



DANCE SYLLABL

Instructions for 23 Dances

The Village & Early Music Society
- Publication & Performance of Early & Ethnic Music -

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SOURCES: records, cassettes, books, dance syllabi, sheet music 23



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AJDE LEPA MARO
Serbia (Sumadija)

Line dance, no partners

Translation: Hey, Pretty Mary

Record: Folkraft 1495x45A

Starting Position: "V" position. Hands joined and held forward about shoulder level, arms slightly curved as though holding a barrel. Right foot free.

Music 4/4

Measure

PART 1 (Music A)

1-2 STEP-CLOSE* STEP-TOUCH** sideward right
3-4 STEP-CLOSE STEP-TOUCH sideward left
5-8 REPEAT pattern of measures 1-4

PART 2 (Music B)

9-10 Facing slightly & moving right & leaning slightly forward,
two TOUCH-STEPS***(right, left) forward
11-12 Turning to face center & straightening body,
STEP-CLOSE STEP-TOUCH sideward right
13-16 REPEAT pattern of measures 9-12 reversing direction
& footwork.

*STEP-CLOSE (Right): Step on right foot (counts 1-2), close & step on left foot beside right (counts 3-4). Step-Close (left): same, reversing footwork.

**STEP-TOUCH (Right): Step on right foot (counts 1-2), close & touch left foot beside right without taking weight (counts 3-4). Step-Touch (left): same, reversing footwork.

***TOUCH-STEP (Right): Touch or place right foot without taking weight (counts 1-2), take weight on right foot (counts 3-4). Touch-Step (Left): same, reversing footwork.

This description of Ajde Lepa Maro is adapted from one by Rickey Holden and Dennis Boxell, 1967

Translation of Song into English

Hey, pretty Mary, your master's calling.
I can't come and leave the kolo.

Hey, pretty Mary, the master's hungry.
Bread's in the cupboard, knife's in the drawer.

Hey, pretty Mary, the master's thirsty.
Water's in the well, the glass is in the cupboard.

Hey, pretty Mary, the master's sick.
I can't come and leave the kolo.



ALUNELUL

Romania

Non-partner circle dance

Record: Folkraft FLP 31, Folk Dancer MH 1120, Elektra EKS 7206

Pronunciation: ah-loo-NAY-loo

Background: This particular Alunelul from Oltenia, a region in SW Romania, is but one of a large family of dances that all bear this genetic name: e.g. Alunelul de la Urzica, Alunelul Batut, Alunelul Schiop, etc.

Formation: Circle, hands resting on neighbors' shoulders

PATTERN

Music 2/4

Measure INTRODUCTION: Meas 5-8 of A

PART I: FIVES

- 1 Taking small, light steps, step to R onto R ft (ct 1), step behind R ft onto L ft (ct "&"); repeat this action for cts 2, "&"
- 2 Step to R onto R ft (ct 1), stamp twice beside R ft with L ft, no weight (cts "&", 2), hold position for ct "2&"
- NOTE: Taken together as one continuous movement, the stepping action in Meas 1-2 is: R-L-R-L-R-stamp-stamp.
- 3-4 Same as Meas 1-2, but with opposite footwork and direction.
- 5-8 Repeat the action in Meas 1-4.

PART II: THREES

- 9 Step to R onto R ft (ct 1), step behind R ft onto L ft (ct "&"), step to R onto R ft (ct 2), stamp beside R ft with L ft, no wt (ct 2), hold position for ct "2&".
- NOTE: The stepping action here is: R-L-R-stamp.
- 10 Same as Meas 9, but with opposite footwork and direction.
- 11-12 Repeat action in Meas 9-10.

PART III: ONES

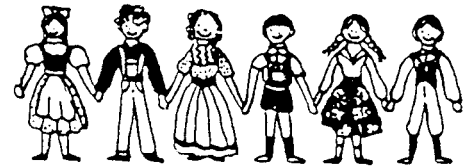
- 13 Step in place onto R ft (ct 1), stamp beside R ft with L ft, no wt (ct "&"), step in place onto L ft (ct 2), stamp beside L ft with R ft, no wt (ct "&").
- 14 Step in place onto R ft (ct 1), stamp twice beside R ft with L ft, no wt (cts "&", 2), hold position for ct "2&"
- NOTE: The stepping-stamping action in Meas 13-14 is:
R-stamp L-L-stamp R-R-stamp L-stamp L
- 15-16 Repeat action of Meas 13-14.

REPEAT DANCE

English Translation of Song

Alunelu, alunelu,
Come, let's dance and be happy.
Those who dance will grow strong and tall.
Those who don't will stay tiny and small.

Alunelu, alunelu,
Come, let's dance and be happy.
Dance, oh dance on this spot until the grass grows,
Dance, oh dance, never stop or slow down.



ARKAN
Ukraine
Men's circle dance

Pronunciation: ahr-KAHN

Translation: Lasso

Record: Star, S-8410-A

Formation: Open circle, leader at R end. Place hands on neighbors' nearer shoulders.

Background:

This dance from western Ukraine came out of the eastern Carpathian Mountains. Strength, stamina and agility are necessary requirements to dance Arkan. Although there is no fixed sequence of steps, the dance is divided into halves with steps traditionally belonging to one half or the other. The dance as described here is danced in the foothills town of Kolomiya; a wider selection of highland and lowland steps have been added.

Vowels: a=ah (father); e=eh (fed); i=ee (feed); o=oh (no); u=oo (do)

Music 2/4

Measure

INTRODUCTION

- 1-12 On the shout "Hey, do kola!" (Hey, to the circle), all men in room form open circle, leader to R.
1-8 Sway slightly to R (odd meas) and to L (even meas).
9-12 Continue swaying as leader shouts: "Raz, dva, tri, pi-SHOV!" (one, two, three, we go); or "Ar-KAN, piSHOV!" (Arkan, let's go).

BASIC (or ARKAN) STEP

PoKHID ArkaNOviy (Arkan Running Step)

Begin a sequence of these steps with a R ft stamp (ct 1 of meas 1 of sequence).

- 1 Step to R onto R ft (ct 1), step to R behind R ft onto L ft (ct 2).
2 Step to R onto R ft (ct 1), hopping on R ft, swing bent L knee up so that L upper leg is parallel to floor and L lower leg hangs straight down.
3 Repeat meas 2 with opp ftwk.
4-? Repeat action of meas 1-3 until leader calls one of the following steps:

S'TROpachKOM! (= with double stamps)

- 1 Stamp R ft, no wt (ct "&" preceding ct 1), stamp to R onto R ft (ct 1), step to R behind R ft onto L ft (ct 2).
2-3 = meas 2-3 of BASIC STEP
4-? Repeat meas 1-3 until leader shouts "PiSHOV!" to signal end of step.

RAS priBIY! (= one scuff)

- 1-2 = meas 1-2 of BASIC STEP
3 Leap to L onto L ft, tucking R ft behind back of L knee and swinging R knee sharply to L across L knee (ct 1), swing R knee sharply out to R (ct 2).
4 Scuff R ft diag fwd to R (ct 1).
5-? Repeat meas 1-4 (for a maximum of 4 times) until leader shouts "piSHOV!"

Alternate RAS priBIY:

- (1-3) = 1-3 of BASIC STEP
(4) Backpedal R ft up, back, and down to stamp, no wt (ct 1), hop on L ft (ct 2).
(5-?) Continue pattern of meas 1-4 until leader shouts "piSHOV!"

(continued on next page)

(Arkan, p. 2)

RAS pidKIVka!

(= one heel click: literally, one hoof or horseshoe)

Finish the basic step you're dancing and:

- 1 Step to R onto R ft (ct 1), step to R behind R ft onto L ft (ct 2).
 2 Hopping to R on L ft, click R heel against L heel with legs straight (ct 1), step to R onto R ft (ct 2).
 3 Step to R behind R ft onto L ft (ct 1), step to R onto R ft (ct 2).
 4 Hop on R ft and lift L knee as in basic step (ct 1), step to L onto L ft (ct 2).
 5 Hop on L ft and lift R knee as in basic step (ct 1). During this step, the leader calls:

DVA raZI! (=two times), or:

DVA pidKIVkiy! (= two heel clicks)

This step begins on ct 2 of the previous meas 5.

- 5 Step to R onto R ft (ct 2).
 6-7 Step to R behind R ft onto L ft (ct 1), hopping twice to R on L ft, click R heel twice against L heel with legs straight (cts 2,1), step to R onto R ft (ct 2).
 8 Step to R behind R ft onto L ft (ct 1), step to R onto R ft (ct 2).
 9 Hop on R ft and lift L knee as in basic step (ct 1), step to L onto L ft (ct 2).
 10 Hop on L ft and lift R knee as in basic step (ct 1). During this step, the leader calls:

TRI raZI! (= three times), or:

TRI pidKIVkiy! (= three heel clicks)

This step begins on ct 2 of previous meas 10.

- 10 Step to R onto R ft (ct 2).
 11-12 Step to R behind R ft onto L ft (ct 1), hopping thrice to R on L ft, click R heel thrice against L heel with legs straight (cts 1,2,1).
 13-? Dance one (or several) basic step(s) until leader calls:

BezkoNECHno!, or:

BezkoNECHna pidKIVka! (= endless heel clicks)

- ?+1 Step to R onto R ft (ct 1), step to R behind R ft onto L ft (ct 2).
 ?+2 Hopping to R on L ft, click R heel twice against L heel (cts 1,2).
 ?+? Click until the leader shouts "piSHOV! Basic step should begin with the next musical phrase. That could be up to 24 clicks.

SHIST zmiNI! (= six times)

After the shout, finish your basic step and:

- 1 Swinging raised R leg to L, step to L onto R heel with a very straight R leg (ct 1), step to L directly behind and almost under R ft onto L ft with flexed L knee, raised R knee, and R toe pointed toward floor (ct 2).
 2-5 = 1, 4 more times.
 6 = ct 1 of meas 1 (ct 1), lift L knee as in basic step and swing it CW around to R.
 7-11 = 2-6 with opp ftwk and direction.
 12-15 = 3-6.
 16-18 =4-6 with opp ftwk and direction.
 19-20 =56. Leader (optionally) shouts "TRI na MIStse!" (= three in place).
 21 Step to R onto L heel with a very straight L knee (ct 1), lift R knee as in basic step and swing R knee CCW around to L.
 22 =21 with opp ftwk and direction.
 23 =21. Leader (optionally) calls:

HAIduk DVA! (= two brigand steps)

- 24 Drop into a full knee-bend (ct 1), half-rise, kicking R ft in front of L knee (ct 2).

(continued on next page)

- 25 Drop into a full knee-bend (ct 1), spring up, kicking both feet up behind you (ct 2).
 - 26 Land on both feet (ct 1)
 - 27 Stamp R ft (ct 1). All shout "RAZ!" (= one).
 - 28 Stamp R ft and shout "DVA!" (= two)(ct 1), all shout "I te" (= and n-)(Ct 2).
 - 29 Stamp R ft 2 times (cts 1,2). All shout "-PER PI-" (= -ow we g-).
 - 30 Stamp R ft (ct 1). All shout "SHOV!" (= -o).
- NOTE; Some dancers do HAIDUK TRI after SHIST ZMINI. Some do SHIST ZMINI in the second half of the dance.

