a text input field containing "Something to search for... e.g. Passenger - Let Her Go" and an orange "search and convert" button. A "settings" button with a gear icon is also visible. At the bottom, there are three numbered steps: 1. "search for a video on YouTube, Dailymotion, Vevo or directly on our page.", 2. "copy the link of the video and box above.", and 3. "select format and convert and download it." A dropdown menu for "Audio" formats is open, showing options: mp3, m4a, aac, flac, ogg, and wma.

2) Copy a YouTube URL from the list at the bottom of these instructions; paste it into that top long blank panel.

3) Click on the orange “convert” button (see above). Note: everything is on that one top line.

Free downloaded music — continued


4) Wait for a few seconds! [Do **not** click the large DOWNLOAD or PLAY NOW panels that pop up below. Those are ads for buying downloading software.]


5) This panel (below) will come up to name the file. It might look like this at first:


artist:  

name:  

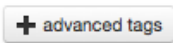
Click on the lower panel (name) and several options will come up, including the full name, Borrowdale Exchange. Click on that.

artist:  

name:  



- Borrowdale
- Exchange
- Borrowdale Exchange**



To type in your own names, or artist, click on “edit.”

6) Click



7) Click



That's it! It will go more quickly with each song.

Again, **ignore** these on the right side of the page:



Those buttons are ads for buying downloading software.

### Here are the URLs for my Stockton music

't Smidje <https://youtu.be/cIKnngkw2mo>  
 Borrowdale Exchange <https://youtu.be/fNcS-yIE-ks>  
 Chaos Mixer <https://youtu.be/zotC-zybJII>  
 Contradance – Pinch of Snuff Medley [https://youtu.be/QquiiFR\\_tbs](https://youtu.be/QquiiFR_tbs)  
 Dream Waltz Mixer <https://youtu.be/oE4GMAM4E7k>  
 French Tango-Mazurka <https://youtu.be/22A5wMhNnKk>  
 Lambeth Walk [https://youtu.be/\\_lcNfRV5j2w](https://youtu.be/_lcNfRV5j2w)  
 Tango Fascination <https://youtu.be/eQO9T6mkdGE>  
 Waverly Two-Step <https://youtu.be/z2PeMOOAF4>

## 't Smidje Mixer

(Europe)

These dance figures are similar to the ones found in Humppa, Allemansmarsj, All American Promenade, and some versions of Gay Gordons. The dance is sometimes called the Belgian Mixer because the music now being widely used for this dance – 't *Smidje* – is sung by the Belgian women's group Läis. (For example, it is known as Taniec Belgijka in Poland.) However, the dance appears to be very popular all over Europe and elsewhere. As Loui Tucker says, this dance "is this decade's Macarena."

Dozens of [videos](#) exist on YouTube (some posted as early as 2006) that include church picnics, weddings parties, prom night, summer camps, school gym classes, and backyard playdates. This is a truly modern folk dance that has been transmitted from parents to children, from big brothers to little sisters, from friend to friend.

Music: 2/4 meter 't *Smidje* (pronounced: et SMIHT-cha) by Läis.

Information about downloading music on Pages 124-125.

Formation: One large circle of couples facing LOD (CCW), evenly spaced. W on M's R side, inside hands joined in V-pos.

Steps & Styling: Pas de basque: Leap lightly sdwds onto R with slightly bent knee (ct 1); step on L toe next to or slightly in front of R (ct &); step R in place (ct 2). Can be done with opp ftwk.

Meas 2/4 meter

Pattern

INTRODUCTION. No action. Length depends on the cut of the music that is used, but begin with singing.

### I. RUN-RUN-RUN-HOP.

- 1 Run 2 steps fwd (cts 1, 2). Note: Some recommend beg inside ft, but starting with either foot works.
- 2 Run 1 step fwd (ct 1); hop (ct 2) and use the hop to make an inside half-turn (twd ptr). All now face RLOD.
- 3 Run bkwd 2 steps (cts 1-2).
- 4 Run bkwd 1 step (ct 1); hop (ct 2).
- 5-8 Repeat meas 1-4, moving RLOD.

### II. TOGETHER AND APART.

- 1 Beg with inside ft, Pas de basque twd ptr (cts 1, &, 2).
- 2 Pas de basque away from ptr (cts 1, &, 2). For meas 1-2, a very common variation is, instead of Pas de basque, to jump onto both ft with ft together twd ptr, then jump away from ptr onto both ft.
- 3-4 M takes 4 steps in place (cts 1, 2, 1, 2) while assisting W to move twd ctr with 4 steps (cts 1, 2, 1, 2), W ending on M's L, thus changing places.
- 5-6 Repeat meas 1-2. This will be done with opp ftwk, but still beg with inside ft and move twd ptr first, then away from ptr.

't Smidje Mixer — continued

- 7-8            M turn L while moving bkwd 4 steps (cts 1, 2, 1, 2) and guiding W under R elbow to the outside. W may spin R and fwd, or merely travel diagonally fwd, with 4 steps (cts 1, 2, 1, 2) to take inside hands with M in front on the circle of dancers.

Presented by Richard Powers

## Swiss Break Mixer

(Germany/Switzerland)

This dance evolved from the *Break-Mixer* created in the 1970s by Hannes Hepp (below, left) from Germany. The original version was danced in randomly weaving paths on the floor, with chance encounters during the partner change. It's essentially the same as the Chaos Mixer below, except that dancers link both L and R elbows with the same partner before moving on to find a new partner.



Carmen Irminger (above, right) from Zurich then taught a version, the *Swiss Mixer*, that linked L elbow with the next partner, and she used the Swiss tune "De Vogeli."

The *Swiss Break Mixer* (a name that combines the previous two names) is sometimes danced in a big circle formation, with progressive partner changes around LOD. Here is that version.

Music: 2/4 meter *De Vogeli* or any appropriate (lively) music  
Information about downloading music on Pages 124-125.

Formation: Circle of couples facing LOD (CCW). W on M's R side, with inside elbows linked.  
You may begin with either foot in this dance.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION</u> . No action. The number of measures depends on the recording.	
1-4	Walk 8 steps fwd, 1 step per beat, arm-in-arm with a ptr. You may begin with either foot in this dance.	
5-6	Face ptr and back away 4 steps.	
7-8	Stamp 3 times in place (cts 1, &, 2); clap hands 3 times (cts 1, &, 2).	
9-10	Link R elbows with ptr and rotate CW in place.	
11-12	Repeat meas 9-10, continue the rotation.	
13-14	With 4 walking steps, M move fwd around the circle of dancers to the next W while W move back to the M behind. Link L elbows and begin rotating CCW with new ptr.	
15-16	Continue rotating CCW with new ptr using 4 more steps.	

## Chaos Mixer

(United States)

When Steve Kotansky taught the version of Swiss Break Mixer with randomly weaving paths at Stockton in the 1980s, he named it Chaos Mixer.

Today the Chaos Mixer is sometimes danced to remixed or techno-infused music.

Use the same general movements as described above, but:

INTRODUCTION. No action.

13-16 Find a new ptr anywhere in the room and link L elbows for the rotation. Those without a partner raise their hand and try to find someone. It's chaos.

Since this dance begins on either foot, dancers can also begin on either side of their partner. Therefore, partners can be of either gender. In the chaos of finding a new partner, simply find a person of either gender, then choose which side where you want to dance.

Presented by Richard Powers



## Dream Waltz Mixer

Choreographed by Cecil Taylor in the 1920s; modified into a mixer by Richard Powers.

Music: 3/4 meter “Brothers” from *Fullmetal Alchemist*, played by Taylor Davis.  
Information about downloading music on Pages 124-125.

