



## *Syllabus of Dance Descriptions*

# In Memoriam

## Rickey Holden – 1926-2017



Rickey was a square and folk dance teacher, researcher, caller, record producer, and author. Rickey was largely responsible for spreading recreational international folk dancing throughout Europe and Asia.

Rickey learned ballroom dance in Austin Texas in 1935 and 1936. He started square and contra dancing in Vermont in 1939. He taught international folk dance all over Europe and Asia, eventually making his home base in Brussels. He worked with Folkraft Records in the early years. He taught at Stockton Folk Dance Camp in the 1940s and 50s, plus an additional appearance in 1992.

In addition to dozens of books about square dancing, he also authored books on Israeli, Turkish, Bulgarian, Hungarian, Greek, and Macedonian dance.

# Preface

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

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

We are indebted to members of the Dance Research Committee of the Folk Dance Federation of California (North and South) for assistance in preparing the Final Syllabus.

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## Abbreviations Used in the Syllabus

beg	beginning, begin	meas	measure
bkwd	backward	opp	opposite
CCW	counterclockwise	orig	original
cpl(s)	couple(s)	pos	position
ct(s)	count(s)	ptr(s)	partner(s)
ctr	center	R	right
CW	clockwise	RLOD	reverse line of direction (CW)
diag	diagonal	sdwd	sideward
Fig	figure	shldr(s)	shoulder(s)
ft	foot, feet	T-pos	hands on shldrs
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

### Gordon Deeg, Director

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

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

## WHY STOCKTON FOLK DANCE CAMP STILL PRODUCES A SYLLABUS

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

– Loui

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

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

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

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

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

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

## Why Stockton Folk Dance Camp Still Produces A Syllabus (continued)

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

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

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

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

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

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

Loui Tucker, Syllabus Editor

# TEACHING STAFF BIOGRAPHIES

## **AARON ALPERT – Israeli**

Aaron Alpert started dancing before he was born! His parents met at Israeli folk dancing in Los Angeles, and his childhood is filled with dance memories, from participating in his first dance camp at the age of two months, to acting as his father's "remote control" when he taught, to performing in Saturday night talent shows at the Camp Alonim for Jewish youth that takes place every summer just north of Los Angeles, California.

In his first year at UC Berkeley, Aaron became one of the instructors and the curriculum developer for Jewish Studies 98: The Israeli Dance DeCal. In January 2009, Aaron joined the teaching/DJ rotation at Cafe Simcha, a weekly Israeli dance session held near Berkeley. He also sporadically substitutes for leaders of other South Bay Israeli dance groups.

In October 2012, Aaron started his own dance session, Nirkoda! (Let's dance!) in the San Francisco Bay area. After the first 10 months in a small studio on the Stanford University campus, the evening dance party was popular enough to require moving to a larger venue, Temple Etz Chayim in Palo Alto, California, where it continues to attract dancers. Aaron has been a staff member at Camp Rikud, an annual dance camp for Israeli dance aficionados.

Aaron attended Stockton Folk Dance Camp as a participant in 2017. This is his first time on the teaching staff.



## **CASPAR BIK – Balkan/International**

Caspar Bik was born in 1990 in the Netherlands and has been an active dancer from a young age.

He graduated in 2013 as a dance teacher at the dance academy Codarts in Rotterdam. Besides folk dancing, Caspar has experience in classical ballet, modern/contemporary dance, jazz dance, ballroom and tap dance. Since his graduation, he has been teaching different dance styles to children, teenagers and adults on both an amateur and professional level. He founded a youth school for theatre art in 2014 which performs a stage musical every year for which Caspar creates the choreography. He has taught courses in Belgium, Germany, Switzerland and Turkey both as a folk dance instructor and as a choreographer,

He has specialized in folk dances from the countries around the Black Sea.

His most recent research was in Georgia, where he trained with the professional ensemble Erisioni and traveled through the country to experience the variety and beauty of Georgian dance, song, and music.

In 2017, Caspar taught dances from Georgia. This year, his second time on the teaching staff at Stockton Folk Dance Camp, he will present a wider range of dances.



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

### **CRISTIAN FLORESCU and SONIA DION – Romanian**

Cristian Florescu was born in Bucharest, Romania. He started dancing in 1982 with different Romanian folk ensembles and studied with various specialists, including Theodor Vasilescu. In 1993, he joined Les Sortilèges, a professional folk dance company based in Montreal, Canada, where he danced, taught and choreographed. During that time, Cristian acquired multiple skills in various dance forms, including modern dance, ballroom, jazz and tap, as well as French-Canadian and Irish step dancing.



Sonia Dion was born in Quebec and has been a professional dancer for over 20 years. She was lead dancer, choreographer and artistic director, among other roles, for Les Sortilèges dance company, where she developed several productions. Sonia has toured worldwide and has been exposed to a wide range of dance techniques, including Romanian folk dance, Scottish Highland dancing, French-Canadian step dance and ballroom dance.

It was at Les Sortilèges that the two met and formed a professional and personal partnership. In recent years, Cristian and Sonia have developed a specific interest in working with recreational folk dance groups, teaching in Brazil, Canada and the United States, as well as all over Europe and Asia, to share their love of Romanian folk traditions. They have choreographed Romanian suites for performing groups, including the world-renowned Brigham Young University Folk Dance Ensemble.

Sonia Dion and Cristian Florescu are known for their vibrant energy, warmth, and exciting choice of dances and music. The Camp was also honored by being the site of their wedding in 2010.

This will be Cristian and Sonia's ninth appearance on the Stockton Folk Dance Camp teaching faculty, but the first time they have taught couple dances.

### **ROO LESTER – Scandinavian**

Roo Lester was born in California and began folk dancing in grade school as a rainy-day physical education activity. She was introduced to Scandinavian dance at the San Diego Folk Dance Conference one year by Ingvar and Jofrid Sodal. That exposure instilled in her a love of Scandinavia and she soon began teaching Scandinavian dance.



Since 1983, Roo has traveled extensively in Norway and Sweden studying dance. She has been the American coordinator for several dance and music camps in Scandinavia. She is a dance educator and ethnologist living in the southwestern suburbs of the Chicago metropolitan area; her classes include children and elderhostel participants. She teaches Scandinavian turning dance, international folk dance, folk crafts, culture workshops, costumes workshops, teaching techniques and more.

This will be Roo's fourth appearance on the Stockton Folk Dance Camp teaching faculty.

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### **KAY MUNN – Scottish**

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

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

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

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

This will be Kay's second appearance on the Stockton Folk Dance Camp teaching staff.



### **TONY PARKES – American Squares and Contras**

Tony Parkes has been calling square and contra dances for more than 50 years. Starting in the 1960s, he learned from many of the leading callers and teachers of the day, such as Don Armstrong, Don Durlacher, Michael and Mary Ann Herman, Dick Kraus, Dick Leger, and Ralph Page. He has taught at Mainewoods, Mendocino, Ontario, and Texas folk dance camps, as well as at Augusta, Brasstown, Buffalo Gap, and Pinewoods square/contra camps and innumerable state and regional weekend festivals. His calling has taken him to 35 states, Canada, Belgium, the Czech Republic, Denmark, England, and Germany.

Tony specializes in the contra dances and quadrille-type squares of New England and the "transitional" squares of the 1950s, when traditional Western square dancing was developing into the modern variety. Like his illustrious mentors, he believes in keeping these dance forms accessible to as many people as possible. He has beginners doing real dances within seconds and can keep experienced dancers entertained with a bit of challenge or elegance.

This will be Tony's second appearance on the Stockton Folk Dance Camp faculty.



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## **VLASTO PETKOVSKI – Macedonian**

Vlasto was born in 1957 in Romanovce, Kumanovo, Macedonia. At the young age of 13, he became a member of the folk dance group Cvetan Dimov in Skopje, transferring in high school to the academic folk dance group Mirce Acev. In 1977, Vlasto auditioned for Tanec, the national ensemble of folk dances and songs, as a folk dancer and singer. Vlasto worked in Tanec until 1995, building a wealth of experience in presenting Macedonian folklore and culture. During the same time period, he was the choreographer of the folk dance group Grigor Prlicev in Skopje. Vlasto emigrated to Canada in 1995, and a year later restarted the Macedonian folk dance group Ilinden of St. Ilija Macedonian Orthodox Church in Mississauga, Ontario. His children, Emilija and Marjan, were top-performing dancers in Ilinden, and his wife is also an accomplished dancer.

This is Vlasto's first appearance on Stockton Folk Dance Camp's teaching faculty.



## **REBECCA TSAI**

Rebecca Tsai grew up in Keelung, a port city in northern Taiwan. Rebecca was first introduced to Chinese folk music and dances while in elementary school. She began performing folk dances at the age of 10. Her first exposure to international folk dance was during her college years in the 1980s. She had many opportunities to perform and she became a lead dancer in an inter-college dance company that was organized, managed, and performed in exclusively by college students, a first during that time.

Rebecca had to suspend her dance interest temporarily until early 2000 to raise her family. She was reunited with her old dance friends during a memorial event in 2005 when her interest in folk dance was reignited. Since then she has participated in various dance camps in the United States, Taiwan, and other parts of Asia.

She became attracted to revitalized traditional dances, especially those from minority groups such as Mongolians and Tibetans, as well as in the Dai, Yii, and Miao provinces in southwest China.

She moved to California in 2013, which gave her opportunities to connect with master international folk dance teachers. In recent years she became a popular guest teacher at dance groups in California and was invited to become DJ and resident teacher of a well-established folk dance group in Silicon Valley. In 2015 she joined Yao Yong Dance Company, a very well-known Chinese traditional dance group in the San Jose area.

Although Rebecca has attended Stockton Folk Dance Camp for 10 years, this will be her first time as a member of the faculty.



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## **RANGE FREE ORGF – The Band**

Miamon Miller – Band Director, violin  
Bill Cope – Multi-instrumentalist

Michael Lawson – Accordion  
Janie Cowan – Bass

Miamon Miller began his career as a classical violinist but became entranced with traditional music, joining the Aman Folk Ensemble in the 1970s and later becoming its artistic director. He's played in many groups including the seminal Pitu Guli ensemble, the NAMA orchestra, Fuge Imaginea, Trei Arcuși and now his current quartet, the Garlic Band.



Miamon is widely experienced in mainstream music and has recorded with many well-known artists including Neil Sedaka and Neil Diamond. He has also composed and arranged music for theater, film and television productions.

Michael Lawson grew up in an extended family where song and dance played a large part in their life. He began classical piano lessons at age 6 and trumpet at age 11. In college, he picked up his mother's accordion and learned to play it for his folkdance club. He fell in love with the rhythms and harmonies of Balkan music, a genre he has played extensively over the last 40 years.



He directed the folk dance bands Nisava, Balkan Cabaret and Kafana Republik as an accordionist and vocalist, recording several CDs. The summer of 2016, Michael accompanied the Bulgarian Voices of Seattle Women's Choir on a tour in Bulgaria, which included a spot on Bulgarian National TV.

Michael will also be leading the singing classes.

Bill Cope is a multi-instrumentalist who performs on over 60 instruments in many diverse concert settings. He began playing Balkan music in the mid-1970s after falling in love with the music while being in a dance group based in San Jose.



Bill began his career giving lessons on tambura at the Mendocino Balkan Music and Dance Workshops in 1982, and to date he has taught at many workshops around the country. Bill has been the music director of San Francisco-based Westwind International Folk Ensemble, Aman International Dance Ensemble, and Mendocino Folklore Camp, and is currently the director of the San Francisco Kolo Festival.

Janie Cowan grew up in Anchorage, Alaska. She graduated from the Oberlin Conservatory of Music. Aside from a strong technical foundation, flowing creativity, powerful presence and a deep feel of rhythm, Janie possesses the rare ability to adapt to any musical situation and bring an ensemble to a new cohesive level, on stage or in the studio.



Having lived and performed in Anchorage, Oberlin, Brooklyn, Austin, and throughout California, she is well-rooted in the diversity of music the United States has to offer and now spends time sharing and learning international folk traditions. She has immersed herself in and pursues the study of music from Ethiopia, Brazil, Cuba, Mexico, the Middle East, the Balkans and the Sephardim.

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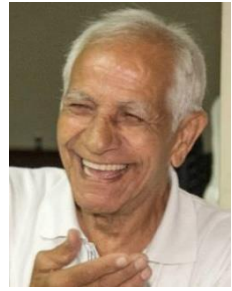


# AARON ALPERT

## Israeli



## Haleluyah Le'Gal (הללויה לגל) (Israel)



Se'adia Amishai

Se'adia Amishai choreographed this dance in honor of his grandson, Gal, a name which means “wave” in Hebrew.

Choreographer: Se'adia Amishai (1984)

Translation: Praise for Gal [Video](#)

Pronunciation: hah-leh-LOO-yah leh-GAHL 

Composer: Nachum Heiman

Music: 7/8 meter 1, 2 3 or S-QQ “Hot cocoa” Alpert Flash Drive 2018

Formation: Closed circle, hands joined in V-pos.

Steps & Styling: Mildly fast, with quick, sharp, staccato movements that match the song’s rhythm.

A step used throughout this dance has no name either in Hebrew or in the Israeli dance lexicon, but international folk dancers will recognize it as a *skoči*

Skoči: Step heavily on R while brushing L fwd (ct 1); lift L fwd, up, and around behind R (ct 2); step L behind R (ct 3). Can be done with opp ftwk.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-11	INTRODUCTION. No action. Listen for the piano playing with rising intensity. The piano cuts out, and the dance starts with the flute playing on meas 12.	
	I. SKOČI STEPS MOVING R AND L.	
1	Skoči: Heavy step R in place while kicking L fwd (ct 1); lift L in a large arc fwd, up and around behind R, keeping the foot several inches off the floor (ct 2); step L behind R (ct 3).	
2-3	Repeat meas 1 twice.	
4	Sway R to R (ct 1); sway L to L (ct 2); sway R to R (ct 3).	
5	Quickly crossing L in front of R, make a half-turn R to face out (ct 1); hop on L, continuing the turn R to face ctr (ct 2); step R next to L (ct 3).	
6-10	Repeat meas 1-4 with opp ftwk and direction, traveling L.	
	II. STEP-BRUSHES TO CENTER.	
1	Skoči step fwd: Heavy step R fwd twd ctr while kicking L fwd (ct 1); brush L along the floor and into a large arc fwd and up (ct 2); step L next to R (ct 3).	
2	Repeat meas 1.	
3	Strong step R fwd, bending R knee, leaning fwd, and lifting L slightly off the ground in back (ct 1); step L bkwd (ct 2); step R bkwd (ct 3).	
4	Step L bkwd, lifting R knee (ct 1); step R bkwd (ct 2); step L bkwd (ct 3).	
5-8	Repeat meas 1-4.	

## Haleluyah Le'Gal — continued

## III. SIT AND TURN TRAVELING R AND L.

- 1 Sit/jump onto both ft with bent knees (ct 1); straighten R knee and hop on R (ct 2); step L behind R (ct 3).
- 2 Step R to R and start turning R (ct 1); hop on R, continuing to turn R (ct 2); step on L, completing the full turn R (ct 3).
- 3-4 Repeat meas 1-2.
- 6 Sway R to R (ct 1); sway L to L (ct 2); sway R to R (ct 3).
- 7-12 Repeat meas 1-6 with opp ftwk and direction, moving L.

## IV. STEP, DOUBLE-STAMPS TO CTR.

- 1 Step R fwd on R diag (ct 1); two stamps with L next to R (cts 2, 3).
- 2 Repeat meas 1 with opp ftwk and direction, continuing to move fwd.
- 3 Step R fwd twd ctr (ct 1); two stamps with L next to R (cts 2, 3).
- 4 Large step L bkwd (ct 1); two stamps with R next to L (cts 2, 3).

## V. ENDING. Variation on Figure IV.

- 1-2 Repeat Fig IV, meas 1-2
- 3 Step R fwd twd ctr (ct 1); step L next to R and bend fwd slightly (ct 2); hold (ct 3); as the music stops momentarily.
- 4 When the music restarts, three steps bkwd, beg R (cts 1-3).
- 5 Step L bkwd (ct 1); touch R heel fwd and raise both arms high (ct 2); hold (ct 3).

Sequence: Fig I, Fig II, Fig III, Fig IV, as described above, three times, then the Ending.

Presented by Aaron Alpert

## Hayom Haze (היום הזה)

(Israel)



Gadi Bitton

Although the dance uses Sarit Hadad's 2003 recording of the song, the 1971 original was sung by Dorit Reuveni and the Central Command Trio. This performing troupe was sponsored by the Israeli army (specifically, the paratrooper division), and the song reflects a soldier's hope for sustained peace after a long war.

The choreographer, Gadi Bitton, is one of Israel's most popular and prolific choreographers, with well over 300 dances created through 2017. His dance sessions are some of the largest in Israel, often attracting more than 800 dancers.

Choreographer: Gadi Bitton (2003)

Pronunciation: hah-YOHH hah-ZEH

Music: 4/4 meter

Alpert Flash Drive 2018

Translation: This day

[Video](#) or [Video](#)

Singer: Sarit Hadad

Composer: Mona Amarilio

Lyricist: Dudu Barak

Formation: Closed circle, hands joined in V-pos, although many will dance without holding hands.

Steps & Styling: Slow and elegant.

Grapevine: Step R fwd (ct 1); step L in front of R (ct 2); step R fwd and face ctr (ct 3); step L behind R (ct 4). Can be done with opp ftwk and direction. Can also be done starting with the second step (step L in front of R).

Cherkessiya: Step R fwd (ct 1); step back in place on L (ct 2); step R bkwd (ct 3); step back in place on L (ct 4). Can be done with opp ftwk. This is ftwk only; arm gestures are often added.

Meas      4/4 meter

Pattern

- 1-6      INTRODUCTION. No action. Listen for a snare drum slowly brushed. After that, 6 meas of true introduction. Dance begins with singing.
- I.      MOVING CCW.
- 1      Beg R, three steps (R, L, R) fwd (cts 1-3); brush L fwd (ct 4).
- 2      Repeat meas 1 with opp ftwk, continuing CCW.
- 3      Grapevine moving CCW (cts 1-4).
- 4      Facing ctr, sway R to R (ct 1); sway L to L (ct 2); step R in front of L (ct 3); step L bkwd in place (ct 4).
- 5      Drop handhold. With three steps (R, L, R);  $\frac{3}{4}$  turn R while progressing CCW (cts 1-3) and end facing CCW; hold (ct 4).
- 6      Cherkessiya beg stepping fwd on L. Lift both arms on ct 1; drop arms back to sides on ct 3.
- 7      Rejoin hands. Beg L, three steps moving fwd CCW (cts 1-3); hold (ct 4).
- 8      Facing ctr, sway R to R (ct 1); sway L to L (ct 2); touch R next to L (ct 3); if repeating Fig I, face CCW (ct 4).

## Hayom Hazeh — continued

- 9-15 Repeat meas 1-7.
- 16 Repeat ftwk of meas 8, but release handhold to make a large vertical CW circle with R arm (cts 1-2); face CW, with R shldr to ctr and bring hands together in front with a soft clap (ct 3). Note: In practice, many people choose to add the arm circle and clap on meas 8 as well.

## II. IN AND OUT WITH SWEEPING ARMS.

- 1 R shldr to ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); touch L next to R (ct 4). R arm makes a large vertical CW circle throughout cts 1-4.
- 2 Repeat meas with opp ftwk and direction. The large circle is made with the L arm.
- 3 Two steps (R, L) in place, making a half-turn R (cts 1, 2); leaving L shldr to ctr; step R bkwd (ct 3); step L back in place (ct 4).
- 4-6 Repeat meas 1-3 leading away from ctr with R shldr. The turn in meas 6, ct 3, is a  $\frac{3}{4}$  turn, to end facing ctr.

## III. GRAPEVINES AND TURNS; ARMS UP.

- 1 Repeat Fig I, meas 4 (Grapevine).
- 2 Two steps (R, L) to make a full turn R (cts 1, 2); facing ctr, sway R to R (ct 3); sway L to L (ct 4).
- 3 Moving CW, a Grapevine starting with R in front of L (cts 1-4).
- 4 Step R in front of L (ct 1); step on L back in place (ct 2); two steps (R, L) to make a full turn R (cts 3, 4); ending facing ctr.
- 5 Step R to R (ct 1); step L behind R (ct 2); step R to R, pivoting R to face out (ct 3); hold (ct 4).
- 6 Facing out, step L to L (ct 1); step R behind L (ct 2); step L to L side, pivoting L to face CCW along the circle of the dance (ct 3); hold (ct 4).
- 7 Walk 2 slow steps (R, L) fwd: R (ct 1); hold (ct 2); L (ct 3); hold (ct 4). Arms are raised high above the head, elbows straight, swinging in the same direction as the ftwk (arms extend R when stepping on R, and L when stepping on L).
- 8 Repeat meas 7.

Sequence: Twice through the dance as described above, then Fig III once more. At the end, sweep the right arm straight up.

Presented by Aaron Alpert

Lyrics

## Hebrew:

## Transliterated:

## Translation:

היום היום הזה ממש  
אני כבר לא עצוב כל כך  
אני כבר לא עצוב כל כך  
אני יודע היום

Hayom hayom hazeh mamash  
Ani k'var lo atzuv kol kach  
Ani k'var lo atzuv kol kach  
Ani yode'a hayom

Today, today on this very day  
I am not so sad anymore  
I am not so sad anymore  
I know, today

היום אני אולי נרגש  
אני אוהב פתאום לחיות  
היום אני נרגש  
אתה שומע היום

Hayom ani ulai nir'gash  
Ani ohev pitom lichyot  
Hayom ulai ani nir'gash  
Ata shome'a hayom.

Today perhaps I'll feel excited  
I suddenly love to live  
Today perhaps I'll feel excited  
Do you hear, today?

תן לנו לחיות היום מהתחלה  
תן לנו מהתחלה ועד הסוף  
ואז תראה איך שאני הולך  
יפה בתלם והולך  
והולך והולך והולך

Ten lanu lichyot hayom mehatchala  
Ten lanu mehatchala ve'ad hasof  
Ve'az tireh eich she'ani holech  
Yafeh ba'telem ve'holech  
Ve'holech ve'holech ve'holech.

Let us live this day from the start  
Give it to us beginning to the end  
And then you will see how I walk  
The straight road and I keep on walking  
And walking, and walking.

היום ביום הזה ממש  
אני אומר תפילת תודה  
אמרי שאין זו אגדה  
אמרי בשקט היום

Hayom bayom hazeh mamash  
Ani omer t'filah todah  
Imri she'ein zo agadah  
Imri besheket hayom

Today, on this very day  
I say a prayer of thanks  
Say that it is no fairytale  
Say it quietly today

היום אני אולי נרגש  
אני אוהב פתאום לחיות  
אני אוהב פתאום לחיות  
אתה שומע היום

Hayom ani ulai nir'gash  
Ani ohev pitom lichyot  
Ani ohev pitom lichyot  
Atah shome'a hayom.

Today I'll perhaps feel excited  
I suddenly love to live  
I suddenly love to live  
Do you hear, today?

תן לנו...

Ten lanu...

Let us...

היום ביום הזה ממש  
אני שואל את אלוהים  
אני שואל את אלוהים  
אני כורע היום

Hayom bayom hazeh mamash  
Ani sho'el et Elohim  
Ani sho'el et Elohim  
Ani kore'a hayom

Today, on this very day  
I ask God  
I ask God  
I kneel down, today

תן לנו...

Ten lanu...

Let us...

# Heya Heya (הייה הייה)

(Israel)



Rafi Ziv

“Heya” does not have an exact translation. Rather, it is a sort of a cheer, a spontaneous expression of joy, happiness, and excitement. The choreographer, Rafi Ziv, though less prolific than others, is known for his high-energy dances. When he teaches at workshop and dance camps outside Israel, he is often the one who stays up very late dancing.

Choreographer: Rafi Ziv (2003)

Pronunciation: HAY-yah HAY-yah

Music: 4/4 meter



Singer: Yossi Azulay

Composer: Shimon Buskila

Lyricist: Yossi Ben David

Alpert Flash Drive 2018

Formation: Circle of dancers facing CCW, arms free at sides.

Steps & Styling: Fast and energetic, arms move and swing freely.

Grapevine: Step R fwd (ct 1); step L in front of R (ct 2); step R fwd and face ctr (ct 3); step L behind R (ct 4). Can be done with opp ftwk and direction. Can also be done starting with the second step (step L in front of R).

Step-Together-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.

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

*Note: The Step-Together-Step and Cha-Cha-step are often used interchangeably, although the Cha-Cha generally moves fwd and back and the Step-Together-Step moves side to side.*

R Yemenite: Sway R to R with a slight knee bend (ct 1); step L slightly bkwd on a straight knee (ct &); step R in front of L (ct 2).

L Yemenite: R Yemenite done with opp ftwk and direction.

Jazz Box: Small leap R to R, swinging L up and in front of R (ct 1); step L in front of R (ct 2); step R step bkwd (ct 3); step L next to R (ct 4). Can be done with opp ftwk and direction.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4	INTRODUCTION. No action. Dance begins with the singing.	
	I.	GRAPEVINE, SIDEWAYS INTO CTR, SIDEWAYS OUT AND TURN.
1	Grapevine moving CCW (cts 1-4).	
2	Cha-Cha moving fwd CCW (cts 1, &, 2); with L shldr twd ctr and moving sideways, step L to L (ct 3); step R behind L (ct 4).	
3	Step L to L (ct 1); lift R while turning ¼ to face ctr, slightly bouncing on L (ct 2); step R fwd (ct 3); step L back in place (ct 4).	



- 4 Moving away from ctr leading with R shldr, step R to R (ct 1); step L in front of R (ct 2); two steps (R, L) to make turn R to end facing ctr (cts 3, 4).
- 5 Step-Together-Step beg R to R (cts 1, &, 2) with arms up at chest level; step L behind R (ct 3); step R back in place (ct 4); arms dropping straight down to sides.
- 6 Repeat meas 5 with opp ftwk and direction.
- 7 Three steps (R, L, R) to make a full turn R (cts 1-3); touch L toes next to R ft (ct 4).
- 8 Two steps (L, R) to make a full turn L (cts 1, 2); L Yemenite (cts 3, &, 4).
- 9-16 Repeat meas 1-8.

## II. HEYA HEYA.

- 1 Sit/jump onto both ft, a bit more than shldr-width apart, knees bent slightly (ct 1); straighten R knee while lifting L leg slightly, knee bent and reaching up with both arms, elbows bent, hands slightly above the head (ct 2); step L behind R (ct 3); step R to R (ct &); step L in front of R (ct 4).
- 2 Sway R to R (ct 1); three steps (L, R, L) to make a 1¼ turn L (cts 2-4); ending with R shldr twd ctr.
- 3 Repeat meas 1 leading with R shldr twd ctr.
- 4 Sway R to R (ct 1); sway L (ct 2); two steps (R, L) to make a ¾ turn R (cts 3, 4); ending facing out, back twd ctr.
- 5 Jazz Box beg leaping R to R (cts 1-4).
- 6 Cha-Cha step fwd, away from ctr, beg R (cts 1, &, 2); step L fwd (ct 3); step R back in place and push L shldr back to face ctr (ct 4).
- 7 Cha-Cha step beg L fwd twd ctr (cts 1, &, 2); step fwd R, bending over slightly (ct 3); step L back in place while straightening up (ct 4).
- 8 Hop on L (ct 1); step R bkwd (ct &); step L bkwd (ct 2); hop on L (ct 3); step R bkwd (ct &); step on L in front of R (ct 4).
- 9-16 Repeat meas 1-8.

## III. PALMS UP.

- 1 Sway R to R (ct 1); sway L to L (ct 2). During cts 1-2, R arm makes a large CW circle ending with arm extended in front, palm up. Step R in front L (ct 3); step L to L (ct &); step R in front of L (ct 4). R arm stays out in front during the next meas.
- 2 Repeat meas 1 with opp ftwk and direction. Both arms are extended, palms up, during cts 3-4.
- 3 Sway R to R (ct 1); sway L to L (ct 2); two steps (R, L) to make a full turn R (cts 3, 4).

## Heya Heya — continued

- 4 Sway R to R (ct 1); three steps (L, R, L) to make a full turn L almost in place (cts 2-4).  
 5-8 Repeat meas 1-4.  
 IV. ENDING.  
 1 R Yemenite (cts 1, &, 2); heavy step onto L, lifting R knee high (ct 3); hold (ct 4).

Sequence: (Fig I, Fig II, Fig III) as noted above, twice, Ending.

Presented by Aaron Alpert

Lyrics

Hebrew:	Transliteration:	Translation:
איתה אני מתרגש ואוהב היא יודעת מה יש לי בלב מבינה אותי, מרגישה אותי בשבילה אני שר וכותב	Ita ani mitragesh ve'ohav Hi yoda'at ma yesh li balev Mevina oti, margisha oti Bishvila ani shar vekotev	With her, I get excited and loving She knows what is in my heart She understands me, she feels me I write and sing for her
אהבה שעוטפת בחום משלימה אותי לילה ליום איתה אני אחר, מאושר יותר אלוהים שזה לא יגמר	Ahava she'otefet bechom Mashlima oti laila veyom Ita ani acher, me'ushar yoter Elohim sheze lo yigamer	A love that wraps me in warmth Completes me day and night With her I am different, happier God, don't let it end
הייה הייה אין מה לדבר הייה הייה מי צריך יותר הייה הייה אלוהים שומר שזה לא יגמר	Heya Heya Ein ma ledaber Heya Heya Mi tzarich yoter Heya Heya Elohim shomer sheze lo yigamer	Heya, hey There is nothing to say Heya, hey Who needs more Heya, hey God guards it from ending
בלעדיה אני לא אני היא תמיד החצי השני רק איתה שלם, לצידה נושם אלוהים שזה לא יגמר	Bilade'ah ani lo ani Hi tamid hachatz hasheni Rak ita shalem Letzida noshem Elohim sheze lo yigamer	Without her I am not myself She is always the other half Only with her am I complete, I breathe next to her God, don't let it end

## Hora Ha'bika (הורה הבקעה)

(Israel)

This dance is presented at Stockton 2018 to honor the memory of Yankele Levy, who died December 11, 2017. Yankele was one of the most iconic figures in the second generation of Israeli folk dancers. While the first generation of Israeli dance teachers, including former Stockton teacher Rivka Sturman, established the concept of Israeli folk dance, it was Yankele and his colleagues (among them Moshiko and Yonatan Gabai); who helped solidify the essence of the dance form and spread it. Yankele was prolific, creating some of the most well-known Israeli folk dances, including Lo Ahavti Dai. This dance also goes by the name Hora Bika (Valley Dance).



Yankele Levy

Choreographer: Yankele Levy (1972)      Translation: The valley dance      [Video](#)  
Pronunciation: HOH-rah hah-bee-KAH            Singers: Various  
Music: 4/4 meter      Alpert Flash Drive 2018      Composer: Avraham Zigman  
Lyricist: Mira Meir

Formation: Closed circle, facing ctr, hands joined in V-pos throughout.

Steps & Styling: Energetic and youthful, but dancers can adjust to a lower intensity if desired.

Pas de Basque: Small leap R to R (ct 1); step L next to R (ct &); step R in place (ct 2). Can be done with opp ftwk and direction.

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

Grapevine: Step R fwd (ct 1); step L in front of R (ct 2); step R fwd and face ctr (ct 3); step L behind R (ct 4). Can be done with opp ftwk and direction. Can also be done starting with the second step (step L in front of R).

Meas      4/4 meter

Pattern

~2 meas      INTRODUCTION. No action.

Introductions are of various length depending on the recording. Usually there are at least two meas, the second of which has four strong cts. If the dance is not an instrumental, the dance begins with the first words of the song, "Elef zemer po hevenu."

### I. PAS DE BASQUE AND MOVE SIDEWAYS.

1      Pas de Basque beg R to R (cts 1, &, 2); Pas de Basque beg L to L (cts 3, &, 4).

2      Moving sideways R, large light step R to R (ct 1); step L next to R or crossing slightly in front (ct 2); repeat cts 1-2 (cts 3-4). Alternatively, hop on L (ct 1); step R to R (ct &); step L in front of R (ct 2); repeat cts 1-2 (cts 3-4).

3-8      Repeat meas 1-2 three times.

### II. RIGHT HOP, CHA-CHA.

1      Facing and moving CCW, step-hop on R (cts 1, 2); Cha-cha step beg L (cts 3, &, 4).

2-4      Repeat meas 1 three times.

## Hora Ha'bika — continued

## III. LEAPING GRAPEVINE.

- 1 Grapevine step moving CCW (cts 1-4). Optional leap fwd onto R instead of a step on ct 3.
- 2-4 Repeat meas 1 three times.
- 5 Facing ctr and leaning slightly fwd, beg R, four running steps in place, kicking the free ft up in back (cts 1-4).

Sequence: Dance as described above. The dance will end at various points, depending on the arrangements.

Presented by Aaron Alpert

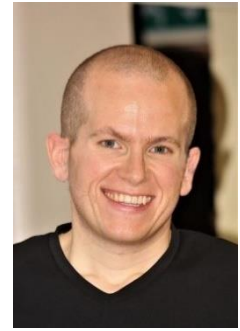
Lyrics

Hebrew:	Transliteration:	Translation:
אלף זמר פה הבאנו לאחינו הקטן אלף זמר ועוד זמר נחל נערן	Elef zemer po hevenu Le'achinu hakatan. Elef zemer ve'od zemer Le'Nachal Na'aran.	We brought 1000 songs there To our little brother 1001 songs To Nachal Na'aran
מגילגל גילגלנו הנה מייים וגם שיר מיזמור בוא אחינו שמח איתנו שיהיה לנו האור	Mi Gilgal gilgalnu hena Mayim vegam shir mizmor. Bo achinu, smach itanu Sheyihye lanu ha'or.	From Gilgal we drove so far With water and a song Come, our brother, and rejoice with us May the light come upon us
וממשואה נשאנו דידות מן השכנים בוא אחינו שמח איתנו והסבר לנו פנים	U'mimashu'a nasanu Yedidut min haschenim Bo achinu, smach itanu Vehasbet lanu panim	And those from Mashu'a, we brought The friendship of the neighbors Come, our brother, rejoice with us And show us your face
מארגמן לך ערגנו שפע אור מכאן יבקע בוא אחינו שמח איתנו ותישמח כל הביקעה	Me'argaman lecha aragnu Shefa or mikan yivka Bo achinu, smach itanu Vetismach kol habika	From Argaman, we yearned for you A flood of light will fall upon us Come, our brother, rejoice with us And the entire valley will rejoice
ומקליה שלא די לה יש ברכה כבירכת אב בוא אחינו שמח איתנו ישמחו הרי מואב	U'mikalya shelo dai la Yesh bracha, kevirkat av Bo achinu, smach itanu Yismechu harei Mo'av	And those from Kayla, if that were not enough There is a blessing, like a father's blessing Come, our brother, rejoice with us And the mountains of Moab will rejoice
ממיצפה שלם שלום לך פה הבאנו בשימחה בוא אחינו שמח איתנו כי הזמר הוא לך	Mi Mitzpe Shalem shalom lecha Po hevenu besimcha Bo achinu, smach itanu Ki hazman hu lecha	Those from Mitzpe Shalem, there is peace for you We came here in joy Come, our brother, rejoice with us Because it's your time
כי כולנו כאן בצוותא עם אחינו הקטן ושירים כמו שאהבת שי ל נחל נערן	Ki kulanu kan betsavta Im achinu hakatan Bo achinu, smach itanu Shaye le Nachal Na'aran	Because we are all here together With our little brother Come, our brother, rejoice with us It's a gift for Nachal Na'aran

## Normali (נורמלי)

(Israel)

This dance, from relative newcomer Michael Barzelai, was last year's big hit in the Israeli dance community, winning first place in several of the top of the charts surveys. Unlike many Israeli choreographers, Michael is a dance teacher and runs his own dance class in Israel.



Michael Barzelai

Choreographer: Michael Barzelai (2017)

Translation: Normal

Pronunciation: nohr-MAHL-ee



Singer, composer, lyricist: Pablo Rozenberg

Music: 4/4 meter

Alpert Flash Drive 2018

Formation: Closed circle of dancers, hands free.

Steps & Styling: Quick and energetic, arms moving and swinging freely with the steps.

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

Cherkessiya: Step R fwd (ct 1); step L back in place (ct 2); step R bkwd (ct 3); step back in place on L (ct 4). Can be done with opp ftwk. This is ftwk only; arm gestures are often added.

Grapevine: Step R fwd (ct 1); step L in front of R (ct 2); step R fwd and face ctr (ct 3); step L behind R (ct 4). Can be done with opp ftwk and direction. Can also be done starting with the second step (step L in front of R).

Jazz Box: Small leap R to R, swinging L up and in front of R (ct 1); step L in front of R (ct 2); step R step bkwd (ct 3); step L next to R (ct 4). Can be done with opp ftwk and direction. This figure may extend across a meas boundary as in meas 3-4 and meas 7-8 in the Chorus.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4	INTRODUCTION. No action. Dance begins with singing, on the word "Ratziti."	
	I.	GRAPEVINE, SIDEWAYS INTO CTR, SIDEWAYS OUT AND TURN.
1	Grapevine moving CCW (cts 1-4).	
2	Cha-Cha moving fwd CCW (cts 1, &, 2); with L shldr twd ctr and moving sideways, step L to L (ct 3); step R behind L (ct 4).	
3	Step L to L (ct 1); lift R while turning ¼ to face ctr, slightly bouncing on L (ct 2); step R fwd (ct 3); step L back in place (ct 4).	
4	Moving away from ctr leading with R shldr, step R to R (ct 1); step L in front of R (ct 2); two steps (R, L) to make turn R to end facing ctr (cts 3, 4).	
5-8	Repeat meas 1-4.	

