

IDYLLWILD CONFERENCE

June 22-26, 1981

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I D Y L L W I L D C O N F E R E N C E

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- 55 ISAS
Add to end of formation: Each figure maybe done as many times as you wish and in any order though some have a more locical order than others.

Meter: 3/4

Part VIII, it takes 6 meas to do this figure once.

- 56 Part XII, add to end of sentense in line 4: release hold and join inside hands.

Part XV, add to end of line 2, beginning of line 3: turns 1/2 M CW, W CCW and

Add to end of Line 12, bakance fwd and back

STARO ERKEČKO HORO

- 27 Record used in class was XOPO LP-4, Side 1, Band 2 and Side 2, Band 1.

Fig. II, meas 1, ct 1,&, change hop to lift

Meas 3, ct 1, change "Bloop-Bloop" to "Kerplunk"

TRITE PUTI

- 29 Add to end of source: This style of dance has the emphasis on the off beat (ct &).

Pronunciation: Tree-tee Puh-tee

Record used in class: XOPO 332B (45)

Add: Formation - hands up at shldr ht with strong hold

Add under Part I, meas 1, ct 2,&: Note - Elbows pull down on cts 1,&,2.

Part I, meas 4, ct 2, change slap to touch

Part II, change all hops to lifts

BA'AH MENUCHA

- 32 Pronunciation: Bah-ah Meh-new-chah

Record: Blue Star 1981, Side A, Band 4

Formation: Hand hold is in "V" pos.

- 33 Part C, meas 1, ct 4, add to end: ,lower arms

Meas 2, add to end: Raise and lower arms again

Meas 3-4, double Tcherkessia is as follows: Step R across L (ct 1), step L back in place (ct 2), step L in place (ct 3); step L across R (ct 1), step R back in place (ct 2), step L in place (ct 3).

MARSH HADAYAGIM

- 40 Music: Blue Star 1980, Side A, Band 2

Formation, delete in a simple hold and change sentence to read: Cpls with W on M's R, facine LOD, inside hands joined fwd with W forearm on top of M forearm.

Introduction: Long instrumental, begin with singing.

Part A, meas 2, ct 1, change stamp to step

Part B, meas 3, cts 1-3, should read: 3 step turn to own R - R,L,R (plie on ct 3).

- 41 Part B, meas 7, line 1, change in to walk into

- 42 NAFSHI HOMAH (note correction of name)

Record: Blue Star 1980, Side B, Band 3

Part A, bounce steps

Part C, meas 3, change to read: ...to L turning twd ctr land on both ft, leap landing on L.....

34

Meas 4, add to R side of description: move fwd slightly.

10

11

Line 4, should read: ~~elap-(16-meas)}~~ repeat dance, sing,
dance, sing, elap, and finish with dance, ~~and dance again.~~

13

Variation II, add to end of Line 3: M hold in place (no action).

16

NOTE: Zwiefacher formations are almost always in Shldr-shldr blade position, but they may also be done in a modified social dance pos (ML WR hands down and inverted).The dance is done very smooth and flat-footed.

HAGASHASHIM

- 36 Record: Blue Star Camp 1980, Side B, Band 2 (LP)
 Pronunciation: Hah-gah-shah-sheem
 Introduction: 1 meas.
 Part A, meas 1, add to end: (1/2 turn CW)
 Meas 2, delete ~~and-direction~~, add to end: (1/2 turn CCW)
 Meas 3, ct 2, add to end: bend knees
 Meas 4, delete ~~2-steps, R-L-fwd~~, change to read: In LOD
 Step R to R (ct 1); step L across R and turn slightly R
 (ct 2).
 Part B, meas 3, delete ~~R-L-in~~ and replace with: stepping, leap
 R, step L behind in.....add to end of line - on leap then
 lowered again.
 Slow Interlude, meas 1, ct 1, add to end: hand slightly out at
 shldr ht.
 Meas 2, ct 1, add to end: at chest ht.
 Part C, meas 1, change fwd to sdwd
 37 Meas 9-12: 8 small running..... add to end of line: Join
 With R hands on ptrs R waist with R hips together, L
 hands up at head ht.
 Add to end of dance: Ending - Finish dance with Part C, buzz
 step. Buzz as long as you wish.

BAUERNMADEL MIT WALTZ (Weekend Syllabi)

- 1 Styling: Very smooth and flat footed
 Introduction: 4 meas in 3/4 meter
 Meas change as follows:
 change 1-8 to 1-4; 9-16 to 5-8; 1-4 to 1-2; 5-8 to 3-4;
 9-16 to 1-4. The first 8 meas is Fig. I; the second
 4 meas is Fig. II; the third 4 meas is Fig. III; meas
 1-32 is Fig. IV.
 Fig. I, meas 1-4, line 1, change end to read: Stamp on 7th step
 and turn....
 Line 2, change to read:on the 8th ct to face RLOD,
 keep wt on inside ft.
 Fig III, W turns CW under.....
 Fig. IV, meas 1-32 delete ~~seel-dance-pos~~, and change to:
 shldr-shldr blade posadd note - there is a brief pick
 up not before wlatz.
 Add to end of dance: To do dance as a mixer, on the last 2
 meas turn W CW under joined ML WR hands and W moves fwd in
 LOD.

2 FINSTERAUER LANDLER (Weekend Syllabi)

- Music: F-EP 502, Side A, Band 1
 Formation: Cpls in a circle with M back to ctr.....joined,
 thumbs of ML hand tucked in waist band, W L fist at waist.
 Steps: Simple Balance Step - Steo L to L (ct 1), touch R next
 to L without wt (ct 2), hold (ct 3). W use opp ftwk.
 Introduction: 4 meas.
 Part I, meas 1-2, line 2, delete ~~but-not-a-full-waltz-balance~~
 replace with: With a Simple Balance Step
 Meas 3-5, add to end of line 1: stepping on cts 1,3
 add to end of meas, W dance pivot steps (ct 1,3,
 1,3,1-close)
 Meas 6-8, line 2, should read:....moving on R ft to inside....
 Line 5, replace M with both

- 2 Meas 6-8, line 7, adter "adjusting move" add (R, close L)
Interlude, meas 1-4, line add to beginning of line: Banalce and
add to end of meas: (ML arm WR arm straight
fwd).
Part II, meas 1-8, add to end of sentence on line 1:(beginning
L ft)
- 3 Add to end of dance: Variation: In a big circle, clap hands
3 times, hit neighbors' hands, own hands, neighbors'.

WATTENTALER MAZOLKA (Weekend Syllabi)

- 5 Pronunciation: Vah-ten-tahl-er Mah-zohl-kah
Style: Very smooth and flat-footed. M leads strongly through
out. Begin each Fig. with outside ft (ML, WR).
Meas 1-2, line 1, change ~~te~~ to twd; add as follows - three steps
....to slightly face M (meas 1)...W turns 1/2
Add to end of line 2: on inside of circle
Meas 9, delete ~~ef~~ replace with and waist high
Meas 12, line 3, delete (~~3-ets~~)
Meas 15-16, delete ~~elased-pee~~ and ~~three~~, then change sentence to
read: Cpls in shldr-shldr blade pos dance four dreher's (
(pivot) 2 turns CW, moving LOD. On last 2 cts open to ori@
pos.

DELALFOLDI UGROS *wkend*

- 8 Add to end of dance: Repeat patterns 2 and 3.

PAJDUŠKO

- 9 Record: Slow record slightly
Change all hops to lifts in dance

BELEV ECHAD

- 12 meas 6, add to end: and face ctr.
Interlude, meas 1-2, cts 2, delete ~~bend-R-knee~~, replace with hold

STEIEREGGER

- 9 Record: Side B, Band 3
 Steps, add to end: (flat-footed)
 Fig. II, meas 1-8, line 3, change M to W
 Fig. VI, line 1, should read: ...from window by releasing ML
WR hand and turning her CCW under joined hands as he

GVANIM correct spelling in index

- 35 Dances by Ua'ov Ashri'el, Side A, Band 7
 Style: Subtle Yemenite body movements
 Introduction: 2 meas.
 Part A, meas 6, cts 3-4, delete and replace with: Step L back
 (ct 3), step R fwd (ct 4).
 Part B, meas 1, ct 3, change to read: ...R to R on ball of ft...
 Meas 3, cts 1-3, add to end: (plie on ct 3).

SAR HAMEMUNAH

- 45 Dances by Ya'ov Ashri'el, Side A, Band 4
 Formation: delete ~~in-a-simple-hold~~ and replace with: With in-
 side hands joined at shldr ht. Also add to end of formation:
 Free hands up at shldr ht.
 Style: Subtle Yemenite style body movement throughout.
 Part B, meas 3, delete cts 2-3, change ct 1 to 1-2; change ct
 4 to cts 3-4. Now change cts 1-2, 3-4 to read as follows:
 Cts 1-2 - Step L fwd while snapping fingers to L and pivoting
 slightly L
 Cts 3-4 - Step R fwd while snapping fingers to R and pivoting
 slightly R
 Meas 4-6, add to end: in thumb grasp

LAMBA LAMBA

- 23 Record: XOPQ LP-5, Side B, Band 3
 Formation: belt hold (L over R)
 Transition, meas 1, ct 4, change ~~hop~~ to lift
 Meas 2, ct 3, delete ~~on-R-diag~~, change to fwd
 ct 5, change to read: heel diag L to floor....
 Variation I, meas 3, cts 3 and 5, delete ~~in-front-of-L-ft~~, replace
 with fwd
 Variation IV, meas 1, ct 3, should read: leap (slide) onto L ft

COUNTRY WESTERN SCHOTTISCHE

- 52 Meter: 4/4
 Part I, 2 meas to do; Part II, lines 1-2 take 2 meas
 Correct variations as follows:
 Step kick (2 cts), step kick (2 cts), scissor 1,2,3,4 (4 cts)
Or step kick (2 cts), step kick (2 cts), bend R knee (R
 heel to L shin (1 ct), kick R fwd (1 ct), bend R knee (R heel
 back (1 ct), kick R fwd (1 ct). Repeat to L starting.....