HAIduk RAZ! (= one brigand step)

This step, if ever done, usually follows a step like SHIST ZMINI or TRI ZMINI

- 1 Swing R knee up and around CCW to face center (ct "&" of previous meas), crop into a full knee-bend (ct 1), arise with wt on both ft (ct 2).
- 2 Stamp R ft (ct 1). All shout "RAZ!" (= one).
- 3 Stamp R ft and shout "DVA!" (= two)(ct 1), all shout "I te" (= and n-)(ct 2).
- 4 Stamp R ft 2 times (cts 1,2). All shout "-PER PI-" (= -ow we g-).
- 5 Stamp R ft (ct 1). All shout "-SHOV!" (= -o).

Pid koLEno! (= behind the knee)

Tuck R ft behind L knee and:

- 1 Hopping on L ft, swing R knee to: L (ct 1), R (ct 2).
- 2-? Continue until leader calls "PiSHOV!".

BATko SPIYT! (= the gods slumber)

- 1-2 = 1-2 of BASIC STEP
 - 3 Step to L onto L ft (ct 1), swing straight R leg in a large CW circle (ct 2).
 - 4 Close R ft to L ft (ct 1).
 - 5-? Step slightly to R onto R ft and sway as in INTRODUCTION
- Two meas before the end of a 12 meas phrase, leader calls:

BATko f'sTAV piSHOV!

(= The gods awaken, let's go)

- 1-3 Dance a BASIC STEP, beginning with a stamp.
- 4-6 Dance a BASIC STEP, pretending you're going to stamp, but don't.
- 7-? Continue BASIC STEPS, stamping on alternate repetitions until leader calls "PiSHOV!"

A na MISTse TROpaCHOK!, or

A na MISTse S'TROPachKOM!

(= in place double stamps)

- 1 Stamp in place with R ft, no wt (ct "&" of preceding meas), stamp in place onto R ft (ct 1), stamp in place with L ft, no wt (ct 2).
 - 2 Stamp in place onto L ft (ct 1), hop on L ft and lift R knee as in basic step (ct 2).
 - 3-? Continue leader shouts "PiSHOV!"
- NOTE: Some dancers do "a na mistse tropachok" in first half of dance.
NOTE: Some dance this step as:
- (1) Stamp with R ft (ct "&"), stamp onto R ft (ct 1), touch L heel fwd (ct 2).
 - (2) Step onto L ft (ct 1), hop on L ft (ct 2).
 - (3-?) Continue until leader shouts "PiSHOV!"

TRI zmiNI! (= Three changes)

1-3 = BASIC STEP

- 4 Swinging raised R leg to L, step to L onto R heel with very straight R leg (ct 1), step to L directly behind & almost under R ft onto L ft with flexed L knee, raised R knee & toe pointed toward floor (ct 2).

(continued on next page)

- 5 = 4
 6 = ct 1 of meas 4(ct 1), lift L knee as in basic step & swing it CW around to R.
 7-9 = 4-6 with opp ftwk and direction.
 10-12 = 4-6. Leader (optionally) calls "TRI na MIStse!" (= three in place).
 13 Step to R onto L heel with very straight L knee (ct 1), lift R knee as in basic step & swing R knee CCW around to L.
 14 = 13 with opp ftwk.
 15 = 13. Leader (optionally) calls:
 HAIduk TRI! (= three brigand steps)
 16 Drop into a full knee-bend (ct 1), half-rise, kicking R ft out in front of L knee (ct 2).
 17 = 16, kicking L ft out.
 18 Drop into a full knee-bend (ct 1), spring high into air, kicking both feet up behind you (ct 2).
 19 Land on both feet (ct 1).
 20 Stamp R ft (ct 1). All shout: "RAZ!" (= one)
 21 Stamp R ft (ct 1). All shout: "DVA!" (= two)(ct 1), all shout: "I te" (= and n-)(ct 2)
 22 Stamp R ft 2 times (cts 1,2). All shout: "-PER PI-" (= -ow we g-)
 23 Stamp R ft (ct 1). All shout: "SHOV!" (= -o)

Alternate version pf TRI zmiNI

(1-3) = BASIC STEP

(4) Swinging raised R leg to L, step to L onto R heel with very straight R leg (ct 1), step to L directly behind & almost under R ft onto L ft with flexed L knee, raised R knee & toe pointed toward floor (ct 2).

(5) = 4.

(6) = ct 1 of meas 4 (ct 1), lift knee as in basic step & swing it CW around to R.

(7-9) = 4-6 with opp ftwk and direction. Leader calls:
 DVA zmiNI! (= two changes)

(10-11) = 5-6.

(12-13) = 5-6 with opp ftwk and direction. Leader calls:
 ChoTIri na MIStse! (= four in place)

(14) Step to L onto R heel with very straight R knee (ct 1), lift L knee as in basic step & swing L knee CW around to R.

(15) = 14 with opp ftwk.

(16-17) = 14-15. Leader has (optionally) called:

HAIduk TRI! (= three brigand steps)

(18) Drop into a full knee-bend (ct 1), half-rise, kicking R ft in front of L knee (ct 2).

(19) = 18, kicking L ft out.

(20) Drop into a full knee-bend (ct 1), spring up, kicking both feet up behind you (ct 2).

(21) Land on both feet (ct 1).

(22) Stamp R ft (ct 1). All shout: "RAZ"! (= one)

(23) Stamp R ft & shout: "DVA!" (= two)(ct 1). All shout: "I te" (= and n-)(ct 2).

(24) Stamp R ft 2 times (cts 1,2). All shout: "-PER PI-" (= -ow we g-)

(25) Stamp R ft (ct 1). All shout: "SHOV!" (= -o)

HAIduk SVYERlik! (= brigand's drilling step)

This step is called at the beginning of a BASIC STEP. Finish BASIC STEP &:

1 Drop into a full knee-bend, facing to R (ct 1), swivel knees to L (ct 2).

2 Swivel knees to R (ct 1), swivel knees to L (ct 2).

3-? Continue action of meas 3 until leader shouts "PiSHOV!" on a ct 1 of meas 2.

NOTE: Don't stamp on the first basic step after this step. Instead, come to full height gradually during the first step, exaggerating the lifts. Stamp on the second basic step instead.

(continued on next page)

HAIduk KRUT! (= brigand's circling step), or:

BezkoNICHno KRUT! (= endless circling)

This step is called at the beg of a BASIC STEP. Finish the BASIC STEP &:
1 Drop into a full knee-bend, facing to R or center (ct 1), rise half-way,
on toes, with knees swiveled to L (ct 2).

2-? Continue until leader calls "PiSHOV!"

NOTE: This step makes a goo finale if you jump up highly on the last
ct 2 and kick your feet up behind you. Leader may call "HUP!" to signal
this jump.

NOTE: Haiduk krut is the lowland equestrian version of the mountaineer
step haidul svyerlik.

PRESid za koloZENya! = PRESid ka sperYASkoko!

(translation unknown)

1 Drop into a full knee-bend (ct 1), rise on L ft while kicking R leg
straight out diagonally to R (ct 2).

2 Step across in front of L ft onto R ft (ct 1), kick L leg straight
out diagonally to L (ct 2).

3-4 = 1-2 with opp ftwk and direction.

5-? Continue until leader calls "PiSHOV!"

GVizda! (= star)

Also called: Arkanova ZIRka (= Arkan star)

This step requires an even number of men.

1-? March CCW to R, 2 steps per meas: R ft on odd cts, L ft on even cts.
Join hands in a wrist grasp to make a closed circle. Count off by 2's:
leader shouts: "RAZ!", next man shouts "DVA!", next shouts "RAS!", and
so on around the cir. Leader stamps twice (or better, shouts "RAZ!")
and all "raz"-men jump, and slide feet into center, where they drum
their feet as the "star" rotates. "Dva"-men continue marching CCW,
supporting them.

?-? Leader shouts: "RAZ, DVA!" (or better, "HUP!") and those in the
center back out, jump out, or back-flip out.

?-? Leader stamps twice (or better, shouts: "DVA!") and all "dva"-men
jump into center where they drum their feet as the "star" rotates.
"Raz"-men continue marching CCW, supporting them.

?-? Leader stamps twice (or better, shouts: "HUP!") and those in the center
back out, jump out, or back-flip out. Replace hands on shoulders.
Leader shouts: "PiSHOV!" to resume the BASIC STEP.

NOTE: When taking the wrist grasp, it's important for the "raz"-men
to have their hands underneath, facing up, with thumbs to the outside
of the cir. After they come out of the middle, all switch hand positions
so that the "dva"-men have their hands underneath, grasping up, with
thumbs to the outside of the cir. You'll lose your grasp & drop someone
or break a wrist if you don't.

NOTE OF ACKNOWLEDGMENT: The dance as described here is taken from the Folk Dance
Problem Solver, 1988, by Ron Houston. In researching this dance, Ron quotes
from Vyts Beliajus, publisher and editor of Viltis (American's oldest folkdance
magazine) and an acknowledged and respected authority on ethnic folk dance:
"Arkan is an ancient ritualistic dance, perhaps over 1000 years old, a dance of
spring and the wakening sun."

- End of Arkan -



BANNIELOU LAMBAOL

Brittany

Non-partner circle dance

Translation: *The Banners of Lampaul*Record: *Vogue EPL-7-711*

Formation: Closed or open circle with the leader at the left end. Hold hands shoulder-high, elbows pointing straight down and close to waist. Hook L and R litter fingers with little fingers of neighbors.

PATTERN

Music 4/4

Measure

INTRODUCTION; This 8 bar tune may be played once through an an Intro.
NOTE; After each play-through of this 8 bar tune there is a slight pause before the tune (and dance) is begun again.

Preparatory movement during pause before tune/dance is repeated:

1 Slightly bend and straighten knees and swing L ft in a slight arc to L, stepping onto L ft on ct. 1; hold (ct 2); step beside L ft onto R ft (ct 3); hold (ct 4).

NOTE: During this stepping action, hands & arms are also moving:

Circle joined hands by moving them slightly up and forward (ct 1), then down (ct 2), and back up to shoulder height (ct 3), hold (ct 4).

2-4 Repeat action of Meas 1 three more times.

5 Touching R toe: forward, back, forward, back (cts 1,2,3,4). At the same time, parallel the toe motion with hands and arms by thrusting joined hands forward, back, forward, back.

6 Repeat Meas 1: lift-step-close

7-8 Repeat Meas 5-6: point, back, point, back; lift-step-close.

After the slight pause at the end of the tune, the dance is repeated.

Translation of Song into English

1 I used to have so much fun
at Lampaul once,
going around the church
with all the banners

4 It was there we saw,
when the wind was up,
who were the best
to carry the banners.

Chorus:

Jopo popo landibi dibi,
jopo popo landibi do.
Manturla ridodenig
jopirei piralla.