## Normali — continued

II. ARCS, CHERKESSIYAS, TOUCH-STEPS, TURN.

- 1 Beg R, three steps moving CCW, gradually turning R in a wide arc to face out (cts 1-3); hold (ct 4).
- 2 Cherkessiya beg L fwd (cts 1-4). Raise arms high on ct 1 and bring them down on ct 3.
- 3-4 Repeat meas 1-2 with opp ftwk and direction, but still moving CCW around the circle.
- 5 Facing ctr, touch R toes fwd (ct 1); step R fwd (ct 2); touch L toes fwd (ct 3); step L fwd (ct 4).
- 6 Step R fwd (ct 1); step L back in place L (ct 2); with two steps (R, L) make full R turn and end facing CCW (cts 3, 4).

III. CHORUS.

- 1 (Grapevine with a half-turn) Grapevine moving CCW, but make a half-turn R to face CW (ct 3); step L bkwd (ct 4).
- 2 Moving bkwd and CCW, step R bkwd and bend knees (ct 1); hop on R and raise L leg (ct 2); Cha-Cha bkwd beg L (cts 3, &, 4).
- 3 Sway R to R (ct 1); sway L to L (ct 2); step R fwd crossing slightly in front of L (ct 3); swing step L out to L, in front, and then step slightly in front of R (ct 4).
- 4 Facing CW, step R to R (ct 1); step L next to R (ct 2); step R in front of L and pivot L to face ctr (ct 3); step L fwd twd ctr (ct 4). Note: Cts 3-4 are a  $\frac{3}{4}$  turn L.
- 5 Cha-Cha moving twd ctr (cts 1, &, 2); step fwd L (ct 3); step R back in place while turning  $\frac{1}{2}$  L to face out (ct 4).
- 6 Repeat meas 5 with opp ftwk and direction. End facing ctr.
- 7-8 Sway R to R (ct 1); sway L to L (ct 2); Jazz Box beg R to R (cts 3, 4; 1, 2); touch R next to L (ct 3); hold (ct 4).

IV. SNAPS.

- 1 Step R to R (ct 1); hop on R (ct 2); step L in front of R (ct 3); step back in place R (ct 4). Note: Arrive late on cts 2 and 3.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Repeat Fig III, meas 4.
- 4 Touch R next to L while lifting L arm over head with slightly bent elbow and bringing R arm in front of waist with bent elbow, and snap fingers (ct 1); hold (ct 2); switch arm pos so R is up and L is down, and snap fingers again (ct 3), hold (ct 4).

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

Presented by Aaron Alpert

Lyrics

Hebrew:	Transliteration:	Translation:
רציתי להביא לך טבעת לתת לך לדעת היום זה היום רציתי להצמיח כנפיים לשים משקפיים כמו זבוב בחלון	Ratziti lehavi lach taba'et Latet lach lada'at Hayom zeh hayom Ratziti lehatzmi k'nafayim Lasim mishkafayim K'mo zvuv be'chalon	I wanted to get you a ring To let you know Today is the day I wanted to grow wings Put on glasses Like a fly in the window
ניסיתי לעקור את הדלת דימינתי מה יביא לך תועלת מלחמה או שלום	Nisiti le'akor et ha'delet Dimyanti mai yavi lach to'elat Milchama o shalom	I tried to pull the door open I imagined what you would want War or peace
<u>Chorus:</u>		
בטח שאני לא נורמלי אבל מי כאן נורמלי במזרח התיכון מוטרף יותר מסלבאדור דאלי עושה רק מה שבא לי אין לי שום היגיון	Betach she'ani lo normali Aval mi kan normali Ba'mizrach hatichon Mootraf yoter mi Salvador Dali Oseh rak mi sheba li Ein li shum higayon	Of course, I'm not normal But who is normal here In the Middle East Madder than Salvador Dalí Just doing what I want I have no sense
רציתי לנתק את הזרם שועל בתוך כרם מחליט במקום רציתי להצמיח קרניים לצעוד על המים מול כוכב במרום	Ratziti lenatek et hazerem Shu'al betoch kerem Machalit ba'makom Ratziti lehatzmi karnayim Litzod al ha'mayim Mul kochav ba'marom	I wanted to stem the tide A fox in a vineyard To stay in place I wanted to grow horns Walk on the water Facing a star in heaven
ניסיתי לעקוף את הדלת דימינתי שאותי את שואלת מלחמה או שלום	Nisiti le'akof et ha'delet Dimyanti shoti et sho'elet Milchama oh shalom	I tried to get around the door I thought I was asking you War or peace



## Or Chadash (אור חדש)


(Israel)



Gadi Bitton

The choreographer, Gadi Bitton, is one of Israel's most popular and prolific choreographers, with well over 300 dances created through 2017. His dance sessions are some of the largest in Israel, often attracting more than 800 dancers.

Choreographer: Gadi Bitton (2001) Translation: New light [Video](#)

Pronunciation: OHR hah-DAHSH  Singers and lyricists: Reuven Erez and Dovaleh Itzik  
Composer: Reuven Erez

Music: 4/4 meter Alpert Flash Drive 2018

Formation: Closed circle, hands joined and down in V-pos.

Steps & Styling: Grapevine: Step R fwd (ct 1); step L in front of R (ct 2); step R fwd and face ctr (ct 3); step L behind R (ct 4). Can be done with opp ftwk and direction. Can also be done starting with the second step (step L in front of R).  
Side-Behind Grapevine: Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4). Can be done with opp ftwk and direction.  
Cha-Cha step: Step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2). Can be done with opp ftwk.  
Cherkessiya: Step R fwd (ct 1); step back in place on L (ct 2); step R bkwd (ct 3); step back in place on L (ct 4). Can be done with opp ftwk. This is ftwk only; arms gestures are often added.  
Jazz Box: Small leap R to R, swinging L up and in front of R (ct 1); step L in front of R (ct 2); step R step bkwd (ct 3); step L next to R (ct 4). Can be done with opp ftwk and direction.  
Na'ale Na'ale: Three steps (R, L, R) fwd twd ctr (cts 1-3); pivot ½ R to face out (ct 4). Repeat cts 1-4 with opp ftwk moving away from ctr, and ending facing ctr. Can be done with opp ftwk.  
R Yemenite: Sway R to R with a slight knee bend (ct 1); step L slightly bkwd on a straight knee (ct 2); step R in front of L (ct 3); hold (ct 4).  
L Yemenite: R Yemenite done with opp ftwk and direction.  
Back Yemenite: Step R bkwd (ct 1); step L next to R (ct 2); step R fwd (ct 3); hold (ct 4). Can be done with opp ftwk.  
Step-Together-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>4/4 meter</u>	<u>Pattern</u>
1-8	INTRODUCTION. No action. Dance begins with the singing.	
	I.	WALK, BACK YEMENITE, GRAPEVINE, TURN.
1	Beg R, three steps fwd (cts 1-3); kick L fwd (ct 4).	

2 Back Yemenite beg L bkwd (cts 1-3); ¼ turn L to face ctr and touch R toes next to L (ct 4).

3 Side-Behind Grapevine (cts 1-4).

4 Release handhold. Beg R, four steps to make a 1¼ turn and end facing CCW.

5-8 Repeat 1-4, but the turn in meas 4 is a full turn R to end facing ctr.

## II. YEMENITE AND PIVOT (MA NAVU); IN AND OUT.

1 R Yemenite (cts 1-3); pivot on R ¼ to face CCW (ct 4).

2 Beg L and moving CCW, 3 steps fwd (cts 1-3); hold and release handhold (ct 4).

3 With L shldr twd ctr, step R out to R and swing both arms R (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L side, turning ¼ L to face ctr (ct 4).

4 Step fwd R twd ctr (ct 1); step L back in place (ct 2); beg R, two steps to make a full turn R moving away from ctr and returning to the original circle line (cts 3, 4).

5-8 Repeat meas 1-4.

## III. FACING CENTER.

1 Step-Together-Step beg R to R (cts 1, &, 2); step L behind R (ct 3); step R back in place (ct 4).

2 Repeat meas 1 with opp ftwk and direction.

3 Release handhold. Cherkessiya beg R fwd (cts 1-4). During this meas, hands are palm up, at approximately chest level. R arm moves in an arc from R to L, and L arm moves in an arc from L to R, and arms cross each other (R over L); ending opened wide.

4 Side-Behind-Grapevine (cts 1-4).

5 Touch R twd ctr while moving R arm in a CW circle in front (ct 1); step R fwd (ct 2); touch L twd ctr while moving L arm in a CCW circle in front (ct 3); step L fwd (ct 4).

6 Repeat meas 3. Note: In practice, many people do a Jazz Box instead of a Cherkessiya.

7-8 Na'ale Na'ale sequence.

9-16 Repeat 1-8. Rejoin hands after this sequence.

## IV. ENDING.

Step R fwd twd ctr and raise arms in a circular motion, ending up in a V.

Sequence: Fig I – III twice as noted above (although there are recordings where the dance is done three times); Fig IV.

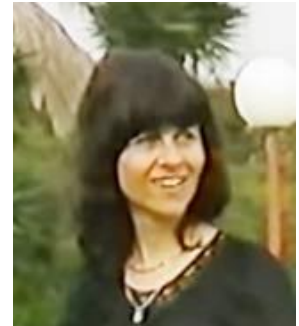
Presented by Aaron Alpert

Lyrics

Hebrew:	Transliteration:	Translation:
ישנם לילות שניטעות בכך תקוות ישנם ימים בהם שוקעים בחלומות ישנן תקופות שונות של שקט ושלווה יש לפעמים בכך אוחזת אשליה	Yeshnam leilot Shenita'ot becha tikvot Yeshnam yamim Bahem shokim be'chalomot Yeshnan t'kufot shonot Shel sheket ve'shalva Yesh lifamim becha ochezet ashlaya	There are nights That give you hope There are days You are deep in dreams There are times Of peace and quiet Sometimes it is an illusion
עוד מעט תפתח הדלת יעלמו העננים עוד מעט תעלה השמש אור חדש לך יאיר פנים	Od me'at tipatach ha'delet Ye'almu ha'ananim Od me'at ta'ale ha'shemesh Or chadash Lecha ya'ir panim	Soon the door will open The clouds will disappear Soon the sun will rise A new light Will shine on your face
אתה בטוח ומרים שוב את ראשך נכון לרגע בו תגיע שעתיך וכשהלילה מתקרב אתה נכנע ומחדש תולה תקוות ביום הבא	Ata batu'ach u'merim Shuv et roshcha Nachon la'rega bo tagia she'atcha Uch'she'halailah mitkarev ata nichna U'mechadash tole tikvot bayom haba	You are sure of yourself And you raise your head As soon as your moment arrives When night falls you surrender And renew your hopes tomorrow

## Sheleg Al Iri (שלג על עירי) (Israel)

The song's narrator is a woman living in a snowy city, longing for the return of her lover from warm lands. The snowy city is most likely Jerusalem, as this is one of the few cities in Israel that does not have a snow-free Mediterranean climate. The warm lands to which the man has gone is most likely the ancient city of Yaffo (Jaffa); given the line about him bringing her an orange, for which Yaffo is famous. Today, Yaffo is part of the municipality of Tel Aviv and is about a two-hour drive from Jerusalem, which would be several days by camel in ancient times.



Shoshana Kopelovich

The dance captures the forlorn mood of the song. It is also significant that this is one of the small percentage of Israeli folk dances choreographed by a woman. While the choreographer, Shoshana Kopelovich, has only a handful of dances to her credit, this one has become a classic, a mainstay in the repertoire for over 40 years.

[Naomi Shemer](#) (1930-2004) was a well-known and popular composer and lyricist among Israelis of all ages. Dozens of her songs have had dances choreographed for them. She is known as the unofficial Poet Laureate of Israel.

<p>Arranged by: Shoshana Kopelovich (1974)</p> <p>Pronunciation: SHEH-lehg ahl ee-REE </p> <p>Music: 4/4 meter</p> <p>Formation: Closed circle, hands joined down in V-pos.</p> <p>Steps &amp; Styling: Slow and elegant</p>	<p>Translation: Snow on my city <a href="#">Video</a></p> <p>Composer, lyricist: Naomi Shemer</p> <p>Singer: various, and there are recordings with just the melody</p> <p>Alpert Flash Drive 2018</p>
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Grapevine: Step R fwd (ct 1); step L in front of R (ct 2); step R fwd and face ctr (ct 3); step L behind R (ct 4).

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2	INTRODUCTION. No action. The length of the introduction will depend on the recording.	
	I. GRAPEVINE TO BACKING UP.	
1	Grapevine moving CCW (cts 1-4). On the last step (ct 4) face CW.	
2	Beg R, four steps bkwd moving CCW, with a slight rise onto the toes on cts 1 and 3; and dragging L on cts 2 and 4.	
3	Facing ctr, step R to R (ct 1); step L to L (ct 2); step on R in front of L (ct 3); step L back into place (ct 4).	
4	Lift R knee and move it in an arc R (ct 1); step R to R (ct 2); step L next to R (ct 3); hold (ct 4).	

## Sheleg Al Iri — continued

## II. INTO THE CENTER, BACK OUT WITH A TURN.

- 1 Beg R, three steps twd R (cts 1-3); hold (ct 4).
- 2 Step L twd ctr (ct 1); hold (ct 2); step R back in place (ct 3); step L to L (ct 4) making a ¼ turn L so R shldr is twd ctr.
- 3 Step R fwd (ct 1); step L to L while making a ¼ turn R to face ctr (ct 2); step R to R while making a ¼ turn R so L shldr is twd ctr (ct 3); step L in front of R (ct 4).
- 4 Four steps (R, L, R, L) to make a ¾ turn R and end facing ctr.
- 5-8 Repeat 1-4.

Sequence: Repeat as noted above; the number of times will depend on the recording.

Presented by Aaron Alpert

Lyrics

Hebrew:	Transliteration:	Translation:
שלג על עירי, כל הלילה נח אל ארצות החום אהובי הלך שלג על עירי, והלילה קר מארצות החום לי יביא תמר	Sheleg al iri kol halaila nach. El artzot hachom ahuvi halach. Sheleg al iri vehalaila kar. Me'artzot hachom li yavi tamar.	Snow on my city, resting all night long. To warm lands, my love has gone. Snow over my city, and the night is cold. From the warm countries he will bring me a date.
דבש התאנה, מתק החרוב ואורחת גמלים עמוסי כל טוב הנה שוב ישוב, שמש לבבי ומשם תפוח זהב יביא	Dvash hate'eina, metek hecharuv. Ve'orchat g'malim amusei kol tov. Heina shuv yashuv shemesh levavi Umisham tapuach zahav yavi.	The honey of the fig, the sweetness of carob. And a caravan of camels laden with all good things. Surely my heart's sun will return here. And from there, he will bring an orange.
שלג על עירי, נח כמו טלית מארצות החום, מה הבאת לי? שלג על עירי, שלג על פני ובתוך הפרי כל געגועי	Sheleg al iri nach k'mo tallit.* Me'artzot hachom ma heveita li? Sheleg al iri, sheleg al panai. U'vetoch hapri kol ga'agu'ai.	Snow on my city, resting like a <i>tallit</i> . From the warm lands, what have you brought me? Snow on my city, snow on my face. And within the fruit are all my longings.

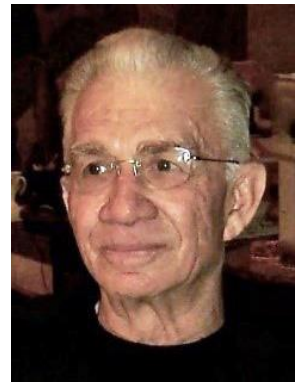
\* *Tallit* is the Hebrew word for the striped, fringed prayer shawl worn during Jewish religious services.



# Ve'shuv Itchem

(Israel)


This dance has experienced significant changes during the folk process since it was choreographed in the 1970s. Sometimes teachers introduced variations in the steps and sometimes the dancers simplified it, intentionally or otherwise. These notes describe the original choreography, but common variations are also described.



Yonatan Gabai

Yonatan Gabai (1933-2011) was a contemporary of Yankele Levy and Moshiko Halevy. Sham Hareh Golan, Sulam Yakov, and Tzadik Katamar are among the classic Israeli dances choreographed by Yonatan.

Choreographer: Yonatan Gabai (1976) Translation: And again with you [Video](#)

Pronunciation: veh-SHOOV eet-HEHM  Singer: Ilanit  
Composer: Nurit Hirsch  
Lyrics Dudu Barak

Music: 4/4 meter Alpert Flash Drive 2018

Formation: Closed circle, hands joined in V-pos.

Steps & Styling: High energy, running and bouncing.

Step-hop. Step R fwd (ct 1); hop on R (ct 2). Can be done backing up. Can also be done with opp ftwk.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	INTRODUCTION. No action. Dance begins with the singing.	
	I. STEP-HOP, RUN, RUN.	
1	Step-hop on R (cts 1, 2); two steps (L, R) running fwd (cts 3, 4).	
2	Step-hop on L (cts 1, 2); two steps (R, L) running fwd, crossing R in front of L and then L in front of R (cts 3, 4). Note: Dancers frequently omit the crossing steps and just run fwd as in meas 1.	
3	Step R while making a ¼ turn L to face ctr (ct 1); hop on R (ct 2); two steps (L, R) running backward (cts 3, 4). Note: Release handhold as running bkwd if the dancers become too spread out.	
4	Continuing moving bkwd backward, step-hop on L (cts 1, 2); two steps (R, L) bkwd (cts 3, 4).	
5	Moving fwd twd ctr, repeat meas 1.	
6	Continuing fwd, step L (ct 1); hop L (ct 2); heavy step fwd R (ct 3); hold (ct 4). The hop of ct 2 should travel fwd and up, coming down hard on ct 3.	
	Note: Some dancers conform meas 6 to the others and take two running steps fwd R and <u>L</u> . See notes for meas 7-8 below.	

## Ve'shuv Itchem — continued

- 7 Backing away from ctr, step-hop on L (cts 1, 2); two steps (R, L) running (cts 3, 4).
- 8 Continuing bkwd from ctr, step-hop on R (cts 1, 2); step-hop on L (cts 3, 4). Face CCW to repeat this figure.
- Note: If dancers make the adjustment described above in meas 6, in meas 7-8 they start backing away with R. At the end of meas 8, the last step-hop becomes two steps in place (R, L).
- 9-16 Repeat meas 1-8. At the end of meas 16, continue to face ctr.
- II. IN PLACE, WITH TURNS.
- 1 With a wide stance, step R to R (ct 1); lift your L foot up behind, bending at the knee so only the lower leg moves (ct 2); repeat cts 1-2, with opp ftwk (cts 3-4).
- 2 Repeat meas 1.
- Note: Rather than repeating meas 1, some young and energetic dancers will bend both knees, with wt equally distributed (ct 1); jump high in the air (ct 2); land on both (ct 3); take wt onto L (ct 4).
- 3 Release handhold. Two steps (R, L) to make a full turn R (cts 1, 2); bend both knees (ct 2); take wt onto R, straightening knee (ct &). Simplified alternative: Three steps (R, L, R) to make a full turn R (cts 1-3); touch L next to R (ct 4).
- 4 Repeat meas 4 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Sequence: The dance is done as described above until the music ends. Recordings vary. On the recording provided, end with Fig 1, meas 2: step-hop L (cts 1, 2); face ctr and touch R heel fwd (ct 3).

Presented by Aaron Alpert

Lyrics

Hebrew:

Transliteration

Translation:

ושׁוב איתכם  
נצא לראות באור  
ושׁוב איתכם  
נרקוד את כל הלילה  
כי אליכם  
רצינו לחזור

Ve'shuv itchem  
Netze lirot ba'or  
Ve'shuv itchem  
Nirkod et kol halaila  
Ki aleichem  
Ratzenu lachazor

And again with you  
We'll go out to see the light  
And again with you  
We'll dance the whole night  
Because to you  
We wanted to return

ושׁוב איתכם  
עם ערב נתעורר  
ושׁוב איתכם  
נשמח כולנו יחד  
ולשירכם  
נשיר פזמון חוזר

Ve'shuv itchem  
Im erev nitorer  
Ve'shuv itchem  
nishmach kulanu yachad  
Ul'shirchem  
Nashuv pizmon chozer

And again with you  
We'll wake up in the evening  
And again with you  
We'll all rejoice together  
And with your song  
We'll sing the chorus



פזמון  
 ושוב איתכם  
 ושוב איתכם  
 ושלום עליכם  
 ועלינו על כולנו  
 ושוב איתכם  
 ושוב איתכם  
 אנחנו שלכם  
 וכל השירים שלנו

ושוב איתכם  
 בבית המואר  
 ושוב איתכם  
 כי דרך אין אחרת  
 ואליכם  
 שירנו זה יושר

ושוב איתכם  
 ננשום את הכחול  
 ושוב איתכם  
 בדרך המוכרת  
 הנה יומכם  
 זורח וגדול

Chorus  
 Ve'shuv itchem  
 Ve'shuv itchem  
 Ve'shalom aleichem  
 V'aleinu al kulanu  
 Ve'shuv itchem  
 Ve'shuv itchem  
 Anachnu shelachem  
 V'kol hashirim shelanu.

Ve'shuv itchem  
 Ba'bayit hamu'ar  
 Ve'shuv itchem  
 Ki derech ein acheret  
 Ve'alechem  
 Shirenu zeh yushar

Ve'shuv itchem  
 Ninshom et hakachol  
 Ve'shuv itchem  
 Ba'derech hamucheret  
 Hineh yumchem  
 Zore'ach ve'gadol

Chorus  
 And again with you  
 And again with you  
 And peace upon you  
 And upon us of all  
 And again with you  
 And again with you  
 We are yours  
 And all the songs are ours.

And again with you  
 In the lighted house  
 And again with you  
 Because there is no other way  
 And to you  
 This song is true

And again with you  
 We'll breathe the blue air  
 And again with you  
 On the familiar path  
 Here is your day  
 Bright and big

## Yaffo (יָפוֹ)

(Israel)

Moshiko, who was trained in classical ballet and served as chief dancer and later artistic director of Inbal (Israel's national dance company); spent much time learning dances in the villages of various ethnic groups in Israel, including the Arabs, Druze, Circassians, and Bedouins. He created Yaffo in the Arabic *dabke* style, and this dance is sometimes referred to as Debka Yaffo. Traditionally, a *dabke* would be done by men only in a short line, although in Israeli folk dancing today, everyone participates. Moshiko not only created the dance, but he composed the music and is heard playing *halil* (a type of flute) on the recording. Yaffo, or Jaffa, is an ancient seaport city that is today part of the Tel Aviv municipality. Moshiko taught at Stockton Folk Dance Camp in 1976 and 1977, but he did not teach this dance because he had not yet choreographed it.



Moshiko Halevy,  
circa 1970

Choreographer: Moshiko Halevy (1978)

Translation: Jaffa

[Video](#)

Pronunciation: YAH-foh



Composer: Moshiko Halevy

Music: 4/4 meter

Alpert Flash Drive 2018

Formation: Short lines moving around a circle, hands joined down in V-pos.

Steps & Styling: Debka, staccato steps, sharp footwork, earthy.

Step, Heel-Step: Step R fwd (ct 1); touch L heel fwd (ct 2); step L fwd onto the full foot (ct &). Can be done with opp ftwk.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-4	INTRODUCTION. No action. The dance begins with the playing of the <i>halil</i> (flute).	
	I. STEP, HEEL-STEP.	
1	Beg R, two Step-Heel-Steps moving CCW (cts 1, 2, &, 3, 4, &).	
2	One more Step-Heel-Step with R step (cts 1, 2, &); step R fwd and turn ¼ to face ctr (ct 3); step L to L (ct &); heavy step R next to L (ct 4) and face CW.	
3-4	Repeat meas 1-2, but with opp ftwk and direction, moving CW.	
5-8	Repeat meas 1-4.	
	II. STEP-HOPS MOVING TWD CTR; HOPS BACKING UP.	
1	Moving twd diag R, heavy step R fwd while bringing L sharply up in back with knee bent (ct 1); swing L sharply fwd and touch heel L fwd (ct 2); heavy step L fwd while bringing the R up in back with knee bent (ct &); swing R sharply fwd and touch heel R fwd (ct & <i>after</i> ); heavy step R fwd (ct 4). Rhythm: SQSQS.	
2	Backing up with 6 hops on R, in two groups of 3 hops. Hop R (ct 1); hop R (ct &); hop R (ct 2); hold (&); hop R (ct 3); hop R (&); hop R (ct 4). Rhythm: QQS-QQS. If a less energetic step is desired, 6 steps bkwd in the same rhythm, is a good alternative.	
3-4	Repeat meas 1-2, but with opp ftwk and moving on a L diag.	

### III. KICKS AND SCISSORS.

- 1 Facing ctr, bring joined hands sharply up to W-pos. Step R in place (ct 1); sharply kick L twd ctr (ct 2); step L in front of R (ct &); step R to R (ct 3); step L next to R (ct &); small leap R to R (ct 4).
- 2 Scissors: heavy step L while kicking R fwd (ct 1); heavy step R while kicking L fwd (ct &); heavy step L while kicking R fwd (ct 2); with R fwd of L, drop onto both ft with bent knees (ct 3); take wt onto L, straightening legs and return to an upright posture, lifting R slightly (ct 4).
- 3-8 Repeat meas 1-2, three times.

### IV. STEP, TOUCH FWD AND BACK, STEP.

- 1 Joined hands return to V-pos. Moving CCW, step R fwd (ct 1); touch L toes fwd (ct 2); touch L toes bkwd (ct 3); larger, heavier step L fwd with a bent knee (ct & *after* 4).
- 2-4 Repeat meas 1, three more times.

Sequence: Dance is done four times.

Presented by Aaron Alpert

# CASPAR BIK

## Balkan/International



# Kapatovsko Horo

(Bulgaria)

This is a traditional dance from Kapatovo in the Pirin ethnographic area in southwest Bulgaria. The dance consists of two parts. The main part (with the song) is Kapatovsko Horo; during the instrumental part is a dance Şirto from Sandanski. The song is “Nevesto mori, nevest,” performed by Ilija Argirov. The combination of these two dances is created and taught by Dilyana Kurdova.

Pronunciation: kah-PAH-tohv-skoh hoh-ROH  Translation: Dance from Kapatovo

Music: 11/8 meter 12345 (SQQQQ) *Balkan and Beyond*, Track #7  
7/8 meter (SQQ)

Formation: Open circle of dancers facing ctr, arms joined in W-position or T-position.

Steps & Styling: Typical of dances from this region is the suspense in the rhythm while dancing.

Kapatovsko Horo: Men make large leg gestures, on lifts turn the heel out, and dance in T-pos. Women dance more subtly with arms in W-pos or V-pos.

Şirto: The step on the slow part of the measure (ct 1) has a subtle, double accent/bounce on the ball of the foot while making the step.

<u>Meas</u>	<u>11/8 meter</u>	<u>Pattern</u>
1-8 (in 7/8)		INTRODUCTION. No action.
11/8 meter	I.	KAPATOVSKO HORO.
1		With wt on L, while lifting L heel, kick R down and fwd while bending L knee (ct 1); lift on L while R leg moves to R (ct 2); step R to R (ct 3); lift on R, L leg moving up and across R (ct 4); step L in front of R (ct 5).
2		Two very small steps (R, L) moving R (cts 1, &); two walking steps (R, L) moving R (cts 2-3); lift on L with R leg behind L calf, knee bent, bringing arms down to V-pos (ct 4); step R beside L (ct 5).
3		Lift on R, moving L leg around to the back, knee bent (ct 1); step L behind R (ct &); lift on L, moving R leg around to the back, knee bent (ct 2); step R behind L (ct 3); step L to L and put wt on both feet with knees slightly bent, bring arms up to W-pos and to R (ct 4); shifting wt to L, move R leg behind L leg, knee bent, and move arms horizontally L (ct 5).
4		Step on R but take wt onto both feet, knees bent, bringing arms into W-pos (ct 1); leap onto L behind R (ct 2); step R to R (ct 3); lift on R, moving L leg up and across R (ct 4); step L in front of R (ct 5). If repeating, bring R knee up in front (ct &).
5-12		Repeat meas 1-4 twice.

## Kapatovsko Horo — continued

## 7/8 meter II. ŞIRTO.

- 1 Continuing CCW. Step R bkwd with a double-bounce and face CW (ct 1); step L bkwd (ct 2); turning to face CCW, step R fwd (ct 3).
- 2 Step L fwd with a double-bounce (ct 1); step R fwd (ct 2); step L fwd (ct 3).
- 3 Turning to face and move CW, step R in front of L, tilting upper body slightly fwd and arms following this motion (ct 1); step L to L, facing ctr, the upper body returning to upright position (ct 2); step R behind L (ct 3).
- 4 Step L to L with a double-bounce as arms start to swing down (ct 1); step R in front of L as arms continue to swing down (ct 2); step L back in place as arms swing back up to W-pos (ct 3).
- 5-8 Repeat meas 1-4.

Sequence: Repeat three times, end with Fig I.

Presented by Caspar Bik

Lyrics

	<u>Transliterated</u>	<u>Approximate translation</u>
Невесто, мори, невесто	Nevesto, mori, nevesto	Young bride,
Каде ти е, мори, момчето,	Kade ti e, mori, momčeto,	where is your boy,
момчето, мори, либето?	Momčeto, mori, libeto?	your beloved?
Момчето ми е надалеко	Momčeto mi e nadaleko	My boy is far away
Надалеко, мори, во тугина,	Nadaleko, mori, vo tugina,	abroad to earn
во тугина, мори, на печалба	Vo tugina, mori, na pečalba	money
Надалеко, мори, преко Вардар	Nadaleko, mori, preko Vardar	He is far away
Преко Вардар, мори, во тугина	Preko Vardar, mori, vo tugina	beyond the Vardar river,
во тугина, мори, на печалба	Vo tugina, mori, na pečalba.	abroad to earn money.
На тугина, мори, на печалба	Na tugina, mori, na pečalba	Nine years have passed
Девет годин, мори, как е ушел,	Devet godin, mori, kak e ušel	since he went away; on the
на десета мори, дома ќе дојде	Na deseta, mori, doma ќе dojde.	tenth he will be back home.

# Kermiswals

(The Netherlands)

This dance is a composition by Caspar Bik (2015) based on the dancing style of the Netherlands. It was inspired by typical Dutch county fair games like merry-go-rounds, carousels, bumper cars and “Kop van Jut.” The music is composed by Gerwil Kusters and performed by Holland Express Band. The music and dance were originally composed for a choreography for the dance group Holland Express founded by Guus van Kan in 2005. In 2015 the group ceased to exist and Caspar decided to adapt his choreography to this version.



Kop van Jut

Pronunciation: KEHR-miz-vahls



Translation: Waltz of the Fair

Music: 6/8 meter

*Balkan and Beyond*, Track #6

(counted as 1-and-ah, 2-and-ah)

Formation: Circle of couples facing ctr, M on L, W on R, arms closest to ptr linked by hooking the elbows.

Steps & Styling: Cozy but festive.

Meas      6/8 meter

Pattern

.5 meas      INTRODUCTION. No action. Similar to an up-beat, count “2-and-a...”

I.      CAROUSEL, MERRY-GO-ROUND, KOP VAN JUT.

1      Sway R to R (cts 1-3); sway L to L (cts 4-6).

2-3      Repeat meas 1 twice.

4      Sway R to R (cts 1-2); fall onto L (ct 3); drop L leg diagonally fwd with knee straight (ct 4).

5      Step R to R, upper body tilted to R and L leg raised straight bkwd (ct 1); hop on R four times (cts 2-5); fall on L in place (ct 6).

6      Step on R to R, upper body tilted to R, and L leg raised straight bkwd (ct 1); hop on R five times (cts 2-6).

7-8      Repeat meas 5-6 with opp ftwk.

9      Step R across L (ct 1); step L to the side (ct 2); step R next to L (ct 3); step L across R (ct 4) step R to the side (ct 5); step L next to R (ct 6).

10      Waltz-step R-L-R twd ctr (cts 1-3).

Man: Waltz L-R-L bkwd, while pushing with R arm, lifting W's L arm.

Woman: Waltz L-R-L while stepping in front of M, facing M, back to ctr.

Both arms go straight up. (cts 4-6). W steps on L in place to free R ft.

11-12      Move CW with 4 waltz-steps (M beg L, W beg R).

Man: Facing ctr, R arm around the waist of partner, L hand on his own back.

Woman: Rotating CCW while moving CW with both arms up, end facing M.

## Kermiswals — continued

- 13 In Closed Pos, moving CW.  
 Man: Facing ctr, step L to L (ct 1); step R next to L (ct 2); step L to the side (ct 3)  
 Woman: Facing out, step R to R (ct 1); step L next to R (ct 2); step R to the side (ct 3).
- 14 Repeat meas 13 with opp ftwk while turning a  $\frac{1}{4}$  CW. End with M's R shldr out and W's L shldr out.
- 15 Repeat meas 13 while turning a  $\frac{1}{4}$  CW. M now faces out and W faces ctr.
- 16 M stamps R next to L (ct 1); W stretches arms out and up (ct 4).  
 Optional: M lifts W after the stamp; W lands on ct 4 with arms up.
- 17-19 Repeat meas 11-13 with same ftwk but M beg facing out and cpl moves CCW.
- 20 Repeat meas 13 while turning a  $\frac{1}{4}$  CW (M now facing ctr). On the last step M turns W  $\frac{1}{2}$  by pushing with his R hand (ct 4). All end facing ctr, W in front of M.
- II. HIDE AND SEEK, BUMPER CARS.
- 1 W's hands on her waist. M's hands at W's waist on top of her hands. M sways L, W sways R and both try to look at each other (ct 1); repeat ct 1 with opp ftwk and direction (ct 4).
- 2 Repeat meas 1.
- 3 Beg M's L, W's R, 2 waltzes, while holding L hands, M steps under W's arm diagonally L while W waltzes bkwd.
- 4 Beg M's L, W's R, 2 waltz-steps; M turning L in front of W and ending facing ctr, while W waltzes in place. Do not release hands at end of meas.
- 5 Repeat meas 1 with M in front of W.
- 6 Repeat meas 5.
- 7 Repeat meas 3, with M taking W's part and W taking M's part.
- 8 Repeat meas 4, with M taking W's part and W taking M's part.
- 9-10 Repeat meas 1-2.
- 11-12 Beg M's L, W's R, 4 waltzes while holding both hands, M steps under W's arm and places L arm behind head. Continuing moving fwd, making a full rotation CW as a cpl.
- 13-16 Cpl dances 8 waltzes moving randomly on the dance floor as a couple in this armhold. Ending facing ctr in a circle again.

Sequence: Fig I, Fig II, Fig I\*, Fig II, Fig I.

\*Option: At the end of the first Fig II (meas 13-16), form small circles with a few couples to do the dance the second time. The third time should be done in one big circle again.

Presented by Caspar Bik



## Kız horonu / Deli Horon

(Turkey)

This dance was composed by Caspar Bik to the music of the group Karmate (CD Nayino [2010]). The movements are typical of those found in Artvin in the Black Sea region in northeast Turkey, near the border with Georgia. Karmate named this song “Kız Horonu” (girl’s dance), and Caspar made use of elements of Black Sea dances for women from the Artvin area. However, in their instrumental interlude of this song, Karmate used the melody of “Deli Horon” (crazy dance), a men’s dance in the same musical rhythm. Caspar decided to follow the melody and put the steps of Deli Horon in this part of the music. As the music returns to the first melody, the dance returns to Kız Horonu.



Artvin, in northeast Turkey

Pronunciation: KUHZ hoh-roh-NOO            Translation: Girl’s Dance / Crazy Dance  
DEH-lee hoh-ROHN

Music: 5/8 meter (counted as 1234 or QQQS)      *Balkan and Beyond*, Track #2

Formation: Short lines facing CCW, L hand in the small of the back, R hand holding L of dancer in front. Leader places right hand across waist.

Steps & Styling: Kız Horonu: Easy-going, gentle, controlled movements.

Deli Horon: Crazy, extravert movements,

<u>Meas</u>	<u>5/8 meter</u>	<u>Pattern</u>
1-8	INTRODUCTION. No action.	
	<u>KIZ HORONU</u>	
	I. MOVING CCW.	
1	Facing and moving R (CCW), leap onto R slightly to R, then two quick steps on place (cts 1-3); small leap onto L slightly to L, then lift R slightly behind (ct 4, &).	
2-8	Repeat meas 1 seven times.	
	II. TOWARD CENTER, SWINGING ARMS.	
1	Bringing arms down to V-pos, and facing ctr, step R fwd, turning L shldr slightly twd ctr and swinging arms fwd (ct 1-2); bounce on R, swinging L twd ctr and turning L shldr twd ctr (ct 3); step L fwd while facing CCW (L shldr is now completely twd ctr), and swing arms behind (ct 4).	
2	Step R back in place while turning to face ctr again, swinging arms fwd (ct 1-2); bounce on R, swinging L away from ctr and behind, turning slightly CW (ct 3); step L behind, facing CW, swing arms behind (ct 4).	
3-12	Repeat meas 1-2 five times.	

## Kız horonu / Deli Horon — continued

- 13 Leap onto R followed by two quick steps in place (L-R) moving closely together in short lines (cts 1-3); leap onto L (ct 4). Change arms pos to L-pos (lower arms are connected and parallel to the floor), R hand over L hand of neighbor.
- 14-16 Repeat meas 13 three times.
- III. FIGURE III.
- 1 Three steps (R-L-R) in place, moving arms in a CW circle starting from L, up, R, down, L, up, R (1½ circles) (cts 1-3); leap onto L, touching R heel sdwd, and swinging arms straight across to L but still in L-pos (ct 4).
- 2-8 Repeat action of meas 1 seven more times
- DELI HORON
- I STEP TOGETHER AND HEEL.
- 1 Facing ctr, arms in V-pos, three leaps R, L sdwd L, then R next to L (cts 1-3); leap L sdwd L, touching R heel sdwd R (ct 4).
- 2-8 Repeat meas 1 seven times.
- II. HEEL AND SCISSORS.
- 1 Facing diagonally CW and moving CW, hop on L, touching R heel in front with a straight knee (ct 1); hold (ct 2); leap onto R, extending L leg with straight knee, in front and low, turning to face ctr (ct 3); leap onto L, extending R with straight knee in front and low, turning to face CCW (ct 4).
- 2 Repeat meas 1, touching R heel and facing CCW, but moving CW, and turning on cts 3-4 to face CW.
- 3-8 Repeat meas 1-2 three times.
- III. KICKS.
- 1 Facing diagonally CW and moving CW; hop on L, kicking R leg down in front with straight knee (ct 1); hold (ct 2); hop on L, bending R knee in front, and turning to face ctr (ct 3); leap onto R, pulling up L knee in front, turning to face CCW (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction, but moving CW.
- 3-8 Repeat meas 1-2 three times.
- IV. CHORUS.
- 1 Facing CCW, a heavy step R fwd, swinging arms fwd (cts 1, 2); hop on R, swinging arms farther fwd (ct 3); step L fwd, swinging arms up, keeping elbows straight (ct 4).
- 2 With arms in W-pos, stamp R in front of L, bending both knees slightly (cts 1, 2); step R behind L, swinging arms down (ct 3); step L in front of R, swinging arms farther down and behind (ct 4).
- 3-8 Repeat meas 1-2 two times, ending facing ctr.