EL AUSENTE

- 53 Formation, add to end: W hold very full skirts high to side.
 M hands behind back.
 Meter: 6/8
 Introduction: 8 cts
 Part II, line 1 should read: (see ** below) stepping R., L., R....
 Part V, line 1, change leap to step and hop to bounce
 Line 3, change hop, hop to bounce, bounce
 Part VI, line 1, change to read: do 4 Pas de basque R,L,R,....

THE END

BALTA
(Roumania)

SOURCE: Balta means "swamp" and is a dance found in Muntenia, Roumania. The alternation of motifs is 6 counts with those in 8 counts makes the dance non-concordant with the music at the level of the measure and phrase, but becomes concordant at the beginning of each repetition of the melody. This organization of motifs gives rise to syncopation calling for attention to performance and is common to dances from the Calusari repertoire. Some of the dances on HAI LA JOC were learned by Sunni Bloland from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Korpel. Pronunciation: Bahl-tah

MUSIC: Record: Hai La Joc, Noroc Vol. I, Side A, Band I - Slow down

FORMATION: Mixed closed or open circle. Hands in "W" position

METER: 2/4

PATTERN

Meas

1-32 INTRODUCTION

- 1 Moving fwd and facing slightly to R, step R - hands move down to "V" pos (ct 1), step L - hands move up to "W" pos (ct 2)
- 2 One two-step R,L,R - hands held in "W" pos (cts 1,&,2)
- 3 Facing slightly to L, step L - hands move to "V" pos (ct 1)
Step R - hands move to "W" pos (ct 2)
- 4 In place facing ctr, step L (ct 1), step R (ct &), step L (ct 2),
stamp R (ct &)
- 5 Step R (ct 1), stamp L (ct &), step L to L (ct 2), step R across
L (ct &)
- 6 Step L in place (ct 1), step R diag bkwd (ct &), step L in place
(ct 2), step R across L (ct &)
- 7 Step L in place (ct 1), leap R behind L (ct &), twisting body and
moving fwd large leap L across R, twisting diag R (cts 2, &)
- 8 Step R across L (ct 1), step L across R (ct 2)
- 9 With R shldr leading, move bkwd, step R (ct 1), close L to R
(ct &), step R (ct 2), stamp L (ct &)
- 10 In place, facing ctr, step L (ct 1), stamp R (ct &)
(1st ct only)

BALTA (Cont'd)

10 $\frac{1}{2}$ -15 Repeat 5 $\frac{1}{2}$ -10, reversing ftwk
(1st ct only
of 15)

15 $\frac{1}{2}$ -16 In place step L (ct 2), step R across L (ct &), step L in place
(ct 1), step R diag bkwd (ct &) leap L across R (ct 2,&).

Presented by Dave Slater
Idyllwild Conference - 1981

HORNFIFFIN
Danish Hornpipe

SOURCE: First presented by Paul Erfer in 1946 as he learned it from an ethnic group on the East Coast.

MUSIC: Folkraft F 1098 B; His Master's Voice B 8838

FORMATION: Couples side by side, both facing CCW, M on the inside, W on the outside, hands joined in skaters pos.

METER: 2/4

PATTERN

Meas

INTRODUCTION: Folkraft record, 4 meas; H.M.V., 1 chord

FIGURE I: HORNPIPE

- 1 Both start with L ft, step diag fwd L with L (ct 1); step in back of L with R (ct &); step diag fwd L with L (ct 2); step diag fwd R with R (ct &)
- 2 Step in back of R with L (ct 1); hold (ct &); jump reversing pos of feet; L is now in front, toes turned out (ct 2) hold (ct &)
- 3-8 Repeat meas 1-2 three times (4 times in all)
- 1-8 Repeat all of Fig I progressing continually fwd during Hornpipe.

FIGURE II: JIG

Partners facing each other with fists on hips

- 1 Step with L directly behind R heel (ct 1) hop on L while swinging the R bwd in a small circle (arc) around L ankle (ct &); step on R while swinging L bwd in a small arc around the R ankle (ct &)
- 2-8 Repeat Meas 1 seven times (8 in all); the jig is danced in place.

FIGURE III: POLKA

Partners in social dance pos

- 1-8 Dance 8 polka steps around the room, turning CW while progressing around the room CCW.

Repeat dance from Figure I all through to end of music.
Dance speeds up as music speeds up.

Presented by Dave Slater
Idyllwild Workshop Weekend 1981

AMBOSPOLKA SCHUHPLATTLER
(Bavaria)

SOURCE: This plattler, for men only, was learned by Morry Gelman at the Schuhplattler Club in Rosenheim, Upper Bavaria. It is the type of dance that is performed by men at fests and club dances. Austrian men traditionally plattle in 2/4 and 3/4 meter. The Bavarian couple form is always danced in 3/4 meter. PRONUNCIATION: AHM-bos-pohl-kah SHOO-plot-ler

MUSIC: Record: Festival 45 BZS 7904 Side 1, band 2 4/4 meter
Phillips LP 841823 Psy Side B, band 6. If Phillips is used, put needle down about halfway through last band, for 32 meas of marching before plattle music starts.

SEQUENCE FOR FESTIVAL RECORD BZS 7904

METER: 4/4	PATTERN		
Meas.	<u>MUSIC A MARCH</u>		
1-32	M march single file in LOD with occasional CW pivoting turns. Strike closed fist of L hand with flat of R hand to produce loud popping noises; M also whistle and shout intermittently.		
	<u>MUSIC B PLATTLES</u>		
	M face center of circle and plattle in unison as follows:		
	<u>Slow Count Plattle (one time)</u>		
	Ct 1	Jump onto both ft	
	Ct 2	Simultaneously hit L hand on R thigh and R hand on R ft (sole) behind	
	Ct 3	Hit R hand on L ft (sole) behind	
	Ct 4	Hit R hand on L ft (sole) in front.	
	<u>Fast Count Plattle (three times)</u>		
	Music ct	Morry ct	
	1	1	Hit R hand on R thigh
	&	2	Hit L hand on R thigh
	2	3	Hit R hand on R ft behind
	&	4	Hit L hand on R thigh
	3	1	Hit R hand on L ft behind
	&	2	Hit L hand on L thigh
	4	3	Hit R hand on L ft in front
	&	4	Hit L hand on L thigh

Simple form
Double Schlab (hit)
can be used as an
alternate plattle

AMBOSPOLKA SCHUHPLATTLER (Cont'd)

Repeat Slow and Fast Count Plattle (as above)

except cut last meas to end with stamp, stamp, stamp, hold.

Repeat Whole Plattle Sequence (slow, 3 fast, slow, 3 fast)

MUSIC C MARCH

M march single file in LOD, turning occasionally with CW pivot steps and popping hands.

MUSIC B PLATTLES

Men do slow and fast count plattle combination only twice, ending with stamp, stamp, stamp, hold.

*ALTERNATE DOUBLE SCHLAG (hit) for first four counts of fast plattle

Music ct Morry ct

1	1	Hit R hand on R thigh
ah	2	Hit R hand on R thigh
&	3	Hit L hand on R thigh
2	4	Hit R hand on R ft (sole) behind
&	5	Hit L hand on R thigh

Presented by Morry Gelman
Idyllwild Conference, 1981

BOHMERWALD LANDLER (Austria) ^{3/4}

SOURCE: Morry Gelman learned this dance from Herman Derschmidt of Wels Austria. The dance is from the Bohmerwald Region of Upper Austria. Krummau is a town in Bohemia, now part of Czechoslovakia.
PRONUNCIATION: BEEM-ER-VALD LAHND-ler

MUSIC: Record: *Festival Records F-EP 504, Side 1, Bnd 2*
Tanz EP 58611 "Bohmerwald Landler"

FORMATION: Cpls in a circle, M bk to ctr, H joined M L, W R and M R, W L.
Cpls numbered 1, 2; 1, 2 etc.

Steps: Even flat-footed walking waltz. M free hand w/ thumb in waistband
METER: 3/4 PATTERN *W feet on hip.*

Meas.

INTRODUCTION

1-4 *Facing ptr with both hands joined*
Swing joined hands slowly fwd and back, twice. *W/A* *Step close in LOD & RLOD*
repeat

FIGURE I. GIRL TURN UNDER, COUPLE EXCHANGE PLACES

- 1 Cpls move in LOD with three steps, *br* swinging joined hands fwd and up as W turns CW under raised hands. M start with L ft stamp, *W start R*
- 2 Cpls continue in LOD with three steps, *br* swinging hands fwd.
- 3 Ptrs now exchange places with three steps, M move to outside (1/2 turn CW) W move to inside turning CCW under joined raised hands. *M begin L, W-R*
- 4 Ptrs facing, *1 step fwd + 1 step back* *pulling*
~~take small step toward each other, swinging arms out to sides and up (cts 1, 2) take small step away and lower arms (ct 3).~~ *M begin R, W-L* *close*
- 5-8 Repeat action of meas 1-4 but moving in RLOD (M will end on inside of circle, W on outside)

FIGURE II. PROMENADE

- 1-8 W's L arm hook M's R arm, cpls promenade in LOD, small steps with slight accent on ct 1 of each meas. Face ptr on meas 8.

FIGURE III. CLAPPING WITH PARTNER

T = Thighs; O = Clap Own hands P = Clap ptr's hands

Three claps per meas.

- 1-8 M: T O O: P O P: T O O: P O P: etc.
W: O O O: P O P: O O O: P O P: etc

FIGURE IV.

- 1-16 Repeat action of Fig I and II. On last meas of Fig II, #1 cpls rotate CW to face #2 cpl, keeping W on R side of M.

