

In Memoriam

Susan Cashion

1942 – 2013

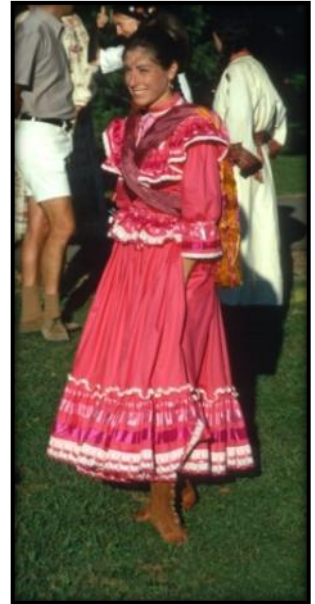


Susan Cashion, a former Stanford University dance director was a key figure in the development of the Mexican folkloric dance movement in California

The Pasadena, California, native spent more than 30 years teaching Mexican, Latin American and modern dance at Stanford. She founded or helped found a string of folkloric companies in the San

Francisco Bay Area that inspired similar organizations up and down the state. In 1969, Cashion and longtime partner Ramón Morones co-founded Los Lupeños de San José, which in its heyday in the 1970s enjoyed a reputation as the elite folkloric dance group in California, on par with professional companies in Mexico. In 1980 Cashion received an award from the Mexican government “for significant contributions to the culture and teaching of Mexican folklore in the United States of America.”

Susan was on the Stockton Folk Dance Camp faculty five times – 1971, 1972, 1984, 1989 and 1990.



Narciso “Pampa” Cortés

1946 – 2014



At the beginning of the 1970s, Juan Carlos Copes, a big name in tango at that time, arrived one night at Caño 14 in Buenos Aires, one of the most famous places to hear and see tango. There he discovered Pampa Cortés. From that time on, Pampa was a member of his company and ultimately became the Assistant Choreographer.

He was the youngest performer in all the companies in which he danced and he danced in many. In Argentina, he founded his own company, Ballet Pampa. He later formed other companies in San Francisco, California – Las Estrellas, and Ballet Pampa Argentina – and took them to the most important ethnic dance festival in the United States.

The first time he came to the United States was as the choreographer for the show “Tango Revue.” In 1994, he returned with “Forever Tango.” Pampa traveled all over the world performing and teaching. He went on numerous stages inspiring people with his masculine and elegant dance.

Pampa, with his dance partner Gigi Jensen, was on the faculty of Stockton Folk Dance Camp in 2012 teaching Argentine tango and in 2013 teaching Argentine folk dance.



Vic Koler

1953 – 2013

Vic Koler was one of the great talents of the electric, fretless and upright basses on the West Coast. He grew up playing traditional music in Ohio. He then studied, lived, and played music in Miami, Florida for 12 years before moving to the Los Angeles area (not counting the year spent in Paris playing a jazz gig).

Vic was adept at jazz, blues, classical, rock classic, country, folk, and ethnic (including klezmer) and he loved all of them equally.

Vic was chosen by Miamon Miller to play bass for My Men And Yours at Stockton Folk Dance Camp in 2011 and 2013.



Gertrude Khuner

1913 – 2013



Gertrude Khuner died at the age of 100. She was born in New York City in 1913 to a large family of Russian Jewish immigrants. She studied modern dance with Martha Graham, Charles Weidman, and Doris Humphrey. In 1941 she met Felix Khuner. They were married in California in 1942 and raised their four children in Berkeley.

Gertrude was a devoted teacher in Bay Area public schools and senior centers for many decades. Her specialties included physical education and folk dancing, square dancing, and country line dancing.

She created a unique developmental program for elementary school children combining movement and music, which she taught in the Oakland and Berkeley public schools for over 25 years. She continued to teach dancing until the age of 99.

Gertrude attended Stockton Folk Dance Camp for over 20 years beginning in 1973.

Barbara Summers

1937 – 2014



Barbara was born in French Camp, California, lived for a time in Stockton and finally settled in Modesto where she danced 30 years. She and her dance partner Floyd Davis began a Scandinavian performance group, Scandi Dancers, 20 years ago. When they retired, the group became the Village Dancers of the Valley. Barbara chaired a Statewide Festival in Modesto in 2004, regularly attended Kolo Festival and attended Stockton Folk Dance Camp for 10 years, off and on, until 2010.



Millie Von Konsky stands tall, literally and figuratively, in the history of the folk dance movement in California. In photos taken during her decades-long career, she is always the tallest of the women and stands head-to-head with the men, and not just because of the four-inch coronet of braids on her head or her fondness for heeled boots.

Millie was a past-president of the Folk Dance Federation (1959-1960), editor of *Let's Dance!* magazine (1947-48), led dance tours of Europe, established a teacher training program in folk dance in five state colleges, and directed three performing groups. In the 1970s she taught folk dance at the week-long Feather River Family Camp in August

every year. In the late 1980s she was still organizing and directing full-scale ethnic dance concerts. She taught in the public and Catholic school systems; she taught at Stockton Folk Dance Camp in the 1950s.



NOTES

Preface

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

Loui Tucker served as editor of this syllabus, with valuable assistance from Karen Bennett, Cricket Raybern, and Joyce Lissant 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 shoulder
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, Lee Otterholt, Loui Tucker, Dr. Steven Turner, and E. David Ugglä.

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

NOTES

FACULTY BIOGRAPHIES

George and Irina Arabagi – Ukrainian and Moldavian

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

In 1999, George and Irina settled in Sacramento, California. Shortly after that they became the directors and choreographers of the local Ukrainian children’s ensemble, Sonechko, which in 2006 merged with the adult Ukrainian group, Kalyna.

This is their second appearance at Stockton camp, having appeared in 2012.



Roberto Bagnoli – International Non-Partner

Roberto Bagnoli grew up in Rome, where he was first introduced to folk music and dance, eventually taking part in several performances and teaching dance classes. He subsequently studied various forms of folk dance in workshops throughout Europe, Israel and North America.

From 1995 to 2003, he performed as a dancer and choreographer with the Terra di Danza Dance Company and was involved in the production of Raggi di luna Italiana and Capriccio Italiano (Italian dances), GiroGiroMondo (dances from around the world), Keltic Emotion (Celtic dances), Mazal Tov (Israeli dances), and Ethnos (international folk dances). He currently organizes two dance camps in Europe: Balkanot (Balkan and Israeli dance) and Camp Yofi (Israeli dance). Roberto has lectured and conducted workshops throughout Europe as well as on numerous occasions in North America, Taiwan, Hong Kong, Singapore and Japan.

Roberto lives in Reggio Emilia in Northern Italy. Roberto first attended Stockton Folk Dance Camp in 2007 as a camper, and has been on the faculty four times since then.



Cesar Garfiaz – Salsa Rueda

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

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



Note: *More extensive biographical material about these faculty members can be found on the Stockton Folk Dance Camp website: www.folkdancecamp.org.*

Ercüment Kılıç – Turkish

Ercüment Kılıç, born in Ankara, Turkey, comes from a large family of dancers and musicians. At the age of four, he began dancing with his uncle, Selahattin Kılıç, one of the foremost authorities on Azerbaijani dance.

Ercüment had early education and training in music and dance, was a member of the Turkish Folklore Ensemble of Ankara in 1976, and was a member of the Turkish National Ensemble. He came to the U.S. in 1977 to obtain a degree in engineering. During his university years, he was invited to present Turkish music dance at events in all 50 states of the U.S. as well as many foreign countries.

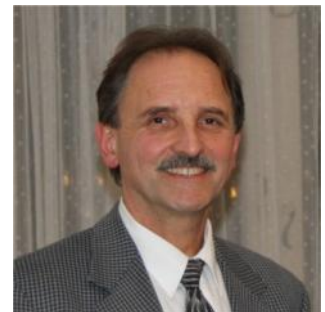
Ercüment teaches Azerbaijani-Turkish line and couple dances and a selection of Turkish dances from central Anatolia and the Black Sea area. He last taught at Stockton Folk Dance Camp in 1983 and 1984.



Miroslav “Bata” Marčetić – Serbian

Miroslav “Bata” Marčetić, a native of Pančevo, Serbia, was a leading performer, soloist and choreographer with the Serbian National Folk Anseml Kolo in Belgrade, Serbia, and Montenegro (former Yugoslavia) for 17 years and is the recipient of several awards for his artistic work. He has taught workshops held in the former Yugoslavia, Japan, Israel, and most recently in Canada and the United States.

In Ontario, Canada, Bata works in several dance associations and ensembles, including Kralj Petar II since 1993 and Serbian Club Kordun since 2004. In 2004 he established his own school of dance in Mississauga, the Academy of Serbian Folk Dancing, which has than 300 dancers, its own musicians, and has won numerous awards.



Bata also works in the international folk dance community teaching Serbian and East European dances. This is Bata’s second appearance at Stockton Folk Dance Camp, having been on the faculty in 2012.

Jitka Bonušová and Jan Pumpr – Czech Republic

Jitka is a graduate of the Film and Musical Arts Academy and the Dance Conservatoire, both in Prague. She has been an active dancer for more than 30 years. She and her husband Jasan Bonuš founded the dance group and dance school Dvorana, which specializes in teaching folk and country dances. Jitka has been regularly invited to lead courses in the United States, Japan, Germany, Denmark, France and Italy.

Jan started his dancing career in 1991 as a member of the Dvorana Dance Ensemble. For the past 15 years he has been leading this ensemble and acting as its teacher. He also danced in the dance ensemble Beseda and with Ondráš, the Brno folk dance ensemble. Jan currently teaches dance at the private Music Art Academy in Prague and acts as an external lecturer of folk dancing at the Prague Dance Centre Conservatoire. Jan also teaches clogging, American and Scottish country dance, Mexican dance, and ballroom dances of the 19th century.

This will be Jan and Jitka’s first time on the Stockton Folk Dance Camp faculty.



Note: More extensive biographical material about these faculty members can be found on the Stockton Folk Dance Camp website: www.folkdancecamp.org.

Ziva Emtiyaz – Belly Dance Workshop

Ziva Emtiyaz is an award-winning dance artist from California's Northern Bay Area, and is the Arabic Dance Program Director for Hipline Fitness Studio in Berkeley. As a Middle Eastern dance instructor, performer and choreographer, Ziva shares her love and joy for the art form with audiences and students alike.



With training from master percussionist Souhail Kaspar, Ziva earned her certificate to assist nationwide in Kaspar's Rhythm and Movement Raqs Sharqui musicality workshops. Ziva's recent accomplishments include being selected for Jillina's 2012 Belly Dance Evolution L.A. production of "The Dark Side of the Crown," and becoming a finalist in reality show *Project Belly Dance: The Search for America's Next Top Belly Dancer*.

Erik Hoffman – Contrás (First Week)

Erik grew up in Santa Barbara, California, and became interested in traditional music and dance in 1980 when friends dragged him to contra dances. In 1985 he called his first dance. When San Luis Obispo wanted to start a monthly dance series in 1986, Erik started commuting there from Santa Barbara as their regular caller. In 1987, he took up the fiddle.



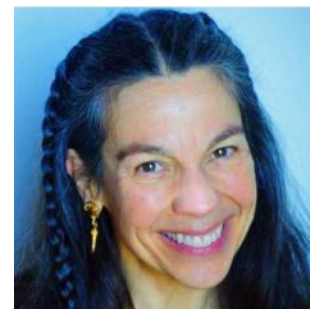
Erik moved to the San Francisco Bay Area in 1994. Since 1998, he has been teaching music in schools, drawing from traditional folk tunes of our Anglo, Irish, American, Mexican and African roots. Erik also participates in organizing and calling the Berkeley first, third and fifth Wednesday Contra series.

He has toured the United States extensively, on both coasts, and in between. He has been on the staff of several festivals including the Bay Area Country Dance Society's American Week, Family Week, and Spring Weekend. Erik Hoffman also teaches guitar, fiddle, mandolin, and more. This is Erik's first time on the faculty at Stockton Folk Dance Camp.

Susan Petrick - Contrás (Second Week)

Susan Petrick grew up in New England and has been enjoying contra and square dancing for 38 years. She has performed with the Lexington Vintage Dancers and apprenticed with the Red Thistle Scottish Country Dance troupe.

Susan started teaching and calling for contra dances in 2000, and teaching couple dances, including waltz, cross-step waltz, and hambo, shortly thereafter. She now tours throughout the country calling for dance weekends and festivals. Susan lives in Mountain View, California. This is her first appearance at Stockton Folk Dance Camp.



Note: More extensive biographical material about these faculty members can be found on the Stockton Folk Dance Camp website: www.folkdancecamp.org.

Susan Worland and California Kapela



Susan Worland has assembled a great band of musicians to play at Stockton Folk Dance Camp.

Rumen Sali Shopov – percussion, vocals, tambura

Evan Stuart – bass

Susan Worland – violin, band leader

Hristo Mollov – clarinet (not pictured)

Vladimir Mollov – accordion

***Note:** More extensive biographical material about these faculty members can be found on the Stockton Folk Dance Camp website: www.folkdancecamp.org.*

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NOTES

Bereznianka - Березнянка

(Western Ukraine)

Bereznianka is a popular folk dance from southwestern Ukraine (Transcarpathia). Bereznianka is the name of the village where the dance originated. The dance is characterized by a bouncy tempo, large sweeping movements and colorful costumes. This version of the dance was choreographed by George and Irina Arabagi.

Pronunciation: beh-rehz-NYAHN-kah Translation: Village name

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

Formation: Couples face ctr. M's hands are in front with thumbs tucked into an imaginary belt and W's L hand is under M's R arm. The free hands are on hips with closed fists.

Steps & Styling: Heels/Steps-to-Side: (2 meas) Step R in place (ct 1); touch L heel in front bringing R shldr fwd (ct &); step L next to R (ct 2); touch R heel in front bringing L shldr fwd (ct &); step R to R (ct 1); step L next to R (ct &); step R to R (ct 2); step L next to R (ct &).

Note: Steps are done with a bouncing motion.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-6	<u>INTRODUCTION</u> . No action.	
	I.	<u>FIGURE I</u> .
1-2	Moving twd ctr, step R fwd (ct 1); touch L heel in front with an upward motion (ct 2); repeat with opp ftwk (cts 1-2).	
3-4	Repeat meas 1-2.	
5-6	Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 1); touch L heel in front (ct 2).	
7-8	Repeat meas 5-6 with opp ftwk.	
9-10	Step R bkwd (ct 1); touch L heel in front (ct 2); step L bkwd (ct 1); touch R heel in front (ct 2).	
11-12	Repeat meas 9-10.	
13-14	Step R bkwd (ct 1); touch L heel in front (ct 2); step L bkwd (ct 3); hop on L landing on both ft (ct 4).	
15-16	<u>M</u> : two steps L-R in place (cts 1-2); three runs L-R-L in place (cts 1, & ,2). <u>W</u> : two steps L-R moving in front of M to the other side (cts 1-2); three runs L-R-L in place (cts 1, & ,2). W's R arm goes to M's L shoulder and W's L arm is supported by M's R arm extended to the front.	
17-18	Repeat meas 15-16 with opp ftwk. W returns to ballroom hold.	
19-20	Repeat meas 15-16. W goes in front of M making a 3/4 turn. End with M's back to ctr and W facing him. M's and W's hands are joined and extended to the side parallel to the floor.	

II. FIGURE II.

- 1 Step R to L turning hips to L and lifting R knee (ct 1); step L-R in place, turning back to face ptr (cts &,2).
- 2 Take large step on L, fwd around ptr to switch places (ct 1); hop on L (ct &); jump onto both ft together (ct 2).
- 3-4 Bending knees turn heels to R (ct 1); turn heels to L (ct 2); straighten knees (ct 1); hold (ct 2).
- 5-8 Repeat meas 1-4, returning to original side.
- 9-10 Couple faces CCW, inside hands in V-pos; free hands are on hips with closed fists.
M: two steps R-L fwd (cts 1-2); three steps R-L-R turning toward W while extending joined arms swing back (cts 1, &, 2).
W: the same with opp ftwk, arms and body position.
- 11-12 Repeat meas 9-10 with opp ftwk. M and W turn away from each other.
- 13-14 M: step R-L-R in place (cts 1, &, 2); hop on R (ct 1); jump on both ft together (ct 2).
W: step L-R-L moving in front of M to the other side (cts 1, &, 2); hop on L (ct 1); jump on both ft together (ct 2).
- 15-20 Repeat meas 9-14 with opp ftwk.

III. FIGURE III.

- 1-8 Heels/Step-to-Side 4 times. In the last Heels/Step-to-Side M and W don't do the last step with L. All dancers face ctr making a circle, hands joined in V-pos.
- 9 Step to ctr on L heel (ct 1); touch R next to L, swinging hands fwd and up to clap (ct 2).
- 10-11 Step R in place (ct 1); stamp L without wt next to R (ct &); step L in place (ct 2); stamp R without wt next to L (ct &); three running stamps R-L-R (cts 1, &, 2).
- 12 Step L bkwd (ct 1); touch R next to L with clapping as in meas 9 (ct 2).
- 13-15 Repeat meas 10-12.

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



Presented by George & Irina Arabagi

Dansul Tiganilor Basarabeni

(Moldova)

This dance is a traditional dance of the Roma people who live in Moldova. It is characterized by vigorous and rhythmic movements with clapping and stamping of feet. This dance is choreographed by George and Irina Arabagi.

Pronunciation: DAHN-sool tsih-GAH-nee-lohr Translation: Dance of the Roma from
bah-sah-rah-BEH-nee Basarabia

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

Formation: Couples stay in a circle or in a line. Arms in W-pos, freely snapping fingers.

Steps & Styling: Basic Side Step: (2 meas) Step on ball of R to R (ct 1); bend both knees, lowering R heel on the floor (ct &); step on ball of L behind R, straightening knees (ct 2); bend knees, lowering L heel (ct &); step on ball of R to R, slightly lowering head (ct 1); bend knees, lowering R heel (ct &); touch ball of L sideward, lifting head (ct 2); hold (ct &). Arms are moving slightly up and down in W-pos with snapping fingers on cts &. This is then repeated with opp ftwk and direction.

Step/Clap/Slap (for M): Step L in place while clapping in front(ct 1); slap front R thigh with R hand while touching R heel in front (ct &). This is then repeated with opp ftwk and direction.

Twist (for W): Turn heels to R, L (cts 1, &); turn heels to R raising R heel outward (ct 2); hold (ct &). Arms bent in front; hands move with heel turns R, L, R. This is then repeated with opp ftwk and hand movement.

Meas 2/4 meter

Pattern

1-4 INTRODUCTION. No action.

I. FIGURE I.

1-8 Cpl dance four Basic Side Steps. M starts with R, moving behind W. W does as M with opp ftwk in front of M.

II. FIGURE II.

1 M: Step R slightly fwd turning to R (ct 1); step L next to R, slapping L outside thigh with L hand, holding R arm above head (ct &); slap body on waist with L hand (ct 2); slap L outside thigh with L hand (ct &).

W: Step L fwd with a downward motion, with bent arms in front (ct 1); step on ball of R next to L (ct &); then repeat cts 1, & (cts 2, &).

2 M: Repeat meas 1 with opp ftwk and arms. W: Repeat meas 1.



Dansul Tiganilor Basarabeni — continued

3-4 M: Step R bkwd (ct 1); clap hands in front (ct &); step L bkwd (ct 2); clap hands in front (ct &); step R bkwd (ct 1); clap hands in front (&); step L bkwd (ct 2); extend arms in front (ct &).

W: Repeat meas 1-2 in place making a half-turn CW; R arm goes above head and L arm extends. On the last count & of meas 2, stamp R instead of stepping on ball of R.

5-8 M: Repeat meas 1-4. W: Repeat meas 1-4 with opp ftwk and direction moving twd partner.

III. FIGURE III.

1 All step fwd on ball of R, hands to R (ct 1); lower R heel and bend knees (ct &); step fwd on ball of L, hands to L (ct 2); lower L heel and bend knees (ct &).

2 Repeat meas 1 moving bkwd.

3 M: Step R to R (ct 1); raise L heel outward while both hands slap outside of L lower leg (ct &); step L in place (ct 2); raise R heel outward while both hands slap outside of R lower leg.

W: Step R to R (ct 1); step L behind R (ct &); step R in place while shaking shldr (ct 2); hold (ct &).

4 M: Step R in place (ct 1); clap in front (ct &); step L in place (ct 2); extend arms out to the sides.

W: Repeat meas 3 with opp ftwk.

5-8 Repeat meas 1-3. Repeat meas 4 without claps for M or shoulder shakes for W.

IV. FINALE.

1 Step L to L, raising arms (ct 1); step R next to L (ct &); step L to L, lowering arms to R (ct 2); stamp with R heel next to L ft (ct &).

2 Repeat meas 1 with opp ftwk and arm movements.

3-4 Repeat meas 1-2.

5-8 M does eight Step/Clap/Slap starting with L. W does four Twists, starting to R.

9-16 Repeat meas 1-7. At the last meas M: Step R to R (ct 1); touch a ball of L behind R, raising L arm above head and extending R arm out to the side. W: Step R in place (ct 1); step L fwd to M extending R ft back on the floor (ct &); raise both arms above head (ct 2).

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

When Fig III repeats the fourth time and the music gets faster at meas 7-8, M and W step in place on ball of R, hands to R (ct 1); lower R heel and bend knees (ct &); step fwd on ball of L, hands to L (ct 2); lower L heel and bend knees (ct &). This is done once more.

Presented by George & Irina Arabagi

Hora Dragostei

(Moldova)

Hora Dragostei is a slow-tempo dance from Moldova. Hora is a national dance that requires a relatively large group of people to hold hands and form a circle. There can be several circles one inside of the other. This dance was choreographed by George and Irina Arabagi.

Pronunciation: HOH-rah DRAH-goh-STAY

Translation: Hora means “circle dance.” “Dragoste” means “love”; “dragostei” includes the preposition “of” at the end, Possible translations are “The Love Hora”, “Hora of Love”, “Love’s Hora.”

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

Formation: Mixed closed circle, body facing slightly diag R with arms in W-pos.

Steps & Styling: Crossing Step: Step L in front of R moving arms down, bending fwd at waist (ct 1); step R to R moving arms to W-pos and straighten at waist (ct &); step L next to R (ct 2). Can be done with opp ftwk.

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

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2	<u>INTRODUCTION</u> . No action.	
	I.	<u>FIGURE I.</u>
1	Moving CCW, step L slightly diag fwd (ct 1); step R (ct 2); steps L-R-L (cts 3,&,4).	
2	Facing CW step R slightly bkwd(ct 1); step L (ct 2); steps R-L-R (cts 3,&,4).	
3	One Crossing Step to R starting with L (cts 1, &, 2); one Crossing Step to L starting with R (cts 3,&,4) except touch the R ft so it is free for the next meas.	
4	Facing ctr, steps fwd with a downward motion R-L-R (cts 1, &, 2); straighten R knee turning head to L (ct &); steps bkwd with a downward motion L, R (cts 3, &), step L next to R (ct 4).	
	II.	<u>FIGURE II.</u>
1	Step R to R tilting head to R(ct 1); step L next to R straightening head (ct 2); step R to R tilting head to R (ct 3); step L next to R straightening head (ct 4).	
2	Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2); raise L ft in front of R ft bending L knee at 45° (ct &); one Crossing Step to R starting with L.	
3-4	Repeat meas 1-2, except touch the L ft so it is free to start the dance.	

Revised 10/11/2014

Presented by George & Irina Arabagi

Horlitsya – Горлиця

(Ukraine)

Horlitsya is a dance of the Ukrainian Cossacks from the Zaporizhzhia region. This dance was choreographed by George and Irina Arabagi.

Pronunciation: HOHR-lee-tsyah Translation: Dove
 Music: 2/4 meter *Ukrainian and Moldavian Dance Workshop, Track 1*

Formation: Couple dance with the couples in a circle facing CCW. M's hands are on hips with closed fists. W is slightly behind M with R hand on her hip with closed fist and L hand on M's R shoulder.

Steps & Styling: Heel Stamps/Triple Step: (2 meas) Step R fwd (ct1); stamp L heel without wt next to R (ct &); step L fwd (ct 2); stamp R heel without wt next to L (ct &); step R fwd (ct 1); step L behind R (ct &); step R fwd (ct 2). This is repeated with opp ftwk.

Triple Step with Hands for W: W's arms are bent in front with palms outward. Steps in place R, L, R (cts 1, &, 2); pause (ct &) turning hands to R. This is repeated with opp ftwk and hands direction.

Step on Heel for M: R arm is down and L hand is on hip with closed fist. Step fwd on R heel (ct 1); step L next to R (ct &); step R fwd (ct 2) while extending R arm out. This is repeated with opp ftwk and R arm goes in front bent.

Swinging Arms: M and W face each other, extending arms and hold hands. M faces CCW and W faces CW. Both start with R. M does three steps fwd R-L-R (cts 1, &, 2); stamp with L heel without wt (ct &). Arms are swinging to ctr. W does same ftwk moving bkwd. Repeat with opp ftwk and swinging arms away from ctr.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-8	<u>INTRODUCTION</u> . No action.	
	I.	<u>HEEL STAMPS/TRIPLE STEPS</u>
1-8	Cpls dance four Heels Stamps/Triple Steps moving CCW, both starting with R. At the end they join inside hands.	
9-10	<u>M</u> : One Heel Stamp/Triple Step in place <u>W</u> : One Heel Stamp/Triple Step turning CCW to her ptr holding joined hands.	
11-12	One Heel Stamp/Triple Step starting with L in place.	
13-14	Repeat meas 9-10; W turns CW away from prt to original place.	
15-16	Repeat meas 11-12; end facing each other.	
	II.	<u>MAN GOES AROUND WOMAN</u>
1-8	<u>W</u> : Eight steps with hands in place facing ctr. <u>M</u> : Eight Steps on Heel going around W. End facing each other in a circle. M faces CCW and W faces CW, arms extended and hands joined.	