Formation: Couples facing LOD (CCW) around the room, holding inside hands in V-pos, W on M’s R side.

Steps & Styling: Ballroom Pos: M facing W, standing close together. M’s R hand is around W’s waist on the L, reaching to her back. W’s L hand is on M’s R shldr. M’s L hand and W’s R hand are joined at shldr ht.



Closed Promenade Pos: Same hand/arm positions as in Ballroom Pos, but looking in the direction of the joined hands; body is adjusted similarly.



Meas      3/4 meter

Pattern

8 meas      INTRODUCTION. No action.

I.      WALTZ SIDE-BY-SIDE, WALTZ AWAY AND BACK, WALTZ TOGETHER.

1      Beg with outside ft, in waltz rhythm, move fwd 3 smooth running steps, swinging the joined hands fwd.

2      Repeat meas 1, continuing fwd, swinging joined hands bkwd.

3-4      A solo turn rolling away from ptr (M rotating CCW and W rotating CW) using 1 fwd waltz step to move away (meas 3) and 1 backing waltz step, traveling in LOD (meas 4; start with a step back on M’s R, W’s L), then gracefully take Ballroom Pos.

5-8      In Ballroom Pos, 4 Rotary Waltz steps rotating CW and moving CCW around the circle of dancers.

II.      STEP-POINT, WALTZ, CHANGE PARTNERS, WALTZ.

1      Facing LOD in Closed Promenade Pos, step fwd on outside ft (ct 1) and brush inside ft fwd standing tall (ct 2), hold (ct 3).

2      Beg with inside ft, 1 Waltz moving fwd.

3      M steps L to L (ct 1); hold (cts 2, 3); raising his L arm to release W into a solo turn CW to R (cts 1, 2, 3). Note: M may need to travel LOD, to adapt to motion of next W.

4      W continues turning and moving fwd as M shifts back to R ft and looks over his R shldr for W approaching from behind.

5-8      Take Ballroom Pos with new ptr (ideally, W never stop traveling fwd) and use 4 waltz steps to rotate CW and move LOD. To repeat the sequence, release leading hands (M’s L, W’s R) and sweep rear hands (M’s R, W’s L) fwd on ct 1 of the next meas.

Presented by Richard Powers

# French Tango-Mazurka

## Mazurka Clandestina

(France - Belgium - Italy - Germany)

This is an evolving form of contemporary French/Flemish mazurka, currently spreading to Italy, Germany and elsewhere. As a living tradition of evolving folk mazurkas, these variations show some influences from other partnered dances, especially tango. It has been disseminated via the annual Gennetines folk dance festival, and sometimes through today's social media.

The name of this dance has not been standardized. It is most often simply called mazurka in areas where this tradition of mazurka is common. It is sometimes called tango-mazurka because of the infused tango elements. Clandestina comes from the name of the impromptu outdoor gatherings where this mazurka is often danced.

**Music:** 3/4 meter French and Flemish folk mazurkas, played more slowly than earlier folk mazurkas (115 BPM, with a typical range from 112-125 BPM), often with the traditional Polish mazur cadence on the final cts 4-5.

*Derniers Sourires* by Le Sextet à Claques

Information about downloading music on Pages 124-125.

**Formation:** Couples in Ballroom Pos.

**Steps & Styling:** Ballroom Pos: M facing W, standing close together. M's R hand is around W's waist on the L, reaching to her back. W's L hand is on M's R shldr. M's L hand and W's R hand are joined at shldr ht.

Banjo Pos: Hand/arm same as Ballroom Pos, but the body is adjusted leftward so that R hips are adjacent.



Flemish Mazurka Step: Small step L to L (ct 1); shift wt back to R (ct 2); bounce on R while touch L next to R (ct 3). Can be done with opp ftwk. In tango mazurka, the bounce is almost imperceptible.

Rotary Waltz: This is usually the standard folk CW turning waltz, but other kinds of waltz are occasionally seen, such as La Java simple stepping in place as you rotate, or a CCW Reverse Waltz.

Pivoting Mazurka Step: M: CW Pivot Step R (ct 1); Pivot Step L (ct 2); raise R (ct 3). W use opp ftwk.

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

Forward Grapevine: M step L to L (ct 1); cross R behind L (ct 2); step L to L (ct 3); as W step R to R (ct 1); cross L in front of R (ct 2); step R to R (ct 3).

Parallel Break: In Banjo pos, M step R fwd in front, as W step L behind (ct 1); replace wt back on opp ft (ct 2); hold (ct 3).

Tango Close: M step R to R (ct 1); touch L next to R (ct 2); hold (ct 3). W use opp ftwk.

A wide variety of stylings are done, from smooth to bouncy; very close to partner or far apart; standing tall to slouched over. All steps tend to be small.

This dance is usually danced on the spot, like salsa and tango, not traveling LOD like older mazurkas.

### **PRACTICE PATTERN**

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
	I.	<u>TODAY'S BASIC STEP.</u>
1-2		1 Flemish Mazurka Step, then 1 bar slightly turning (only about a quarter-turn) CCW waltz (W rock-steps back on cts 5-6).
3-4		1 Pivoting Mazurka Step beg opp ft rotating CW (pivot-pivot-raise), then 1 bar CW waltz. <u>Note:</u> This one is considered the “basic step” in today’s Mazurka Clandestina.
5-6		Repeat meas 1-2.
7-8		1 Pivoting Mazurka Step beg opp ft rotating CW, then 1 bar Tango Close.
	II.	<u>GRAPEVINES.</u>
1-4		1 Flemish Mazurka Step then 1 Rearward Grapevine. Repeat opposite, with M crossing behind.
5-8		1 Flemish Mazurka Step, 1 Forward Grapevine, M catches W in a Parallel Break, then Tango Close.
	III.	<u>EASY TRIPLE MAZURKA.</u>
1-4		3 Flemish Mazurka Steps then 1 bar CW waltz.
5-8		Repeat meas 1-4 on opposite side, again finishing with a CW waltz.
	IV.	<u>EASY BASIC STEP PLUS REARWARD GRAPEVINE.</u>
1-4		2 Flemish Mazurka Steps then 1 full CW Waltz.
1-4		2 Flemish Mazurka Steps, 1 Rearward Grapevine, both crossing behind at first, then Tango Close.

[Video](#) of these figures danced freestyle, with some additional figures.

Presented by Richard Powers

# Improv Contradance

(Scottish/French/English/German/Russian/American)

This is the Russian version of the **Ecossaise** from the Regency Era, as described by Louis Petrovsky, Kharkov, in 1825. It was a popular dance at the time. Petrovsky wrote, “There is no one who has not seen this dance.” It also presents a wonderful new variation for today’s contradancing.

This is an *American* version of *Russian* version of the *German* way of dancing the late 18<sup>th</sup>-century *English* version of the Ecossaise, which was a *French* version of a *Scottish* country dance. Petrovsky wrote, “It seems that Ecossaise, as the name implies, had its origin in Scotland,” but by the time it reached Germany and Russia, it had lost its Scottish character.

This is Richard Powers’ *interpretation* of this dance. Petrovsky said that the head couple of the set chooses the figure and that the dancers below observe the figure, then dance what they saw, when the head couple progresses down to them. We keep all of that. But Petrovsky didn’t say what each subsequent couple does when they reach the top. The same figure? Richard thinks it’s highly possible that they could invent their own new figure, because the Ecossaise figures are very short – only a quarter the length of a typical contradance – short enough to be easily observed then danced by the third couple. And the third couple is truly inactive in the Ecossaise, without anything to do while standing inactive, so they are free to observe a new figure that is approaching them, then dance it. The idea of each top couple choosing new figures is easy and obvious, so we can assume that this must have occurred to them, especially since we know that Russian dancers were already improvising the mazurka at that time, with each set having their own leader, spontaneously inventing the figures.