BOHMERWALD LANDLER (Cont'd)

*Repeat Fig I-II*FIGURE V. CLAPPING WITH CORNER (2nd Clapping Sequence)

- 1-8 Repeat clapping sequence of Fig. III but hit hands with corner person. Cpl 1 turn CW to face LOD again for arm swinging.

*Repeat Fig I-II*FIGURE VI

- 1-16 Repeat action of Fig. I and II. All cpls rotate CW to face ctr in one large circle.

*Repeat Fig I-II*FIGURE VII. CLAPPING WITH CORNERS LARGE CIRCLE (3rd Sequence)

- 1-8 Repeat clapping sequence of Fig. III, clapping hands of adjacent dancers.

Retain hands at end & bow twirl ctr

Presented by Morry Gelman
Idyllwild Conference, 1981

GOASJAGGL
(Germany)

SOURCE: Goasjaggl is a couple waltz from the Bayerischer Wald region of lower Bavaria, along the Czech border. Dance was learned from folk dancers in Munich and Passau areas. **PRONUNCIATION:** GOES-YAH-KEL

MUSIC: Record: Festival Record FEP 502, *A-2 (EP)*

FORMATION: Cpls in social dance position, M facing LOD, W facing ptr with bk to LOD.

METER: 3/4

PATTERN

Meas.

- 1 Cpl does one waltz in LOD while moving to M's L with slight rotation motion (M starts fwd with L ft, W starts bk with R ft)
- 2 Cpl does one waltz in LOD while moving to M's R with slight rotation motion.
- 3-4 W does one waltz turn CW, upper joined raised hands (M L, W R) while cpl continues moving in LOD
- 5-8 Couple does Dreher* waltz in LOD, CW in social dance pos, 2 complete turns.
*Dreher waltz is done with uniform rotation using 6 small equal steps.
- 9-12 Cpl in social dance pos does Dreher waltz in LOD, 2 complete turns.

NOTE: Bavarian Dreher (turning) waltz is done with 6 small almost equal steps, uniform rotation and no drop of the shoulders.

NIEDERBAYRISCHER LANDLER
(Germany)

SOURCE: In villages in the Lower Bavarian Forest (Bayerischer Wald) area (along the Czech border) the "dishrag-turn" figures take many different forms. This sequence is from the village of Nottau as recorded in 1930. It was learned by Morry Gelman from folk dance groups in Munich. Translation: Waltz from Lower Bavaria.

MUSIC: Record: Tanz EP 58-107, Side B, Band 2

FORMATION: Cpls facing LOD, W on R side of M, inside hands joined down by side for meas 1-4 of Introduction, then M hooks inside arm over W L arm, hands held out in front for Fig. I.

→ *Style:* When W have free hand, fit on waist; M tuck thumb in pants

METER: 3/4

PATTERN

Meas

INTRODUCTION

1-4 Cpls take 4 slow walking strolling steps fwd, LOD, both start L ft, inside hands held down

FIGURE I. COUPLE WALKING AND SINGING

1-8 → Take 8 slow step-swing, walking steps fwd, starting L and sing *up hnds held at waist level, M R forearm over W L arm*

"DES LANDLERISCH TANZEN KON NET A JADA
KONS SELBER NET RECHT ABER MEINE BRUADA"

"Not everyone can dance the landler
I can't dance it right but my brother can".

FIGURE II. WOMEN TURN, M WALK AND CLAP

1-8 *beginning R* W turns alone CW moving LOD with dreher (pivoting) turns. M *(16 steps, 8 turns)* follows close to W walking one step to meas (free ft is raised on ct 2 & 3, parallel to floor). M also clap as they follow W, some on ct 1, others on cts 2-&3. *Hand in sm of bk, palms out*

FIGURE III. COUPLE ROTATES

1-8 Cpl faces each other quickly, M with short jump on both ft, L hip to L hip, both hands joined at sides and pointed down twd floor. Rotate CCW M taking three steps to each measure, W *begin R* taking 3 small steps to each meas. On meas 7 with W on outside of circle, release fwd hands (M L, W R) and M turns quickly CW under his R arm and ends up facing ptr with both hands joined and stamps.

FIGURE IV. DISHRAG TURNS

1-8 → Cpl does a series of dishrag turns: W turns first CW (meas 1), then M turns CCW (meas 2), W repeats turn CW (meas 3), cpl swing arms fwd (meas 4). *W L arm over M R leg* (This Figure is done with very little movement in LOD). Cpl swings joined hands bkwd (meas 5), at the same time releasing fwd hands (M L, W R) and M twirls W three times CCW under R arm, and into his R arm which then rests on W R shldr. (meas 6, 7 & 8) *on last meas*

NIEDERBAYRISCHER LANDLER (Cont'd)

FIGURE V. MORE DISHRAG TURNS

1-8

W turns CW away from hold, ends facing M, joining both hands with ptr again while cpl swing both hands fwd (meas 1); then swings both hands bkwd (meas 2). W does dishrag turn CW (meas 3), M does dishrag turn CCW (meas 4). W does dishrag turn CW (meas 5). Cpl swings arms bkwd at the same time releasing fwd hands; W twirls 3 times CCW under raised hands (M R, W L) into M R arm, which then rests on W R shldr *on last meas* (meas 6, 7-8).

INTERLUDE

1-4

W turns CW away from hold to pos for repeat of dance as cpl takes four walking steps (as in Introduction) LOD.

Repeat dance two times.

Additional verses

2. "VOM WOID SAN MA AUSSA, SAMA LUSTIGE BUAM
ABER HERGWACHEN SAMA AS WIE DIE GELBN RUBM"

"We are from the woods, we are hearty boys
We grew up together like a bunch of yellow carrots"

3. "ZWISCHEN NOTTAU UND RACKLING DA WACHST DA ROUD LOAM
SO LANG MA A ZWANZZO PFENRIG PIECE GERL HAM GEMA NED HOAM"

"Between Nottau and Rackling there is red earth
As long as we have some money we won't go home".

S'SUSERL (*Zwiefacher*)
(Germany)

SOURCE: A zwiefacher learned from folk dance groups in Munich, Bavaria. It's danced in villages and towns in the lower Bavaria area of Germany. PRONUNCIATION: SOO-zer-el

MUSIC: Record: RCA LP PJI 1-4187, mixed meter 2/4 and 3/4
Festival BZS-7904, Side 1, band 1

FORMATION: Cpls at random in ^{a modified} closed pos or ^{shldr blade pos} shldr-waist pos.

STEPS: Dreher's (turns) in 2/4 and 3/4 meter. Rotation is uniform: no dips, flat-footed

D = pivot in 2/4 meter W = ^{waltz (flat-footed two-step)} ~~pivot~~ in 3/4 meter

METER: 2/4 and 3/4

PATTERN

PHRASE A

D D W D D W D D W W

PHRASE B

D D W D D / D D W D D

~~Verse 1~~ - Instrumental A A B A B A

Verse ~~1~~ - Vocal A A B A B A

Interlude - Instrumental - A

Verse ~~2~~ - Vocal A A B A B A

Ending - Instrumental A B A

Presented by Morry Gelman
Idyllwild Conference, 1981

STEIEREGGER
(Austria)

SOURCE: Learned from groups in Austria and Bavaria. This version is as danced in village of Neudorf, Muhlviertel Region of Upper Austria.
PRONUNCIATION: sh-TIER-ek-ker

MUSIC: Record: Tanz EP 58133 b, *Band 3*

FORMATION: Best with circle of 10-12 cpls facing LOD, W to R of ptr, inside hands joined and held down. W free hand on hip, fingers fwd. L hand of M on L shldr of M ahead.

STEPS: Small walking landler-type steps. (*flat-footed*)

METER: 3/4

PATTERN

Meas.

1-4 INTRODUCTION

FIGURE I. (ARM SWINGS)

1-8 Cpls move in LOD with landler-type walking steps (three per meas.) Beginning on outside ft (M L, W R), swing joined hands fwd (meas 1) and down (meas 2). Continue arm swings (small fwd and bk motion, no body motion) meas 3-8.

FIGURE II (WOMEN TURN)

1-8 Still in closed circle, cpls continue in LOD as W turns CW under raised inside hands four times (one waltz turn takes 2 meas.) M free L hands from shldr of ^W in front on last meas.

FIGURE III (MILL)

1-8 M turn L hip to L hip of W, cpls rotate CCW in place while M hooks W extended L arm with his L arm (inside hands still joined M R, W L).

FIGURE IV (CIRCLING)

1-8 Cpls release hands, W continues rotating CCW in place with small steps. M moves around ptr CW while clapping hands in time to music, or syncopated. M can circle W twice and should end with bk to ctr, crossed hands joined with ptr, R hand on top.

FIGURE V (WINDOW)

1-8 Swing joined hands in LOD (meas 1); as joined hands swing in RLOD on meas 2, M turns W CCW under raised hands to L shldr small window, while he moves to outside of circle and faces LOD. Cpl moves LOD (M fwd, W bkwd) for 6 meas.

FIGURE VI. (UNWIND AND WALTZ)

1-8 M unwinds W from window, ^{by releasing m L, W R hand + turning her CCW under joined hands} as he moves to inside of circle with bk to ctr (2 meas). In shldr-waist pos cpl turns CW moving in LOD (6 meas). W makes 2 CW turns as M circles 1/2 CW.