9 Weight on L, step R ft behind, keeping knees together (ct &); heavy step R in place, extending L leg fwd and low while straightening the knee (cts 1, 2); lift on R heel (ct 3); step back on L, lifting R leg behind (ct 4).

10-12 Repeat meas 9 three times.

Sequence:

Kız horonu: (Fig I, Fig II, Fig III) twice, Fig I, Fig II, measure 1-13 only, then repeat meas 13 seven times with arms in V-pos.

Deli Horon: Fig I, Fig II, Fig III, Fig II, Fig IV

Kız horonu: Fig I, Fig II (measure 1-8). Close R next to L.

Presented by Caspar Bik

Lyrics

Translation

Gemi geliyor gemida  
Gemi limana girmez  
Bekarluk sultanlukturda  
Bir daha geri gelmez

The ship is coming, the ship  
But the ship is not entering the harbor  
Being in bachelorhood is like a sultan  
It never comes back once it's gone

Gemi yurutmam seni da  
Suda çurutmam seni  
Elli seneda geçsa  
Gene unutmam seni

Ship, I will not allow you to sail  
I will also not let you rot in the water  
Even if 50 years pass  
I cannot forget you

Gemici direğiylan da  
Kayıkçı küreğiylan  
Ben şimdi nere gidem  
Bu yanmış yüreğiylan

The sailor goes with a mast  
The boatsman with a shovel  
Where can I go now  
With this burning heart

## Mari Kız

(Gagauzia)

This dance is from the Gagauzi culture danced to a Gagauzi love song.

Gagauzia is an independent country located within the borders of Moldova. The Gagauzi people are from the same Oguz tribe as Turks living in Turkey now but, when migrating from the middle Asia, the Gagauzi branch followed the north Black Sea path, and finally settled in the territories from Crimea to Bulgaria. Once there, most of them converted to Orthodox Christianity. Today the Gagauzi people speak a very clear Turkish dialect which is somewhere between Azerbaijani and Turkish dialects.

Just as the language has many influences, in their dance culture you can also find different influences from Turkish, Pontic, Bulgarian, Romanian and Moldovan dances and music.

In 1994 the Gagauzi people were given an autonomous land called Gagauzia which lies within Moldova.

Caspar Bik learned this dance from Dominike Karantzounis, a Dutch specialist in Romanian dances.



White area denotes Gagauzia.

Pronunciation: MAH-ree KUHZ



Translation: Oh, girl

Music: 3/4 meter

*Balkan and Beyond*, Track #5

Formation: Circle of dancers facing ctr with hands in V-pos.

Meas      3/4 meter

Pattern

1-16      INTRODUCTION. No action.

### I. ALONG THE CIRCLE.

- 1      Step L in front of R, bending knees (ct 1); step R to R (ct 2); step L next to R (ct &); step R to R (ct 3).
- 2      Step L behind R (ct 1); step R to R (ct 2); step L next to R (ct &); step R to R (ct 4).
- 3      Repeat meas 1.
- 4      Step L behind R (ct 1); step R to R (ct 2); step L in place (ct &); step R next to L (ct 3).
- 5-16      Repeat meas 1-4 three times.

### II. TOWARDS CENTER AND BACK

- 1      Step L fwd diag R, moving twd ctr (ct 1); 3 steps (R, L, R) continuing twd ctr (cts 2, &, 3).
- 2      Step L in front of R with bent knee (ct 1); step R back in place (ct 2); step L to L (ct &); step R in front of L with bent knee (ct 3).

- 3 Facing slightly diagonally L, step L bkwd (ct 1); 3 steps (R, L, R) backing up (cts 2, &, 3)
- 4 Facing ctr, step L behind R (ct 1); sway R to R (ct 2); step L back in place (ct &); step R next to L (ct 3).
- 5-8 Repeat meas 1-4.

Sequence: As noted above, five times, then Fig I one more time.

Presented by Caspar Bik

### Lyrics

Su bag cotin altinda, Mari kız  
Gül gül üzümçük

Under the grape leaves, oh girl  
Fruited bunches of grapes

Üzüm mü toplayım, Mari kız  
Sana mi bakayım?

Shall I pick up the grapes, oh girl  
Or shall I look at you?

Sana baka baka, Mari kız, gözüm süzüldü

Due to too much looking, oh girl, my eyes get tired.

Versene o al basmani, Mari kız  
Gözümü sileyim,

Give me your red cotton scarf, oh girl  
Let me wipe my eyes.

Gözümü sildilce sildikge, Mari kız  
Sana kem bakayım

After wiping and wiping my eyes, oh girl  
Let me see you again

Seni da bana vermesaydılar deli mi olayım?

If they don't give me you, shall I go out of my mind?

Komratimin alcak yollarına  
Köprü mü olayım?

Over the lower roads of my Komrad\*  
Shall I be a bridge?

Gelene gecene, Mari kız, seni mi sorayım?

To all the passers-by, oh girl, shall I ask of you?

Bildir (gecen sene) turnam biricikti  
Bu yıl yes oldu (esi oldu).

Last year my crane bird was alone  
This year she found a mate.

Vardi tabir karakaşlı  
Kime yes oldun

Gone with one with black eyebrows\*\*  
Whose mate are you now?

\* Komrad is the capital city of the Gagauz Turks in today's Moldova.

(\*\*) Karakaşlı: "one with black eyebrows" usually refers to a pretty girl (or, rarely, to a handsome boy) with dark eyes and eyebrows. The last two paragraphs are quite abstract.

## Nie Bouditie

(Roma/Russia)

The music is a traditional Russian Roma song “Solnyshka” meaning “little sun.” This dance was choreographed by Bianca de Jong in 2010.

Pronunciation: Nee-YEH booh-DEE-tyeh



Translation: Little Sun

Music: 2/4 meter

*Balkan and Beyond*, Track #3

Formation: Couples in a closed or open circle facing ctr, woman on the R side of M, hands joined and down in V-pos.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-16	INTRODUCTION. No action.	
	I.	WALKING L AND R.
1	Sway R to R (ct 1); sway L to L (ct 2).	
2	Step R in front of L (ct 1); step L to L (ct &); step R in front of L (ct 2); step L to L (ct &).	
3	Step R in front of L (ct 1); step L to L (ct &); step R in front of L (ct 2).	
4	Step L in place (ct 1); step R to R (ct 2).	
5-8	Repeat meas 1-4 with opp ftwk and direction.	
	W steps in front of M on meas 7-8 to assume closed pos, hands on opp shldrs, M's arms outside W's arms.	
9-16	Repeat meas 1-8 rotating as a cpl CW and CCW, loosening the closed pos during meas 7-8, ending side by side facing CCW, woman on M's R side. M rests his R hand on the nape of the W's neck.	
	II.	STEP-TOUCHES, W TURNS.
1	Step R fwd (ct 1); touch L next to R (ct 2).	
2	Step L fwd (ct 1); touch R next to L (ct 2).	
3-4	Walk four steps (R-L-R-L) while M lets his R hand slide along W's back and L arm to hold her L hand (cts 1, 2, 1, 2). Partners now face each other.	
5-6	Repeat meas 1-2.	
7	Release M's R, W's L handhold. W uses two steps (R-L) to start a turn R under M's L arm while M takes two steps fwd (cts 1, 2).	
8	Two more steps, W finishing the turn (ultimately 1½) to end facing CCW. M follow W and assist her turn (cts 1, 2). End side by side facing CCW, woman on M's R side. M rests his R hand on the nape of the W's neck as at the end of Fig I.	
9-16	Repeat meas 1-8.	
Sequence: Fig I - III three times; Fig I once more.		

Presented by Caspar Bik

Lyrics

The transcription as well as the translation are approximations. The text contains Russian as well as Roma language.

Oy da nie bouditie	Don't wake me up, young girl,
Tou men man maladova	as long as the sun,
Oy da paka solnyshka	Romale has not risen
Romalei nye vzaydyot	

Ay lyuli lyuli lyuli  
Ay lyuli, lyuli, lyuli oh oh

Oy zaghatkirenti	Put out the fire
O loustrio yo yaga	So we don't disturb
Shto moui nye zapa tsikayts	The eyes of the children
Tshaveske te yaka	

O lyouba	Oh lyouba
De lyuli tshatsho dane	This much is true
Ay paka solnyshka	As long as the sun
Romalei nye vzaydyot	Romale, has not risen

# Rada Radomirka

(Bulgaria)

This dance is from the Shopluk area in west-central Bulgaria. Rada Radomirka is the name of the song, but this dance is danced to many different melodies from this region. The dance is also named Selskoto Horo or Shopsko Lito.

This dance is a traditional Bulgarian folk dance to a contemporary folk tune that is currently popular in Bulgarian folk dance clubs (horotekas) across the country. Typically this dance is danced as a slow part before a quick(er) Graovsko Horo or Sitno Shopsko Horo takes over.

Caspar learned this dance from Dilyana Kurdova, a Bulgarian dance teacher and researcher of Balkan dances and folklore. The music is performed by Georgi Giolski.

Pronunciation: RAH-dah rah-doh-MEER-kah  Translation: Rada, girl from Radomir

Music: 2/4 meter *Balkan and Beyond*, Track #1

Formation: Circle of dancers facing ctr, L hand on waist, R hand linked in L elbow of dancer to the R.

Steps & Styling: Cheerful and bouncy. Variation on measure 6-7: Lift, step, step (cts 1, &, 2)

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-32	INTRODUCTION. No action.	
1	Step R to R (ct 1); step L behind R (ct 2).	
2	Repeat meas 1.	
3	Facing CCW, step R fwd (ct 1); hold (ct 2).	
4	Step L fwd (ct 1); hold (ct 2).	
5	Face ctr and sway R to R (ct 1); hold (ct 2).	
6	Step L to L (ct 1); step R in front of L (ct 2).	
	Optional: small hop/lift on R on the “&” before ct 1, before stepping on L.	
7	Step L to L (ct 1); step R behind L (ct 2).	
	Optional: small hop/lift on R on the “&” before ct 1, before stepping on L.	
8	Sway L to L (ct 1); hold (ct 2).	
9	Sway R to R (ct 1); hold (ct 2).	
10	Sway L to L (ct 1); hold (ct 2).	

Sequence: Repeat figure till end of music

Presented by Caspar Bik



Lyrics

	<u>Transliteration</u>	<u>Translation</u>
Снощи ойдох на събора радомирско по ливагъе Убави моми да гледам Невеста да си изберем	Snoshti oyдох na sâbora radomirsko po livagje Ubavi momi da gledam Nevesta da si izberem	Last night I went to the gathering in the field of Radomir to watch beautiful girls and to pick up a bride
<u>Refrain:</u> Море Рада радомирка, газии трава зелена Из ливагъе косена Радомирка на около води оро у коло Оро води засмеяна	<u>Refrain:</u> More Rada radomirka gazi trava zelena Iz livagje kosena Radomirka na okolo Vodi oro u kolo Oro vodi zasmeyana	<u>Refrain:</u> Hey Rada from Radomir She walks on the green grass, on the newly cut green Around Radomir, she leads the Horo around Leads the Horo smiling
Покрай мене вакарелки Убавици се напели А па до них софиянки Сите со бели капели /2	Pokray mene vakarelki Ubavitsi se napeli A pa do nih sofiyanki Site so beli kapeli	Around me are the girls from Vakarel, beautiful ones. Next to them are the girls from Sofia All of them with a white hat
Я си гледам мома Рада Що убаво кръстче вие Ситно оро ми играе От мене очи си не крие	Ya si gledam moma Rada Shto ubavo krâstche vie Sitno oro mi igrae Ot mene ochi si ne krie	But I look at maiden Rada, how she dances and turns her waist. She dances for me the Sitno horo and does not hide her eyes from me

## Şavşat bari

(Turkey)

This is a dance from the mountain village of Şavşat in the Artvin region in northeastern Turkey, close to the Georgian border. Artvin lies in the eastern Kara Deniz (Black Sea) region of Turkey, characteristic for its horon type of dances. Due to the fact that Artvin has been under Georgian, Russian and Turkish control in the past, its cultural characteristics (and thus its dance and music styles) are rather unique, showing considerable influences from different peoples: Georgians, Russians, Turks, Armenians and Laz.



Artvin, in northeast Turkey

Pronunciation: SHAHV-shaht BAH-ruh



Music: 10/8 meter QSSQ

*Balkan and Beyond*, Track #13

Formation: Closed circle, sets of three dancers together. Arms are bent at the elbows, upper arms straight down, forearms are horizontal, almost parallel to the floor, with the hands a little lower than the elbows, hand palms down, R hand on top of neighbor's L hand. Dancers are standing closely together, shoulders almost touching.

Steps & Styling: Proud and elegant.

<u>Meas</u>	<u>10/8 meter</u>	<u>Pattern</u>
1-4	INTRODUCTION. No action.	
	I.	IN PLACE.
1	Step R in place, swinging forearms horizontally R (ct 1); small, low kick with L fwd (ct 2); step L in place, swinging forearms to L (ct 3); small, low kick with R fwd (ct 4).	
2	Repeat action of meas 1, cts 1, 2 (cts 1, 2); tap ball of L ft fwd in front of R, keeping arms R (ct 3); small, low kick with L fwd (ct 4).	
3-4	Repeat action of meas 1-2 with opp ftwk and arm movements.	
5-8	Repeat action of meas 1-4.	
	II.	TO THE RIGHT.
1	Step R to R, swinging forearms horizontally R (ct 1); step L behind R, with L knee slightly bent, swinging forearms L (ct 2); repeat action of cts 1, 2 (cts 3, 4).	
2	Repeat Fig I, meas 2, but the first step R to R.	
3-4	Repeat Fig I, meas 3-4.	
5-8	Repeat Fig II, meas 1-4.	

## III. TURN.

- 1-4 Repeat Fig I, meas 1-4, while each set of 3 dancers rotates R halfway around using the ctr dancer (dancing in place) as the fulcrum, ending facing out.  
Note: Rotate approx ¼ turn on meas 1-2, and another ¼ turn on meas 3-4.
- 5-6 Drop handhold. Repeat Fig I, meas 1-2, while each dancer rotates individually halfway R, ending facing ctr again. Reconnect arms.
- 7-8 Repeat Fig I, meas 3-4.

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

Presented by Caspar Bik

Lyrics

## Approximate translation

Dağlarda kar sesi var lo  
Tavlada zar sesi var  
Kurban olam Şavşat'a da  
İçinde yar sesi var  
Haydi hanım haydi canım  
Sinanay aslan yarım  
Haydi hanım haydi canım  
Şinanay şirin yarım  
Zeytin yaprağı yeşil lo  
Dibinde gayfe pişir  
Benden sana yar olmaz lo  
Aklını başa devşir  
Haydi hanım haydi canım...

There is the sound of snow; by the hills  
There is sound of dice of the backgammon players  
May I be sacrificed for Şavşat  
There, in it, is the sound of my beloved  
Howay woman, howay my soul  
Be merry  
Howay woman, howay my soul  
Dance, my sweet darling  
The leaf of the olive tree is lush  
Simmer coffee underneath it  
I won't make a husband to you, nay  
Rewind your silly ideas back into your head  
Howay woman, howay my soul...

# Tilliko

(Gümüşhane, Bayburt, Turkey)

This dance is from the area around the city of Bayburt in the northeast Turkey. Because of its proximity to both the Black Sea regions (Pontic/Horon-style dances) and regions where it is most common to dance bar-style dances, one can find all their influences in the dances from Gümüşhane. Tilliko is a bar-style dance.

The song is about an Armenian boy (probably, since Tilliko is not a Turkish name) who is not available for the Turkish girls to love and marry because of the cultural and religious differences.



Gümüşhane region in Northeast Turkey

Traditionally it is danced only by women or only by men, each with their own figures and movements. In this version of Tilliko, both male and female figures are composed together.

Caspar Bik learned this dance from Turgay Onatli, a Dutch Turkish dance teacher and researcher of Anatolian dances, music, and folklore.

Pronunciation: TEE-lee-koh



Translation: Boy's name (not Turkish)

Music: 6/8 meter (3-3) counted 1-2

*Balkan and Beyond*, Track #4

Formation: Short lines, arms wrapped around the waist of adjacent dancers. The first and last dancers of a line hold a scarf.

Steps & Styling: Grounded, bouncy.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
1-16	INTRODUCTION. No action.	
	I.	FEMALE FIGURE (during the singing)
1	Step L to L on slight fwd diag, keeping both feet on the floor (ct 1); rock back in place on R (ct 2).	
2	Repeat meas 1.	
3	Facing and moving CCW, step L fwd (ct 1); step on ball of R foot (ct &); step L fwd (ct 2).	
4	Two steps (R, L) fwd (cts 1, 2).	
5	Step R fwd (ct 1); lift L knee (ct &); thrust L downward (ct 2).	
6	Touch L in front of R (ct 1); lift L knee, crossing slightly in front of R (ct &); thrust L downward (ct 2).	
7	Step L in place (ct 1); lift R knee (ct &); thrust R downward (ct 2).	
8	Repeat meas 7 with opp ftwk.	

II. MALE FIGURE I. (alternating with Fig III during the instrumental)

- 1 Step L slightly diag L, keeping both feet remain on the floor (ct 1); step back in place on R (ct 2).
- 2 Rock slightly diag L (ct 1); while putting wt on R, tilt upper body fwd (horizontal) with a flat back (ct 2).
- 3 Still with wt on R, straighten upper body and, with both knees bent, touch L fwd on a forced arch (ct 1); step L twd ctr, shouting “Hey!”(ct 2).
- 4 Two steps (R, L) twd ctr (cts 1, 2).
- 5 Step R (ct 1); lift L knee (ct &); thrust L downward (ct 2).
- 6 Touch L in front of R (ct 1); lift L knee, crossing slightly in front of R (ct &); thrust L downward (ct 2).
- 7 Step L bkwd (ct 1); lift R knee (ct &); thrust R downward (ct 2).
- 8 Repeat meas 7 with opp ftwk.

III. MALE VARIATION II. (alternating with Fig II during the instrumental)

- 1 Leap slightly diag L, wt mostly on L (ct 1); leap back in place, wt mostly on R (ct 2).
- 2 Leap slightly diagonal L, wt mostly on L (ct 1); leap back in place onto R (ct 2).
- 3 Flick L fwd to back in front of R (ct 1); leap onto L twd ctr (ct 2).
- 4 Jump on both ft with bent knees (ct 1); leap onto L with R leg straight fwd (ct 2).
- 5 Step R (ct 1); lift L knee (ct &); thrust L downward (ct 2).
- 6 Touch L in front of R (ct 1); lift L knee, crossing slightly in front of R (ct &); thrust L downward (ct 2).
- 7 Step L bkwd (ct 1); lift R knee (ct &); thrust R downward (ct 2).
- 8 Repeat meas 7 with opp ftwk.

Sequence: Every Fig is done twice; Fig I is done to the singing part; Fig II and III alternate during the instrumental part. Fig I (twice), Fig II (twice), Fig I (twice), Fig III (twice) ... continued to the end of the music.

Optionally, the lead dancer may call the order of the figures.

Presented by Caspar Bik

## Tilliko — continued

Lyrics

Tilliko daşta yatıyor, amman amman Tilliko  
 Daş beline batıyor, amman amman Tilliko  
 Tilliko saçın iki kat, amman amman Tilliko  
 Kes birini bana sat, amman amman Tilliko  
 Tilliko saçın yudurur, amman amman Tilliko  
 Yel vurur dolandırır, amman amman Tilliko  
 Tilliko daşta yatıyor, amman amman Tilliko  
 Daş beline batıyor, amman amman Tilliko  
 Tilliko saçın iki kat, amman amman Tilliko  
 Kes birini bana sat, amman amman Tilliko

Translation (approximate)

Tilliko lies on a stone, oh, oh, Tilliko  
 The stone is piercing his back, oh, oh, Tilliko  
 Tilliko has two layers of hair, oh, oh, Tilliko  
 Cut one and sell it to me, oh, oh, Tilliko  
 Tilliko is washing his hair, oh, oh, Tilliko  
 The wind is messing with his hair, oh, oh, Tilliko  
 Tilliko is laying on a rock, oh, oh, Tilliko  
 The rock is piercing his back, oh, oh, Tilliko  
 Tilliko has two layers of hair, oh, oh, Tilliko  
 Cut one and sell it to me, oh, oh, Tilliko



The city of Bayburt, Turkey.

## NOTES



# CRISTIAN FLORESCU and SONIA DION

## Romanian Partner Dances






## Bătuta de la Costești

(Romania)

This dance is from Bessarabia, Romania.

Pronunciation: buh-too-TAH deh lah KOHS-tehch-t(ee) 

Music: 4/4 meter *Sonia Dion & Cristian Florescu, Volume 6, Track 13; Sonia and Cristian Romanian Couple Dances, Volume 2, Track 4.*

Formation: Couples in circle, side by side, facing ctr. M's R hand on W's R shoulder-blade and M's L hand holds his vest. W's L hand rests on M's R shoulder and her R hand holds her vest.

Steps & Styling: M and W use opp ftwk.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-8	INTRODUCTION. No action.	
	I. SIDE BY SIDE, SWITCHING PLACES. Rhythm: S-S-Q-Q-S, S-S-Q-Q-S.	
1	<p>M: Step R to R, slightly diag bkwd (ct 1); step L next to R (ct 2); step R to R, slightly diag fwd (ct 3); step L next to R (ct &amp;); step R in place (ct 4).</p> <p>W: Large step L to L (ct 1); step R fwd (ct 2); small step L bkwd (ct 3); step R next to L (ct &amp;); step L in place (ct 4).</p> <p>During this meas, W switches places with M by making a full turn L in front of M.</p>	
2	Repeat meas 1 with opp ftwk and direction. W turns R in front of M.	
3	Repeat meas 1.	
4	<p>M: Large step on L to L (ct 1); step R fwd (ct 2); small step bkwd on L (ct 3); step R next to L (ct &amp;); step L in place (ct 4).</p> <p>W: Step R to R slightly diag bkwd (ct 1); step L next to R (ct 2); step R to R slightly diag fwd (ct 3); step L next to R (ct &amp;); step R in place (ct 4).</p> <p>During this meas, M switches places with W, making a full turn to L in front of W.</p>	
5	<p>M: Beg R, six steps in place using a Q-Q-S, Q-Q-S rhythm: step R in place (ct 1); step L in place (ct &amp;); step R in place (ct 2); step L in place (ct 3); step R in place (ct &amp;); step L in place (ct 4).</p> <p>W: Beg L, six steps using a Q-Q-S, Q-Q-S rhythm: step R fwd (ct 1); step L fwd (ct &amp;); step R fwd (ct 2); step L fwd (ct 3); step R fwd (ct &amp;); step L fwd (ct 4).</p> <p>During this measure, M raises his L arm and gently pushes W with his R hand to indicate where she should go, before dropping his R arm alongside his body. W begins making a full turn around M CCW.</p>	

## Bătuta de la Costești — continued

- 6 Repeat meas 5, W completing her turn around M. End with W  $\frac{1}{4}$  turn R, into ballroom pos with M facing CCW.
- 7-8 Repeat ftwk of meas 5-6 in ballroom pos, making one full turn CCW. On last two cts of meas 8, cpl opens to side by side facing ctr.
- 9-16 Repeat meas 9-16. On meas 16, cpl stays in ballroom position, M facing CCW.
- II. BALLROOM POSITION.
- 1 M: Small step R fwd (ct 1); step L next to R (ct &); small step fwd R (ct 2); small step fwd L (ct 3); step R next to L (ct &); small step fwd L (ct 4).  
W: Same as M's above, with opp ftwk and direction, starting L bkwd.
- 2 M: Small step R fwd (ct 1); step L next to R (ct &); small step fwd R (ct 2); small step L fwd, upper body bent slightly L (ct 3); step R slightly to R, upper body sways to R (ct 4).  
W: Same as M's above, with opp ftwk and direction, starting L bkwd.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Repeat meas 1-2, making a half-turn CW in place.
- 7-8 Repeat meas 1-2, with opp ftwk and direction, making a half-turn CW in place. On last two cts of meas 8, cpl opens to side by side facing ctr.

Sequence: The dance as described above is done a total of four times.

Presented by Cristian Florescu and Sonia Dion

# Coborâțul

(Romania)

This dance is from the region around Sibiu in Transylvania, Romania.

Pronunciation: koh-boh-REU-tool



Translation: Downward

Music: 2/4 meter *Sonia and Cristian Romanian Couple Dances*, Volume 2, Track 7.

Formation: Couples spread around the dance floor, facing each other, hands on ptr's shldr, M's arms outside W's arms. This dance could be done in threesome or foursome sets, hands on neighbors' shoulders or small mixed circles of 8-10 people hands joined down in V-pos, spread around the dance floor.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-16	INTRODUCTION. Instrumental. No action. Begin with the singers.	
	I. FACING AND ROTATING.	
1	Step R to R (ct 1); step L next to R (ct 2).	
2	Step R to R (ct 1); touch L next to R (ct 2).	
3-4	Repeat meas 1-2 with opp ftwk and direction.	
5-16	Repeat meas 1-4 three times.	
17	Repeat meas 1.	
18	Large step R to R while body sways to R (ct 1); step L in place while swaying L (ct 2).	
	II. OFFSET AND ROTATING.	
	W offset to M's R, M's R hand on W's L shoulder-blade and M's L hand on W's R shldr. W's hands remain on M's shldr.	
1	Step R in front of L (ct 1); step L to L (ct &); step R in front of L (ct 2); step L to L (ct &). Cpl rotates CW.	
2-3	Repeat meas 1 twice.	
4	Large step R to R while body sway to R (ct 1); step L in place while swaying L (ct 2). W offset to M's L; M's L hand on W's R shoulder-blade and M's R hand on W's L shldr. W's hands remain on M's shldr.	
5-8	Repeat meas 1-4 with opp ftwk and direction (beg L in front of R). Cpl rotates CCW.	
9-12	Repeat meas 1-4.	
13-15	Repeat meas 5-8.	
16	Step L in front of R (ct 1); step R to R (ct &); cross L in front of R (ct 2).	

Sequence: Introduction (no action), then alternate Fig 1 and Fig 2 three times. End stepping L in front of R (ct 1) and click R heel to L heel (ct 2).

Presented by Cristian Florescu and Sonia Dion

# Golya

(Romania)

This dance is from the Harghita region of Transylvania.

Pronunciation: GOH-leeah



Translation: Stork

Music: 4/4 meter *Sonia and Cristian Romanian Couple Dances, Volume 2, Track 1.*

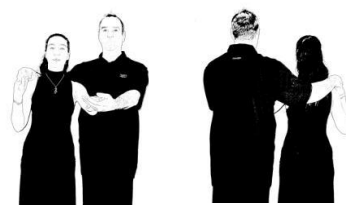
Formation: Circle of cpls facing CCW in Varsouvienne pos.

Meas     4/4 meter

Pattern

none

INTRODUCTION. There is no musical introduction; at the beginning of the dance, no action on the first four meas of Fig I.



## I. GOLYA

1 Beg R, three steps bkwd (cts 1-3); lift on R heel (ct 4).

2 Beg L, three steps fwd (cts 1-3); lift on L heel (ct 4).

3 Repeat meas 1.

4 Beg L, two steps fwd (cts 1, 2); step L next to R (M may stamp) (ct 3); hold (ct 4).

5 In place, both raise joined hands and bounce slightly at the knees while M help W to twist upper body to R (cts 1-2); keeping joined hands raised, M helps W to twist upper body to L (cts 3-4).

6 Repeat meas 5.

7 Release L hands. Beg R, three steps in place (cts 1-3). M steps in place while turning W in place using joined R hands; small lift on R heel while raising (slightly) L with L knee bent (ct 4).



Men may choose to dance with the free L arm down, or with the arm raised or behind the back (elbow bent at a 90° angle) and step heavily in place.

8 Take Varsouvienne position facing CCW. Beg L, three steps fwd (cts 1-3); small lift on L heel (ct 4). M steps heavily with flat ft.

9-24 Repeat meas 1-8 twice. On the last ct, M replaces small lift on L heel with a step on R as M need L free.

## II. ȘAPTE PAȘI (SEVEN STEPS).

1 Beg M's L, W's R, 4 running steps fwd moving CCW (cts, 1, 2, 3, 4).

2 Continue moving fwd 3 running steps (cts 1-3); lift L heel (ct 4).

3-4 Repeat meas 1-2 with opp ftwk, continuing CW.

- 5 Beg M's L, W's R, step-together-step moving away from ptr (cts 1-3); lift heel of standing ft (ct 4). Gradually change arm pos from Varsouvienne to Open position: standing side by side, M's R hand joined with W's L hand at chest level. M's L hand and W's R hand are free.
- 6 Repeat meas 5 with opp ftwk and direction.
- 7-8 Beg M's L, W's R, four step-lifts. M moves fwd (CCW) while assisting W with joined hands (M's R, W's L) to complete a full turn L.
- 9-10 Repeat meas 5-6.
- During measure 10, M moves in a semi-circle to end facing W and CW, in Close position: ptr slightly offset to L, lower body together, upper body slightly apart, M's R hand on W's L shoulder-blade, M's L hand and W's R hand joined and extended to M's L, at about shldr ht. W's L hand is on M's R shldr.
- 11-12 Beg M's L, W's R, four step-lifts. Cpl rotates one or two full turns CW while also moving CCW around the circle of the dance.
- 13-36 Repeat meas 1-12 twice. On the last two meas, cpl makes less than one full turn so W ends facing M and CW.
- III. ROATELE (THE WHEELS). Cpl facing each other, W slightly offset to M's right side, M facing CCW, W facing CW. M's hands on W's back below shldrs, W's hands on M's shldrs, arms bent at elbows forming a circular space between M and W.
- 1 Beg M's L fwd diag L and W's R bkwd diag R, step-together-step (cts 1-3). Lift heel of standing ft (ct 4).
- 2 Repeat meas 1 with opp ftwk but continuing to move CCW (M fwd, W bkwd).
- 3-4 Repeat meas 1-2, but cpl adjusts slightly in meas 4 so that M's back is to ctr.
- During measures 1-3 W's steps are larger than M's. W moves side to side with small curving motions (*croissant*).
- 5-6 Two full rotations as a cpl while moving on CCW, using with four large walking steps (pivots).
- 7-48 Repeat meas 1-6 seven times.

Sequence: Dance medley is done once through.

Presented by Cristian Florescu and Sonia Dion

# Învârtita rară din Sălaj

(Romania)

This dance is from Transylvania, Romania. It is a couple dance in the “turning couple dances” category. Each leader decides which sequences or figures to do, in what order, and how many repetitions of each.

Pronunciation: eun-veur-TEE-tah RAH-ruh deen SUH-lahzh



Music: 10/8 meter *Sonia and Cristian Romanian Couple Dances*, Volume 2, Track 3.

Formation: Couples spread around the dance floor, facing each other in closed position, W offset to M's L; M's R hand on W's L shldr and M's L hand on W's R shoulder-blade, W's R hand on M's L upper arm and W's L hand over M's R shldr.

Steps & Styling: The footwork is the same for M and W.

Meas      10/8 meter

Pattern

INTRODUCTION. No action.

## I. FIGURE I. Rhythm: Q-S-Q-S-Q-Q-S-Q-S-S.

During Fig I, cpl rotates CCW in place.

1 Lift on L heel (cts 1-2); step R diag R (cts 3-4); pause, bending R knee slightly (cts 5-7); step L next to R (cts 8-10).

2 Step R fwd (cts 1-4); step L in place (cts 5-7); step R bkwd (cts 8-10).

3 Step L in place (cts 1-2); step R fwd (cts 3-4); pause, bending R knee slightly (cts 5-7); step L next to R (cts 8-10).

4 Large step R fwd and turn slightly L, almost to face ptr (cts 1-4); step L next to R and continue turning body slightly L (cts 5-7); bend both knees (cts 8-10).

During meas 4, M and W exchange pos. W is now offset on M's R and arm/hand pos are reversed: M's R hand on W's L shoulder-blade and M's L hand on W's R shldr, W's R hand over M's L shldr and W's L hand on M's R upper arm.

5-8 Repeat meas 1-4 with opp ftwk and direction. M and W exchange arm/hand pos as in the beg of Fig I.

## II. FIGURE II.

During Fig II, cpl rotates CCW in place.

1-3 Repeat Fig I, meas 1-3.

4 Large step R fwd, turning slightly L and almost facing ptr (cts 1-4); large step L to L (cts 5-10).

During meas 4, M and W change arm/hand pos as in Fig I, meas 4.

5 Heavy step R next to L (cts 1-2); step L to L diag (cts 3-4); hold (cts 5-7); step R next to L (cts 8-10).

6-7 Repeat Fig I, meas 6-7.

- 8 Large step L fwd while turning slightly R to almost face ptr (cts 1-4); large step R to R (cts 5-10).  
To repeat Fig II, change lift on meas 1, ct 1, with heavy step onto L in place.
- III. FIGURE III. Rhythm: Q-S-Q-S-Q-Q-S-Q-S-Q-Q.
- 1-2 Repeat Fig I, meas 1-2
- 3 Step L in place (cts 1-2); step R fwd while bending upper body slightly in front and diag L (cts 3-4); hold (cts 5-7); step L in place while straightening body (cts 8-10).
- 4 Step R bkwd (cts 1-4); step L to L (cts 5-7); step R fwd and slightly diag L (cts 8-10).  
During meas 4, M and W exchange pos. W is now offset on M's R and arm/hand pos are reversed: M's R hand on W's L shoulder-blade and M's L hand on W's R shldr, W's R hand over M's L shldr and W's L hand on M's R upper arm.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- IV. FIGURE IV.
- 1-2 Repeat Fig I, meas 1-2
- 3 Step L in place (cts 1-2); step R fwd (cts 3-4); hold (cts 5-7); step L in place while turning body to almost face ptr (cts 8-10).
- 4 Jump onto both ft in place with R ft hitting L with a sharp click (*pinten*) and facing ptr and place both hands on the other's shldr (cts 1-4); while W stand in place, M jump with ft apart in the air, landing with ft together (cts 5-7); repeat cts 5-7 (cts 8-10).
- 5-7 Repeat meas 1-3 with opp ftwk and direction.
- 8 Join M's R hand with W's L, elbows bent, at eye level, and step L to L while turning to face ptr (cts 1-4); using joined hands and a slight push with L hand on W's R shldr, M assist W's two full turns CCW in place, as W use four steps – a large step R across in front of L and then L in place, another large step on R across L, and another L in place (cts 5-10).

Sequence: There is no fixed formula of when to switch from one figure to another.

Presented by Cristian Florescu and Sonia Dion

## P-a lungu

(Romania)

This dance is from the region of Lăpuș in Maramureș County in northern Romania.

Pronunciation: pah LOON-goo



Translation: It's long

Music: 10/16 meter *Sonia Dion & Cristian Florescu, Romanian Realm, Volume 9, Track 3; Sonia and Cristian Romanian Couple Dances, Volume 2, Track 6.*

Formation: Longways sets. Lines of couples facing each other in "proper position" with the M on L and W on R, from the perspective of someone facing the music. R hands joined at chin level, arms bent. M's L elbow bent, hand on lower back. W's L arm bent, palm on waist. See Photo A.

Steps & Styling: Proud, elegant and "late" on the music. M and W use opp ftwk.

Meas      10/16 meter

Pattern

1-16      INTRODUCTION. No action.

I.      DOWN THE SET, SWITCH PLACES, UP THE SET.

1      Facing slightly away from ptr and twd bottom of the set, large step fwd on M's R, W's L, swinging joined hands fwd (cts 1-4); step fwd M's L, W's R, swinging joined hands twd top of the set (cts 5-10). See Photo B.

2      Continuing twd bottom of set, step fwd M's R, W's L, swinging joined hands fwd (cts 1-2); step on M's L, W's R next to standing ft, swinging arms twd top of the set, and turning slightly to face ptr (cts 3-4); facing ptr, step to side on M's R, W's L, swinging joined hands twd bottom of set (cts 5-7). Touch M's L, W's R next to standing ft (cts 8-10).

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

5-6      Repeat meas 1-2.

7      Very large step fwd M's L, W's R (cts 1-4); another large step fwd exchanging places by rotating CW in an arc without releasing R hands.

8      Bring ft together (cts 1-4); M do a small jump in place on both ft while W bounce on heels in place (cts 5-7); step on M's L, W's R in place (cts 8-10).

9-16      Repeat measures 1-8, start moving twd the top of the set. See Photo C.



Photo A



Photo B



Photo C



## II. FIGURE I WITH TURNS FOR WOMAN.

- 1-6 Repeat Fig I, meas 1-6. On meas 3, M moves R arm over W's head to help her make a full turn R. Both move twd the top of the set. See Photo D.
- 7-8 Repeat Fig I, meas 7-8. On measure 7, M moves R arm over W's head to help her make a half-turn L and change places. See photos E and F.
- 9-16 Repeat meas 1-8 and start moving twd the top of the set.  
On the last measure of the dance, bring ft together (cts 1-4); M do a small jump in place on both ft while W bounce on heels in place (cts 5-7); hold (cts 8-10).