Music:                      2/4 meter                      Contradance music. Historic Ecossaise music was duple (reels), but 6/8 (jigs) also work well. 114-120 BPM is an ideal range.

Formation:                Proper longways set, with W on the R side as you face up. Triple minor sets were most common at this time, with spacer couples between the two dancing couples. “1” is the Active Couple, “2” is the Inactive Couple, “3” is the Spacer Couple.

(From the front of the hall) 1 2 3 1 2 3 1 2 3 Cpls 1 and 2 are dancing. Cpl 3 is standing and watching.

As Inactives progress up the set, they alternate between being a Spacer Couple and an Inactive Couple until they reach the top. They then wait out two rounds of the music and become an Active Couple.

An Active Couple remains active until reaching the bottom, when they wait out two rounds of the music, and become a Spacer Couple or an Inactive Couple.

At the top, *new Actives must wait until they have a set of three couples to dance with* (so they wait twice through the music). However, when an Active Couple reaches the bottom of the set they still dance as if there is only one couple below them (i.e., you don’t need a set of three couples at the very bottom).

Steps & Styling: The footwork in 1825 was primarily 3 chassés, jeté and assemble:

Chassé: Step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2). Repeat with opp ftwk (cts 3 & 4); repeat with first ftwk (cts 5 & 6).

Jeté: Softly leap fwd L (ct 7).

Assemblé: Throw R ft fwd and softly land on both feet closed in 3rd pos (ct 8).

But Petrovski wrote, “Others...saunter around safely in the first figure, and in the second,” implying that some dancers just walked the figures, as most dancers began to do five years later, around 1830. So walking, as in today’s contras, is fine.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	I.	<u>FIGURE I.</u>
1-8		The top Active cpl invents a short 8-bar figure (see options below) and dances it with the second (Inactive) cpl. For instance, there is time for a Right Hand Star and Star Left back.
	II.	<u>FIGURE II.</u>
9-16		The top cpl promenades down the set for 4 bars (see options below), turns singly, promenades up the set for 4 bars as the second cpl walks up one space, ending with the head cpl one place below where they began.
17-32		The Active cpl then dances the same figure with the next cpl below them, who was formerly a Spacer cpl, so they had seen the figure and now know what to do (that’s the beauty of Spacer cpls).  At this same time, there are two cpls standing out at the top of the set. While they are standing out, the new top cpl tells or shows the 2nd cpl what their new figure will be. When a 3rd cpl reaches them, they commence dancing.

Active cpls must dance the same figure with every cpl down the set, without changing it. When the Active cpl reaches the bottom of the set, they wait out two rounds, then start back up the set as an Inactive or Spacer cpl.

Note: When an Active cpl is almost to the bottom and there is only one cpl left, dance the figure with them. You don’t need a third Spacer cpl at the bottom of the set. Thus, after dancing with the last cpl, the Actives will reach the very bottom of the set.

While Inactives are progressing up the hall, the Inactive M (or W) is thinking ahead, planning what the next figure will be when they reach the top.

Improv Contradance — continued

POSSIBLE FIGURES FOR FIGURE I.

- 1 R-Hand Star, then join hands and Circle R to return. Or Circle Left, then Star L.
- 2 Joining hands and Circle Left a full turn; 2 M pull 2 W to advance and dive under arches arms formed by their raised held hands, W then casting away to return to places.
- 3 Active M and Inactive W dos-a-dos. Active W and Inactive M do the same.
- 4 Active M and Inactive W do a 2-hand turn, circling CW to places. Active W and Inactive M do the same.
- 5 Active M and Inactive W advance with 2 quick setting steps, then quickly turn by R hands. Inactive M and Active W do the same.
- 6 Joining four hands, Double Balance (in-out-in-out), then Circle L.
- 7 Do a Chain for 4 in a square (R hands to ptr to cross over, L hands up and down the set with the next, repeat to finish the square).
- 8 *Invent your own.* It should be a short 8-bar figure that involves the Inactive cpl (not just dancing around them) and remains generally in your space without crashing into the next set below. It should probably be different from what the previous Active cpl did. Use elements of the above figures or borrow short figures that you may already know from contras, English country dancing, Scottish country dancing, etc.

POSSIBLE PROGRESSIONS FOR FIGURE II.

- 1 Promenade down ctr of set, turn alone, and promenade up ctr back to one place below where you began. Inactive Couple will have moved up to create a space for you.
- 2 Promenade down ctr of set, cast away, and walk back up the outside back to place.
- 3 Cast down outside and come up ctr.
- 4 Parallel tracks: W promenades down the center as the M moves down behind the M's line, then M up the center as the W comes up behind the W's line, to your new place. Or vice versa.
- 5 Cross over and cast down the outsides, then come up ctr, crossing over.
- 6 Figure-8: Head cpl goes down ctr past cpl 2, goes "out the windows" behind cpl 3, circles toward ctr to meet and promenade up two cpls, casts around cpl 2, circling around into final position.
- 7 Promenade down ctr of set, turn alone, galop up ctr with longer steps, then cast around the cpl you had danced with, to finish one place below.
- 8 Polka down ctr; polka up ctr, or maybe backing the W without turning.
- 9 Same as #8, with W turning under M's raised arm (like a solo polka). Possibly reverse the turn coming back up.
- 10 *Invent your own.*

### Common Mistakes to Avoid

These mistakes are usually made by Head #1 Couples, but Inactive #2 Couples can be assistants, helping the Head Couples if needed.

Mistake 1. Inventing a too-long figure. Remember it's only 8 steps plus 8 steps.

Note that walking around #2 dancers while they just stand in place is not very interesting for them. Let your figure engage Couple #2.

Frequent Mistake 2. Start dancing the figure too early, before you have 3 couples. Wait until Couple #3 arrives.

Mistake 3. Conversely, still standing (or rehearsing) when it's your turn to start dancing at the top. Couple #2 can help the Head Couples start on time.

Mistake 4. Showing the figure to Couple #2 in "rehearsal mode" and then progressing down the center. Only progress when in full dancing mode, once you have three couples.

Mistake 5. Complete inaction, not having any idea of what to do. If you're Couple #2 and the Head Couple still has no idea what to do when the music begins, you can back-lead a figure from below (Double Balance and Circle Left can easily be led from below) then send them down the center, with an encouraging smile. A single #2 dancer can easily lead all four through this figure.

### How to Bring Newcomers into Improv Contradancing

Most people don't hear announcements at a dance party, so newcomers might not hear the call for *Improv* Contra, see a contradance line forming, and join in. This might then unravel the line, when newcomers don't know what to do and when.

This has an easy solution. As long as one person of each couple knows how improv contras work, they can show their newbie partner, bringing them along, or telling them to stay in place for a moment.

So just before the music starts, ask if there is anyone who doesn't know how to dance an improvised contra. If one person in a couple raises their hand, fine, no problem. Their partner will show them. Then if a *couple* raises their hand, another couple who knows the dance can split them up, with a smile, each taking one as their partner.

This dynamic can also grow improv contradancing in your group. Dance this at each week's party, bringing in newcomers each time, with experienced dancers bringing newcomers into the dance as their partners.

Presented by Richard Powers

# Tango Fascination

(England)

This English sequence tango has evolved over the years, improving a bit each time. It was originally choreographed by Fred Holmes, then described by Victor Silvester, then modified by Bill Botham in “Dancing Back the Clock” and by Harold Evans from Victoria, B.C. Lucile Czarnowski taught it at the 1952 Statewide Festival in Oakland.

Music: 4/4 meter *El Choclo* performed by Amerimambo

Information about downloading music on Pages 124-125.