REPEAT DANCE

Presented by Morry Gelman
Idyllwild Conference, 1981

WALDHANSL (STEIRISCHER WALZER)
(Austria)

SOURCE: The following dance variation (without clapping sequence, see background notes) is documented in Ausseerland of the Salzkammergut under the name Waldhansl and is now spread throughout Steiermark.
PRONUNCIATION: VALD-HAHN-ZELL)

MUSIC: Record: ~~Festival~~ *Alpine Dances H (EP) 7906, 8 2, B-1*

FORMATION: Cpls in circle, inside hands joined, facing LOD

METER: 3/4 *Intro: 4 meas* PATTERN

Meas

PART I (Dance)

- 1 Cpl step-hops on outside feet moving LOD (M, L; W, R). The inside feet are not swung fwd, they are lifted lightly and the joined hands at shldr height are gently brought fwd. The body posture is upright with no violent turning. The hopping is light and springy.
- 2 Step-hop on inside feet moving LOD
- 3-4 M does two light ste-lifts in place while at the same time W turns CCW once under raised joined inside hands. Cpl takes social dance pos.
- 5-8 Cpl does turning (CW) waltz LOD 4x
- 9-16 Repeat action of meas 1-8

PART II (Sing)

- 1-16 Cpls release dance position hold and move LOD side by side with *inside hands joined and down* strolling step while singing four line verse as follows:

VERSE A

I go into the forest I go there with joy. — Yodel
I am a brave woodsman, I'm one happy boy — Yodel

Drei holli o holla rei holli o > Yodel
Drei holli o and schneids o

PART III (Dance)

- 1-16 Repeat meas 1-16 of Part I.

PART IV (Sing)

- 1-16 Repeat meas 1-16 of Part II singing verse B

VERSE B

My shoes of fox leather, they are very light — Yodel
They sleep all the day and go out by the night. — Yodel

Drei holli o holla rei holli o > Yodel
Drei holli o and schneide o

WALDHANSL (STEIRISCHER WALZER) (Cont'd)

PART V (*One*)

1-16 Repeat meas 1-16 of Part I - dance

PART VI (*One*)

1-16 Repeat meas 1-16 of Part II singing verse A again

PART VII (*One*)

1-16 Repeat meas 1-16 of Part I

PART VIII (*One*)

1-16 Repeat meas 1-16 of Part I

Presented by Morry Gelman
Idyllwild Conference, 1981

BACKGROUND NOTES: From a book by Konrad Mautner. "In the Steirischer Walzer you dance around in the ordinary way. After a time one male dancer, as in the Ausseer Landler, steps into the middle and sings a four line verse, upon which the other male dancers step into the middle and join in the melody. On meas. 15-16 (after schneide o) the clapping (paschen) takes over. Paschen goes on for 16 meas, then another four-liner is sung, then more paschen. During the paschen and singing the girls stand behind the boys or they can waltz around in pairs. After the paschen the dance is begun again.

Morry has adapted this old Steirischer Waltz for American folk dancers by leaving out the clapping and having the girls join in the singing of the four line verse while the couple moves LOD.

For American folk dancers who have some musical knowledge and others who know German, Morry has included the music with paschen sequence. The sequence to use with the Festival record would be dance (16 meas); sing (16 meas) ~~and~~ ~~clap (16 meas); repeat dance sing, clap and finish with dance, and dance again.~~

One, sing

I geh in Wald eini und i ge in Wald zua, drei holli.

1 LEAD

2 SYNCOP

o holla rei holli o und i bin in Wald-hansl s.in lustiger

1

2

Bua, drei holli o und schneid's o.

1

2

THE LEAD CLAPPERS
1 = Part des Vorpascher 2 = Part der Zuawipascher

SYNCRATED OR
SECOND CLAPPER

Wah-ff

WOAF
(Austria)

MUSIC: Record: Festival F-EP 503 (2,1)
FORMATION: Cpls in Varsouvienne dance position *w/ L extended fwd + M altly behind W* facing LOD

METER: 3/4 *Intro: 4 meas* PATTERN
Meas.

PATTERN I

- 1-2 Starting with L ft cpl moves LOD diagonally twd ctr of room with single step (ct 1), cpl closes R ft to L (ct 2), cpl rises on toes and down again quickly (ct 3), repeat moving to L.
 - 3-4 Starting with R ft cpl moves LOD diagonally away from ctr of room using action in meas 1 & 2.
 - 5-6 W turns CCW half a turn and looks at ptr over L shldr (1 meas) then turns 3/4 turn CW and looks at ptr over R shldr (1 meas).
 - 7-8 Cpl releases L hands and W makes 1 full turn CCW under joined R hands, with 6 small walking steps, cpl rejoins L hands.
 - 9-16 Repeat action of meas 1-8.
- Repeat dance from beginning and use following variations for meas 5-8, as desired, for each succeeding repeat.

VARIATION I. W CCW AROUND M

- 1-4 Without releasing hand hold W waltzes once around M moving CCW and ending on outside of circle (R side of M) with a full CCW turn. Repeat after doing meas 1-4 again. *M hold in place (no ft movement)*

VARIATION II. W CW AROUND M

- 1-4 Without releasing hand hold W waltzes once around M, starting with an individual 1/2 turn CW and moving CW to return to outside of circle with a 3/4 CW turn. *M hold in place (no ft movement)*

VARIATION III. FINAL VARIATION OF DANCE

- 1-4 Alternate action of meas 1-4 moving one step diagonally to L (1 meas) then to R (1 meas), then to L (1 meas) then to R (1 meas).
- 1-4 W CCW around M
- 1-4 Repeat single step L, R, L, R
- 1-4 W CW around M

Presented by Morry Gelman
Idyllwild Conference, 1981

VITR
(The Wind)
(Bohemia)

- SOURCE:** This dance has Austrian landler figures since it comes from Southwest Bohemia which for 200 years was part of the old Austro-Hungarian Empire.
- MUSIC:** Record: Panton LP 010221, "Czech Folk Songs", Side 2, Band 2. The music for the dance is a song "Fouke Vitr Vod Hor"
- FORMATION:** Fig. I cpls in circle facing LOD, inside hands joined.
Fig. III M and W in shoulder-shoulder blade position (W hands on M shldr, M hold W at shldr blades) R hips or L hips adjacent.
- STEPS:** • Travelling waltz: 3 short flat-footed walking steps per meas. Accent ct 1 of each meas with slight knee bend.

METER: 3/4

PATTERN

Meas.

1-16

INTRODUCTION

Same as Figure III (or simply wait).

FIGURE I. OPEN WALTZ (outside hands on hips)

- 1 Beginning on outside ft, step diagonally fwd in LOD turning slightly away from ptr as hands swing fwd, using travelling waltz step.
- 2 Continuing LOD, use opp ftwk and swing hands bkwd.
- 3 Step fwd on outside ft (ct 1), hold ct 2 and 3.
- 4 Facing ptr stamp twice (M- R,L and W- L,R) with knees slightly bent (ct 1,2); hold (ct 3).
- 5-8 Repeat action of meas 1-4.

FIGURE II. WOMEN TURN

- 1-8 Moving fwd in LOD, W turn CW under joined hands once per two meas. (3 steps per meas) beg R. M dance 1 step per meas. beg L.
- 9-24 Repeat action of Fig. I and Fig. II

FIGURE III. COUPLE ROTATES

- 1-3 In shldr/shldr blade pos. R hips adjacent, beg R, turn CW with 3 running steps.
- 4 M stamp L,R,L; W stamp R,L,R while continuing CW turn.
- 5-7 Repeat action of meas 1-3 Fig III
- 8 Face ptr, M stamp L,R; W stamp R,L (ct 1,2); hold (ct 3)
- 9-16 Repeat action of meas 1-8 Fig III with opp ftwk, turning CCW (L hips adjacent)

VITR (Cont'd)

OR YOU MAY

FIGURE III. AS A CHANGING PARTNER DANCE

9-16

W turn alone CCW in place with 3 waltz steps, hands on hips; M move LOD to new ptr dancing one step per meas., clapping rhythmically and standing by new ptr until end of the phrase.

Repeat dance from beginning.

Presented by Morry Gelman
Idyllwild Conference, 1981

ZWIEFACHER
(Bavaria)

SOURCE: This mixed 3/4 and 2/4 rhythm dance of lower Bavaria is extremely popular with folk dancers throughout Bavaria and Austria. The recent revival is credited to Michael Eberwein of Dellnhausen in the Hallertau region of lower Bavaria. This is an important hop growing area of Bavaria about 50 miles north of Munich. Last year Michael celebrated his 80th birthday and was honored by the Bavarian government. He has recently published a book of over 100 Zwiefacher songs collected during a lifetime. The song/dances range from the simple Alte Kath (Old Kath) to the complicated S'Suserl. Each Zwiefacher song gives us an insight into the life style and people of Bavaria and adds to the enjoyment of the dance. The 2,4,6,8 Alte Hopfenschnufer are good examples of an early Zwiefacher and a tricky "Hopfenschnufer" which tells us about the life of a Bavarian hop picker.

MUSIC: Record: Festival B2-7905, Side 2

FORMATION: ~~Social dance pos.~~ *Shldr - shldr blade pos*

METER: 3/4 and 2/4

PATTERN

Bnd 1
DDWW: DDDDDWW: DDDDDDDWW *2, 4, 6 (Zwiefacher)*
Bavaria, Germany

Bnd 2 ALTE HOPFENSCHNUPFER (Zwiefacher)

DDWW: DDWW

DWWWW

DDDWW: DDDWW*

* Dancers at this point will be with weight on lead ft (M's L, W's R) therefore the dance must start the second time with the M's R and W's L ft.

LYRICS

E bin a oida schmeizlerschnupfa
Geh alle jahr zum hopfazupfa
Da gibts a geld, hab allwei mei freid auf da welt
Da gibts a schweiners und a Knodl grad gnua
Und dann auf d'nacht zum bier a musi dazua

E bin a dida schmeizlerschnupfa
Geh alle jahr zum hopfazupfa
Steh' alle tag net weit weg vom hopfamarkt auf
Hab i mein zehnten metz'n zam bracht
Wia da der bauer lacht und Baurin auf d'nacht

Presented by Morry Gelman
Idyllwild Conference, 1981

BERATIS

Translation: Of Berat, a town in Northern Epirus (now Albania).