5 As we passed
on both sides of the
"Grande Allee,"
the girls gave their opinions
in voices sweet.

2 And dip them
before the great altar,
then lift them back again
straight in the air.

6 They made their choice
of the proud boys
who passed before them
in their finest array.

3 I had so much pleasure
the day of the pilgrimage,
going around the cemetery
with the men of good faith.



This description of Bannielou Lambaol is adapted from a description in *Folk Dance Problem Solver*, 1991, Ron Houston, The Society of Folk Dance Historians, 2100 Rio Grande, Austin, TX 78705

CARNAVALITO

Bolivia

Non-partner line dance

Record: Folk Dancer MH45-1130

* Background: The Carnavalito, Takirari and Cueca are the three most popular dances in Bolivian folk culture. They are danced at every festive occasion; the Carnavalito, especially, is danced during Carnival festivities. The tune and steps for the particular Carnavalito described here come from the town of Guadalquivir.

Formation: Dancers in a long line, leaders at both ends, hands joined and down.

PATTERN

Music 2/4

Measure INTRODUCTION; 23 measures, including a 7-measure vamp preceding section A.

SCHOTTISCHE-LIKE STEPPING

(Music, Sections A & B: total 32 measures)

Leader at R end of line leads dancers in serpentine figures:

- 1-2 Bend over at waist and schottische R: walk 3 steps fwd (CCW) onto: R ft, L ft, R ft (cts 1,2,1), hop on R ft (ct 2).
 3-4 Straighten up, turn around and schottische L: walk 3 steps fwd (CW) onto: L ft, R ft, L ft (cts 1,2,1), hop on L ft (ct 2).
 5-32 Repeat Meas 1-4 for 7 more times (total 8 times).

STEP-HOPS

(Music, Section C: 32 measures)

Stand up straight

- 1-2 Leader at R end leads dancers into a CCW broken circle with step-hops: Turn around to face R (CCW) after just having completed a 4-step schottische sequence to the L, ending with L hop. then step fwd onto R ft (ct 1), hop on R ft (ct 2), step fwd onto L ft (ct 1), hop on L ft (ct 2), etc. (This is skipping!)
 3-16 Repeat Meas 1-2 for 7 more times (total 8 times = 16 step-hops).
 17-32 Reverse direction: Leader at L end leads dancers into a CW broken circle with 16 step-hops.

NOTE: During this part of the dance, the leaders often will lead the line of dancers into twisting, snake-like figures. The dancers whoop it up, shouting, blowing whistles, swinging arms and creating an atmosphere of exuberant hullabaloo.

REPEAT DANCE (Music: sections ABC); then dance 16 more measures of schottische step: 4 sequences of stepping as described in Meas 1-4 under SCHOTTISCHE-LIKE STEPPING (Music: section B); then dance the entire STEP-HOP portion of this dance description one last time (Music: section C).

* Background information is taken from Folk Dance Problem Solver 1992, Ron Houston, Society of Folk Dance Historians, 2100 Rio Grande, Austin, TX 78705. This dance description is adapted to the music in Village Dance Music from FDPS 1992.



ČERESHNICKY

Czechoslovakia

Non-partner circle dance

Pronunciation: CHAIR-esh-nee-kee

Translation: Little Cherries

Origin: Southeast Moravia

Record: Worldtone 1003; Danish recording: DDGU (includes Coda)

* Formation: Circle, hands joined and held down

PATTERN

Music 4/4

Measure INTRODUCTION: May opt to play an Introduction to the dance by playing last 4 measures of Section A of music.

FIGURE I: VERSE

(Music: measures 1-8 of Section A or B)

- 1 Side-stepping to L (CW): Step onto L ft (ct 1), close R ft to L ft (ct 2), repeat this action for cts 3 & 4.
- 2 Step onto L ft, leaving R ft in place (ct 1), touch sole of R ft to floor in about the same place (ct 2), close R ft to L ft (ct 3), hold (ct 4).
- NOTE; In doing this side-stepping and closing action in Meas 1-2, bend L knee slightly when stepping down onto L ft in the side-stepping action. (This creates a uniform and graceful "dipping" effect in the circle of dancers as they side-step left and then right. Women move their heads from side to side in sync with this stepping-closing action.) Unbend L knee and rise back up as R ft closes to L ft.
- 3-4 Side-stepping to R (CCW): Repeat action in Meas 1-2 with opposite footwork and direction.
- 5-8 Repeat action in Meas 1-4.

FIGURE II: CHORUS

(Music: measures 9-16 of Section A or B)

- 9 Cross-stepping to L (CW): Step onto R ft in front of and slightly across L ft (ct 1), step onto L ft, side-stepping to L (ct 2), repeat this action for cts 3 & 4.
- 10 Cross-step with stamp and close: Stamp R ft across L ft (ct 1), step onto L ft, side-stepping to L (ct 2), close R ft to L ft with a click (ct 3), hold (ct 4).
- 11 Grapevine to L (CW): Step onto R ft in front of and slightly across L ft (ct 1), step onto L ft, side-stepping to L (ct 2), step onto R ft behind and slightly to the left of L ft (ct 3), step onto L ft, side-stepping to L (ct 4).
- 12 Continuing the movement in Meas 11, Stamp R ft across L ft (ct 1), step onto L ft, side-stepping to L (ct 2), close R ft to L ft (ct 3), hold (ct 4).
- NOTE: In doing the action in Meas 9-12 (cross-stepping, stamping, grapevining), accentuate the movement of the active foot by slightly bending the corresponding knee. This help gives style and life to the dance.
- 13-16 Repeat the action of Meas 9-12.

FIGURE III: VERSE (VARIATION ON FIGURE I)

(Music; measures 1-8 of Section A or B)

- 1 Same as Meas 1 in FIGURE I
- 2 Hop 3 times on R ft (cts 1,2,3) while swinging L heel out and around in a CCW motion, bringing L ft down a slight distance away from R ft (ct 3); close R ft to L ft (ct 4).

(continued on next page)

- 3-4 Repeat action of Meas 1-2, Figure III, with opposite footwork and direction.
- 5-8 Repeat action of Meas 1-4, Figure III.
- 9-16 Repeat action of FIGURE II: CHORUS

CODA

(Music: measures 1-16 of Coda)

Dancers all join hands in one circle and move CCW around the floor in a repeating series of step-hops and short, flat-footed running steps as music accelerates to the end.

- 1 Traveling to R (CCW): Step-hop on R ft (cts 1,2), step-hop on L ft (cts 3,4).
- 2 8 short, close-to-the-floor, flat-footed running steps in rhythm: R,L,R,L,R,L,R,L (cts 1,"&",2,"&",3,"&",4,"&")
- 3-16 As the music accelerates, repeat Meas 1-2 seven more times (for a total of 8 times).

SEQUENCE OF DANCE FIGURES
& CONFORMITY OF DANCE SEQUENCE TO DURATION OF MUSIC

DANCE: [(Fig I+Fig II)+(Fig III+Fig II)]^{3X} + CODA = doing dance 6^X
MUSIC: A^{2X} + B^{2X} + A^{2X} + CODA = playing music 6^X

* This description of Ceresnicky is adapted from one prepared for the Stockton, California Folk Dance Camp, 1979.

- English Translation of Song -

Cherries, cherries spilled on the path.
 Who is going to pick them up?
 Last night I met a handsome young man.

He is like a beautiful rose.
 I would like to have him for my husband.
 I wouldn't let him work.
 I would keep him like a rose.



CIRCLE VIRGINIA REEL

U.S.A.

(MUSIC: ROAD TO LISDOONVARNA and/or KITTY McGEE)

Music: Either Road to Lisdoonvarna or Litty McGee (See Picking Up Sticks), or both melodies in your own medley arrangement can be played for dancing this circle version of the Virginal Reel.

Formation: Couples in a double circle, M back to center; W facing M, about 3 feet apart from one another.

MUSIC 6/8

Measure INTRODUCTION; A single chord in the key of the music selected, or a phrase of music (4 or 8 bars)

- 1-4 Walk 3 steps to meet ptr. M bow, W curtsy.
Walk 4 steps bkwd to original position.
- 5-8 Walk fwd again to ptr, join both hands straight across. Turn CW one turn. Release hands and end in original position. (8 walking steps)
- 9-12 Walk fwd again, pass ptr by R shoulder; without turning, go around ptr, walking bkwd, passing L shoulder (dos-a-dos). (8 walking steps)
- 13-16 Dos-a-dos passing L shoulders. (8 wlkg steps)
- 17-20 Walk fwd and hook R elbows. Turn one turn. End M on inside of circle, facing CCW, W on outside of circle facing CW (8 wlkg steps)
- 21-24 Walk to a new person. M moves CCW; W moves CW. Join L elbows with new person, make one turn. End with W on inside of circle, M on outside (8 wlkg steps)
- 25-28 Walking fwd to a new person, hook R elbows and make one turn in place. End with W on outside of circle. Release R elbows and W will have to turn to face CCW in circle (8 steps)
- 29-32 Take promenade position, R hand to R, L hand to L with R hands on top. Walk 6 steps CCW around the circle. Release hands and back away from ptr to start dance from beginning (2 steps)

REPEAT DANCE AS MANY TIMES AS DESIRED

SUMMARY OF DANCE SEQUENCE

- 1 Fwd and bow, back to place. 8 steps
- 2 Two hands around. 8 steps
- 3 Dos-a-dos R shoulder. 8 steps
- 4 Dos-a-dos L shoulder. 8 steps
- 5 R elbow turn with new person. 8 steps
- 6 L elbow turn with new person. 8 steps
- 7 R elbow turn with another new person. 8 steps
- 8 Promenade: 6 steps; face & back away from ptr., 2 steps



DAS FENSTER

Dance from the heather country in northern Germany

Translation: The Window

Records: Tanz SP 23 060 (45); Tanze der Voker, T-72479 (45); Folkraft 1511 (45)

Starting Position: Couples in large circle in ballroom position, M facing in
LOD (Line of Direction), R hips & shoulders adjacent

Introduction: one chord

Measure

PART A (DIP STEP)

1-8 Dip L, step R, dip L, step R, walk 4 steps turning CCW (counter-clockwise) in place to put L hips close. REPEAT all back to place. End M facing LOD, W facing RLOD.*

PART B (WINDOWS)

1-8 Join hands, R hand above, L hands underneath, then take 4 very small step-close steps to the center (meas 1-4). Here W turns CW in place under joined & lifted hands, making 2 complete turns (taking 8 steps to accomplish this) without letting go of hands -- thus forming a window. (Right upper arms are touching, right joined hands are high, forming the window; left joined hands rest on right upper arms.) M & W flirt with one another through the window.

Unwinding: Return to place with 4 step-close steps sideways and unwind as W makes a CCW turn; ALL JOIN HANDS IN ONE LARGE CIRCLE.

PART C

1-8 With repetition, 1 step-close step forward, 1 bkwd; then M lead W from their L side to their R side; W make 1 turn with 3 steps, closing in on step 4, as M TAKE A STEP-CLOSE STEP BACKWARD & FWD. This is done 4 times. (meas 1-4)

REPEAT ABOVE, but in the 2nd time through, M will move from W's right to her left hand, as women do the movement described for men above in Part C. (THIRD TIME THROUGH THE DANCE, M & W move at the same time, she CCW as before inside the circle, he CW as before outside the circle. Since each moves you will pass 2 persons.)

When the dance is done the 4th time, it ends with Part B.