Formation: Couples in Ballroom pos, M facing LOD (CCW), W facing M.

Steps & Styling: Ballroom Pos: M facing W, standing close together. M's R hand is around W's waist on the L, reaching to her back. W's L hand is on M's R shldr. M's L hand and W's R hand are joined at shldr ht.



Closed Promenade Pos: Same hand/arm positions as in Ballroom Pos, but looking in the direction of the joined hands; body is adjusted similarly.



Meas 4/4 meter

Pattern

4 meas INTRODUCTION. No action.

## I. WALK AND CORTÉ.

- 1 Beg M fwd L, W bkwd R, two slow steps moving fwd: Step (cts 1-2); step (cts 3-4).
- 2 Step to side, M to L, W to R (ct 1); step with free ft next to standing ft, rotating about 1/8 CW (ct 2); M step L bkwd diag to ctr as W lunges fwd R with an arched back (ct 3); hold (ct 4).
- 3 Repeat meas 1 with opp ftwk, traveling diag out.
- 4 Step to side, M to R rotating about 1/8 CCW to face LOD, W to L (ct 1); step with free ft next to standing ft (ct 2); step sdwd away from ctr, twisting into Closed Promenade Pos facing ctr (ct 3); hold (ct 4).

## II. PROMENADE AND ROLLAWAY.

- 1 Beg M's L, W's R, two slow steps moving twd ctr: step (ct 1); hold (ct 2); step (ct 3); hold (ct 4), changing to a “swing” handhold (M tucks L fingertips into W's R palm).
- 2 Face ptr, releasing M's R W's L handhold, and step twd ctr on M's L, W's R (ct 1); step bkwd M's R W's L twd ctr, M holding W's R hand in his L hand (ct 2); step bkwd M's L W's R (ct 3); cross free ft (M's R, W's L) over and touch (ct 4). All face out.
- 3-4 Repeat meas 1-2 with opp ftwk, moving away from ctr and taking Closed Promenade Pos again on the 3rd step. End facing ctr again in Closed Promenade Pos.



### III. SCISSORS AND MEDIA LUNA.

- 1 Beg M's L and W's R, one slow step twd ctr: step (ct 1-2); step fwd (ct 3); pivot to face ptr and point the free ft toward the ctr (ct 4).
- 2 Two small slow crossing steps.  
M: L over R (cts 1, 2); and R over L (cts 3,4).  
W: R over L (cts 1, 2); and L over R (cts 3, 4).  
End facing ptr, joined hands twd ctr.
- 3 M fwd L moving LOD; W bkwd R (cts 1, 2); M sweep R ft in a circle out and around, ending pointing behind W, while W sweeps L ft out and around, ending pointing bkwd (cts 3, 4).
- 4 M bkwd R moving RLOD; W fwd L (cts 1, 2); M sweeps L ft in a circle out and around, ending pointing bkwd, while W sweeps R ft out and around and fwd (cts 3-4).

### IV. TWO-STEP UNDERARM TURN AND FINAL LUNGE.

- 1 Releasing M's R and W's L handhold, M steps side-together-side L-R-L twd ctr while assisting W to turn R with three steps (R, L, R) under raised joined hands (cts, 1, 2, 3); hold (ct 4).
- 2 M repeat meas 1 with opp ftwk and direction while assisting W to turn L with three steps (L, R, L) twd the outside under raised joined hands (cts 1, 2, 3); end in Closed Promenade Pos facing ctr (ct 4).
- 3 Beg M's L and W's R, one slow step twd ctr: step (ct 1-2); lunge slightly (or deeply) (ct 3-4).
- 4 Push off bent knee and rise to standing (ct 1); face ptr and step sdwd away from ctr, M on R and W on L (ct 2); touch free foot next to standing ft (ct 3). Take Ballroom Pos and prepare to repeat the dance (ct 4).

Presented by Richard Powers

# The Borrowdale Exchange

(Scotland)

This dance is also known as the Sextet Mixer and was created by Derek Haynes, circa 1975, published in *Carnforth Collection 2*, 1991.

Music: 2/4 meter *Da Roots* by Mind Reflection

Information about downloading music on Pages 124-125.

Formation: 3-couple Sets, joined hands in V-pos. Two or 4 couples are also possible.\*

Steps & Styling: Ballroom Pos: M facing W, standing close together. M's R hand is around W's waist on the L, reaching to her back. W's L hand is on M's R shldr. M's L hand and W's R hand are joined at shldr ht.



Crossed-Hand Promenade Pos: Couple standing side-by-side, W on M's R side. Hands are joined in front, R in R, L in L.



Meas 2/4 meter

Pattern

INTRODUCTION. None.

## I. FIGURE I

- 1-4 Walk 8 steps or slide 8 steps L, rotating the circle of dancers CW.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-12 Retaining hands, Double Balance (pull in, push back, pull in, push back).\*\*
- 13-16 Drop handholds and do-si-do with ptr using 8 steps.
- 17-20 Reach into ctr of circle of dancers and hold R hand of the person across, and raise the hands that are held to form three arches. Maintaining the handhold, start to rotate CW.
- 21-24 M with the *lowest* handhold pulls W under the arches formed by the other two pairs of joined hands. The M with the next-lowest handhold does the same. Take Crossed-Hand Promenade Pos (or Ballroom Pos for a polka) with ptr.
- 25-32 These new cpls promenade (or polka) anywhere in the room to find 2 other cpls and repeat the dance.

\* 2- or 4-couple sets are possible, but if you prefer to dance this as traditional couples, the person opposite in your R hand will be same role in a 2- or 4-couple set, not opposite-role as in a 3-couple set. If you want to retain traditional couples, make a last-second change to the hand of an opposite-role person. For some groups this is a non-issue—either gender/role is fine as a promenade partner.

\*\*The original version is to walk fwd twd ctr 4 steps; and then back up 4 steps.

Presented by Richard Powers

## The Lambeth Walk

(England)

The Lambeth Walk became a huge dance fad in England in 1938 following its premiere in the 1937 musical *Me and My Girl* with Lupino Lane. The fad spread to the U.S. in 1938-39. The original was a five-minute stage extravaganza, not a sequence dance. There have been many different ways of shortening The Lambeth Walk into a social dance routine, through 75 years of the folk process and many revivals of *Me and My Girl*. This version is based on first generation 1938 and 1939 British films of The Lambeth Walk, as reconstructed by Richard Powers. If you have seen one of Richard's earlier versions of the Lambeth Walk, this is the final version.

Music: 4/4 meter *The Lambeth Walk* performed by Michael Flome and His Orchestra. Information about downloading music on Pages 124-125.

Formation: Couples begin side-by-side, W on M's R, facing LOD (CCW) around the room, not touching.

Steps & Styling: The Lambeth Walk: While taking long walking strides fwd, 2 steps per measure, the arms swing in opposition to the walking, slightly lifting elbows as the arm swings fwd, slightly leaning away from the lifted elbow. This means leaning slightly away from your ptr on the first step.

The Cockney Salute: There are many versions of the Cockney Salute. This is the basic one, from the original film: Slap L palm above L knee (ct 1); slap the R palm above R knee (ct &); repeat both slaps as described (cts 2, &, 3); slap L palm onto above the L knee (ct 4) for a total of 5 slaps; clap hands together (ct 1); raise R hand, led by the R thumb sticking out, over R shoulder, leaning back and shouting "OY!" (ct 3). The timing is cakewalk timing, in the same cadence as saying, "DO-ing the LAM-beth WALK, OY!" (Rhythm: quick-slow-quick-slow-slower-slower). Slaps can also begin on opp hand and knee.