Sources: 'Irimi Loutzaki, Athens, 1976 and 'Eleftherios Drandakis, Athens, 1979.

Record: PFF I (B5) and DEG 8008 B.

Meter: 8/4 (S Q S).

Formation: Short lines, hands held in "W" position, facing slightly R.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1	1	Step on R to R, lifting L up in back.
	2	Pause.
	3	Step on L across in front of R.
	4-5	Pivoting to face "center", hook R behind L calf (Men) or ankle (Women), or touch floor with R.
	6	Step fwd on R facing somewhat to R.
	&	Transfer weight back to L foot.
	7	Transfer weight back to R foot.
	8	Step on L foot across in front of R foot.
2	1-3	Repeat Cts 6-8 of Meas 1.
	4-5	Touch ball of R foot toward "center" (Women). Lift R leg fwd (Men).
	6	Step back on R.
	7	Pause.
	8	Step back to L on L.

Note: On Ct 6 of Meas 1 (Ct 1 of Meas 2), women may turn slightly to face L (twizzle), while transferring weight to R foot.

Notes by Janet Reineck and Stephen Kotansky.

Presented by Stephen Kotansky.

Idyllwild Conference, 1981

KALOTASZEGI LEGÉNYES
(Hungary)

This "Lad's Dance" comes from the Kalotaszegi region of Transylvania around the city of Cluj, and is most popular among the Hungarian and Hungarian-speaking gypsies of that area.

I first saw this dance in 30 to 40-year old films taken by Dr. Gyorgy Martin. Since then I have seen it danced by professional and amateur ensembles, and have worked on the material with Dr. Csaba Pálfi, and Sándor Timár. I have also discussed it with Dr. Ernő Pesovár who has notated many of the motifs with Dr. Agoston Lányi. In 1978 I travelled to the Transylvanian villages of Mera and Vista with Zoltán Kallos, and observed and danced "Legényes" with the people there. According to the villages, the "best" dancers were two gypsy brothers who are keeping the tradition alive by teaching the dance to the young village men.

The simplest form of "Legényes" consists of an eight measure musical phrase divided into three parts: the first two measures or Beginning Motif (see A1 and A2), the next four meas or Middle Motif (see B1 through B4), and the last two meas or Closing Motif (see C1 through C4). The music presented here is in A B B C form.

"Legényes" would typically begin a dance event in Transylvania and would be followed by a "Lassu" or slow cpl dance, graduating into a "Csárdás" of varying tempi. The dancers may return to "Legényes" after the cycle is completed, or it may begin another cycle. During "Legényes" the men take turns at virtuoso improvisations in front of the musicians lasting one or two minutes. The performance of one man may challenge or inspire another dancer to return or join him, sharing variations either contrapuntally or in unison. I have derived the motifs presented here from these improvised variations. Most of the variations have been recorded in Labanotation by Pesovár and Lányi in their book on Hungarian dance types.

The recent "Táncáz" movement in Hungary, somewhat analogous to the American recreational folk dance scene, has brought about alterations in the traditional "Legényes" format. "Táncáz" musicians may accompany dances from many areas and consequently will play only a few "Legényes" tunes in one evening. In this case, more men take the opportunity to dance at once, changing the original structure of the improvisational sequence.

Pronunciation: kaw-loh-tah-SEH-gee LEH-gehn-yesh

Record: Folkraft LP 51 - Hungaroton SLPX 18031-32
Hungaroton SLPX 18033 2/4 meter.

Formation: Men standing at random in the dancing space, gathered around or in front of the musicians. When the hands are not busy slapping the thighs or boots, they are generally in constant motion, held in a relaxed pos, from waist to shldr height, elbows somewhat close to the body, keeping time by snapping to the rhythm.

KALOTASZEGI LEGÉNYES (continued)

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>MOTIF A1</u>		
1	1	Hop on R ft, at the same time lift L leg, straight, across and in front of R leg.
	&	Step on L ft across and in front of R ft.
	2	Hold.
	&	Step on to R ft next to L ft.
2	1	Strike L heel slightly in front of R ft, plié on R ft.
	&	Touch ball of L ft slightly to L (knee turned in, remaining in plié).
	2	Click L ft next to R ft rising out of plié.
	&	Chug slightly fwd on both ft.
<u>MOTIF A2</u>		
1	1	Lift on L ft, simultaneously lift R knee in front of L knee, picking R ft up, diag back.
	&	Lower L ft heel in place and continue to bring R ft fwd and in front of L ft. This is a rolling type of movement.
	2	Step on to R ft fwd, and lift L instep (L ft turned out) up behind R knee.
	&	Hold.
2		Repeat action of meas 2, Motif A1.
		Comment: A complete dance phrase lasts 8 meas and would begin with one of the above Motifs. There are of course many more variations but these two were the popular versions that I learned.
<u>MOTIF B1</u>		
1	1	Touch R heel in front. Plié on L leg.
	&	Touch ball of R ft next to L (about 6 inches to R side), staying in plié.
	2	Lift on L, and kick R ft low and fwd (knee straightened).
	&	Step on R ft next to L ft.
2		Repeat action of meas 1 with opp ftwk.
3-4		Repeat action of meas 1-2.
<u>MOTIF B2</u>		
1	1	Lift on L ft, and lift R ft up and out to R, knees together..
	&	Slap R outer heel with R palm.
	2	Cross and step on R ft in front of L.
	&	Slap L upper thigh with L palm, simultaneously lifting on R and lifting L ft slightly out to L.
2	1	Jump-close L ft to R ft, bending knees slightly.
	&	Slap R upper thigh with palm, lift R ft slightly out to R.
	2	Close R ft to L.
	&	Chug fwd on both ft.
3-4		Repeat action of meas 1-2 but with opp ftwk and direction.

KALOTASZEGI LEGÉNYES (continued)MOTIF B3

- 1 1 Turning slightly to R, lift R leg (straight) and slap upper boot top with R palm, L hand is at small of back.
 & Step on R ft.
 uh Step L ft next to R ft.
 2 Slap upper R boottop as above.
 & Step fwd onto R ft.
 2 1 Step on L ft next to R.
 & Slap R boottop as above.
 2 Close-jump R ft to L.
 & Chug fwd slightly on both ft.
 3-4 Repeat action of meas 1-2 but with opp ftwk and direction.

MOTIF B4

- 1 1 Lift on L ft, R ft begins to describe an outward CCW circular motion from the knee down. Slap outer upper thigh with R palm.
 & Lower on to L heel, R ft continues circular motion, slap outer R heel with R palm.
 2,& Repeat action of cts 1,&
 2 1,& Repeat action of meas 1, cts 1,&
 2 Touch R heel fwd, plie on L.
 & Touch ball of R ft next to L, remaining in plie.
 3-4 Repeat action of meas 1-2 but with opp ftwk and direction.
 Note: During this movement, the whole body pivots slightly CCW. (This is CW on meas 3-4).

MOTIF C1

- 1 1 Preparatory lift on L ft, lift R knee out diag to R, slap outer upper R thigh with R palm.
 & In a circular motion swing R ft up and out, R knee goes in, and slap outer L upper thigh with L palm.
 uh Slap R outer heel with R palm.
 2 Close R ft to L.
 & Begin lifting L ft fwd and slap L upper thigh with L palm.
 2 1 Slap L upper boot with R palm (L leg straight).
 & Begin to swing L leg in circular movement L.
 2 Close L ft to R.
 & Hold.

MOTIF C2

- 1 1 Lift on L ft, lift R ft up and out to R, knees together.
 & Slap R outer heel with R palm.
 2 Close R ft to L, plie with knees apart, upper body bent fwd.
 & Slap-brush L inner boot with L palm.
 2 1 Slap-brush R inner boot leg with R palm.
 & Rise and jump with legs diag out to each side.
 2 Close-click legs together when landing.
 & Hold.

KALOTASZEGI LEGÉNYES (continued)MOTIF C3

- 1-2 Repeat action of meas 1-2, Motif B3, but rather than chugging at the end, just close-jump and pause.

MOTIF C4

- | | | |
|---|---|--|
| 1 | 1 | Clap hands together at eye level. |
| | & | Jump into the air, knees together, R palm slaps R outer ankle as L palm slaps L outer ankle. |
| | 2 | Land on both ft in demi-plie, knees turned out. |
| | & | Upper body bent fwd, palms slap inside on calves, knees still bent. |
| 2 | 1 | Clap hands together at eye level. |
| | & | Jump into the air, knees together, R palm slaps R outer ankle as L palm slaps L outer ankle. |
| | 2 | Land with ft together. |
| | & | Hold. |

Finito!

Notes by Stephen Kotansky and Janet Reineck.

Presented by Stephen Kotansky
Idyllwild Conference, 1981

KLEFTES
(Greece)

This dance is a slow tsamiko-type from Northern Epirus. The dance name refers to the Klefti or Kleftiko who were freedom fighters or guerillas of Northwestern Greece. It was learned from Lefteris Drandakis in 1979.

Pronunciation: KLEF-tehs

Record: Festival Records DE G 8008 (33 1/3 EP) Side 1, B¹ 6/8 meter.

Formation: Mixed or segregated lines with "W" hold. Body faces ctr, R ft free.

Intro: 4 meas

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Pump R ft once in front of body.
	2	Repeat action of ct 1.
	3	Step on R ft to R.
	4	Step on L ft across in front of R.
	&	Step on R to R.
	5	Step on L across in front of R.
	6	Hold.
2		Repeat action of meas 1.
3	&	Lift on L ft as preparation.
	1	Step on R to R, turning to face slightly L.
	2	Lift L ft behind R knee.
	3	Step on L to L turning to face ctr.
	4	Step on R crossing in back of L. Plie.
	5	Step on L to L.
	6	Pump R ft in front of L.
4	1	Step on R to R.
	2	Step on L across in front of R.
	&	Step on R to R.
	3	Step on L across in front of R.
	4	Lift R ft, knee bent, in front of L.
	5	With a circular motion (CW), bring R ft abruptly to back of L knee.
	6	Hold.