- * LOD (Line of Direction) = CCW (Counter-clockwise)
- RLOD (Reverse Line of Direction) = CW (Clock-wise)

This description of Das Fenster is adapted from a description in 100 and 1 Easy Folk dances, Marian and Ned Gault, 1970



GENERIC SYRTÓS

Greece

Non-partner open circle dance

NOTE

The step pattern for a generic syrτός may be used to dance to the music of
SYRTÓS RÓDOU

Record: There are many syrτός melodies available on recordings

Meter: The usual meter for a syrτός is 2/4 which is rhythmically expressed in melody and movement as: ♩ ♪♪ (slow...quick, quick). The meter for a kalamatianós, another popular type of Greek dance which has a rhythm almost identical to a syrτός, is 7/8, a meter which is rhythmically expressed in melody and movement as: ♩.♩.♩.♩.♩.♩.♩ (slow...quick, quick). Syrτός Ródou is an atypical syrτός dance both because of its meter and its being a couple dance. The 7/8 meter of its music, however, presents no obstacle in its being played for a generic syrτός dance in 2/4 meter, because the basic movement of a syrτός dance fits into 7/8 meter very well.

* **Formation:** Open circle, leader at R end. Hands are joined at shoulder level, elbows bent and down, hands comfortably back by the shoulders. Leader may extend R hand and snap fingers in rhythm to the music or place R hand on R hip, fingers backward. Dancer on L end of line may do either of above also. M or W may lead. If M leads, a handkerchief is held between him and the second dancer to facilitate doing "show-off" steps.

Steps & styling: On each step flex knees a little. Upper part of body remains erect. Leader only may improvise on steps, while second dancer maintains rhythm and step pattern, and gives support by hold R hand steady and firm. If leader dances with second dancer, the third dancer is responsible for maintaining rhythm and step pattern.

Rhythm: The rhythm is basically Slow (ct 1), Quick (ct 2), Quick ("&").

PATTERN

MUSIC 2/4

Measure **INTRODUCTION:** Leader may begin the dance at any time he chooses.

BASIC DANCE

(4 measure stepping sequence)

- 1 Face center and move CCW: Step R ft to R (Slow), step L ft across behind R ft (Quick), step R ft to R (Quick).
- 2 Step L ft slightly across in front of R ft (Slow), step R ft to R (Quick), step L ft slightly across in front of R ft (Quick).
- 3 Step R ft to R (Slow), step L ft beside or a little in front of R ft (Quick), step R ft in place (Quick).
- 4 Small step on L ft to L (Slow), step R ft beside or a little in front of L ft (Quick), step L ft in place (Quick).

VARIATION

(for measures 3 & 4)

- 3 Step R ft to R, bending knee (Slow), touch ball of L ft slightly fwd of R ft and twd ctr, straightening knees (Quick, Quick).
- 4 Small step L to L (Slow), step R ft beside or a little in front of L ft (Quick), step L ft in place (Quick).

FURTHER VARIATION IN DANCING THE SYRTÓS

For the last step in Meas 1, a very quickly done STEP-HOP on R ft may be substituted instead of just stepping down onto the R ft. The leader may decide to make the line of dancers "travel" in a snaking line or to totally turn the circle inside out. To move more freely in a traveling line, all that need be done is to walk in a rhythm of Slow...Quick, Quick: R...L, R, L...R, 1, R...L, R etc.



IRISH LONG DANCE

(MUSIC: ROAD TO LISDOONVARNA and/or KITTY McGEE)

Music & Dance: The version of the dance presented takes its name from the longways formation in which it is danced. Either Road to Lisdoonvara or Kitty McGee (See Picking Up Sticks), or both in a medley arrangement can be played for dancing this Irish Long Dance, which is divided into two main figures with Figure II employing a progressive pattern.

Styling: As in other Irish folk dances, this dance should be performed with precise, small movements of the legs as the balls of the feet sound out clearly, lightly and accurately the secondary rhythmic patterns produced from the characteristic steps employed. Free from gesticulation of any sort, the arms hang loosely at the sides except when they are joined with partners or opposites as indicated. The body remains upright and vertical without any bending toward or away from the direction that the step patterns move.

Formation: Longways set for any even number of couples arranged in minor sets of 2 couples each. Man on L of partner, partners facing, arms hanging relaxed at sides. Large groups need to be divided into a number of longways sets of not more than 9 or 10 couples. Couples are numbered 1,2,3, etc. from head to foot of the longways set.

PATTERN

MUSIC 6/8

Measure INTRODUCTION; A single chord in the key of the music selected, or a phrase of music (4 or 8 bars)

FIGURE IA

- All dance in place with: Hop L (ct 6 of preceding measure)
- 1 Touch R toe to floor just in frt of L ft, R knee turned out (cts 1-2), hop L ft (ct 3), step on R ft just behind R heel (cts 4-5), hop R ft (ct 6)...
- 2 Continuing step sequence: Step on L ft behind R heel (ct 1). With feet crossed, R ft in frt of L ft, continue: Step on R ft in place (ct 2), step L ft in place (ct 3), step R ft in place (ct 4), hold (ct 5).
- Beginning another jig-step sequence: Hop on R ft (ct 6)...
- 3-4 Repeat Meas 1-2, reversing footwork throughout.

FIGURE IB

- Dancers in each minor set of 2 cpls (cpls 1 & 2, 3 & 4, etc. on down the set) form a R hand mill, hands clasped at shoulder level (elbows bent), free hands hanging relaxed at sides, and, beginning L ft, all dance around clockwise with: Hop L (ct 6 of preceding measure)...
- 5 Step R fwd (cts 1-2), close L just behind R (ct 3), step R fwd (cts 4-5),
- 6-8 Repeat 3 times, hopping alternately R, L, R (cts 6,1,2,3,4, etc.)
- NOTE: This step should be danced as high on the toes as possible with the body held very erect and the legs kept relatively straight. The rhythm of the step is similar to that of a polka except that the hop is very slight and the movement is more vertical than horizontal.
- 1-8 REPEAT FIGURES IA & IB, forming a L hand mill in B and turning once around CCW (Woman keeps L ft free on last step to begin FIG. II).

(continued on next page)

FIGURE II A

Partners facing, Cpl 2 stands in place while Cpl 1 joins hands, elbows bent, clasped hands (M clasping W's R & L hands in his L & R hands respectively) at chest level, and dance down the set between Cpl 2 with:

- 9-10 3 slide-steps (M beginning R, W beginning L), cts 1-2, 3, 4-5, 6, 1-2, 3, step sideward (M on R ft, W on L ft), cts 4-5-6.
- 11-12 REPEAT, returning to places (M beginning L, Woman R)
- 13-14 Cpl 1 dances down the inside of the inside of the set (M beginning L, W, R) with movements described in Meas 9-10.
- 15-16 Cpl 1, releasing joined hands, dances up the outside of the set (M beginning L, W beginning R) while Cpl 2, joining hands, dances down the inside set (M beginning R; W, L), both cpls returning to places with movements described in Meas 11-12.

FIGURE II B

- 9-16 Both cpls join hands as described in FIG II A (M beginning L; W, R) and turn CW while dancing CCW once and a half around each other in a small circle to finish with an exchange of places, Cpl 2 now at head of set, with 8 steps as scribed in FIG I B, beginning with a hop.

REPEAT ENTIRE DANCE as many times as desired with odd cpls progressing twd the foot of the set and even cpls progressing twd the head of the set. As cpls achieve the position of either head or foot couple, these couples stand neutral for one repetition of the dance after which they reverse the directions of their progressions twd the foot or the head of the set, respectively.

This description is adapted from a description of Irish Long Dance in The Folk Dance Library: British Isles



KRIČI, KRIČI, TIČEK
Croatia

Circle dance, no partners

Pronunciation: KREE-tchee, KREE-tchee, TEE-tcheck

Translation: Whistle, Little Birdie

Record: Folk Dancer, MH 3021; Festival, FM 4002

Formation: Mixed circle of no more than 10-16 people. Hands are joined in back, skipping one person on each side, forming a "basket", with longer arms over the shorter ones. Keep hands as flat as possible so as not to dig into adjacent dancers' backs.

Styling: This dance is done as flat-footing as possible.

PATTERN

Music 2/4

Measure No introduction

PART I (HOP-STEP-STEP)

- 1 Facing diag L and moving CW (clockwise), small hop on R ft, leaving L ft extended with straight knee out to L side (ct 1); keeping knee straight, step fwd on L ft in a concentric circle (not directly in front of R ft)(ct &); step fwd on R ft (ct 2), hold (ct &).
- 2-8 Repeat action of Part I, Meas 1 exactly, seven more times.

PART II (WALK)

- 9-12 Still moving CW, walk fwd 7 walking steps, beginning on L ft. Then, on last "&" of Meas 12, leaving both ft in place, pivot CW on ball of L ft to face CCW (counter-clockwise).

PART III (WALK)

- 13-16 Facing and moving in LOD (Line of Direction: CCW), take 8 walking steps, beginning on R ft. Finish facing diag R with wt on L ft.

PART IV (HOP-STEP-STEP)

- 1-8 Repeat action of Part I, Meas 1-8, moving in LOD with hop on L ft and R knee kept straight.

PART V (WALK)

- 9-12 Repeat action of Part II, Meas 9-12, walking in LOD and pivoting CCW on ball of R ft on last "&".

PART VI (WALK)

- 13-16 Repeat action of Part III, Meas 13-16, walking in RLOD (Reverse Line of Direction), beginning on L ft.

REPEAT ENTIRE DANCE EXACTLY, FROM THE BEGINNING.

STYLING NOTES: During Parts I & IV keep knee of outer leg straight with leg extended out to side. During Parts II, III, V & VI the walk is very smooth (no dip) and heads remain level throughout.

- English Translation of Song -

Whistle little birdie, in the dusty bushes,
Why do you sing so sadly?
Have you lost your sweetheart, your love?
Tell me, little birdie, did your love leave you?
No, I have not lost my loved one.
But I have lost my wings, I can no longer fly.