Horlitsya — continued

III. SWINGING ARMS CHANGING PLACES

- 1-8 4 Swinging Arms. In the last meas M does 4 steps L, R, L, R.
- 9-10 M: step L fwd, lifting L arm and extending R out (ct 1); hop on L turning CCW a half turn (ct 2); three runs R, L, R (cts 3, &, 4). W: step R fwd under M's L arm and lifting R arm, (ct 1); hop on R turning CW a half turn (ct 2); three runs L, R, L (ct 3, &, 4).
- 11 M: Step out on L heel (ct 1); step R next to L heel (ct &); step L next to R (ct 2); hold with L arm going slightly up and R arm going slightly down (ct &).
W: Same as M with opp ftwk and arm movements.
- 12 Repeat meas 11 with opp ftwk and arm movements.
- 13-16 Repeat meas 9-12. In the last meas M touches R instead of step R; W does three running steps L-R-L moving to the starting position of Fig I.

Sequence: Fig I, Fig II, Fig III, Fig I, Fig II, Fig III, Fig I, Fig II, Fig III, Fig I, Fig II. On last ct of the dance, M ends with hands on hips with closed fists and W ends with arms folded in crossed – top/bottom position.



Presented by George & Irina Arabagi



Rough translation of the Lyrics

Gai, gai, gai, gai, gaiu green
But with you I fell in love that you are young.
Cane, sedge, the black brows of Cossack?
Therefore, mother, it happened that the girl loved.
And the girl horlytsa cuddles up to the Cossack,
And the Cossack, as an eagle, where saw, there died.

As a river drove geese, I stumbled and fell.
For that my mother beat me, so that I disliked boys,
And I dislike boys, only Peter and Daniel,
Only Gritsya, and Ivan, and a curly-haired shepherd.

When you tired of me, you gave me to the driver,
When I bothered you, you gave me to Peter.
He didn't drink whiskey and didn't smell of tobacco,
Other women he disliked; he only listened to me.

Oh, why not say it, and what not stamp?
Really, under me doormats will burst.
I will have fun, and will sing
And with the young Cossack I will dance.

Pleskach - Плескач

(Ukraine)

This dance is from the Central region of Ukraine. It's characterized by light foot movement and clapping. The music is fast and energetic. This dance was choreographed by George and Irina Arabagi.

Pronunciation: plehs-KAHCH

Translation:

Music: 2/4 meter

Ukrainian and Moldavian Dance Workshop, Track __

Formation: Non-couple dance with the dancers facing ctr. M's hands are on hips with closed fists and W's hands are on hips with open hands, fingers fwd. Can also be done in lines facing the music. Preferably dancers can also line up one behind another to make columns perpendicular to the lines.

Steps & Styling: Toe-Heel: Extend the R to the R, turn the foot under, and place the toes on the ground, heel turned up. The foot should be in slightly extended (ct 1). Turn the R up, and place the heel on the ground in the same spot as the toes, with the toes facing up and the foot flexed (ct 2). When repeating with opp foot, step on R while extending L and touching the toes (ct 1).

Clapping: Arm movements. Starting with the bent right arm up and the bent left arm down, clap with brushing movement. At the same time the right arm goes down and the left arm goes up (ct 1). Repeat with the right arm going up and the left arm going down (ct 2).

Bell: Step R in place (ct 1); step L next to R (ct &); step R next to L while extending L out with pointed toes (ct 2). Repeat with the opp ftwk.



Meas 2/4 meter

Pattern

phrase + 1-8 INTRODUCTION. No action.

I. TOE-HEEL/CLAPPING.

1 One Toe-Heel with R (cts 1-2).

2 One Toe-Heel with L (cts 1-2).

3 One Clapping while holding L ft on the heel and turning the body slightly to the left (cts 1, 2).

4-6 Repeat meas 1-3 with opp ftwk and arms.

7-12 Repeat meas 1-6.

II. SQUARE RUNNING.

1 With arms slightly out at sides, two running steps R-L twd ctr (cts 1-2).

- 2 Repeat meas 1, continuing moving to ctr.
- 3 Step on ball of R in front of L (ct 1); step on ball of L in behind R (ct. &); step on the ball of R in place (ct 2). At the same time turn 90° CW.
- 4-5 Repeat meas 1-2 with opp ftwk.
- 6 Repeat meas 3 with opp ft; keep turning 90 degree CW.
- 7-12 Repeat meas 1-6.
- III. RUN/BELL.
- 1-3 Run fwd to ctr R, L (cts 1,2); three runs in place R-L-R (cts 1, &, 2); one Clapping (cts 1, 2)
- 4-5 Two Bells starting with R.
- 6 Three runs in place R-L-R (cts 1, &, 2).
- 7-9 Repeat meas 1-3 with opp ftwk moving bkwd.
- 10-11 Repeat meas 4-5.
- 12 Three light running steps in place R-L-R (cts 1, &, 2).
- IV. SIDE TO SIDE.
- 1 Facing CCW two running steps R-L (cts 1, 2).
- 2 Repeat meas 1.
- 3 Three runs in place R-L-R turning 180° CCW (cts 1, &, 2).
- 4-5 Repeat meas 1-2 with opp ftwk facing opp side (CW).
- 6 Repeat meas 3 with opp ft and the same direction turn.
- 7-9 Five steps R-L-R-L-R (meas 7, cts 1,2; meas 8, cts 1,2; mea 9, ct 1) making a full turn CW; hold (ct 2).
- 10 Step on heel of L diag fwd to R (ct 1); with hands at hips, step R next to L bending both knees (ct 2).

Sequence: (Fig I, Fig II, Fig III) three times, then Fig IV.



Presented by George & Irina Arabagi

Poama

(Moldova)

Poama is a dance from the central region of Moldova done during the harvest celebration. "Poama" means a grape in Romanian. The dance is characterized by a slow tempo, hopping steps with raised knees. This dance was choreographed by George and Irina Arabagi.

Pronunciation: PWAH-mah

Translation: Grape

Music: 2/4 meter

Ukrainian & Moldavian Dance Workshop, Track 6

Formation: Mixed circle facing ctr, arms in V-pos.

Steps & Styling: Skipping Step: Step R fwd (ct 1); hop on R (ct &); step L fwd (ct 2); hop on L (ct &). Can also be done moving backward.

Crossing Step: Step on ball of R in front of L, tilting head to R (ct 1); step L in place (ct &); step on R to R, straightening head (ct 2); step L in place (ct &). Can also be done starting with L ft.

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

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-8	<u>INTRODUCTION</u> . No action.	
	I.	<u>FIGURE I.</u>
1	Step R in front of L (ct 1); step L in place (ct 2).	
2	Chassez step to R (cts 1, &, 2).	
3	Touch L heel in front of R, bending R knee (ct 1); place L heel to the side (ct 2).	
4	Leaving L heel in place, point toes to R (ct 1); point toes L (ct &); point toes R (ct 2).	
5-8	Repeat meas 1-4 with opp ftwk and direction.	
	II.	<u>FIGURE II.</u>
1	With arms raised in front, one Skipping Step, moving CCW.	
2	Four steps bkwd R, L, R, L with bent knees, bending fwd from the waist, but moving CCW (cts 1, &, 2,&). Lower arms.	
3-8	Repeat meas 1-2 three times.	
	III.	<u>FIGURE III.</u>
1	Facing ctr, one Skipping Step fwd starting with R.	
2-4	Three Crossing Steps, starting with R. At the end of last Crossing Step, lift L and hold instead of stepping on L.	
5	One Skipping Step, starting with L and moving bkwd.	
6-8	Repeat meas 2-4 with opp ftwk. Last time, omit step on R.	

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

Presented by George & Irina Arabagi

Sirba Moldovenilor

(Moldova)

This dance is a traditional Moldavian dance. This dance was choreographed by George and Irina Arabagi.

Pronunciation: SIHR-bah mohl-doh-VEH-nee-h-lohr Translation: Sirba by Moldovians

Music: 2/4 meter *Ukrainian & Moldavian Dance Workshop, Track 6*

Formation: Mixed circle, body facing slightly diag to R, hands joined in W-pos.

Steps & Styling: Rida Steps: Step R to L in front of L ft in a slightly downward motion (ct1); step L to L in an upward motion (ct&). This can be done with opp ftwk.

Skip Step: Step fwd L to ctr (ct 1); hop on L (ct &); step fwd R (ct 2); hop on R (ct &). Can be done backing up.

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

Note: All steps are done with arms moving slightly back and forth in W-pos with the dance rhythm.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action.	
	I. <u>FIGURE I.</u>	
1-2	Body facing slightly diag to R, step R to R (ct1); step L to R crossing R ft in front (ct 2); facing ctr step R to R (ct 1); step L next to R (ct &); step R to R (ct 2); step L next to R (ct &).	
3-4	Step R to R (ct 1); step L to R crossing R ft behind (ct 2); step R to R (ct 1); step L next to R (ct &); step R to R (ct 2); step L next to R (ct &).	
5-12	Repeat meas 1-4 twice more.	
	II. <u>FIGURE II.</u>	
1	Step R across L lifting L ft, arms moving in V-pos, head turned to L (ct 1); step L in place, arms moving in W-pos, head straight fwd (ct 2).	
2	Chassez Step to R (ct 1, &, 2).	
3	One Skip Step bkwd starting with L (cts 1, 2).	
4	Run in place L-R-L (cts 1, &, 2).	
5	Stamp R without wt slightly in front (ct 1); hop on L while moving R ft to the side (ct 2). Shout "Hop Sha" (cts 1, 2).	
6	Three light running R-L-R in place (cts 1, &, 2). Shout "Uite-a-sha" (cts 1, 2).	
	III. <u>FIGURE III.</u>	
1	One Skip Step fwd to ctr starting with L (cts 1, 2).	
2	Two stamps with L while shouting "Hey! Hey!" (cts 1, 2).	

Sirba Moldovenilor — continued

- 3-4 Four Rida Steps to R stepping L in front of R, turning head to R. On the last Rida, hold instead of stepping on ct &.
- 5-12 Repeat meas 1-4 twice.
- 13-14 Repeat meas 1-2 with step L next to R (ct &) at the end.
- 15 While stepping R in place and bending both knees, lift and turn L heel out (ct 1); touch L next to R straightening knees (ct &); repeat cts 1, &, with opp ftwk (cts 2, &).
- 16 Three light running steps R-L-R in place (cts 1, &, 2).
- ENDING.
- 1-2 While arms take V-pos, and head turns to L, step R in front of L, lifting L ft behind, (ct 1); step L in place, while arms resume W-pos and head faces fwd (ct 2); chassez step to R (cts 1, &, 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Raise arms and shout “Hey!” (ct 1).

Sequence: Sequence: (Fig I, Fig II) twice; Fig III; Fig I, Fig II (twice); Fig III; Ending

Presented by George & Irina Arabagi

Tropotianka - Тропотянка

(Ukraine)

Tropotianka is a popular folk dance from southwestern Ukraine. It has a common origin or is derived from the Romanian dance “Tropotia” which means to beat the rhythm with the feet. This version of the dance was choreographed by George and Irina Arabagi.

Pronunciation: troh-poh-TYAHN-kah

Translation: Foot stamping dance

Music: 4/4 meter

Ukrainian & Moldavian Dance Workshop, Track 8

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

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2	<u>INTRODUCTION.</u> No action.	
	I. <u>TURNING OUT/IN.</u>	
1	Step R to R (ct 1); step L next R (ct 2); step R to R (ct 3); touch L turning 180° CW away from ctr (ct 4).	
2	Step L to L (ct 1); step R next L (ct 2); step L to L (ct 3); touch R turning 180° CCW to ctr (ct 4).	
3-4	Repeat meas 1-2.	
5	Facing CCW, eight small, flat, quick, steps fwd beg with R (cts 1, &, 2,&,3,&,4,&).	
6	Repeat meas 5, cts 1-3, &; stamp on R (ct 4).	
7	Step R to R, away from ctr of circle (ct 1); step L behind R (ct 2); step R to R (ct 3); stamp L with bent knees (ct 4). On ct 4, W's arms go down behind her back and M leans to R (away from ctr) and brings R hand up behind head with palm up and fwd.	
8	Return to starting place with step L to L, twd ctr (ct 1); step R behind L (ct 2); step L to L (ct 3); facing ctr, stamp R next to L (ct 4). M's and W's arms resume original position.	
	II. <u>TO CENTER, BACK, SIDEWARD.</u>	
1	Facing ctr and holding arms in V-pos, step R fwd (ct 1); step L next to R (ct 2); turn heels out bending the knees (ct 3); bring heels back together straightening the knees (ct 4).	
2	Repeat meas 1 starting with L bkwd.	
3	Leap sdwd on R (ct 1); step L behind R (ct &); step R in place (ct 2); pause (ct &); leap sdwd on L (ct 3); step R behind L (ct &); step L in place (ct 4); pause (ct &).	
4	Repeat meas 3.	
5-8	Repeat meas 1-4.	

Tropotianka — continued

III. STAMPS TO CENTER.

- 1 Step R slightly fwd in a downward motion (ct 1); step L fwd in an upward motion (ct &); step R slightly fwd in a downward motion (ct 2); step L fwd in an upward motion (ct &); step R slightly fwd in a downward motion (ct 3); pause bending R knee and raising L foot (ct &); stamp L without wt (ct 4).
- 2 Repeat meas 1 with opp ftwk. During meas 1-2 arms slowly go up.
- 3-4 Repeat meas 1-2. Arms are held up.
- 5 Beg with R, back up step four steps (cts 1,2,3,4), while arms slowly go down.
- 6 Hop on L raising R knee at 45 degrees, turning hips to L (ct 1); hop on L turning hips front with R knee up (ct 2); two steps in place R-L (cts 3,&); touch R (ct 4).
- 7-8 Repeat meas 5-6.

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

Presented by George and Irina Arabagi

Vesnianka - Веснянка

(Central Ukraine)

Vesnianka is a lyrical spring dance from Central Ukraine. This dance is similar to the Ukrainian “Khorovod.” This version of the dance was choreographed by George and Irina Arabagi.

Pronunciation: vehss-NYAHN-kah

Translation: From the village of Vesniya

Music: 2/4 meter

Ukrainian & Moldavian Dance Workshop, Track 2

Formation: Pairs of dancers make a circle holding hands in V-pos and facing CCW. Any two people may form a pair.

Steps & Styling: Slow Walk Step: Step R fwd (ct 1); step L fwd (ct &); step R fwd (ct 2); hold with L extended back (ct &). This step is repeated with opp ftwk.

Dorizhka: Large step R to R with a downward motion (ct 1); step L behind R with an upward motion (ct &). The step is also done with opp ftwk.

Meas 2/4 meter

Pattern

6 meas INTRODUCTION. No action.

I. THE CHORUS.

1-2 Two Slow Walk Steps beg R moving CCW with emphasis on first step (ct 1).

3-4 Four Dorizhkas in place making a full turn CW individually. The first Dorizhka is done away from ctr. Arms are down.

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

II. SMALL CIRCLES/ FRONT AND BACK.

1-6 Two or three pairs making a small circle by doing six Slow Walk Steps to get to their starting position in a large circle.

7 M: One Slow Walk Step bkwd starting with R and extending L ft in front; bend body slightly fwd and bring straight arms behind and higher than the back.

W: One Slow Walk Step starting with R to ctr, raising her arms.

8 M: Step fwd L, R (cts 1, &); step L next to R (ct 2); hold (ct &).

W: Step bkwd L, R (cts 1, &); step L next to R (ct 2); hold (ct &).

9-10 Repeat meas 7-8. M goes fwd and W goes bkwd.

11 Step R to R with a downward motion (ct 1); step on the ball of L behind R ft (ct &); step R in place (ct 2); hold (ct &). Hold hand in V-pos.

12 Repeat meas 11 with opp ftwk.

Vesnianka — continued

III. SIDE DORIZHKA

- 1-2 Four Dorizhkas starting with R to R, slowly raising R arm out and L arm slightly to the side.
- 3 M's arms on his hips with closed fists. W's arms are crossed, one forearm on top of the other at chest level. M and W touch L toe to L side turning heel up and outward (ct 1); touch L heel in the same place with toe outward (ct 2).
- 4 With the same arm pos, three steps in place L-R-L (cts 1, &, 2) with corresponding head movements side to side.
- 5 Repeat meas 3 with opp ftwk and arm movements.
- 6 Make a full turn CCW with three steps R-L-R in place (cts 1, &, 2).
- 7-12 Repeat meas 1-6 with opp ftwk and direction.

Sequence: Chorus, Fig II, Chorus, Fig III, Chorus, Fig II, Chorus, Fig III, Chorus, Fig II.

On meas 12 of the last Fig II, step R to R with a downward motion (ct 1); step on the ball of L behind R ft (ct &); step R in place (ct 2); bring bent L leg back, wt on bent R knee, and bring joined arms in front (ct &).

Presented by George and Irina Arabagi

NOTES

Fermene

(Macedonia)

This dance was choreographed by Martin Ihns and it's based on original elements and variations which are typical for Berovo and surroundings (eastern Macedonia). The dance is similar to Berovka.

Pronunciation: Fehr-meh-NEH

Translation: "Fermene" is the Turkish word for a type of woman's vest

Music: 7/16, counted as quick-quick-SLOW (1-2-3) *Ethnic Festival 2014 - Roberto Bagnoli, Track #7*

Formation: Mixed lines, facing CCW, hands in V-pos.

Meas 7/16 meter

Pattern

1-16 INTRODUCTION. No action.

I. FIGURE I.

- 1 Facing CCW, step R fwd (cts 1-2); step L fwd (delayed ct 3).
- 2 Three small running steps, R-L-R (cts 1-3).
- 3 Repeat meas 2, but starting with L.
- 4 Turning to face ctr, step R to R (cts 1-2); bounce on R, lifting L knee in front (ct 3).
- 5 Step L to L turning body slightly L (cts 1-2); step R in front of L (ct 3).
- 6 Step L to L (cts 1-2); bounce on L, lifting R knee in front (ct 3).
- 7 Three small running steps R-L-R (cts 1-3); slightly "back-back-fwd" like a back Yemenite.
- 8 Hop on R, while L heel touches the floor in front of R (cts 1-2); shift weight on L in place turning to face CCW (ct 3).

II. FIGURE II. (First variation of Fig I, done to more lively music.)

- 1 Facing CCW, hop on L, lifting R leg (ct 1); step R fwd (ct 2) step L fwd (ct 3).
- 2 Three small running steps fwd R-L-R (cts 1-3).
- 3 Repeat meas 2, but starting with L.
- 4 Turning to face ctr, jump on both feet together (cts 1-2); bounce on R, lifting L knee in front (ct 3).
- 5 Step L to L turning body slightly L (ct 1); hop on L, lifting R leg (ct 2); step R in front of L (ct 3).
- 6 Step L to L (cts 1-2); bounce on L, lifting R knee in front (ct 3).
- 7 Three small running steps R-L-R (cts 1-3); slightly bkwd.
- 8 Hop on R, while L heel touches the floor in front of R foot (cts 1-2); leap on L in place turning to face CCW (ct 3).

III. FIGURE III. (Second variation of Fig I)

- 1-3 Repeat Fig II meas 1-3).
- 4 Skip step on R (cts 1-2); leap on L (ct 3).
- 5 Turning to face ctr, step on ball of R in front of L (ct 1); step L behind R (ct 2); leap R to R (ct 3). Note: cts 1 and 2 are a “bloop-bloop.”
- 6 Step L to L turning body slightly L (ct 1); hop on L, lifting R leg (ct 2); step R in front of L (ct 3). Note: cts 1 and 2 are a “bloop-bloop.”
- 7 Step L to L (cts 1-2); bounce on L, lifting R knee in front (ct 3).
- 8 Leap onto R (cts 1-2); lifting L knee in front, hold (ct 3).
- 9 Hop on R in place (ct 1); step L in place (ct 2); step R in place while lifting straight L leg slightly L (ct 3).
- 10 Close L to R (cts 1-2); hold (ct 3).
- 11 Three small running steps R-L-R (cts 1-2-3); slightly bkwd.
- 12 Hop on R, while L toe touches the floor in front of R foot (cts 1-2); turning to face LOD leap on L (ct 3).

IV. ENDING. After the last time through dance:

- 8 Fall on L (ct 1-2); bring R up behind L knee (ct 3).

Suggested sequence: Fig I four times, Fig II six times, Fig III four times; Fig I twice; Fig II twice, Ending.

Presented by Roberto Bagnoli

Gras Kalo

(Rom – Serbia)

Dance in Rom style choreographed by Roberto Bagnoli to the song Ding Deng Dong played by the band Kal.

Pronunciation: GRAHSS-kah-loh

Translation: Black Horse

Music: 2/4 meter

Ethnic Festival 2014 - Roberto Bagnoli, Track #3

Formation: Mixed lines, facing CCW, hands in V-pos.

Meas 2/4 meter

Pattern

1-16 INTRODUCTION. No action.

I. FIGURE I.

- 1 Moving CCW, hop on L, lifting R knee slightly (ct 1); step on R (ct &); hop on R, lifting L knee slightly (ct 2); step on L (ct &).
- 2 Hop on L, lifting R knee slightly (ct 1); step on R (ct &); step L in front of R (ct 2); step R in place, turning to face CW (ct &).
- 3 Repeat meas 1 with opp ftwk and direction.
- 4 Still moving CW: hop on R, lifting L knee slightly (ct 1); step on L (ct &); turning to face ctr, step R bkwd (ct 2); step L in place (ct &).
- 5 Step R fwd (ct 1); step L in place, turning to face CCW (ct &); hop on L, lifting R knee slightly (ct 2); step on R (ct &).
- 6 Hop on R, lifting L knee slightly (ct 1); step on L (ct &); hop on L, lifting R knee slightly (ct 2); step on R (ct &).
- 7 Step L in front of R (ct 1); step R in place, turning to L to face CW (ct &); hop on R, lifting L knee slightly (ct 2); step on L (ct &).
- 8 Hop on L, lifting R knee slightly (ct 1); step on R (ct &); hop on R, lifting L knee slightly (ct 2); step on L (ct &).
- 9 Turning to face ctr, step R bkwd (ct 1); step L in place (ct &); step R fwd (ct 2); step L in place, turning R to face CCW (ct &).

10-13 Repeat meas 1-4.

II. FIGURE II.

- 1 Turning body diag L, stamp R next to L (ct 1); step on R, turning diag R (ct &); stamp L next to R (ct 2); step L to L (ct &).
- 2 Turning body to face ctr, slap R fwd, leg straight (ct 1); bounce on L, lifting R foot to the side (ct 2).
- 3 Step on R in front of L (ct 1); step L in place (ct &); hop on L, lifting R knee (ct 2); step R to R (ct &).

4 Repeat meas 3 with opp ftwk.

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

III. FIGURE III.

1 Moving CCW: step R fwd (ct 1); hop on R, lifting L knee slightly (ct &); step L fwd (ct 2); hop on L, lifting R knee slightly (ct &).

2 Three steps R-L-R moving CCW (cts 1, &, 2); hop on L (ct &).

3 Turning body to face ctr, step L in front (ct 1); hop on L (ct &); step R bkwd (ct 2); hop on R in place (ct &).

4 Three steps L-R-L fwd twd ctr (cts 1, &, 2); hop on L (ct &).

5-6 Repeat meas 3-4 with opp ftwk, moving out of ctr.

7 Sway L-R in place (cts 1-2).

8 Jump in place on both feet together (ct 1); open and close heels in place (cts 2, &).

9-16 Repeat meas 1-8.

IV. ENDING.

17 Slap R fwd with straight leg.

Sequence:

Fig. I, Fig. II (meas 1-8); Fig. III

Fig. I, Fig. II, Fig. III

Fig. I, Fig. II, Ending

Presented by Roberto Bagnoli

Kloca

(Bulgaria)

This dance is from the village of Kosovo in the Vidin region of northern Bulgaria. The name of the dance derives from the movement of a horse or donkey called a *kloca*. The way the kicks are done in this dance imitates this kicking. The dance was created by Nicolaj Cvetkov.

Pronunciation: KLOH-tsay

Translation: See above.

Music: 6/8 meter (counted here as 1-2) *Ethnic Festival 2014 - Roberto Bagnoli, Track #4*

Formation: Mixed lines, facing ctr, belt hold, R hand under, L hand on top or V-pos.

Steps & Styling: Bouncing, with little steps.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
1-4	<u>INTRODUCTION</u> . No action.	
	I. <u>FORWARD AND BACK</u> .	
1	Step R fwd twd ctr (ct 1); step L fwd (ct 2).	
2	Step R fwd (ct 1); kick L in front (ct 2).	
3-4	Repeat meas 1-2 with opp ftwk and direction, going bkwd.	
5-6	Repeat meas 1-2 .	
7	Step L bkwd (ct 1); kick R diag bkwd and yell “hey” (ct 2).	
8	Kick R diag bkwd twice and yell “hey” on each kick (cts 1-2).	
9-16	Repeat meas 1-8.	
	II. <u>PLETI (CROSSING)</u> .	
1	Leap R to R (ct 1); step L in front of R (ct &); step R in place (ct 2); step L to L (ct &).	
2	Step R in front of L (ct 1); step L bkwd (ct &); leap R to R while stretching L in front above the floor (ct 2).	
3	Step L next to R while starting to lift R knee in front (ct 1); bounce on L while bringing R foot bkwd and down (“back bicycle”) (ct 2).	
4	Bounce on L while stretching R leg fwd (ct 1); touch R heel in front, with R leg straight (ct 2).	
5	Touch R heel while turning R foot out and in (cts 1-2).	
6	Touch R heel while turning R foot out (ct 1); touch R to L (ct 2).	
7	Step R fwd (ct 1); kick L in front (ct 2).	
8	Step L bkwd (ct 1); kick R bkwd (ct 2).	
9-16	Repeat meas 1-8.	
	III. <u>SIDEWAYS</u> .	
1	Step R to R (ct 1); step L next to R (ct 2).	