Sequence: Dance is done three times.

Presented by Cristian Florescu and Sonia Dion



Photo D



Photo E



Photo F

## Raru din Comlăuș

(Romania)

This dance is from the region of Arad, Banat, Romania, near the border with Hungary.

Pronunciation: RAH-roo deen kohm-LUH-oosh



Music: 4/4 meter *Sonia and Cristian Romanian Couple Dances*,  
Volume 2, Track 2.

Rhythm: S-Q-S-Q-S “Get your papers here.”

### Figure I

1	&	2	&	3	&	4	&
S		Q	S		Q	S	
R		L	R		L	R	
L		R	L		R	L	

### Figure II

1		2	&		&	4	&
S		Q	S		Q	S	
R		Lift	L		R	L	

Formation: Longways sets. Lines of couples facing each other in “proper position” with the M on L and W on R, from the perspective of someone facing the music. . Leader indicates change of figures. M’s R hand holds W’s L, straight arms down; M’s L hand holds W’s R, straight arms down

Steps & Styling: Couple dances from the Arad area are light-footed and graceful. Movements should be fluid and springy. Both partners are active. M courteously helping W execute turns. Arms are outstretched without being stiff or heavy, and couples dance in perfect harmony.



Meas      4/4 meter

Pattern

1-16      INTRODUCTION. There is no introduction to the music, but the first four measures may be used as one.

#### I. SIDE TO SIDE.

1      Step R to R (ct[s] 1[, &]); step L next to R (ct 2); small step R to R (cts & 3); step L behind R while turning slightly L (ct &); step R in place (ct 4).

2      Repeat meas 1 with opp ftwk and direction.

3-8      Repeat meas 1-2 three more times.

#### IA. FIGURE I. WITH HANDS UP.

1-8      Repeat Fig 1, facing each other, holding hands up.



IB. FIGURE I. WITH ARMS ON SHOULDERS.

- 1-6 Repeat Fig I, meas 1-6 only, with arms on ptr's shldr.  
M's R hand on W's L shldr, M's L hand on W's R shldr, W's R hand on M's L shldr and W's L hand on M's R shldr, M's arms are outside W's arms.

IC. FIGURE I. HOLDING ELBOWS.

- 1-4 Repeat Fig I, meas 1-4 only, with arms bent, R hands in front at waist level, L hands holding ptr's R elbow.

II. PIVOTS IN PLACE AND WOMAN TURNS.

- 1 Step R fwd while changing arm pos: M's R hand hold W's L, arms up, and M's L hand holds W's R, arms down (cts 1, &); lift on R heel (ct 2). Step L fwd (cts &, 3); step R next to L (ct 4); step L fwd (ct &).  
2-3 Repeat meas 1-2 twice. During measures 1-3, cpl makes one rotation CCW in place.  
4 Repeat ftwk of meas 1 with the following arm movements.  
With R hand free, M does the sequence in place, raising L hand to help W to turn. With L hand free beside her body, W rotates one full turn R in place, under joined hands.



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

III. WOMAN MOVES AROUND MAN.

- Repeat the ftwk of Fig II with the following arm movements:  
1-3 With R hand holding W's L, M leads W around him CCW while M makes in a small CCW circle. M's L and W's R hand are free.  
4 With same handhold, M leads W into a full CCW turn in place in front of him.  
5-7 M takes W's R hand with his L and leads her around him CW while M makes a small CW circle.  
8 M leads W with L hand into a full CW turn in place in front of him.



IV. COUPLE TURNS.

- During the first measure below, cpl moves into Closed Pos: L hips adjacent, M's R hand on W's L shldr and L hand on W's R shoulder-blade; W's R hand on M's L upper arm, and L hand on M's R shldr.  
1-3 Repeat ftwk of Fig II, meas 1-6, such that cpl rotates one full CCW turn in place. Option: Cpl may make two full rotations.  
4 Repeat meas 1-2 with the following arm movements:  
With his R hand holding W's L and his L hand free, M dances in place, and helps W to make one full CCW turn in place, with her R hand free down at her side.  
5-8 Repeat meas 1-8 with opp ftwk, direction, and arm pos.

## V. ÎNTOARSA (TWISTED).

Repeat ftwk of Fig II with the following movements. (see illustrations on last page)

During the first measure M and W change hand pos. Standing face to face, M crosses hands at chest level, with R hand over L hand, M's R hand holding W's R hand, M's L hand holding W's L.

Repeat ftwk of Fig II, meas 1-4, while M leads W to turn CW and to move around

- 1 Raise both arms while W rotates  $\frac{3}{4}$  CW in place.
- 2-3 With both arms up, W dances around M CW while M makes a small CW circle in place.
- 4 W rotates  $1\frac{1}{4}$  CW in place to end facing M.
- 5-8 Repeat meas 1-4 with same ftwk but opp direction.

Sequence: (Fig I+Fig II) twice; (Fig IA+Fig II+Fig III) twice; (Fig IB+Fig IV) three times; (Fig IC+Fig V) twice.

Presented by Cristian Florescu and Sonia Dion

FIG V ÎNTOARSA hand positions



Meas 1



Meas 1-2



Meas 3-6



Meas 7-8

## Românește de purtat - Românește de-nvârtit

(Romania)

These two dances are from Frata in Transylvania, Romania. Românește de purtat and Românește de-nvârtit. The village of Frata, on the plains of Transylvania, some 30 kilometers from the city of Cluj-Napoca. They are couple dances set to an irregular rhythm (10/16 or 10/8) with a slow tempo that creates a solemn mood.

In the first dance, all the couples perform the same movements at the same time, following the line of dance. In fact, it's a procession with a leader who, generally speaking, is the best dancer in the village. Although the music does not change, the second dance begins when the leader announces and begins Românește de-nvârtit, whereupon the couples break away from the circle formation, spread out on the dance floor and don't necessarily perform the figures at the same time. They do not go back to the first dance.

Both dances are accompanied by spontaneous singsong shouts from the best dancers but, like almost all slow dances from Transylvania, there is no whistling. In the past (50 years ago and more), Românește de purtat and Românește de-nvârtit were the second and third parts of a suite. The cycle always began with a men's dance called Fecioresc.

We had the opportunity and privilege of receiving a warm welcome from the people of Frata during our ethnographic trips to Romania. The people there are proud of their local heritage and actively preserve it in different ways. For example, in an unused classroom in the village school, they set up a popular arts museum that contains old pottery, textiles, costumes and other everyday objects donated by generous members of the community. In all, the collection is unique and a rich contribution to Frata's heritage. A number of famous local musicians pass on their skills and passion to many young people from the village and surroundings. Frata also boasts a large folk dance ensemble that keeps traditional dances alive by taking part in many events. The village setting is one of rolling hills and generous countryside where hospitality prevails and one leaves enriched by the time spent with the proud and genuine people of Frata.

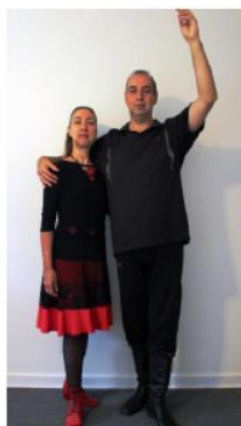
Pronunciation: Roh-meu-NEHCH-teh deh POOR-aht  
Roh-meu-NEHCH-teh dehn-VEUR-teet



Music: 10/16 meter *Sonia Dion & Cristian Florescu from Romania with Love, Track 2;*  
*Sonia and Cristian Romanian Couple Dances, Volume 2, Track 5.*



Formation: Line of couples facing CCW, M and W facing slightly towards each other.  
W stands on M's R side, M's R hand is on W's R shldr, his L arm raised almost vertical. Snapping fingers is optional. W's L arm is around M's waist, R arm down at her side.

Steps & Styling: Proud, elegant and "late" on the music.




## Românește de purtat - Românește de-nvârtit — continued

FIRST DANCE: ROMÂNEȘTE DE PURTAT

<u>Meas</u>	<u>10/16 meter</u>	<u>Pattern</u>
1-2	INTRODUCTION. No action.	M's ftwk noted; W use opp ftwk.
1	Touch L slightly in front (cts 1-2); step L in place (cts 5-7); bend L knee slightly (cts 8-10).	
2	Small step R bkwd (cts 1-2); step L next to R (cts 3-4); small step R bkwd (cts 5-7); raise L slightly (cts 8-10).	
3	Step fwd on L (cts 1-4); touch R next to L (cts 5-10).	
4	Step R fwd and turn slightly R, almost facing ptr (cts 1-4); step L to L, still turning R and arms start to change position.	
5-8	Repeat meas 1-4 with opp ftwk and direction.  Facing CW, M and W face slightly twd each other. M's R arm is straight in front a chest level, R palm facing out holding W's L hand. M's L hand is on W's L shldr. W's arm is around M's waist.  Repeat Meas 1-8 above until the lead couple decides to break away from the procession, at which time the other couples do the same and the second dance begins.	 

SECOND DANCE: ROMÂNEȘTE DE-NVÂRTIT

Couples spread out around the dance floor. M and W face each other, body slightly diag R. M's R arm drops to hip level with R palm facing down, holding W's L hand. M's L hand is on W's R shldr. W's R hand is on M's L shoulder-blade, under M's L arm.

	I. FIGURE I.	Same ftwk unless otherwise noted.	
1	Step R fwd (cts 1-4); step L fwd (cts 5-10).		
2	Step R fwd (cts 1-2); small step L fwd (cts 3-4); small step R fwd (cts 5-7) while W turn slightly L; M loud stamp with L while W touch L next to R, facing ptr (cts 8-10). During meas 1-2, cpl moves in place CCW.		
3	Step L diag bkwd L, body turning slightly L (cts 1-2); step R next to L (cts 3-4); step L fwd (cts 5-10). During meas 3, cpl moves in place CW.		

## FIGURE 1 (continued)

- 4 M: step R fwd, begin moving to stand side by side with ptr as described below (cts 1-2); step L in place (cts 3-4); step R bkwd (cts 5-10).

W: Big step R fwd begin turning body R (cts 1-4); step L next to R while making a ½ turn R to end side by side on M's R side (cts 5-10).

M and W now stand side by side, W on M's R, with M's R and W's L hands joined in W-pos. M's free L hand is up at head level with elbow bent; W's R arm is at her side.

- 5 M: Small step L bkwd (cts 1-2); step R next to L (cts 3-4); step L slightly fwd, turning slightly to face ptr (cts 5-10).

W: Step R fwd (cts 1-4); step L fwd (cts 5-10).

During meas 5, cpl moves in place CCW.

- 6 Stepping R slightly R of L ft, body twisting slightly L, M uses R hand to help W turn L while putting L hand on W's R shldr (cts 1-4); stepping L in place while body twists to R, M helps W to turn R (cts 5-10).

W's R arm is free, bent at elbow, hand at her waist. W uses two steps, stepping on R while turning L in place, and stepping on L while turning R in place. At the end of the turns W is facing M.

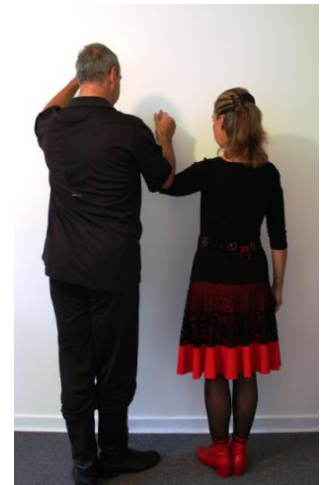
- 7 M: Step R in place (cts 1-4); step L next to R (cts 5-10).

During meas 7, M uses his R hand holding W's L hand to help W make one full CCW turn in place.

W: Turn in place using three steps (R, L, R) (cts 1-2, 3-4, and 5-10)

- 8 M: Step R diag to R while switching W's L hand from his R hand to his L hand. His free R hand stays up (cts 1-4). M step L fwd while using L hand to help W make one full CCW turn in place on his L (cts 5-10).

W: Big step L fwd (cts 1-4); step on R heel and turn L (CCW) in place (cts 5-7); bring ft together, wt on L (cts 8-10).





**FIGURE II – PONTURI (M's slapping part)**

During this figure, M moves CCW around W. W is inactive, although she must follow and adjust her position (either by turning slightly or by taking a step), in keeping with M's movements.

Cpl stands side by side, M on W's R. M's R hand free and his L hand held by W. W supports M with both arms (bent) in front at waist level. W's L hand (palm up) holds M's L hand while her R arm is under M's L arm.

- 1 M: Raising R leg in front with knee bent, and twisting outside R lower leg, slap outside of R heel with R hand (cts 1-2); step R fwd (cts 3-4); step L fwd (cts 5-7); repeat cts 1-2 (cts 9-10).
  - 2 Step R fwd (cts 1-2); step L fwd (cts 3-4); repeat meas 1, cts 1-2 (cts 5-10).
  - 3 Lift on R heel (cts 1-2); step R bkwd (cts 3-4); step L in place (cts 5-10).
  - 4 Raising R leg in front and bending upper body fwd slightly, slap inside of R calf with R hand (cts 1-4); step R next to L while straightening body (cts 5-7); step L fwd (cts 8-10).
  - 5-7 Repeat meas 1-3.
  - 8 Raising R leg in front and bending upper body fwd slightly, slap inside of R calf with R hand (cts 1-4); leap on R next to L, raise L leg straight in front and slap inside of L calf with R hand (cts 5-7); step L next to R while straightening body (cts 8-10).
- During meas 8, although W's weight is on both legs, she must quickly transfer weight onto L to prepare for Fig I.



Sequence: First dance followed by second dance. There is no fixed formula for when to switch from the first dance to the second dance. At some point, the lead couple simply breaks away from the circle and starts the second dance, thereby signaling the others to follow.

Presented by Cristian Florescu and Sonia Dion



## NOTES

# ROO LESTER


## Scandinavian



## Anna's Visa

(Sweden)

Anna's Visa was presented by members of a *gilledans* group from Stockholm at the Chicago Swedish American Museum in September 2012. *Gilledanser* are dances set to a specific tune and with a repeating specific choreography. Anna's Visa is danced in both Sweden and Norway and currently very popular.

- Pronunciation: AHN-ahs VEE-sahw  Translation: Anna's song [Video](#)
- Music: 3/4 meter. Any waltz in 8-bar phrasing works for this dance. *Klintetten 2018*, Tracks 15, 16, 17.  
Melody composed by Åsa Jinder; text "Som en sommarvind" to Orsa fiddler Leif Göras
- Formation: Circle of dancers; partners not necessary. Hands joined down in V-pos, but it's also acceptable to have no handhold.
- Steps & Styling: Steps  
Dal step (Step-lift): Step sideways R (ct 1); lift up on ball of ft, raising R ft slightly (cts 2-3). Can be done with opp ftwk.  
Waltz step: Three steps, one step per beat (cts 1-3). Can be done traveling fwd or bkwd.  
Styling  
Use normal waltz svikt\*: Step fwd, going down a little (ct 1); coming up a little, step on ball of ft (ct 2); step (ct 3).

\*Svikt is a Scandinavian term for describing the down-up characteristic of a dance.

In this dance all begin stepping/dancing with R.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
		INTRODUCTION. No action. Begin dance on the start of any musical phrase.
	I.	FIGURE I.
1		Facing ctr, Dal step: Step R to R (ct 1); lift L slightly above the ground (ct 3).
2		Dal step to L and pivot turn slightly L to face CW.
3		Beg R, one Waltz step backing up CCW.
4		Repeat meas 3, beg L, but facing and moving CCW.
	II.	FIGURE II.
1-2		Repeat Fig I, meas 1-2 (2 Dal steps).
3-4		Release handhold. Make one individual small circle R/CW with 2 Waltz steps, progressing CCW around the circle, and end facing ctr.


Sequence: Alternate Fig I and Fig II, once each, until the music ends.

Presented by Roo Lester

# Eggans Bugg

(Sweden)

This dance was shown by Eva and Sven-Olof at a dance exchange May 23, 1992 in Karlstad.

- Choreographer: Nils-Fredrik Ahlcrona, Malögadansarna      Pronunciation: EHG-ahnz buhg
- Pronunciation: EHG-ahns BEWGH  Translation: Bugg is the Swedish term for swing possibly/likely coming from jitterbug. The origin for Eggans is not known.
- Music: 2/4, 4/4 Schottische music. In Sweden, schottische is notated in 2/4.      *Klintetten 2018, Tracks 19 or 20*
- Note: The dance uses 20 bars of music. Most tunes have multiples of 8 bars.      [Video](#)
- Formation: Couples in a circle facing CCW. M beg L; W beg R. M are in an inner circle; W in an outer circle, all facing CCW. This dance is a mixer in which W progress fwd around the circle of cpls.
- Steps & Styling: Movements and character fit/follow the character of the music.

## Holds:

1. Open Ballroom position: Shoulder/shoulder-blade hold (M's R hand on W's L shoulder-blade, W's L hand on M's R shoulder) with outside hands (M's L, W's R) joined palm to palm. Simple handhold: Inside hands held (M's R, W's L) OR holding outside hands (M's L, W's R).
2. Double or Two-hand hold: Facing one another with M's back to ctr, W face ptr and ctr; M's L holds W's R and M's R holds W's L.
3. Forearm hold: Holding forearms at elbows
4. Hug hold: A close embrace holding either shoulder or shoulder-blade of other person.

## Steps:

1. Schottische (schottis) steps: A walking step moving fwd in a QQS rhythm. Step R fwd (ct 1); step fwd L (ct &); step R fwd (ct 2). Typically repeated with opp ftwk in the same direction.
2. Walking steps: Progressing fwd. Step R (ct 1); step L (ct &); step R (ct 2); step L (ct &).
3. Turning steps: Same as Walking step (above) but turning. Note: The dance was choreographed with all of the turns included. One can dance without turning.
4. Bayou step (QQS): Step R to R (ct 1); step L behind R (ct &); step R in front of L (ct 2). Typically repeated with opp ftwk and direction.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
		INTRODUCTION. No action. Length of introduction will depend on the recording or live music.
1-4		Facing and progressing CCW, four Schottische steps in Simple handhold or Open Ballroom position. Note: If meas 1-4 is danced with inside hands held, dance meas 5-6 with the same hold. If Open Ballroom position is used in meas 1-4, drop M's R and W's L and W can turn under joined outside hands.
5-6		M takes W's R hand in his L hand, forming an arch in front of the W. With four steps (R, L, R, L) women can make one or two R/CW turns under M's L arm. M follow W with four walking steps fwd (L, R, L, R). All are moving CCW around the dance space.
7-10		Face to face, M with back twd ctr, take a Two-hand hold and dance four Bayou Steps beg M's L, W's R.
11-12		Release handhold. Beg R, using four steps (R, L, R, L), W turn R while progressing CCW to next M in the circle. Meanwhile M takes four steps beg L (L, R, L, R) turning L/CCW, mostly on the spot, and meet a new W coming from behind. <i>Note: Turns are optional; walking steps can be used. Turn away from each other if both turn.</i>
13-14		Take a Forearm hold or Hug hold. Sway in place four times, beg M to L, W to R.
15-18		Repeat meas 11-14 (turn and sways).
19-20		Repeat meas 11-12 (turn).

Sequence: As noted above, until the music ends.

Note: The song used by the original choreographer talks about a little hug during the sways.  
Translated from Swedish by Roo Lester with additional details and explanations.

Presented by Roo Lester


# Hamburska med nig

(Sweden)

Hamburska, also called hamburgska, is danced throughout Östergötland. It is also danced in Småland and Södermanland, in southeastern Sweden, with regional variations. The areas share some of the same music with specific regional variations.

There are two different Hamburskas. Some people refer to the two hamburskas as Hamburska 1 and Hamburska 2; however, they are not consistent regarding which dance is which.

Both Hamburska med nig and Hamburska upp can be danced to the same music though there is a tendency for Hamburska med nig to be a bit slower. The dance is thought to have ethnological connection to and have traveled with seamen from Hamburg, Germany. Another theory is, hambopolska reduced in daily speech is hamburska.

Pronunciation: Hahm-buhrsh-kah mehd neeg  Translation: Hamburska with a dip  
 Försteg: fuhr-stehg meaning introductory step  
 or rest step  
 Polska: pohl-skah, literally Polish, referring to a dance type usually in 3/4 meter with a full 1-meas turn.

Music: 3/4 meter; 8th note polska. *Klintetten 2018, Tracks 1 or 2*  
 Tunes tend to be slower; however, the tempo varies. There are a number of tunes suitable to dance Hamburska. [Video](#)

Formation: Couples arranged around the room facing CCW; M on W's L in Försteg pos.

Steps & Styling: Holds:

Försteg (introductory step): Open shoulder/shoulder-blade hold for inside arms (M's R on W's L shoulder-blade, W's L on M's R shoulder). Outside arms hang at side.

Polska hold: M's R hand on W's L side of her upper back. M's L arm is bent at the elbow to make a right angle and hooks/holds onto the W's upper R arm with all fingers together, without an opposing thumb grip. W's L hand rests either on the M's R shldr or hooks onto M's upper R arm. W's R arm is bent at the elbow to make a right angle and her hand comes from below and up to hold/hook onto the M's upper L arm in the space between the deltoid and biceps/triceps muscles. W keeps her elbow in contact with the M's forearm. Torsos are parallel; R ft is positioned between the ft of ptr.

Steps:

Försteg: Beg M's L, W's R, move fwd, stepping on cts 1 and 3. Försteg has a fairly smooth style of moving.

Polska: Make one full CW turn per meas, turning/pivoting both during and between each step. Bend knees to achieve a dip or bend during ct 2. This is best accomplished with one's wt fwd twd the ball or sole of the foot with soft knees cushioning the movements.

The polska turn is a fluid turn with no stopping between steps. When stepping with L, you are either turning to face out of the circle on R before stepping L or already facing out and stepping to the side as you face out.

Make a half-turn from facing out to facing ctr on the ball/sole of L ft when getting ready to have weight/step on both feet. Make a quarter-turn R on the sole of L to face the dance direction to step R.

The above descriptions are common for CW turning regardless what foot begins: Both to ctr, R fwd, L out and flowing through these facing markers. Most of the turning is accomplished on the ball/sole of L ft.

Each person is responsible for holding the dance couple together.

Meas      3/4 meter

Pattern

INTRODUCTION. No action. This depends on the recording used or live music.

Shorthand for ftwk danced in Polska hold.

M: Left, Both, Right

W: Both, Right, Left

Note: Dip/bend knee on ct 2

		ct 1	ct 2	ct 3
Försteg	M	L heel to whole foot	Progressing fwd	R heel to whole foot
Försteg	W	R heel to whole foot	Progressing fwd	L heel to whole foot
Polska Turn	M	L fwd and pivot on L sole to begin CW turning	Continue pivoting on L, then place R sole beside L heel and turn	R fwd CCW, heel to whole foot
Polska Turn	W	Both, R sole beside L heel	R fwd, heel first to whole foot	L and pivot on sole
Svikt*			Dip/bend knee while turning (“nig”)	

\**Svikt* is a Scandinavian term for describing the down-up characteristic of a dance.

Transition from Försteg to Polska: M pivot on the ball/sole of R to face ptr, ending facing CW. Both M and W adjust to polska hold.

Transition out of Polska to Försteg: M releases his L arm and supports W as both open to face CCW.

Sequence: Försteg in open shoulder/shoulder-blade position, followed by Polska in polska hold. Dancers alternate between försteg and the polska turn at the choice of the dancers, often or usually changing between parts with the phrasing of the music.

Presented by Roo Lester


# Hamburska upp

(Sweden)

Hamburska, also called hamburgska, is danced throughout Östergötland. It is also danced in Småland and Södermanland, in southeastern Sweden, with regional variations. The areas share some of the same music with specific regional variations.

There are two different Hamburskas. Some people refer to the two hamburskas as Hamburska 1 and Hamburska 2; however, they are not consistent regarding which dance is which.

Both Hamburska med nig and Hamburska upp can be danced to the same music though there is a tendency for Hamburska med nig to be a bit slower. The dance is thought to have ethnological connection to and have traveled with seamen from Hamburg, Germany. Another theory is, hambopolska reduced in daily speech is hamburska.

Pronunciation: HAHM-buhrsh-kah OOP (as in soup)  Translation: Hamburska that goes up

Försteg: fuhr-stehg meaning introductory  
step or rest step

[Video](#)

Polska: pohl-skah, literally Polish, referring to a dance type usually in 3/4 meter with a full 1-meas turn.

Music: 3/4 meter; 8th note polska.

*Klintetten 2018, Tracks 1 or 2*

There are a number of tunes with varying tempos suitable to dance Hamburska.

Formation: Couples arranged around the room facing CCW; M on W's L in Försteg pos.

Steps & Styling: The dance is calm and flowing. It is important to cushion the movements especially in the polska turn. Pivot during and between steps to turn. Weight is somewhat fwd twd the ball or sole of feet. Heels remain close to the ground.

## Holds:

Försteg (introductory step): Open shoulder/shoulder-blade hold for inside arms (M's R on W's L shoulder-blade, W's L on M's R shoulder). Outside arms hang at side.

Polska: Polska hold or shoulder/shoulder-blade hold in closed position.

Polska hold: M's R hand on W's L side of her upper back. M's L arm is bent at the elbow to make a right angle and hooks/holds onto the W's upper R arm with all fingers together, without an opposing thumb grip. W's L hand rests either on the M's R shldr or hooks onto M's upper R arm. W's R arm is bent at the elbow to make a right angle and her hand comes from below and up to hold/hook onto the M's upper L arm in the space between the deltoid and biceps/triceps muscles. W keeps her elbow in contact with the M's forearm. Torsos are parallel; R ft is positioned between the ft of ptr.

Shoulder/shoulder-blade hold: M's arms on W's shoulder-blades, W's arms on M's shoulders.

## Steps:

Försteg: Beg M's L, W's R, move fwd, stepping on cts 1 and 3. Försteg has a fairly smooth style of moving.



**Polska:** Make one full CW turn per meas, turning/pivoting both during and between each step. M make a “rocking chair” movement as follows: pivot on the ball/sole of R to have their back to the dance direction to be able to step bkwd with L (ct 1); pivot on L heel with a bit of a bend in the knee for stability (ct 2) make a half-turn to step fwd on R (ct 3). Dancers borrow a little time from ct 1 and ct 3, thus extending ct 2 to allow for a smooth up-and-down character.

W step R fwd bending R knee a little (ct 1) to be able to spring (a slight leap) (ct 2) and land on L (ct 3). W goes through the air with assistance from her ptr as well as the spring she contributes. Think up, not over or around!

Both M and W turn between and during each step. A solid, steady hold is very important. Each person is responsible for holding the dance couple together.

Meas      3/4 meter

Pattern

INTRODUCTION. No action. This depends on the recording used or live music.  
Shorthand for ftwk danced in Polska hold.

**M: Left, pivot; Right, pivot W: Right, spring to Left    Note: Dip/bend knee on ct 1, up on ct 2.**

Step only on cts 1 and 3 with closed shoulder/shoulder-blade hold. Dip on ct 1 in preparation for “up” on ct 2-3.

		ct 1	ct 2	ct 3
Försteg	M	L heel to whole foot	Progressing fwd	R heel to whole foot
Försteg	W	R heel to whole foot	Progressing fwd	L heel to whole foot
Polska Turn	M	L bkwd to CCW, toe to heel	Turn on L heel	R fwd, heel to toe and pivot on toe
Polska Turn	W	R fwd CCW, heel to toe	Spring into air from R toe	Land on L and pivot on toe
Svikt*		Bending to prepare for going up	Up	Returning to normal

\**Svikt* is a Scandinavian term for describing the down-up characteristic of a dance.

Transition from Försteg to Polska: M pivot on the ball/sole of R to face ptr, ending facing CW. Both M and W adjust to polska hold.

Transition out of Polska to Försteg: M releases his L arm and supports W as both open to face CCW.


Sequence: Försteg in open shoulder/shoulder-blade position, followed by Polska in polska hold. Dancers alternate between försteg and the polska turn at the choice of the dancers, often or usually changing between parts with the phrasing of the music.

Presented by Roo Lester

## Schottis-bugg från Eslöv

(Sweden)

Schottis-bugg is a couple mixer that works to most schottische tunes. I like the Schottis efter Anders Dahl or Griffenfeldt tunes. They have a bit more modern sound to them and I feel fit the dance well. The dance is also done without mixing, always dancing with the same partner.

- Choreographer: Stig and Elsa Haraldsson  Translation: Schottische from Eslöv, a town in the Skåne/area of southern Sweden. Bugg (pronounced buhg) is the Swedish term for swing possibly/likely coming from jitterbug.
- Pronunciation: HOHT-ees-bewh (as in shrewd) frohn EHS-lahv
- Music: 2/4 meter Schottis *Klintetten 2018, Tracks 21 or 22*
- The choreographers used “I need your love tonight, Matz Bladhs.” [Video](#) (not as a mixer)
- Formation: Couples facing CCW around the dance space, in a single circle (or in concentric circles if needed). W on M’s R. Inside hands joined at about waist level. M beg each sequence with L; W begin each sequence with R. This dance is a mixer where the M progress fwd to next W.
- Steps & Styling: Holds:

1. Inside handhold: Hands closest to partner joined (M’s R, W’s L).
2. Double or Two-hand hold: Facing one another with M’s back to ctr, W face ptr and ctr; M’s L holds W’s R and M’s R holds W’s L.
3. Outside hands hold: M’s L holds W’s R.
4. Polska hold: M’s R hand on W’s L side of her upper back. M’s L arm is bent at the elbow to make a right angle and hooks/holds onto the W’s upper R arm with all fingers together, without an opposing thumb grip. W’s L hand rests either on the M’s R shldr or hooks onto M’s upper R arm. W’s R arm is bent at the elbow to make a right angle and her hand comes from below and up to hold/hook onto the M’s upper L arm in the space between the deltoid and biceps/triceps muscles. W keeps her elbow in contact with the M’s forearm. Torsos are parallel; R ft is positioned between the ft of ptr.
5. Shoulder/shoulder-blade hold: M’s arms on W’s shoulder-blades, W’s arms on M’s shoulders.

### Steps:

1. Schottische (schottis) step: A walking step moving fwd in a QQS rhythm. Step R fwd (ct 1); step fwd L next to R (ct &); step R fwd (ct 2). Typically repeated with opp ftwk in the same direction.
2. Walking step: Walking steps fwd. Step fwd R (ct 1); step fwd L (ct &); step fwd R (ct 2); step fwd L (ct &).
3. Turning step: Same as Walking step (above) but turning. Can be done as pivots, with one step per beat, or a QQS pattern, dancing on cts 1, &, 2 as described in the Schottische step above.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	INTRODUCTION. No action. Length of introduction will depend on the music.	
1	Moving CCW, beg M's L, W's R, Schottiche step fwd (cts 1, &, 2).	
2	Repeat meas 1 with opp ftwk.	
3-4	Adjust to face ptr and join free hands in a Two-hand hold. Beg M's L, W's R, a grapevine step: step sdwd (ct 1); step behind (ct 2); step sdwd (ct 1); step across in front while adjusting to face CCW (ct 2).	
5-8	Four Schottische steps fwd with the following arm movements anytime during the sequence: raise joined M's R, W's L hands above M's head as W dances behind M (M continues to move fwd CCW). When W reaches M's L side, the raised arms are lowered again in front of M into "cuddle" position.	
9-10	Release M's L, W's R handhold and raise joined M's R, W's L to make an arch. Beg M's L, W's R, take four walking steps (cts 1, 2, 1, 2). M takes smaller steps, allowing W to step in front of him under the joined hands to her original pos on the outside circle. During meas 10, ptrs turn toward each other (M turn R, W turn L) to prepare for the pivot turn.	
11-12	Take Polska or Shoulder/Shoulder-blade hold and dance four pivot steps (cts 1, 2, 1, 2), rotating twice CW as a cpl and moving CCW around the room. Cpl may choose to omit the turning and walk four steps fwd side by side.	
13-14	Repeat ftwk of meas 1-2, rotating (taking Polska or Shoulder/Shoulder-blade hold), or continue rotating from pivot turn, once CW as a cpl and moving CCW around the room. Cpl may choose to omit the turning and repeat meas 1-2 moving fwd side by side with inside hands joined.	
15-16	Beg M's L, W's R, four walking steps to turn (M to L, W to R). M turns slightly fwd around the circle to join inside hands with W who was in front of him while W turn R and takes smaller steps to return to her original position in the circle and join inside hands with M who was behind her.	
	If not doing this dance as a mixer, M and W execute the final turn so that the return to each other instead of progressing.	

Presented by Roo Lester

## Slängpolska for Three

(Sweden)

Eva Edberg, one of the people involved in the reconstruction of the slängpolska, wrote: “During the period beginning from 1700 up to the mid-1800s, the most common dance in all of Sweden was a couple dance (pardans) that had many different names, the most common of which was slängpolska.”

With the change in dance form in the beginning of the 19th century to dancing around the walls rather than on the spot, the slängpolska declined in use and became mostly a wedding dance. It later was only danced in a few places with very few parts remaining, noted Henry Sjöberg.

The slängpolska was reconstructed in the mid-1970s to tunes in the active repertoire of the fiddlers. It is danced as a couple dance and a dance for three. Each version—couple and threesome—has two parts, Round Dance and Promenade. There are several choices for each part of the dance. Two choices for each part are presented here.

Pronunciation: SLEHNG POHL-skah



*Klintetten 2018, Tracks 3, 4, 5, 6*

Music: 3/4 meter with three even cts.

The music for slängpolska is typically built of patterns of 4, 6, or 8 meas phrases. Today one can find 10+ meas phrases.

Each phrase is played twice: AA BB AA BB or AA BB CC AA BB CC.

The dance begins with the Round dance, is followed by the Promenade, and continues by alternating between Round dance and Promenade. The Round dance is danced for a full musical section (A, A); the Promenade is danced for a full musical section (B, B).

Music used in class has 8-measure phrases.

Formation: Historically M with 2 W; today, three people.

Steps & Styling: Holds:

### Round dance:

1. Hands joined in the circle of three, shoulder level, elbows bent in W-pos.
2. Hands joined behind or on the back of each person in the circle of three, back basket hold.

### Promenade dance:

1. All facing the same direction, center person joins hands in W-pos with person on either side; outside hands free at side.
2. Hands free.

### Steps (for both Round dance and Promenade):

Below is a small sample of the many options available. Dancers may choose from among these or make up their own!

1. Walking Step: Small steps fwd or bkwd on each beat. Either ft can begin. This is the most common step.
2. Step-lift-step: Step (ct 1); slight lift on free ft (ct 2); step (ct 3).
3. Step-lift: Step (ct 1); slight lift on free ft. Free foot may gesture fwd or bkwd (cts 2-3).
4. Grapevine step (used occasionally).

5. Buzz step.
6. Small or light stamp, often on ct 1.
7. Foot slap: In place of a step, raise free ft to hand and slap ft. May also slap thigh or calf instead of ft.

The Round dance is danced “on the spot” in one place. It always starts moving CW around the space and it progresses CW for a full phrase of the music, then CCW for the repeat of the phrase.

The Promenade moves CCW around the small space. All three dancers move fwd, the innermost dancer taking smaller steps or dancing in place as needed. Figures are danced in the promenade.

The dance has a smooth, flowing character. Dance with your whole body. Additional rhythmic ornaments and extra steps can be used. It is characteristic to act and respond – one dances an ornament and the others may copy or follow. Examples: jump, kick, small stamp, foot to hand slap, syncopations, claps, etc. There is freedom and variety in this.

Meas      3/4 meter

Pattern

INTRODUCTION. No action. Length of introduction will depend on the music. For music without an introduction, begin as soon as possible in the first phrase of music.

I.    **ROUND DANCE FIGURE I.**

With hands joined, move CW for a phrase of music. With hands joined, move CCW for the repeat of the phrase of music.

II.   **PROMENADE FIGURE I.**

Center leads Dancer on R under the arch formed by Center’s L arm joined with Dancer on L. Dancer on R continues dancing in a circle around Center to return to place. Center follows Dancer on R under the arch.

Center leads Dancer on L under the arch formed by Center’s R arm joined with Dancer on R. Dancer on L continues dancing in a circle around Center and return to place. Center follows Dancer on L under the arch.

Continue alternating sides through two complete phrases of music.

There is no specific timing for the circling. Dancing with smaller steps and moving fluidly are more important than specific timing. Ornaments or syncopations can be added. Center person can also begin by leading Dancer on L and then Dancer on R.

III.   **ROUND DANCE FIGURE II.**

Move arms to a back basket hold and dance CW for one phrase of the music. Dance 3 steps during the last meas of 1<sup>st</sup> phrase of music to change feet for CCW travel. Maintain the arm positions and dance CCW for one phrase of the music.

IV.   **PROMENADE FIGURE II.**

Dancers release hands and dance a figure 8 for the duration of the musical phrase, optionally adding ornaments. Leader/Center can start the figure 8 by facing either Dancer on L or Dancer on R.

Presented by Roo Lester

# Tack för Dansen

(Sweden)

This is a choreography by Dansmakarna i Molkrom from the spring of 2017, as modified by Roo Lester. This dance can be done dancing only with partner; in this instance, it will be done as a mixer.

Choreographer: Dansmakarna i Molkrom

Translation: Thanks for the Dance

Pronunciation: TAKH fuhr DAHN-sehn



Music: 3/4 waltz with an 8-bar phrasing

*Klintetten 2018*, Tracks 15, 16, or 17

Ruggen med Happy Skvett is the tune used by the choreographer. Any waltz in 8-bar phrasing works well.

Formation: Couples in a circle facing each other or CCW, progressing CCW.

Steps & Styling: Holds:

1. Outside Handhold: Join M's L with W's R at chest level, as the cpl face CCW. Inside arms hang at side.
2. Ballroom position.
3. Shoulder/shoulder-blade: M's hands on W's shoulder-blades, W's hands on M's shoulders.