This description of Krici, Krici, Ticek is adapted from one in Folktivities, 1982, Frank and Dee Alsberg

MA NA'AVU

Israel

Non-partner circle dance

Translation: How Beautiful (Isaiah 52:7)

Record: Folkdancer, MH 3021 (45); Festival, FM 4002 (45)

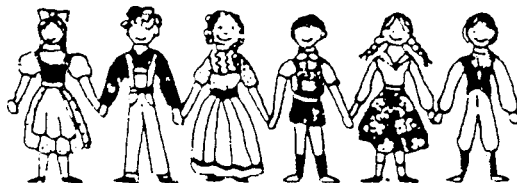
Tikva T-100: "Back from Israel" (LP)

Formation: Dancers in a circle, hands joined, facing center

Music 4/4

- Measure Introduction optional: MUSIC, section A, meas 13 (with pickup notes in preceding meas) through meas 12 (2nd ending), leading back to beginning of section A
- 1 Point R ft fwd touching sole to floor, keeping wt on L ft (ct 1); hold (ct 2); keeping wt on L ft, move R ft to R side away from L ft and touch sole to floor (ct 3); hold (ct 4).
- 2 Transferring wt to R ft, move R ft bwd to slightly behind but just to the right of L ft (ct 1); wt now on R ft, step bwd on L ft to slightly behind but just to the L of R ft (ct 2); with wt on L ft, step fwd onto R ft (ct 3); hold (ct 4).
- 3 With wt now on R ft, step bwd onto L ft (ct 1); hold (ct 2); wt on L ft, step fwd onto R ft (ct 3); hold (ct 4).
NOTE: the steps described in Meas 2, cts 3-4 & Meas 3, cts 1-2 are done in a fwd and bwd ROCKING STEP, in which the ft taking the wt contributes to the rocking motion: when stepping fwd onto R ft, the wt is transferred fwd onto R sole, allowing R heel to lift slightly; when stepping bwd onto L ft, the wt is placed initially onto L sole (allowing L heel to remain slightly lifted), but is transferred to the heel. During this rocking motion, the unweighted foot is lifted very slightly from the floor.
- 4 With wt on R ft, bring L ft from behind to close beside R ft (cts 1-2); lift whole body upwards by standing on soles of both feet (ct 3); then down again as both heels are lowered back to floor (ct 4).
- 5-8 REVERSE steps of Meas 1-4.
- 9 YEMENITE RIGHT with RIGHT CROSS-OVER: With wt on L ft, step to the right onto the R ft (with R knee slightly bent)(ct 1); bring L ft next to but slightly behind R ft, placing full wt onto it (ct 2); R ft (and leg) steps broadly across L ft (and leg), taking all wt off L ft (ct 3); immediately (ct "&") L ft begins to swing in a broad CW arc from behind and to the right of R ft to circle around in front (ct 4) and continue its motion, crossing over R ft (and leg)...
- 10 ...coming down with full wt on ct 1 (while body turns $\frac{1}{4}$ turn CCW to face center); sway to right placing wt on R ft (ct 2); sway left placing wt on L ft (ct 3); hold (ct 4).
NOTE: the steps described in Meas 9-10 are danced in a smooth, graceful and rhythmical manner, all made possible by the transference of wt from one foot to the other and back again.
- 11-16 REPEAT Meas 9-10 three more times.

BEGIN DANCE AGAIN.



NA WIERZBOWYM LISTKU
(Ada's Kujawiak No. 1)

Couple dance

Translation: On the Willow Leaf

Record: Muza XL-0203 Pozegnanie Ojczyzny (Farewell to My Country),
side A, band 3, "Na wierzbowym listku"

Kujawiak (koo-YAH-vee-ahk)

Kujawiak is a Polish couple dance which originated in the Kujawy region, the agricultural lowland, northwest of Warsaw. It became popular all over Poland as a ballroom dance. It is one of Poland's five national dances (as opposed to numerous regional dances). It is a slow dance in 3/4 time, suggestive of grain blowing gently in the fields. Kujawiak tunes are romantic, lyrical and slightly sad, often in rubato tempo. Some melodies alternate between a slow and a faster tempo. It is danced with simplicity and grace in a smooth, flowing style, with erect posture except for slightly bent knees. The man performs from time to time more elaborate steps than the woman. Kujawiak has many steps and digures. Only a few have been chosen for this arrangement.

Steps & Styling

Basic Step: Keep knees slightly bent throughout this step. Step on L(R) (ct 1); slightly smaller step on ball of R(L) (ct 2); small step on full L(R) ft near other ft (ct 3). Repeat same pattern with opp ftwk. This is a type of waltz step with the first step longer than the other two.

Heel-Step-Step: Step fwd on L heel, knee almost straight (ct 1); step fwd on R (ct 2); step fwd on L (ct 3). The first step is longer than the other two. Repeat same pattern in the next meas with opp ftwk.

M Slap-Turn Pattern: Step fwd on R (ct 1); pivot CW (counter-clockwise) on R ft during the remainder of the meas (cts 2-3). Meanwhile raise L knee (ct 1) and with a wide movement slap the top (NOT side) of L thigh twice with L hand (cts 2-3).

Flat Steps: (3 per meas) Flat walking steps in even rhythm done with bent knees.

Starting Position

Cpls around the room, M & W face each other, M back to ctr of circle, fists or knuckles on own hips slightly fwd, elbows also fwd.

PATTERN

Measures

- 1-4 INTRODUCTION: M invites W to dance; ptrs join inside hands
1. AWAY AND TOGETHER, MOVE LOD (Line of Direction), CPL TURN
- 1-3 Extending outside arm to side & starting with outside ft, move fwd in LOD with 3 basic steps turning to open away from ptr (meas 1), face ptr (meas 2), open away (meas 3). The outside arms do not do any special movements, but move naturally as the body turns.
- 4 With 1 basic step, M leads W from his R side across in front of him to finish in shldr-shldr blade pos facing ptr, M facing LOD.
- 5-7 Move in LOD with 3 basic steps (M-fwd, W-bkwd). On last ct 3 rise slightly on balls of ft in preparation for the dip in meas 8.
- 8 Both do a slow dip bending knees and pointing them to the L (cts 1-2), then recover by straightening knees (ct 3).
- 9-11 Still in shldr-shldrblade pos, both beg L ft, turn CW around each



(continued on next page)

- other with 3 heel-step-step patterns.
 12 Stamp twice, RL (cts 1,2), hold, as ptrs turn L hips adjacent (ct 3).
 13-15 Repeat action of meas 9-11 reversing ftwk and dir.
 16 Stamp twice as ptrs resume starting pos of Figure 1.
 17-32 Repeat action of meas 1-16. On last meas finish facing ptr in open ballroom pos with outside fist on own hip, M back to ctr of circle.



2. AWAY AND TOGETHER WITH SLAP-TURN PATTERN
 1-3 Repeat action of Fig. 1, meas 1-3, except during meas 3 M swings his arm down and bkwd in preparation for the 2 slaps in meas 4.
 4 Moving across in front of ptr, M dances 1 slap-turn pattern, as W moves bkwd with 3 small flat steps.
 5-7 Cpl turns CW (M fwd, W bkwd) with 3 flat step patterns (9 steps total).
 8 Stamp M-RL, W-LR (cts 1,2) to finish M back to ctr, facing ptr; hold, adjusting wt to M-R, W-L (ct 3).
 9-16 Repeat action of meas 1-8 (Figure 2).



INTERLUDE

- 1-4 Ptrs join both hands straight across. Balance bkwd away from ptr, arms extended fwd (meas 1); balance fwd twd ptr, arms extended sdwd (meas 2). Repeat balance bkwd & fwd (meas 3-4) NOTE: This is the same musical phrase as the Introduction.

Beg with Fig. 1, repeat dance twice, including Interlude. The last time Fig. 2 is done only once.

English Translation of Song

The nightingale wrote a letter on a willow leaf.
 When he finished it the wind interrupted the silence,
 The nightingale cut off the leaf and carried it to Spring
 and then sat on a pine branch.

Spring waved her hand and the sun came out.
 The nightingale fluttered his feathers
 and his song "dana, dana" burst forth in the meadow
 on that glorious morning.

The moon already bowed with his cap of pale clouds,
 When Spring took the leaf in her hands
 and read the words which expressed
 the sadness and sorrow of the nightingale.

The dance was introduced by Ada Dziewanowska at the New England Folk Festival in April, 1967.



PICKING UP STCKS

Couples opposite one another
in long line for as many as will

Record: Country Dance and Song Society, CDS-7, Popular English Country Dances of the 17th and 18th Centuries, "Lavena" & "Kitty McGee"

Directions: John Playford, The Dancing Master, 1750 (London)

Lead up all a DOUBLE* forwards and back, set and turne a SINGLE** for a straine played once. That againe for a straine played twice. The first couple goe downe between the second couple. Cast off and come to your places on the outside of the second couple, turne your owne, fall into the second couple's place againe, whilst three straines are played. As much to the third couple, and so to the last, the rest following.

Sides all, set and turne a SINGLE (one strain). That again (2 straines). First couple goe downe on the outside, each on the 2nd couple back again, fall into the 2nd couple's place againe and turne your owne, whilst three straines are played. Do thus to the last the rest following and doing the like.

Armes all, set and turne a SINGLE (1 straine). That againe (2 straines). First couple cast off, fall into the 2nd couple's place, come up between the 2nd couple, cast off againe, fall into the 2nd couple's place, turne your owne, whilst three straines are played. Doe this to the last, the rest following.

*DOUBLE: four steps forward or back, closing both feet

**SINGLE: two steps, closing both feet

SET & TURNE SINGLE, is a single to one hand, and a single to the other, and turne single.



ROAD TO LISDOONVARNA

Irish Jig

Partner or non-partner dance to be improvised or choreographed by
YOU!

Use a combination of the following jig-step patterns
to dance your own way to the town of Lisdoonvarna

JIG STEP

(4-measure sequence)

MUSIC 6/8

measure

- Hop on L ft (ct 6 of preceding measure)
- 1 Touch R toe to floor just in front of L ft, R knee turned out (cts 1-2), hop L ft (ct 3), Step onto R ft just in back of R heel (cts 4-5), hop R ft (ct 6).
- 2 Continuing step sequence from Meas 1: Step onto L ft just in back of R heel (ct 1). With feet crossed, R ft in front of L ft, continue: Step onto R ft in place (ct 2), step L ft in place (ct 3), step R ft in place (ct 4), hold (ct 5).
- Beginning another jig-step sequence: Hop on R ft (ct 6)...
- 3-4 Repeat Meas 1-2, reversing footwork throughout.

REPEAT THIS 4-MEASURE PATTERN AS MANY TIMES AS DESIRED

SIDE-STEPS + BREAK

(8-measure sequence)

- 1-2 Hop on L ft, raising R ft in front (cts 1-2), step onto R ft to R (ct 3), step onto L ft behind R ft (cts 4-5), step onto R ft to R (ct 6), step onto L ft behind R ft (cts 1-2), step onto R ft to R (ct 3), step onto L ft behind R ft (cts 4-5-6).
- 3-4 Hop on L ft in place, raising R ft in front (cts 1-2), Hop on L ft in place (ct 3), step back onto R ft (cts 4-5), hop on R ft (ct 6), 4 tramp steps in place (little steps): L (ct 1), R (ct 2), L (ct 3), R (cts 4-5-6).
- NOTE; The relation between counts and quickness/slowness of movement in these 4 measures is as follows: (Slow = 2 cts, Slow.. = 3 cts, Quick = 1 ct)
- Meas 1-2: Slow, Quick, Slow, Quick, Slow, Quick, Slow..
1,2 3 4,5 6 1-2 3 4,5,6
- Meas 3-4: Slow, Quick, Slow, Quick, Quick, Quick, Quick, Slow..
1,2 3 4,5 6 1 2 3 4,5,6
- 5-8 Repeat Meas 1-4, reversing ftwk throughout.

REPEAT THIS 8-MEASURE PATTERN AS MANY TIMES AS DESIRED, or
OPTION; Separate Meas 1-4 from Meas 5-8 by inserting JIG STEP between.

PROMENADE

NOTE: PROMENADE steps can be done in any direction, in place, or turning L or R. When PROMENADE steps are done in succession, start each step with alternate foot.

Hop on L ft (ct 6 of preceding measure)
Step on R ft (cts 1-2), step on L ft (ct 3), step on R ft (cts 4-5)



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Folk Dance Federation of California, PO Box 1282, Alameda, CA 94501

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- Lloyd Shaw Foundation, Elementary School Dance Program: kindergarten - grade 6
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- Scandinavian Folk Dances and Tunes
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(Ask for catalogue of books, records, etc. relating to Norwegian culture)
- The Breton Dance & Tune Book, Dragonfly Music, 44 Durban St., Blyth, Northumberland NE24 1PT, England (Ask for other publications of folk dance & music)
- Village Dance Music from Around the World, Village & Early Music Society,
15181 Ballantree Ln., Grass Valley, CA 95949 (This book is a collection of 20 folkdance tunes arranged for recorders. Dance syllabi for tunes in the book may be ordered separately or with the book) Ask for catalogue of sheet music and for information about folkdance music collections.