- 2-3 Repeat meas 1 twice.
- 4 Step R to R (ct 1); kick L to L (ct 2).
- 5 Repeat meas 4 with opp ftwk.
- 6-10 Repeat meas 1-5.
- 11 Turning body slightly to L, step R strongly next to L (ct 1); shift weight onto L while bringing R sdwd close to the floor [*hlobka*] (ct 2).
- 12 With body still to L, close R strongly next to L (ct 1); leap onto L while lifting R knee and turning twd ctr (ct 2); hit R heel in front (ct &).
- 13 Leap R to R (ct 1); step L in front of R (ct &); step R in place (ct 2); step L to L (ct &).
- 14 Step R in front of L (ct 1); step L bkwd (ct &); step R to R (ct 2); step L in front of R (ct &).
- 15 Chug backward on L, while kicking R across in front of L (ct 1); step on R (ct &); chug bkwd on R while kicking L in front of R (ct 1); step L in place (ct &).
- 16 Repeat meas 15.
- 17 Jump on both feet apart (ct 1); jump bringing both feet together in the air (ct &); leap on L (ct 2); touch R heel in front (ct &).
- 18 Repeat meas 17 with opp ftwk.
- 19 Leap L to L (ct 1); step R in front of L (ct &); step L bkwd (ct 2); step R to R (ct &).
- 20 Step L in front of R (ct 1); step R bkwd (ct &); leap L to L lifting R sdwd (ct 2).
- 21 Leap R in front of L while lifting L behind R calf (ct 1); step L to L (ct 2); step R behind L (ct &).
- 22 Step L to L (ct 1); step R in front of L (ct &); leap L to L while lifting R behind L calf (ct 2).
- 23 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); step L in front of L (ct &).
- 24 Jump on both feet apart (ct 1); jump on both feet together (ct 2).
- 25-48 Repeat meas 1-24.

Sequence: Three times through the dance as described. Then Fig I, Fig II only. Last time through, slap R fwd.

Presented by Roberto Bagnoli

Sej Bob

(Bulgaria)

This dance was choreographed by Hristo Hristov. “Sej bob” is also called and known as Zarowi bob, Povlekana, Kucata, Brâsni Câr vul, Pandelaš etc. However, these dances are not 100% identical. The name refers to planting the big white beans (bob). In general the dance is done with bent knees with a “down to earth” movement..

Pronunciation: SAY BAHB

Translation: Plant beans

Music: 7/8 (Q-Q-S) counted as 1 2 3 *Ethnic Festival 2014 - Roberto Bagnoli, Track #9*

Formation: Mixed short lines, facing ctr, hands in V-pos.

Steps & Styling: Relaxed.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
1-3	<u>INTRODUCTION.</u> No action (drums)	
	I. <u>FIGURE I.</u> Begin with the melody.	
1	Bending body slightly fwd, touch L to L, swinging arms back (ct 1); move L with a circular movement fwd, swinging arms down (ct 2); step L in front, swinging arms fwd (ct 3).	
2	Stamp R next to L, swinging arms back (ct 1); hold (ct 2); step R diag bkwd R, swinging arms fwd (ct 3).	
3	Small step L bkwd, swinging arms back (ct 1); hold (ct 2); small step on R bkwd and swinging arms fwd (ct 3).	
4-24	Repeat meas 1-3 seven more times.	
	II. <u>FIGURE II.</u>	
1	Facing ctr, step L a little fwd twd ctr (ct 1); stamp R next to L (ct 2); leap onto R sdwd and a little fwd twd ctr (ct 3).	
2	Repeat meas 1.	
3	Three steps L-R-L fwd twd ctr (cts 1- <u>3</u>).	
4-6	Repeat meas 1-3 with opp ftwk and direction, but stamping slightly fwd.	
7-12	Repeat meas 1-6.	

Presented by Roberto Bagnoli

Te Joci Cu Focul

(Romania)

The tune to this dance is played by a Romanian band called Trandafir which is based in Italy. The name of the song is Suna n-toata Europa. The dance was choreographed by Roberto Bagnoli with steps in the Moldavian style. The title means “You *dance* with fire” but also “You *play* with fire” because the word Joc means both dance and play.

Pronunciation: TAY JOH-cheh KOO FOH-kool Translation: You play/dance with fire

Music: 2/4 meter *Ethnic Festival 2014 - Roberto Bagnoli, Track #2*

Formation: Closed circle of dancers facing ctr, hands in W-pos.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-16	<u>INTRODUCTION.</u> No action.	
	I. <u>FIGURE I.</u> (Instrumental)	
1	Step R in place (ct 1); bounce on R while lifting L knee in front of R (ct 2).	
2	Repeat meas 1 with opp ftwk.	
3	Facing ctr and moving sdwd CCW, step R to R while swinging arms down and back (ct 1); step L behind R swinging arms slightly fwd (ct 2).	
4	Repeat meas 3.	
5-12	Repeat meas 1-4 twice and yell “hopa, hopa, hopa, hopa” on the arm swings of meas 7-8 <u>Note:</u> On meas 5 and 9, arms return to W-pos.	
13-14	Repeat meas 1-2.	
15	Lowering arms to V-pos, step R to R (ct 1); stamp L next to R (ct &); step L to L (ct 2); stamp R next to L (ct &).	
16	Step R to R (ct 1); stamp L next to R (ct &); leap L to L (ct 2).	
17	Step R fwd twd ctr (ct 1); stamp L next to R (ct &); repeat cts 1,2 with opp ftwk (cts 3,4).	
18	Step R fwd (ct 1); stamp L next to R (ct &); leap L fwd (ct 2).	
19	Jump fwd with feet together and yell “Hop” (ct 1); hold (ct 2).	
20	Jump twice bkwd from ctr with feet together and yell “Hop sha sha” (cts 1-2).	
21-22	Repeat meas 17-18.	
23	Step R in front and close to L (ct 1); step L bkwd, away from ctr (ct 2).	
24	Two steps bkwd R-L, away from ctr (cts 1-2).	
25-32	Repeat meas 17-24.	
	II. <u>FIGURE II.</u> (singing)	
1	Raising hands to W-pos and turning body diag L, step R in front of L (ct 1); step L in place (ct &); step R to R, turning body diag R (ct 2); bring L to R ankle (ct &).	
2	Touch L to the side, L leg straight (ct 1); step L CCW (ct 2).	

Te Joci Cu Focul — continued

- 3 Two steps R-L moving fwd CCW (cts 1-2).
 4 Hop on L (ct 1); three steps R-L-R moving CCW (cts &, 2, &).
 5-8 Repeat meas 1-4 with opp ftwk and direction.
 9 Two steps R-L fwd twd ctr (cts 1-2).
 10 Three steps R-L-R fwd twd ctr (cts 1, &, 2).
 11 Leap L to L (ct 1); stamp R next to L (ct &); facing ctr and moving sdwd CCW, step R to R (ct 2); step L behind R (ct &).
 12 Step R to R (ct 1); hop on R bringing L to the side and fwd (ct &); step L in front of R (ct 2); step R to R (ct &).
 13 Step L behind R (ct 1); step R to R (ct &); hop on R bringing L to the side and fwd (ct 2); step L in front of R (ct &).
 14 Step on R to R (ct 1); step on L across behind R (ct &); leap on R to R (ct 2); stamp L close to R (ct &).
 15-16 Repeat meas 9-10 with opp ftwk and direction moving bkwd away from ctr.
 17-24 Repeat meas 1-8.

III. ENDING.

- 33-35 Jump on both feet fwd three times.

Sequence: Fig I, Fig II; Fig I, Fig II; Fig I twice, Ending.

Presented by Roberto Bagnoli

Lyrics

Hop hei, hop hei, suna toata Europa, opa opa hopa hopa
 Hop hei, hop hei, cind dansam noi mai cu foc opa opa hopa hop
 Uite-asa sint moldovenii, hop hop si-asa
 Nu mai stiu de timpuri grele hop hop hop
 Caci legati sint cu fratii hop hop si-asa
 Dragoste si omenie, hei.

Soarta, a vinturat norocul nostru, prea departe
 Viata, e grea dar celui ce munceste-i face parte
 Credem si-atunci cind bintuiti sintem de griji si dor
 Ca intr-o buna zi vom fi alaturi de cei dragi de seara pina-n zori
 Haideti sa-ncep chiar de astazi vesel sa traim
 Umpleti paharele cu vin si-n voie buna sa ciocnim.

Buna este urarea stamoseasca "Sus paharul"
 Scurta dar cu putere sa-ndulceasca tot amarul
 Banii, citi n-ai avea sa stii ca esti un om bogat
 Daca la bine si la rau prieteni buni si sinceri dumnezeu ti-a dat
 Chiamati-i si faceti o petrecere de zile mari
 Caci timpul trece prea grabit si inapoi nu poti sa-l dai.

Hop hei, hop hei; all Europe reverberates (opa opa...)
 Hop hei, hop hei; when we dance enthusiastically (opa opa...)
 That's how Moldavians are (opa opa...)
 They ignore the bad times (opa opa...)
 Because they are bound up in friendship (opa opa...)
 Love and kindness.

Faith has pushed our luck way too far away.
 Life is hard, but hard-working people get their share.
 Even when we are haunted by worries and homesickness,
 We believe one day we'll be together with loved ones all day long.
 Let's start right now to live happily;
 Fill up the glasses with wine and clink them joyously.

Our traditional wish, "Let's raise a glass,"
 Is short, but it can sweeten the bitterness of our life.
 Although you don't have money, you are still rich
 If God blessed you with good, sincere friends in good and bad times.
 Get together with all of them in a big party
 Because time passes by in a hurry and you cannot turn it back.

Ušti Baba

(Albania)

This dance was choreographed by Bianca de Jong to the Rom song Ušti Ušti Baba and it consists of elements of the Podrimsko Oro and the Shota. The Podrimsko Oro is a dance of the Shqiptar from the area around the border between Albania and Serbia, along the river Drim. Shota (or Shote) (Albanian: Vallja e Shotes) is an Albanian dance very popular in Kosovo, and named after the Albanian heroine Shote Galica. It involves quick steps along with a high-tempo beat. The Shota is mainly danced by Albanians, but is well known throughout the Balkans.

Pronunciation: OOSH-tee BAH-bah

Translation: Wake up, Father.

Music: 4/4 meter

Ethnic Festival 2014 - Roberto Bagnoli, Track #5

Formation: Individual dancers facing ctr. Begin with arms in V-pos but without joining hands.

Meas 4/4 meter

Pattern

1-4 INTRODUCTION. No action. (start with trumpets)

I. FIGURE I.

- 1 Step-hop R fwd (cts 1, &); step-hop on L bkwd (cts 2, &); swinging arms fwd and back; repeat cts 1, &, 2, & (cts 3, &, 4, &).
- 2 Moving diag R, step on R, lifting L in front, lifting arms up (ct 1); with straight L leg in front, hop twice on R (cts 2, &); turning hands from the wrists around and inward, step L to L (ct 3); step R next to L (ct &); step L in place (ct 4).
- 3 Touch R diag R sdwd with L hand up beside the head, palm facing in, and moving R hand diag sdwd low, palm of hand down (ct 1); bending knees, lift R to L ankle, hands with palms twd and in front of face (ct 2); repeat action of cts 1-2 (cts 3, 4). Note: look at R hand during this meas.
- 4 With arms open loosely at sides, step on R (ct 1) bending R knee, step on ball of L ft, moving out of the ctr (ct &); repeat cts 1, & three times (cts 2, &, 3, &, 4 &), while gradually turning R to face ctr. Note: similar to a wide, buzz-step turn.
- 5-8 Repeat meas 1-4. **Revised 10/11/2014**

II. FIGURE II. (Singing)

- 1 Bringing arms up to W-pos and holding hands, step R to R (ct 1); touch L next to R, moving hips with it (ct 2); step L to L (ct 3); touch R next to L, moving hips with it (ct 4).
- 2 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); touch L next to R, moving hips with it (ct 4).
- 3 Facing ctr, step L fwd (ct 1); touch R next to L (ct 2); step R bkwd diag R (ct 3); step L behind R (ct 4).
- 4 Sway on ball of R to R, moving hips with it (ct 1); sway back on L to L (ct 2); sway on ball of R fwd (ct 3); turning body slightly to L, step back on L to L, moving hips with it (ct 4). End facing ctr.
- 5-8 Repeat meas 1-4.

Ušti Baba — continued

III. FIGURE III.

- 1 Bringing arms down to V-pos, step R to R bending R knee and leaving L in place, facing diag L (ct1); bounce twice (cts 2, &); repeat cts 1, 2, & with opp ftwk and direction (cts 3, 4, &).
- 2 Beg R, three steps moving CCW (cts 1, 2, 3); touch L next to R (ct 4).
- 11-12 Repeat pattern of meas 9-10 with opp ftwk and direction.

Sequence: Fig I, Fig II, Fig III. Repeat. End with Fig. I

Presented by Roberto Bagnoli

Lyrics

This is a Macedonian Roma song about the morning of the wedding, when the wedding party comes to take the bride and her dowry from the house. It is sung by the bride's sister. (Note: The dance Čoček can also be done to this song.)

Ušti ušti, baba	Wake up, wake up, father
O davulja maren	The drum is beating
O davulja maren, baba	The drum is beating
Me fenjake aven / x2	They're coming for my sister.
Aven, aven, me fenjake aven / x2	Sister, sister, they're coming for my sister.
Me fenjake aven	They're coming for my sister
E najšukarjakje	The most beautiful one
E najšukarjakje, baba	The most beautiful one, father
E najtiknorjakje / x2	The smallest one
Ušti ušti, ušti baba ušti / x2	Wake up, wake up, father, wake up
Ušti, baba, ušti	Wake up, father, wake up
O cheizi ikal	The dowry is being taken out
O cheizi ikal, baba	The dowry is being taken out, father
E najtiknorjakje / x2	The smallest one
Maren, maren, o davulja maren	Beating, beating, the drum is beating
Ušti ušti, baba	Wake up, wake up, father
O davulja maren	The drum is beating
O davulja maren, baba	The drum is beating
Me fenjake aven / x2	They're coming for my sister
Aven, aven, me fenjake aven / x2	Sister, sister, they're coming for my sister

Revised 10/11/2014

Valle Shqiptare

(Albania)

This dance was choreographed by Roberto Bagnoli to the Albanian song Valle Kosovare sung by Shpat Kasapi.

Pronunciation: VAH-lay shkeep-TAH-reh

Translation: Albanian dance (Valle)

Music: 4/4 meter

Ethnic Festival 2014 - Roberto Bagnoli, Track #8

Formation: Mixed lines, facing ctr, holding hands, arms in V-pos.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> None	
	I. <u>FIGURE I.</u> (Instrumental)	
1	Three steps R-L-R moving fwd twd ctr while slowly bringing arms to W-pos (cts 1, &, 2); hop on R (ct &); bringing arms to W-pos; three steps L-R-L bkwd away from ctr while slowly lowering arms to V-pos (cts 3, &, 4); hop on L (ct &).	
2	Three steps R-L-R in place, turning to R, clapping hands beside R hip three times (cts 1, &, 2); three steps L-R-L in place, turning to L, clapping hands three times beside L hip (cts 1, &, 2).	
3-8	Repeat meas 1-2 three more times.	
	II. <u>FIGURE II.</u> (Singing)	
1	Bringing hands to W-pos, step R to R (ct 1); step L behind R (ct 2); step R to R (ct &); step L in front of R (ct 3); step R to R (ct 4); step L in front of R (ct &).	
2-8	Repeat meas 1 seven more times.	
9	Step R to R (ct 1); step L behind R (ct 2); step R in place (ct &); lowering arms to V-pos, step L to L (ct 3); step R behind L (ct 4); step L in place (ct &). <u>Note:</u> This meas is a transition, accompanied by drums.	
	III. <u>FIGURE III.</u> (Singing)	
1	Turning body to face CCW, hop on L, lifting R leg straight and close to floor (ct 1); step R fwd (ct &); hop on R, lifting L leg straight (ct 2); step L fwd (ct &); hop twice on L in place, bringing R leg out and around twd back (cts 3, &); step R bkwd (ct 4); step L in place (ct &). <u>Note:</u> Think “down” with straight leg. This will give upper body a natural lean.	
2	Hop on L, lifting R leg straight (ct 1); step R fwd (ct &); hop on R, lifting L leg straight and close to floor (ct 2); step L fwd (ct &); hop twice on L in place, bringing R leg out and around twd back (ct 3, &); close R next to L, jumping with feet together and turning body to face ctr (ct 4).	
3-4	Repeat meas 1-2 with opp ftwk and direction.	

Valle Shqiptare — continued

5-8 Repeat meas 1-4.

IV. ENDING.

Step L to L (ct 1); keeping weight on L, pose with R in front (ct 2)

Sequence: Fig I meas 3-8 (hold for meas 1-2), Fig II, Fig III, Fig I, Fig II, Fig III, Fig I, Fig III twice, Ending.

Presented by Roberto Bagnoli

Lyrics

Une mendoj bashke t'jetojme
Ma rembeve shpirtin tim
Nje jete e re plot dashuri
Sot kalon kjo beqari

Ne do te vallzojme ne kete rini
Dhe dolli krushqit ti ngrejme
Je sikur zane, na kan zili
se martohemi ne te dy

Refrain:

Hidhe vallen lulja ime
Hidhe vallen ti o moj sorkadhe
Valle, valle shqiptare
Nje beqar ke per te mar

Bini fort ju dahire
Deri naten vone ne gezimin tone
Valle, valle kosovare
T'paska hije, yll dashuri

Rough Translation

I'd like to live with you
You stole my soul
I'd like to have a new life full of love
Today my bachelorhood ends

We want to dance now that we are young
Let's make a toast for our parents-in-law
You are like a fairy, everybody envies us
because we're getting married

Refrain:

Jump into the dance, my love
Dance, my gazelle
Dance, dance the Albanian dance
You're getting married to a bachelor

And you, band, play loudly
Until late at night for our joy
Dance, dance the Kosovan dance
Be celebrated, love star

Vlaško Čukano

(Bulgaria)

The name Vlaško refers to the origin and style of the dance. The Vlach came originally from southern Romania and settled in northwest Bulgaria. They speak a dialect of Romanian (Macedo-Romanian). In the countries where they settled (except Bulgaria, Serbia, Greece and Albania) they are known under different names such as: Macedo-Romani, Belo-Vlaci, Aromani. In their folklore they mix local elements with Romanian elements. Čukano is derived from the verb čukam/čukvam which means knock, tap. In dance terms this means stamping. In this dance it refers to Figure III. The dance was choreographed by Maria Eftimova.

Pronunciation: VLAHSH-koh CHOO-kah-noh Translation: Vlach Stamping Dance

Music: 6/8, counted here as 1 - 2 *Ethnic Festival 2014 - Roberto Bagnoli, Track #6*

Formation: Mixed lines, facing ctr, V-pos or belt hold with R arm under L arm.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
1-16	<u>INTRODUCTION.</u> No action.	
	I.	<u>FIGURE I.</u> (Chorus Step)
1	Facing ctr and moving sdwd CCW, step R to R (ct 1); step L behind R (ct 2).	
2	Leap R to R (ct 1); step L, with bent knee, in front of R (ct 2).	
3	Step R to R (ct 1); step L behind R (ct 2).	
4	Step R to R (ct 1); hop on R, lifting L knee in front (ct 2).	
5-8	Repeat meas 1-2 with opp ftwk and direction.	
9-16	Repeat meas 1-4.	
	II.	<u>FIGURE II.</u>
1	Hop L twice while touching R twice the floor in front with L (cts 1, 2).	
2	Repeat meas 1.	
3-4	Repeat meas 1-2 with opp ftwk.	
5	Jump with feet together with knees bent, R in front of L (ct 1); leap onto R, straightening knees, and touch the floor with L in front (ct 2).	
6	Hop R twice while touching L twice in front of R (cts 1, 2).	
7-10	Repeat pattern of meas 5-6 twice more.	
11	Step L fwd twd ctr (ct 1); hop on L (ct 2).	
12	Step R fwd (ct 1); hop on R (ct 2).	
13	Two steps L-R bkwd away from ctr (cts 1, 2).	
14	Step L in place (ct 1); hop on L, lifting R in front with a “bicycle movement” (ct 2).	

Vlaško Čukano — continued

- 15 Repeat meas 14 with opp ftwk.
- 16 Repeat meas 14.
- 17-31 Repeat meas 1-15.
- 32 Step L in place (ct 1); hop on L as R circles around close to floor from front to back (ct 2).

III. FIGURE III.

- 1 Turning body diag L, stamp R twice next to L (cts 1, 2).
- 2 Stamp R next to L (ct 1); step R to R, turning body to diag R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Turning body diag L, stamp R next to L (ct 1); step R to R, turning diag R (ct 2).
- 6 Stamp L next to R (ct 1); stamp L twd ctr, turning body twd ctr (ct 2).
- 7 Step L fwd twd ctr (ct 1); hop on L (ct 2).
- 8 Step R fwd (ct 1); hop on R (ct 2).
- 9 Two steps L-R bkwd away from ctr (cts 1, 2).
- 10 Step L in place (ct 1); hop on L, lifting R in front with a “bicycle movement” (ct 2).
- 11 Repeat meas 10 with opp ftwk.
- 12 Step L in place (ct 1); hop on L as R circles around close to floor from front to back (ct 2).
- 13-23 Repeat meas 1-11.
- 24 Repeat meas 10,

Sequence: Fig I, Fig II, Fig I, Fig III; repeat sequence.

Presented by Roberto Bagnoli

NOTES

Belly Dance with Ziva Emtiyaz

Raqs al Sharqui (Dance of the East) is what the Western world calls “belly dance.” It has a rich history beginning with Lebanese Baddiaa Masabni bringing the dance to the stage in Cairo in 1926. Only women performed Raqs al Sharqui originally. Today you will see both men and women celebrating the dance, and you will find it all over the world.

“Habibi Ya Eini” and “Oul Tani Kida” are Arabic Pop songs with Sa’idi roots and feature Raqs al Sharqui highlights. Arabic Pop music is listened to throughout the Middle East and the world. It often features the Sa’idi (SAH-ee-dee) rhythm played twice as fast as it was traditionally played. The Sa’idi rhythm is in 4/4 and sounds like “doum tec doum doum tec” when played on the Egyptian tablah (drum). Sa’idi music comes from the Sa’id, a rural area in Upper Egypt. Traditional Sa’idi often features a cane called the assaya. The Sa’idi dance style can be very energetic and bouncy and is danced by both men and women. Women tend to do more hip work than men.

To learn more about the roots of belly dance, visit: www.zivadancer.com/blog.html

Arabic Dance Movement Vocabulary

ISOLATIONS

<u>Hips</u>	Hip up Hip down Hip bumps Hip forward and back Hip slide (off ctr: Front, R, L, Back) Hip rolls/omnis (includes pelvic movement) Hip diamonds/squares (pelvis)	<u>Posture</u>	Slightly bent knees. Toes and knees aligned Feet about a fist-width apart Abdominals engaged / Neutral tuck Open collarbone Shldr back and down Ribs over hips Stand tall Posing
<u>Pelvis</u>	Tuck Release		
<u>Gluteus</u>	Contract/Squeeze!		
<u>Torso</u>	Abdominal contraction and release Abdominal separation		
<u>Chest</u>	Chest lift/tilt Chest drop Chest slide (Right, Left, Front, Center) Chest circles Chest diamonds		
<u>Neck</u>	Slide (Right, Left, Front, Center) Head tilt Head circles, slides, and wobbles		
<u>Arms</u>	Shoulder Front and Back Shoulder Up and Down Shoulder rolls Elbow isolation Arm waves/snake arms		
<u>Hands</u>	Wrist lifts drops and circles Hand undulations Scoops and flicks		

Arabic Dance Movement Vocabulary — continued

Connecting Moves

Hip drop and Hip drop with kick
 Exterior hip circle
 Heel drops
 Vertical hip figure 8s (scoops)
 Mayas (reverse hip figure 8s)
 Sliding hip figure 8s
 Figure 8 with hips
 Figure 8s throughout rest of body
 Undulations (top to bottom and reverse)
 Belly Roll
 Tush Push
 4 point glute squeeze

Basic Traveling Steps

Step together step touch (add hip circle)
 Grapevine
 Arabic Basic
 Sa'idi sweep
 Sa'idi hop (FFBB)
 Walk with hip bump
 Traveling undulation (and reverse)
 Egyptian strut
 Pencil turn
 3 step turn
 Chasse
 3 steps, arabesque

Shimmies

Seated vertical shimmy
 Egyptian shimmy
 Twist shimmy
 Pelvic Shimmy
 Shoulder Shimmy
 Vibration/Earthquake shimmy
 Stomach flutter
 $\frac{3}{4}$ shimmy
 Choo-choo shimmy
 Gluteal shimmy

Habibi Ya Eini

NOT TAUGHT

NOT TAUGHT

NOT TAUGHT

Oul Tani Kida

“Oul Tani Kida” was made popular by Lebanese singer Nancy Ajram, born in 1983, in the Beirut area. “Oul Tani Kida” was featured on Nancy’s first commercial for Coca-Cola in 2005. Ziva incorporates several fun Bellydance Pop moves into this choreography.

Pronunciation: OOL TAH-nee KEE-dah

Translation:

Music: Each measure has 8 counts, double time of Middle Eastern Rhythm “Sa’idi.” Each 8 count gets 2 Sa’idis.

Formation: Dancers standing alone with back to audience, arms at sides.

Steps & Styling: Arabic Basic Step: All steps are on the ball of the foot: step R fwd (ct 1); step L in place (ct 2); step R bkwd (ct 3); step L in place (ct 4).

Arabic Basic Arms: Arms sway from side to side at head height, both arms to R when stepping fwd and to L when stepping bkwd.

Bouncy step: Step on ft, then slightly flex knee.

Meas	FEET AND HIPS	ARMS
	<u>INTRODUCTION.</u>	
1	R hip exterior hip circle (cts 1-4); walk R (cts 5-6); walk L (cts 7-8).	R hand at hip, L hand to head (cts 1-4); casual arms during walking.
2	Step R (cts 1-2); pose (ct 3); L hip exterior circle (cts 5-8).	Casual arms during walking (ct 1); L hand at hip and R hand at head during pose and hip circle (cts 3-8).
3	Three walking steps L-R-L (cts 1-2, 3-4, 5-6); pose (cts 7-8).	Casual arms during walking (cts 1-6); during pose, R hand at hip, L hand to head (cts 7-8).
4-5	Repeat meas 1-2.	Repeat meas 1-2.
6	Two steps L-R (cts 1-2, 3-4); R hip bump (cts 5-6); L hip bump (cts 7-8).	Casual arms during walking (cts 1-4); R arm extends sharply straight out to R (cts 5-6); L arm extends sharply straight out to L (cts 7-8).
7	R hip bump (cts 1-2); L hip bump (cts 3-4); R hip bump (cts 5-6); L hip bump (cts 7-8).	Both arms up with wrists bent and palms face outward (cts 1-2); both arms down (cts 3-4); R arm extends sharply straight out to R (cts 5-6); L arm extends sharply straight out to L (cts 7-8).