Steps: (Begin outside feet: M's L, W's R)

1. Walking Waltz: three steps, stepping on each beat.
2. Turning Waltz: three steps to make half a revolution CW or CCW, stepping on each beat.
3. Side Step: Only stepping on ct 1 and 3. Step sdwd, bending knee with a slight bounce (ct 1); move free ft twd standing ft (ct 2); bring ft together taking wt on the traveling ft (ct 3).

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
1-4	INTRODUCTION. No action. Length of introduction will depend on the recording or live music.	
	I.	OPEN WALTZ, W TURN, CPL WALTZ.
1-2	With Outside Handhold, two Walking Waltz steps facing and moving CCW.	
3-4	Using two Turning Waltz steps, W dance fwd under the arch, turning R, while M dance fwd with two Walking Waltz steps beside W. W end facing M.	
5-8	Take Shoulder/Shoulder-blade pos (or Ballroom pos). Dance four Turning Waltz steps to make two rotations CW as a cpl and progressing CCW around the room.	
	II.	OPEN WALTZ, M TURN, CPL WALTZ.
1-2	Repeat Fig I, meas 1-2.	
3-4	Repeat Fig I, meas 3-4, except M turn L under the arch while W dances fwd slightly behind M.	
5-8	Repeat Fig I, meas 5-8. End with M's back to ctr, W facing M.	

## III. SIDE STEPS, CPL WALTZ (CCW).

- 1-4 Maintain closed pos (Shoulder/Shoulder-blade or Ballroom). With M's back to ctr, W facing M, move to M's L, W's R, CCW around the room, with four Side Steps.
- 5-8 Repeat Fig I, meas 5-8 turning CCW if comfortable or waltz on the spot. To prepare for the CCW turn, M may use the preceding Side Step, turning  $\frac{1}{4}$  L, to position the cpl with M facing CCW. Start CCW turn with M's L stepping fwd, W's R stepping bkwd.

## IV. CPL WALTZ (CW), SIDE STEPS.

- 1-4 In Shoulder/Shoulder-blade pos (or Ballroom pos), dance four Turning Waltz steps, rotating CW as a cpl, progressing CCW around the room. End with M's back to ctr, W facing M.
- 5-8 Release handhold. Repeat Fig III, meas 1-4 (Side Steps), but M takes slightly larger steps to progress fwd to a new partner to repeat the dance. W dances almost in place.

Sequence: Dance as described above until the music end.

Translated from Swedish by Roo Lester with additions and modifications.

Presented by Roo Lester

# KAY MUNN

## Scottish





## Glossary of Scottish Dance Terminology

In Scottish dancing, the body is held erect but not stiff. An upright carriage is essential for good balance and correct technique. Each dancer should strive to achieve an easy, natural poise with no affectation, or excessive body movement.

All dancing is done on the balls of the feet with knees turned out. Eye contact, courtesy and helpfulness between dancers are all essential elements of the dance. When inactive, dancers stand in place with heels together and toes apart, remaining alert and ready to assist the active couple. Joined hands are held at about shoulder level. The correct hold for leading and turning with one hand is the handshake hold. When a fast turn is done, the elbows are well-bent and kept close to the body. On a longer turn, the arms are held easily extended.

### **FIGURES AND STEPS**

Advance and Retire (4 meas): Dance twd the facing dancer and then dance bkwd (using the bkwd form of the appropriate traveling step) to orig pos. This figure may be performed across the set, up and down the set, or on a diagonal, and may involve one dancer or a line of dancers, with the facing dancer(s), either stationary or, more commonly, also advancing and retiring. Where a line of dancers is involved, they normally take hands. The figure occurs in Strathspeys and in Quick tempo dances. Four bars are normally allocated for the figure though sometimes only two

#### Meas

- 1 One step fwd R.
- 2 One step fwd L. At the end of this step, R is gently placed behind L leg, toe pointed down, just off the floor, near L heel, ready to begin the movement bkwd.
- 3 One step bkwd R.
- 4 One step bkwd L.

Allemande (2 cpl) (8 meas): This is danced by two couples, 1st cpl followed closely by 2nd cpl for first 4 meas. M raise joined R hands next to W's R shldr, while joined L hands are slightly lower, nearer to waist level (Allemande hold). Can be done in jig, reel and strathspey time, with traveling steps, starting from the middle of the set, M with ptr on his R.

#### Meas

- 1 Both cpls dance diag fwd R.
- 2 1st M wheels round to the L, bringing ptr with him to face the M's side of the dance.
- 3 1st cpl dances a step across to the M's side and faces down. 2nd cpl follows same track.
- 4 1st cpl dances a long step down the dance. 2nd cpl follows same track, all finishing facing down.
- 5 Each M brings his ptr around into a line facing the W's side of the dance, still on the M's side.
- 6 Both cpls dance twd ctr, each M bringing his ptr around under her R arm to face him.
- 7-8 Releasing hands, both cpls dance a step bkwd with R, then L, finishing on own sides of the dance.

## Glossary of Scottish Dance Terminology — continued

Allemande Hold: M raises joined R hands next to W's R shldr. L hands and arms are held away from the body, comfortably above waist height in the leading position.

Arches: Hands are joined and raised to allow other dancers to dance under the arch. Hands may be released if necessary to allow other dancers to pass comfortably under the arch.

Back to Back: (4 meas) Danced by two dancers facing each other

### Meas

- 1 Both dancers dance one step fwd with R.
- 2 Passing by R, dance one step with L to pass close to each other, back to back.
- 3 Passing by L, dance one step bkwd with R.
- 4 Dance one step bkwd with L to finish on the sideline.

Bow and Curtsey: This is always done at the beginning and end of each dance. It should be simple, unaffected and performed rhythmically. M bows from the waist, back straight, hands held naturally at his sides, while looking at ptr. W brings toe of one foot behind the heel of the other foot, and bends both knees equally, body erect and looking at ptr, then returns to starting position

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

Chain Progression for Three Cpls: (8 meas). This figure is sometimes called "Promenade Chain Progression" or "Chaperoned Chain Progression." In this description, order is 2-1-3, with 1st cpl facing out.

### Meas

- 1-2 1M casts up, 1st W casts down as 2nd cpl and 3rd cpl turn 3/4 with R hands into line up/down set
- 3-6 1M and 2nd W and 1st W and 3rd M, in promenade hold, dance CW to opposite end of line, as 2nd M and 3rd W (in middle) turn 1½ with L hands.
- 7-8 1st cpl dances CW to 2nd place on own side as 3rd cpl and 2nd cpl turn partners 3/4 with R hand to own sides.

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

Cross and Cast: This figure uses traveling steps.

### Meas

- 1-2 Briefly holding R hands, 1st cpl crosses into each other's place to face out
- 3-4 1st cpl continues dancing down behind the opposite line to specified pos.

Diagonal Reel of Four (8 meas): See Reel of Four. This figure is done diagonally across the set. Example: 2nd M and 2nd W start back to back in the middle facing 3rd W and 1M respectively. Can be done in jig, reel and strathspey time, with traveling steps.

Figure of Eight (8 meas): This figure can be danced on the sidelines (cpl in parallel) or across the dance. When danced by two cpls at the same time, it is referred to as a Double Figure of Eight. Can be done in jig, reel and strathspey time, with traveling steps.

*On the sidelines (parallel):*

Meas

- 1-2 1st cpl faces down, 1st W dances behind 2nd W, while 1st M dances in front of 2nd M.
- 3-4 1st W dances in front of 3rd W curving by the L to face out, below 3rd W, while 1st M dances behind 3rd M, curving by the L to face in, below 3rd M.
- 5-6 1st W dances up behind 3rd W and faces in, while 1st M dances up in front of 3rd M and faces out.
- 7-8 1st W dances in front of 2nd W, while 1st M dances behind 2nd M, both finishing in original places.

*Across the dance:*

Meas

- 1-2 1st cpl, 1st W passing in front of her ptr, crosses diag to opp side, below 2nd cpl and face out.
- 3-4 1st cpl dances up behind second cpl into ptr's place.
- 5-6 1st cpl, 1st W passing in front of her ptr, crosses diag to own side, below 2nd cpl and face out.
- 7-8 1st cpl dances up behind 2nd cpl into orig places.

Half Diagonal Reel of Four (4 meas): See Reel of Four and Diagonal Reel of Four, except that only the first four meas of the figure are danced. Dancers in the ctr will have exchanged places; dancers on the outside will have exchanged sides. Can be done in jig, reel and strathspey time, with traveling steps.

Half Figure of Eight (4 Meas): See Figure of Eight. This figure can be done in jig, reel and strathspey time, with traveling steps.

Half Reel of Four (4 meas): See Reel of Four. Dancers in the ctr will have exchanged places; dancers on the outside will have exchanged sides. Can be done in jig, reel and strathspey time, with traveling steps.

Hands Across: Often referred to as a "wheel," the hands in the center form the hub of a wheel, and usually begins from the sidelines. Any direction change is danced from the middle of the set, unless instructions indicate otherwise.

Hands Round and Back (8 meas): Informally, a circle in which 16 Slip Steps are danced by any number of dancers. The circular pattern is maintained throughout the formation. The circle is usually danced to L and then to R. All dancers begin with the L.

Meas

- 1 All dancers move on a curve to L (CW) and begin to join hands in a circle.
- 2-4 All continue the circle CW, preparing for the direction change at the end of meas 4, slowing the circle and bringing heels together gently.

## Glossary of Scottish Dance Terminology — continued

- 5-6 All move to R (CCW). At the end of meas 6, dancers at the top and bottom of the set release hands to reform the lines.
- 7-8 All continue to dance out on the curve to finish on the sides.

Lead/Dance Down the Middle and Up: Using traveling steps, holding R hands (“lead”), nearer hands (“dance”).

### Meas

- 1-3 Dancing cpl leads down the middle of the set.
- 4 Retaining R hands, dancing cpl turns twd each other to face up.
- 5-6 Lead up the middle of the set.
- 7-8 Releasing hands, dance diag out to orig pos.

Longwise sets: Cpls stand in two lines, a line of M facing a line of W, ptrs facing, M’s L shldr twd music. Cpls are numbered, with 1st cpl closest to music.

Pas de Basque: In jig and reel time, used for setting, turning on the spot, turning when two hands are given and sometimes for traveling over a limited distance. This step is danced on the ball of the feet.

### Counts

- 1 Spring on to R.
- 2 Bring L in front of R, to third pos and, with a transfer of wt to L, bring R off the floor.
- 3 Change wt to R again and bring L to fourth intermediate aerial pos, close to the floor.
- 4 Hold the pos (jeté).

This step alternates.

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

Petronella Turn: This figure uses two Setting Steps.

### Meas

- 1-2 Dance curving diag to R, dancing a 3/4 turn, pulling back by R shldr, finishing up/down, or across the set, depending on starting pos.

Reel of Four (Eight meas): This figure can be danced on the sidelines, across the set, diagonally, or up and down the middle of the set. It can be done in jig, reel and strathspey time, with traveling steps.

Basic Reel of Four, described for 4 W. 1st and 3rd W face down, while 2nd and 4th W face up on the sidelines. The M dance the same pattern at the same time.

Meas

- 1 1st W and 2nd W, and 3rd W and 4th W pass R, dancing to the L on a curve.
- 2 1st W and 4th W pass by the L while 2nd W and 3rd W continue to dance to the R, around the loop, to finish with 2nd W facing down and 3rd W facing up.
- 3 2nd W and 4th W, and 1st W and 3rd W pass by the R.
- 4 2nd W and 3rd W pass by the L while 4th and 1st W continue to dance to the R, around the loop, to finish with 4th W facing down and 1st W facing up.
- 5 4th W and 3rd W pass R, and 2nd W and 1st W pass R.
- 6 4th W and 1st W pass L, while 3rd W dances up and to the R, around the loop, to face down, and 2nd W dance down and to the R, around the loop to face up.
- 7 3rd W and 1st W, and 2nd W and 4th W pass R.
- 8 3rd and 2nd W pass L, while 1st W dances up to orig place and 4th W dances down to orig place.

Reel of Three (8 meas): This figure can be danced on the sidelines, across the set, or diagonally. It can be done in jig, reel and strathspey time, with traveling steps. It is similar to the Figure of Eight on the sidelines, in that, if the reel were drawn on the floor, it would form a figure of eight with well-rounded loops at both ends.

Basic Reel of Three, described for 3 W. M dance the same pattern at the same time. This formation usually begins with 1st W facing down and 2nd and 3rd W facing up, and ends with the dancers in orig pos.

Meas

- 1 1st W and 2nd W, dancing to the L on a curve, pass R shldr while 3rd W dances up to R on a curve.
- 2 1st W and 3rd W pass L shldr while 2nd W dances up to R, around the loop, to face down.
- 3-4 2nd W and 3rd W pass R shldr while 1st W dances down to L, around the loop to face up.
- 5 1st W and 2nd W, dancing to the R on a curve, pass L shldr while 3rd W dances down to the L and around the loop to face down.
- 6 1st W and 3rd W pass R shldr while 2nd W dances down to L, around the loop to face up.
- 7-8 2nd W and 3rd W pass L shldr while 1st W dances up. All dancers finish in orig pos.

Set: Perform the basic Setting Step appropriate to the tempo, i.e., Pas-de-basque or Strathspey Setting Step, once. The dancer will almost always be facing another dancer who also performs the Setting Step; often it is only the context which determines which dancers are involved and who faces whom. For example, with all dancers in orig places in a Longwise Set, “1s set” means that the 1st cpl perform the basic Setting Step facing each other across the set; “1s, 2s, 3s Set” means that they Set on the sides, i.e., the 1st, 2nd and 3rd M and the 1st, 2nd and 3rd W take nearer hands and perform the basic Setting Step facing their ptrs across the set.

## Glossary of Scottish Dance Terminology — continued

Rights and Lefts (2 cpl) (8 meas): This figure uses the traveling step and may be danced across, up and down, diagonally or in dances round the room, in a square pattern. Hands are released at shldr level as dancers pass each other.

Meas

- 1-2 Joining R hands with ptr, 1st and 2nd cpls cross to change sides.
- 3-4 Joining L hands on side, the two W and two M change places.
- 5-6 Joining R hands with ptr, 2nd and 1st cpls cross to change sides.
- 7-8 Joining L hand on side, the two W and two M change places, to finish in orig pos. On last count, 1st M and 2nd W pull back by the L to dance into pos.

Set and Cast Off/Up: This figure uses two setting and two traveling Steps.

Meas

- 1 Set with R.
- 2 Still looking at ptr, set L and begin to turn outward.
- 3-4 Dance down/up behind 2nd cpl.

Set and Link for 3 (4 meas): This is a method of progression danced by three cpls. It can be danced on the sidelines or up and down the set, using two setting steps and two traveling steps. It is often repeated to complete an 8-bar phrase.

Beg in lines of 3 dancers, starting and finishing pos may vary by dance. If the formation begins on the sidelines, it finishes with dancers facing each other up and down the set. The opposite is also true. This description begins with all three cpls on opp sides of the set, facing across from ptrs in order 3-1-2 (1st cpl standing between 3rd and 2nd cpl).

Meas

- 1-2 All 3 cpls set with nearer hands joined.
- 3-4 2nd M and 3rd W (L end of line) dance to the R end and curve around to the R into place. 3rd W ends in 3rd pos on the M side, facing up and 2nd M ends in top place on the W's side, facing down. *At the same time*, all other dancers pull back by the R and cast CW, one quarter around the set

Skip Change of Step: This step is used to travel. One Skip Change of Step takes one meas of music.

Counts

- 1 Hop on L and, at the same time, fully extend R leg fwd.
- 2 With R leg fully extended, step R fwd.
- 3 Bring L behind R to third rear position.
- 4 Step fwd again with R.

This step alternates

Slip Step: This step is used to travel sideways. It is danced in circles with hand joined, up and down the set on the sidelines, or with dancers facing ptrs with both hands joined. It usually starts to the L, with two steps to one meas of music. Steps are danced lightly, on the balls of the feet, with supple ankle movements and restrained body movement, and no bouncing/jumping impression.

Counts

- 1 Step L to L.
- 2 Close R next to L, heels touching. When heels touch, both ft are momentarily off the ground. Heel contact should be gentle, body weight centered, and steps shortened to prepare for direction change. For direction change, feet should be in first position.

Strathspey Setting Step: There are two steps to two meas of music. Good posture is essential to maintain balance, with no body rotation

Counts

- 1 Bend L knee and, with R leg fully extended, transfer wt to R ft in 2nd pos.
- 2 Close L ft to third rear pos.
- 3 Without bending the L knee, step R again with R, leaving L leg fully extended.
- 4 Hop gently on R ft, as L ft is drawn slowly up to third rear aerial low pos. Knees are well turned out, toe just above the supporting heel. The inside of the L ft is against the back of the R leg.

Repeated to the L with the L ft leading.

Strathspey Traveling Step: There are two steps to two meas of music. It is equivalent to Skip Change of Step in jig/reel time. The physical character of the step should be strong and dignified, while it should give the impression of ease and smooth, flowing elegance.

Counts

- 1 Bend L knee and, with R leg fully extended, surge fwd on to R.
- 2 Step L ft, behind R.
- 3 Without bending the L knee, step R again with R ft, leaving L leg fully extended.
- 3 Hop gently on R ft, as L is pulled through slowly, ready to lead into the next step.

Repeated to the L with the L ft leading

Turn with R/L/Both Hands: This is one of the most common movements. Hands are held at comfortable shldr level of the shorter person, in handshake hold, arms slightly bent and elbows down. How much the arms should be bent depends on how far the dancers must travel in a given number of bars

# Broadway

(Scotland)


Broadway in Manhattan is known widely as the heart of the American theater industry. Broadway theater is widely considered to represent the highest level of commercial theatre in the English-speaking world and the Theater District is a popular tourist attraction in New York City.

The great majority of Broadway shows are musicals.

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



Devisor: Chris Ronald, *Big Apple Collection* Sunday Class, Book 2

Pronunciation: 

Music: 4/4 Any 3x32 strathspey

[\(Video\)](#)

CD: *The Sunday Class Dance Book 2*, Track 14 by  
Marian Anderson's Scottish Dance Band

Formation: Longwise set. See *Glossary of Scottish Dancing Terminology*

Steps & Figures: See *Glossary of Scottish Dancing Terminology* for Strathspey Setting, Strathspey Traveling, Cast, Rights and Lefts, Set, and Set and Link for 3.

Meas      4/4 meter

Pattern

INTRODUCTION. One long note. Bow and Curtsey.

1-8            1st cpl dances down, holding nearer hands (two bars) and turns with both hands (two bars); 1st cpl dances up and casts to second place.

9-16          All Set and Link for 3 with 1st cpl dancing half-diag R and L starting diag L.

17-24        All Set and Link for 3 with 1st cpl dancing half-diag R and L starting diag L.

25-32        All three cpls set and half-turn with R hand, face ptr and pull back R shldr, dance out to places and set.

1st cpl is now between 3rd cpl and 2nd cpl and repeats the dance as described above from this position.

Sequence: Dance is done three times as noted above, with each cpl as 1st cpl.

Presented by Kay Munn



## Countess Of Dunmore's Reel (The)

(Scotland)


In the mid-19th century, the Earl of Dunmore owned the entire island of Harris. After the passing of the 1872 Education (Scotland) Act, Catherine, Countess Dowager of Dunmore, gave lands in favor of the School Board of the Parish of Harris for the building of schools. These included Finsbay School, which was attended by members of the devisor's family.

The Old School House now offers bed and breakfast accommodation.

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



Devisor: Deirdre MacCuish Bark in Royal Scottish Country Dance Society, Book 49

Pronunciation: 

Music: 4/4 Any 8x32 reel [\(Video\)](#)  
 CD: *Royal Scottish Country Dance Society Book 49*,  
 Jim Lindsay and His Scottish Dance Band, Track 13.

Formation: Longwise set. See *Glossary of Scottish Dancing Terminology*

Steps & Figures: See *Glossary of Scottish Dancing Terminology* for Skip Change of Step (unless otherwise specified), Pas de Basque, Chain Progression for Three Cpls, Set

Meas     4/4 meter

Pattern

INTRODUCTION. One long note. Bow and Curtsey.

- |       |                                                                                                                                                                                 |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1-8   | 1st cpl set and, taking nearer hands, dance down below 3rd cpl; 2nd cpl steps up on bars 3-4; cast up to 2nd place and set, advancing to face 1st corners (corners do not set). |
| 9-16  | 1st cpl turn 1st corners by R hands, pass ptr by R shldr, turn 2nd corners by R hands, pass ptr by R shldr to 2nd place on own side, facing out (corners dance 4 bars).         |
| 17-24 | Chain Progression for Three Cpls.                                                                                                                                               |
| 25-32 | All three cpls chase CW halfway around set. All set and cross R hand to own sides.                                                                                              |

Sequence: 1st cpl repeats from progressed position and then steps to the bottom of the set.

^^

Presented by Kay Munn

## Cranberry Tart (The)


(Scotland)

This fun, lively jig is dedicated to Deirdre Heyser, who danced at one time in Ithaca, New York. The title was meant to refer to the color of the gown that she wore to a 25th Anniversary Ball of some other dancers in the group. After much negotiation, the deviser and Deirdre agreed that, while the color of the dress was indeed fuchsia, the current title of the dance is more appropriate than *Fuchsia Shock!*



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

Devisor: Terry Glasspool in *The Seven Year Itch*.

Pronunciation: 

Music: 6/8 Any 8x32 jig [\(Video\)](#)  
 CD: *Selection of Jigs*, by Peter Macfarlane and Lilian Linden, Track 9.

Formation: Longwise set. See *Glossary of Scottish Dancing Terminology*

Steps & Figures: See *Glossary of Scottish Dancing Terminology* for Skip Change of Step (unless otherwise specified), Pas de Basque, Advance and Retire, Cast, Petronella Turn, Set, Reel of Three.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> One long note. Bow and Curtsey.	
1-16	Fugue <u>1ST MAN</u>	<u>1ST WOMAN</u>
	1-2 Set	----
	3-4 Cast (2nd M step up)	Set
	5-6 Set	Cast (2nd W step up)
	7-8 Petronella turn, end between 3rd cpl	Set
	9-10 Set in line with 3rd cpl	Petronella turn, end between 2nd cpl
	11-12 Advance with 3rd cpl	Set in line with 2nd cpl
	13-14 Retire with 3rd cpl	Advance with 2nd cpl
	15-16 Advance (alone)	Retire with 2nd cpl
17-24	1st cpl, dancing as a unit, with 1st W in the lead, gives R shldr to 2nd W to begin a shadow Reel of Three across the dance. 1stW should cast into the reel by pulling back R shldr. 1st cpl finish in 2nd place on own sides.	
25-32	1st cpl dances parallel Reels of Three on the sides of the dance, passing 3rd cpl R shldrs. Note: W at top of set moves R to begin.	

Sequence: Each cpl dances once, repeats from progressed position, and steps to the bottom of the set.

Presented by Kay Munn

## Deil Amang The Tailors (The)

(Scotland)

This is a very popular reel, usually called *The Devil's Dream* in the United States. There are many traditional stories about how timid tailors were frightened by real or pretend evil figures but, now and then, the tailor outwits the evil person. In old times, people made their own thread and wove their own cloth, and then waited for the traveling tailor to come and sew their cloth into clothing.


“Devil among the Tailors” is a pub game, a form of table skittles. The game involves nine small skittles arranged in a 3x3 square, usually within a shallow open-topped wooden box sitting on a table-top. The wooden ball (about the size of a golf ball) hangs from a string or chain attached to the top of a vertical wooden post rising from one corner of the box. The aim of the game is to knock down the skittles by swinging the ball in an arc round the post (rather than aiming directly at the skittles). It is also the name of a game in which each player spins a spinning top with a string to knock down skittles earning points for doing so.



A children's version of skittles.

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

Devisor: *Traditional Royal Scottish Country Dance Society Book 14, #7, Davies Collection*

Pronunciation: The DEEL ah-MAHNG the TAY-lohrs 

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

CD: *Royal Scottish Country Dance Society Book 14*, by James Coutts and his Scottish Country Dance Band CD2, Track 1

Formation: Longwise set. See *Glossary of Scottish Dancing Terminology*

Steps & Figures: See *Glossary of Scottish Dancing Terminology* for Skip Change of Step (unless otherwise specified), Pas de Basque, Allemande (2 cpl), Hands Across, Hands Round and Back, Lead/Dance Down the Middle and Up, Slip Step.

Meas      4/4 meter

Pattern

INTRODUCTION. One long note. Bow and Curtsey.

1-2                      Joining hands on the sides, 1st and 2nd cpls set to ptrs,

3-4                      1st and 2nd cpls dance four hands across, half way round, using R hands.

5-8                      Repeat meas 1-4, back to places, using L hands.

9-16                     1st cpl Lead Down the Middle and Up.

17-24                   1st and 2nd cpl dance the Allemande.

25-32                   1st, 2nd and 3rd cpls dance Six Hands Round and Back using Slip Step, in a circle.

Sequence: Each cpl dances once and then repeats from progressed position.

Presented by Kay Munn

## Ghillie Laces

(Scotland)

Ghillies are soft shoes, almost always made of supple leather that forms to the foot. They use laces which crisscross the top of the foot and are tied together similar to a sneaker. Some dancers also wrap the laces around the sole of the foot. The soles usually stretch across the entire bottom of the shoe (full-soled) and are made of leather. Some ghillies, however, are split-soled, with a leather sole under the heel and under the ball of the foot. Ghillies are most commonly black, although other colors are manufactured. They are generally worn very tight in order to keep a good point.



In this dance, the formations in bars 1-16 represent lacing the shoe, bars 17-24 represent the laces encircling the ankle, and finishes with tying the laces in bars 25-32.

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

Devisor: Bill Phillip in *The Highlander Collection of Scottish Dances*, Volume 1

Music: **4/4** Any 8x32 strathspey  
 CD: Dancers' Choice 2, Track 3 or  
 Robert Whitehead and The Danelaw Dance Band

Formation: Longwise set. See *Glossary of Scottish Dancing Terminology*

Steps & Figures: See *Glossary of Scottish Dancing Terminology* for Strathspey Setting, Strathspey Traveling, Figure of Eight, Rights and Lefts (1/2), Set.

Meas      4/4 meter

Pattern

INTRODUCTION. One long note. Bow and Curtsey.

- |       |                                                                                                                    |
|-------|--------------------------------------------------------------------------------------------------------------------|
| 1-4   | 1st M and 2nd W dance half R-hand turn to face each other, pull R shldr back, and dance out to each other's place. |
| 5-8   | 1st W and 2nd M repeat meas 1-4.                                                                                   |
| 9-12  | 1st M and 3rd M repeat meas 1-4.                                                                                   |
| 13-16 | 1st W and 3rd W repeat meas 1-4.                                                                                   |
| 17-20 | 1st cpl and 3rd cpl dance half Rights and Lefts.                                                                   |
| 21-24 | 1st cpl and 2nd cpl Set and cross R hand to own sides.                                                             |
| 25-32 | 1st cpl and 2nd cpl dance Double Figures of Eight (1st cpl cross up and 2nd cpl dance down).                       |

Sequence: Three cpl dance in 4-cpl set, so 1st cpl repeats from progressed position and then steps to the bottom of the set.

Presented by Kay Munn

## Itchy Feet

(Scotland)

Itchy Feet is a modern Scottish Country dance devised by John Walton of Hamilton, Ontario, Canada, who says, “When the music starts, and we are itching to start dancing, that is the time we have itchy feet.”

In 2014, the Scottish Dance Band Scotch Mist, under the leadership of Laird Brown, produced the CD *Coast to Coast*, which features the music for dances written by devisors across Canada. Instructions for this dance are published in the leaflet that accompanies this CD.

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

Devisor: John Walton, in *Coast to Coast* CD notes.

Music: 6/8 Any 8x32 jig [\(Video\)](#)  
CD: *Coast to Coast*, by Scotch Mist, Track 10

Formation: Longwise set. See *Glossary of Scottish Dancing Terminology*

Steps & Figures: See *Glossary of Scottish Dancing Terminology* for Skip Change of Step (unless otherwise specified), Pas de Basque, Half Diagonal Reels of Four, Hands Round & Back, Set and Cast Off, Turn with R/L hand, Set and Link for 3.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> One long note. Bow and Curtsey.	
1-4	1st cpl Set and Cast.	
5-8	1st cpl turn R hands 1½ times to face first corners.	
9-12	1st cpl dances Half Diagonal Reels of Four with first corners, finishing by passing R shldr.	
13-16	1st cpl dances Half Diagonal Reels of Four with second corners, finishing 3s, 1s, 2s, all on own side.	
17-24	3s, 1s, 2s Set and Link for 3, twice, finishing 2s, 1s, 3s all on own side.	
25-32	2s, 1s, 3s circle six hands around and back.	

Sequence: Three cpl dance in 4-cpl set, so 1st cpl repeats from progressed position and then steps to the bottom of the set.

Presented by Kay Munn



## Kilt Maker (The)

(Scotland)

The modern (small or walking kilt) is a skirt-type garment with pleats at the rear, originating from the traditional dress of men and boys in the Scottish Highlands in the 16th century. Since the 19th century, the kilt has become associated with the wider Scottish and Gaelic cultures. Kilts are made of woolen cloth in a tartan pattern.

Usually worn at formal events, competitors also wear this Scottish outfit at Highland Games. Taking place in an array of islands, towns, villages, and cities across the nation, these heavy athletics, dancing, and track and field tournaments are held every weekend in the Scottish summer.

The kilt has recently been adapted into an item of contemporary fashion wear, highlighting the versatility of this age-old item of clothing. Known as the Scottish national dress, kilts are recognized the world over. A symbol of patriotism and national identity, they have deep-seated cultural and historical roots. Across the globe, Scottish people proudly sport kilts as a tribute to their heritage.



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

Devisor: Priscilla Burrage in The Pinewoods Collection, Volume 2, and dedicated to Dot Stein, whose enthusiasm, creativity, and tailoring knowledge were instrumental in outfitting her local dance group (and others) in Scottish regalia.

Music: 4/4 Any 4x32 reel [\(Video\)](#)  
 CD: *Dancers' Choice 2*, by Robert Whitehead and the Danelaw Dance Band, Track 15 ("The Clan Reel").

Formation: Longwise set. See *Glossary of Scottish Dancing Terminology*

Steps & Figures: See *Glossary of Scottish Dancing Terminology* for Skip Change of Step (used throughout), Pas de Basque, Slip Step, Back to Back, Figure of Eight, Set and Cast, Turn R hands

Meas     4/4 meter

Pattern

### INTRODUCTION.

One long note. Bow and Curtsey.

- 1-8 (Sizing them up) 1st W followed by 1st M dances a Figure of Eight around the 2nd and 3rd M, starting by dancing between them. 1st W turns R about at the end of this phrase, facing ptr, both hands joined.
- 9-16 (Weaving) 1st cpl Slip Step to the bottom and Set (man L first), then Slip Step back to the top, release hands and Set, falling back to place. *Meanwhile*, the 2nd, 3rd and 4th cpls Set and Cross, joining R hands, and repeat back to place.

## Kilt Maker (The) — continued

- 17-20 (Pleating and Sewing) 1st M and 2nd W dance Back to Back, ending with 1st M in 2nd M's place and 2nd W in 1W's place. *Meanwhile* 1st W and 2nd M Set to each other and Cast Off or Up respectively to end progressed and opposite ptr.
- 21-24 1st cpl repeats meas 17-20 with 3rd cpl.
- 25-28 1st cpl repeats meas 17-20 with 4th cpl.
- 29-32 (Dancing the Kilt) 1sr cpl turns with R hands at the bottom, joining both hands on 31-32 if they wish.

Sequence: Each cpl dances once and then repeats from progressed positions

Presented by Kay Munn

# Makin' The Tartan


(Scotland)

Tartan, mostly associated with Scottish culture, is a woven cloth consisting of a crisscross pattern, known as the sett. Recognized the world over as a symbol of Scottish heritage, tartan is used to create Scottish kilts, bagpipes, scarves, and many other fashion items.

Making tartan is a lengthy and highly specialized process which has remained virtually unchanged for decades. From dyeing the yarn to the crucial weaving process, every stage must be completed with the utmost care and attention to detail. Weaving fabric, and especially tartan, is a painstaking procedure, undertaken by skilled artisans who dedicate their lives to this craft. The knowledge of these craftspeople, built up over time, is passed down the generations, proving that the art of making tartan is in their blood. This is a 40-bar strathspey for four couples in a four-couple longwise set.



Devisor: Geraldine Ferguson

Pronunciation: MAH-kin the TAHR-tan 

Music: 4/4 Any 4x40 strathspey

[\(Video\)](#)

CD: *Lorne Choice*, by Alastair Hunter and the Lorne Scottish Dance Band, Track 3.

Formation: Longwise set. See *Glossary of Scottish Dancing Terminology*

Steps & Figures: See *Glossary of Scottish Dancing Terminology* for Strathspey Setting Step, Strathspey Traveling Step, Figure of Eight, Hands Across, Lead/dance down the middle and up, Rights and Lefts, Set, Turn with R/L Hands.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> One long note. Bow and Curtsey.	
1-8	1st cpl set, full turn with R hand. Stay in ctr of set, extend joined hands to 2nd cpl. 1st and 2nd cpls dance R Hands Across once around.	
9-16	1st and 3rd cpls Double Figure of Eight (1st crossing down to begin, 3rd cpl dancing up the sides – no cast).	
17-24	1st cpl, followed by 2nd, 3rd and 4th cpls dance (nearer hands) down the middle and up (with 2s, 3s and 4s separating). 1st cpl ends at the top facing down and all other couples facing up.	
25-30	All set; (1st cpl progressing down to the bottom passing each cpl L shoulder as other cpls move up one place).	
31-32	All turn with two hands.	
33-40	2nd cpl and 3rd cpl dance Rights and Lefts while 4th cpl and 1st cpl dance Rights and Lefts.	
Sequence: Each cpl dances once and repeats from progressed positions.		

Presented by Kay Munn



# Terrace Loggers' Jig (The)

Terrace is a city on the Skeena River in British Columbia, Canada. The Kitselas people, a tribe of the Tsimshian Nation, have lived in the Terrace area for thousands of years. This dance represents coastal logging as practiced near Terrace.

The first figure represents marking the cut block for logging, with the other dancers representing the trees to be felled.


The second figure, double Back to Back (do-si-do), represents the back and forth sawing action of felling the trees. Everyone is involved, because a logging crew is typically much larger than the forestry crew that does the marking.



“Timber!” The third figure represents the felling of the tree and hauling timber to the sawmill. The arch by the active couple at the bottom represents the gate at the mill. The fourth figure represents milling the timber into lumber and other products.

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

Devisor: Kirsten Earl in the *Vancouver Branch Ruby Anniversary Collection*

Pronunciation: 

Music: 6/8 Any 4x32 jig  
CD: *Music for the Scotia Centenary* by Neil Barron and His Scottish Dance Band, Track 1 (“Antarctica Bound”)

Formation: Longwise set. See *Glossary of Scottish Dancing Terminology*

Steps & Figures: See *Glossary of Scottish Dancing Terminology* for Skip Change of Step (used throughout), Arch, Back-to Back, Cross and Cast, Hands Across, Lead/Dance Down the Middle and Up.

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
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**INTRODUCTION.** One long note. Bow and Curtsey.

1-8 1st cpl crosses over, giving R hands and cast to the bottom of the set. They give a “high-five” as they cross back to their own sides (all dancers clapping on beat 1 of bar 5) and cast back up to orig pos.

9-16 All four cpls dance Back to Back twice.

17-24 All four cpls dance down the middle with near hands joined, 4th cpl leading. On bar 21, 1st cpl make an arch, under which 2nd, 3rd, and 4th cpls dance up to finish in 1st, 2nd and 3rd pos respectively.

25-32            2nd with 3rd cpl, and 4th with 1st cpl dance R Hands Across and L hands back.

Sequence: Each cpl dances once and then repeats from progressed position.

Presented by Kay Munn

**TONY PARKES**  
**American Squares and Contras**



## American Square and Contra Dances

Presented by Tony Parkes

Squares and contras differ from many folk dances in one important respect: They are primarily about figures rather than steps. There is very little footwork beyond a basic walk, and even in communities where there is more elaborate footwork, the figures are the prime factor in defining the dance.

SQUARES. The United States and Canada cover an extremely large area, the equivalent of several European countries. Therefore, it's not surprising that there are different regional styles of square dancing (in addition to the codified "modern [so-called] Western" style). Most styles appear to be a blend of two traditions, which can be thought of as "across the set" and "around the set."

"Across the set" figures appear to have their roots in the ballrooms of Europe. The cotillion was fashionable in the 18th century, the quadrille (which is a series of cotillion figures) in the 19th. Basic movements such as "right and left" and "ladies chain" were used in many dances; if a dance had a unique sequence, it could often be described as a combination of common movements. As the term implies, these figures are danced by a pair of facing couples, often forming a series of grid or box shapes.

"Around the set" or "visiting" figures have long been popular in the American South, although they are found throughout the U.S. and Canada. Dance historian Phil Jamison has found evidence of multiple ethnic strains in their ancestry: English, Scottish, Irish, French, Native American, and African American. (The first "callers," in the early 19th century, appear to have been African-American.) In a square or large circle, one or more active couples visit their way around the set, dancing a four-person figure with each couple they meet. The figures usually involve circular movements; either one or two dancers walk around and between the others, or all four dancers move together in a circle or star. Typically each figure is unique and cannot be broken completely down into commonly used movements.

Two types of square dancing are widely popular among revivalists today (as distinguished from the organized "modern" square dance clubs, and also from isolated communities that preserve a distinctive local style). One is generally known as "Southern style" and consists primarily of the visiting figures referred to above. The other is what I think of as "neo-traditional," incorporating traits of several regional styles as well as borrowing a bit from the "modern" scene. Most callers in this style are careful to synchronize the dance movements with the phrases of the music, as was done in the cotillions and quadrilles and has always been done in contra dances. Even when they call, say, a square from the 1950s (when recreational square dancing flourished, eventually developing into the "modern" club movement) that was not originally phrased, they adapt it to fit the musical phrases. This is the style I grew up with, and the style in which I do 90% of my calling.