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- Ed Kremers' Folk Showplace, 155 Turk St., San Francisco, CA 94102
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- Folkraft-Europe, Rue Saint-Norbert 6, B-1090 Brussels, Belgium
- Nevofoon, Bilderfijkstraat 20, 9673 GE Winschoten, Holland
- The Folk Shop, 2 Regents Park Rd., London NW1 7AY, England (English folk dance)
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Periodicals Containing Dance Instructions, Recipes, Costume Information, Articles of Folkloric Interest, etc.

- Let's Dance (10 issues/yr.), Folk Dance Federation of California, PO Box 1282,
Alameda, CA 94501
- Viltis (6 issues/yr.), 1337 Marion St., Denver, CO 80218

RØROSPOLS

Norway

Couple dance

Røros is a small mining town in central Norway near the Swedish frontier. Perhaps because of its comparative isolation until recently, the Røros region is still the home of a dance that was done over a wider area, extending into Sweden. The dance is believed to be about 400 years old.

Pronunciation: RUHR-ohs-pohls

Record: Harmoni NGK TD-7; K 670

Formation: Cpls facing LOD (CCW), W on M's R. Join inside hands palm to palm, M's hand on top and lowered in "V" position.

Steps used:

Basic Walking Step: A walking step, with the heel contacting the floor first, but stepping only on cts 1 and 3. The fwd motion is continuous and uniform with no hesitation on ct 2. When beginning L, the R ft is held back on ct 2 and then brought fwd just before stepping on ct 3. There is a bounce on each step and a bend of the L knee on ct 2.

Bakmes Step: Bakmes means "backward" or "reverse". Cpl turns CCW, making one full turn for each 2 meas (6 cts total).

M's Step: Take a long step on L fwd toward LOD across in back of W, beginning CCW turn (ct 1); hold (ct 2); step R beside L, finishing $\frac{1}{2}$ CCW turn (ct 3). Continuing the turn, step on L bkwd toward LOD behind R (L toe turned out, knee slightly bent)(ct 4); hold (ct 5); step R beside L completing one full turn CCW (ct 6).

W's Step: Take 3 small steps L,R,L (cts 1,2,3) almost in place as follows: Step L closely behind the R, (L toe turned out) (ct 1); step on R fwd (ct 2); step on L fwd to finish facing LOD (ct 3). Take a quick step R in place (ct &); take a long step on L fwd toward LOD across in back of M making almost $\frac{1}{2}$ CCW turn (ct 4); hold (ct 5); step R beside L completing CCW turn (ct 6).

Note: W may also do same step as M, except beg ct 4

Bakmes Step Diagram:

	ct 1	ct 2	ct 3	&	ct 4	ct 5	ct 6
M :	L	Hold	R		L	Hold	R
W :	L	R	L	R	L	Hold	R

Pols Turning Step: Cpl turns CW, progressing in LOD, making one full turn per meas.

M's Step: Step on L twd LOD with a slight dip and pivot CW (ct 1); continue turning CW on L while keeping R close beside L so that it trails around in contact with the floor. Finish with wt on both ft (ct 2); step on R twd LOD, completing CW turn (ct 3).

W's Step: Step with wt momentarily on both ft (ct 1); step R (ct 2); step L (ct 3).

Pols Turning Step Diagram:

	ct 1	ct 2	ct 3
M :	L	Both	R
W :	Both	R	L

Styling: Each step has a lively, springy or bouncy feeling.

Music 3/4
Measure

PATTERN

INTRODUCTION

any number Stroll out on floor to beg the Basic Walking Step fwd in LOD.
Both beg with L ft.

(continued on next page)

Meas.

PART I: BASIC WALKING STEP WITH WOMAN TRAILING

any number (usually 8)

After 1-2 meas of the Basic Walking Step fwd in LOD, W beg to fall back behind ptr. M then change hands behind his back to join his L with her R. Slowly M lead W up along his L side when he desires, usually twd the end of a musical phrase. M lead W across in front of him while turning her CCW as many times as M desires under joined ML, WR hands. [W uses Basic Walking Step on turn: L(ct1);R(ct 3)] M move up to L side of W, and lower joined hands out in front as W stops turning, M placing his R arm under ptr L forearm grasping her L wrist with his R hand, elbows bent (forearms parallel to floor).

PART II: BASIC WALKING STEP WITH WRIST-HOLD

any number

In this position, continue the Basic Walking Step fwd in LOD as long as M desires. Both beg L ft.

1

Transition: On the last meas of a musical phrase, M stam L and stop in place, as he simultaneously pulls W across in front of him. W cross with one long step L, beg a turn 1/2 CCW (ct 1); hold (ct 2); both M and W step R beside L, (W completing 1/2 CCW turn); finish almost L hips adjacent, M face LOD, W RLOD (Reverse Line of Direction), both with R arms sharply bent holding ptr L upper arm, L hands around ptr waist (ct 3).

PART III: BAKMES

any number

Dance Bakmes Step turning CCW, progressing slowly in LOD as long as M desires. Optional M embellishments: M may slap outside of R heel with R hand (ct 2). M may kneel quickly on L knee while facing LOD (ct 1); recover (ct 2). M may also kneel quickly on L knee while facing RLOD (ct 4); recover (ct 5).

(usually 1-2)

Transition: At the end of a musical phrase, and as M steps on L bkwd twd LOD (ct 4), he grasps WL hand with his R, and turns her CCW as many times as desired under the joined hands while he continues in LOD with the Basic Walking Step. [W uses Basic Walking Step on turn: L (ct 1); R (ct 3). W adjusts her step at the end of the turn to finish with wt on L.]

M lower joined hands and take closed pos, both facing LOD but with ML grasping WR fingers lightly, M hand on top, both palms down, joined hands extended in LOD.

PART IV: BASIC WALKING STEP IN CLOSED POSITION

any number

In this pos, move fwd in LOD dancing Basic Walking Step, beg ML, WR. Dance as long as M desires.

1

Transition: M stamp L lightly on ct 1 of first Pols Turning Step as he steps across in front of W to take Pols Turn Pos as follows: Face ptr, ML on WR shldr blade, MR around W back. WR under ML arm on MR shldr. W immediately beg Pols Turning Step.

PART V: POLS TURN

any number

Cpl turn CW with Pols Turning Step, progressing in LOD, making one turn per meas as long as M desires. There is a slight bounce on each ct.

1

Transition: After completing a musical phrase, M propels W into a solo turn as he turns slightly CCW to face LOD and beg Basic Walking Step in front of W. W turn once CW, stepping RLR (cts 1,2,3). W may hold skirt on turn, and M may raise hands and snap fingers or stamp one or both his ft. This is spontaneous and not prescribed. M reach back to grasp WL hand with his R to repeat dance from beg.



SALTY DOG RAG

U.S.A.

Round dance for couples

Record: Decca 27981 (45); Dancecraft 73304, Nama 2 (LP)

Formation: Couples in promenade position, facing LOD (CCW). Both M & W on same foot throughout dance.

NOTE: Promenade position: Partners are side by side, both facing same direction, W on M's R. Hands are joined: M's R with W's R and M's L with W's L. M's R arm is over W's L arm.

PATTERN

Music 4/4
Measure

INSTRUMENTAL INTRODUCTION: Meas 1-8 of Section A, including preceding pick-up notes.

PART I: STEPS OUT & IN WITH SWINGS
FOLLOWED BY STEP-HOPS

- 1 Cpl moving out of circle (to their R), step to the R with R ft (ct 1); step on L ft behind R ft (ct 2); step to the R with R ft (ct 3); with wt still on R ft swing L ft & leg across R ft & leg (ct 4).
- 2 Cpl moving back into circle (to their L), step to the L with L ft (ct 1); step on R ft behind L ft (ct 2); step to the L with L ft (ct 3); with wt still on L ft swing R ft & leg across L ft & leg (ct 4).
- 3 Cpl moving forward (CCW) in circle, step on R ft (ct 1); hop on R ft (ct 2); step on L ft (ct 3); hop on L ft (ct 4).
- 4 Continue action of Meas 3
- 5-8 Repeat action of Meas 1-4

PART II: TRADING PLACES, INDIVIDUAL TURNS,
RIGHT HAND STAR

- 9 Drop R hands (but keep L hands joined) as W go to center, crossing in front of M: R,L,R, hop (cts 1,2,3,4)
NOTE: VARIATION OF THIS, MAKING MAN ACTIVE ALSO: Beginning on cts 7-8 of Meas 8, man, instead of proceeding fwd with a step-hop on L ft, steps back and away from W while turning to face her. In this action, R hands are dropped and the man gives a tug to woman through their joined L hands, thus forcing her to start toward him while, at the same time, he starts toward her, so that they both complete the action of Meas 9, passing by each other and trading places with a R,L,R, hop. After the initial tug, their L hands are dropped as they pass by each other; on ct 4 (hop) they both (W & M) clap their own hands together at head level.
- 10 L hands now dropped, both M & W change places while each turns individually CCW with L,R,L, hop (cts 1,2,3,4). This action returns M to inside position and W to outside position.
- 11-12 Joining R hands, move CW one full turn around with 4 step-hops: cts 1,2,3,4,1,2,3,4 = 8 beats altogether.
VARIATION: Instead of M & W step-hopping around one another with R hands joined, both raise arms over heads in "U" and flutter both palms.
- 13-16 Repeat action of Meas 9-12.

REPEAT DANCE 6 MORE TIMES

(continued on next page)

VARIATION ON PART I, MEAS 1-2

- 1 Cpl remaining side by side, keeping wt on L ft, touch R heel to floor ahead of and diagonally to the right of L ft (ct 1); step on R ft beside L ft, transferring wt to R ft (ct 2); touch L heel to floor ahead of and diagonally to the left of R ft (ct 3); step on L ft beside R ft, putting wt on both feet (ct 4).
- 2 Putting wt on soles of both feet (which are beside each other), pivot on soles to turn heels away from each other (ct 1); pivot back to bring heels back together (ct 2); repeat cts 1-2 once (cts 3-4).
- 3-4 Proceed with step-hops as described in PART I.
- 5-6 May repeat heel-touching & sole-pivoting variation
- 7-8 Proceed with step-hops as described in PART I

VERSE 1

Away down yonder in the state of Arkansas
 Where my great-grandpa met my great-grandma,
 They drink apple cider and they get on a jag
 And they dance all night to the Salty Dog Rag.

They play and old fiddle like you never heard before.
 They play the only tune that they ever did know.
 It's a ragtime ditty and the rhythm don't drag.
 Now here's the way you dance to the Salty Dog Rag.

CHORUS:

One foot front, drag it back,
 Then you start to ball the jack.
 You shake and you break and then you sag.
 If your partner zigs, you're supposed to zag.

Your heart is light, you tap your feet
 In rhythm with that ragtime beat.
 Just pack up your troubles in your old kit bag
 And dance all night to the Salty Dog Rag.