Oul Tani Kida — continued

I. VERSE I.

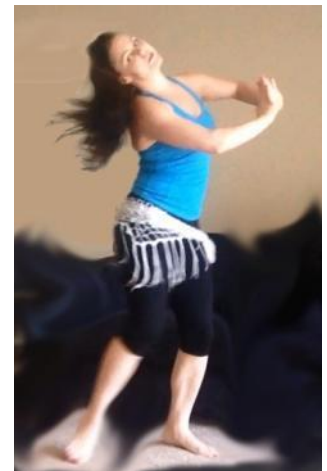
- 1 Two Arabic Basics R diag fwd (cts 1-8). Arabic Basic arm movements.
- 2 One Arabic Basic R diag fwd (cts 1-4); step R to R, exterior hip circle L to R, twist shimmy (cts 5-8). Arabic Basic arm movements (cts 1-4); arms sweep around body during hip circle (cts 5-8).
- 3-4 Repeat meas 1-2 with opp ftwk moving to L. Repeat meas 1-2 with opp armwork.
- 5 R Tush-push: Moving diag R bkwd, step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); hold (ct 4). Repeat cts 1-4 with opp ftwk moving diag L bkwd (cts 5-8). Hands together in front of R hip and extend (ct 1); and bend (ct 2); extend (ct 3) and bend (ct 4); hands together in front of L hip and extend (ct 5); and bend (ct 6); extend (ct 7) and bend (ct 8).
- 6 Bouncy step R to R (ct 1); touch L next to R (ct 2); bouncy step L to L (ct 3); touch R next to L (ct 4). Repeat cts 1-4 with opp ftwk and direction (cts 5-8). Extended at sides with elbows bent slightly.
- 7 Moving fwd: bouncy step R fwd (ct 1); step L next to R (ct 2); bouncy step R fwd (ct 3); hold (ct 4). Repeat cts 1-4 with opp ftwk moving fwd. Slowly lower hands from shdr height down to hips.
- 8 Repeat meas 6 Repeat meas 6.

II. CHORUS.

- 1 Standing with R ft in front of L, R exterior hip circle (cts 1-4); drop R hip three times (cts 5-7); hold (ct 8). L hand on head; R hand on R hip.
- 2 Step R (ct 1); turn L without moving ft (cts 2-4); standing the L ft in front of R, L exterior hip circle (cts 5-8). Hands open to sides and exchange positions so that R hand is on head and L hand is on hip.
- 3 Drop L hip three times (cts 1-3); hold (ct 4); step L to L (ct 5); hold (ct 6); touch R to R (ct 7); hold (ct 8). R hand on head and L hand on hip (cts 1-4); arms in at chest height (cts 5-6); arms extended straight out at sides (cts 7-8).

III. BRIDGE.

- 1 Moving in an individual CCW circle, walk three steps R-L-R (cts 1-3); touch L fwd with a hip accent (ct 4). Repeat cts 1-4 with opp ftwk, continuing moving in an individual CCW circle. While walking, move R hand to head and L hand to hip so they are in place for the L hip accent (cts 1-4). Repeat cts 1-4 with opp armwork (cts 5-8).
- 2-4 Repeat meas 1 three more times. Repeat meas 1 three more times.



Oul Tani Kida — continued

IV. VERSE II.

- | | | |
|-----|--|--|
| 1 | Four slow steps fwd R-L-R-L (cts 1-2, 3-4, 5-6, 7-8). | Arms extended at sides with elbows bent slightly, or shoulder shimmy. |
| 2 | Four slow steps bkwd R-L-R-L (cts 1-2, 3-4, 5-6, 7-8). | Arms extended at sides with elbows bent slightly, or shoulder shimmy. |
| 3-4 | Use two full meas to make a large CW exterior hip circle with heel drops on each ct. | Free flowing arm or drape one arm in front at waist with the other arm reaching fwd. |
| 5-8 | Repeat meas 1-4. | Repeat meas 1-4. |
| 9 | Shimmy (cts 1-4); head slide R-L-R-L (cts 5-6-7-8). | Arms extended at sides with elbows bent slightly, or shoulder shimmy. |

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

Presented by Ziva Emtiyaz

Warda — continued

I. FIGURE I.

- | | | |
|-----|---|--|
| 1 | Moving to R, step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); touch L next to R with a twist shimmy (ct 4). L hip scoops on each step on L. | R arm held high and L arm at side. |
| 2 | Repeat meas 1 with opp ftwk and direction. | Maintain arm position of meas 1. |
| 3 | Standing in place, four steps R-L-R-L, with a hip scoop on each step (cts 1-4). | Arms out at sides, elbows bent, palms down, undulating slightly. |
| 4-6 | Repeat meas 1-3. | Repeat meas 1-3. |

II. FIGURE II.

- | | | |
|---|--|---|
| 1 | Arabic Basic (cts 1-4) rotating 1/3 turn left on ct 3. | Arms sway from side to side at head height, both arms to R when stepping fwd and to L when stepping bkwd. |
| 2 | Repeat meas 1. | Repeat meas 1. |
| 3 | Repeat meas 1. End facing audience. | Repeat meas 1. |
| 4 | Step R to R (ct 1) with exterior hip circle CW (cts 1-2); continue exterior hip circle and step L next to R (cts 3-4). | Arms open (cts 1-2); arms sweep in (ct 3) and open again (ct 4). |
| 5 | Repeat meas 1 with opp ftwk. | Repeat meas 1 with opp armwork. |
| 6 | Repeat meas 5. | Repeat meas 5. |
| 7 | Repeat meas 5. | Repeat meas 5. |
| 8 | Repeat meas 4 with opp ftwk. | Repeat meas 4. |

III. FIGURE III.

- | | | |
|-----|--|--|
| 1 | Hip bump R-L (cts 1, &); release pelvis (ct 2); tuck pelvis/undulation up (cts 3-4). | Arms out to sides throughout, elbows bent. |
| 2 | R shldr accent (ct 1); L shldr accent (ct &); chest lift (ct 2); chest drop and undulation down (cts 3-4). | Arms out to sides throughout, elbows bent. |
| 3-4 | Repeat meas 1-2. | Repeat meas 1-2. |
| 5+ | (Music slows) Three hip bumps R-L-R (cts 1-3); step L foot to side (ct 4); into a slow hip circle CCW while bringing R next to L continuing as music slows. Dramatic pose. | Arms out to sides for hip bumps (cts 1-3); arms sweep in and out during slow hip circle. Arms snap from in to out dramatically for pose. |

IV. FIGURE IV.

- | | | |
|---|--|--|
| 1 | Hip himmy (cts 1-20); shoulder shimmy (cts 3-4). | Arms out to sides throughout, elbows bent. |
| 2 | Repeat meas 1. | Repeat meas 1. |
| 3 | Hip shimmy (cts 1-4, &). | Repeat meas 1. |
| 4 | Hip shimmy (cts 1-4); kick R foot back (ct &). | Repeat meas 1. |

V. FIGURE V.

- | | | |
|-----|--|--|
| 1-3 | Facing audience and moving R, three Arabic Basic with hip shimmies, (cts 1-4). | Arabic Basic arms (cts 1-4). |
| 4 | Step R to R (ct 1); exterior hip circle CW (cts 1-2); continue hip circle CCW step on L next to R (cts 3-4). | Arms open (cts 1-2); arms sweep in (ct 3); arms open again (ct 4). |
| 5-7 | Repeat meas 1-3 with opp ftwk and direction. | Repeat meas 1-3 with opp directions. |
| 8 | Repeat meas 4 with opp ftwk and direction. | Repeat meas 4. |

VI. FIGURE VI.

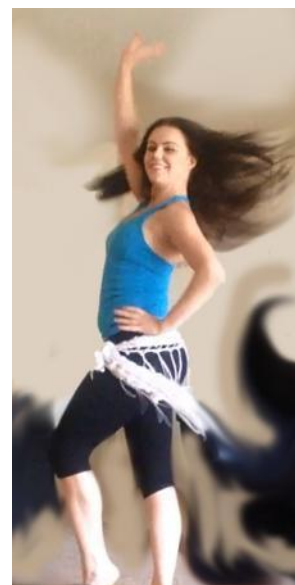
- | | |
|-----|----------------|
| 1-8 | Repeat Fig II. |
|-----|----------------|

VII. FIGURE VII.

- | | | |
|---|--|--|
| 1 | Step R to R and face slightly to R, four shoulder shimmies R-L-R-L (cts 1, &, 2, &); chest lift (cts 3-4). | Arms out to sides throughout, elbows bent. |
| 2 | Repeat meas 1 with opp ftwk directions. | Maintain position. |
| 3 | Hip bumps R-L (cts 1-2); shoulder shimmies (cts 3-4). | Maintain position. |
| 4 | Repeat meas 3. | Maintain position. |

FINALE.

- | | | |
|---|---|--|
| 1 | Grapevine traveling L beg R in front of L (cts 1-4). | Arms out to sides throughout, elbows bent. |
| 2 | Continue grapevine three steps (cts 1-3); touch L to L (ct 4). | Arms out to sides, elbows bent (cts 1-3); L arm reach L during touch (ct 4). |
| 3 | Repeat meas with opp ftwk and direction (grapevine traveling R). | Repeat meas 1. |
| 4 | Continue grapevine three steps (cts 1-3); with L crossed behind R, pencil turn L and pose (cts 4, &). | Arms out to sides, elbows bent (cts 1-3); pose L hand at hip, R arm up. |



Presented by Ziva Emtiyaz

Warda — continued

Translation of the lyrics:

Your love is reconciled with the world, all the world.
It has made my view of the world rosy.

And it has changed my understanding of things.
Once I grew accustomed to the quarreling, I felt sadness when people mistreated me.
Then your love came one day and overcame me.
It gave me back my heart and made me love everything around me.

Your love reconciled me with this world.
Your love is spring, compassion, peace.
It is the best gift my destiny could bring.
It made me see the best of what man has achieved.
It made me love life again.
I had told my heart, "That is enough, there is no goodness."

Oh, my goodness, it seems that in most people, all this is an illusion and a lie.
I am the one living without a heart.
He who has not loved, has never loved and enjoyed this blessing,
He would not see her whom he loves;
My soul is with him though he loves all those around him.

Your love reconciled me with this world.
Before I met you I thought I loved before.
It seems that I have never loved before.
Before we meet, my heart precedes my soul toward you.
Before I see you, my eye will see the light in your eyes,
And when you come, my soul will take flight and merge with yours.
And when we shake hands, my hand will start to dream inside your hand.

I love you and I say it and repeat it
And I will continue saying it, again and again.
I love you and when I say it,
I will go back and repeat it again from the beginning.

I love you, oh, I love you
He who has not loved
Has never loved and enjoyed this blessing.
He would not see her whom he loves.
My soul is with him though he loves all those around him.
Your love reconciled me with this world.

NOTES

Cuban Salsa and Rueda de Casino

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

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

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

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

In the Beginner Workshop, students focus on developing dance fundamentals (including rhythm, coordination, balance, and range of motion) and the specific artistic and technical aspects of Cuban Salsa (including body movement, basic steps and turn patterns, partnering technique, and the basic calls of Rueda de Casino). The Intermediate and Advanced levels are for students who have worked on the fundamentals and are ready to develop their artistry and personal style.

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

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

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

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

The structure of the classes is organized around the referenced five phases, summarized as follows:

Phase One	Start-up Moves (Al Medio, Abajo, etc. – they get the Rueda started)
Phase Two	Transition (Dile Que No – lady goes from gent's right side to left side)
Phase Three	Guapea (Rueda basic - in neutral, waiting for the next Rueda call)
Phase Four	Partner Exchanges (Dame, Dame Dos, Vacila y Dame, Arriba, etc.)
Phase Five	Rueda Moves (Enchufa, Sombrero, Vacila, Adios, Uno, Setenta, etc.)

Salsa Rueda Terminology

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

---- Salsa Basics ----

Open position	Lead holds the opposite hand of the follow, L to R, R to L. Hand hold is palm down, fingers forward, lead hand on top of follow, with lead's thumb tucked into the palm of follow's.
Closed position	R arm of the lead goes around the L side of the follow; L arm of lead holds the R hand of the follow at about shoulder height.
Guapea	(<i>gwah-PEH-ah</i>) The default movement to which dancers return between calls by the leader. Rhythm is "quick, quick, slow" (cts 1, 2, 3-4) Follow mirrors lead, who swings L hand down while stepping L-R-L (cts 1, 2, 3-4) and pushes on R hand while stepping R-L-R (cts 5, 6, 7-8). Leads step back on L and forward on R. Follows step back R and forward L.
Pise (stamp)	(<i>PEE-theh</i>) Stamp (ct 5). Follow's L ft, Lead's R ft. Typically done during Guapea so that the caller can get all the dancers back on the beat together. <u>Note</u> : Some callers use the word "Suená" (<i>SWEH-nah</i>) meaning "sound."
Doble Pise	(DOH-bleh PEE-theh) Two Stamps (cts 5-6).

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

Adentro (Inside)	(<i>ah-THEN-troh</i>) Move twd ctr. Can be done in Open Position or Closed Position .
Afuera (Outside)	(<i>ah-FWEH-rah</i>) Move away from ctr. Usually done Closed Position rarely in Open Position .
Atras (Backward)	(<i>ah-TRAHS</i>) Usually in Closed Position , lead backs up, follow steps fwd.
Caminala	(<i>kah-MEE-nah-lah</i>) Using steps as in Guapea , move gradually CW around the circle. While maintaining contact with ptr through joined hands (lead's L, follow's R), look away from ptr and touch free palms with follow on the R (cts 1, 2, 3-4); look at ptr and touch free palms (cts 5, 6, 7-8).

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

Adios con la Hermana	(<i>ah-thee-OHS kohn la'ehr-MAH-nah</i>) Starts like Adios but ends with Enchufla without partner exchange.
Balsero	(<i>bahl-SEH-roh</i>) Lead follower across in front (cts 1,2,3-4); turn follower CW under joined hands (cts 5,6,7-8); lead follower behind (cts 1,2,3-4); lead follower across and turn CW (cts 5,6,7-8).
Echeverria	(<i>eh-che-veh-REE-ah</i>) Bend knees and twist away from ptr (on cts 7-8); twist on balls of feet three times so that knees turn twd ptr, then away, then twd (cts 1, 2, 3-4).

Sala Rueda Terminology — continued

Fly or Un Fly (Fly ball as in baseball, not the insect)	(<i>FLY</i> or <i>OOHN fly</i>) On cts 5, 6, 7-8, look away from ptr and clap high above head at beginning of next meas (ct 1). Clap facing the person behind
Doble Fly	(<i>DOH-bleh FLY</i>) Same as Fly but clap twice (cts 1-2).
Fly Abajo	(<i>FLY ah-BAH-hoh</i>) Same as Fly but clap low and away from ptr (ct 1).
With a Jump	Same as Fly but clap high while jumping (ct 1). Called after Fly or Doble Fly .
Rueda	(<i>roo-EH-dah</i>) Lead guides follow slowly across in front and into Closed Position (cts 1,2 3-4, 5, 6,7-8) and continue moving CW, lead backing up with L-R-L (cts 1,2 3-4), R-L-R (cts 5,6 7-8) and following doing opposite ftwk. This walking is done with a bent-knee “down” emphasis on cts 1 and 3, then cts 5 and 7.
Sombrero (Hat)	(<i>sohm-BREH-ro</i>) From Open Position lead switches hand positions to R on top of L (same for follow) connecting hands as if shaking hands (cts 5, 6, 7-8). Lead step back while guiding follow in front on the inside of the circle (cts 1, 2, 3-4). Lead continues to lead a CW turn for follow until follow is facing lead again on lead's R (cts 5, 6, 7-8). Simultaneously raise both arms so one arm is across lead's shoulders and the other around follow's shoulders (cts 1, 2, 3-4) and with Dile que no while finishing (cts 5,6 7-8) into Guapea .
Vasila (or Vacila) (Joke or tease)	Starting from Guapea , lead guides the follow, keeping hand low at follow's waist in front of lead (cts 5, 6, 7-8), lead uses R hand to start follow's turn-and-half to the R (follow spins almost in place). Lead maintains curving open arms to provide a frame for follow's turning (cts 1, 2, 3-4), to connect with Dile que no on the lead's R.
---- Calls in which leads takes follow on the right ----	
Adios (Goodbye)	(<i>ah-thee-OHS</i>) Starts with “back spot turn” (in a ballroom-type hold). Throw follow's R arm overhead on cts 7-8. Lead goes under R arm to next partner on R on cts 1, 2, 3-4 as usual. Dile que no to resume basic.
Dile que no (Tell him no)	(<i>DEE-leh KEH NOH</i>) Cross-body lead. Follow steps R bkwd, swinging L knee slightly across body (simulates a woman blocking a man's advances) while lead steps fwd on L. Lead pushes gently with R hand at small of follow's back, while pulling with L to guide follow in front to lead's left side to take Open position .
Dame una (Give me one)	(<i>THAH-meh OO-nah</i>) Lead travels to new partner on right, moving CCW (cts 1, 2, 3-4); do Dile que no (cts 5, 6, 7-8) to resume Guapea basic step.
Enchufla (Plug in)	(<i>ehn-CHOO-flah</i>) Lead steps back, raises R hand holding follow's L, and pulls the follow past on R, turns to face the follow. Keep the elbows bent! This is an underarm turn on cts 1, 2, 3-4. Then lead travels to next partner on the following next cts 1, 2, 3-4; and do the Dile que no on cts 5, 6, 7-8 to resume Guapea .

Doble Enchufla
(Double Plug)

(*DOH-bleh ehn-CHOO-flah*) Stop the follow on cts 5, 6, 7-8, then do another **Enchufla**. Starts like **Enchufla** but add 8 cts in which the lead pushes the follow back under the arm. Then do a regular **Enchufla**.

Tarro

(*TAHR-roh*) From **Closed Position**, often from Rueda, leader raises L arm, follower remains in place (cts 1,2,3-4); leader steps fwd under R arm of follow to next follow CCW.

---- Calls in which lead takes follow on the left ----

Dame Directo
(Give me directly)

From **Open Position**, lead pulls follow past from L to R on the inside of the circle (cts 1,2 , 3-4), as lead goes on the outside traveling CW (not CCW) to connect with new follow (cts 5,6,7-8).

Salsa Rueda Hand Signals

Adentro



Afuera



Adiós



Atrás



Adiós con la hermana – wave and point to rib



Balsero – waving hand motion



Salsa Rueda Hands Signals— continued

Camínala – walking fingers



Doble Enchufla



Dame Directo



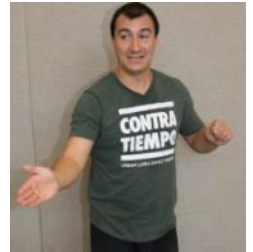
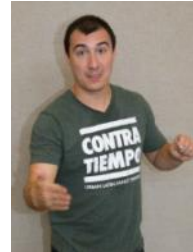
Enchufla



Dame Una



Echeverria – hand wiggle sideways



Dile que no



Fly



Doble Fly



52.2

Salsa Rueda Hands Signals— continued

Fly Abajo



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



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



Rueda – rotating finger



Sombrero



Tarro – thumb, index finger and little finger spread (like horns of a bull), move up and down.



Vacila – hand raised and flipped upward



Contras

Square Dance and Contras – A Comparison

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

In the past, Jerry Helt has primarily taught square dancing. His knowledge is deep and wide and, though he is steeped in both Traditional Squares, Contras, and Modern Western Square Dance (MWSD), much of the figures he uses are from the MWSD vocabulary. Erik Hoffman and Susan Petrick come from what we now call the Traditional Square Dance and the modern Contra Dance camps.

MWSD usually dances to recordings and at a party or dance you are expected to know the figures and thus not need a walk-through or a teaching of the dance. MWSD holds classes and has “levels.” Whenever a square is announced, the “level” is also announced, and you should not dance in squares that are beyond your “level,” with figures you don’t know.

Contra dances, and Traditional Squares dances are always taught prior to the dance; everyone is welcome and no experience is necessary. We tend to favor live music and expect our callers to adjust their program to make it fun for everyone.

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

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

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

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

The Figures

Timing below is given in beats or counts, which is the same as the number of steps (assuming you step to the beat). Many of these figures are used in both contras and squares, but not all of them.

Allemande Left, Right (Right Hand or Left Hand Turn)	Hold another dancer by the called-for hand and walk around. There are a number of ideas for the hand-hold. In the contra and traditional square dance world, the tradition is elbows down, thumbs up, interlock thumbs, hook fingers, keep the wrist straight, and help each other around. Allemandes can be 4, 6, or 8 beats.
Balance	In the old days we'd hop onto a foot then swing the other leg high, then hop onto the other foot, and swing the other leg. Nowadays it's more step forward onto a foot, touch the other toe, step back onto the other foot, and stomp the first foot. Usually it's step forward Right, touch Left, step backward Left, stomp Right. But sometimes it's the other way around, as the caller dictates. Balances are done between two people, in circles, and in waves – a line of dancers facing in opposite directions right hand in right, left in left.
Box the Gnat	This move involves two dancers, usually a man and a woman, and starts with dancers facing each other holding right hands. Lift joined hand, the woman walks under arch, man walks around, to switch places, ending facing each other. 4 beats.
California Twirl (Frontier Twirl)	Two dancers standing side by side, usually a man and woman, the woman to the right holding convenient hand (man's right, woman's left). Lift joined hand, woman walks under, man around to face the other direction. Typically takes 4 beats.
Circle Left, Right	A specified number of dancers join hands with the dancer on either side, forming a ring and walk in the specified direction, usually 8 beats, but can vary.
Courtesy Turn	Woman and man are shoulder to shoulder, woman standing to the man's right, left hands joined in front of the man, right hands joined behind the woman on her waist. As a couple, wheel around, as a revolving door, man backing up, woman walking forward. Usually only a half turn.
Do Si Do	Walk around another dancer passing right shoulder, then back up passing left shoulders, 8 beats.
Forward and Back	Done in circles and lines, usually 4 counts in, 4 out.
Grand Right and Left (Right and Left Grand)	Done in a circle, or along contra lines. Usually men facing women. Men and women go in opposite directions, pulling past each other switching hands. In a square it's usually past 4 people, ending half-way around the square. In contras it's often past 3.

Contras — continued

Gypsy (Right or Left)

Like a Do Si Do, but you maintain eye contact. 8 beats

Gypsy Star

A modern move where, if the men put right hands in the middle, women would put their left hands in (or vice versa), and you make eye contact with the person in front of you. This means that either the men or the women backs up while the other move forward.

Hey

In contras and squares, this move is usually done with four people, though sometimes three, and sometimes more (like eight people in the dance, Major Hey). The pattern is to walk past people, making a wavy line of passing opposite shoulders. When you get to the end loop around and come back in. A half hey (or 3/8ths) takes 8 beats; a whole hey (or 7/8ths) takes 16 beats. Also see “**Ricochet Hey**.”

Mad Robin Do Si Do

This is a modern move adapted from an English Country Dance called The Mad Robin. The path is the same as a do si do, but instead of facing forward, dancers face sideways, usually making eye contact with their counterpart across the set.

Petronella Turn

Four dancers, equally spaced around a small ring, move into the position of the dancer on their right in four steps while rotating (spinning) individually clockwise $\frac{3}{4}$. This movement is adapted from the eponymous dance "Petronella," a traditional contra dance derived from a Scottish country dance of the same name.

Ricochet Hey

This is a modern move where, instead of passing a person in the center, you meet and push off, turning to take the path the person from whom you pushed off would have taken.

Right and Left Through

This move is done with another couple. The net result is the couples change places. There are two traditions. These days, if with an opposite sex couple, always done with the person next to you and the one you're facing: Give the one you're facing a right hand, pull by, the one next to you a left hand and **Courtesy Turn** (see above).

Rollaway with a Half Sashay

Two dancers start side by side, facing the same direction and trade places, one person “rolling away,” by turning to face the other then continuing the turn to back out in the other persons place *while* the other does a “half sashay,” by sliding into their counterparts spot. In the old days, it was always men doing the half sashay, while women did the rollaway, but modern dance composers now have both women rolling away and men doing the rollaway, and women doing the half sashay.

See Saw

Walk around another dancer passing left shoulder, then back up passing right, 8 beats (a left-shoulder **Do Si Do**).

Square Through

A group of four dancers does a mini **Grand Right and Left**.

Star Left, Right

A specified number of dancers extend the designated hand toward the center of the circle of dancers, loosely joining the hands, and walk in the specified direction, usually 8 beats, but can vary.

Star Promenade

As two people in the middle **Allemande**, they slip their free, outside arm around another dancer's back (partner or neighbor) and continue the **Allemande** while traveling arm in arm with their counterpart. In square dancing, with four people starrng, as you pick up a person, making it a "double star"; it's often called a Texas Star.

Swat the Flea

This movement is the same as **Box the Gnat**, but holding left hands. 4 beats.

Swing

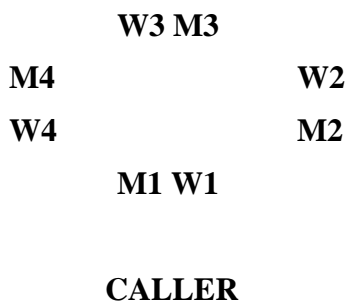
This is danced in a modified ballroom position, either walking or using a buzz step.

Women Chain (AKA Ladies Chain)

This move was probably originally was "Ladies Change," but what people heard over the music was "Chain..." It is usually done between two couples, but can be between three, four, or (as in Levi Jackson Rag) five couples. Women extend a right hand toward the center, give left hands to the called-for man and do a **Courtesy Turn**.

Bearings of the Dance

Squares and Contras have a different set of bearings. Squares are done in, well, squares:



In squares, you have your partner; the woman is to the right of her partner, the man to the left (example: M1 and W1 are partners). On the other side is your Corner (example: W2 and M3 are corners). The one straight across is your Opposite (example: W4 and M2 are opposites). A common call is to the "Right Hand Lady" (example: W2 is M1's "Right Hand Lady").