CONTRAS. American contra dances developed from the English country dance form known as "longways for as many as will." Most contra dances are in "duple minor" formation; that is, the long set is made up of two-couple groups. In each group, one couple (traditionally "active") progresses down the line while the other progresses upward, dancing with each couple they meet. Unlike squares, there is no home position in a contra.

## American Square and Contra Dances — continued

Contras waned in popularity during the 19th century as squares gained favor. In most parts of the U.S. and Canada they had died out completely by the early 1900s, surviving only in rural New England and a few isolated areas in the Northeast. They were revived along with squares in the 1930s, primarily in the East, but also in folk dance groups elsewhere, notably in California. In the 1960s a new revival began among young people; it accelerated in the 1970s and has continued to this day. Practically every large city or college town now has at least one contra dance group.

WHERE DO YOU FIT IN? This year at Stockton, all the square and contra dance sessions will be open to everyone, with no prior experience required. I do encourage you to attend the session(s) of your choice for the full week, rather than dropping in at random, but I will not assume knowledge of any basic movements. We will be using a limited number of movements and combining them in various ways.

That said, the daytime sessions will be intensive and may not be to everyone's taste. The dances at Once Over Lightly in the evening will be selected to appeal to dancers of all experience levels, and I encourage you to join in these whether or not you come to the daytime sessions.

## Contra Chestnuts

19<sup>th</sup>-century American, modified in the 20th century by folk process

Of the thousands of contra dances that have been written, almost all can be put into one of two groups:

1. The dances that died out in the late 19th century (when contras were no longer fashionable, replaced first by squares and then by couple dances such as the waltz and polka).
2. The dances written during the present-day contra dance revival, a few as early as 1940 but most since 1970.

A very few of the older dances have survived continuously since they were written (around 1800–1850), although most of them have been altered at least once in their lifetime; they are often called “classic contras” or “chestnuts.” Many of them have distinctive sequences; they are not just a collection of glossary movements. Many also have their own tunes, unlike most American square and contra dances (apart from singing squares). You would not expect to dance Hull’s Victory to a tune other than the title tune; you would not expect to hear the Hull’s Victory tune played for any other dance.

A few contras, from the same period as the “chestnuts” but no longer part of the living tradition, have been discovered in manuscripts of the era and revived for use in contra dance workshops.

### BOOKS

The 2008 book *Cracking Chestnuts*, by David Smukler and David Millstone, published by the Country Dance and Song Society ([www.cdss.org](http://www.cdss.org)), will tell you everything you need to know about the way these dances are being done today in the United States.

A good older book is *The Country Dance Book* by Beth Tolman and Ralph Page (1937, reprinted 1976, various publishers). It was written at the beginning of the square and contra dance revival, by people who grew up doing these dances, and it has a lot of enjoyable stories about the dances, the music, and the people who kept them alive. All editions are out of print, but the book is easy to find on used-book websites (example: [www.abebooks.com](http://www.abebooks.com)).

### RECORDINGS

The best modern recording is *New England Chestnuts* by Rodney and Randy Miller, originally issued on two LPs by Alcazar Records, reissued on CD by Great Meadow Music ([www.greatmeadowmusic.com](http://www.greatmeadowmusic.com)). It’s a two-CD set for the price of a single disc. It includes music for all the dances in this handout except Haymakers’ Jig, which can be done to any tune.

### MUSIC

Most contra dances contain 64 walking steps; tunes used for them need to be 64 cts long (32 measures in 2/4 or 6/8 meter, or 16 measures in 4/4 meter). Most tunes are in 2/4 (reels) or 6/8 (jigs) and consist of two 16-beat strains, “A” and “B,” each played twice to produce a sequence of AABB. Traditionally the dance movements are closely synchronized with the musical phrases.

## British Sorrow

From an 1807 manuscript; modernized and  
popularized by Ralph Page  
Contra dance, triple proper

Music: Marches in 2/4 or 4/4 meter

- A 1 Cpl 1 down outside, pass two Cpls, up center, cast off with #2
- A 2 Cpl 1 right-hand star with Cpl 3, left-hand star with Cpl 2
- B 1 Circle six to the right, once around
- B 2 Cpls 1 and Cpl 2 right and left over and back

## Chorus Jig

c. 1795; has been altered during its history  
Contra dance, duple proper (originally triple proper)

Music: Chorus Jig, *New England Chestnuts*,  
Great Meadow Music

- A 1 Cpl 1 down the outside and back
- A 2 Cpl 1 down the ctr and back, cast off
- B 1 Turn contra corners
- B 2 Cpl 1 balance and swing ptr; end facing up  
(original B 2: All forward and back; Cpl 1 turn ptr to place)

## Haymakers' Jig

c. 1840?

Music: Any jig or reel

Contra dance, duple improper  
(every other couple crossed over)

- A 1 Balance and swing neighbor
- A 2 Cpl 1 balance and swing partner in center
- B 1 Down the hall, four in line; turn alone and return
- B 2 Bend the line, two ladies chain over and back

**Lady of the Lake** is the same dance except for B 1: Cpl 1 down the center and back, cast off

## Hull's Victory

Named for an 1812 battle, is probably  
older, perhaps c. 1800, but has been altered  
Contra dance, duple proper

Music: Hull's Victory (a hornpipe)

- A 1 Cpl 1 turn partner by right halfway, give left to opposite, balance four in line (= ocean wave)  
Turn opposite by left once or twice around to same wave
- A 2 Cpl 1 turn partner by right once around to same wave, balance again  
Cpl 1 swing partner in center
- B 1 Cpl 1 down the center; turn as a Cpl (wheel around or California twirl) and return, cast off
- B 2 Same four right and left over and back

## Lady Walpole's Reel

c. 1840?

Contra dance, duple improper

Music: Lady Walpole's Reel or any other reel  
(the original tune is difficult to play  
on the violin)

- A 1 Balance and swing neighbor
- A 2 Cpl 1 down the center and back, cast off
- B 1 Two ladies chain over and back
- B 2 Half promenade, right and left back

Supposedly written at the request of one Lady Walpole, who disliked her husband but was required by custom to be his partner for the first dance at every ball. Notice that you spend very little time with your partner.

## Lamplighter's Hornpipe

c. 1840?; altered during its history

Contra dance, duple proper  
(originally triple proper)

Music: Lamplighter's Hornpipe

- A 1 Cpl 1 cross down through the center on a diagonal path, to end facing out in long waves between Cpl 2 and the next inactives (4 steps); all balance (4 steps)  
Those who can, turn by R once around to same waves (4 steps); all balance (4 steps)
- A 2 Those who can, turn by L until Cpl 1 can give R to ptr in center, forming a diagonal four-person wave (4 steps); balance (4 steps)  
Cpl 1 swing partner in center (8 steps)
- B 1 Cpl 1 down the center; turn as a Cpl (wheel around or California twirl) and return, cast off with original Cpl 2. NOTE: It's always a longer distance back than you think it will be; I call "Pass one, cast off")
- B 2 Same four right and left over and back

## The Market Lass

Published by John Burbank, 1799;  
rediscovered and adapted  
by Ralph Page, 1970s  
Contra dance, triple proper

Music: Glenn Towle (Canterbury Country Dance  
Orchestra; available from CDBaby or Lloyd  
Shaw Foundation)

- A 1 Cpl 1 cast and go down the outside past two Cpls; cross over, passing L shoulders, and go up around one (16 steps); take hands in a line of three, M between two W and vice versa
- A 2 Forward six and back (8 steps)  
Cpl 1 turn ptr by R three-quarters around (8 steps); back away from ptr to form lines of three across the set. M at the top, W at the bottom of the minor set
- B 1 Forward six and back, up and down the hall (8 steps)  
Cpl 1 turn ptr by R three-quarters to end on proper side (8 steps)
- B 2 Cpls 1 and 2 right and left (16 steps)  
Ralph used a modern New Hampshire right and left: pass partner by right shoulder (4 steps), same-sex neighbors wheel halfway around with L-hand person backing up (4 steps), repeat the pass and turn (8 cts)

## Money Musk

c. 1800; tune is older, c. 1775  
Contra dance, triple proper

Music: Money Musk (a reel)  
played ABC (originally ABCD)

- A Cpl 1 turn partner by R  $1\frac{1}{2}$ , cross and go around Cpl 2 (12 steps)  
Take hands with both neighbors in lines of 3 and forward six and back  
(actually a 4-beat balance)
- B Cpl 1 turn ptr by R  $\frac{3}{4}$  around (modern variant: turn by left  $1\frac{1}{4}$ ) to form lines of 3 across set, M 1  
at top, W 1 at bottom (8 steps)  
Forward six and back (another 4-beat balance); Cpl 1 turn ptr by R  $\frac{3}{4}$  around (4 steps). Cpl 1 is  
now proper, just below Cpl 2
- C Cpls 1 and 2 right and left over and back

Note 1: As in all triple minor dances, inactives alternate being #2 and #3 on their way up the set.

Note 2: The final part of the tune is no longer played, making this a 24-measure dance. None of the original movements are omitted, but several of them have been shortened. Originally this was an expansive, elegant dance; now it has a tight, busy feel.

## Petronella

c. 1820

Music: Petronella and Green Mountain, *New England Chestnuts*, Great Meadow Music  
Petronella (the “correct” tune in Vermont)

Contra dance, duple proper

- A 1 W1 and M1 each move  $\frac{1}{4}$  R in a diamond while spinning R, to end in the ctr facing ptr  
(W1 at top, M1 at bottom) (4 steps)  
Cpl 1 balance (modern variant: all four join hands in a circle and balance)  
W1 and M1 spin to R again, to end in each other’s original place; balance  
(modern variant: all four spin R, rejoin hands and balance)
- A 2 Repeat the spin and balance twice more, to end in original places  
(in modern variant, Cpl 2 will end in ctr; they can spin once more during B1 to get home)
- B 1 Cpl 1 down the ctr; turn alone and return, cast off
- B 2 Same four right and left over and back



## Rory O'More

c. 1840?

Music: Rory O'More and Saddle the Pony, *New*

Contra dance, duple proper (originally triple proper)

*England Chestnuts*, Great Meadow Music

- A 1 Cpl 1 cross, passing R shldrs, and go down around opposite (8 steps)  
 Cross up the ctr and cast off on proper side (6 steps)  
 Step into ctr and form a long wave of actives, with ptrs joining right hands (2 steps)  
 (Note: The person in your L hand is a "shadow," who will always be there)
- A 2 All actives balance in long wave, R ft first (toward ptr)  
 Actives move to own R (they can slide, grapevine, or spin) and give L to ptr  
 (and R to another shadow) in long wave (4 steps)  
 Actives balance again, L ft first (toward ptr)  
 Actives move to own L
- B 1 Turn contra corners
- B 2 Cpl 1 balance and swing ptr in ctr; end by backing away to proper side

Note: It's hard to believe this was originally a triple minor, as the "trademark" long waves would be impossible that way, but it's in the old books as a triple.

## Modern Contra Classics

Late 20th-century American composed dances, based on traditional American forms

These are some of the best of the dances written during the present-day contra dance revival.

From around 1850 to the late 1930s, no contra dances were written, as far as we can tell from the printed record. This is not surprising; contras were out of fashion during this time. Judging from printed dance cards (programs given to women, on which men signed up to dance each number), contras gradually disappeared from formal balls between 1850 and 1900, though more slowly in New England than elsewhere. Quadrilles and couple dances replaced them in popularity, and by 1900 even the quadrilles had largely disappeared. By the late 19th century, in many areas, the only contra-type dances being programmed were the Portland Fancy and the Virginia Reel; neither has a standard contra progression, and both are easier for dancers unfamiliar with contras to understand.

When the great 20th-century square dance revival began in the 1930s, a few callers started writing new contra dances, mainly in New England, where contras never completely died out. At first the choreography was very close to the contras of 1850; gradually new ideas were incorporated, including movements borrowed from traditional squares. Double progression was introduced in the 1950s, and completely symmetrical dances (in which the first and second couples' parts are identical) around 1960. The use of contras was still confined to the Northeast, apart from a handful of international folk dance and modern square dance groups.

The contra dance revival still going on began with Dudley Laufman in the 1960s. Laufman preferred the older dances, but many groups that were originally inspired by his leadership eventually turned to the newer, all-active choreography. Starting around 1970 and continuing to the present, a new body of contra dances has emerged, most of them keeping everyone moving all or nearly all the time. Many movements have been borrowed from English country dancing and modern square dancing, while some older ones (such as "turn contra corners") have all but disappeared. It remains to be seen whether the contra dance scene can avoid the excesses of the modern square dance movement, notably a trend toward complexity that has forced many out and discouraged others from joining.

### BOOKS

Thousands of contra dance sequences have been devised since around 1970. Some are collected in books, others are made freely available on the Internet. The Country Dance and Song Society (cdss.org) has the largest inventory of books; an Internet search will turn up many sites featuring contra choreography.

### TUNE BOOKS

*The Portland Collection* (three volumes, over 900 tunes) has become the bible of working contra dance musicians; it includes tunes from many regional traditions ([www.theportlandcollection.com](http://www.theportlandcollection.com)). *The New England Fiddler's Repertoire* (168 tunes) is a more portable book that concentrates on tunes long popular in the Northeast (available from CDSS or Great Meadow Music).

## MUSIC

Most contra dances contain 64 walking steps; tunes used for them need to be 64 cts long (32 measures in 2/4 or 6/8 meter, or 16 measures in 4/4 meter). Most tunes are in 2/4 (reels) or 6/8 (jigs) and consist of two 16-beat strains, “A” and “B,” each played twice to produce a sequence of AABB. Traditionally the dance movements are closely synchronized with the musical phrases.

## RECORDINGS

Many excellent CDs of contra dance music have been published in the last few years. Here are some of my favorites:

- Greenfield Dance Band / High Clouds – Great Meadow Music (my #1 favorite; has many usable tracks)
- Mary Cay Brass and friends / Green Mountain – Great Meadow Music (similar to above)
- Any Jig or Reel – New England Dancing Masters (also has many usable tracks)
- Old New England / ONE:TWO (the second and most usable of four volumes)
- Rodney and Randy Miller / New England Chestnuts – Great Meadow Music (two CDs for the price of one)
- Rodney Miller and Bob McQuillen / Pure Quill – Great Meadow Music
- Susan Kevra and friends / Full Swing – Great Meadow Music (has extra-long tracks, 14 and 15 x 32)
- New England Tradition / Farewell to the Hollow (mostly 6 and 7 x 32; good for circle mixers and NE squares)
- Susan Songer and friends / A Portland Selection, Vols. 1 and 2 (two separate discs)
- The Rhythm Rollers / Grand Right and Left (tempos are slow; this can be an advantage in some situations)
- Roaring Jelly / Dynamite Music Since 1970
- Canterbury Country Dance Orchestra – FandW Records (a reissue of 1970s tracks by the band that started the modern live-music contra revival. Tracks are short but inspiring.)

## RETAILERS

Contracopia ([www.contracopia.com](http://www.contracopia.com))

Country Dance and Song Society ([www.cdss.org](http://www.cdss.org))

Great Meadow Music ([www.greatmeadowmusic.com](http://www.greatmeadowmusic.com))

New England Dancing Masters ([www.dancingmasters.com](http://www.dancingmasters.com))

## Shadrack's Delight

By Tony Parkes, 1972

Contra dance, duple improper (every other couple crossed over)

- A 1 Do-si-do neighbor  $1\frac{1}{4}$  and take hands in a wave (8 cts)  
(R to neighbor, W's L joined in ctr)  
Balance forward and back (4 cts), turn by R halfway to a new wave (4 cts)  
(M's L hands joined in ctr; neighbors are still holding R)
- A 2 Balance fwd and back again (4 cts), M turn by L halfway (4 cts)  
All swing ptr (8 cts), end facing down with W on M's right
- B 1 Down the hall four in line (4 cts), wheel halfway around as cpls (4 cts)  
(M bkwd, W fwd) to face up (W is still on M's R)  
Up the hall four in line (4 cts), cast as cpls  $\frac{3}{4}$  around (4 cts) to face across (each end  
person backs around and helps ptr to go fwd)
- B 2 With the cpl across, right and left through (8 cts)  
Same two ladies chain across (8 cts)

This was my first original contra dance; I named it for the favorite teddy bear of Betty McDermid, a veteran dancer and caller who was one of my early mentors. She told me I would go far and urged me to keep my dances accessible to all comers.

## Ted's Mixer

By Ted Sannella, 1979

Music: The Garple Burn (a Scottish 8x32 march  
on the Peter White LP of the same name)

Circle of Cpls facing center, lady on gent's right

- A 1 All fwd and back (8 cts)  
Fwd again; W back out as gents "fold" to face ptr (8 cts)
- A 2 Turn ptr by R hand,  $1\frac{1}{2}$  to exchange places (8 cts)  
Do-si-do ptr once around to new place (8 cts)
- B 1 Turn ptr by L hand  $1\frac{1}{2}$ ; retain L handhold (8 cts)  
M put R arm around ptr's waist; promenade a few steps,  
then W face ctr as M drop back (retaining L handhold with ptr)  
to face the wall and give R hand to the corner lady, making an endless  
wave around the circle (also known as an "Alamo ring") (8 cts)
- B 2 Balance twice (8 cts); swing the corner, who becomes new ptr (8 cts)

Circle mixers help build community ("we're all in this together") and help individuals to overcome shyness (it's easier to ask someone to dance if you've already encountered them). This is one of my favorites. Ted Sannella (1928–1995) was a triple threat: caller, choreographer, and mentor to many.

## Squares of the 1950s

American-composed dances, based on traditional American forms

These squares were written between 1945 and 1955, an era sometimes called the “Golden Age of Square Dancing.” This period was marked by tremendous changes in square dance choreography.

Before 1945, in what may be called the “Traditional Era,” most callers used only 10 or 12 basic movements (such as Swing, Promenade, Allemande Left, etc.) and maybe another 10 or 12 “named” figures (like Duck for the Oyster and Texas Star). Dancers needed no more than 6 lessons in order to join a club; in some cases there were no lessons and dancers learned by taking fourth position in a square.

Between 1945 and 1955, square dancing became a craze in the United States, Canada, England, and Australia. Millions of people took 6 to 12 lessons and joined clubs or started their own. Callers got tired of the old figures and began to experiment; they started by combining the old movements in new ways. Many good figures were written during this time. New “breaks” or chorus sequences were written too; most of these were variations on Grand Right and Left, inspired by Lloyd Shaw’s Allemande Thar of 1938-39. I call the 1945-55 period the “Transitional Era.”

Beginning in the late 1950s, callers began inventing new “basic” movements and combining them in every possible way to create an infinite number of sequences. It became standard procedure for dancers to commit these “basics” to memory instead of learning complete dances. This enabled callers to call long, involved sequences without a walkthrough, as long as they used basics the dancers had learned. This type of square dancing has become known as “modern” or “modern Western,” although it bears almost no resemblance to traditional Western style.

The squares we will do in the daytime sessions are largely from the “Transitional Era.” Some of them were presented by various callers in the early days of Stockton Folk Dance Camp. Some are more complex than others, but all can be done by anyone willing to concentrate a little.

### DANCE BOOKS

The most valuable books on “Transitional” squares are the ones published during the era. The single most useful one is *5 Years of Square Dancing* (often called “the 5-Year Book”), published by Sets in Order in 1954. Sets in Order’s *Year Book Number 1* is also good. These books occasionally turn up on eBay or on used-book websites.

### TUNE BOOKS

I prefer Southern tunes for most of these squares. There are many such tunes in the 3 volumes of *The Portland Collection*, along with hundreds of tunes that are good for contras and New England squares ([www.theportlandcollection.com](http://www.theportlandcollection.com)).

### RECORDINGS (WITHOUT CALLS)

There are fewer recordings currently available for Southern, old Western, and “Transitional” squares than there are for contras, New England squares, and modern squares. These are the ones I have been able to find:

## Squares of the 1950s — continued

- Williams and Bray / Bluegrass Hoedown – Voyager VRCD359 (the most usable album; 9 tracks of 9 or 10 x 32 measures)
- Southern Reels on Listen to the Mockingbird – New England Dancing Masters (10 x 32)
- Old Time Reel Medley on Sashay the Donut – New England Dancing Masters (15 x 32)
- Barn Dance Medley on Step Lively – Marian Rose (11 x 32; CD includes same music with calls)
- Uncle Herm's Hornpipe on Morrison Brothers Band / 21st Century Hoedown – Oak Union 002 (8½ x 32)
- The Poodles / Julianne Johnson and Grub Springs – Lloyd Shaw Foundation download (14 x 32)
- The Poodles / Kansas City Reel – Lloyd Shaw Foundation download (12 x 32)
- The Poodles / Granny, Will Your Dog Bite? – Lloyd Shaw Foundation download (12 x 32)

## RECORDINGS (WITH CALLS)

Few recordings from this era have been reissued, and it can be hard to choose the best ones of the hundreds that were made. Look for the names Ed Gilmore and Jim York, among others. Ed Gilmore made many single records, and also two albums: Learn Square Dancing and Square Dance Party. Both were originally issued on the Decca label, and later on the MCA label after MCA bought Decca. Jim York wrote many good dances but made few recordings.

In addition, many singing squares from the early 1950s have innovative and interesting figures. The Windsor label consistently had the best callers, musicians, and choreographers; Bruce Johnson is my favorite of the Windsor callers. Fenton “Jonesy” Jones on the MacGregor label was another very popular singing caller.

Marvin Shilling was a Colorado caller who recorded extensively on the Western Jubilee label. His recordings have been reissued on CD by the Lloyd Shaw Foundation ([www.lloydshaw.org](http://www.lloydshaw.org)).

## Ends Turn In

By Ed Gilmore

Music: Kansas City Reel

(Lloyd Shaw Foundation download)

Square dance, optional partner change

Heads forward and back, split your corners, around just one to a line of 4  
 Forward 8 and back you do, forward again and pass through  
 Arch in the middle and the ends turn in (sides do an automatic California twirl)  
 Come into the middle and circle 4, once around in the middle of the floor  
 Pass through, split the sides, around just one to a line of 4  
 Forward 8 and back you do, forward again and pass through  
 Arch in the middle and the ends turn in (sides California twirl)  
 Come into the middle and circle 4, once around in the middle of the floor  
 Pass through, allemande left, etc. (or swing corner and promenade)

## Fiddle Faddle

By Jim York, based on 2 or 3 older dances

Music: Durang's Hornpipe (Lloyd Shaw  
Foundation download, originally a  
Sets in Order 45 rpm)

Square dance, no partner change

Couples 3 and 4 do a right and left through; square your set  
Couple 1 split the ring, around just one to a line of 4  
Forward 4 and back tonight, the line of 4 slide to the right  
(stop behind the couple in #4's place, join outside hands in a "clump" of 6)  
Forward 6 and back you do, Couple 2 walk on through  
Split one couple and separate, round one to a line of 4 (in front of the other 4)  
Forward 8 and then back down, center couples wheel around  
Once and a half in the middle of town  
Gents star left and the ladies right, once around in the middle of the night  
Pick up your lady with an arm around, star promenade around the town  
Gents back out and the ladies in, star promenade around again  
Swing your own when you get home; promenade

Note: Couples doing the diagonal right and left through must be the 2 couples "before" the active couple in numerical order – 3 and 4 for Couple 1; 4 and 1 for Couple 2; 1 and 2 for Couple 3; 2 and 3 for Couple 4.

## Indiana

By Ed Gilmore

Music: Originally a singing call, but works well  
as a phrased square

Square dance, partner change  
(right-hand lady progression)

A 1 Heads right & left through; lead to the right, circle 4 to a line of 4  
A 2 Forward 8 and back; pass through, face left  
B 1 All promenade single file; ladies turn around, swing new partner  
B 2 Promenade

## Lazy H

By Ed Gilmore, based on the traditional

"Four in a Center Line" aka "The H"

Square dance, no partner change

Cpl 1 down the center, split Cpl 3, around one to a line of four, facing the #1 position  
Forward four and back, forward again and stand pat, in center of set  
Sides right and left through and back, traveling on both sides of the center line  
The line of four, you fall back, arch in the middle and the ends duck through  
Separate around just two, between the sides you stand (two facing lines of three)  
Forward six and back with you, lonesome couple (#3) walk on through  
Separate around just one, and four in line you stand (two facing lines of four)  
Forward eight and back with you, center four right and left through, same four pass through  
Shorter ending: Allemande left your corner (can swing partner or start a grand right and left)  
Longer ending: Split the ring, around just one, into the middle with a right-hand star  
Look for the corner, allemande left (etc.)

## Right Hand Over, Left Hand Under

Traditional Square dance, no partner change

Cpl 1 lead to the right, circle 4

Leave W where she be, on to the next and circle 3

Steal that gal like honey from a bee (put her on the right), take her to the next and circle 4

Leave her there, go home alone (lines of 3 at the sides, head gents home alone)

\*Forward 6 and back you go, the lonesome gents you dos-a-dos

Right hand over, left hand under; ladies cross and go like thunder\*\*

Each side gent helps the ladies to cross in front of him; each lady goes to the nearest side of the lonesome gent she is approaching, and she falls back with him as he comes out of the dos-a-dos

Repeat from \* to \*\* 3 more times, for a total of 4.

Everybody home and everybody swing or allemande left, etc.

Note: This is a much older dance than the others. I include it here because, in order to understand the dance Triple Duck, which is a variation of this one, it helps to be familiar with the original figure.

## Starline

By Ed Gilmore

Square dance, partner change (corner progression)

Heads lead to the right, circle 4 to a line of 4

Forward 8 and back to the bar; with the couple across, a right-hand star ( $\frac{3}{4}$  around)

Heads to the center with a left-hand star, sides wait where you are

Come back to the sides and star some more, head gents lead to lines of 4 (at the head this time)

Forward 8 and back to the bar; with the (new) couple across, a right-hand star ( $\frac{3}{4}$  around)

Heads to the center with a left-hand star, sides wait where you are

Come back to the sides and star a while, head gents lead them single file

Ladies turn and there you swing (original corner), promenade around the ring

## Three Ladies Chain

Author unknown

Music: Old Time Reel Medley, *Sashay the Donut*

Square dance, no partner change

New England Dancing Masters

Couple 1 lead to the right, circle 4 once around

Two ladies chain

Three ladies chain on a longer track, you chain right over and you chain right back

The first gent stand like a rock in the sea, keep on chaining till you've chained all three

(Just like two ladies chain, except that each lady meets Gent 1 in the center; he does a very short courtesy turn with her and sends her on in the direction she was going)

On to the next and circle 4 halfway around

Duck for the oyster, dig for the clam; duck on through to the promised land

On to the last and circle 4 all the way around; two ladies chain

Three ladies chain on a longer track, you chain right over and you chain right back

The first gent stand like a rock in the sea, keep on chaining till you've chained all three

Everybody home and everybody swing, etc.



## Triple Duck or Back You Blunder

Author unknown

Music: Southern medley on an old LP; can substitute any traditional-sounding hoedown

Square dance, no partner change

Couple 1 lead to the right, circle 4

Leave your lady where she be, on to the next and circle 3

Steal that gal like honey from a bee (put her on the right), take her to the next and circle 4

Leave her there, go home alone (lines of 3 at the sides, head gents home alone)

(The above set-up is exactly like Right Hand Over, Left Hand Under)

\*Forward 6 and back you blunder

Forward again with a left elbow hook and the left lady under

Triple duck and go like thunder, form new lines of 3\*\*

(Side gents drop the left-hand lady's hand; they hook left elbows with each other and raise the right-hand lady's hand to form an arch. The line thus formed turns 3/4 around while the left-hand ladies go forward, passing under 3 arches. Each lady ends exactly where she would end in the dance Right Hand Over, Left Hand Under – that is, each right-hand lady goes to the nearest side of the next gent to her left, counting from her place in the line of 3; each left-hand lady goes to the nearest side of the next gent to her right.)

(Repeat from \* to \*\* 3 more times, for a total of 4)

Everybody home and everybody swing (or allemande left), etc.

## Squares In New England Style

These squares were written at different times and places, and they don't all feel the same. What they have in common is that they are designed to be danced to the phrases of the music, like a contra dance. This means the caller must prompt or cue ahead, giving each direction before the phrase to which it applies.

Some of these dances were taught at Stockton Camp by Ralph Page in 1957 (and subsequent years) and appeared in the syllabus under the name "Town Hall Squares." In his written introduction, Ralph emphasized the importance of listening to the caller, as it was the caller's prerogative to vary the figure without warning. I generally call the figure the same way each time (although, of course, different people begin), but I improvise most of my "breaks" in between figures. Sometimes I don't know just what move I'll call next until it has come out of my mouth.

### Deer Park Lancers

G.T. Sheldon, 1895

Square dance, no partner change

Heavily adapted by Ralph Page, Ed Moody, and Tony Parkes

Music used: March of St. Timothy (Lloyd Shaw Foundation download)

- A 1 Head couples promenade outside, all the way (16 cts)
- A 2 Heads face right-hand couple; two ladies chain over and back (16 cts)
- B 1 Face the same couple, dip and dive all the way (16 cts)  
(four passes; sides make the first arch, then take turns)
- B 2 Do-si-do the person you meet (8 cts)  
Swing partner to home position (8 cts)

Second figure: Heads promenade to left; with left-hand couple, right and left through and back

Third figure: Sides promenade to right; with right-hand couple, ladies chain

Fourth figure: Sides promenade to left; with left-hand couple, right and left  
(when sides begin, heads make the first arch in B.1)

Chorus: Use grand square for half the tune, ad lib the other half

### Do-si-do and Face the Sides

Ted Sannella, 1953

Square dance, partner change (corner progression)

- A 1 Head couples forward and back (8 cts)  
Heads do-si-do opposite (8 cts); end facing sides  
(facing corner, back to back with partner)
- A 2 With sides, circle four to the left, once around (8 cts)  
Heads split sides, separate around one (their corner) to a line of four (8 cts)
- B 1 In lines, forward and back (8 cts)  
Center four right-hand star, once around (8 cts)
- B 2 Turn corner by left hand, once and a half (8 cts)  
The other four right-hand star, once around (8 cts)
- C 1 Balance and swing corner (4 cts + 12 cts or 8 cts + 8 cts)
- C 2 Promenade to gent's place (16 cts)

Sequence: Twice with heads beginning, twice with sides beginning

Note: Once through the figure equals once and a half through a standard 64-beat tune. Ted Sannella liked to insert a 32-beat break and start the second figure with the “A” part of the tune; I prefer to call two figures in a row, starting the second one with the “B” part of the tune.

## Hofbrau Square

Jerry Helt, date unknown

Square dance, partner change (corner progression)

Learned from Ralph Page in the 1960s

Music used: Larkhill Welcome (a Scottish jig medley by Jimmy Shand’s band; any 8x32 tune can be used)

- A 1 All circle left halfway (8 cts); head couples right and left through (8 cts)
- A 2 All circle left halfway (8 cts); side couples right and left through (8 cts)
- B 1 Four ladies chain across (8 cts); heads half promenade inside the set (8 cts)
- B 2 Four ladies chain (8 cts); sides half promenade (8 cts)
- A 1 All balance R and L; slide to right (8 cts); repeat balance and slide, starting to left (8 cts)
- A 2 Allemande left corner (6 cts), do-si-do partner (6 cts); gents begin a left-hand star three-quarters around (4 cts)
- B 1 Gents finish the star (4 cts), balance corner (4 cts), swing corner (8 cts)
- B 2 Promenade to lady’s place (16 cts)

Sequence: Twice with heads beginning, twice with sides beginning

## Kitchen Lancers

Traditional, one of several versions

Square dance, no partner change

based on 5th figure of Lancers Quadrille [1817]

Music used: Mount Gabriel Reel (Folk Dancer MH 1509)

- A 1 First couple promenade inside, end facing out; sides fall in behind #1 to form a column of couples (16 cts)
- A 2 All forward and back (8 cts); all take three slides to right and return (8 cts)
- B 1 Ladies march in single file around gents’ line (16 cts)
- B 2 Gents march in single file around ladies’ line (16 cts)
- C 1 Face partner, form lines, go backward and forward (8 cts) cts; swing partner to original place (8 cts)
- C 2 All forward and back twice (16 cts)

Sequence: Once for each couple

## Queen's Quadrille

Jerry Helt, 1950s

Square dance, partner change  
Right-hand lady progression

- A 1 Heads right and left through (8 cts); head ladies chain (8 cts)
- A 2 Sides right and left through (8 cts); side ladies chain (8 cts)
- B 1 All circle left, halfway around (8 cts); swing corner (8 cts) – this is not original corner
- B 2 Promenade to gent's place (16 cts)

Sequence: Twice with heads beginning, twice with sides beginning

## King's Quadrille

Tony Parkes, 1988

A variation of Queen's Quadrille that keeps more people moving

- A 1 Heads face diagonally to right, right and left through with sides (8 cts); same ladies chain (8 cts)
- A 2 At the sides, face right, right and left through (8 cts); same ladies chain (8 cts)

[All dancers are where they would be at this point in Queen's Quadrille; B parts are identical to those of Queen's.]

## The Rout

Traditional; as called by Ralph Page in the 1960s

Square dance, no partner change

Music used: Glise a Sherbrooke (Folk Dancer MH 1073)

- A 1 Head couples lead to right, circle four; head gents break, form lines of four at the sides (8 cts); forward eight and back (8 cts)
- A 2 Ladies chain across the set (8 cts); ladies chain in line (8 cts)
- B 1 Ladies chain across (8 cts); ladies chain in line (8 cts)
- B 2 All promenade partner

Sequence: Alternate heads and sides beginning

The same pattern can be called and danced using right and left through instead of ladies chain. You can also mix the two calls if you keep careful track of how many times you have used each one.

## Six Pass Through

Assembled by Tony Parkes from material  
by Dick Leger and Jerry Helt

Square dance, partner change (corner progression)

- A 1 Head gents take two ladies, go forward and back (8 cts); same people pass through across the set and turn alone (8 cts)
- A 2 Side gents take two ladies, go forward and back (8 cts); same people pass through and turn alone (8 cts)
- B 1 All circle left halfway around (8 cts); swing corner (8 cts)
- B 2 Promenade to gent's place (16 cts)

Sequence: Head gents begin, side gents begin, head ladies begin, new head ladies begin

## Squareback Reel

Roger Whynot, 1970s

Square dance, partner change (right-hand lady progression)

Music used: Ragtime Annie (Sunny Hills 45 rpm)

- A 1 Head couples forward and back (8 cts); heads pass through, turn alone (8 cts)
- A 2 All circle left halfway around (8 cts); sides pass through, separate, go around one person to a line of four at the head (8 cts)
- B 1 Forward eight and back (8 cts); swing the person in corner's position (8 cts) – this is not original corner
- B 2 Promenade to gent's place (16 cts)

Sequence: Twice with heads beginning, twice with sides beginning

## Swing Two Ladies

Traditional; from the calling of Ralph Page;  
adapted by Ted Sannella

Square dance, no partner change

Music used: Haste to the Wedding (MacGregor 45 rpm, titled Six Mix or Virginia Reel)

- A 1 All forward and back twice (16 cts); on the second time, head gents; bring two ladies home (side gents go home alone)
- A 2 Head gents turn partner by right hand, corner by left hand, do-si-do partner (16 cts)
- B 1 "Swing two ladies around in place" (basket of three) (16 cts)
- B 2 Same three people circle left until corner lady is facing her partner through the head couple; head couple make an arch, pop corner lady through (16 cts)
- C 1 All swing partner, allemande left corner (16 cts)
- C 2 Promenade partner once around (16 cts)

Sequence: Head gents begin, side gents begin, head ladies begin, side ladies begin.

Note: Once through the figure equals once and a half through a standard 64-beat tune. Ted Sannella liked to insert a 32-beat break and start the second figure with the "A" part of the tune; I prefer to call two figures in a row, starting the second one with the "B" part of the tune.

# VLASTO PETKOVSKI

## Macedonia



# Berovka

(Macedonia)

This dance is from the Tanec performing group, based on a traditional Macedonian dance, with variations. It comes from the village of Rusinovo, near Skopje.

Pronunciation: BEH-rohv-kah 

Music: 4/4 meter *Stockton 2018, Vlasto Petkovski, Track #9*

Formation: Open circle, hands down in V-pos, facing CCW.

Meas     4/4 meter

Pattern

1-8            INTRODUCTION. The music has no intro. Start dance after the first 8 bars.

## I. FIGURE I.

- 1            Beg R, 4 running steps fwd, moving CCW (cts 1-4).
- 2            2 triple steps fwd (R, L, R, hold, L, R, L, hold), continuing CCW (cts 1, &, 2, 3, &, 4).
- 3            Facing ctr, dancing in place, step R in place (ct 1); lift L (ct 2); step L in place (ct 3); lift R (ct 4).
- 4            Leap onto R to R while lifting L (cts 1); hold (ct 2); three quick steps (L, R, L) in place (cts 3, &, 4).

Note: The upper body moves slightly in the direction of the lifts.

## II. FIGURE II.

- 1-2          Repeat Fig I, meas 1-2.
- 3            Facing ctr and dancing in place, step R in place (ct 1); facing L, touch L fwd (ct 2); step L in place (ct 3); facing R, touch R fwd (ct 4).
- 4            Step R in place (ct 1); facing L, touch L fwd (ct 2); three quick steps (L, R, L) in place, turning R to face CCW (cts 3, &, 4).

## III. FIGURE III.

- 1-2          Repeat Fig I, meas 1-2.
- 3            Hop on L (ct &); step R to R (ct 1); lift L (ct 2); step L to L (ct 3); step R in front of L (ct 4).
- 4            Facing CCW, step L behind R (ct 1); step R behind L (ct 2); three quick steps (L, R, L) in place (cts 3, &, 4).

## IV FIGURE IV.

- 1-2          Repeat Fig I, meas 1-2.
- 3            Leap onto R to R, flicking L behind R ankle (ct 1); leap onto L to L, flicking R behind L ankle (ct 2); repeat cts 1-2 (cts 3, 4).
- 4            Repeat Fig I, meas 4.