Other versions involve crossing hands over to slap the opp knee, or slapping palms to the opp elbow, rolling the crossed arms over each other, and more.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action.	
	I. <u>LAMBETH WALK, AND ELBOW TURN</u> .	
1-4	Beg M's L, M's R, 8 long walking steps fwd LOD (see description above). On last two steps, M turns to R, to face RLOD (CW).	
5-8	Hook L elbows and walk fwd 8 steps, rotating in place CCW as a couple. On last two steps, M turns to L to face LOD and offers W his R arm.	
	II. <u>CHORUS – WALK AND ROCK, CAST AWAY AND SALUTE</u> .	
1-2	Facing LOD, cpls hook elbows and, beg M's L and W's R, walk fwd 2 long steps (cts 1-2, 3-4). Beg M's L and W's R, three rocking steps in place, fwd (ct 1), bkwd (ct 2), fwd (cts 3-4). Rhythm is slow-slow-quick-quick-slow.	
3-4	Repeat meas 1-2 with opp ftwk.	

The Lambeth Walk — continued

- 5-6 Release elbows and, beg M's L and W's R, walk 3 steps away from ptr, making 3/4 of a circle (cts 1-2, 3-4, 1-2) and ending facing ptr a few feet apart. Jump onto both feet, feet apart in a slight crouch, knees bent (cts 3-4).
- 7-8 Cockney Salute, described above.
- III. DO-SI-DO AND ELBOW TURN.
- 1-4 Do-Si-Do with ptr, using 8 strutting steps in the style of the Lambeth Walk, with arms swinging.
- 5-8 Repeat ftwk of meas 1-4, but hook L elbows with ptr and use the walking steps to rotate as a cpl CCW.
- IV. CHORUS.
- 1-8 Face LOD around the room, hook elbows repeat Fig II above.
- V. DO-SI-DO ONLY.
- 1-4 Do-Si-Do with ptr, using 8 strutting steps in the style of the Lambeth Walk, with arms swinging.

Sequence: Repeat the entire dance twice. On the third repetition, end with Fig IV and a final "OY!"

Presented by Richard Powers

## Waverley Two-Step

(England)

This is an English Sequence Dance created by Maurice Fletcher and modified by Richard Powers.

Music: 2/4 or 6/8 meter *Little Red Monkey* by Tony Evans Orchestra

Information about downloading music on Pages 124-125.

Formation: Couples facing LOD (CCW) around the room with inside hands joined.

Steps & Styling: Ballroom Pos: M facing W, standing close together. M's R hand is around W's waist on the L, reaching to her back. W's L hand is on M's R shldr. M's L hand and W's R hand are joined at shldr ht.

Crossing Two-Step: M cross R over L (ct 1); step side L (ct &); cross R over L (2). QQS timing. W steps opp.

Pas-de-basque: Leap L onto L (ct 1), step lightly on ball of R in front of L (ct &); step L in place (ct 2). Can be done with opp ftwk. This step has a down-up-down feel.

Solo Outward Rollaway: M rotates CCW while moving LOD. Step fwd L, side R, side L, cross R over L, as W steps fwd R, side L, side R, fwd L, rotating CW.

Turning Two-Step: A bouncy rotary waltz with Q-Q-S timing (cts 1, &, 2), rotating CW as a couple and moving LOD.



Meas	2/4 meter	Pattern
4 meas	<u>INTRODUCTION</u> . No action.	
	I. <u>WALK, SWITCH PLACE, AND RETURN</u> .	
1-2	Beg M's L and W's R, 3 walking steps fwd (cts 1, 2, 1); face ptr and point free ft diag LOD/twd partner, releasing handhold (ct 2).	
3-4	Beg M's R and W's L, exchange places with a Crossing Two-Step (cts 1, &, 2), M passing behind W. Rejoin M's R, W's L hands. Step side L away from ptr and close with wt, facing RLOD (ct &). Style is lightly bouncy, bouncing downward on each downbeat of the music, therefore the last two steps end up being two bouncy changes of weight ("change-change" instead of "side-close").	
5-8	Repeat meas 1-4, moving RLOD, switching places to return to original pos.	
	II. <u>PAS DE BASQUE, ROLLAWAY, TWO-STEP</u> .	
1-2	Joining inside hands, beg M's L, W's R, 2 pas-de-basques in place starting with M's L, W's R (cts 1, &, 2, 1, &, 2). Look twd ptr on first pas-de-basque, away on the second.	
3-4	Drop handhold and Solo Outward Rollaway fwd with 4 steps (cts 1, 2, 1, 2).	
5-8	In Ballroom pos, beg M's L and W's R, dance 4 meas of Turning Two-Step.	

Presented by Richard Powers

## TURKISH WOMEN'S STYLING WORKSHOP





- 2 Step R to R, arms and hips to R (ct 1); step L to L, arms and hips to L (ct 2); jump onto both feet, L in front while hands come sharply down to side (ct 3); hop on R, with a small L kick fwd (ct 4); step L fwd (ct &).

VII. TWIZZLE, GALLOP, HIP BUMPS

- 1 Jump on both bkwd, R behind L and move arms R (ct 1); jump on both bkwd with L behind R and move arms L (ct 2); jump onto both feet, L in front while hands come sharply down to side (ct 3); hop on R, with a small L kick fwd (ct 4); step L fwd (ct &).
- 2 R toe in front of L ft, L hand on belly. Hold ftwk while bringing R arm from back to front with palm fwd, flicking fwd with rhythm: flick, flick, flick, flick, double-flick. Hips thrust fwd from down to up with same rhythm: up, up, up, up, up-up.

VIII. HAND SLAP AND FIST STRIKE.

- 1 Repeat Fig I, meas 1, but add arms as noted here: R hand goes from up to down, passing L hand going in the opp direction (ct 1); repeat ct 1 with opp handwork (ct 2); move R arm in full CW circle (ct 3) and then make a fist and strike the air twice at chin height (ct 4, &).
- 2 Repeat Fig I, meas 1, but add arms as noted here: R hand goes up from down to up and stays there (ct 1); L hand goes from down to up (ct 2); both hands are slowly lowered to sides (cts 3, 4, &).

IX. KICKS.

- 1 Holding arms in a wide W pos and bouncing freely, kick R fwd (ct 1), step R in place (ct 2), step L in place (ct 3), kick R (ct 4), step R in place (ct &).
- 2 Repeat meas 1 with opp ftwk.

X. KICKS WITH TURNS.

- 1 Spin L (CCW) in place with five steps (R, L, R, L-R)
- 2 Repeat Fig IX, meas 2
- 3-4 Repeat meas 1-2, but spin R (CW) on meas 3.

XI. ENDING.

- 1-2 Arms open wide above head, palms up, and hold pose.

Sequence:

Fig I four times, Fig II four times, Fig III twice  
 Fig IV twice, Fig V twice, Fig VI four times  
 Fig III twice, Fig VII twice, Fig VIII twice  
 Fig III twice (music speeds up)  
 Fig IX twice, Fig X once  
 Ending

Presented by Evren Soytopcu Kiyak



# Al Basmadan

(Turkey)

This dance for women is from Balıkesir, in western Turkey.

Pronunciation: AHL-bahz-mah-DAHN

Translation: She has a red underpants

Music: 9/8 meter

*Evren's Camp CD, Track 2*

Formation: Circle of individual dancers facing ctr with arms in W-pos.

Meas      9/8 meter

Pattern

\_\_\_ meas      INTRODUCTION. No action.

I. FIGURE I. (singing)

- 1      Turning to diag R, step R to R (ct 1); touch L next to R (ct 2); turning to diag L, step L to L (ct 3); touch R next to L and turn to face diag R (ct 4).
- 2      Step R diag R moving R arm down in a CW motion (ct 1); touch L next to R with R arm down in front (ct 2); turning diag L, step L bkwd while bringing R arm back to W pos with opp motion, i.e. CCW (ct 3); step R bkwd, moving L arm down in a circular CW motion (ct 4); step L in place, bringing L arm back to W pos with a CCW motion (ct &).