The numbers used above are common, and some squares use them: Couples 1, 2, 3, and 4. We also commonly use the words "Head Couples" and "Side Couples." Couples 1 and 3 are the Head Couples; 2 and 4 are the Side Couples.

Contras — continued

Contras, on the other hand, are done in lines of couples:

<u>Proper:</u>	<u>Improper:</u>	<u>Becket:</u>	
W2 M2	W2 M2	W1 M2	— Bottom of the set
W1 M1	M1 W1	M1 W2	
W2 M2	W2 M2	W1 M2	
W1 M1	M1 W1	M1 W2	
W2 M2	W2 M2	W1 M2	
W1 M1	M1 W1	M1 W2	
W2 M2	W2 M2	W1 M2	
W1 M1	M1 W1	M1 W2	— Top of the Set

CALLER

The contra dance is most commonly done by making groups of four: a number 1 couple with a number 2 couple. Figures are done with this couple and, when done, each couple progresses onto the next, ones progressing down (away from the caller) and twos progressing up. When they get to the end, couples turn around and their numbers change.

In Proper Sets, all the men are on one side, all the women on the other. Though there are many dances in this formation, they have lost favor recently, so this formation is not seen often.

Improper is far more common. Here the 1s trade places, and lines and circles of four end up man – woman – man – woman. Very “improper...”

Becket is a more modern variant. In it couples stand on one side of the set, across from the other couple. It’s believed that Herbie Gaudreau was the first to use this formation in his contra called The Becket Reel, and thus the formation was named after his dance.

Additional Notes:

Most contras are danced to live music and what is called a “square” tune. That is, Melody A (8 meas) is played twice (A1 and A2). Melody B (8 meas) is played twice (B1 and B2). Then the active cpls (ones) move on to repeat the dance with a new inactive cpl (cpl 2). In his Contra dance workshop Erik Hoffman taught some interesting dance figures as they were first introduced to the contra dance community and then taught us a modern dance, using the same figure.

Four Chestnuts

There are many old tunes and dances. Many of the tunes survive. Those of us who play tunes fall in love with these beautiful and driving melodies. I don't think there are as many old dances, and of them, fewer survive. The old dances that have survived have been dubbed "Chestnuts." These dances have an accompanying tune. Thus, when we dance *Petronella*, the tune *Petronella* is played.

Recently, favor for the old dances has been waning. In these dances, the roles of "Actives" and "Inactives" are significantly different. Modern dancers prefer everyone to be active. Thus even the words "Actives" and "Inactives" have also lost favor, most commonly to "Ones" and "Twos." Luckily, the old dances are preserved, in written form as well as video.

Over the course of the week, I plan to teach four of these dances: *Petronella*, *Rory O'More*, *Hull's Victory*, and *Chorus Jig*. It is interesting to note that the signature figures of both *Petronella* and *Rory O'More* have been used in many modern contras. Thus, when you go to a dance, you will hear callers say, "as in *Petronella*," even though the vast majority of attending dancers have no knowledge of the original dance.

Besides the fact that these dances have stood the test of time (almost?), the "as in ..." is the reason I've picked *Petronella* and *Rory O'More*. Of the Chestnuts, *Chorus Jig* is the one most commonly called at modern contras. With *Hull's Victory*, I'm subjecting you to my personal taste: it's one of my favorite dances. I hope you enjoy it too.

There are, of course, many more of these dances: *Money Musk*, *Lamplighters*, *Lady Walpole's Reel*, and *Sackett's Harbor*, just to name a few.

I hope you enjoy these, as well as the journey into modern contra dancing.

Presented by Erik Hoffman

Petronella

Traditional Scottish and now New England

Petronella started as a Scottish dance, and it is still danced Scottish-style today. In the States, it used to be that only the Ones (the “Actives”) would do the balance figure. As I understand it, both the Ones and the Twos started doing the balance and twirl move in the early 20th century. (This is word-of-mouth “research” from memory, and not an academic statement.) Thus, the Modern (100 years or so) New England version of the dance goes as follows:

Formation: Proper, duple minor contra

- | | | |
|----|----------|--|
| A1 | (4 cts) | Ones step to ctr, #1 W facing down, #1 M stepping between the Twos to face up, then joining hands in a “diamond” |
| | (8 cts) | Balance and spin right |
| | (4 cts) | Balance. |
| A2 | (4 cts) | Spin right |
| | (8 cts) | Balance and spin right |
| | (4 cts) | Balance |
| B1 | (4 cts) | Twos spin right to home while Ones go down ctr |
| | (8 cts) | Ones turn alone and return |
| | (4 cts) | Ones cast off with same sex Twos |
| B2 | (16 cts) | Right & left over and back |

Chorus Jig

In the past, Chorus Jig was danced as a “Triple Minor” (hands six). Sometime in the past 150 years, callers and dancers figured it could be more active and great fun as a “Duple Minor” (hands four). This tune has a couple of differences from a “normal” tune. First, it’s in 2/4, but called a “Jig.” In modern contra parlance, “jig” means 6/8. The tune itself has three parts, played A-B-C-B, though callers still think of the dance parts as A1-A2-B1-B2. Still, it fits perfectly in the 32-bar mold of a standard contra.

- Contra Corners: (4 cts) Turn partner by the right about half way
 (4 cts) Turn first corner all the way around by L hand
 (4 cts) Turn ptr R 3/4 to Second Corner
 (4 cts) Turn Second Corner L all the way around to face ptr up and down the set

Note: Counts for Contra Corners are approximate, could be 3 beats plus 5 beats plus 5 beats plus 3 beats – as long as everyone is back with partner at the of 16 beats.

Formation: Proper, duple minor contra

- | | | |
|-----|----------|--|
| A1: | (16 cts) | Ones down the outside and return. |
| A2: | (8 cts) | Ones down the ctr |
| | (8 cts) | Ones return to cast off with the Twos |
| B1: | (16 cts) | Ones turn Contra Corners. |
| B2: | (16 cts) | Ones balance and swing, ending progressed on their proper sides. |

Rory O'More

Rory O'More is an old Irish tune. Around 1837 Samuel Lover gave it words about Rory O'More (Ruairí Ó Mórdha), a notable landowner who was famous for being one of the principal organizers of the Irish Rebellion of 1641. I'm not sure when the dance was choreographed, but it's old as well.

This is a dance that's said to be a joy for the Ones and a chore for the Twos. Twos should keep on their toes to help the Ones make sure they know where they need to go.

Formation: Proper, duple minor contra

- A1 (8 cts) Ones cross and go below Twos
- (8 cts) Cross back, coming up to cast off with their same-sex neighbor, then stepping into the ctr to form a wave with ptr in right hand, a shadow in left hand.
- A2 (4 cts) The Signature Rory O'More balances in the wave: Balance towards ptr, then away
- (4 cts) Slide (or twirl) right to take ptr's left hand and a second shadow's right hand
- (4 cts) Balance twd ptr and away
- (4 cts) Slide (or twirl) left back to having ptr in right hand
- B1 (4 cts) Contra Corners: Ones turn ptr by the right 1/2, to meet opposite-sex neighbor on right.
- (4 cts) Left-hand-turn all the way until the Ones return to ptr
- (4 cts) Ones turn ptr by the right 3/4 to opposite-sex neighbor left.
- (4 cts) Allemande left so Ones can...
- B2 (8 cts) Balance & swing ending the swing by backing into progressed position.

Hull's Victory

The tune and the dance Hull's Victory commemorate the naval victory of the *USS Constitution*, under the command of Isacc Hull, against *HMS Guerriere* on August 19, 1812. According to contra caller Walter Lenk, the balances in the A parts are supposed to represent the sound of the cannon balls bouncing off the deck of Captain Hull's ship. This dance was "modernized," although I'm not sure when—probably in the early or mid-20th century. The Allemandes were speeded up to make room for the ptr swing in A2.

Formation: Proper contra

- A1 (4 cts) Ones give R hand to ptr and left to opposite-sex neighbor to make a short wave across
- (4 cts) Balance
- (8 cts) With neighbor, Allemande Left twice around.
- A2 (4 cts) Ones Allemande Right once to remake the wave
- (4 cts) Balance
- (8 cts) Ones swing in ctr.
- B1 (8 cts) Ones go down ctr with M on the left, turn as a couple
- (8 cts) Return and cast off with current same-sex neighbor.
- B2 (16 cts) Same-sex right & left through over and back.

A Collection Of Contras, Squares and Party Games

This represents a sampling of the contras and squares called during Camp at afternoon classes and in the evening by Erik Hoffman during the first week and Susan Petrick during the second week.

Cotton Tail Rag

(also known as Jack Turn Back)

Formation: Odd Circle of Five People
by Steve Schnur

Before starting, one person in the circle is elected to be the first "Jack."

- A1 (8 cts) Left hand star for five.
- (8 cts) At the call "Jack turn back," Jack extricates himself or herself from the star, which keeps turning. Jack walks around the other way, surveying the star people.
- A2 (8 cts) At the call "Swing somebody Jack," Jack chooses a partner and swings! They end facing the other three in a line of two. The three also make a line, facing the swingers.
- (8 cts) At the call "Two and three go forward and back," those lines do walk fwd and back to place.
- B1 (8 cts) At the call "New Jack DoSiDo" the New Jack is the center person of the line of three. She or he does a DoSiDo with the Couple who swang, the Swinging Couple acting as a unit.
- (8+16 cts) At the call "Jack face out, cross your wrists, pull two people into the center with you, arch around the outside two." This makes a basket of five.
- B2 (16 cts) All five join hands in a circle, four facing in with hands going out to either side in a regular circle, but the New Jack joins the circle facing out with hands crossed. with the high hand, Jack and neighbor make an arch, with the low hand, Jack pulls two people into the center. Those in the center use their joined hands to make an arch, and arch over the outside two to make a basket. Basket Swing for last 5 cts. Wait for the call "Break that basket and Left hand star!"

A big part of the fun of this dance is getting it wrong, and having fun. Tell dancers, if they don't get the basket formed correctly or at all, at the call "Break the Basket" drop it and go on.

Can also be done in circles of 7 and 9. When the circle gets bigger, it's harder to stay on the musical phrase, but it doesn't need to be. With a circle of 7, three people need to get pulled into the center to make the basket. With 9, four people need to be brought into the middle.

Hillsboro Jig

This is a modern contra dance by Bill Thomas was written as an “Actives-only” dance. In recent times, dance composers have come up with the idea of switching the active couple ever other time. Jim Kitch wrote a contra corners dance called Alternating Corners, which may have been the first dance to explore this concept. Hillborough Jig converts to the alternating idea very easily. Doing this gives everyone the opportunity to change roles, get mixed up, and have a lot of fun!

Formation: Improper, duple minor contra
By Bill Thomas

The Original: (This was originally *not* an alternating corners dance)

A1	(8 cts)	With Neighbor balance and swing
A2	(8 cts)	Ones down center, turn as couple return, same sex cast off
B1	(8 cts)	Ones turn contra corners
B2	(8 cts)	Ones balance and swing

As an alternating corners dance:

1st A1	(8 cts)	With Neighbor balance and swing
1st A2	(8 cts)	Ones down center, turn as couple, return, same sex cast off
1st B1	(8 cts)	Ones turn contra corners
1st B2	(8 cts)	Ones balance and swing
2nd A1	(8 cts)	Neighbor balance and swing
2nd A2	(8 cts)	Twos up center, turn as couple, return, same sex cast off
2nd B1	(8 cts)	Twos turn contra corners
2nd B2	(8 cts)	Twos balance and swing

Roll in the Hey

The “Hey for Four” figure was borrowed from English Country dancing. One of the earliest contra dances using this figure was Roll in the Hey.

Formation: Duple, Improper contra
By Roger Diggle

A1	(8 cts)	Circle left once
	(8 cts)	Neighbor swing
A2	(8 cts)	Circle left 3/4
	(8 cts)	Partner Swing
B1	(8 cts)	Long lines forward and back
	(8 cs)	Ladies chain
B2	(16 cts)	Hey for four, women start, right shoulder. <u>Note</u> : Following the hey, you progress onto the next neighbors.

To Live is to Dance

This is a modern contra dance using a modern variation of the improper formation, Becket. In this formation the ones trade places and all four circle L $\frac{1}{4}$, so partners are standing on the same side of the set.

Formation: Becket Position contra
By Jim Kitch

- | | | |
|----|----------|--|
| A1 | (8 cts) | Women Chain |
| | (8 cts) | Women start a right shoulder half hey |
| A2 | (16 cts) | With next Neighbor balance and swing |
| B1 | (16 cts) | Circle left $\frac{3}{4}$ with a rollaway with a half sashay; Men start a left shoulder half hey |
| B2 | (8 cts) | Partner gypsy |
| | (8 cts) | Partner swing |

The Grapevine Twist

Formation: Traditional "Visiting couple" Square Dance. This means Couple 1 interacts with each of the other couples, then Couple 2 does the same, then Couple 3 and Couple 4.

Grapevine Twist: M leads his ptr under the arch formed by the hands of another couple, goes around behind W, in front of couple again, and under the same arch, this time going around behind M, then forming a 4- person circle, rotating once CW. M releases hand and leads his ptr plus the other dancers on to the next couple, this time making a circle of six dancers. With the last couple make a circle of eight dancers.

- 1 Gent #1 leads partner through Couple #2 for the Grapevine Twist
- 2 Gent #1 leads partner plus Couple #2 through Couple #3 for the Grapevine Twist.
- 3 Gent #1 leads partner plus Couple#2, plus Couple #3 through Couple #3 for the Grapevine Twist.

Shadrack's Delight

Formation: Duple, Improper contra
By Tony Parkes

- | | | |
|----|---------|---|
| A1 | (8 cts) | With Neighbor Dosido and a little more, ending in short waves of four across the set, neighbor in right, W in ctr, with left hands joined |
| | (4 cts) | Balance the wave |
| | (4 cts) | With Neighbor Allemande R half to reform the wave with M in center |
| A2 | (4 cts) | Balance the wave |
| | (8 cts) | M Allemande L half |
| | (8 cts) | Swing Partner (on her side) |
| B1 | (4 cts) | Down hall, four in line |
| | (4 cts) | Turn as a couple |
| | (4 cts) | Return up the hall in a line of four |
| | (4 cts) | Hand cast to face across |
| B2 | (8 cts) | Right and left through across |
| | (8 cts) | Ladies chain |

Friday Night Fever

Formation: Duple, improper contra
By Tony Parkes

- A1 (16 cts) Neighbor balance and swing
- A2 (8 cts) Men Allemande L one-and-a-half
- (8 cts) Partner swing
- B1 (8 cts) Promenade Partner across
- (8 cts) Ladies chain
- B2 (4 cts) Right hand to Partner and Balance
- (4 cts) Pull past Partner across (current) Neighbor up & down
- (4 cts) Right hand to partner and Balance
- (4 cts) Pull past partner across, (still current) Neighbor up & down to meet next neighbor.

The B2 could be called a “mini Grand Right & Left, with partner balances.” Or it could be called as a “balance partner & square thru two – twice.” Note that it is within your minor set, the four you are currently dancing with. Thus, after pulling by partner with the right, it's a 90-degree turn to face your neighbor. As usual, the women have to turn left, even though the natural flow tends to direct them rightward. Men have it easy, going in the “natural” direction of a right-hand pull by...

Cheat or Swing All Over Town

Formation: Square

The basic dance is called for the Lead person (or persons):

1. Turn the right hand gent (or lady) with a right hand round, partner by the left when you come down
2. Turn the opposite gent (or lady) with a right hand round, back to your own with a left hand round
3. Turn the left hand gent (or lady) with a right hand round, back to your own, you're leaving town

Typical sequence:

Lady #1, #2, #3, #4
Gent #1, #2, #3, #4
Both head ladies, both side ladies
Both head gents, both side gents
All four women
All four men

Note: This contra is known by several other names.

Further Furthermore

Based on Scott Higgs' Furthermore

Formation: Improper, Duple contra
By Erik Hoffman

- A1: (4 cts) On the sides of the set form long waves, M facing out, Neighbor at R hand. Balance right, towards Neighbor
 (4 cts) Slide (or twirl) right to take Neighbor's left hand and a future Neighbor's right hand
 (4 cts) Balance left towards Neighbor then right
 (4 cts) Slide (or twirl) left, back to having Neighbor in the right hand.
- A2: (16 cts) Neighbor balance swing
- B1: (8 cts) Circle L three places
 (8 cts) Ptr swing
- B2: (8 cts) Long lines fwd and back
 (8 cts) Ladies chain

Terry O'Less

Two long-time friends of Erik Hoffman came to a contra dance, the Solomon sisters, Rory and Terry. Rory asked if we could dance **Rory O'More**. Erik said, "sure!" In honor of Terry, Erik Hoffman named a new creation, danced for the first time that night, **Terry O'Less**, which uses the balance and turn to a new position as in **Petronella**.

Formation: Improper, duple minor contra

- A1 (16 cts) Neighbor balance and swing
- A2 (8 cts) M Allemande Left 1-1/2
 (12 cts) Ptr swing
- B1 (8 cts) Circle L
 (8 cts) Ladies chain with a courtesy turn
- B2 (4 cts) Balance R
 (4 cts) Petronella turn to Neighbor's pos
 (4 cts) Balance R
 (4 cts) Petronella turn to progressed pos.

Rock Creek Reel

Formation: Improper contra
By David Harris

- A1 (8 cts) Gentlemen step fwd to a wave in the ctr, balance right and left
- (8 cts) Ladies step fwd to a wave as the gents back out, ladies balance right and left
- A2 (8 cts) Ladies allemande right 1.5x
- (8 cts) Partner swing
- B1 (16 cts) Down the hall four in line, turn as a couple, return
- B2 (16 cts) Circle left 3/4x, neighbors swing on the side

Greetings

Formation: Improper contra
by Torrey Barrone

- A1 (16 cts) Neighbor balance and swing
- A2 (8 cts) Long lines forward and back
- (8 cts) Ladies allemande right 1.5x
- B1 (16 cts) Partner balance and swing
- B2 (8 cts) Long lines forward and back
- (8 cts) Circle left 3/4, pass through up/down to next neighbor

Leaving Home

Formation: Improper contra
By Al Olson

- A1 (16 cts) Neighbors gypsy and swing
- A2 (4 cts) Four in line go forward down the hall
- (4 cts) Turn individually and go backwards down the hall
- (4 cts) Come forwards up the hall
- (4 cts) Turn individually and come backwards up the hall
- B1 (6 cts) Bend to a ring and circle left 3/4
- (10 cts) Partners swing
- B2 (8 cts) Ladies chain across
- (8 cts) Left hand star to next neighbor

Missing You

Formation: Improper contra
By Susan Petrick

- A1 (16 cts) Neighbor balance and swing
- A2 (8 cts) Gentlemen Allemande left 1.5
- (8 cts) Partners swing
- B1 (8 cts) Long lines forward and back
- (8 cts) Ladies chain across
- B2 (8 cts) Balance the ring, partner roll away with a half-sashay across
- (8 cts) Balance the ring, neighbors roll away with a half-sashay up/down to next neighbor

Toward Your Partner

Formation: Becket Position contra
By Devin Nordson

- A1 (16 cts) Slide left to next neighbors, circle left 3/4, neighbor swing
- A2 (8 cts) Ladies chain across
- (8 cts) Ladies do-si-do in the center , face out, right hand to partner in long waves
- B1 (8 cts) Slide (or twirl) right to take Neighbor's left hand and a future Neighbor's right hand
- (8 cts) Slide (or twirl) left, back to having Neighbor in the right hand.
- B2 (16 cts) Partner balance and swing

Old Time Elixir #2

Formation: Becket Position contra
By Linda Leslie

- A1 (16 cts) Slide left to next neighbors, circle left 3/4, neighbor swing
- A2 (8 cts) Right & Left through across
- (8 cts) Ladies chain back to partner
- B1 (8 cts) Balance the ring and Petronella twirl
- (8 cts) Balance the ring and Petronella twirl
- B2 (16 cts) Partner balance and swing

Feeling Giddy

Formation: Improper contra
By Susan Petrick

- A1 (16 cts) Neighbor gypsy and swing
- A2 (8 cts) Mad Robin
- (8 cts) Gents allemande left 1.5
- B1 (16 cts) Partner gypsy and swing
- B2 (8 cts) Mad Robin
- (8 cts) Gentlemen allemande left 1.5 on to next neighbor lady

Cranky Ingenuity

Formation: Improper contra
By Bill Olsen

- A1 (8 cts) Circle left
- (8 cts) As couples do-si-do
- A2 (8 cts) Individually do-si-do
- (8 cts) Swing neighbor
- B1 (8 cts) Gents allemande left 1.5
- (8 cts) Partner swing
- B2 (8 cts) Circle left 3/4
- (4 cts) Balance the ring
- (4 cts) California twirl to face next neighbors in a ring

Bob and Laura's 35th

Formation: Circle mixer
By Bob Dalsemer

- A1 (16 cts) Partners balance and swing
- A2 (4 cts) In Varsovienné position, walk four steps CCW around the large circle
- (4 cts) Swivel individually without dropping hands and walk four steps bkwd CCW
- (4 cts) Walk four steps CW
- (4 cts) Swivel and walk three steps backward CW and duck the ladies under joined right hands to form a wavy circle, ladies facing in and gents facing out
- B1 (8 cts) Slide (or twirl) right to take Neighbor's left hand and a future Neighbor's right hand
- (8 cts) Slide (or twirl) left, back to having Neighbor in the right hand.
- B2 (8 cts) Partners allemande right 1.5
- (8 cts) Previous neighbor gypsy left 1, pass partner by the right to get to next partner

Yoyo's Ma

- Formation: Improper
By Susan Petrick's
(A variation of Don Flaherty's "Slapping the Wood")
- A1 (8 cts) Face partner, gents back up for a half-pousette around neighbors
 - (8 cts) Neighbor swing
 - A2 (8 cts) Ladies chain across
 - (8 cts) Ladies pass right to start a half-hey across
 - B1 (8 cts) Partner balance and swing
 - B2 (8 cts) Circle left 3/4
 - (8 cts) Balance the ring and California Twirl

Solstice Special

- Formation: Improper contra
By Tony Parks
- A1 (16 cts) Neighbor gypsy & swing
 - A2 (8 cts) Long lines forward & back
 - (8 cts) Gentlemen allemande left 1.5
 - B1 (16 cts) Partner Gypsy & swing (16)
 - B2 (8 cts) Partners promenade across the set
 - (8 cts) Circle left 3/4 pass through

Heartbeat Contra

- Formation: Improper contra
By Don Flaherty
- A1 (8 cts) Balance the Ring and Petronella twirl
 - (8 cts) Balance the Ring and Petronella twirl
 - A2 (16 cts) Balance the ring and neighbor swing
 - B1 (8 cts) Ladies do-si-do 1.5
 - (8 cts) Partner swing
 - B2 (8 cts) Circle left 3/4
 - (8 cts) Balance the ring and Partner California twirl

Rollaway Sue

Formation: Becket Position Left Progressive contra
By Bob Isaacs

- A1 (8 cts) Slice left (forward on left diag, straight back)
- (8 cts) Gentlemen chain to neighbor
- A2 (8 cts) Balance the ring and gentleman roll partner away across dance w/ half sashay
- (8 cts) Neighbor catch & swing
- B1 (8 cts) Right & Left through across
- (8 cts) Ladies chain across to partner
- B2 (8 cts) Balance the ring and gentleman roll neighbor away across dance w/ half sashay
- (8 cts) Partner swing

Fairport Harbor

Formation: Becket Position contra
By Paul Balliet

- A1 (8 cts) Gentlemen allemande left 1.5
- (8 cts) With neighbors promenade around big oval CCW
- A2 (16 cts) Ladies roll back, new neighbors gypsy & swing
- B1 (8 cts) Promenade home CW until across from partner
- (8 cts) Ladies chain across to partner
- B2 (8 cts) Pass through across the set
- (8 cts) Partner swing

Fluid Drive

Formation: Square
By Ted Sannella

- A1 (8 cts) Head couples forward and back
- (8 cts) Same four circle left
- A2 (8 cts) Left hand star
- (8 cts) Heads promenade half way outside the set, while Sides right and left through
- B1 (8 cts) All join hands and circle right half way around and swing your corner
- B2 (8 cts) All promenade to the man's home place

called with Petronella Break by Becky Hill

- A1 (32 cts) Petronella balance and twirl around the ring of eight
- A2 (continue from A1)
- B1 (8 cts) Gentlemen star left
- (8 cts) Pick up partner and star promenade across the set to opposite side
- B2 (8 cts) Corner do-si-do
- (8 cts) Go back to partner and swing

Backup Plan

Formation: Improper contra
By Justin Kauker & Bob Isaacs

- A1 (4 cts) Next Neighbor inside hand balance
- (4 cts) Star through
- (8 cts) Gypsy Star once around then gents backing up, ladies walking forward
- A2 (16 cts) Neighbor Gypsy and Swing
- B1 (8 cts) Forward, partner give and take to gents side, gents backing up
- (8 cts) Partner swing
- B2 (8 cts) Circle left 3/4 and pass through to new neighbor
- (8 cts) Next Neighbor see saw once

Juice of Barley

Formation: English Country Dance (ABB)

- A (8 cts) Partners back to back by right shoulders
- (8 cts) Partners turn 2 hands once around
- B1 (8 cts) Men half-figure-8 between women (1st man leading)
- (8 cts) All clap on first beat, circle left
- B2 (8 cts) Women half-figure-8 between men (1st woman leading)
- (8 cts) All clap, circle left

Will You Marry Me?