Sequence: Fig I twice, Fig II 4 times, Fig III twice, Fig IV twice;  
 Fig I four times, Fig II four times, Fig III twice, Fig IV twice;  
 Fig I twice.

Presented by Vlasto Petkovski

# Jano Janke

(Macedonia)

This dance was choreographed by Vlasto Petkovski to fit a traditional Macedonian folk song.

Pronunciation: YAH-noh YAHN-keh



Translation: Jana, Little Jana

Music: 4/4 meter

*Stockton 2018, Vlasto Petkovski, Track #12*

Formation: Open circle, hands down in V-pos, facing CCW.

Steps & Styling: Step-hop: Step on R or L (ct 1), hop on same ft (ct 2).

Meas      4/4 meter

Pattern

1-8              INTRODUCTION. Begin with the singing.

I.      FAST MELODY, MOVING CCW.

1              Facing and moving CCW, R Step-hop (cts 1, 2); L Step-hop (cts 3, 4).

2              Two running steps (R, L) fwd (cts 1, 2); R Step-hop (cts 3, 4).

3-4            Repeat meas 1-2 with opp ftwk, continuing CCW.

5-8            Repeat meas 1-4.

II.      SLOW MELODY, MOVING IN AND OUT.

1              Facing ctr, beg R, two slow steps fwd (cts 1-2, 3-4).

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

3-4            Repeat meas 1-2 with opp ftwk and direction, moving bkwd away from ctr.

5-8            Repeat meas 1-4.

III.      FAST MELODY FOLLOWED BY SLOW MELODY.

1              Facing diag R, and moving CCW, two steps (R, L) (cts 1, 2); R Step-hop (cts 3, 4).  
Quickly adjust to face CW during hop.

2              Repeat meas 1 with opp ftwk and direction

3-4            Repeat meas 1-2.

5-8            Repeat Fig II, meas 1-4 (in and out only once).

Optional Ending with Flourish (Fig II, meas 8, cts 3-4): Instead of a step-touch at the end, dancers can end with 2 quick steps and a stamp in QQS rhythm: step L bkwd (ct 3), slight leap onto R bkwd (ct &), stamp L fwd (ct 4), hold (ct &).

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

Presented by Vlasto Petkovski



Lyrics

Јано, Јанке Кумановке  
запали ме изгоре ме.  
Јано, Јанке мори, Кумановке, леле  
Јано, Јанке мори, ти душманке.

Направи ме суво дрво мори,  
суво дрво, јаворово.  
Јано, Јанке мори, Кумановке, иих,  
Јано, Јанке мори, ти душманке.

Запале ме, изгоре ме мори,  
со твоите црни очи.  
Јано, Јанке мори, Кумановке, леле,  
Јано, Јанке мори, ти душманке.

Со твоите црни очи, мори,  
со твоите гајтан веѓи.  
Јано, Јанке мори, Кумановке, иих,  
Јано, Јанке мори, ти душманке.

Jano, Janke Kumanovke  
zapali me izgore me.  
Jano, Janke mori, Kumanovke, lele,  
Jano, Janke mori, ti dushmanke.

Napravi me suvo drvo mori,  
suvo drvo, javorovo.  
Jano, Janke mori, Kumanovke, iih,  
Jano, Janke mori, ti dushmanke.

Zapale me, izgore me mori,  
so tvoite crni ochi.  
Jano, Janke mori, Kumanovke, lele,  
Jano, Janke mori, ti dushmanke.

So tvoite crni ochi, mori,  
so tvoite gajtan vegji.  
Jano, Janke mori, Kumanovke, iih,  
Jano, Janke mori, ti dushmanke.

Jana, little Jana from Kumanovo,  
Ignite me, burn me.  
Jana, little Jana from Kumanovo,  
Jana, little Jana, you enemy.

You turn me into a dry tree,  
A dry maple tree.  
Jana, little Jana from Kumanovo,  
Jana, little Jana, you enemy.


Ignite me, burn me  
With your black eyes.  
Jana, little Jana from Kumanovo,  
Jana, little Jana, you enemy.

With your black eyes,  
With your eyebrows like ribbons.  
Jana, little Jana from Kumanovo,  
Jana, little Jana, you enemy.

# Makedonsko Staro Oro

(Macedonia)

This dance was choreographed by Vlasto Petkovski based on a traditional Macedonian dance.

Pronunciation: mah-keh-DOHN-skoh STAH-roh OH-roh  Translation: Old Macedonian Dance

Music: 7/8 meter counted as 1, 2, 3 or S-Q-Q *Stockton 2018, Vlasto Petkovski, Track #8*

Formation: Open circle of dancers with arms in a shoulder hold or W-pos.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
1-16	INTRODUCTION.	
	I. FIGURE I. FIRST MELODY. (Shoulder hold or W-pos.)	
1	Facing and moving CCW, beg R, two steps fwd (cts 1, 2-3).	
2	Step R fwd (ct 1); bring L behind R knee (cts 2-3).	
3	Step L fwd (ct 1); bring R behind L knee (cts 2-3).	
4	Two steps (R, L) fwd (cts 1, 2-3).	
5	Facing ctr, step R to R, lifting L in front (ct 1); hold (cts 2-3).	
6	Bend and straighten R knee (cts 1, 2-3).	
7-8	Repeat meas 5-6 with opp ftwk.	
9-32	Repeat meas 1-8 three times.	
	FIGURE II. BOX. (W-pos)	
1	II. Facing ctr, step R to R (ct 1); touch L next to R (cts 2-3).	
2	Step L fwd, bringing arms down to V-pos (ct 1); touch R next to L (cts 2-3).	
3	Step R bkwd away from ctr, bringing arms up to W-pos (ct 1); touch L next to R (cts 2-3).	
4	Step L to L (ct 1); touch R next to L (cts 2-3).	
5-16	Repeat meas 1-4 three times.	
	III. FIGURE III. SECOND MELODY. (Shoulder hold or W-pos)	
1	Facing and moving CCW, step R fwd (ct 1); touch L next to R (cts 2-3).	
2	Step L fwd (ct 1); touch R next to L (cts 2-3).	
3-7	Repeat Fig I, meas 4-8.	
8-63	Repeat meas 1-7 eight times.	
	IV. FIGURE IV. THIRD MELODY. MACEDONIAN BASIC STEP. (V-pos)	
1	Facing diag R, arms in V-pos, step R to R, arms swing fwd (ct 1); step L in front of R, arms swing back (cts 2-3).	
2	Facing ctr, step R to R, lifting L in front, arms swing fwd (ct 1); bounce on R, arms swing back (cts 2-3).	
3	Repeat meas 2 with opp ftwk.	
4	Repeat meas 1-3 until end of music.	

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

Presented by Vlasto Petkovski

# Mome Mitro

(Macedonia)

This dance was choreographed by Vlasto Petkovski based on a traditional Macedonian dance.

Pronunciation: MOH-meh MEE-troh



Music: 4/4 meter

*Stockton 2018, Vlasto Petkovski, Track #7*

Formation: Open circle, hands down in V-pos, facing CCW.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
8 meas	INTRODUCTION.	
	I. FIGURE I. DURING VOCALS.	
1	Grapevine moving CCW: step R to R (ct 1); step L in front of R (ct 2); step R to R (ct 3); step L behind R (ct 4).	
2	Facing ctr, step R fwd (ct 1); lift L in front (ct 2); step L fwd (ct 3); lift R in front (ct 4).	
3-8	Repeat meas 1-2 three times.	
	II. FIGURE II. DURING INSTRUMENTAL.	
1	Moving CCW, beg R, two steps fwd (ct 1, 2); three quick steps fwd (cts 3, &, 4).	
2	Continuing CCW, beg L, three quick steps fwd (cts 1, &, 2); bounce on both (ct 3) lift L in front (ct 4) and face CW (ct &).	
3	Moving CW, beg L, two steps fwd (ct 1, 2); three quick steps side-to-side (cts 3, &, 4).	
4	Facing CW, beg R, three quick steps side-to-side (cts 1, &, 2); hop on R, swinging L around and turning R to face CCW again (ct 3); heavy step fwd onto L, lifting R behind (ct 4).	
5-8	Repeat meas 1-4.	

Sequence: Repeat dance as described above until the music ends. Dance ends on Fig II, meas 2, with dancers facing ctr instead of CW.

Presented by Vlasto Petkovski


## Lyrics

Mome mitro krotko jagne, krotko igraj na oroto (x2)  
 Krotko igraj na oroto, da ne prashish ergeneto (x2)  
 Da ne prashish ergeneto, na ergeni seto veto (x2)  
 Na ergeni seto veto, a na momi kabracite (x2)

# Neveno, mori Neveno

(Macedonia)

This dance was choreographed by Vlasto Petkovski based on a traditional Macedonian dance.

Pronunciation: NEH-veh-noh MOH-ree NEH-veh-noh  Translation: Nevena, Dear Nevena

Music: 4/4 meter

*Stockton 2018, Vlasto Petkovski, Track #5*

Formation: Open circle, hands down in V-pos, facing ctr.

Meas      4/4 meter

Pattern

1-8            INTRODUCTION.

## I. FIGURE I. DURING THE SINGING.

Note: When returning to this figure from Fig II, lower arms to V-pos on ct 1.

- 1            Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 2            Repeat meas 1, cts 1-3; lift L in front (ct 4).
- 3            Step L to L (ct 1); step R in front of L (ct 2); step L to L (ct 3); step R behind L (ct 4).
- 4            Repeat meas 3, cts 1-3; lift R in front (ct 4).
- 5            Beg R, moving twd ctr, four steps fwd (cts 1-4).
- 6            Step on R fwd (ct 1); lift L fwd (ct 2); step L fwd (ct 3); lift R to L calf (ct 4).
- 7            Repeat meas 5 but move bkwd away from ctr.
- 8            Step on R bkwd (ct 1); lift L fwd (ct 2); step L bkwd (ct 3); lift R fwd (ct 4).
- 9            Beg R, three running steps in place (cts 1, &, 2); beg L, three running steps in place (cts 3, &, 4).
- 10           Step R in place (ct 1); lift L around to behind R knee (ct 2); step L in place (ct 3); step R next to L (ct 4).
- 11-12       Repeat meas 9-10 with opp ftwk and direction.

## III. FIGURE III. INSTRUMENTAL.

- 1            Bring arms up to W-pos. Facing and moving CCW, lift R (ct 1); step R fwd (ct 2); lift L (ct 3); step L fwd (ct 4).
- 2            Lift R (ct 1); step R fwd (ct 2); kick L fwd two times while shouting “Hey! Hey!” (cts 3, 4).
- 3            Two steps (L, R) bkwd (CW) (cts 1, 2); bring ft together and face ctr (ct 3); hold (ct 4).
- 4            Bring arms down to V-pos while stepping R in front of L (ct 1); step L back in place while bringing arms back to W-pos (ct 2); two steps (R, L) fwd CCW (cts 3, 4).
- 5-8           Repeat meas 1-4.

Sequence: (Fig I, Fig II ) four times; Fig I; Fig II meas 1-2.

Presented by Vlasto Petkovski



Neveno, mori Neveno — continued

Lyrics

Neveno Neveno mori Neveno, Neveno ime galeno  
Nevena edna na majka lele Neveno edna na tatko (x2)

Bog da ubie Neveno, bog da ubie Neveno  
Tvoite stari kumovi lele, tvoite stari kumovi  
Bog da ubie Neveno mori, tvoite stari kumovi

Sto ti turija imeto, sto ti turija imeto  
Imeto licna Nevena lele, imeto licna Nevena  
Sto ti turija imeto lele, imeto licna Nevena

Kako sto vene neven gradina, kako sto vene neven gradina  
Taka da venat momcinja lele po nasta licna Nevena (x2)

# Ratka

(Macedonia)

This dance was arranged by Vlasto Petkovski to fit a traditional Macedonian folk song.

Pronunciation: RAHT-kah  *Stockton 2018, Vlasto Petkovski, Track #13*

Music: 9/8 meter (1-2, 1-2, 1-2, 1-2-3) counted as 1-2-3-4.

Formation: Open circle, hands down in V-pos, facing CCW.

Steps & Styling: There is a small čukče (lift) on the fourth beat.

<u>Meas</u>	<u>9/8 meter</u>	<u>Pattern</u>
1-8	INTRODUCTION. Start with the singing.	
	I.	FIGURE I. SINGING.
1	Facing and moving CCW, beg R, four steps fwd with a slight lift on the fourth step (cts 1, 2, 3, <u>4</u> ).	
2	Continue fwd three steps (R, L, R) and touch L next to R (cts 1, 2, 3, <u>4</u> ).	
3-4	Repeat meas 1-2 with opp ftwk, continuing in the same direction.	
5-8	Repeat meas 1-4.	
	II.	FIGURE II. INSTRUMENTAL.
1	Facing and moving CCW, small sweep of R to R and step on R (cts 1, 2); small sweep of L to L and step on L (cts 3, <u>4</u> ).	
2	Beg R, three steps fwd (cts 1-3); touch L next to R while turning to face ctr (ct <u>4</u> ).	
3	Moving fwd twd ctr, beg L, three steps fwd (cts 1-3); touch R next to L (ct <u>4</u> ), and bring hands up to W-pos.	
4	Moving away from ctr, beg R, three steps bkwd (cts 1-3); touch L next to R (ct <u>4</u> ), and bring hands down to V-pos.	
5-6	Facing and moving CW, repeat meas 1-2 with opp ftwk.	
7-8	Repeat meas 3-4 with opp ftwk.	
	III.	FIGURE III. VARIATION ON FIGURE I.
1	Facing and moving CCW, beg R, three steps fwd (cts 1-3); two small steps (L, R) in place (ct <u>4</u> ).	
2	Repeat meas 1 with opp ftwk.	
3-4	Repeat meas 1-2. Face ctr.	
5	Moving twd ctr, beg R, three steps fwd (cts 1-3); two small steps (L, R) in place (ct <u>4</u> ) and bring hands up to W-pos.	
6	Moving away from ctr, beg L, three steps bkwd while bringing arms down to V-pos (cts 1-3); touch R next to L (ct 4).	

Ratka — continued

#### IV. ENDING.

Replace Figure III, meas 6: two steps (L, R) bkwd (cts 1, 2); close L next to R (cts 3-4).

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

Presented by Vlasto Petkovski

#### Lyrics

Остана Ратка млада удовица на седумнаесет години.	Ostana Ratka mlada udovica na sedumnaeset godini.	Ratka, a young widow, at seventeen.
Бело лице Ратка забулила и за прво либе жалила.	Belo lice Ratka zabulila i za prvo libe zhalila.	White faced Ratka cried and for her first love lamented.
Мајка на Ратка тихо ѝ говори: “Не ми плачи Ратке, не жали.	Majka na Ratka tiho ѝ govori: “Ne mi plachi Ratke, ne zhali.	Ratka’s mother speaks softly to her: “Do not cry Ratka, do not regret it.
“Ти си ќерко, млада и убава, друго либе ќе си заљубиш. ”	“Ti si kjerko, mlada i ubava, drugo libe kje si zaljubish.”	“You are a daughter, young and beautiful, you will fall in love with another person.”
Ратка на мајка плаче и говори: “Не ми збори, мајко, не ме гори.”	Ratka na majka plache i govori: “Ne mi zbori, majko, ne me gori.”	Ratka to her mother cries and speaks: “Do not talk to me, Mother, it does not burn me.
Како мојто либе нигде нема, ни во турско мајко, ни каурско. Ни во турско, ни каурско, ни во цела Македонија.	Kako mojto libe nigde nema, ni vo tursko majko, ni kaursko. Ni vo tursko, ni kaursko, ni vo cela Makedonija.	“As my love is nowhere, neither in Turkey, Mother, nor in Caucasus. Neither in Turkey, nor in the Caucasus, in all of Macedonia.”



# Rum Dum Dum

(Macedonia)

This dance was part of the Tanec performance repertoire. Vlasto arranged some of the steps for this piece of music. Although the music Vlasto uses for this dance does not have lyrics, it is the melody for the very popular and oft-recorded song “Zurli trestat na sred selo” (The zurla blares in middle of the village). An internet search of the name will yield many recordings.

Pronunciation: ROOM DOOM DOOM  Translation: The sound of a tapan (drum)  
 Music: 7/16 meter *Stockton 2018, Vlasto Petkovski, Track #11*

Counted as 4/4 (two 7/16 measures  
 per 4/4 measure)

Formation: Open circle, hands up in W-pos, facing CCW.

Steps & Styling: Step-hop: Step on either ft (ct 1), hop on same ft (ct 2). Can be done moving fwd or bkwd, with either foot.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-2	INTRODUCTION. Begin dance after the drum cts.	
	I. STOP-HOPS AND GRAPEVINE.	
1	Moving CCW, R step-hop fwd (cts 1, 2), arms swinging down from W-pos to V-pos; L step-hop fwd (cts 3, 4), arms swinging back up to W-pos.	
2	Grapevine: step R fwd (ct 1); step L behind R (ct 2); step R fwd (ct 3); step L in front of R (ct 4).	
3-8	Repeat meas 1-2 three times.	
	II. INTO CENTER AND BACK.	
1	Arms in W-pos, facing and moving twd ctr, beg R, three quick steps (cts 1, &, 2); beg L, three quick steps (cts 3, &, 4).	
2	In place, R step-hop (cts 1, 2) while arms swing down to V-pos; L step-hop (cts 3, 4) while arms swing back up to W-pos.	
3	Repeat meas 1, but move bkwd, away from ctr.	
4	Repeat meas 2.	
	III. IN PLACE.	
1	Arms in W-pos, R step-hop in place, turning head to R (cts 1, 2); L step-hop in place, turning head to L (cts 3, 4).	
2	R step-hop in place, turning head to R (ct 1); three quick steps (L, R, L) in place, facing ctr (cts 3, &, 4).	
3-4	Repeat meas 1-2.	

## Rum Dum Dum — continued

## IV. SHRINKING AND ENLARGING THE CIRCLE.

- 1 Arm in V-pos, moving CCW, beg R, three quick steps fwd (cts 1, &, 2); beg L, three quick steps fwd (cts 3, &, 4). Gradually make the circle smaller.
- 2 Repeat meas 1. Continue making the circle smaller.
- 3-4 Beg R, 4 Step-hops bkwd, moving away from ctr. Gradually enlarge the circle. The fourth step-hop can be replaced by 3 steps (L, R, L) in place (meas 4, cts 3, &, 4).
- 5-16 Repeat meas 1-4 three times.
- 17-24 Repeat Fig II, meas 1-4 (into ctr and back) twice.

## Sequence:

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

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

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

Presented by Vlasto Petkovski

Although the music Vlasto uses for this dance does not have lyrics, below are the lyrics for “Zurli trestat na sred selo.”


Lyrics

Зурли трештат на сред село, тапан бие рум-дум-дум, млади моми и ергени, до две ора вијат.	Zurli trestat nasred selo Tapan chuka rum dum dum Mladi momi I ergeni Do dve ora vijat	The zurla blares in the village center Tapan drumming, rum-dum-dum Young women and men Are dancing in two circles
Рум-дум-рум-дум-рум-дум-рум, рум-дум-рум-дум-рум-дум-дум!	Rum dum dum du, rum dum dum du Rum dum dum du, rum dum du	Rum dum dum du, rum dum dum du Rum dum dum du, rum dum du
Оздола иде стар бел дедо засукал мустаки, право трга на оро то и тој да се фати.	Ozdol ide star bel dedo Zasukal mustaki Parvo trga na oroto I onda se fati	An old, white-haired grandpa comes, Stroking his moustaches And goes straight to Dance in the circle
Го здогледа баба Неда, за рака го фати: Каде одиш старо-аро, оро да им грдиш?	Go zdogleda baba Neda Za raka go fati Kade odis staro aro oro da im grdis Oro da im grdis, ajde de!	Grandma Neda spots him And grabs him by his hand What are you doing, you old twit Spoiling their dancing come on now!
Стој, почекај баба Недо, до моми да играм, да се фатам до момите, срце да разиграм.	Stoj počekaj baba meco Do mo mi da igram Da se fatam do momite Srce da razigram	“Wait, Grandma Neda Until I catch up with the men Playing with my heart.”

## Sadila Jana

(Macedonia)

This steps for this dance were arranged by Vlasto Petkovski to fit a traditional Macedonian folk song.

Pronunciation: SAH-dee-lah YAHN-nah  Translation: Jana Was Planting  
 Music: 4/4 meter *Stockton 2018, Vlasto Petkovski, Track #1*  
 Formation: Open circle, hands joined in V-pos, facing CCW.  
 Steps & Styling: Step-hop: Step on either ft (ct 1), hop on same ft (ct 2). Can be done moving fwd or bkwd; can be done with opp ftwk.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-12	INTRODUCTION. Begin with the singing.	
	I. FIGURE I.	
1	Moving CCW, R Step-hop (cts 1, 2); L Step-hop (cts 3, 4).	
2	Beg R, two running steps (cts 1, 2); R Step-hop (cts 3, 4).	
3	L Step-hop (cts 1, 2); two running steps to end facing ctr (cts 3, 4).	
	II. FIGURE II.	
1	Moving fwd to ctr, beg R, two running steps (cts 1, 2); leap onto R, bringing L ft behind R knee and bringing arms up sharply to W-pos (cts 3, 4).	
2	Moving away from ctr, beg L, two steps bkwd lowering arms to V-pos (ct 1, 2); L Step-hop bkwd (cts 3, 4).	
3	Beg R, two Step-hops continuing bkwd (cts 1-4).	
4-6	Repeat meas 1-3.	
	III. FIGURE III. INSTRUMENTAL.	
1	Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L behind R (ct 4).	
2	Step R to R (ct 1); lift L fwd (ct 2); step L to L (ct 3); lift R fwd (ct 4).	
3	Repeat meas 2, cts 1-3; step R behind L (ct 4).	
4	Repeat meas 2 with opp ftwk and direction.	
5	Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); lift R fwd (ct 4).	
6	Repeat meas 2.	

Sequence: Repeat dance as described above until the music ends.

Presented by Vlasto Petkovski

## Sadila Jana — continued

Lyrics

Садила Јана, леле,  
садила Јана,  
садила Јана, леле,  
ран бел босилок.

Sadila Jana, lele,  
sadila Jana,  
sadila Jana, lele,  
ran bel bosilok.

Jana was planting, oh,  
Jana was planting,  
Jana was planting, oh,  
early white basil.

Кога го садила, леле,  
кога го садила,  
кога го садила, леле,  
не се вратила.

Koga go sadila, lele,  
koga go sadila,  
koga go sadila, lele,  
ne se vratila.

When she was planting, oh,  
when she was planting,  
when she was planting, oh,  
she didn't come back.

Ми се вратила, леле,  
ми се вратила,  
ми се вратила, леле,рано в'  
недела.

Mi se vratila, lele,  
mi se vratila,  
mi se vratila, lele,  
rano v' nedela.

She came back, oh,  
she came back,  
she came back, oh,  
early on Sunday.

Оздола иде, леле,  
оздола иде  
оздола иде, леле,  
лудо ем младо.

Ozdola ide, lele,  
ozdola ide,  
ozdola ide, lele,  
ludo em mlado.

From down there comes, oh,  
from down there comes,  
from down there comes, oh,  
crazy young lad.

Прво си трга, леле,  
прво си трга,  
прво си трга, лелев' Јанина  
бавча.

Prvo si trga, lele,  
prvo si trga,  
prvo si trga, lele  
v' Janina bavcha.

He goes straight to, oh,  
he goes straight to,  
he goes straight to, oh,  
Jana's garden.

Скини ми Јано, леле,  
скини ми душо,  
скини ми Јано мориран бел  
босилок.

Skini mi Jano, lele,  
skini mi dusho,  
skini mi Jano mori  
ran bel bosilok.

Gather for me some, Jana oh,  
gather for me some, my soul,  
gather for me some, Jana oh,  
early white basil.

Ако си ерген, лудо,  
ако си ерген,  
ако си ерген, лудо  
само скини си.

Ako si ergen, ludo,  
ako si ergen,  
ako si ergen, ludo  
samo skini si.

If you are a bachelor, crazy lad,  
if you are a bachelor,  
if you are a bachelor, crazy lad,  
go ahead and gather for yourself.

Ако си женето, лудо,  
ако си женето  
ако си женето, лудо  
крши си вратот.

Ako si zheneto, ludo,  
ako si zheneto  
ako si zheneto, ludo  
krshi si vratot.

If you are married, crazy lad,  
if you are married,  
if you are married, crazy lad,  
go away and don't come back.

# Sadilo Mome

(Macedonia)

This dance was learned from the Tanec performing group and Pece Atanasovski. The choreography is a synthesis of Sadilo Mome (Figure I) and Tropnalo Oro (Figure II and III).

Pronunciation: SAH-dee-loh MOH-meh  Translation: A Girl Was Planting  
 Music: 7/16 meter Q-Q-S *Stockton 2018, Vlasto Petkovski, Track #2*  
 1, 2, 3

Formation: Open circle, hands joined in V-pos, facing CCW.

Steps & Styling:

<u>Meas</u>	<u>7/16 meter</u>	<u>Pattern</u>
24 meas	INTRODUCTION.	
	I.	FIGURE I.
1	Backing up CCW in a Q-Q-S rhythm, hop on L (ct 1); step R (ct 2); step L (ct <u>3</u> ).	
2	Repeat meas 1.	
3	Turning R to face and move fwd CCW in a Q-Q-S rhythm, beg R, three running steps (cts 1, 2, <u>3</u> ).	
4	Repeat meas 3 with opp ftwk.	
5	Face ctr and step R to R (ct 1); slide L next to R (cts 2, 3).	
6	Step L fwd twd ctr (ct 1); hold (cts 2, <u>3</u> ).	
7	Step R bkwd (ct 1); hold (cts 2, <u>3</u> ).	
8	Facing ctr and traveling CW, hop R (ct 1); step L to L (ct 2); step R next to L (ct <u>3</u> ).	
9	Repeat meas 8.	
10	Step L next to R (ct 1); hop on L while lifting R in front (ct 2); hold (ct <u>3</u> ).	
11	Repeat meas 10 with opp ftwk and direction.	
12	Repeat meas 10.	
	II.	FIGURE II
1	Facing and moving CCW, hop on L (ct 1); step R fwd (ct 2); step L fwd (ct <u>3</u> ).	
2	Repeat meas 1.	
3-4	Continuing CCW in a Q-Q-S rhythm, beg R, six running steps (cts 1- <u>3</u> , and cts 1- <u>3</u> ).	
5	Step R fwd (ct 1); hop on R (ct 2); hold (ct <u>3</u> ).	
6	Repeat meas 5 with opp ftwk.	
7-8	Repeat meas 3-4.	

Sadilo Mome — continued

III. FIGURE III.

- 1 Hop on L (ct 1); two running steps (R-L) fwd (cts 2, 3).
- 2 Repeat meas 1.
- 3 Leap R fwd (ct 1); step on L heel in front of R (ct 2); step R in place (ct 3).
- 4 Face ctr and begin moving CW: hop on R (ct 1); step L heel diag fwd to L (ct 2); step R to L (ct 3).
- 5 Repeat meas 4.
- 6 Leap onto L, lifting R behind (ct 1); hop on L while kicking R fwd (ct 2); hold (ct 3).
- 7 Step R in front of L (ct 1); step L in place (ct 2); step R in place (ct 3).
- 8 Hop on R, swinging L around from behind to front, and face CCW; step L fwd (ct 2); hold (ct 3).

Sequence: Fig I three times, Fig II twice, Fig II three times – repeated until the music ends. Dance ends facing ctr, closing L next to R on the last ct of Figure III.

Presented by Vlasto Petkovski

## Svekrvino oro

(Macedonia)

This dance is part of Kopatchija, a larger Tanec choreography.

Pronunciation: sveh-KUHR-vee-noh



Translation: Mother-in-law's Dance

Music: 7/8 meter Counted as 1, 2, 3 or S-Q-Q

*Stockton 2018, Vlasto Petkovski, Track #6*

Formation: Open circle, facing ctr, hands in V-pos, changing to W-pos at the end of the introduction.

### Meas      7/8 meter

### Pattern

INTRODUCTION. Long flute introduction (20+ seconds) followed by a second of silence. Begin with the drums. Arms slowly come up to W-pos at the end of the introduction.

#### I. BASIC FIGURE.

- 1 Facing and moving CCW, step R fwd with slightly bent knees (ct 1); lift L behind R ankle (ct 2); bounce on R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Beg R, four walking steps fwd (cts 1, 2-3, 1, 2-3) turning on the last step ¼ to face ctr.
- 5 Moving twd ctr, step R fwd (ct 1); lift L fwd (ct 2); hold (ct 3).
- 6 Repeat meas 5 with opp ftwk.
- 7 Beg R, 2 steps diag R bkwd from ctr, looking back over R shoulder (cts 1, 2-3).
- 8 Repeat meas 7, ct 1 (ct 1) ; lift L fwd with leg extended (ct 2); hold (ct 3).
- 9 Beg L, two steps moving L (CW) (cts 1, 2-3).
- 10 Facing ctr, step L to L (ct 1); lift R in front (ct 2); hold (ct 3).
- 11 Repeat meas 10 with opp ftwk.
- 12 Repeat meas 9.
- 13 Pivot on R to R to face CCW, continuing CW (ct 1); two steps bkwd L, R. (cts 2-3).
- 14 Step L bkwd (ct 1); lift R behind L ankle (ct 2); bounce on L (ct 3).

#### VARIATION 1.

- 3-4 Replace meas 3-4 of Basic Figure with a full turn R on six steps in QQS rhythm (R, L, R, L, R, L); release handhold for the turn, but arms maintain W-pos.

#### VARIATION 2.

Bring arms down to waist level. Replace hitches (foot lifted behind ankle) and step-lifts (meas 1, 2, 5, 6, 8, 10, 11, 14) with three steps in QQS rhythm (ct 1, 2, 3).

#### VARIATION 3.

- 3-4 Same as Variation 2 but replace meas 3-4 of Basic Figure with a full-turn R with two step-hops, hands on hips (cts 1, 2-3, 1, 2-3).

Sequence: Dance each variation 2x, in the order noted above.

Presented by Vlasto Petkovski

# Tapan Chuka

(Macedonia)

This dance was choreographed by Vlasto, arranged from traditional steps to fit this piece of music.

Pronunciation: TAH-pahn CHOO-kah



Translation: The Drum Cts, Dear Mother

First line of song: Tapan chuka mila mamó

Music: 7/8 meter

*Stockton 2018, Vlasto Petkovski, Track #4*

Counted as 1, 2, 3 or S-Q-Q

Formation: Open circle, hands down in V-pos, facing CCW.

Steps & Styling:

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
1-8	INTRODUCTION. Begin with the singing.	
	I. FIGURE I. During the singing.	
1-2	Facing moving CCW, beg R, six steps ( <u>R</u> , L, R; <u>L</u> , R, L).	
3	Facing ctr, step R bkwd (ct <u>1</u> ); step L next to R (ct 2); step R slightly fwd (ct 3).	
4	Dancing in place, step L to L (ct <u>1</u> ); step R in front of L (ct 2); step L in place (ct 3).	
5	Repeat meas 3 with opp ftwk and direction.	
6	Release handhold and place hands on hips. Beg L, make a full turn L with two slow steps (cts <u>1</u> , 2); hold (ct 3).	
7	Rejoin hands in V-pos. Facing diag R of ctr, step L bkwd (ct <u>1</u> ); step R next to L (ct 2); step L slightly fwd (ct 3).	
	II. FIGURE II. Instrumental.	
1-2	Face ctr and bring arms up to W-pos. Repeat Fig I, meas 1-2, but move fwd twd ctr.	
3	Step R to R (ct 1), lift L in front (cts 2, 3).	
4	Repeat meas 3 with opp ftwk and direction.	
5-6	Repeat meas 1-2 but move bkwd, away from ctr.	
7-8	Repeat meas 3-4.	
	ENDING.	
1	Repeat Fig I, meas 6 but do not release hands and do not turn: step L to L (ct <u>1</u> ); step R next to L (ct 2); hold (ct 3).	

Sequence: Fig I three times, Fig II once – three times. Repeat Fig I twice more, repeat Fig I, meas 1-5 only, and then the Ending.

Presented by Vlasto Petkovski



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Tapan Chuka — continued

Lyrics

Tapan chuka mila mamō  
Golem praznik e Ilinden  
Kazi kazi mila mamō, koja ruba da oblecam (x2)

Obleci si mila kerko,  
Bela svilena promena  
Prestigni si mila kerko tvoja ramna polovina  
Prestigni si mila kerko tvoja tenka polovina

Isceslaj si rusa kosa  
Nabeli si belo lice  
Pa si odi mila kerko, srede selo na oroto (x2)


Da se fati mila kerko  
Na oroto do momite  
Izgori gi ergenite za da puknat dusmanite (x2)



# Zaspala Jana, Janinka

(Macedonia)

This dance was choreographed by Vlasto Petkovski based on a traditional Macedonian dance.

Pronunciation: ZAHs-pah-lah YAH-nah YAH-nihn-kah  Translation: I Slept, Jana, Little Jana

Music: 2/4 meter &1, &2, &1, &2 *Stockton 2018, Vlasto Petkovski, Track #3*

Formation: Open circle, hands down in V-pos, facing CCW.

Meas      2/4 meter

Pattern

1-16      INTRODUCTION. Begin with the singing.

I. FIGURE I. During the singing.

A. HOP-STEPS AND LEAPS.


1      Hop on L (ct &); step R (ct 1); hop on R (ct &); step L (ct 2).

2      Repeat meas 1.

3      Leap R (ct &); leap L (ct 1); hop on L (ct &); step R (ct 2).

4      Hop on R (ct &); step L (ct 1); hop on L (ct &); step R (ct 2).

5      Hop on L (ct &); step R (ct 1); leap R (ct &); leap L (ct 2).

 This is a pattern of 5 cts done twice, the repetition beginning in the middle of the third meas.

B. BOUNCING GRAPEVINES.

1      Facing ctr, step R to R (ct &); step L behind R (ct 1); step R to R (ct &); step L in front of R (ct 2).

2      Repeat meas 1, but on ct 2 stamp L next to R.

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

4      Repeat meas 3, but on ct 2 stamp R next to L.

C. HOP-STEP IN PLACE.

1      Facing ctr, hop on L lifting R fwd (ct &); step R in place (ct 1); hop on R lifting L fwd (ct &); step L in place, bending L knee and kicking R fwd close to the floor (ct 2).

2      Step R next to L (ct &); step L in place, bending L knee and kicking R fwd stretched out close to the floor (ct 1); step R next to L (ct &); step L in place (ct 2).

3-4      Repeat meas 1-2.

II. FIGURE II. DURING INSTRUMENTAL.

1      Facing and moving CCW, hop on L while lifting R in front (ct &); step R (ct 1); hop on R while lifting L in front (ct &); step L (ct 2).

2-3      Repeat meas 1 twice.

4      Repeat meas 1, ct &1; two running steps (L, R) turning ½ L to face CW.

5-8      Repeat meas 1-4 with opp ftwk and direction, except on meas 8, use the two running steps to turn ¼ R to face ctr.

9      Facing ctr, hop on L (ct &); step R (ct 1); hop on R (ct &); step L (ct 2).

10      Repeat meas 9, ct &1; step L in front of R, bending fwd slightly (ct &); step R in place and straighten (ct 2).

- 11 Dancing in place: hop on R bringing L around behind (ct &); step L behind R (ct 1); hop on L bringing R around behind (ct &); step R behind L (ct 2).
- 12 Repeat meas 11, cts & 1 (cts &, 1); step R in front of L, bending fwd slightly (ct &); step L in place and straighten (ct 2).
- 13-14 Repeat meas 9-10 moving bkwd from ctr.
- 15-16 Repeat meas 11-12.

Sequence: Fig I twice, Fig II – repeat until the music ends.

Presented by Vlasto Petkovski

### Lyrics

Заспала Јана, Јанинка, леле  
заспала Јана, Јанинка  
на мајкино си колено,  
Заспала Јана, Јанинка  
на мајкино си колено.

Мајка ја Јана будеше, леле  
мајка ја Јана будеше:  
“Стани ми ќерко, Јанинке  
денес се, ќерко, не спие,  
стани ми ќерко, Јанинке  
денес се, ќерко, не спие.”

“Пукнала, мајко треснала, леле  
пукнала мајко, треснала,  
што бев си слатко заспала  
и сладок сон сонувала.  
Што бев си слатко заспала  
и сладок сон сонувала.

На сон дојдоа три луди, леле  
на сон дојдоа три луди,  
три луди, три аџамии,  
три луди, три аџамии.  
На сон дојдоја три луди  
три луди млади момчиња.

Први ми даде јаболко, леле  
први ми даде јаболко,  
втори ми даде злат прстен,  
втори ми даде злат прстен.  
Први ми даде јаболко,  
втори ми даде злат прстен.

Втори ми даде злат прстен, леле,  
втори ми даде злат прстен,  
трети ме мене целува,  
трети ме мене целува.  
Втори ми даде злат прстен,  
трети ме мене целува.

Zaspala Jana, Janinka, lele  
zaspala Jana, Janinka  
na majkino si koleno,  
Zaspala Jana, Janinka  
na majkino si koleno.

Majka ja Jana budеше, lele  
majka ja Jana budеше:  
“Stani mi kjerko, Janinke  
denes se, kjerko, ne spie,  
stani mi kjerko, Janinke  
denes se, kjerko, ne spie.”

“Puknala, majko tresnala, lele  
puknala majko, tresnala,  
shto bev si slatko zaspal  
i sladok son sonuvala.  
Shto bev si slatko zaspal  
i sladok son sonuvala

Na son dojdoo tri ludi, lele  
na son dojdoo tri ludi,  
tri ludi, tri adzharii,  
tri ludi, tri adzharii.  
Na son dojdoo tri ludi  
tri ludi mladi momchinja.

Prvi mi dade jabolko, lele  
prvi mi dade jabolko,  
vtori mi dade zlat prsten,  
vtori mi dade zlat prsten.  
Prvi mi dade jabolko,  
vtori mi dade zlat prsten.