Do 7x then go into Pogonisia pg 26 (there is a very low clarinet, then singing, then)
Dance notes by Stephen Kotansky and Janet Reineck.

begin Pogonisia w/ next clarinet solo

Presented by Stephen Kotansky
Idyllwild Conference, 1981

Variation on meas 1-2 only for M, meas 3-4 is same.

1 *Squat + rotate knees to R + bounce 3 times (1-3) rotate knees to L + bounce once (4), rotate knees to R + bounce twice (5-6)*

2 *Smll prep rise w/step R to R (4) bounce twice (knees R) (1-2), extend straight L leg diag R (3), extend L leg diag L (4), step L in place (5), raise (6).*


LAMBA LAMBA
(Bulgaria)

This dance is from Pazardžik, Bulgaria (Western Thrace). It belongs to the Gankino/Kopanica family common throughout Western Bulgaria. Other similar dances include: Plovdiska Kopanica, Glavaniško Horo, Ludo Kopano, Krivo Horo, Kriva Panagjursko, etc. This region of Western Thrace is especially known for its mixed rhythms such as 11/16 (Gankino), 15/16 (Bučimiš), 25/16 (Sedi Donka), etc. I first learned this dance from Professor Stefan Vaglarov. I have also heard "Lamba Lamba" mentioned by dance scholars including Richard Crum and Professor Djudjeff. To my knowledge, this dance is currently in the repertoire of amateur ensembles in Bulgaria.

Pronunciation: LAHM-bah LAHM-bah

Record: *xopo 1p-5 Sidi B. Band, B*
Any good, fast Kopanica is suitable. A good recording is on Horo #328.

Formation: Short, segregated lines with Belt hold (*(L over R)* "Na lesa").
Face fwd, R ft free.

Meter: 11/16 
Rhythm: Q Q S Q Q
Dancer's cts: 1 2 3 4 5

This dance is typically preceded by a three-measure Gankino-type dance. (See 1975 University of Pacific syllabus for Gankino notes by Richard Crum.)

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>INTRODUCTION.</u>		
1	1	Facing front, step on R to R.
	2	Close L to R.
	3	Step on R to R.
	4	Close L to R.
	5	Hold. (Can do two small bounces on both ft.)
2	1-5	Reverse ftwk and direction of meas 1.
3-4	1-10	Repeat action of meas 1-2.
<u>TRANSITION.</u>		
1	1	Facing diag R of ctr and moving in LOD, step fwd on R.
	2	Close L to R.
	3	Step to R on R.
	4 <i>lift</i>	Hop on R.
	5	Step on L slightly in front of R.
2	1	Step on R in LOD.
	2	Close L to R.
	3	Strike R heel to floor <i>fwd</i> on R diag, R knee straight, L knee flexed.
	4	Leap onto R ft. in place.
	5	Strike L heel <i>diag</i> to floor, ctr fwd.

LAMBA LAMBA (continued)VARIATION I.

- 1 1 Facing ctr, step on L to L.)
 2 Step on R behind L.) Basic Motif
 3 Step on L to L.)
 4 Close R to L with a small click near the floor.
 5 Hold.
- 2 1 Hold.
 2 Hold.
 3 Turning to L diag, small jump)
 onto both ft, bending knees.)
 4 Kick L leg across in front of)
 R leg.)
 5 Continuing with a circular)
 movement CCW of the L ft, while)
 the R ft begins to lift) Cadence
 slightly.)
- 3 1 "Čukče" (lifting and dropping)
 the heel) on R ft.)
 2 Step on L ft behind R.)
 3 Strike R heel ~~in front of L ft.~~ ^{behd})
 4 Leap onto R ft in place. ^{fuol})
 5 Strike L heel ~~in front of R ft.~~)

VARIATION II.

- 1 1 Facing ctr, step on L ft to L.
 2 Step on R behind L.
 3 Step on L to L.
 4 Turning slightly to R diag, Čukče on L. R ft is lifted
 behind.
 5 Touch R toe behind L ft.
- 2 1 Repeat action of meas 1, ct 4.
 2 Repeat action of meas 2, ct 5.
 3-5)
 1-5) Cadence. (See Variation I.)

VARIATION III.

- 1 1 Facing ctr, moving L, step on L ft to L.
 2 Step on R behind L.
 3 Step on L to L, lifting R slightly to R diag, toe turned
 slightly inward, both knees bent.
 4 Lifting on L ft, close R to L with a slight clicking
 motion close to the floor.
 5 Lower L ft in place, R continues in a CCW circle in air
 in front of L leg.
- 2 1 Repeat action of meas 1, ct 4.
 2 Repeat action of meas 1, ct 5.
 3-5)
 1-5) Cadence. (See Variation I.)

LAMBA LAMBA (continued)VARIATION IV. (Women's variation)

- 1 1 Facing ctr, moving L, step on L ft to L.
 2 Step on R behind L.
 3 Step on L to L, lifting R slightly off the floor.
 4 Step on R in front of L. L lifts to ball of ft (beginning Cukce).
 5 Lower L heel.
 2 1 Step on R ft to R side, lifting L onto ball of ft.
 2 Lower L heel.
 3-5) Cadence. (See Variation I).
 1-5)

VARIATION IV. (Men's variation)

- 1 1 Facing ctr, moving L, step on L to L.
 2 Step on R behind L.
 3 Leap ^(slide) onto L ft.
 4-5 R ft slides behind L, ending in a kneeling pos with the R leg bent behind the L leg which is in a kneeling pos.
 2 1 Hold.
 2 Hold and prepare to rise for Cadence.
 3-5) Cadence. (See Variation I.)
 1-5)

VARIATION V. ("Lamba Lamba")

- 1 1 Facing ctr, moving L, step on L to L.
 2 Step on R behind L.
 3 Turning slightly L, step on L.
 4 Meanwhile brush R leg, straight knee, through to L diag.
 5 Cukce on L.
 5 Brush R ft back through to R back diag with bent knee, R ft continuing around in back of L leg.
 2 1 Cukce on L.
 2 R toe touches behind L ft, body turning slightly to R diag.
 3-5) Cadence. (See Variation I).
 1-5)

That's all, folks!

Note: When danced in context, each variation is performed as many times as the leader chooses.

Notes by Janet Reineck and Stephen Kotansky.

Presented by Stephen Kotansky.
 Idyllwild Conference, 1981

POGONISIOS

(Greece)

At the end of Kleftes there is music to which Pogonisios is done as follows:

Meter: 4/4

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1-2	Step on R to R side
	3	Step on L behind R
	4	Step on R to R.
2	1-2	Step on L across in front of R
	3	Step on R to R.
	4	Step on L across in front of R.

Presented by Stephen Kotansky
Idyllwild Conference, 1981

STARO ERKEČKO HORO
(Bulgaria; Thrace)

This dance was learned from Professor Stefan Văglaroff, Sofia. It was also seen at Koprivštica in 1976, performed by a village group from Kozičino. It is an interesting 8-ct Pravo type dance, which originally was led by women who were often singing. The second part of the dance tended to be male dominated. Other names for this dance are: Erkečkata (from the old name for the village Kozičino, (Pomorijsko), and Obiknoveno Horo.

Pronunciation: STAH-roh ehr-KECH-koh hoh-ROH

Record: Any good Pravo Trakijsko type, preferably slow with a four bar melody. 2/4 meter.

Formation: Open circle, belt hold, L over R. Face slightly R, R ft free.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>FIGURE I.</u>		
1	1	Step fwd on R to R (sinking slightly into knees).
	2	Step fwd on L to R.
2	1	Step fwd on R to R.
	&	Step on L to R crossing behind R.
	2	Small leap onto R ft to R.
	&	Step on L crossing in front of R.
3-4		Repeat action of meas 1-2.
<u>FIGURE II.</u>		
1	1	Step on R to R.
	&	Step on R, lifting L fwd.
	2	Step on L diag in front, bending body fwd from waist.
	&	Stamp R behind but next to L, no wt.
2	1	Step bkwd on R ft, turning to face ctr.
	&	Step bkwd on L.
	2	Step fwd on R.
	&	Step fwd on L.
3	1	"Bleep-Bleep" ^{Kerplunk} step: a quick leap, body twisting slightly L,R as the ft land, R then L.
	&	Step fwd on R.
	2	Step fwd on L.
	&	Stamp R ft slightly behind but close to L.
4	1	Step bkwd on R ft.
	&	Step bkwd on L.
	2	Leap bkwd onto R ft.
	&	Step bkwd onto L.
		Repeat dance from beginning.

Dance notes by Stephen Kotansky and Janet Reineck.

Presented by Stephen Kotansky
Idyllwild Conference, 1981

TRIPAZASCE ("Watch out!", "Take care!" ... "3 Times!")

Record: FEP 110 Side B

Formation: Short lines alternating man, woman, man, woman, lead by a man. Belt hold, L over R.

Meter: 2/4

Meas Cts

- | | | |
|-------|-----|----------------------------------|
| 1 | 1 | Step R to R. |
| | & | Step L next to R. |
| | 2 | Step R to R. |
| | & | Hop on R, lifting L up in front. |
| | | (Variation: Kick L) |
| 2 | | Reverse ftwk and direction. |
| 3-6 | | Repeat Meas 1 & 2 twice. |
| | | (3 times in all.) |
| 7 | 1 | Step fwd with R. |
| | 2 | Step fwd with L. |
| 8 | 1&2 | Stamp R 3 times. |
| 9-10 | | Repeat 7-8. |
| 11-12 | | Repeat 9-10 moving backwards. |

Note: Women twist on Meas 1-6. See Batrna.

Notes by Janet Reineck and Stephen Kotansky.

Presented by Stephen Kotansky.