Formation: Becket Position
By Seth Tepfer

- A1 (6 cts) With next Neighbors on left diagonal, circle left 3/4
- (2 cts) Ooze into a wave across, ladies take L hands in ctr
- (4 cts) Short wave balance
- (4 cts) Ladies Allemande Left
- A2 (16 ct) Neighbor balance & swing
- B1 (6 cts) Circle left 3/4
- (2 cts) Ooze in to a wave across, ladies taking L hands
- (4 cts) Balance the wave
- (4 cts) Ladies allemande left
- B2 (16 cts) Partner balance & swing

Esperanza

Formation: Circle Mixer
By Eric Zorn

- | | | |
|----|----------|---|
| A1 | (8 cts) | All forward and back |
| | (8 cts) | All in, only men back out |
| A2 | (16 cts) | Women walk CW in inside circle while men CCW in outside circle |
| B1 | (16 cts) | Partners balance & swing |
| B2 | (8 cts) | Promenade |
| | (8 cts) | Gents move ahead one lady and continue promenade with new partner |

Power Exchange (revised)

Formation: Improper contra
by Elio (Laila) Lewis

- | | | |
|----|---------|--|
| A1 | (8 cts) | Neighbor allemande left 1.5 |
| | (8 cts) | Ladies chain to partner |
| A2 | (8 cts) | Step forward, neighbor give and take to gents side, gents backing up |
| | (8 cts) | Neighbor swing |
| B1 | (8 cts) | Step forward, partner give and take to ladies side, ladies backing up |
| | (8 cts) | Partner swing |
| B2 | (8 cts) | Balance the Ring and gents trade passing right & catch right hand |
| | (8 cts) | Neighbor lady join in behind neighbor and star right 1x to next neighbor (8) |



Cano

NOT TAUGHT

Coşkun Çoruh

NOT TAUGHT

NOT TAUGHT

Dağlık Karabağ

(Turkey)

Dağlık Karabağ is the Turkish name (meaning “Mountainous/upper black garden”) for Nagorno-Karabakh, a region in the south Caucasus that is internationally recognized as part of Azerbaijan. (“Nagorno ” is a Russian adjective meaning “highland.”)

Pronunciation: DAH-luk KAH-RAH-bah Translation: Name of a region (see above).

Music: 2/4 meter *Ercüment Kılıç Presents, Track 11*

Formation: Mixed line of dancers facing diag R, arms down at sides, no handhold.

Steps & Styling: This is a men’s dance; the movements are strong and assertive.

Caucasian Man’s Arm Position (CMAP): Leading arm at shldr level with elbow fully bent. Trailing arm extended to side at shldr level. Hands are closed in loose fists pointing downward, with wrists slightly bent. Arm and fist never touch body. This arm position alludes to men grasping their capes with their hands, which may also be holding daggers.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u>	
1-12	No action.	
13	Facing diag R and moving CCW, step R to R (ct 1); hold (ct 2).	
14	Touch R next to L (ct 1); hold (ct 2)..	
15-24	Repeat meas 13-14 five times with alternating ftwk.	
	I. <u>WALKING CCW AND BICYCLES.</u>	
1	Moving CCW, step R to R (ct 1); hold (ct 2).	
2	Step L in front of R (ct 1); hold (ct 2).	
3	Step R to R (ct 1); step L in front of L (ct 2).	
4	Facing ctr, step R beside L (ct 1); hold (ct 2).	
5	A forward “bicycle” motion with L (ct 1); step L next to R (ct &); lift R beside L (ct 2).	
6	Repeat meas 5 with opp ftwk.	
7	A forward “bicycle” motion with L (ct 1); step L next to R, twisting both ft to R (ct &); twist both ft to L (ct 2). Wt should be on R.	
8	Large step L to L (ct 1); touch R toe beside L (ct 2).	
9-32	Repeat meas 1-8.	
	II. <u>TRANSITION.</u>	
1	Facing ctr, one bouncy step R to R (cts 1-2). Knees bounce twice per meas.	
2	Touch L beside R (cts 1-2) with bouncy knees. Knees bounce twice per meas.	

- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Step in place on R, twisting L heel up to R (ct 1); step L in place, twisting R heel up to L (ct 2).
- 6 Repeat meas 5.
- 7 Leap onto R in place, lifting L leg in front of R with L knee turned out (ct 1); leap onto L in place, lifting R leg in front of L with R knee turned out (ct 2).
- 8 Repeat meas 7.

III. CAUCASIAN MAN'S STEP, INTO CTR AND OUT.

- 1 Facing CCW and bending fwd from waist with arms in CMAP position (R arm leading with elbow pointing twd direction of travel), step R (ct 1); step L beside R (ct 2).
- 2 Step R (ct 1); keeping R foot steady and straightening up, face RLOD and lift L behind R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Facing ctr and bending fwd from waist with arms low and slightly behind back (hands still in fists, back of fist facing fwd), run twd ctr R,L,R,L (cts 1,2,1,2). Slowly straighten up while running.
- 7-12 Do 6 step-hops slowly backing out of the ctr, starting with R: step R (ct 1); hop on R while kicking L ft fwd (ct 2). Each measure repeats with alternating ft. Back of wrists are on the waist during this movement.
- 13-48 Repeat meas 1-12 three times.
- 49 Stamp R in place (ct 1); hold (ct 2).

Sequence: Introduction, (Fig1, Fig II, Fig III) twice.

Presented by Ercüment Kılıç

Eski kasap

NOT TAUGHT

Ercüment Heart

See notes for Heart Ercüment

Esmer

(Bingöl, Turkey)

Esmer is a Kurdish dance from the province of Bingöl in southeastern Turkey. Ercüment learned the dance in 1976 while in the Turkish National Ensemble and first taught it in Frankfurt, Germany in 1988. Another version was taught in the 1980s by Bora Özkök.

Pronunciation: EHSS-mehr

Translation: The Brunette

Music: 2/4 meter

Ercüment Kılıç Presents, Track 3

Formation: Line or short lines, arms overlapping, inner forearms touching, interlocked fingers twd ctr.

Steps & Styling: Bouncy and relaxed.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-2	<u>INTRODUCTION.</u> No action. Begin with melody.	
	I. <u>TURN AND CLAP.</u>	
1	With arms free at sides, begin 3-step CW turn moving to R stepping R, L (cts 1-2).	
2	Finish the turn with step R to end facing ctr (ct 1); hold in place and clap hands to R at chest height (cts 2).	
3-4	Repeat meas 1 with opp ftwk to make a CCW turn to L. At the end of meas 4, clap twice instead of once.	
5-8	Repeat meas 1-4.	
	II. <u>BOUNCING IN PLACE.</u>	
1	With feet in inverted “T” position, L slightly fwd, sink down on heels, L slightly fwd, with bent knees (ct 1); straightening knees, bounce twice on the balls of feet (cts 2, &).	
2	Repeat meas 1, but bouncing only once on ct 2.	
	III. <u>MOVING CCW WITH BOUNCY STEPS.</u> Knees flex twice on each ct.	
1	Moving diag R and fwd, two steps R-L(cts 1-2).	
2	Step R to R (ct 1); stamp L slightly fwd (ct 2).	
3	Step L bkwd (ct 1); step R bkwd (ct 2).	
4	Two quick steps bkwd and one large step fwd and across L-R-L (ct 1, &, 2).	
5-20	Repeat meas 1-4 three more times.	

IV. FIGURE IV.

- 1 Moving and facing R, step R to R (ct 1); step L in front of R (ct 2).
- 2 Facing ctr and bending slightly fwd from waist, step R bkwd, (ct 1); stamp L beside R (ct &); slide L fwd and stamp L again in front of R, and straightening the body from waist (ct 2).
- 3 Keeping knees bent, step L beside R (ct 1); stamp R in front of L (ct &); step R beside L (ct 2), stamp L in front of R (ct &).
- 4 Repeat Fig III, meas 4.
- 5-16 Repeat Fig IV three more times.

Sequence: Dance as described above is done 3 times, followed by Fig I, Fig II.

Note: Sequence may need to be varied depending on the recording.

Presented by Ercüment Kılıç

Fidayda

NOT TAUGHT

NOT TAUGHT

Heart Ercüment

(Turkey)

This is an Azerbaijani-Turkish dance choreographed by Ercüment Kılıç with authentic Azerbaijani steps.

Pronunciation: EHR-joo-mehnt HAHRT

Translation: N/A

Music: 4/4 meter

Devin: Dances of the Turkish and Azerbaijani People, Track 2

Formation: Mixed lines facing ctr; no handhold.

Steps & Styling: Bouncy when dancing on the flat of the foot; smooth when dancing on balls of feet. Stance is straight and proud, with chest pushed out. Stamps are done with a brush of the heel.

Caucasian Man's L-Shaped Arm Position (CMLSAP): L arm raised straight up beside head, R arm extended to side at shldr height. Hands are closed in loose fists with wrists slightly bent, L fist facing fwd, R fist facing down. This arm position alludes to men grasping their capes with their hands, which may also be holding daggers.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-8	<u>INTRODUCTION</u> . No action.	
	I. <u>STEP-STAMPS</u> . Military style movement with arms swinging freely at sides, legs closed together.	
1	Walking twd ctr, step R fwd (ct 1); stamp L beside R (ct 2); step L fwd (ct 3); stamp R beside L (ct 4).	
2-8	Repeat meas 1 seven more times.	
	II. <u>BACKING AWAY FROM CENTER ON TIPTOE</u> .	
1	Facing ctr, step bkwd R on ball of ft (ct 1); hold (ct 2-4).	
2	Repeat meas 1 with L.	
3	While moving arms slowly into CMLSAP (described above), step R bkwd on ball of ft (ct 1); step L bkwd on ball of ft (ct 2); holding arms in place, repeat cts 1-2 (cts 3-4).	
4-8	Repeat meas 3 five times.	
	III. <u>MOVING CCW ON BALLS OF FEET</u> .	
1	Facing and moving CCW with the same armhold, brush fwd on R (ct 1) and pull R back next to L without taking weight (ct &); step fwd on R (ct 2); step fwd on L (ct 3); step fwd on R (ct 4).	
2-8	Repeat meas 1 seven times with alternating ftwk.	
	IV. <u>HALF-CIRCLE TO FACE CW</u> .	
1-8	Repeat Fig III, meas 1-8 facing and moving CW (use meas 1 to turn R in a half-circle and end facing CW)	

Revised 10/11/2014

V. STAMPS AND ARMWORK. During the stamping sequence, arms swing freely at sides.

- 1 Step R in place (ct 1); stamp L beside R (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
- 2 Step R in place (ct 1); stamp L beside R (ct 2); step on L (ct 3); hold (ct 4).
- 3 Extend arms at sides at chest-level, fists clenched. Facing ctr and moving CW, step R and scuff L, with closed fist facing up (ct 1); slide-hop onto L with closed fist facing down (ct 2); slide-hop onto R with closed fist facing up (ct 3); slide-hop onto L with closed fist facing down (ct 4).
- 4 Repeat meas 3.
- 5-6 Repeat meas 1-2 (step-stamps).
- 7 Turning to face R, punch both fists fwd, fists facing down (ct 1); pull arms slightly back (ct 2); repeat cts 1-2 (cts 3-4). Chant “Hoouh, Hoouh.”
- 8 Turning to face L, push arms up in front of body with open palms facing self, fingers pointing up (ct 1); pull arms slightly down (ct 2); repeat cts 1-2 (cts 3-4). Chant “Ha Ha.”
- 9-16 Repeat meas 1-8.

VI. DUCK FEET. (QQS) Hands on waist.

- 1 Pivoting on the balls of feet, spread heels apart (ct 1); bring heels together (ct 2); spread heels apart (ct 3); hold (ct 4).
- 2 Bring heels together (ct 1); spread heels apart (ct 2); bring heels together (ct 3); hold (ct 4).
- 3 Standing on heels, close toes together (ct 1); spread toes apart (ct 2); close toes together (ct 3); hold (ct 4).
- 4 Spread toes apart (ct 1); close toes together (ct 2); spread toes apart (ct 3); hold (ct 4).
- 5-8 Repeat meas 1-4.

VII. SINGLE-CROSSING LEAPS IN PLACE.

- 1 Turning gradually to face diag L, leap onto R in front of L, lifting L behind (ct 1); leap onto L in place, kicking R fwd (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Repeat meas 1, cts 1-3 (cts 1-3); hop on R while kicking L fwd (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

VIII. LEAP-CHUGS IN PLACE (SSQQS).

- 1 Facing ctr, leap onto R in front of L lifting L behind (ct 1); chug back on R while kicking L fwd (ct 2); repeat cts 1-2 with opp ft (cts 3-4).
- 2 Leap onto R in front of L (ct 1); leap onto L in place while kicking R fwd (ct 2); leap onto R while lifting L behind (ct 3); hop on R and kick L fwd (ct 4).

Revised 10/11/2014

Heart Ercüment — continued

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

5-8 Repeat meas 1-4.

IX. YALLI (HALAY) STEP 1. (SSQQS) L arm out to side, hand in a loose fist pointing down; back of R wrist on waist. Note: Yalli is Azerbaijani for Halay and is pronounced “YAH-luh.”

1 Feet together with R toe pointed straight down on floor, land on R while raising L heel and pointing L toe straight down (cts 1-2); repeat cts 1-2 with L (ct 3-4).

2 Continuing with the same movement as meas 1 but in double-time: land on R (ct 1); land on L (ct 2); land on R (ct 3); hold (ct 4).

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

5-8 Repeat meas 1-4.

X. YALLI (HALAY) STEP 2. Hands in V-pos.

1 Facing ctr, step R to R (cts 1-2); dragging L ft, close L next to R (cts 3-4).

2 Step R to R (cts 1-2); step L behind R, bending both knees (cts 3-4).

3 Step R to R (cts 1-2); touch L diag in front of R (cts 3-4).

4 Touch L diag behind R (cts 1-2); touch L diag in front of R (cts 3-4).

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

XI. TRANSITION.

1 Facing ctr and moving bkwd, step back on R (cts 1-2); step back on L (cts 3-4).

2 Repeat meas 1.

Sequence: Fig I-VIII; (Fig IX-X) twice; Fig XI (Transition); Fig I-VIII.

Presented by Ercüment Kılıç

Revised 10/11/2014

Hey Gidi Ercüment

(Turkey)

This is a dance choreographed by Ercüment using authentic steps of the eastern Black Sea region of Turkey. The dances of the region are known for their energetic and exuberant leg movements imitating the rough waters of Black Sea. With the shimmying shoulders and arms raised to the shoulder level with hands pointing down, dancers imitate fish.

“Hey gidi hey” is a recent popular song by singer Recebim, who was born in Rize in the eastern Black Sea. It’s also a phrase an elderly man uses when upset about the present, and expresses the feeling, “I was young and very happy in the past.” Women have begun to use the phrase too, now that the song is famous and being sung by women as well. The word “gidi” has no meaning by itself.

Pronunciation: HAY GIH-dih EHR-joo-mehnt Translation: “There was Ercüment.” See above.

Music: 2/4 meter *Devin: Dances of the Turkish and Azerbaijani People, Track 1*

Formation: Lines of dancers facing ctr, hand joined in V-pos.

Steps & Styling: Bouncy.

Meas 2/4 meter

Pattern

INTRODUCTION. Stroll casually CCW while bagpipe plays in free tempo (about 30 seconds). Begin dance when the kemenche starts to play.

12 meas (approx) When the musical beat can be heard, join hands in V-pos and continue walking for 12 meas (1 step per beat). Begin dance when the kemenche (a bowed string instrument) starts to play.

I. TOUCH-STEPS IN PLACE.

1 Facing ctr, hop on L and touch R toe fwd (ct 1); pull R ft back and leap onto R next to L, bringing L ft up next to R ankle (ct 2).

2 Repeat meas 1 with opp ftwk.

3-4 Repeat meas 1-2.

5-8 Face sharply R to face CCW and repeat meas 1-4.

9-12 Face sharply L to face ctr and repeat meas 1-4.

13-16 Face sharply L to face CW and repeat meas 1-4.

II. OVAL-SHAPED (“REVERSE-D”) STEP-HOPS.

1 Facing ctr, step R to R (ct 1); hop on R, lifting L beside R (ct 2).

2 Repeat meas 1 with opp ftwk.

3 Step R fwd (ct 1); hop on R with L beside R (ct 2).

4 Step L in front of R (ct 1); hop on L with R behind L calf (ct 2).

5 Facing ctr, step R bkwd (ct 1); step L bkwd (ct 2).

Hey Gidi Ercüment — continued

- 6-15 Repeat meas 1-5 twice.
- 16 Small step R bkwd (ct 1); small step L bkwd (ct 2).
- III. CROSSING STEPS WITH SHIMMIES. Shimmy shoulders throughout this figure.
- 1 Facing ctr and bending fwd at waist, step on R heel in front of L (ct 1); step L to L (ct 2).
- 2-3 Repeat meas 1 twice, continuing CW.
- 4 Step R in front of L (ct 1); kick L ft up behind R, swinging L leg around in front of R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.
- IV. INTERLUDE
- 1 Releasing joined hands, take 4 steps, 1 step per meas, (R, L, R, L) to turn CW in a small $\frac{3}{4}$ circle; end facing CW.
- V. WALK IN CW (“HEY-GIDI-HEY”).
- 1-20 Facing and moving CW, walk 20 steps, 1 step per meas, starting with R. L arm free at side; R arm is raised above head with index finger pointing up, waving R and L in time to the music.
- VI. BASIC BLACK SEA STEP (SLOW). Join hands, raise arms above head and slightly in front of body; fingers dangle and hands are relaxed, imitating a floppy fish.
- 1 Facing ctr, step R to R (ct 1); hold (ct 2).
- 2 Touch L next to R (ct 1); hold (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Step R fwd diag L (ct 1); hold (ct 2).
- 6 Kick L fwd diag L (ct 1); hold (ct 2).
- 7 Step L across R twd ctr (ct 1); hold (ct 2).
- 8 Stamp R next to L without wt (ct 1); hold (ct 2).
- 9-16 Starting R, walk bkwd 8 very small bouncy steps, one step per meas.
- VII. BLACK SEA STEP (FAST). Arms remain the same as Fig VI.
- Note: The steps in this figure are identical to those in the previous figure, but are danced in double-time.
- 1 Facing ctr, step R to R (ct 1); touch L next to R (ct 2).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Step R fwd diag L (ct 1); kick L fwd diag L (ct 2).
- 4 Step L across R twd ctr (ct 1); stamp R next to L without wt (ct 2).

- 5-8 Starting R, walk bkwd 8 very small bouncy steps (two steps per meas) with wt on heels and with a slight twisting on each step.
- 9-16 Repeat meas 1-8.
- VIII. BLACK SEA KICK-STEP. Arms joined in V-pos; all kicks are done with the free heel pumping fwd, toe pointing up.
- 1 Step R in place (ct 1); step on L toe beside R (ct &); step R in place (ct 2).
- 2 Leap onto L in place while kicking R fwd (ct 1); hop on L in place while raising R knee and kicking R diag R (ct 2).
- 3-4 Repeat meas 1-2.
- 5 Leap onto R and kick L diag L (ct 1); leap onto L and kick R diag R (ct 2).
- 6-15 Repeat meas 1-5 twice.
- 16 Repeat meas 5, making four kicks in total.
- IX. SWINGING ARM (“HEY, HO”).
- 1-4 Releasing joined hands and facing ctr, heavy step to R while swinging R arm sharply up and diag R (meas 1); hold (meas 2-4). Sing “Hey...”
- 5-8 Heavy step to L swinging R arm down and across body to L (meas 5); hold (meas 6-8). Sing “Ho...”
- 9-16 Repeat meas 1-8. At the end of the dance (3rd time through the sequence), finish with 3 stamps on the R slightly behind L while chanting “Ho Ho Ho!” (meas 15 cts 1, 2; meas 16 ct 1-2).

Sequence: Introduction, Fig I-IX 3 times.

Presented by Ercüment Kılıç

Menim Balam

(Turkey)

This is an Azerbaijani women's dance. The music is a lullaby in which the mother and the child converse. Ercüment learned the dance steps in Turkey in 1987 from the visiting Azerbaijani state artists from the Soviet Union. Ercüment arranged the steps to fit this music and first taught Menim Balam in New York in March 1988.

Pronunciation: MEH-nihm bah-LAHM

Translation: My Baby (Boy).

Music: 4/4 meter

Ercüment Kılıç Presents, Track 1

Formation: Line or circle, no handhold.

Steps & Styling: Feminine, soft and delicate. Dancers typically wear long transparent veils with the ends of the veils attached to their pinky fingers. The finger positions in this dance allude to the use of veils.

Azerbaijani-Turkish Woman's Arm Position (ATWAP): Leading arm at shldr level with elbow bent at a slightly oblique angle, palm facing self, fingers pointing up with middle finger pointing slightly in; trailing arm is diag low at waist level, middle finger pointing slightly down, rest pointing away. The leading arm can be either R or L arm.

Changing the arm position: Move hands toward each other on a diagonal while rotating wrists to end with hands at chest level, leading palm facing down, trailing palm facing up; continue rotating wrists and moving hands to sides of body on a diagonal, to end with arms in opp position. Entire movement is done with a gradual, smooth motion.

Meas 4/4 meter

Pattern

INTRODUCTION. No action.

I. SWAYS R and L. Arms are at sides slightly away from the body, palms facing down with middle finger pointing down and the rest pointing away.

- 1 Facing ctr, sway R, bending knees (cts 1-2); straighten knees and hold with weight on R (cts 3-4).
- 2 Sway L, bending knees (cts 1-2); straighten knees and hold with weight on L (cts 3-4).
- 3-4 Repeat meas 1-2.

II. STEPS TO SIDE AND DRAW.

- 1 Facing ctr, step R to R (ct 1); step L beside R (ct 2); step R to R (cts 3-4).
- 2 Draw L ft next to R, L toe touching floor (cts 1-2); hold (cts 3-4). The body is bent toward drawn ft and eyes look toward drawn ft.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

III. INTO CTR AND OUT.

- 1 Stepping on the balls of the feet, move twd ctr three steps R-L-R (cts 1-3); step L beside R, putting the heels down (ct 4). Shoulders slowly pull back and arms trail body slightly during this movement.

- 2 Bend knees slightly (cts 1-2); straighten knees (cts 3-4).
- 3 Repeat meas 1 backing away from ctr (cts 1-3); place feet together (ct 4). Arms slowly return to side of body during this movement.
- 4 Move bent knees, held closely together, in a CW semi-circle (cts 1-4).
- 5-8 Repeat meas 1-4.
- IV. TURNING IN SMALL CIRCLE (LOOK IN THE MIRROR). Arms in ATWAP position. Throughout the figure, look at raised palm as if looking at a mirror. Steps on leading ft lead with the heel.
- 1 With R arm leading, begin a CW turn in a small circle with step R (ct 1); step L next to R (ct 2), step R (ct 3), step L next to R (ct 4).
- 2 Finish CW turn with step R, bending knees (cts 1-2); touch L to the side, straightening knees (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk, arm position, and direction, turning L.
- 5-8 Repeat meas 1-4.
- V. ROCKS IN PLACE (PRAYING FOR THE BABY).
- 1-16 Facing ctr, place hands over abdomen, palms facing in, L hand on top of R, and with head bowed, 16 sways in place starting with R: sway R (cts 1-2); hold (cts 3-4). Repeat with alternating ftwk.
- ENDING.
- 1-2 Repeat Fig IV, meas 1-2 (turn R looking at mirror).
- 3 Music slows at this point. Facing ctr, place hands over abdomen, palms facing in, L hand on top of R, and with head bowed, sway L (cts 1-2); hold (cts 3-4).
- 4 Sway R (cts 1-2); hold (cts 3-4);
- 5... Stand in place, with head bowed, until music ends.

Sequence:

Fig I-IV three times

Fig V

Fig II-IV

Ending.

Presented by Ercüment Kılıç

Şeyh Şamil

(Turkey)

This dance bears the name of a legendary Northern Caucasian freedom-fighter (1797–1871) who battled the Russians. The steps characterize the bravery with which he and his men fought. The dance was introduced in the United States by Ercüment in May 1979 in Minneapolis, Minnesota and has been choreographed with variations by recreational and performing groups. Ercüment learned Şeyh Şamil as a child from his uncle Selahattin.

Pronunciation: SHAY shah-MIHL

Translation: Man's name (see above).

Music: 2/4 meter

Ercüment Kılıç Presents Track 5

Formation: Couples in a circle facing diag R, arms low at sides; M is on W's L and slightly behind W. Couples stay close to each other, away from the other couples.

Steps & Styling: Movements on the balls of the ft are extremely smooth (no up-down motion), in typical Azerbaijani-Turkish style.

Caucasian Man's Arm Position (CMAP): L arm at shldr level, elbow fully bent. R arm extended to side at shldr level. Hands closed in loose fists knuckles down, with wrists slightly bent. Arm and fist never touch body. This arm position alludes to men grasping their capes with their hands, which may also be holding daggers.

Azerbaijani-Turkish Woman's Arm Position (ATWAP): Leading arm at shldr level with elbow bent at a slightly oblique angle, palm facing self, fingers pointing up with middle finger pointing slightly in; trailing arm is diag low at waist level, middle finger pointing slightly down, rest pointing away.

Changing the arm position: Move hands toward each other on a diagonal while rotating wrists to end with hands at chest level, leading palm facing down, trailing palm facing up; continue rotating wrists and moving hands to sides of body on a diagonal, to end with arms in opp position. Entire movement is done with a gradual, smooth motion.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-2	<u>INTRODUCTION.</u>	
	I. <u>WALKING FWD, BACKING UP.</u>	
1-2	Moving diag R into circle on balls of ft, three steps fwd R-L-R (cts 1-2-1); extend L toe fwd (ct 2). When repeating the dance sequence, M starts out on W's R, so instead of moving diag R, M moves diag L in front of W and joins her at her L.	
3-4	Moving diag L out of circle on balls of ft, three steps back L-R-L (cts 1-2-1); lift R behind and turn to face RLOD (ct 2).	
5-8	Repeat meas 1-4 but move twd RLOD (meas 5-6) and back up (meas 7-8).	
9-16	Repeat meas 1-8.	
	II. <u>WALKING FWD.</u> Arms are in the CMAP and ATWAP positions described above, W's R arm leading, M's arms behind W.	
1-2	Facing LOD, three steps R-L-R fwd on balls of feet (cts 1-2-1); extend L toe fwd (ct 2).	

3-16 Repeat meas 1-2 three more times with alternating ftwk.

III. RUNNING WITH HANDS IN V-POS.

1-2 With body bent slightly fwd but head and upper torso facing ctr, run lightly in LOD three steps R-L-R (meas 1, cts 1-2; meas 2, ct 1); chug fwd on R, lifting L behind R knee (meas 2, ct 2). On meas 1-2 only, M moves in front of W and rejoins circle ahead of W, joining hands in V-pos.