II. FIGURE II.

- 1-2      Repeat Fig I except on last cts 7-8-9, make a 360° turn L.

III. FIGURE III.

- 1      Step R fwd, leaving L in place (ct 1); transfer weight back to L with a half-turn L -- 180° pivot to face bkwd (ct 2); step R fwd (ct 3); transfer weight back to L with a half-turn L -- 180° pivot to face fwd (ct 4).
- 2      Repeat Fig I, meas 2.

Presented by Evren Soytopcu Kiyak

# Elmalarin Yongası

(Turkey)

This dance is from Konya, Turkey, the “spoon” region from central Anatolia. This is a woman’s dance with a feminine style.

Pronunciation: EHL-mah-lah-rihn YOHN-gah-suh      Translation: The heart of the apple

Music: 2/4 meter      *Evren’s Camp CD, Track 3*

Formation: Circle of dancers facing CCW, arms in W-pos.  
Wooden spoons are held in each hand. The spoon-clicking pattern is R, L, R, hold throughout the dance. At the beginning of the dance, there is an extra click before starting the dance, i.e. click R, R, L, R the first time.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
2 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>FIGURE I.</u>	
1	Step R fwd (ct 1); step L fwd (ct 2).	
2	Repeat meas 1.	
3	Step R fwd (ct 1); step L fwd (ct &); step R fwd (ct 2).	
4	Step L fwd (ct 1); step R fwd (ct &); step L fwd (ct 2).	
5	Facing ctr, step R in place with ball of foot, bringing R arm up in front, and L arm down behind with bent elbows (ct 1); step L in place, flat-footed, knees bent slightly (ct &). Repeat movement of ft but switching arms, L arm up and R arm down (cts 2, &). These movements have an up-and-down motion; move hips slightly.	
6	Repeat meas 5.	
7	Step R bkwd on ball of foot, turning body slightly to diag R and look over R shldr, with R arm up and L arm down (ct 1); step L in place, knees bent slightly (ct &); step R fwd with ball of foot, turning body to face ctr, with L arm up and R arm down (ct 2); step L in place, knees bent slightly (ct &). These movements have an “out-and-in, out-and-in”	
8	Repeat meas 7.	
9	Repeat meas 1-8.	
	II. <u>FIGURE II.</u>	
1	Bring arms to side at shoulder level with palm facing down; step R (flat or heel) to R with straight knee (ct 1); close L to R with L toes, both knees bent (ct &); step R (flat or heel) to R with straight knee (ct 2); close L to R with L toes, both knees bent (ct &). Keep an “up” movement on cts 1, 2 and a “down” movement on the “and.”	
2	Repeat meas 1.	



- 3 Step R to R, bending both knees (ct 1); touch L heel in place while straightening knees (ct 2). Shake shoulders and return arms to W-pos.
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-6 Step R with knee straight and begin turning L with R arm up and L arm down (ct 1); step L to L on a bent knee and continue turning L, switching arm pos (ct &); repeat cts 1, & (cts 2, &).
- 7-12 Repeat meas 1-6.
- 13-14 Repeat meas 1-2.
- III. ENDING.
- 1-6 Repeat Fig 1, meas 1-6
- 7 Step R bkwd with R arm up (ct 1); step L in place (ct &); step R fwd, bringing L arm up and R arm down (ct 2); step L fwd (ct &).
- 8 Step R fwd while bringing R arm fwd and above head, palm face out, and L arm behind small of back, with palm facing out, shout “Hey!”

Sequence:

Fig I, Fig 2,  
 Fig I, Fig 2,  
 Fig I,  
 Fig I, Fig 2,  
 Fig I, Fig 2,  
 Fig I meas 1-8  
 Ending

Presented by Evren Soytopcu Kiyak

# Elmas

(Turkey)

This dance comes from Kars, near the eastern border of Turkey.

Pronunciation: AHL-mahs

Translation: Diamond

Music: 6/8 meter

*Evren's Camp CD, Track 4*

Formation: Open circle of dancers facing CCW. L hand, palm up, is on own shldr, R hand palm down on the hand of the dancer in front.

Steps & Styling:

Meas      6/8 meter

Pattern

\_\_\_ meas      INTRODUCTION. No action.

## I. FIGURE I.

1      Facing CCW, step R toe fwd (ct1); step L toe next to R (ct &); step R fwd on a flat ft (ct 2).

2      Repeat meas 1 with opp ftwk.

3-16      Repeat meas 1-2 seven times.

## II. FIGURE II.

1      Facing ctr with hands in W-pos, step R to R (ct 1); step L next to R (ct &); step R to R (ct 2).

2      Bounce on R, raising L knee up in front (ct1); hold (ct 2).

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

5-8      Repeat meas 1-4.

## III. FIGURE III.

1      Repeat Fig I, meas 1, but move twd ctr.

2      Making a half-turn L to face out, repeat Fig I, meas 2.

3-4      Continuing to face out, repeat Fig II, meas 1-2.

5-6      Continuing to face out, repeat meas 1-2 with opp ftwk.

7-8      Repeat meas 3-4 with opp ftwk and direction.

## IV. FIGURE IV.

1      Facing ctr, step R to R (ct 1); step L in front of R (ct 2).

2-3      Repeat meas 1 twice.

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



- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.
- 17 Three steps in place (R, L, R) while turning CCW (cts 1, &, 2).
- 18 Three steps in place while facing CCW and bringing hands back to orig pos (cts 1, &, 2).

Presented by Evren Soytopcu Kiyak

# Güvende, Küçük Oyun

(Turkey)

These dances are from Bursa in northwestern Turkey, and are done while playing spoons in the hands.

Pronunciation: GOO-vehn-deh, KOO-chook OH-yuhn Translation: Dance style, little dance

Music: 4/4 meter *Evren's Camp CD, Track 5*

Formation: Individual dancers facing CCW, hands holding spoons in a high W-pos.

Steps & Styling: Wooden spoons are held in each hand. The spoon-clicking pattern is R, L, R, hold throughout the dance.



Meas 4/4 meter

Pattern

24 meas INTRODUCTION. No action.

GÜVENDE.

I. FIGURE I.

1 Step R heel fwd (ct 1); step L behind R, bending both knees (ct &); repeat cts 1, & (cts 2, &); take two steps fwd (R, L) while bringing arms down (cts 3, 4). Hands return to original pos to repeat the meas.

2-4 Repeat meas 1 three times.

FIGURE II.

1-2 *Women* Do the following steps while rotating 360° CCW: step R heel and push the R hip up and R (ct 1); step L in place (ct &); repeat cts 1 & seven times over the next two measures. Knees are bent throughout. During the turn, L hand remains at shoulder while R hand, at waist, moves out on cts 1, 2, 3, 4 and in on ct &.

1-2 *Men* Facing ctr, slowly bend knees, twisting body to R (cts 1, 2); touch L knee to the floor (ct 3); slowly twist body to L (ct 4); touch R knee on floor (ct 1); slowly stand up (cts 2-4).

This dance is done three times, plus Fig I one additional time.

KÜÇÜK OYUN

I. FIGURE I.

1 Facing ctr, step on R heel in front of L with toes twisted L (ct 1); step on L toe behind R, keeping R fwd and toes twisted R (ct &); repeat cts 1 & three times.

2 Repeat meas 1.

3 Step R slightly inside facing diag L, swinging R arm down while L arm stays up (ct 1); step L behind R, swinging L arm down and swinging R arm up (ct 2); step R to R and face ctr (ct 3); step L in front of R facing diag R, swinging R arm down (ct 4). Note: This is an exaggerated grapevine step.