VERSE 2

Away down South 'neath the old southern moon,
 The possum's up a tree and the hounds treed a coon.
 They'll hitch up the buggy to a broken-down nag
 And go out dancin' to the Salty Dog Rag.

They tune up the fiddle and they rosin up the bow.
 They strike a "C" chord on the ol' banjo,
 Then holler, "Hang on 'cause we ain't gonna drag!"
 Now here's the way you dance to the Salty Dog Rag.

This description of Salty Dog Rag is adapted from one in 100 and 1 Easy Folk Dances, Marian and Ned Gault, 1970

- End of Salty Dog Rag -



SEPASTIA BAR

Armenia

Non-partner circle dance

Pronunciation: seh-PAHS-tee-ah bahr

Record: Tom Bozigian Introduces Songs and Dances of the Armenian People, GT-3001-LP.
"Sepo"; Folkraft 1529; Express 107

*Background: Sepastia Bar is from the province of Sepastia in the Lake Van region of Armenia. The version notated here is a modern choreography, which combines two different traditional forms. There are many versions, both traditional and modern.

Style: Carriage is erect and relaxed. Movements are smooth and restrained. Stepping is flat-footed, arms do not bounce.

Formation: Open circle, dancers' arms are up, little fingers are joined at shoulder height. Men and women alternate. The leader may wave a handkerchief with free hand.

Counts in measure: Two beats per measure: 1,2 ... sometimes sub-divided as 1,"&",2,"&".

PATTERN

Music $\frac{6}{8}$
Measure

INTRODUCTION: "LEAN & BOUNCE"
(Music: Section A: 16 measures)

- 1-4 Sway to the right very slowly as the music begins. The leaning should be so gradual and controlled that it requires all 8 beats in Meas 1-4 to reach maximum tilt to the right. Feet should not move.
- 5-8 Sway to the left very slowly for the 8 beats of Meas 5-8.
- 9-16 Sway with double bounce: Sway to the right (ct 1), bounce twice in place by flexing knees slightly (cts "&", 2). Sway to the left (ct 1), bounce twice in place by flexing knees twice as before (cts "&", 2). Repeat this sequence 3 more times to complete Meas 9-16.

FIGURE I: TWO-STEP
(Music: Section A: 16 measures)

- 1-4 Moving CCW to the right: Step fwd onto R ft (ct 1), bring L ft together beside R ft (ct "&"), step fwd onto R ft (ct 2). Continuing this stepping action, step fwd onto L ft (ct 1), bring R ft together beside L ft (ct "&"), step fwd onto L ft (ct 2). Continuing this stepping action, step fwd onto R ft (ct 1), bring L ft together beside R ft (ct "&"), step fwd onto R ft (ct 2). Then touch sole of L ft lightly to floor in front of R ft (ct 1), lift L ft and leg slightly as pivot on R ft to face left (CW)(ct 2).
- 5-8 Repeat the entire sequence of Meas 1-4 with opposite footwork and direction: (step-together-step)^{3X} + touch-lift
- 9-10 Side-stepping with a single two-step: Turning to face slightly to the right, step R ft to the right (ct 1), step L ft beside R ft ("&"), step onto R ft in place (ct 2); touch L sole in frt of R ft (ct 1), lift L ft and leg slightly (ct 2).
- 11-12 Repeat sequence of Meas 9-10 with opp ftwk and direction.
- 13-16 Repeat Meas 9-10, 11-12.

NOTE: When stepping R-together-R, the upper arms can sway slightly to the R. When stepping L-together-L, the upper arms can sway to the left. This arm movement occurs in the multiple two-steps as well as the single two-steps. Although the multiple two-steps are traveling steps CCW or CW, the upper bodies of dancers are oriented more toward the center of the dance circle than twd direction of travel.

(continued on next page)

FIGURE II: LET GO OF JOINED HANDS
(Music: Section A: 16 measures)

- 1-8 Execute the same ftwk as in FIGURE I, but let go of joined hands and do the dance single file to the right and to the left. Hold hands and upper arms parallel to each other in frt of chest and sway upper arms to the R or L to correspond to direction of stepping. Palms of hands are open, facing center of circle.
NOTE; Men may add a finger-snap as they sway arms to the stepping movement. Women often gesture improvisationally in the "Armenian style" by rotating wrists with alternating arm movements away from and toward face, arms moving in opposite directions. This hand-wrist-arm movement is subtle, graceful and very feminine.
- 9-16 Side-stepping with a single two-step, as in FIGURE I, Meas 9-16. Include the appropriate arm movements as described in NOTE at end of FIGURE I.

FIGURE III: TURNS
(Music: Section B: 16 measures)

- 1-4 Repeat FIGURE II, but turn 360° to the R (CW) while traveling to the right (Meas 1-3). Stamp L ft as clap hands (Meas 4, ct 1).
- 5-8 Repeat FIGURE II, but turn 360° to the L (CCW) while traveling to the left (Meas 5-7). Stamp R ft as clap hands (Meas 8, ct 1).
- 9-16 Repeat as in FIGURE II without turning. Clap hands while stamping foot.

CONTINUATION OF DANCE AS MUSIC SHIFTS FROM C TO 6/8
AND SPEEDS UP (Music: Sections C + D + C)

When the music shifts from C to 6/8 in Section C, the number of beats per bar remains the same: Each bar of 6/8 is counted as 1, 2; however, the tempo of the music and dance immediately increase with the change of meter. This speed-up is further increased by speeding up the beat as well. The steps described in FIGURES II & III are done in exactly the same manner, but they are now invested with much more energy and excitement (with a corresponding loss of gracefulness!)

- 1-16 Repeat FIGURE II (Music: Section C)
1-16 Repeat FIGURE III (Music: Section D)
1-16 Repeat FIGURE II (Music: Section C with "fine" ending for Meas 16)

OPTION: If desired, the dance may be continued in a slow, graceful manner by repeating FIGURES II, III, II (or II, III, I) by playing Music: Sections A, B, A. Also both music and dance may be prolonged by continuing to repeat dance figures and music sections.

* Information & steps as described here have been adapted from a description of the dance by Gary Lind-Sinianian, Folk Arts Center of New England.



SYRTÓS RÓDOU

Dodecanese Islands

Line dance for couples


Translation: Syrtós from the island of Rhodes

Record: Folkraft, LP-8: Greek Folkdances, Vol. 3

Formation: Open or broken circle, or line, of couples, woman on partner's right.

Starting Position: "W" position. Left foot free. (Elbows bent, hands joined at shoulder height)

Movement, musical notation and counting in 7/8 meter: The following summary will help you to understand the dance description and the relationship between movement, music and rhythm in 7/8 meter.

Slow Quick Quick = movement
 = musical notation
 1 2 3 4 5 6 7 = actual counting

Generic syrtós: The music for Syrtós Ródou may be played for the more frequently danced generic syrtós which is a non-partner dance. See syllabus: **GENERIC SYRTÓS PATTERN**

Music 7/8

PART I (MUSIC, meas 1-8)

Measure

- 1 TOUCH ball of L ft slightly FORWARD, bending right knee slightly (cts 1-2-3); STEP BACKWARD on L ft (ct. 4-5), TURNING to face slightly to right, CLOSE & STEP on R ft besides L ft (cts 6-7)
- 2 Facing slightly and moving right, STEP FORWARD on L ft (cts 1-2-3); turning to face center, STEP SIDEWARD RIGHT on R ft (cts 4-5); turning to face slightly left, CLOSE AND STEP on L ft beside R (cts 6-7)
- 3 Facing slightly and moving left, STEP FORWARD on R ft, bending knees slightly and raising L ft up in back of right leg (cts 1-2-3); STEP BACKWARD on L ft, turning to face center (cts 4-5); STEP SIDEWARD TO RIGHT on R ft (cts 6-7).
- 4 CROSS AND STEP on L ft IN FRONT OF R ft (cts 1-2-3); CLOSE AND STEP on R ft beside L (cts 4-5); PAUSE (cts 6-7).
- 5-8 REPEAT pattern of Meas 1-4.

PART II - Partners change places (MUSIC, meas 9-16)



- 9 REPEAT pattern of Part I, meas 1. Release hands.
- 10-12 Man: Placing knuckles in small of back, REPEAT pattern of Part I, meas 2-4).
- 10 Woman: Placing knuckles on hips, STEP FORWARD on L ft (cts 1-2-3), STEP FORWARD ON R ft, TURNING LEFT half around to face partner (cts 4-5); CLOSE AND STEP on L ft beside R (cts 6-7).
- 11 Facing partner, CROSS AND STEP on R ft IN FRONT OF L ft, turning 1/4 left so right elbows almost touch, bending knees slightly and bringing L ft up in back of right leg (cts 1-2-3); STEP BACK on L ft in place, turning 1/4 right to reface partner (cts 4-5); STEP FORWARD on R ft (cts 6-7).
- 12 STEP FORWARD on L ft, turning right (clockwise) half around to face center (cts 1-2-3); CLOSE AND STEP on R ft beside L ft, rejoining hands in line facing center on partner's left (cts 4-5); PAUSE (cts 6-7).
- 13-16 REPEAT pattern of meas 9-12, MAN moving out to change places

- NOTE -

After intermittent fighting with the Turks, many people from Crete fled to Rhodes. They brought their songs and dances with them. In Rhodes this dance is known as the Kritikós (dance from Crete); but it is actually Syrtós Haniótikos. The version given above is adapted for schools to a song in 7/8 meter. Note & syllabus from Greek Folk Dances, Rickey Holden & Mary Vouras, Folkraft Europe (Brussels, 1976)

TOKYO DONTAKU

Japan

Non-partner circle dance

Translation: Tokyo Holiday

Record: Victor V-40871, Star 8414

Styling: Kimonos restrict stepping in this dance to small steps forward and back. Their large, hanging sleeves, however, give a grace to hand and arm movements. Dance pigeon-toed with knees close together and slightly bent. Hand movements are graceful, fingers kept parallel with only thumbs separated.

Formation: Circle of dancers, all facing CCW around the room.

Syllabus: This dance description is adapted from ones appearing in Viltis, Vol.51, No. 1, May, 1992 & Folk Dance Problem Solver, 1992, Ron Houston

Music 12/8

PATTERN.

Measure INTRODUCTION: Meas 1-8 of A. Count 12/8 meter in 4 beats per meas.

PART I: WALKING FORWARD & BACK

- 1 Walk fwd 2 steps onto: R ft, L ft (taking 2 cts for each step). Clap hands together in frt of chest on each step (cts 1,3).
- 2 Leaving wt on L ft in place, step fwd onto R ft, bending R knee a little & sweeping both arms down from chest level to a straight extension beside upper legs, palms turned inward (ct 1); then quickly step back onto L ft, swinging arms up again (ct 2) while bringing back R ft to step down beside L ft and clapping hands together on ct 3; hold position through ct 4.