Vtori mi dade zlat prsten, lele,  
vtori mi dade zlat prsten  
tretii me mene celuva  
tretii me mene celuva.  
Vtori mi dade zlat prsten,  
tretii me mene celuva.

I slept, Jana, Janinka  
Your mother's knee

Mother Jana woke up  
Become my daughter, Janinka  
Today, daughter, do not sleep”

I was sweetly asleep  
and a sweet dream dreaming.

In the dream came three crazies  
Three crazy angels,  
Three crazy admirals.  
Three crazies came to sleep  
Three crazy young boys.


The first gave me an apple  
The second gave me a gold ring

The second gave me a gold ring,  
The third kisses me.

## Zemjo Makedonska

(Macedonia)

This dance was choreographed by Clark Wang of Durham, North Carolina in the early 1990s. Clark was a psychiatrist and a very gifted musician (harmonica, cello, accordion), who unfortunately died in 2011 of lymphoma at the age of 49.

Pronunciation: ZEHM-yoh mah-keh-DOHN-skah  Translation: Macedonian Land

Music: 4/4 meter *Stockton 2018, Vlasto Petkovski, Track #10*

Formation: Open circle, hands down in V-pos, facing CCW.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1-8	INTRODUCTION. Begin dance with singing.	
	I. FIGURE I. DURING SINGING.	
1	Beg R, two slow steps fwd (cts 1-2, 3-4).	
2	Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); lift L (ct 4).	
3	Step L to L (cts 1-2); step R behind L while bending both knees (cts 3-4).	
4	Step L to L (cts 1-2); lift R in front (ct 3); hold (ct 4).	
5-8	Repeat meas 1-4.	
	II. FIGURE II. DURING SINGING.	
1	Beg R, two slow steps moving in diag R (cts 1-2, 3-4).	
2	Beg R, and backing away from ctr on R diag, three steps (cts 1-3); hold (ct 4) .	
3-4	Repeat 1-2 with opp ftwk and direction.	
5	Step R fwd to ctr (ct 1); hold (ct 2); step bkwd onto L (ct 3); step R next to L (ct 4).	
6	Step L fwd to ctr (cts 1-2); lift R in front, leg extended (ct 3); bend raised R knee (ct 4).	
7-12	Repeat meas 1-6.	
	III. FIGURE III. DURING INSTRUMENTAL.	
1-4	Repeat Fig II, meas 1-4.	
5-8	Repeat meas 1-4.	

Sequence: Fig I-III three times, Fig I, Fig II.

Presented by Vlasto Petkovski

## Zemjo Makedonska — continued

LyricsMacedonian

Земјо Македонска,  
уважавам те,  
земјо Македонска,  
поздравјавам те  
земјо Македонска,  
земјо турско-ропско Македонијо  
уважавам те.

Уважавам твојте Македонијо  
гори високи,  
горите, висојте и во теб'  
херојте Македонијо  
што ги раѓаш ти.

По теб' се белеат Македонијо,  
безбројни стада,  
стадата белеат  
а гроздови зрејат Македонијо,  
по твој ридови.

Ништо не те плаши Македонијо,  
на овој бели свет,  
кој душман ќе влезе  
жив нема да излезе Македонијо,  
ти го ставаш в гроб.

Transliterated

Zemjo Makedonska  
uvazavam te,  
zemjo Makedonska  
pozdravljam te,  
zemjo Makedonska  
zemjo-tursko ropsko Makedonijo  
uvazavam te

Uvazavam tvoite Makedonijo  
gori visoki,  
gorite visojte i vo teb  
heroite Makedonijo  
sto gi ragas ti

Po teb se beleat Makedonijo  
bezbroy ni stada,  
Stadata belejat  
a grozdovi zrejat Makedonijo  
po tvoi ridovi,

Nisto ne te plasi Makedonijo  
na ovoj beli svet,  
Koj dusman ke vlezе,  
ziv nema da izleze Makedonijo,  
ti go stavas v grob

Approximate Translation

Macedonian land,  
I respect you  
Macedonian land,  
I salute you  
Macedonian land,  
Ottoman-enslaved land, Macedonia,  
I respect you.

I respect you, Macedonia,  
your high forests,  
your forests, your mountains,  
and the heroes, Macedonia,  
that you give birth to.

Across you there are white, Macedonia,  
endless herds,  
the herds are white,  
and the grapes are maturing, Macedonia,  
across your hills.

You are afraid of nothing, Macedonia,  
in the entire world,  
any foe that enters  
will not come out alive, Macedonia,  
you send him to his grave



**REBECCA TSAI**

**Chinese**





## A Glossary of Basic Classical Chinese Dance Movements

\*\* VIDEO \*\*

### HANDS

1. H1 – Orchid fingers 蘭花指 Lán huā zhǐ  
Palms up, fingers open, middle finger and thumb close together.
2. H2 – Rainbow (雙)晃手 (Shuāng) huǎng shǒu  
Hands wave a rainbow from L to R.
3. H3 – Cloud hands 雲手 Yún shǒu  
R hand circles inward over head, while L hand moves fwd; repeat with opp hand movements.
4. H4 – Cover hand 蓋手 Gài shǒu  
Hand waves down to front, palm down.



Orchid Fingers

### BODY

Body Movement 提沉 Tí chén

Breathe out and bow head; breathe in slowly, straight spine, head up last.

### FEET

1. F1 – Around the place 圓場 Yuán chǎng  
Walk fwd with small flat steps, heel-toe, heel-toe, etc. two steps per beat of the music. This is not bouncy. Typically done very rapidly, as many as 10 steps in 8 counts.
2. F2 – Lotus steps 蓮花步 Liánhuā bù  
Feet in V shape with heels together, wt on L heel and R toes, move to R to position feet in upside down V position with toes together; shift weights to R heel and L toes, move to R to position feet in V shape. Can be done in opp direction.
3. F3 – Small steps 碎步 Suì bù  
Small steps but walk on toes.
4. F4 – Slow walk 漫步 Mǎn bù  
Slow walk heel-toe, heel-toe, etc. one step per beat of the music.
5. F5 – Lift 吸腿 Xī tuǐ  
With wt on L, lift R behind knee with bent knee, or with opp ftwk.

# Dà huājiào 大花轎

(Southwest China)

This dance was choreographed by Wenhua Liu to the Chinese folk song “Dà huājiào.” It has been reorganized by Rebecca Tsai.

Pronunciation: DAH wah-DYOH 

Translation: Large Bridal Sedan

Music: 4/4 meter *Music available by contacting Rebecca Tsai*  
[r1234eb@yahoo.com.tw](mailto:r1234eb@yahoo.com.tw)

Formation: Couple facing, M's L shldr, W's R shldr to front of room/audience.



Meas      4/4 meter

Pattern

1-8      INTRODUCTION. Drums.

Standing in place until meas 7.

W curtsy: step bkwd onto L toe, bend both knees. Arms, with bent elbows, meet at R waistline.


M bow: Place knuckles of R fist in L palm in front of chest and bend slightly at waist.

**FOOTWORK** (begin with the horn)

**UPPER BODY**

CHORUS.

- |                        |                                                                                                                           |                                                                                                                                                      |
|------------------------|---------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1                      | Facing ptr, beg R, two steps fwd (cts 1-2); step R fwd and kick L fwd simultaneously (ct 3); hold (ct 4).                 | Both arms rise over head, into arc downward to L with palms down, reaching the lowest point when the L kicks.                                        |
| 2                      | Repeat meas 1 with opp ftwk.                                                                                              | Repeat meas 1, moving arms in an arc to R.                                                                                                           |
| 3-4                    | Repeat meas 1-2, but back up.                                                                                             | Repeat meas 1-2.                                                                                                                                     |
| 5-8                    | Face the music. Repeat meas 1-4.                                                                                          | Repeat meas 1-4.                                                                                                                                     |
| I. FIGURE I. (singing) |                                                                                                                           |                                                                                                                                                      |
| 1                      | Beg R, three running steps in place, making a small tight circle to R (cts 1-3); hold (ct 4).                             | Arms swing freely at sides, elbows bent.                                                                                                             |
| 2                      | Touch L heel in front (cts 1-2); touch L toe back (cts 3-4).                                                              | R hand in front, L hand back (cts 1-2); L hand in front, and R hand back (cts 3-4).                                                                  |
| 3                      | Moving to R, step L in front of R (ct 1); move R to R on toe (ct 2); repeat cts 1, 2 (cts 3, 4).                          | Arms open slowly from the waist to fully extended up and out, R arm up and L arm down, palms down.                                                   |
| 4                      | Repeat meas 3, cts 1-3; hold (ct 4).                                                                                      | Keep arms extended as in meas 3.                                                                                                                     |
| 5-6                    | Beg R in front of L, Grapevine moving L, 8 steps. Twisting at the waist is exaggerated and assisted by the arm movements. | As R steps in front, L arm swing fwd and R arm swing behind (ct 1); as R steps behind, L arms swings back and R arms swing fwd (cts 2-3); and so on. |

- |                       |                                                                                                                                                                                                         |                                                                                                                                                                                                                       |                                                                                     |
|-----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| 7                     | Step R to R (cts 1-2); touch L toe behind R (cts 3-4).                                                                                                                                                  | Clap (ct 1); W open arms to sides at shldr level, palms down. M extend R arm up, elbow bent, so R hand is above head, palm up, with L arm up in front at chest level, palm fwd (cts 2-4). W may shake shldrs on ct 2. |  |
| 8                     | Repeat meas 7 with opp ftwk.                                                                                                                                                                            | Repeat meas 7 with opp arm movements.                                                                                                                                                                                 |                                                                                     |
| <p>II. FIGURE II.</p> |                                                                                                                                                                                                         |                                                                                                                                                                                                                       |                                                                                     |
| 1                     | Facing ptr, beg R, 3 steps fwd to change place with R shldrs (cts 1-3); hold (ct 4) End standing back to back.                                                                                          | Hands in fists, elbows bent, mimic running.                                                                                                                                                                           |                                                                                     |
| 2                     | Sway L-R-L (cts 1-3); hold (ct 4).                                                                                                                                                                      | Arms at sides, hands palms down.                                                                                                                                                                                      |                                                                                     |
| 3                     | Beg R, 3 steps fwd making a tight, half-turn R to face ptr (cts 1-3); hold (ct 4).                                                                                                                      | Repeat meas 1.                                                                                                                                                                                                        |                                                                                     |
| 4                     | Repeat meas 2.                                                                                                                                                                                          | Repeat meas 2.                                                                                                                                                                                                        |                                                                                     |
| 5                     | Step R fwd (ct 1); step L in place (ct 2); step R bkwd (ct 3); step L in place (ct 4).                                                                                                                  | Join L hands. R hand swings overhead and fwd, palm down (cts 1-2); swings overhead bkwd with palm up (cts 3-4).                                                                                                       |                                                                                     |
| 6                     | Repeat meas 5.                                                                                                                                                                                          | Repeat meas 5.                                                                                                                                                                                                        |                                                                                     |
| 7                     | Repeat meas 3, but make a <u>full</u> turn in place to end facing ptr.                                                                                                                                  | Repeat meas 6.                                                                                                                                                                                                        |                                                                                     |
| 8                     | M touch L heel fwd, W touch L toe fwd and pointing R (ct 1); hold (ct 2); small leap onto L (ct &); M touch R heel fwd; W touch R toe fwd but pointing L (ct 1); hold (ct 2); small leap onto L (ct &). | Fists on hips.                                                                                                                                                                                                        |                                                                                     |
| 9-14                  | Repeat meas 1-6.                                                                                                                                                                                        | Repeat meas 1-6.                                                                                                                                                                                                      |                                                                                     |
| 7                     | Step R to R (ct 1); step L twd ptr (ct 2); begin buzz turn in place CW.                                                                                                                                 | Extent R to R side (ct 1); release L handhold and raise L hand high to L diag, R hand on ptr's L waist (ct 2). Maintain handhold through meas 8.                                                                      |                                                                                     |
| 8                     | Beg R, continue buzz turn, rotating CW 360° with ptr.                                                                                                                                                   | Maintain handhold from meas 7. First time through the dance, on ct 4, release handhold and face each other to repeat Chorus. Second time continue buzz turn until end of music.                                       |                                                                                     |

## III. FIGURE III. EMBRACING.

- 1 Beg R, three steps, M moving fwd while W move bkwd (cts 1-3); hold (ct 4). M hands extended fwd, R arm extended more than L, while W puts fists at waist, L shldr twd M.
- 2 Repeat meas 1 with opp ftwk and direction Repeat with opp arm positions.
- 3-4 Beg R, moving fwd 8 steps. M move CCW around W; W turn CW in place. M extends arms to sides while moving around W; W's R arm in front at chest ht with bent elbow, while L is held high, with bent elbow.
- 5-6 Repeat meas 1-2.
- 7-8 Repeat Fig II, meas 15-16 (buzz turn)
- IV. ENDING.
- Repeat Fig II, meas 7-8.

Sequence: (Chorus, Fig I, Fig I, Chorus, Fig II, Fig III) – twice. Then Fig III, Fig IV.

Presented by Rebecca Tsai

Lyrics (火風 Huǒ fēng)

太陽出來我爬山坡 Tàiyáng chūlái wǒ pá shānpō	I'm climbing a hill after sun rise
爬到了山頂我想唱歌 Pá dào le shāndǐng wǒ xiǎng chànggē	I desire to sing when I reach the top
歌聲飄給我妹妹聽啊 Gēshēng piāo gěi wǒ mèimei tīng a	I'd like the wind to carry this song to my beloved
聽到我歌聲她笑呵呵 Tīngdào wǒ gēshēng tā xiào hēhē	She will be smiling when she hears the song
春天裡那個百花鮮 Chūntiān lǐ nàgè bǎihuā xiān	In springtime, there are fresh flowers
我和那妹妹啊把手牽 Wǒ hé nà mèi mò a bǎshǒu qiān	I'm holding the hand of my beloved
又到了山頂呀走一遍啊 Yòu dào le shāndǐng ya zǒu yībiàn a	Together we come to the hilltop
看到了滿山的紅杜鵑 Kàn dào le mǎn shān de hóng mǔ juān	We see the valley is filled with red azaleas like fire
我嘴裡頭笑的是啲啊啲啊啲 Wǒ zuǐ lǐ tóu xiào de shì yōu a yōu a yōu	On my face, I could not stop smiling
我心裡頭美的是啲個裡個啲 Wǒ xīnlǐ tóu měi de shì lǎng gè lǐ gè lǎng	In my heart, I admire her beauty

## Dà huājiào — continued

妹妹她不說話只看著我來笑啊 Mèimei tā bù shuōhuà zhǐ kànzhe wǒ lái xiào a	My beloved quietly smiles at me
我知道她等我的大花轎 Wǒ zhīdào tā děng wǒ de dà huājiào	I know she has been waiting for the Large Bridal Sedan
我嘴裡頭笑的是呦啊呦啊呦 Wǒ zuǐ lǐ tóu xiào de shì yōu a yōu a yōu	On my face, I could not stop smiling
我心裡頭美的是哪個裡個哪 Wǒ xīnlǐ tóu měide shì lǎng gè lǐ gè lǎng	In my heart, I admire her beauty
妹妹她不說話只看著我來笑啊 Mèimei tā bù shuōhuà zhǐ kànzhe wǒ lái xiào a	My beloved quietly smiles at me
我知道她等我來抱一抱 Wǒ zhīdào tā děng wǒ lái bào yī bào	I know she has been waiting for me to hold her
抱一抱那個抱一抱 Bào yī bào nàgè bào yī bào	Embrace her, embrace her
抱著那個月亮它笑彎了腰 Bàozhe nàgè yuèliàng tā xiào wānle yāo	Even the moon cannot stop smiling
抱一抱那個抱一抱 Bào yī bào nàgè bào yī bào	Embrace her, embrace her
抱著我那妹妹呀上花轎 Bàozhe wǒ nà mèimei ya shàng huājiào	I'd like to hold my beloved in the Bridal Sedan

In Yunnan Province (in S China, bordering with Thailand and Myanmar), young people sing to each other in a festival to find their future husband or wife. Those lucky ones who found their future spouses in the festival would get married a year later. The bridegroom would come to the bride's village to “kidnap” her with bamboo rods and the help from his friends. The bride's family and friends would “pretend” to protect her from being kidnapped. The groom will win the battle then tie her on the bamboo rod to carry her back to his home town for the wedding.



## Mo Li Hua 茉莉花

(China)

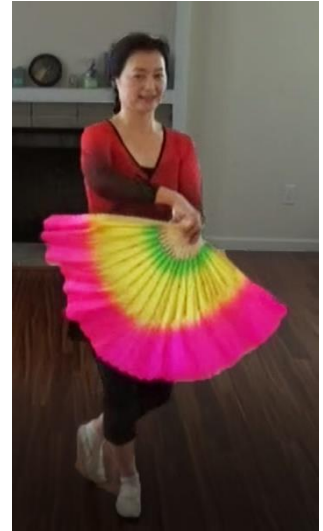
This is a fan dance in the Chinese Classical dance style choreographed by Rebecca Tsai to the Chinese folk song Mo li hua.

Pronunciation: MOH LEE WAH 

Translation: Jasmine Flower

Music: 2/4 meter *Music available by contacting Rebecca Tsai*  
[r1234eb@yahoo.com.tw](mailto:r1234eb@yahoo.com.tw)

Formation: Individual dancers each holding a fan, all facing front.  
 See Glossary of Classical Chinese Dance Basic Movements p. 132.



<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-12	INTRODUCTION. Hold beginning position: Wt on R, L behind R touching toes only. Hips face front, upper body diag L. Hands in Orchid fingers pos. Both hands on R waist with R holding fan up.	
	<b>FOOTWORK</b>	<b>UPPER BODY</b>
	I. FIGURE I. Instrumental.	
1-4	F1 – Around the place, moving CCW in a half-circle	H2 – Rainbow.
5-8	F1 – Around the place, continuing CCW to complete a full circle.	H3 – Cloud hands.
9-10	F5 – Lift.	R hand H2 – Rainbow.
11-12	R step to diag L front.	L hand H4 – Cover hand; then R open fan to diag L front on meas 12. To open fan, hold R side with thumb and index finger and release other 3 fingers which should allow the fan to drop. Lock the fan open by placing the 3 fingers on fan.
Open fan: hold R side with thumb and index finger and release other 3 fingers which should allow the fan to drop. Lock the fan open by placing the 3 fingers on fan.		
Close fan: Release 3 fingers, turn fan over and allow it to close, lock 3 fingers on edge of fan.		
13-16	Full turn L, leaving the feet in place: bend both knees, twist on both ft while straightening them, finishing with L in front of R.	Close fan, fan sweeps around during the turn, from low to high, ending with L hand on back of hip, fingers back, and R hand on L shldr with fan draped down back.

## Mo Li Hua — continued

## II. FIGURE II. The song begins.

- |       |                                                                 |                                                                                                                   |
|-------|-----------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|
| 1-2   | R step fwd, both knee bent.                                     | Bring hands together at chest. Bow head.                                                                          |
| 3-4   | Slowly straighten knees.                                        | Hands open slowly, L hand to L at shldr level, R hand up, fan open vertically. Raise head slowly.                 |
| 5-6   | L step diag R in front of R.                                    | Hands move to L in front of L shldr. Look from behind fan. L hand touches edge of fan in the middle.              |
| 7-8   | Repeat meas 5-6 with opp ftwk and hands.                        |                                                                                                                   |
| 9-10  | Beg L, F3 – Small steps bkwd diag R.                            | Raise both hands overhead, then lower R to shldr level.                                                           |
| 11-12 | R to R; L behind with a deep knee bend.                         | Hold pos of meas 10.                                                                                              |
| 13-16 | Straighten knees slowly, but keep ft in place, R in front of L. | L hand down, moving to L hip; R hand makes circles with fan from wrist while moving from R to L in front of body. |

## III. FIGURE III. Song continues.

- |       |                                                                                                                                  |                                                                                                                 |
|-------|----------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|
| 1-4   | Quick rise onto R. F3 – Small steps fwd diag L.                                                                                  | R hand holds fan open and flat, L hand is next to R, both hands in front, elbows bent, L palm slightly above R. |
| 5-8   | F4 – Slow walk R-L fwd.                                                                                                          | Turn fan twice CW.                                                                                              |
| 9-12  | Repeat meas 1-4 moving bkwd.                                                                                                     | Turn fan twice CW.                                                                                              |
| 13-14 | Step R in front. Leaving ft in place, twist on both feet with knees bent, to make a full turn L, ending with L ft in front of R. | R hand with fan open and up to R, L hand with palm down in front. Then turn fan R back so edge falls back.      |

## I. FIGURE IV. Instrumental

## V.

- |       |                                                                              |                                                                                           |
|-------|------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| 1-4   | F1 – Around the place, moving CW in a full circle                            | L arm straight to L, slightly below shldr level, R diag R and high, with fan open and up. |
| 5-6   | Step L behind R with knees bent. Bounce lightly on knees when fan is turned. | L hand at small of back; R hand turn fan twice in front.                                  |
| 7-8   | Twist on both ft to make a full turn L, rising to straight knees.            | L hand at small of back. R hand holds fan in front.                                       |
| 9-12  | Repeat meas 1-4 with opp ftwk and hands.                                     | Fan remains in R hand, but L arm is up and R arm, with fan, is down.                      |
| 13-14 | Step L behind R with knees bent. Bounce lightly while turning fan.           | L hand at small of back; R hand turn fan twice in front.                                  |



- 15-16 Twist on both ft to make a full turn L, rising to straight knees. L hand at small of back. R hand holds fan in front.
- V. ENDING.
- 1-4 F1 – Around the place, moving CW a full circle R arm extended R with fan, L hand with elbow bent, hand in front of chest, palm down.
- 5-8 Step R fwd in front of L and hold pose. L palm down, fingers spread in front in chest, R hand up diagonally R and back, with fan open and fluttering.

Sequence: Fig I, Fig II, Fig III, Fig IV, Fig II, Fig III,  
Fig I, Fig II, Fig III (meas 1-8 only), Ending.

Presented by Rebecca Tsai

### Lyrics

好一朵茉莉花， Hǎo yī duǒ mò lì huā	What a beautiful jasmine flower (twice)
滿園花開香也香不過她， Mǎn yuán huā kāi xiāng yě xiāng bùguò tā	The scent of jasmine can overpower all other flowers in the garden
我有心採一朵戴， Wǒ yǒuxīn cǎi yī duǒ dài	I'd like to pick one to wear
又怕看花的人兒罵。 Yòu pà kàn huā de rén er mà	I'm afraid of being discovered by the gardener
好一朵茉莉花， Hǎo yī duǒ mò lì huā	What a beautiful jasmine flower (twice)
茉莉花開雪也白不過她， Mò lì huā kāi xuě yě bái bu guò tā	Snow is white but not as white as the jasmine flower
我有心採一朵戴， Wǒ yǒuxīn cǎi yī duǒ dài	I'd like to pick one to wear
又怕旁人笑話。 Yòu pà páng rén xiàohuà	But I fear others will make fun of me
好一朵茉莉花， Hǎo yī duǒ mò lì huā	What a beautiful jasmine flower (twice)
滿園花開比也比不過她， Mǎn yuán huā kāi bǐ yě bǐ bùguò tā	Jasmine flowers are `more beautiful than any other flower in the garden
我有心採一朵戴， Wǒ yǒuxīn cǎi yī duǒ dài	I would like to pick one to wear
又怕來年不發芽。 Yòu pà lái nián bù fāyá	But I'm afraid of damaging the flower bud for the coming year

# Xī Hú Chūn 西湖春

(China)

This is a dance in Chinese Classical dance style composed by Rebecca Tsai to the Chinese folk song “Xī Hú Chūn.”

Pronunciation: CHEE HOO SHWEHN 

Translation: Spring in West Lake

Music: 4/4 meter *Music available by contacting Rebecca Tsai [r1234eb@yahoo.com.tw](mailto:r1234eb@yahoo.com.tw)*

Formation: Individual dancers each holding a scarf, all facing ctr.  
See *Glossary of Classical Chinese Dance Basic Movements*



Meas      4/4 meter

Pattern

INTRODUCTION. Instrumental.

Hold beginning pos until song starts. Wt on L, R ft behind L (but knees close), touching toes only. H1-Orchid fingers. Both hands hold the scarf diagonally, with R hand near shldr and L hand near waist.

CHORUS.

## FOOTWORK

## UPPER BODY

- |     |                                                                                                                                     |                                                                                                                       |
|-----|-------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------|
| 1-2 | Bend knees slightly, straighten knees and F1-Around the place, moving CW a circle.                                                  | Hands as in beg pos.                                                                                                  |
| 3   | Step R to R (cts 1-2); step L behind R (cts 3-4).                                                                                   | R hand with scarf, H2-Rainbow to small of back (cts 1-2); L hand alone H4-Cover hand (cts 3-4). Scarf hangs to floor. |
| 4   | Full turn L, leaving the feet in place: bend both knees, twist on both ft while straightening them, finishing with L in front of R. | Hands stay in pos at the end of meas 3.                                                                               |
| 5   | F5-Lift R behind (cts 1-2); then step R diag fwd (cts 3-4).                                                                         | R hand wave circle bkwd to front (cts 1-2); L hand H4 touch inside of R elbow (cts 3-4) as R is extended fwd.         |
| 6   | Take wt back onto L, R toe pointed fwd.                                                                                             | L holds scarf where R hand is, slides along scarf to hold it up. End with L hand up and R hand down diag in front.    |
| 7-8 | Repeat meas 1-2 moving CCW.                                                                                                         | Maintain pos at end of meas 6.                                                                                        |
| I.  | FIGURE I. Singing begins.                                                                                                           |                                                                                                                       |
| 1   | F2-Lotus steps moving R.                                                                                                            | Scarf only in R hand, both hands make 2 CCW vertical circles in front.                                                |

2	Step R to R (cts 1-2); step L behind R (cts 3-4), making a deep knee bend.	At end of the circles, R hand stays to R, scarf hanging down, L hand in front of chest, elbows bent, palms to R. Look at R hand.
3	F3-Small steps moving L.	Hands wave in front from R to L.
4	Step L to L, leaving R in place (cts 1-2); bend knees slightly and hold (cts 3-4).	Hands open to side (cts 1-2); L arm with bent elbow and fingers point to L ear, R arm extended to R, scarf hanging down. Both palms up. Look R (cts 3-4).
5-6	Repeat meas 3-4 with opp ftwk and hands.	
7-8	Repeat meas 1-2 with opp ftwk and hands.	
II. FIGURE II. Song continues.		
1	F4-Slow walk moving to R (R-L).	Scarf in R hand. Hands open to each side palm up, R hand slightly higher than L (ct 1); arms cross in front, palms down (ct 2). Eyes and head follow movement of scarf.
2	Repeat meas 1.	Repeat meas 1.
3	Ft together, rise onto toes (cts 1-2); lower onto bent knees (cts 3); rise quickly to toes (ct 4). Take wt onto L.	L at side, R waves scarf from overhead to down in front (cts 1-3); quickly raise both hands overhead (ct 4).
4	Step R behind L with deep knee bend.	Hands move from R up to L down, palms down, while head follows.
5-6	With ft in same pos, rise onto straight legs (cts 1-2); knees bend and straighten again (cts 3-4).	Hands together in front (cts 1-2); hands open to sides (cts 3-4).
7-8	Bring ft quickly together before ct 1 and F5-Lift R (ct 1).  F1-Around the place, moving in a CCW circle (cts 2-4). End in beg pos: Wt on L, R behind L, touching toes only.	R hand waves a big CCW circle to end down at side, while L hand moves in front of chest (ct 1); maintain pos (cts 2-3) until taking the beg pos: H1-Orchid fingers (ct 4). Both hands hold the scarf diagonally, with R hand near shldr and L hand near waist.
III. ENDING POSE.		
	Wt on L, R behind L.	L hand in front, elbow bent, palm down. R hand on hip, fingers back.

Sequence: Chorus, Fig I, Fig II, Fig II, Chorus, Fig I, Fig II, Fig II, Chorus 1-4 only, Ending Pose.

Presented by Rebecca Tsai

## Xī Hú Chūn — continued

Lyrics

春風吹 春燕歸 Chūn fēngchuī chūnyàn guī	There is a spring breeze; swallows return here
桃杏多嬌媚 Táo xìng duō jiāomèi	Lovely spring blossom
儂把舵來郎搖槳 Nóng bǎduò lái láng yáo jiǎng	She is behind the rudder and he is on the paddles
劃破西湖水 Huà pò xīhú shuǐ	The little dinghy sails across West Lake
<春意濃 春心暖 Chūnyì nóng chūnxīn nuǎn	Spring is here; feel the warmth of the spring,
無力柳葉垂 Wúli liǔyè chuí	Hanging helplessly are branches of willow trees
眼兒相望心相印 Yǎn er xiāng wàng xīn xiāng yìn	Eyes on each other and hearts are there too.
儂為郎陶醉> Nóng wèi láng táo zuì	She is drunk because of him
春風吹 春燕歸 Chūn fēngchuī chūnyàn guī	There is a spring breeze; swallows return here
遠山多青翠 Yuǎnshān duō qīngcuì	A green mountain is on the horizon
湖上鴛鴦花間蝶 Húshàng yuānyāng huā jiān dié	On the lake are pairs of mandarin ducks, on the flowers are butterflies dancing
雙棲又雙飛 Shuāng qī yòu shuāngfēi	They are all couples, stay and play with each other
<<情切切意綿綿 Qíng qièqiè yì miánmián	Attracted to each other, meant for each other
無言痴相對 Wúyán chī xiāngduì	They look at each other without words
但聞遠處歌聲傳 Dàn wén yuǎn chù gēshēng chuā	Far away there is singing,
春日最陶醉>> Chūnrì zuì táo zuì	Springtime is so joyful

## A Glossary of Basic Tibetan Tap Movements

\*\* VIDEO \*\*

Basic Style: The whole body is relaxed with knees flexing and bouncing.

T1 – **Tiny Tap** 碎踏 Suì tà: Tap with small steps either in place or moving fwd or bkwd.

T2 – **Trembling Tap** 顫踏 Chàn tà:

### *FOOTWORK*

1-2 Step R in place, lift L to side with bent knee (ct 1); bounce on R (cts &, 2, 1); two steps in place, L, R (cts 2, &).

3-4 Repeat meas 1-2 with opp ftwk and hand/arm movements.

### *UPPER BODY*

R hand moves to front at waist level, L hand moves to back (cts 1, 2, 1); hands open to sides at shldr level (cts 2).

T3 – **Back Tap** 退踏 Tuì tà:

1 Step R bkwd (ct 1); step L in place (ct &); heavy tap/touch R fwd (ct 2).

R arm swings fwd, L arm swing bkwd (ct 1); R arm swings bkwd, L arm moves fwd (ct 2).

T4 – **Up Jolt step** 吸顫步 Xī diān bù:

1 Step R in place (ct 1); rise onto R toes and lift L with knee bent in front (ct &); step L, R in place (ct 2).

R hand moves to front; L hand moves to back. Head tilts slightly to L.

2 Repeat meas 1 with opp ftwk and hand/arm movements.

T5 – **Gang Da** 剛答 Gāng dá: lift the toes only and then tap them down.

T6 – **Five steps** 連五步 Lián wǔ bù:

1 R Gang Da (ct 1); L step in place (ct &).

R waves to R with elbow bent.

R Gang Da (ct 2); L step slightly L (ct &).

L waves to L with elbow bent.

2 Step R, lifting L slightly to L with knee bent.

R hand moves L at waist level, while L hand moves bkwd.

3 R Gang Da (ct 1); L step slightly L (ct &); two steps (R-L) moving L (cts 2, &).

R wave to R with elbow bent (ct 1); Hands open to sides (ct 2).

4 Step R, and lift L slightly to side with knee bent.

R hand moves to L at waist level, while L hand move bkwd.

T7 – **First Basic** 第一基本步 Dì yī jīběn bù:

1 R Gang Da, lift L with knee bent in front (ct 1); step L in place (ct &); two steps in place R-L (cts 2, &).

R arms swings fwd (ct 1); L arm swing bkwd (ct 2).

2 Repeat meas 1 with opp ftwk and hand/arm movements.

## Glossary of Basic Tibetan Tap Movements — continued

T8 – **Second Basic** 第二基本步 Dì èr jīběn bù:

- |   |                                                                                                          |                                                                        |
|---|----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|
| 1 | R Gang Da, lift L with knee bent in front (ct 1); step L to L (ct &); two steps in place R-L (cts 2, &). | R arms swings fwd (ct 1); L arm swing bkwd (ct 2).                     |
| 2 | R stamp (ct 1); R step diag bkwd R (ct &); two steps (L, R) continuing bkwd diag R (cts 2, &).           | Hands up by ears with elbow bent (ct 1); hands return to sides (ct 2). |

T9 – **Third Basic** 第三基本步 Dì sān jīběn bù:

- |   |                                                                                     |                               |
|---|-------------------------------------------------------------------------------------|-------------------------------|
| 1 | R Gang Da (ct 1); step L in place (ct &); R Gang Da (ct 2); step L in place (ct &). | R waves in front from R to L. |
| 2 | Repeat meas 1 with opp ftwk and hand/arm movements.                                 |                               |

T10 – **Water Drop** 滴答 Dīdā:

- |     |                                                                   |                                                                                                                    |
|-----|-------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| 1-3 | R Gang Da (ct 1); step L in place (ct &) ... repeat 6 times.      | Hands cross softly in front (cts 1-2); hands open softly to side (cts 3-4); hands cross softly in front (cts 5-6). |
| 4   | R Gang Da (ct 1); step L in place (ct &); step R in place (ct 2). | Arms open down to sides.                                                                                           |

T11 – **Seven Beat BackTap** 七下退踏步踏和踏出 Qī xià tuì tàbù tà hé tà chū:

- |     |                                                                                                                                                                                      |                                                                                       |
|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| 1-2 | L Gang Da and R hop (ct 1); step R bkwd (ct &); R Gang Da (ct 2); step L in place (ct &); R Gang Da (ct 3); L step in place (ct &); step R fwd (ct 4).                               | Both hands wave low to L (cts 1-3); L hand moves fwd, while R hand moves bkwd (ct 4). |
| 3-4 | L Gang Da and R hop (ct 1); R step bkwd (ct &); R Gang Da (ct 2); step L in place (ct &); R Gang Da (cts 3); step L in place (ct &); step R step, lift L to L with knee bent (ct 4). | Both hands wave low to L (cts 1-3); L hand to L side, and R hand bkwd (ct 4).         |

T12 – **Lift Tap** 抬踏步 Tái tà bù:

- |   |                                                                         |                                                                                                                          |
|---|-------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|
| 1 | R Gang Da and L hop (ct 1); step L in place (ct &); step R to R (ct 2). | Head tilts to R. Bending slightly at waist to R diag, hands wave from L (ct 1); point down to R, R palm up, L palm down. |
| 2 | Repeat meas 1 with opp ftwk and hand/arm movements.                     |                                                                                                                          |

T13 – **Three steps** 連三步 Lián sān bù:

- |   |                                                                                              |                                                                                                                                           |
|---|----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | Two steps (R, L) moving L (ct 1, &); step R step, lifting L to L side with bent knee (ct 2). | Hands open at shldr lvl, palms down (ct 1); R hand moves to L at waist level following movement of L leg, while L hand moves bkwd (ct 2). |
|---|----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|

## Yúkuài de chàn tà 愉快的顫踏 (Tibetan Tap Dance) (China)

This dance originated at the Beijing Dance Academy and was rearranged by Rebecca Tsai with traditional Tibetan tap steps.

Pronunciation: Yew-kway deh shen-tah

Translation: Pleasant Trembling

Music: 2/4 meter *Balkan and Beyond*, Track [SAMPLE of Tibetan tap dance](#)  
#\_\_\_\_\_

Formation: Individual dancers, all facing front.

Steps & Figures: See Glossary of Basic Tibetan Tap Movements, p. 142.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	INTRODUCTION.	
1-2	Wait	
4-8	Tiny tap fwd, hand up and bow.	
	<b>FOOTWORK</b>	<b>HANDS</b>
	I. FIGURE I.	
1-8	Trembling tap.	
	II. FIGURE II.	
1-4	Tiny Tap in place.	Hands cross in front (meas 1-2); hands open to side (meas 3-4),
5	Tiny Tap, turning ¼ CCW.	Hands cross in front (ct 1); hands open to side (ct 2).
6-8	Repeat meas 5 three times.	
	III. FIGURE III.	
1-4	Back Tap in place.	
5	Back Tap, turn ¼ CCW.	
6-8	Repeat meas 5 three times.	
	IV. FIGURE IV.	
1-4	Up Jolt step, moving CCW in a big circle.	R wave over head (meas 1); L wave over head (meas 2); R wave over head (meas 3); L wave over head (meas 4)

## Tibet Tap Dance — continued

- 5-8 Up Jolt step, moving CW in a big circle. R arm front L arm back at waist level (meas 5); both hands up, elbows bent (meas 6); R arm front, L arm back at waist ht (meas 7); both hands up at sides by ears (meas 8).
- V. FIGURE V.
- 1-3 Five steps.
- 4-12 Repeat meas 1-3 three times.
- VI. FIGURE VI.
- 1-4 First Basic moving bkwd.
- 5-8 Second Basic.
- 9-11 Third Basic.
- 12 L Gang Da (ct 1); step R (ct &); jump (ct 2).
- 13-16 Water Drop.
- VII. FIGURE VII. (NO MUSIC!)
- 1-8 Seven Beat Back Tap.
- 9 Lift T ap (meas 1 only).
- 10 Three steps.
- 11-12 Repeat meas 9-10.
- VIII. ENDING.
- 1-4 First Basic moving bkwd.
- 5-7 Up Jolt step, moving CCW in a big circle. R arm waves over head (meas 5); L arm waves over head (meas 6); R arm waves over head (meas 7)
- 8 Three steps.

Sequence: Introduction, Fig I - Fig VII, twice, then Ending.

Presented by Rebecca Tsai