4-6 Repeat meas 3 three more times.

- 7-8                      Repeat Güvende, Fig II, meas 1-2.
- 9    *Women*        { Step R fwd while bringing R arm up and L arm down (ct 1); step in place on L while  
                             bring R arm bkwd (ct 2); step R slightly bkwd while bring L arm up (ct 3); step on L  
                             next to R (ct 4).
- 10                      With arms held out to sides, 4 small steps (R, L, R, L) in place (cts 1-4).
- 7                        { Arms in W-pos, 4 large steps (R, L, R, L) walking in a small CCW circle (cts 1-4).
- 8-9 *Men*            { Repeat Güvende, Fig II, meas 1-2.
- 10                      Four steps (R, L, R, L) bkwd (cts 1-4).
- 11-16                  Repeat meas 1-6.
- 17-18    *Women*    Repeat meas 7, but on the last ct, step R in place, extend L to L, and bring arms  
                             down to side.
- 17-18    *Men*        Repeat meas 7, but stay down.

Presented by Evren Soytopcu Kiyak

# Güvercin/Kavak

(Turkey)

A woman's dance from Erzurum in eastern Turkey.

Pronunciation: goo-voor-DJIHN KAH-vahk

Translation: Dove/Popular Tree

Music: 4/4 meter

*Evren's Camp CD*, Track 6

Formation: Open circle of dancers facing CCW. Hands at waist, palms out, fingers facing bkwd.

Steps & Styling: There is a distinct "down-up-down-up" feel to the dance.

Meas      4/4 meter

Pattern

4 meas      INTRODUCTION. No action.

## I. FIGURE I.

1      Step R with a flat foot diag R and face diag R, away from ctr (ct 1); step L next to R on the ball of ft (ct 2); step R in place on a flat ft (ct 3); rise onto R toes and lift L turning to face diag L twd ctr (ct 4).

2      Repeat meas 1 with opp ftwk and direction.

3-6      Repeat meas 1-2 twice.

## II. FIGURE II. Same ftwk as Fig I, but with arm movements.

1      Repeat Fig I, meas 1 with the following arm movements: Extend R arm to R with palm up (cts 1, 2); slowly turn arm so palm is down (cts 3, &, 4).

2      Repeat meas with opp ftwk and direction, using L arm. R arm remains extended to the R with palm down.

3      Repeat ftwk of meas 1, but arms are extended to sides, palms down, bouncing slightly with the same "down-up-down-up" feel. On ct 4, R arm comes up over head.

4      Repeat ftwk of meas 2, but face slightly twd ctr and extend R arm, palm down over L arm, which has turned palm up (ct 1); flick R hand up (ct 2); flick R palm down (ct 3); extend R up over head (ct 4).

5-12      Repeat meas 3-4 four times. (Arms to sides and bouncing, alternating with R palm flicking above L palm on L side.)

## III. FIGURE III.

Face ctr. Repeat Fig I ftwk, but all ftwk is small and in place as dancers get closer together.

1      L arm is bent at elbow, forearm in front of chest, palm down and R arm is bent at elbow with palm away from face (ct 1-2); L arm remains in place while R forearm is twisted so palm is twd face (ct 3); begin switching arm pos, with R arm moving down and L arm moving up into reversed pos.

2      Repeat meas 1 with opp ftwk and hand movements.

3-12      Repeat meas 1-2 five times.



V. FIGURE V. This is a six count phrase but the music is still in 4/4.

- 1 Arms in wide W-pos with little fingers linked. Step R to R and arms move R (ct 1); step L in front of R and arms move L (ct 2); step R to R and arms move R (ct 3); touch L next to R (ct 4).
- 2 (cts 1-2) Step L in place while bringing arms down to V-pos, bending slightly at the waist and bowing head (ct 1); touch R next to L while swinging arms back to W-pos (ct 2).
- 2 (cts 3-4)-6 Repeat meas 1-2 (cts 1-2) three times. Bring arms sharply down to V-pos, extended slightly behind, on last ct.

VI. FIGURE VI. Music speeds up. Hands remained joined with linked little fingers.

- 1 Beg R, 3 light walking steps LOD while arms swing fwd, back, fwd (cts 1-3); face ctr, hop lightly on R while kicking L fwd and bringing arms up to W-pos and extended to R (ct 4).
- 2 Beg L, 3 walking steps bkwd, twisting heel of front ft fwd on each step and moving arms L, then R, then L (cts 1-3). Kick R fwd and bringing arms sharply down to V-pos and slightly behind (ct 4).
- 3-12 Repeat meas 1-2 five times.

VI. FIGURE VII. Same as Figure VI, but with more energy.

- 1-16 Repeat Fig VI, meas 1-2 six times, but each walking step becomes a running step.

Presented by Evren Soytopcu Kiyak

# İnaduna

(Turkey)

This is a women's dance from northern Anatolia in the Black Sea region of Turkey.

Pronunciation: IHN-nah DOO-nah

Translation: Stubborn boy

Music: 2/4 meter

*Evren's Camp CD, Track 6*

Formation: Open circle of dancers facing ctr, and standing close together, arms bent at elbows with forearms parallel to the ground.

Steps & Styling: Movements are small and controlled Arms make small pumping motion downward on each ct 1 of Fig I, II and IV.

Meas      2/4 meter

Pattern

20 meas      INTRODUCTION. No action.

I. FIGURE I. (instrumental)

- 1      Leap R to R with knees bent, leaving L in place and with head looking R, with arms moving slightly to R (ct 1); transfer weight back onto L (ct 2).
- 2      Bring ft together and bounce on both in place (ct 1); repeat ct 1 (ct 2).
- 3      Leap L to L with knees bent, leaving R in place and head looking L, and arms moving slightly to L (ct 1); transfer weight back onto R (ct 2).
- 4      Bring ft together with knees bent and bounce twice on both in place (cts 1-2).
- 5-8      Repeat meas 1-4 eleven times.

II. FIGURE II. (singing)

- 1      Turning body so R shldr is twd ctr, leap onto R twd ctr, pumping arms down (ct 1); hop on L in place while turning to face ctr (ct 2).
- 2      Turning body R so that L shldr is twd ctr, leap onto R bkwd, pumping arms down (ct 1); hop L in place while turning to face ctr (ct 2).
- 3      Facing ctr, leap R to R, leaving L in place, pumping arms down (ct 1); transfer weight back onto L (ct 2).
- 4      Bring ft together with knees bent and bounce twice on both in place (cts 1-2).
- 5-8      Repeat meas 1-4 with opp ftwk and direction.
- 9-32      Repeat meas 1-8 three times.

III. FIGURE III. Release handhold but leave hands on waist, fingers pointing back.

- 1      Leap R to R with knees bent (ct 1); leap onto L in place (ct 2).
- 2      Bring ft together with knees bent and bounce twice on both in place while clapping hands on each bounce (cts 1-2).

- 3 Leap onto L to L, knees bent (ct 1); leap onto R in place (ct 2).
- 4 Bring ft together and bounce twice on both in place while clapping hands on each bounce (cts 1-2).
- 5-16 Repeat meas 1-4 three times.
- IV. FIGURE IV. Arms bent at elbow, hands joined in front, arms pumping down on each beat.
- 1 Turning slightly L so R shldr is twd ctr, heavy step fwd R (ct 1); step fwd L (ct 2).
- 2 Repeat meas 1.
- 3 Facing ctr, heavy step fwd R (ct 1); hop R in place, bring L around to the front (ct 2).
- 4 Step L in front of R (ct 1); stamp R or make a small brush bkwd next to L (ct 2).
- 5 Step R bkwd, twisting L heel in front (ct 1); step L bkwd, twisting R heel in front (ct 2).
- 6 Jump both slightly bkwd (ct 1); hop on R while lifting L fwd (ct 2).
- 7 Jump both slightly bkwd (ct 1); hop on L while lifting R fwd (ct 2).
- 8 Step R to R leaving L in place, bending knee (ct 1); transfer weight back onto L (ct 2).
- 9-24 Repeat meas 1-8 twice.