3-16 Repeat meas 1-2 seven times with alternating ftwk.

IV. HEEL TOUCHES WITH “HEY!”

1 Facing ctr and moving R, leap onto R (ct 1); step on L behind R (ct 2). Arms are crossed in front of chest with elbows at shldr level, hands closed in fists.

2 Leap on R to R while turning at waist diag R and touching L heel to L, raising both arms diag high above head with hands open, and shout “Hey!” (ct 1); hold (ct 2).

3-4 Repeat meas 1-2 with opp ftwk and direction, facing ctr and moving L.

5-16 Repeat meas 1-4 three times.

V. KICKS AND SCISSORS. Back of wrists on waist.

1 Releasing joined hands and facing ctr, step R in place while brushing L fwd (ct 1); hop on R, lifting L knee and pumping L leg down (ct 2).

2 Repeat meas 1 with opp ftwk.

3 Scissor step: Step R in place, brushing L fwd (ct 1); step L in place, brushing R fwd (ct 2).

4 Repeat meas 1.

5-8 Repeat meas 1-4 three times.

VI. HEEL CLICKS. Back of wrists on waist; percussion-only section.

1 Facing ctr, jump on both, knees bent, clicking heels together, (ct 1); heels apart (ct 2).

2 Click heels together (ct 1); hop on L, lifting R behind with ft tucked behind L knee (ct 2).

3 Hop on L, tapping R toe sharply behind L with R knee turned out (ct 1); hop on L while lifting R, still crossed behind L (ct 2).

4 Repeat meas 3.

5-16 Repeat meas 1-4 three times.

VII. WOMAN CIRCLING THE MAN.

Revised 10/11/2014

1 M assumes a clapping pose with L toe pointing twd ctr and R stretched back with a straight leg or kneeling on floor on R knee, clapping hands twice per meas. W circles M CW, walking on balls of ft, arms as described in Steps & Styling, leading with R arm.

2-8 Repeat meas 1 seven more times, W making a complete revolution around M (¼ revolution every 2 meas)

Şeyh Şamil — continued

- 9-16 Repeat meas 1-8 with W circling M CCW and with arms in the opp position. In the first meas, W makes a small half-circle to face CCW while changing the leading arm to L (see “Changing the arm position” in Steps & Styling). In the last meas, W moves into position by turning slightly R and backing into position at M’s L. During the last 4 meas, M stands up if kneeling.

Sequence: Dance as described above is done twice.

Presented by Ercüment Kılıç

NOTES



Kosmajsko Zvonce

(Serbia)

This dance is from central Serbia and is a typical Moravac-style dance. Every wedding, celebration or event starts with the Kosmajsko Zvonce in this region. The dance is started by men with the knee twisting from left to right, to capture the attention, especially of the lady dancers, which join them in the next musical phrase. This region is rich in villages which makes for the diversity and variation of steps.

Pronunciation: KOHSS-myeH-skoh ZVOHN-tseh

Translation: Bell (“zvonce”) from Kosmaj, a mountain and area south of Belgrade.

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

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

Steps & Styling: Light, proud and bouncy; lots of knee action.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
12	<u>INTRODUCTION.</u> No action. Two pennywhistle-like flutes play for 4 meas; several instruments play for 8 meas; music slows down and stops. Begin on melody with full orchestra.	
	I. <u>TWIST AND TRAVEL.</u>	
1	Facing ctr, feet and knees together, twist L knee to L full ft and R toe, wt on L (ct 1); repeat ct 1 with opp ftwk and direction (ct 2).	
2	Repeat L knee-twist to L (ct 1); repeat to R (ct &); repeat to L (ct 2).	
3	Facing slightly R, two steps R, L (cts 1, 2).	
4	Continue moving fwd two more steps R, L (cts, 1, &); facing ctr, touch R next to L (ct 2).	
5-8	Repeat meas 1-4, opp ftwk and direction.	
	II. <u>TRAVEL, SINK AND TWIST.</u>	
1	Facing slightly R of ctr, four steps moving CCW R, L, R, L (cts 1, &, 2, &).	
2	Step R to R (ct 1); step L slightly fwd of R (ct &); keeping feet together, toes twd ctr, rise on toes (ct 2); sink, bending knees, onto flat fleet (ct &).	
3	Rise on toes (ct 1); sink, bending knees (ct &); repeat cts 1, & (cts 2, &).	
4	Feet still together, twist heels R, L, R (cts 1, &, 3)	
5-8	Repeat meas 1-4.	
	III. <u>LEAP, LEAP, TRAVEL.</u>	
1	Facing ctr, leap onto R, with L at R ankle (ct 1); leap onto L, with R at L ankle (ct 2).	
2	Facing R, run flat-footed fwd two steps R, L (cts 1, 2); hop on R, turning to face ctr (ct &).	
3	Facing L, run flat-footed fwd three steps L, R, L (cts 1, &, 2).	
4	Repeat meas 3.	
5-8	Repeat meas 1-4, opp ftwk and direction.	

Kosmajsko Zvonce — continued

IV. MORAVAC. (Note: This is the same melody as for Fig I.)

- 1 Facing R, two steps fwd R, L (cts 1, 2).
- 2 Turning to face diag R, step R fwd (ct 1); step L behind R (ct 2); step R in place, bending R knee (ct &).
- 3 Repeat meas 2, opp ftwk and direction.
- 4 Repeat meas 2.
- 5-8 Repeat meas 1-4, opp ftwk and direction.

V. VARIATION OF FIG IV.

- 1-4 Repeat Fig IV, meas 1-4.
- 5 Turning to face RLOD, two steps fwd L, R (cts 1-2).
- 6 Step bkwd L (ct 1); step bkwd R (ct 2), step L fwd (ct &).
- 7 Turning to face LOD, three steps fwd R, L, R (cts 1, &, 2).
- 8 Repeat meas 7 with opp ftwk.

VI. LEAPS, GRAPEVINES (Music speeds up).

- 1 Facing R, step R (ct 1); step L (ct 2).
- 2 Still facing R, step R (ct 1); step L (ct &); repeat cts 1, & (cts 2, &).
- 3 Facing ctr, leap onto R with L at R ankle (ct 1); leap onto L, with R ant L ankle (ct 2).
- 4 Facing R, run lightly fwd three steps R, L, R (cts 1, &, 2); hop on R and face ctr (ct &).
- 5 Grapevine to L: step slightly back on L toe (ct &); step R in front of L (ct 1); step L on L toe (ct &); step R behind L (ct 2).
- 6 Hop on R (ct &); step L to L (ct 1); hop on L (ct &); step R in front of L (ct 2).
- 7 Facing ctr, repeat meas 3, opp ftwk.
- 8 Step L to L (ct 1); step R in front of L (ct &); turning to face R, step L to L (ct 2).
- 9-15 Repeat 1-7.
- 16 Step L fwd into ctr (ct 1); close R to L (ct &); stamp L fwd (ct 2).

Sequence: Fig 1-5 twice each, then Fig 6 as written.

Presented by Miroslav “Bata” Marčetić

Mala Bašta

(Serbia)

This Vlach dance, which is also known as Kolubarski Vez, is from eastern Serbia.

The music of this dance was composed by Petar Josimovic. In 1970, Dragomir Vukovic, director of the national ensemble “Kolo,” choreographed a dance called “Kolubarski Vez” on the basis of the authentic dance “Mala Basta” which was traditionally danced by a group of very gifted dancers from the village Velika Ivanca. This dance is still popular in all parts of Serbia.

At first, it was a dance that men performed, each dancer holding on to the next dancer’s elbow. The twisting in the steps with a slight flickering/bounce of the body, the clicking of heels, and repeatedly turning the body left and right are the most common stylistic characteristics of this dance.

Pronunciation:	MAH-lahBAHSH-tah koh-loo-BAHR-skee VEHZ	Translation: Small garden. Kolubarski Vez = embroidery from Kolubara, a river in western Serbia.
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Music:	2/4 meter	<i>Serbian Folk Dances Vol. 4, Track 7</i>
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Formation:	Lines of dancers facing ctr; hands in V-pos. In a line of men only, they put their left hands on their own belts; their right hands hook onto the lower left arms of their right-hand neighbors (modified escort position).
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Steps & Styling: Somewhat heavy style.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>SIDEWAYS TRAVEL.</u>	
1	Hop on L (ct 1); step on R in place (ct &); step on L in place (ct 2); repeat cts 1-2 (cts 3-4).	
2	Step R to R, leaning R (ct 1); step on L in place (ct &); step R beside L (ct 2); step L in place (ct &); step R to R, leaning R (ct 3); step on L in place (ct &); step R beside L (ct 4); hold (ct &).	
3-4	Repeat meas 1-2, opp ftwk and direction.	
	II. <u>JUMP IN PLACE.</u>	
1	Hop on L (ct 1); small step R to R (ct &); close L to R (ct 2); jump on both feet together, knees bent (ct 4).	
2	Bounce twice on both feet together (ct 1-2); jump on both, heels apart (ct 3); jump on both, L in front of R, L heel to R (ct 4).	
3-4	Repeat meas 1-2.	
5-8	Repeat meas 1-4, opp ftwk and direction.	
	III. <u>HEEL-CLICKS, GRAPEVINE.</u>	
1	Keeping knees together, swing R ft diag bkwd R (ct &); close R to L as if clicking heels, taking wt on R (ct 1); swing L ft diag bkwd L (ct &); step on L in place (ct 2); close R to L as if clicking heels, no wt on R (ct 3); repeat ct 3, no wt on R (ct 4).	

Mala Bašta — continued

- 2 Step slightly bkwd on R (ct 1); close L beside R (ct &); step R in place (ct 2); swing L across and touch L toe in front of R (ct 3); step L across R (ct 4).
- 3 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); step L in front of R (ct &); step R to R (ct 3); step L behind R (ct &); step R to R (ct 4). Note: Grapevine
- 4 Swing L across and touch L toe in front of R (ct 1); step on L bkws (ct 2); repeat cts 1-2, opp ftwk (cts 3-4).
- 5-8 Repeat meas 1-4, with opp ftwk and direction

IV. WIDE-LEGGED SIDEWAYS TRAVEL; HEEL TOUCHES.

- 1 Knees bent for entire meas, step and lean R, leaving L in place (ct 1); close L to R, leaning L (ct 2); step R to R, leaving L in place, and lean R (ct 3); hold (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.
- 5 Facing and moving diag R, step R fwd (ct 1); step L fwd (ct 2); step R fwd (ct 3); touch L heel fwd (ct 4).
- 6 Step bkws on L (ct 1); step R beside L (ct 2); touch L heel fwd (ct 3); transfer wt onto full L instead of heel (ct 4).
- 7 Turning to face fully R, step R lightly in front of L (ct 1); step L lightly in front of R (ct 2); repeat cts 1-2 (cts 3-4). This is a prancing motion.
- 8 Facing ctr, step on R (ct 1); step L (ct 2); step R to R (ct 3); jump on both feet together, wt on L (ct 4).

ENDING.

- 1-4 Beginning with Fig III meas 5-8, move gradually fwd into ctr.

Sequence: Repeat dance as described above.

Presented by Miroslav “Bata” Marčetić

Niški Čačak

(Serbia)

This dance is from Niš, the largest city in southern Serbia. The primary instruments in this region used to play are the gajde, duduke and frula, which have later been replaced by other wind instruments.

Pronunciation: NEESH-kee CHAH-chahk Translation: Čačak from Niš.

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

Formation: Semi-circle of dancers facing ctr; hands in front belt-hold pos, L hand over R back basket hold or V.

Steps & Styling: Fairly small, precise steps. The music is not fast, so very small steps are not necessary.

The primary feature of this region is sharp, firm dancing with the weight on the whole foot and a slight tightness in the knee which results in the slight flicker or firm shake of the whole body.

Meas 4/4 meter

Pattern

4 meas INTRODUCTION. No action.

I. TRAVEL, REEL BACK.

- 1 Facing slightly R of ctr, step R to R (ct 1); step L across R (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Step R in place (ct 1); lift L knee around R leg (ct 2); step L behind R (ct 3); lift R knee around L leg (ct 4).
- 3 Step R behind L (ct 1); lift L knee around R (ct 2); step L behind R (ct 3); step R fwd (ct 4).
- 4 Step L fwd (ct 1); close R to L, no wt (ct 2); step R fwd (ct 3); bounce on R while lifting L knee, L foot next to R calf (ct 4).
- 5 Step L bkwd (ct 1); step R beside L (ct 2); step L bkwd (ct 3); bounce on L while lifting R knee, R foot next to L calf (ct 4).

II. PIVOTS, CHANGE DIRECTION. (NOT TAUGHT)

- 1 Feet together, pivot heels to R (ct 1); pivot toes to R (ct 2); step R to R (ct 3); bounce on R and lift L knee across R (ct 4).
- 2 Step L in front of R (ct 1); bounce on L, R foot back (ct 2); step R bkwd (ct 3); lift L knee (ct 4).
- 3 Step L to L (ct 1); step R across L (ct 2); step L to L (ct 3); bounce on L and lift R (ct 4).
- 4 Step R in place (ct 1); bounce on R and lift L (ct 2); step L to L (ct 3); step R across L (ct 4).
- 5 Hop on R (ct 1); step L to L (ct &); step R across L (ct 3); feet together, jump on both, knees bent, toes facing ctr (ct 3); hold, knees still bent (ct 4).
- 6-10 Repeat Fig II but on meas 5, cts 1-3, turn CCW 180° to face out.
- 11-15 Repeat Fig II facing out. On meas 15, cts 1-3, turn CCW 180° to face ctr.

III. CROSS-STEPS, REELS.

- 1 Facing ctr, take small step fwd on R in front of L (ct 1); step L in place (ct 2); repeat cts 1-2 (cts 3-4); moving slightly to R.
- 2 Step R to R (ct 1); hop on R, lifting L around behind R (ct 2); step L behind R (ct 3); hop on L, lifting R around behind L (ct 4). (These are two bkwd reel steps.)
- 3 Step R behind L (ct 1); hop on R, lifting L in front (ct 2); step L in front of R (ct 3); step R in place (ct 4).
- 4 Step L to L (ct 1); step R in place (ct 2); step L on front of R (ct 3); hop on L (ct 4).
- 5 Step R across L (ct 1); hop on R (ct 2); step L bkwd (ct 3); hop on L (ct 4).

ENDING.

- 1 Leap L to L (ct 1); stamp R next to L (ct 2).

Sequence: Fig I and Fig III alternating four times each, Ending.

Presented by Miroslav “Bata” Marčetić

Ravno Oro (Marčetić)

(Serbian-American and Serbian-Canadian)

The dance first appeared in the 1960s in the Serbian communities (primarily churches and clubs) in Canada and in the United States. The music was composed by Milan Mica Petrovic. Serbs who emigrated from what was formerly Yugoslavia danced Lesnoto and Pesacka and Ravno Oro grew out of those two dances. The Serbian version of this dance later evolved in the Chicago area in the late 1970s as a result of Greek, Macedonian and Serbian youth attending community dances where Serbian bands played. This dance became one of the most popular and dances danced at Serbian events in Canada and in the United States.

The music for this dance begins slowly and gradually speeds up to whatever tempo the dancers can manage. When really good dancers are present, the tempo can become challenging and invigorating.

Pronunciation: RAHV-noh OH-roh Translation: Flat dance (because of the first figure, which is slow and even).

Music: 7/8 meter, counted S, Q, Q. *Serbian Folk Dances Vol. 4, Track 6*

Formation: Circle of dancers facing ctr; hands in W-pos for Fig I but V-pos for Fig II.

Steps & Styling: Dignified and even for Fig I; fast and frenetic for Fig II.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u> No action. Begin counting the 8 meas after the melody starts and the drums come in. Bring hands slowly to W-pos on meas 8.	
	I.	<u>STEP-CROSS, BRUSH.</u>
1	Facing slightly to R, step R (ct 1, slow); step L across R, bending L knee (ct 2, quick); hold (ct 3, quick).	
2-3	Repeat meas 1 twice more.	
4	Step R beside L, lifting L fwd with bent knee (ct 1); brush L toe across and in front of R (ct 2); turning L ft to L, brush L toe across R (ct 3).	
5	Repeat meas 4 with opp ftwk and direction.	
6	Repeat meas 4.	
7	Repeat meas 1 with opp ftwk and direction.	
8	Step L beside R, lifting R fwd with bent knee (ct 1); brush R toe across and in front of L (ct 2); turning R foot to R, brush R toe across L (ct 3).	
9	Repeat meas 4.	
10-15	Repeat meas 7-9 twice more.	
16	Repeat meas 8, turning on ct 3 to face R.	
	Repeat meas 1-16 four times.	
	<u>Revised 10/11/2014</u>	
	While music is slowing down, turn to face ctr, step L to L, close R beside L, and lower arms to V-pos	

Ravno Oro — continued

II. FAST AND FRENETIC.

- 4 meas INTRODUCTION. Wait, with no action, for 4 meas while the music speeds up; begin Fig II when the melody starts.
- 1 Facing and traveling R, hop on L kicking R heel fwd and down (ct 1); step on R (ct 2); step on L (ct 3).
- 2 Repeat meas 1.
- 3 Step on R bending knees, pivoting to face ctr (ct 1); bouncing on R, close L beside R, keeping wt on R (ct 2); bounce on both feet, still keeping wt on R (ct 3).
- 4 Still facing ctr, repeat meas 3 with opp ftwk.
- 5 Still facing ctr, repeat meas 3.
- 6 Facing L, hop on R (ct 1) , step on L (ct. 2), step on R (ct. 3)
- 7 Step L to L bringing R next to L, swivelling to L, keeping wt on L (ct 1); swivel to R, keeping wt on R (ct 2); hold (ct 3).
- 8 Step on L (ct 1); hop on L, raising R knee in front (ct 2); hold (ct 3).
- 9 Repeat meas 8 with opp ftwk.
- 10 Facing L, hop on R (ct 1); step L to L (ct 2); step R across L (ct 3).
- 11 Beginning to turn twd ctr, step on L (ct 1); step R in place (ct 2); continue turning to face R, step L (ct 3).

III. ENDING.

Step on L in place (ct 1); stamp R beside L (ct 2).

Sequence: Fig I five and a half times (as notated); Fig II eleven and half times (as notated); Ending.

Presented by Miroslav “Bata” Marčetić

Revised 10/11/2014

Sa Sa

(Serbia)

This Roma-origin Čoček is popular in Serbia as well as the Serbian-American and Serbian-Canadian communities. It is one of many dances with the same name (sometimes hyphenated: Sa-Sa) but widely divergent footwork. This version is written in the three-measure čoček rhythm; others may be written in five measures.

Pronunciation: SAH SAH Translation: Hey hey: a cheer for the dance

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

Formation: Semi-circle of dancers facing ctr; arms stretched fwd at shoulder height for entire dance except Fig II (when it's V-pos).

Steps & Styling: Small, light steps. In Fig I, the hips may sway slightly from side to side, especially on meas 2, matching the ftwk (sway R, then L); but there is no noteworthy sway in the rest of the dance.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas	<u>INTRODUCTION.</u> No action.	
	I. <u>INTO CTR AND BACK.</u>	
1	Facing ctr, step L fwd (ct 1); step R next to L (ct &); step L fwd (ct 2); touch R beside L (ct &).	
2	Small step bkwd on R (ct 1); touch L toe fwd (ct &); step bkwd on L (ct 2); touch R toe fwd (ct &).	
3	Step lightly bkwd on R (ct 1); step lightly bkwd on L (ct &); step lightly on R in place (ct 2); hop on R while lifting L knee (ct &).	
	II. <u>TRAVEL LOD.</u>	
1	Introduction: Lower arms to V-pos. Facing R, step L fwd (ct 1); close R to L (ct &); step L fwd (ct 2); hop on L (ct &). (Note: Fig II proper starts with meas 2, with stepping on R, and ends on meas 4, with a hop on L, and is done a varying number of times [at least four]. In order to get into Fig II the first time [Introduction, meas 1] and out of it the last time [Ending, meas 8], extra 1-2-3-hops must be added so that the L is free for other figures.)	
2	Still facing R with arms down, repeat meas 1 cts 1, &, 2, & with opp ftwk (cts 3-4).	
3	Repeat meas 1 cts 1, &, 2, & (cts 1-2); hop on L and turn CCW 180° to face RLOD (ct &).	
4	Still facing RLOD, step R bkwd (ct 1); hop on R (ct &); step L bkwd (ct 2); releasing handhold and turning CW 180° to face LOD, hop on L (ct &).	
5-7	Repeat meas 2-4 three more times.	
8	Ending: Repeat meas 2. At end of Fig II, raise arms to W-pos.	

Sa Sa — continued

III. CROSS AND REEL BACK.

- 1 Facing slightly R of ctr, step L across R (ct 1); step R next to L (ct &); step L across R (ct 2); hop on L (ct &)
- 2 Step bkwd on R (ct 1); hopping on R and turning to face ctr, swing L around R leg (ct &); step L bkwd (ct 2); hopping on L, swing R around L leg (ct &).
- 3 Repeat cts 1-2 of meas 2 (cts 1-2); step R in front of L (ct &).

FIG III VARIATION: CIRCULAR MOVEMENT.

- 1 Introduction: Repeat Fig III meas 1. (Note: This variation proper begins on meas 2 with R (just as Fig II begins with R as well); in order to get into the variation, an extra 3-ct movement must be added, which is the beginning of Fig III. Getting out of the variation requires an extra 3-ct movement as well so the L is free for other figures; see Ending, which repeats the end of Fig III.)
- 2 Swinging R around and facing L, repeat meas 1 with opp ftwk and direction.
- 3 Swinging L around and facing R, repeat meas 1.
- 4 Turning to face ctr, repeat Fig III meas 2 (two reel-backs).
- 5-7 Repeat meas 2-4.
- 8 Ending: Repeat Fig III meas 3.

Sequence: At call of leader. Since Fig II begins with the R foot, and Fig III begins on the L foot, a transition is needed before and after Fig. II. This can be done by starting Fig. II with the following: Step L fwd (ct 1); close R to L (ct &); step L fwd (ct 2); hop on L (ct &), and ending Fig. II with: step R fwd (ct 1); close L to R (ct &); step R fwd (ct 2); hop on R (ct &). The leader endeavors to change figures when the melody changes.

Presented by Miroslav “Bata” Marčetić

Serez

(Serbia)

This popular dance from Kosovo was synthesized by the Serbs with the influence of Macedonians who moved to south Serbia from Serres, a regional unit inside the region of central Macedonia in modern Greece whose capital is also called Serres.

Pronunciation: Seh-REHZ Translation: This is the Serbian rendition of “Serres.” See above.

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

Formation: Semi-circle of dancers facing ctr; hands in W-pos after introduction. Drop handhold during turns.

Steps & Styling: Light, proud and bouncy; lots of knee action.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u> No action. Raise hands from V to W-pos during the last measure...	
	I. <u>FIGURE I.</u>	
1	Facing ctr, sway L and R (ct 1 &); lift L in front of R with small bounce on R (ct 2, &).	
2	Lifting slightly on R, swing L around and behind R (ct 1); step L behind R (ct &); step R to R (ct 2); step L slightly fwd and CCW (ct &).	
3	Lift on L, raising R knee fwd (ct 1); step R slightly CCW (ct &); step L slightly behind R (ct 2); step R CCW (ct &).	
4	Repeat meas 3 with opp ftwk.	<u>Revised 10/11/2014</u>
5	Facing ctr, repeat meas 3.	
6	Bring feet together with bent knees (ct 1); straighten knees (ct &); bounce knees twice (cts 2, &). Weight distributed equally so this Fig can be repeated or switched to Fig II.	
	II. <u>LIFT-STEP TRAVEL WITH CROSSING STEPS.</u>	
1	Facing slightly R, bounce on L lifting R knee (ct 1); step R fwd (ct &); bounce on R lifting L knee (ct 2); step L fwd (ct &).	
2	Facing slightly R, bounce on L lifting R knee (ct 1); step R fwd (ct &); step L in front of R (ct 2); step back onto R (ct &).	
3	Repeat meas 2 with opp ftwk and direction.	
4	Repeat meas 1 but pivot 180° CW on each step to complete a 360° turn to R.	
5-6	Repeat meas 2-3.	
	III. <u>TRANSITION.</u>	
1	To return to Fig I, SUBSTITUTE Fig I, meas 6 in place of Fig II, meas 6.	
	<u>ENDING.</u>	
1-2	Repeat Fig I meas 1-2, except on the last ct of meas 2, close L to R (ct &).	

Sequence: At call of leader. Dance alternates between Fig I and II, with Fig III being used only to return to Fig I after doing Fig II.

Revised 10/11/2014

Presented by Miroslav “Bata” Marčetić

Sremačko Gajdaško Kolo

(Serbia)

This dance is from the Srem district of Vojvodina, an autonomous region in northern Serbia.

Pronunciation: SREH-mahch-koh gai-DAHSH-koh KOH-loh Translation: Dance from Srem.

Music: 4/4 meter

Serbian Folk Dances Vol. 4, Track 5

Formation: Semi-circle of dancers facing ctr. Either V-pos or, if alternating M and W dancers is possible, M have hands around the waist of the W on each side and W hold shoulders of M on either side.

Steps & Styling: Small, light, bouncy steps.

Meas 4/4 meter

Pattern

1 meas INTRODUCTION. No action.

I. SIDEWAYS TRAVEL.

1 Facing ctr, step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); touch L to R, (ct 4).

2 Step L to L, leaving R where it is (ct 1); step on R in place (ct 2); step L beside R (ct 3); step R to R (ct &); step L beside R (ct 4).

II. REELS AND ROCKING.

1 Step R around in front and across L (ct 1); step L around in front and across R, (ct 2); rock fwd R (ct 3); rock bkwd L (ct &); rock fwd R (ct 4).

2 Hop on R (ct ah); reel L behind R (ct 1); hop on L (ct ah); reel R behind L (ct 2); hop on R (ct &); rock on L behind R (ct 3); rock on R in place, leaving L where it is (ct &); rock on L in place (ct 4). (Note: Cts 1-2 are bkwd reels, while cts 3-4 are rocking steps to outside of soles [L-R-L].)

3-4 Repeat meas 1-2.

III. SIDEWAYS TRAVEL, PAS-DE-BASQUES.

1 Facing R, step R to R (ct 1); close L beside R (ct 2); turning to face ctr, step R to R (ct 3); step L behind R (ct 4).