NOTE; The rhythm for Meas 1-2 is as follows:

stepping: slow, slow, quick-quick, slow
 clapping: clap, clap, down - up , clap
 counting: 1-2 3-4, 1 2 3-4

PART II: PADDLING BACK & PUSHING FORWARD

- 3 Step back onto L ft, swinging both arms down and to the left with palms facing back as if paddling a boat (cts 1-2); step back onto R ft, "paddling" to the right (cts 3-4).
- 4 Step fwd onto L ft, raising L hand to L ear, L elbow pointing fwd, L palm facing back & L fingers pointing up; while pushing R arm & hand fwd straight ahead from R shoulder, R palm facing fwd, fingers pointing up (ct 1); step fwd onto R ft, turning L palm to face fwd, extending L arm straight ahead while turning R palm back, pulling R arm back so that R palm is beside R ear, fingers pointing up (ct 2); step fwd onto L ft, switching hand positions again (ct 3); hold (ct 4).

PART III: TREES

- 5 Turning to face away from center, step diagonally fwd to R onto R ft with both knees bent deeply and touch fingertips of palm-up hands down below knee level (cts 1-2); rise, touching L toe to R ankle and sweep hands apart, up, bringing them together overhead to touch fingertips of palm-up hands, arms gently rounded to suggest upper part of a tree (cts 3-4).
- 6 Same as Meas 5, but with opposite footwork to make a tree facing toward center, on L ft.

PART IV: TURNING

- 7 Turn CW to R with 3 flat-footed steps onto: R ft, L ft, R ft (cts 1,2,3, hold position on ct 4). In doing this, hold R hand head-high, R palm facing back, R forearm vertical; L forearm is horizontal across stomach, L palm facing in (to prevent R kimono sleeve from swinging).
- 8 Reverse all directions for Meas 7. End facing CCW around the room, ready to repeat dance $7\frac{1}{2}$ times more.

VÁRBÁ HARANGOZNAK

Hungary

Non-partner circle dance

Translation: The bells are tolling at the fort
 Folkdancers know this dance by its descriptive title:
 KÖRTÁNC (which means simply Circle Dance)
 Record: Gólya, Gólya, Gilice HR-LP 002, Side A/5, "Varba Harangoznak"
 Formation: Single circle, all facing LOD (CCW). Hands joined in "V" position.

PATTERN

Music 2/4

Measure Introduction: Last 6 measures of D

PART I (MUSIC: meas 1-8 of each section)

WALKING IN LINE OF DIRECTION (LOD)

- 1 Step fwd on R ft (ct 1); step fwd on L ft (ct 2)
 2 Step fwd on R ft (ct 1); step quickly on L ft behind and to the
 outside of R ft (ct &); step fwd on R ft (ct 2) and hold (ct &).
 3-4 Repeat meas 1-2 with opp ftwk.
 5-8 Repeat meas 1-4, turning at end to face center.

PART II (MUSIC: meas 9-12 of each section)

STAMPS INTO CENTER

Note: Stamps in meas 9-10 are done in a deliberate manner.
 Before each stamp bend the knee and raise the foot. Stamp
 on the full foot with toes pointed toward center.

- 9 Stamp fwd on R ft (slightly diag R)(ct 1); hold (ct &); stamp
 fwd on L ft (slightly diag L)(ct 2); hold (ct &).
 10 Stamp fwd on R ft (slightly diag R)(ct 1); stamp fwd on L ft
 (slightly diag L)(ct 2); hold (ct &).
 11 Moving away from ctr, step bkwd on L ft (ct 1); hold (ct &);
 step bkwd on R ft (ct 2); hold (ct &).
 12 Move bkwd with 3 smaller steps (or light stamps), beginning L ft
 to reform original size circle (cts 1 & 2); hold (ct &).

Dance is repeated 7 times

- NOTE -

The music of KÖRTÁNC (KER-tants) is from Nyitra county (Felvidék
 or Uplands) now politically part of Czechoslovakia.

- English translation of the song -

¹The bells are tolling in the fort,
 The drums are rolling in the town.
 The lads of Ghimes are going off
 to war camp
 And this is making big news ...

²Who will be the captain?
 It will be Jancso Ignac.
 And the wife of the captain?
 It will be Reczika Tercsi,
 And this is making big news ...

³The silk skirt of Reczika Tercsi
 Is making the heart
 of Jancso Ignac ache
 And this is making big news ...

⁴The fringed "gatya" (wide pants)
 of Jancso Ignac
 Is making the heart of Tercsi ache
 And this is making big news...

This description is adapted from one by the California Folk Dance Federation
 Research Committee, published in Let's Dance, Jan./Feb., 1982

VRAPCHETO

Bulgaria

Line dance, no partners

Pronunciation: vrrahp-CHE-toe

Translation: Sparrow (The title has no relationship to the lyrics that are sung to this dance.)

Record: Markus Moskoff Introduces Songs and Dances of Bulgaria, MM001 (LP)

Formation: Lines of 5-8 people. Front basket hold: left arm over your neighbor's right arm, holding hands with the person on the other side of your neighbor. Free hand at end of line holds neighbor's near hand. Stand erect.

PATTERN

Music 2/4

Measure	Introduction: no action. (MUSIC: chords, last 6 Meas of D)
1-3	Starting onto R ft, walk to R 6 steps.
4	Face center and step R onto R foot (ct 1); swing L foot across and in front of R ft with bent & lifted knee (ct 2).
5	Reverse ftwk in Meas 4: Step-swing to L.
6-7	Walk bkwd 3 steps, R-L-R (3 cts); swing L ft across and in front of R ft with bent & lifted knee (1 ct).
8-9	Grapevine (4 cts): Step to L onto L ft (ct 1); step in front of L ft onto R ft (ct 2); step to L onto L ft (ct 3); step behind L ft onto R ft (ct 4).
10	Step-swing to L
11	Step-swing to R
12	Step to L onto L ft; stamp beside L ft, no weight on R ft (which is ready to begin the dance again with the initial 6 walking steps).

REPEAT THE ABOVE 8 TIMES

FINALE (MUSIC, PART D)

1-3 As above in Meas 1-3

MUSIC SUDDENLY SLOW

7	Step back onto R ft (ct 1) and close L ft to R ft (ct 2)	Center
8	Step to L onto L ft (ct 1) and close R ft to L ft (ct 2)	
9	Step back onto R ft (ct 1) and close L ft to R ft (ct 2)	
10	Step forward onto L ft (ct 1) and step beside L ft onto R ft (ct 2)	
11-12	Bow forward from the waist.	

This dance description is adapted from one in The Folk Dance Problem Solver, 1989, Ron Houston, Society of Folk Dance Historians

Translation of Song into English

When they came, came
and crowded
those wretched Don Cossacks.

In Kotel, bold village
Cossacks when they came,
as they beat the horses,

Those wretched Don Cossacks
Cossacks blond Russians.

the vanguard, grass were trampling
the rear guard, ashes were raising.



ŽALNA MAJKA

Macedonia

Non-partner circle dance

Pronunciation: ZJAHL-nah MIGH-kah




Translation: Grieving Mother

Record: Festival FR-4017-A; Request SRLP 8136; Pesni I Igri Od Makedonija (LP album)

Formation: Circle of dancers, hands joined at shoulder level, elbows bent ("W")

* Background information necessary for understanding description of dance steps and for associating sequence of dance steps with measures of music:

"Žalna Majka" is one of a large group of Macedonian dances known as lesnotos (LESS-noh-toh = "light" or "easy"). Lesnotos, in turn, belong to a widespread family of 3-measure dances found in Europe and the Middle East: e.g. French Branle simple, Greek fast Hasávikos, Syrian-Lebnese Dabke, Romanian Sîrba, etc. In the case of "Žalna Majka," this 3-measure dance-step sequence does not mesh with the 4-measure musical phrases of the song, with the result that repetition of the stepping sequence moves ahead of repetition or progression of melodic line. All is made right, however, by the constancy of the underlying rhythm of the lesnoto and by the total number of measures in the song. This rhythm in 7/8 meter is indicated as follows:

1	2	3	= easy counting
Slow	Quick	Quick	= movement
			= musical notation
1 2 3	4 5	6 7	= actual counting

In the following dance description, the beats in each measure are indicated as 1 (Slow), 2 (Quick), 3 (Quick).

PATTERN

Music 7/8

Measure INTRODUCTION; Play Section A which hereafter will be played as the "Instrumental Interlude" following every "Vocal Section" (B).

VOCAL SECTION B (20 measures)

- 1 Step to R onto R ft (ct 1), lift and swing L ft fwd and over R ft (ct 2), Step onto L ft, now crossed over R ft (ct 3).
- 2 Step onto R ft to the right (ct 1), lift L ft up and slightly fwd by raising L knee, then starting to bring L ft back (cts 2-3).
- 3 Step onto L ft slightly behind R ft (ct 1), bounce twice on L ft (cts 2-3)
NOTE: This is the 3-measure stepping sequence, which is repeated throughout Section B:

/Slow...Quick Quick/Slow...Quick Quick/Slow.. Quick Quick/
step...cross-over- step...l i f t behind bounce bounce

- | | | |
|-------|---|--|
| 4-6 | } | Repeat 3-Meas stepping sequence of Meas 1-3 five times |
| 7-9 | | |
| 10-12 | | |
| 13-15 | | |
| 16-18 | | |
| 19 | Repeat Meas 1 | |
| 20 | Repeat Meas 2, but step down on L ft on ct 3, taking the weight and freeing R ft to begin "Interlude" (Section A) | |

* Information about Lesnoto and its relationship to other ethnic dance types is taken from the NAMA 2 Dance Syllabus

(continued on next page)

INSTRUMENTAL INTERLUDE, SECTION A
(9 measures)

Measure

NOTE: Even though this 9-measure section divides nicely into 3 stepping sequences of 3 measures each, nonetheless, the musical phrases in this section occur in division of 4 measures followed by 5 measures.

- 1 Step to R onto R ft (ct 1), lift and swing L ft fwd and over R ft (ct 2), Step onto L ft, now crossed over R ft (ct 3)
- 2 Step onto R ft to the right (ct 1), cross and step onto L ft over R ft (ct 2), Step onto R ft beside L ft (R side)(ct 3).
- 3 Step to L onto L ft (ct 1), cross and step onto R ft over L ft (ct 2), Step onto L ft beside R ft (L side)(ct 3).

NOTE: Meas 1 here is the same as Meas 1 in Section B. However, Meas 2 & 3 are not the same. Also note that the steps and direction in Meas 2 are exactly reversed in Meas 3:

/Slow...Quick Quick/Slow...Quick Quick/Slow...Quick Quick/
step...cross-over step...crosstep step step...crosstep step
-m-o-v-i-n-g-----r-i-g-h-t-----> <-----moving-left-----

4-6 }
7-9 } Repeat 3-Meas stepping sequence above two times.

REPEAT DANCE. For last time, end with Section B

English Translation of Song

- ¹The grieving mother weeps to herself and consoles her grandchildren.
The aching in her heart is unbearable, but she smiles at them.
- ²The children sleep, the mother cries.
Tears flow from her eyes.
Repent, my son, so you will see them, your dear children.

Oh, sleep, my little ones.
He will come back some day.
He will sing to you of Bitola,
of our native town.

Oh, your children are sleeping.
In dreams they hear your songs.
Awake, my son, and see them.
Awake, my son.

- ³The mother cries, her tears are flowing.
She is mourning for her son,
Blagoj Petrov Karagule (killed in 1963 earthquake)
In her thoughts she calls him.

Oh, my only one,
Be alive for them all.
Awake, my child, sing them a song.
Awake, do not sleep.