Sequence: Dance is done twice completely; third time through, end on Fig III, meas 4.

Presented by Evren Soytopcu Kiyak

## Laçın

(Turkey)

This is a woman's dance from the city of Kars, near the eastern border of Turkey. The dance is choreographed by Ahmet Lüleci based on traditional movements.

Pronunciation: lah-CHEEN

Translation: Hawk or falcon

Music: 3/4 meter

*Evren's Camp CD*, Track 8

Formation: Open circle of dancers facing ctr. Right hand is on the shoulder of the dancer on the right; left arm is bent at the elbow and on the waist of the dancer on the left.

Steps & Styling:

Meas      3/4 meter

Pattern

16 meas      INTRODUCTION. No action. (piano)

I. FIGURE I. (begin with violin)

1      Step R on a flat ft diag fwd R (ct 1); step L on the ball of the ft in front of R (ct 2); step R bkwd next to L (ct 3).

2      Repeat meas 1 with opp ftwk.

3-4      Repeat meas 1-2.

5      Step R to R (ct 1); step L next to R (ct 2); hold pos and bounce in place (ct 3).

6-8      Repeat meas 5 three times.

II. FIGURE II.

1      Step R bkwd and bring arms down (ct 1); step L fwd and bring arms up (ct 2); step R fwd, continuing to bring arms slowly up (ct 3).

2      Three steps (L, R, L) continuing fwd, raising arms slowly (cts 1, 2, 3), ending with palms facing in.

3      Three steps (R, L, R) continuing fwd (cts 1, 2, 3).

4      With ft together, bounce twice in place (cts 1, 2); lift R in front (ct 3).

5      With R arm in the front, bent at elbow and straight L arm behind and raised high, step R fwd, turning half to L to face out (ct 1); step L fwd (ct 2); step R fwd (ct 3).

6      Three steps fwd (L, R, L) moving fwd, away from ctr (cts 1-3).

7      Repeat meas 2 with opp ftwk, continuing away from ctr.

8      Step on L fwd while turning CW to face ctr again, arms going up (ct 1); step R in place facing ctr, arms continuing upward (ct 2); step R in place, keeping arms up (ct 3).

Sequence: Fig I four times, Fig II twice. Repeat entire dance, except on Fig II meas 8, slowly lower arms.



Presented by Evren Soytopcu Kiyak

## Roman Kızı

(Turkey)

A Romani women's dance from Thrace, in the northwest of Turkey. Evren has choreographed this dance based on typical Romani movements.



Pronunciation: ROH-mahn koo-ZUH

Translation: Romani girl

Music: 4/4 meter

*Evren's Camp CD*, Track 9

Formation: Circle of dancers facing ctr, arms in W-pos, hands free.

Steps & Styling:

Meas      4/4 meter

Pattern

\_\_\_ meas      INTRODUCTION. No action.

### I. FIGURE I.

- 1 Step R fwd (ct 1); touch L next to R (ct 2); step L fwd (ct 3); touch R next to L (ct 4).
- 2 Step back on R toe, pushing hips R and moving R arm to R (ct 1); sliding step L bkwd (ct &); repeat cts 1, & (cts 2, &); step R bkwd (ct 3); step L bkwd (ct 4).

### II. FIGURE II.

- 1 Step R in front of L while arms cross and go down in front of body (ct 1); touch L to L while opening arms to sides (ct 2); repeat cts 1, 2 with opp ftwk and direction (cts 3-4).
- 2 Repeat Fig I, meas 2. Arms return to W-pos.

### III. FIGURE III.

- 1 Step R in front of L while facing diag L and R arm moving in a circle in front (ct 1); step L in place bringing R arm back to orig pos (ct 2); step R in place facing ctr (ct &); repeat cts 1, 2, & with opp ftwk and direction (cts 3, 4, &).
- 2 Repeat Fig I, meas 2, but dancing in place.

### IV. FIGURE IV.

- 1 Touch R toe while starting a turn to L, R arm straight (ct 1); step L in place while continuing to turn (ct &); repeat cts 1, & (cts 2, &); step R in place facing ctr (ct 3); touch L to L (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction (turning R).
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-4.

Presented by Evren Soytopcu Kiyak

# Zillide Maşa Darbuka

(Turkey)

This is a woman's dance from northwestern Turkey.

Pronunciation: ZEE-lee-deh mah-SHAH DAHR-boo-kah Translation: Percussion instruments

Music: 9/8 meter counted as quick-quick-quick-slow *Evren's Camp CD, Track 10*

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

Steps & Styling: Basic Step (for Fig V): Step R, L, R and touch L (cts 1-4) with strong hip movement R and L on ct 4; in next meas, repeat with opp ftwk (cts 1-4).

<u>Meas</u>	<u>9/8 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>FIGURE I.</u>	
1	Facing CCW, three steps (R, L, R) fwd (cts 1-3); lift R heel, slightly hooking L ft in front of R (ct 4); step on L fwd (ct &).	
2-8	Repeat meas 1 seven times.	
	II. <u>FIGURE II.</u>	
1	Sway R to R (ct 1); step L in place (ct 2); step R fwd (ct 3); lift R heel, slightly hooking L ft in front of R (ct 4); step on L fwd (ct &).	
2-8	Repeat meas 1 seven times, and face ctr. On last meas, V-pos arms go back, then fwd and up, readying for the W-pos in Fig III.	
	III. <u>FIGURE III.</u> (singing)	
1	Facing ctr, step R fwd and bring arms up to W-pos (ct 1); step L bkwd (ct 2); step R bkwd (ct 3); raise R heel (ct 4); step L bkwd (ct &).	
2-6	Repeat meas 1 five times.	
7	Step R next to L and start rotating hips CW horizontally and shifting weight to L (cts 1, 2); step R in place (ct 3); lift R heel (ct 4); step L bkwd (ct &).	
8	Repeat meas 7.	
	IV. <u>FIGURE IV.</u>	
1	Facing ctr, step to R (ct 1); hold (ct 2); step on L behind R, leaving R in place (ct 3); lift R heel (ct 4); step R bkwd (ct &).	
2	Repeat meas 1 with opp ftwk and direction.	
3-8	Repeat meas 1-2 three times.	
9	Three steps (R, L, R) diag fwd R (cts 1-3); touch L next to R (ct 4).	
10	Three steps (L, R, L) diag bkwd L (cts 1-3); touch R next to L (ct 4).	

- 11-12 Repeat meas 9-10 in opp direction.
- V. FIGURE V. Improvisational cpls — done only once after Fig I-IV the first time.
- 1-2 Dancer on the R moves twd ctr using Basic Step, and makes a half-turn L to face dancer on the L while dancer on the L does the Basic Step in place.
- 3-4 Both dancers back up using Basic Step.
- 5-8 Repeat Fig IV, meas 9-12 facing each other.
- 9-10 With Basic Step, dancers switch places by passing L shldr.
- 11-12 Repeat meas 3-4.
- 13-16 Repeat meas 9-12, back to orig pos.
- 17-18 Repeat meas 9-10.
- 19-20 Dancer on the R does Basic Steps in place while dancer on L moves to L side of dancer on the R using Basic Steps. Join hands in V-pos.

Presented by Evren Soytopcu Kiyak