2 Still facing ctr, step R to R (ct 1); step L in front of R (ct &); step R in place (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4). (Note: Cts 1-2 and 3-4 are pas-de-basques.)

Sequence: Leader calls the change.

Presented by Miroslav "Bata" Marčetić

Revised 10/11/2014

Veliko Sremsko Kolo
(Serbia)

NOT TAUGHT

Veliko Sremsko Kolo — continued

NOT TAUGHT

Žagubičanka

(Serbia)

This Vlach dance is from eastern Serbia. The name refers to a village in Braničevo district. Dance movements are done with the whole foot touching or stamping the ground, while the upper body is relaxed. The men move their shoulders left and right to the beat, while the women move their hips. While most dances move counter-clockwise, there are also dances done in place. Vlasch dances require a strong feel of the rhythm and the skill of harmonizing the relaxed body with the strength of stamping.

Pronunciation: ZHAH-goo-bee-CHAHN-kah Translation: A dance (or a woman) from Žagubica.

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

Formation: Semi-circle of dancers facing ctr; front belt hold, L arm over R.

Steps & Styling: Somewhat heavy styling.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> No action.	
I.	<u>STEP-CLOSES AND LEANS.</u>	
1	Facing ctr, step R to R, leaning to R (ct 1); step L next to R, leaning to L (ct 2); repeat cts 1-2 (cts 3-4).	
2	Repeat meas 1; on ct 4, touch L toe beside R, no weight.	
3	Step L to L, leaning L (ct 1); hop on L, raising R foot to the side (ct 2); step on R in place, leaning to R (ct 3); hop on R, raising L foot to the side (ct 4).	
4	Step L to L, leaning to L (ct 1); step R next to L, leaning to R (ct 2); step L to L, leaning to L (ct 3); hop on L, raising R foot to the side (ct 4).	
	Note: The first time through the dance, Fig I is done only once.	
II.	<u>PRANCING GRAPEVINE AND STAMPS.</u>	
1	Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L across R (ct 4).	
2	Step R to R (ct 1); step L behind R (ct 2); turning to face R, step R to R (ct 3); hop on R, raising L ft beside R calf (ct 4).	
3	Turning to face ctr, stamp L fwd (ct 1); lift L off floor (ct 2); repeat cts 1-2 (cts 3-4) without prior turn to ctr.	
4	Hop on R (ct &); stamp L heel, no weight, across R (ct 1); repeat cts and, 1 (cts and, 2); step on L to L (ct 3); stamp R, no wt, beside L (ct 4).	
5-8	Repeat meas 1-4.	
III.	<u>REEL-BACKS.</u>	
1	Hop on L (ct 1); step R beside L (ct &); step on L in place (ct 2); step and lean on R to R (ct 3); step on L in place (ct 4).	
2	Repeat meas 1, cts 1-2; step on R toe behind L heel (ct 3); step on L in place (ct 4).	

Žagubičanka — continued

- 3 With bent knees, step R fwd in front of L (ct 1) and L fwd in front of R (ct 2); keeping feet in place, rise on toes of both feet (ct 3); switch feet so R is in front of L, lowering heels to floor (ct 4).
- 4 Rise on both toes (ct 1); step on L in place (ct 2); swinging R around in wide semi-circle, step on R behind L heel (ct 3); swinging L around in wide semi-circle, step on L behind R heel (ct 4). (Note: Cts 3-4 are bkwd reels.)
- 5-8 Repeat meas 1-4.

Sequence: Fig I once, Fig II twice, Fig III twice; then Figs I-III twice each, four more times (i.e., dance goes through five times). The last time through Fig III, bring feet together on ct 4 instead of a reel-back with L. Some “Heys!” may be thrown into the dance at will, especially in Fig III.

Presented by Miroslav “Bata” Marčetić

Jihočeská Kolečka

(Czech Republic)

Jihočeská Kolečka is the most typical dance from southern Bohemia with very specific steps that are not used in any other areas. The choreography of this dance has 2 parts – slow in 3/4 beat and faster in 2/4 beat – and it shows an evening in a Czech village, when young people are meeting and dance together.

Pronunciation: vee-hoh-CHEHSS-kah KOH-lehch-kah Translation: South Bohemian Wheels

Music: 3/4 meter and 2/4 meter *Czech Folk Dances*, Track 1

Formation: Couples face ctr of a circle of dancers; M on L, W on R, hands joined in V-pos.

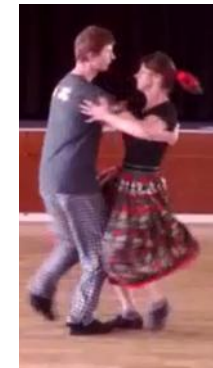
Steps & Styling: Kolečko: Two steps on 3 counts. Slightly longer step R fwd (ct 1); extend L fwd (ct 2); step fwd L (ct 3).

Kolečko Ballroom Position: Modified ballroom position. W's L arm is on the M's upper arm rather than his shldr. Joined arms are extended and pointed diag down. M's L hand, palm down, grasps W's R hand which is also palm down.

Soudek (Barrel) Position. -- Facing ptr, M places hands at W's shoulder blades; W places hands on M's upper arms; elbows out to side. Rotate with a double-time "buzz" step with emphasis on R ft step fwd (ct 1). Tempo of buzz can be varied.



Kolečko Ballroom Position



Soudek (Barrel)

Meas 3/4 and 2/4 meter

Pattern

INTRODUCTION. No action. Couples stand in place. Wait for second phrase of the lyrics when music changes to 3/4 meter.

I. SWAY-BOUNCE IN PLACE.

- 1 With feet about shldr width apart, lean slightly to R and double bounce (2 small "downs") on cts 1 and 3
- 2 Repeat meas 1 to the L.
- 3-12 Repeat meas 1-2 five more times.

II. WALK IN A LARGE CIRCLE AND AS A COUPLE.

- 1-4 All dancers join hands in one large circle and move CW four slow walking steps, one step for each measure beg R ft.

Jihočeská Kolečka — continued

5-8 Repeat meas 1-4 but join both hands with ptr and walk in a CW circle, opening on the last step into the large circle of dancers.

9-16 Repeat meas 1-8.

III. WALKING, STAMPING. NOTE: The music rhythm in this figure changes between 3/4 and 2/4.

1-4 (3/4) In a large circle of dancers with hands in V-pos, four Kolečko steps moving CW.

5 (2/4) Step fwd R (ct 1); stamp L fwd (ct 2)

6-7 (2/4) Repeat meas 5 three times.

8-9 (3/4) Repeat meas 1-2.

10-12 (2/4) Repeat meas 5-7.

13-14 (3/4) Repeat meas 1-2.

15 (2/4) Step R fwd (ct 1); step L next to R (ct 2) while M makes a 1/4 turn R to face ptr.

16-30 Repeat 1-15, but dance as a couple in a Kolečko Ballroom Position. End with cpl facing ctr of circle, M's R arm around W's waist, W's L hands on M's shldr.

IV. SWAYING IN PLACE.

1 (4/4) With feet about shldr width apart, lean to R (ct 1); bounce down on R (ct 2). This is the same movement as Fig I, meas 1, but on a 2/4 meter.

2 Repeat meas 1 to the L.

3-8 Repeat meas 1-2 three times.

V. STEP-HOPS AND WALKING CW IN A BIG CIRCLE.

1 Step R fwd (ct 1); hop on R (ct 2).

2 Repeat meas 1 with opp ftwk.

3-4 Four fast walking steps R-L-R-L, each step on one ct.

5-16 Repeat meas 1-4 three times.

VI. STEP-HOPS AND WALKING AS A COUPLE.

1-8 Take Kolečko Ballroom Position. Repeat Figure V, meas 1-8, rotating as a cpl in place. End with M's back to the ctr. Release M's R, W's L hand and separate slightly.

VII. WOMAN TURNS, MAN STEP-HOPS.

1-4 M does four step-hops in place starting with R, while W uses eight walking steps to make two CW turns under the joined hands (M's L, W's R). M's R arm extends straight at shldr height. M's L arm makes a circular sweeping motion as ptr rotates.

5-8 Repeat Fig V meas 1-4.

9-16 Repeat meas 1-8.

17-32 Repeat Fig V.

VIII. FINAL BUZZ TURN.

1-16 M's puts hands on W's shldr blades; W's put hands on M's as upper arms. Soudek Buzz step in place until meas 15. On meas 16, release M's L and W's R arm pos and end in side-by-side pos with ft together facing ctr.

Presented by Jitka Bonušová

Když Mi Jsme Jednou

(Czech Republic)

This dance is from Bohemia. It uses the Sousedská Step, a semi-slow Bohemian dance in three-quarter time. It has a calm, swaying character and it is usually danced in couples.

Pronunciation: KDIHZH mih SMEH JEHD-noh Translation: When we are one

Music: 3/4 meter *Czech Folk Dances*, Track 3

Formation: Couples in a circle, face to face, M's back to ctr.

Steps & Styling: Sousedská Step: This is similar to a waltz, but the steps are even and smooth. The first two steps move in the direction of the dance and the third is next to the second step close: step R, step L, step R next to L. Steps can be done individually, as a cpl, turning alone, or rotating as a cpl. Can also be done with L ft.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
1-2	<u>INTRODUCTION</u> . No action. M and W stand apart and do not join M's R and W's L hands until the dance begins. Then M's R takes W's L. Free hand is at waist, fingers straight in front and slightly downward, thumb in back.	
	I. <u>SOUSEDSKÁ STEP, WALK IN A CIRCLE, SIDE STEPS.</u>	
1-4	Four Sousedská Steps moving as a couple CCW. Step sdwd along edge of circle, turning about half so back is twd ptr and joined hands swing fwd (ct 1); step sdwd with free foot along edge of circle but do not turn and joined hands stay fwd (ct 2); step on trailing foot next to standing foot (ct 3). When repeating, the half-turn allows ptrs to face again.	
5-6	Take 6 steps walking away from ptr and into a small circle, M in a CCW circle beg L to L, W in a CW circle beg R to R. End facing ptr, slightly apart, both hands on hips as described above in Sousedská Step. M take an extra step in place to free R ft (ct &).	
7	Step R to R (ct 1); step L next to R (ct 2); quickly lift and replace heels (ct 3).	
8	Repeat meas 3 with opp ftwk and direction. M take wt on R; W take wt on L.	
9-16	Repeat meas 1-8.	
	II. <u>SOUSEDSKÁ STEP, SWITCHING PLACES.</u>	
1-4	Repeat Fig I, meas 1-4 (Sousedská Steps). On meas 4 ct &, M touches R. M's back to ctr facing W.	
5	Use two Sousedská Steps to switch places passing ptr to the R. Step R fwd R diag (ct 1); step L fwd and turn 1/4 so back is to ptr (ct 2); step R next to L (ct 3).	
6	Step L bkd and diag L with a 1/4 turn R to face ptr (ct 1); step R to R (ct 2); step on L next to R (ct 3). W stand with back to ctr, M on an outside circle.	
7-8	Repeat Fig I, meas 7-8. M take wt on L; W take wt on R.	
9-16	Repeat meas 1-8. End with M's back to ctr, L ft free, W on outside circle facing M, R ft free.	

III. INTERMEZZO.

- 1 M's R, W's L hands joined in semi-open ballroom pos., dance three quick steps beg M's L, W's R, moving CCW (cts 1, &, 2); hop on M's L, W's R, lifting free ft in front (ct 3).
- 2 Repeat meas 1 with opp ftwk, taking Closed Ballroom Position.
- 3 Sousedská Step, rotating CW as a cpl.
- 4 M take three steps in place R-L-R while W turn R under joined hands (M's L, W's R). W's first step on L is in place and the turn is a 2-step turn R-L.
- 5-8 Repeat meas 1-4. At the end of meas 8, step slightly away from ptr, M with back to ctr, facing W on outside circle. M takes wt on L to free R ft.
- 9-10 Linking R elbows with L hands on hips as described above, walk six steps fwd, rotating CW as a cpl.
- 11-12 Release elbow hold and place hands on hips. Walk six steps in a CCW circle to end facing ptr.
- 13-14 Repeat meas 9-10 with L elbows linked and rotating CCW.
- 15-16 Repeat meas 11-12, walking alone in a CW circle.
- 17-14 Repeat meas 1-8. Take Ballroom pos.

IV. SOUSEDSKÁ STEP AND W'S TURNS.

- 1-4 In Ballroom pos, four Sousedská Steps while rotating CW as a cpl and moving CCW around the circle of cpls.
- 5-6 Keeping M's L and W's R joined, M takes six steps in place L-R-L R-L-R to make a half-turn L while W uses six steps to make a R turn under joined arms while moving CCW around M to end with back to ctr.
- 7-8 Repeat meas 5-6 and end with M's back to ctr facing W.
- 9-16 Repeat meas 1-8.

V. SOUSEDSKÁ STEP AND MODIFIED PIVOTS.

- 1-2 In Ballroom pos, two Sousedská Steps while rotating CW as a cpl and moving CCW around the circle of cpls.
- 3 In Ballroom pos, two pivot steps to complete a full rotation as a cpl (cts 1-2); stamp the free foot (M's L, W's R) heavily in place.
- 4 Repeat meas 3.

Když Mi Jsme Jednou — continued

5-8 Repeat meas 1-4.

VI. SOUSEDSKÁ STEP, PIVOTS WITH W'S TURN.

- 1-2 In Ballroom pos, two Sousedská Steps while rotating CW as a cpl and moving CCW around the circle of cpls.
- 3-4 In Ballroom pos, four pivot steps to complete a full rotation as a cpl (cts 1-2-3, 1); W turns R with two steps R-L under joined hands (M's L, W's R) while M takes two steps L-R in place.
- 5-8 Repeat meas 1-4.
- 9 Step away from ptr, but keep M's L and R's hands joined, and make a small bow.

Sequence:

Presented by Jitka Bonušová

Pletený

(Czech Republic)

This dance symbolizes the traditional girls' pastime of weaving wreaths of flowers picked in the meadows in spring. It can be danced by girls or women only or by couples in a big circle.

Pronunciation: PLEH-the-nee

Translation: Knitted or woven

Music: 3/4 meter

Music not available at the time of teaching.

Formation: Two dancers face each other, facing alternately CW and CCW.

Mazurka steps: Fall fwd onto R ft with emphasis in direction of movement (ct 1); bring L fwd to near but behind R (ct2); lift R ft in front with small lift on heel of L foot (ct 3). Bend body fwd on ct 1 and straighten up on ct 2. Can be done with opp ftwk .

Meas 3/4 meter

Pattern

I. GRAND CHAINS.

1-8 Dance grand chain with travelling waltz steps for 8 meas, 1 meas per person. Dance graceful a semi-circle when passing each person. When meeting the seventh person, rotate half-way around using the R hand. Use the last 2 counts to face in the opposite direction.

9-16 Without changing hands, grand chain back to point of beginning with 8 travelling waltz meas. Drop R hands, and all face ctr rejoining hands in a circle.

II. MAZURKA.

1-2 Two Mazurka Steps with R moving CCW.

3-4 Six soft running steps continuing CCW.

5-8 Repeat meas 1-4, except take only *five* soft running steps, ending with ft together and L ft free, and facing diagonally L around the edge of the circle of dancers.

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

Presented by Jitka Bonušová

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Starodávný Nechodivaj

(Czech Republic)

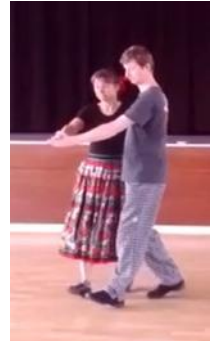
Pronunciation: stah-roh-DAHV-nee NEXH-oh-dee-vai Translation: Don't come [to my house]

Music: 3/4 meter *Czech Folk Dances*, Track 4

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

Steps & Styling: Starodávný Step: Take large step fwd on R touching R heel fwd; step fwd with small step on L behind R while keeping R toes lifted (ct &); small step fwd on R (ct 2); and step fwd on L (ct 3). Can be done with either ft and fwd or bkwd. When done bkwd, the first step is a step on the full ft, but the fwd ft becomes a touched heel.

Promenade Position. Cpls facing fwd, M's R arm around W's



Meas 3/4 meter Pattern **Promenade Position**

INTRODUCTION. The dance starts with the music, but you let the first meas pass.

I. FIGURE I.

- 1 Let the first meas of the music pass and start on the second meas
- 2 Take large step to R on R as arms swing bkwd (ct 1); step L next to R as arms swing fwd (ct 2). hold (ct 3).
- 3 Repeat meas 2 with opp ftwk and direction.
- 4 Repeat meas 3. On last ct, take wt on L.
- 5 One Starodávný Step fwd twd ctr R-L-R, L
- 6 Three small steps in place R-L-R
- 7 One Starodávný Step bkwd from ctr L-R-L, R.
- 8 Three small steps in place L-R-L.
- 9 M steps R diag R and start a half-turn to R (ct 1); steps L to face the W (ct 2); step R next to L (ct 3). W remains in place. Joined hands are extended to the side at waist level, W's R hand in M's L, W's L hand in M's R.

II. FIGURE II.

- 1 M: Step L to L (ct 1); step R next to L (ct &); step L to L (ct 2); swing R in front of L with straight knee (ct 3). W: Opp ftwk and direction.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 W extends hands diag low out to sides, palms down. M places hands behind back at waist, palms out. Two Starodávný Steps while making a circle, M beg L to L in a CCW circle, W beg R to R in a CW circle. End facing partner, rejoining hands across.

5-8 Repeat meas 1-4 with opp ftwk and direction. End with arms at sides, M with back to ctr facing W on outside circle.

III. FIGURE III.

1-3 Link R elbows. Using three Starodávný Steps, rotate in place as a cpl twice.

4 Release the elbow hold. Walk three even steps both starting on R ft, while making a CCW turn to end in same pos as in meas 1. M's L arm is straight out to side with palm down; W's arm is down and slightly out to side.

5-8 Repeat meas 1-4 with opp ftwk and directions, with L elbows linked.

9 Demi-plie facing ptr.

IV. FIGURE IV.

1-3 In semi-open ballroom position, dance three Starodávný Steps moving fwd as a cpl CCW. M start with L ft, W with R.

4 One Starodávný Step and end facing ptr with M's back to ctr. M shift wt to L ft.

5-7 In Ballroom pos, both starting with R ft, dance 3 Starodvny Steps rotating CW as a cpl in place.

8 M takes three small steps fwd to take pos with back to ctr while turning W to R with three steps R-L-R under M's L and W's R hands.

V. FIGURE V.

1 Standing face to face with ft together, softly clap three times: own thighs (ct 1), own hands in front (ct 2), and ptr's hands (ct 3).

2 W arms diag low out to sides, palms down. M places hands behind back at waist, palms out. Three walking steps in a small tight circle away from ptr, M beg L to L for a CCW circle, W with R to R for a CW circle.

3 Repeat meas 1.

4 Repeat meas 2 with opp ftwk and direction.

VI. FIGURE VI.

1 W turn R with three steps R-L-R making a deep dip with bent knees while turning to R, starting on ct 1 under joined hands (M's L W's R). M stands in place with R hand at small of back, palm out.

2 Join hands across. Plie with ft together.

3 Repeat meas 1 with opp ftwk, handwork, and direction.

4 Repeat meas 2.

5 With 3 walking steps rotate $\frac{1}{4}$ CCW as a cpl to end with M facing CCW and W CW, arms at sides.

Starodávný Nechodivaj — continued

VII. FIGURE VII.

- 1-4 Four Starodávný Steps, M moving fwd CCW, clapping (arms stretched fwd in front) on ct 1 of each meas, while W uses four Starodávný Steps to make two slow turns R and moving bkwd along the circle CCW. W's arms are held down near sides, palms down. When not clapping, M's arms out extended out to sides at chest height. See below.
- 5-8 Repeat meas 1-4, but M takes W's R hand in his L and W turns under the joined hands, one turn during each measure.
- 9-11 Dance 3 Starodavny Steps in ballroom position, rotating CW in place as a cpl. End with M's back to ctr, facing W on outside circle.
- 12 M takes three small steps fwd while turning W R with three steps R-L-R under M's L arm. W steps on L in place (ct 3, &).
- 13-14 W rotates R in place with 12 double-time steps (a flat-footed buzz step) while M stands with back to ctr, claps hands in front (meas 13, ct 1) and then extends arms to sides for the remainder of the meas See below.
- 15-16 Repeat meas 13-14, but M make a half-turn L to face W on his L (corner), and W rotates L. End side by side, hands joined in circle, W on M's R.

VIII. ENDING

- 1 Repeat Fig I, meas 2.
- 2-8 Repeat Fig I, meas 2-8.

Presented by Jitka Bonušová



M claps as W turns



W turns under M's arm



M stands as W turns

Starouherská
(Czech Republic)

NOT TAUGHT

NOT TAUGHT

Starouherská — continued

NOT TAUGHT

NOT TAUGHT

V Jičíně Troubili

(Czech Republic)

Pronunciation: V'YEE-chee-nyeh TROH-bih-lee

Translation: [Playing] the trumpet in the village of Jičín

Music: Mixed 3/4 meter (waltz) and 2/4 (polka) *Czech Folk Dances, Track 2*

Formation: Couples in circle, facing CCW, holding inside hands. W on M's R.

Steps & Styling: Waltz: The waltz step in this dance is not expansive, but delicate and light with relatively small steps. M and W use opp ftwk throughout. Joined hands are extended straight, not bent at the elbow, and point slightly up on the first waltz (M with L, W with R) and slight down on the second waltz (M with R, W with L).

Polka: This polka step has the same "up" on first polka step, "down" on second polka step as the waltz.

Chassé: Large step sdwd with free ft (ct 1); slide other ft next to first ft, taking wt and immediately freeing first ft (ct &).

Polka Rejdovačka: Polka while facing ptr holding hands straight across M's L holds W's R hand, M's R hand holds W's L. Do not turn, just move along the line of the dance, either bkwd or fwd. On first polka M pushes W bkwd onto her R with L hand, pulling R hand twd himself. On second polka M pushes W bkwd onto her L with his R hand, pulling L hand twd himself.



Waltz Position



Polka Rejdovačka

Meas 3/4 meter

Pattern

1-4 INTRODUCTION. No action.

I. BASIC FIGURE.

1-2 Beg with M's L and W's R, two waltzing steps moving fwd, turning slightly away from ptr on first waltz, and twd partner on second waltz.

- 3 Facing ptr with both hands joined across, step sdwd with slightly up feeling, M with L, W with R (ct 1); step together, M with R, W with L (ct 2); hold (ct 3).
- 4 Repeat meas 3.
- 5-6 With 4 steps walk in a small circle away from ptr (M in a small CCW circle, W a small CW circle). End facing ptr and join M's L, W's R hands down.
- 7-12 Repeat meas 1-6 with opp ftwk and direction. End facing ptr with M's back to ctr.
- 13 Step-together backing away from ptr, M with L-R, W with R-L (cts 1-2). Take large step on ct 1 and small step on ct 2.
- 14 Close L ft to R (M), R ft to L (W) (ct 1); hold (cts 2,3).
- 15-16 Turn with ptr with 6 running steps: M's first step (L ft) is large in order to return to ptr; then join inside hands (M's R, W's L) and rotate with shoulders and hips almost touching.
- 17-22 Repeat meas 1-6.
- II. INTERMEZZO.
- 1-2 Repeat Fig I, meas 13-14 (step-together backing away).
- 3-4 Repeat Fig I, meas 15-16 but join with right elbows.
- III. WALTZES AND TURN THE WOMAN.
- 1-2 In ballroom pos, two waltz steps rotating once CW as a cpl while progressing CCW around the large circle.
- 3-4 Facing ptr with both hands joined across, dance one waltz backing away from ptr and one waltz returning to ptr and resuming ballroom pos.
- 5-6 Repeat meas 1-2.
- 7-8 With back to ctr, M do two small waltz steps in place while turning the W under his L arm to her R while dancing two small waltz steps in place.
- 9-16 Repeat meas 1-8.
- IV. WALTZ EIGHT.
- 1-8 In ballroom pos, eight waltz steps rotating CW as a cpl while progressing CCW around the large circle.
- 2/4 Meter **SHORT PAUSE -- MUSIC CHANGES TO A POLKA** *dance pause ends with 4 "oom-pah" beats)*
- V. POLKA, CHASSÉ, AND GRAND CHAIN
- 1-3 In ballroom pos, three polka steps rotating CW as a cpl while progressing CCW around the large circle.

V Jičíně Troubili — continued

- 4 Step-close to end with M's L shldr and W's R shldr toward ctr.
- 5-6 Four chassé steps moving as a cpl to ctr.
- 7 Touch heel to side (ct 1) and then toe of the free foot crossed in front of supporting ft (M's R, W's L).
- 8-9 Four chassé steps moving as a cpl away from ctr.
- 10 Step-close bkwd away from ptr and join R hands down.
- 11-13 Three polka steps while performing a Grand Chain (M moving CCW and W moving CW). Pull by ptr with R hand, pull by next dancer with L hand, join R hands with third dancer.
- 14 Two steps to rotate 1/2 way CW so that M face CW and W face CCW.
- 15-24 Repeat meas 5-14, facing in new direction and beginning with this new ptr, perform Grand Chain again, to finish with original ptr. Take hands across, M's L hold W's R, M's R holds W's L, with M facing CCW.

VI. POLKA REJDOVAČKA

- 1-2 Two Polka Rejdovačka moving CCW with M moving fwd beg L and W moving bkwd beg R.
- 3-4 M does four walking steps beg L continuing CCW, clapping once on meas 3, ct. 1 and then holding his arms out to sides. W uses four skipping steps (step-hops) beg R to turn R twice in front of M. W turns but also progresses around the circle CCW.
- 5-6 Repeat meas 1-2.
- 7-8 Using four walking or four skipping steps, ptrs exchange places. W makes a half-turn R while moving fwd to M's pos, passing ptr on inside of circle. M makes a half-turn R while moving fwd to W's pos, passing ptr on outside of circle.
- 9-16 Repeat meas 1-8 moving CW.

Sequence:

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

Fig V, Fig VI, Fig V, Fig VI.



M claps as W turns.

Presented by Jitka Bonušová