Idyllwild Conference, 1981

This dance comes from Strandža in Southeastern Thrace, and was learned from Professor Stefan Văglaroff, Sofia, in 1973. This is a popular form of dance in Eastern Thrace. The name "Trite Pŭti" means three times, but is also the name for a family of dances. (See dance notes by Richard Crum on Nama II.) *This style of dance has the emphasis on the off beat (ct 1)*

Pronunciation: *Tree-tu Pub-tee*

Record: Any good Trite Pŭti (e.g. Nama II). 2/4 meter.

Formation: *XOPD 332B (45)*
Meas Ct *Hnds up at shldr ht w/ strong hold.*
Pattern

PART I.

- | | | |
|--------------|-----|--|
| 1 | 1 | Facing L diag, step on R ft, flat footed, behind. |
| | & | Repeat action of ct 1 with opp ftwk. |
| | 2 | Repeat action of ct 1. |
| <i>note:</i> | & | Hold. <i>Elbow pull down on ct 1 & 2</i> |
| 2 | 1-2 | Repeat action of meas 1 with opp ftwk. |
| 3 | 1 | Facing ctr front, step to R with R ft. Arms begin to straighten, moving through fwd to back low pos. |
| | 2 | Step on L in front of R. Arms move to back low pos. |
| 4 | 1 | Step on R to R. <i>touch</i> |
| | 2 | Close L to R with a slap on floor, R diag. Arms hold in back low pos. |
| 5-8 | | Repeat action of meas 1-4 with opp ftwk and direction. |
| 9-16 | | Repeat action of meas 1-8. |

PART II.

- Arms swing through fwd low (ct 1) and back low (ct 2) with a pendulum-type motion.
- | | | |
|-----|---------------|--------------------------------------|
| 1 | 1 | Facing ctr, step on R in front of L. |
| | & | Step on L in place. |
| | 2 | Step on R to R back diag. |
| | & | Step on L in place |
| 2 | | Repeat action of meas 1. |
| 3 | 1 <i>lift</i> | Hep on L. |
| | & | Step fwd on R. |
| | 2 <i>lift</i> | Hep on R. |
| | & | Step fwd on L. |
| 4 | 1 <i>lift</i> | Hep on L in place. |
| | & | Step on R ft to R. |
| | 2 | Close L ft to R. |
| | & | Step on R to R. |
| 5 | 1 <i>lift</i> | Hep on R ft in place. |
| | & | Step on L ft bkwd. |
| | 2 <i>lift</i> | Hep on L in place |
| | & | Step R ft bkwd. |
| 6 | 1 <i>lift</i> | Hep on R ft in place. |
| | & | Step L ft to L. |
| | 2 | Close R ft to L. |
| | & | Step L ft to L. |
| 7-8 | | Repeat action of meas 1-2. |

Dance notes by Janet Reineck and Stephen Kotansky.

AD OR HABOKER (Israel)

SOURCE: The dance reflects the spirit of the pioneers in Israel when they used to dance the Hora all night. **TRANSLATION:** Until the Light of Morning. Dance by Yo'av Ashri'el

MUSIC: *Dances by Y. H-1*

FORMATION: Circle in a simple hold

METER: 4/4

PATTERN

Meas Ct.

PART A

- | | | |
|-----|-----|--|
| 1 | 1 | Step R to R |
| | 2 | Cross L over R |
| | 3 | Step R to R |
| | 4 | Cross L behind R |
| 2 | 1-2 | Step-hop R to R while lifting L across R |
| | 3-4 | Step-hop L to L while lifting R across L |
| 3 | 1 | Cross R over L |
| | 2 | Step L to L |
| | 3-4 | Step-hop R while turning to R, face CCW |
| 4 | 1 | Cross L over R |
| | 2 | Step R to R |
| | 3-4 | Step-hop L, end up facing ctr |
| 5-8 | | Repeat meas 1-4, Part A |

PART B

- | | | |
|-----|-----|---|
| 1 | 1 | Stamp R to R with bent knee while lifting L to L |
| | 2 | Hop of R |
| | 3 | Step L behind R |
| | 4 | Step R to R while turning to R, face CCW |
| 2 | 1-2 | Step-hop L fwd in LOD, CCW |
| | 3-4 | 2 steps fwd R, L |
| 3 | 1-2 | Step-hop R to R |
| | 3 | Cross L over R while turning to R |
| | 4 | Step R in place, behind L |
| 4 | 1-4 | Repeat meas 3, Part B, reverse ftwk and direction |
| 5-8 | | Repeat meas 1-4, Part B |

AD OR HABOKER (Cont'd)

Meas Ct

PART C

- 1 1-2 Step-hop R in place while lifting L fwd
 3-4 Step-hop L in place while lifting R bk
- 2 1 Leap R to R
 2 Stamp L beside R without wt
 3-4 Step-ball-change L, R, L in place
- 3 1-4 2 step-hops fwd R, L twd ctr
- 4 1-4 Repeat meas 2, Part C
- 5 1 Stamp R to R
 2 Hop on R
 3 Stamp L over R while body bends over
 4 Step-R bk
- 6 1-2 Step-hop L bk
 3-4 2 steps bk, R, L while turning to R, face CCW without holding hands
- 7 1 Sway to R
 2 Jump on both feet
 3 Sway to L
 4 Jump on both feet
- 8 1-4 1/4 turn to R with 4 steps, R, L, R, L, end facing ctr in simple hold

Presented by Ya'akov Eden
 Idyllwild Conference, 1981

Bah-ah/meh-new-chahBA'AH MENUCHA
(Israel)SOURCE: TRANSLATION: The Worker Got a Rest. Dance by Moshe Ashkenazi
(Mussa)MUSIC: *Blue Star 1980, Dick H, Band 4*FORMATION: Circle in a simple hold facing LOD (CCW)
"V"

METER: 4/4

PATTERN

Meas Ct

Intro:
PART A - FACE LOD CCW

- 1 1-4 4 steps fwd R, L, R, L
- 2 1-2 Cross R over L
- 3-4 Cross L over R
- 3 1 Cross R over L, moving twd the ctr
- 2 Cross L to L, L remains behind R
- 3 Cross R over L, moving twd the ctr
- 4 Hold
- 4 1-4 Repeat meas 3, Part A, reverse ftwk and direction
- 5-8 Repeat meas 1-4, Part A

PART B - FACE CTR

- 1 1 Sway R to R
- 2 Hold
- 3 Sway L to L
- 4 Hold
- 2 1-4 Sideway two-step R to R, step R to R close L beside R, step R to R and hold
- 3-4 Repeat meas 1-2, Part B, reverse ftwk and direction
- 5 1 Step R to R
- 2 Touch L behind R
- 3 Step L to L
- 4 Touch R behind L
- 6 1-3 3 step turn to R - R, L, R
- 4 Close L beside R
- 7-8 Repeat meas 5-6, Part B, reverse ftwk and direction

BA'AH MENUCHA (Cont'd)

Meas Ct

PART C

- 1 1-2 2 steps fwd, R, L
 3 Step R fwd while bending knees and raising arms
 4 Step L bk, *lower arms*
 2 1-4 Repeat meas 1, Part C, reverse direction, *raise + lower arms again*
 3-4 1-6 Double Tcherkessia with R *
 7 Close R beside L
 8 Hold
 5-8 Repeat meas 1-4, Part C

Presented by Ya'akov Eden
 Idyllwild Conference, 1981

* *Odd Tcherkessia*

R x L⁽¹⁾, L bk⁽²⁾, R⁽³⁾; L x R⁽¹⁾, R bk⁽²⁾, L⁽³⁾

Pron. Bee-sah-bah-see

BISABASI
(Israel)

SOURCE: This dance portrays very well the Yemenite dance style.
TRANSLATION: Little Hot Pepper. Dance by Se'adya Amishay

MUSIC: Blue

H-1

FORMATION: Circle in a simple hold, facing LOD (CCW)

Style: *Small Hot and subtle Yem. body movement which is staccato & dotted steps*

MEYER: 6/4

PATTERN precise.

Meas Ct *Intro: 2 meas + 4 cts*

PART A

- 1 1-2 Step R to R and hold
3-4 Cross L over R while bending knees and snapping fingers, *palm in w/ crossed wrists*
5-6 Fast Yemenite R *again hands*
2 1-6 Repeat cts 1-6, Part A, reverse ftwk and direction
3-4 Repeat meas 1-2, Part A

PART B

- 1 1-2 *step* Cross R *in front of* over L and hold *(directly behind)*
3-4 Step L back and hold
5-6 Step R to R and hold
2 1-4 Yemenite L
5-6 Fast Yemenite R
3 1-2 Step L bk while turning 1/2 turn CCW with bent knees,
3-4 Close R beside L while straightening knees
5-6 Repeat cts 1-2, meas 3, Part B (*1/2 turn to face L*)
4 1-4 Yemenite R
5-6 Fast Yemenite L *move fwd slowly*
5-6 Repeat meas 3-4, Part B, reverse ftwk and direction

PART C

- 1 1-2 Step L fwd and hold
3-4 Close R beside L and hold
5-6 Jump bk and land on L
2 1-2 Step R fwd and hold
3-4 Close L beside R and hold
5-6 Jump bk and land on L

Do inc a total of 4x

Presented by Ya'akov Eden
Idyllwild Conference, 1981

GVANIM
(Israel)

SOURCE: TRANSLATION: Shades of Color. Dance by Shlomo Maman

MUSIC:

Dances by Y

14-7

FORMATION: Circle in a simple hold, facing ctr

Style: Subtle Yemenite body movement

METER: 4/4

Intro: 2 meas

PATTERN

Meas Ct

PART A

- 1 1 Cross R over L
- 2 Touch L heel beside R without sound
- 3 Brush L toes fwd, while turning to face LOD
- 4 Hold
- 2 1-4 Slow two-step L fwd
- 3-4 Repeat meas 1-2, Part A
- 5 1-3 3 steps fwd, R, L, R, twd ctr
- 4 Turn on R 1/2 turn to R, end facing out
- 6 1 Step L fwd with bent knee *(3) Step L bk, (4) R fwd*
- 2 Step R bk in place
- 3-4 ~~Repeat cts 1-2, meas 6, Part A, reverse direction~~
- 7-8 Repeat meas 5-6, Part A, reverse ftwk and direction

PART B

- 1 1-2 2 sways R, L *on ball of ft*
- 3 Step R to R arms extended to side
- 4 Cross L over R with bent knee, arms crossing in front of chest
- 2 1-4 Repeat cts 3-4, meas 1, Part B twice more
- 3 1-3 3 step turn to R, R, L, R *(plus on ct 3)*
- 4 Hold
- 4 1 Step L to L
- 2 Cross R over L
- 3 Step L to L into a lunge
- 4 Hold
- 4-8 Repeat meas 1-4, Part B

Presented by Ya'akov Eden
Idyllwild Conference, 1981

HAGASHASHIM
(Israel)

SOURCE: A love dance where the man courts the woman. Done to a Mediterranean styled melody. TRANSLATION: The Scouts (Track-finders, Pathfinders) Dance by Eliyahu Gamliel

MUSIC: Blue Star Camp 1980, Side B, Band 2

FORMATION: Cpls in a single circle W on M's R, no hand hold

METER: 2/4

PATTERN

Meas Ct

Intro 1 meas
PART A - FACING LOD, HANDS BEHIND OWN BK

1 1-2 Fast two-step R, moving diag fwd, leading with R shldr *on last "4" it do (1/2 turn CW)*

2 1-2 Repeat meas 1, Part A, reverse ftwk and direction *(1/2 turn CCW)*

3 1 Step R to R facing ctr

2 Step L behind R, *lead knees + turn*

4 1-2 ~~2 steps R, L fwd~~ in LOD R →, L & R + turn *slightly R*

5-16 Repeat meas 1-4, Part A, 3 more times

PART B - CIRCLE IN A SIMPLE HOLD

1-2 1-4 4 running steps fwd, R, L, R, L

3 1-2 2 running steps bk, *stepping, leap R, L behind R in* LOD while arms are raised *on leap then lowered again*

4 1-2 2 running steps fwd R, L, in LOD, arms are lowered

5-12 Repeat meas 1-4, Part B, twice more

SLOW INTERLUDE - FACE PTR M FACE LOD

1 1 Step R to R, *hnd slty out at shldr ht.*

2 Hold

2 1 Close L beside R without wt, bending knees and snapping fingers *at chest ht*

2 Hold

3-4 Repeat meas 1-2, Slow Interlude, reverse ftwk and direction

PART C

1 1-2 Two-step R *slwd* ~~fwd~~ while arms are raised to R, M moving away from ctr, W moving twd ctr

2 1-2 Repeat meas 1, Part C, reverse ftwk and direction

3 1-2 2 steps R, L while turning 1/2 *circle turn* to R, end facing ptr *w/ m bk to ctr*

4 1 Step R bk

2 Step L fwd in place

HAGASHASHIM (Cont'd)

Meas Ct

5-6 Repeat meas 1-2, Part C, moving twd ptr

7-8 4 steps fwd R, L, R, L twd ptr

9-12 8sm running steps starting R turning CW with ptr in a buzz hold. *Join w/ R hand on ptr R waist w/ R hips together & hands up at head*

13-15 6 buzz steps turning CW with ptr

INTERLUDE - FACE CTR IN SIMPLE HOLD

1 1 Step R to R

2 Touch L beside R

2 1-2 Repeat meas 1, Interlude, reverse ftwk and direction

~~3-4 Repeat meas 1-2 Interlude~~

Ending: Finish dance w/ Part C, buzz step. Buzz until as long as you wish
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Pronun: Clayz-mehr

38

KLAYZMER
(Israel)

with end dance

SOURCE: The dance is influenced strongly by the Chassidic dance style.
TRANSLATION: Song Instruments. Dance by Yo'av Ashriel

MUSIC: *Dancers by Yo'av Ashriel, Y-114, side A, B 3*

FORMATION: Short lines in a shldr hold

METER: 4/4

PATTERN

Meas	Ct	<i>Intro:</i> <u>PART A - FACE CTR</u>
1	1	Stamp R to R
	2	Step L behind R while bending knees
	3-4	Repeat cts 1-2, meas 1 Part A
2	1-4	Repeat meas 1, Part A
3	1-3	3 steps fwd, R, L, R, twd ctr
	4	Lift L
4	1-4	Repeat meas 3, Part A using reverse ftwk and direction
5	1	Stamp R over L
	2	Step L to L
	3	Step R behind L
	4	Step L to L
6	1-4	Repeat meas 5, Part A
7	1	<i>Step</i> Stamp R across L <i>under</i>
	2	Step L in place behind R
	3	Close R beside L
	4	<i>Step</i> Stamp L across R
8	1	Step R in place, behind L
	2	Close L beside R
	3	Place R <i>step</i> heel fwd
	4	Left R <i>hold</i>
9-16		Repeat meas 1-8, Part A
		<u>PART B - FACE LOD, CCW, BOTH HANDS ON SHLDR IN FRONT</u>
1	1-4	<i>mt</i> 4/5 steps fwd, R, L, R, L
2	1	Place R heel fwd without wt, body leans bk
	3	Step L back, body leans fwd
	4	Close L beside R

KLAYZMER (Cont'd)

Meas Ct

- 3 1 Step R to R
2 Close L beside R
3 Step R to R
4 Lift L ~~across R with bent knee~~ *pull*
- 4 1-4 Repeat meas 3, Part B, reverse ftwk and direction
- 5-8 Repeat meas 1-4, Part B

Presented by Ya'akov Eden
Idyllwild Conference, 1981

MARSH HADAYAGIM
(Israel)

SOURCE: The song is based on a Brazilian melody. TRANSLATION:
Fishermen's March. Dance by Shalom Amar

MUSIC:

B 2 1980

H-2 inside hand and foot of W forearm
on top of M forearm.

FORMATION: Cpl ~~in a simple hold~~ W on M's R, facing LOD. Steps are
described for M, W use opp ftwk

METER: 4/4

PATTERN

Meas Ct. *Intro: long instrumental, begin of singing*
PART A

- 1 1-4 2 fast two-steps fwd, R, L
- 2 1 ^{step} Stamp R fwd
- 2 Swing L while turning on R ending facing RLOD, join both hands
- 3-4 Fast two-step fwd L
- 3 1 Step R to R
- 2 Cross L over R
- 3 Step R to R
- 4 Step L behind R
- 4 1-4 Repeat meas 3, Part A end facing LOD
- 5-12 Repeat meas 1-4, Part A twice more

PART B - FACE PTR

NOTE: Ftwk is the same for both M and W

- 1 1-2 2 steps R, L while changing places
- 3 Step R bk with bent knee
- 4 Step L fwd in place
- 2 1 Step R fwd with bent knee
- 2 Step L bk in place
- 3 Step R bk with bent knee
- 4 Step L fwd in place
- 3 1-3 3 step turn to, ^{open} R - R, L, R (*open 3*)
- 4 Hold
- 4 1 Step L to L on ball of ft
- 2 Cross R over L with bent knees
- 3-4 Repeat cts 1-2, meas 4, Part B

MARSH HADAYAGIM (Cont'd)

Meas Ct

5-6 Repeat meas 3-4, Part B, reverse ftwk and direction

7 1-4 Ptrs ^{walk into} ~~in~~ a buzz hold, turn 1/2 turn M, R, L, R and hold;
W, R, L, R, L end in a simple hold

8 1 Step L to L

2 Step R in place

3 Close L beside R while turning to face ptr

4 Hold

. NOTE: W does meas 8, Part B starting with R

9-16 Repeat meas 1-8, Part B

Presented by Ya'akov Eden
Idyllwild Conference, 1981

NAFSHI HOMAH
(Israel)

SOURCE: The dance combines the Debka style with fast Yemenite steps.
Typical of the early Debka dances done around the camp fire.
TRANSLATION: My Soul Longs For. Dance by Moti Alfasi

MUSIC:

B2 1980 B-3

FORMATION: Short lines in a simple hold

METER: 2/4 and 4/4

PATTERN

Meas Ct

PART A - FACE LOD *Rate (bouncy steps)*

1 1-4 4 steps R, L, R, L, steps are bouncy

2 1-2 Fast Yemenite R

3-4 Fast bkwd Yemenite L

3-4 Repeat meas 1-2, Part A

PART B - FACE CTR, SHLDR HOLD

1 1 Step R to R

2 Step L behind R

3 Step R to R

4 Touch L ball of ft across R

2 1-2 Repeat cts 3-4, meas 1, Part B, reverse ftwk and direction.

3 Leap R to R while arching R fwd and to R

4 Cross L over R with bent knee

2/4 METER

3 1 Squat on both ft

2 Up on L while R kicks fwd

4-6 Repeat meas 1-3, Part B

PART C - FACE LOD, SIMPLE HOLD

1 1-2 2 leaps fwd R, L

3-4 Fast Yemenite R

2 1-2 Fast bkwd Yemenite L

3-4 Repeat cts 1-2, meas 1, Part C

3 1-2 Debka jump to L, landing on L, R up with bent knee

4-6 Repeat meas 1-3, Part C

Presented by Ya'akov Eden
Idyllwild Conference, 1981

NIGUNIM
(Israel)

SOURCE: TRANSLATION: Melodies. Dance by Bentsi Tiram.

MUSIC: *Dances by Yo'av Ashri'el - Y-114, Side B, Band 6*

FORMATION: Cpls in promenade pos, W on M's R, facing LOD. Steps are described for M, W use opp ftwk

METER: 3/4 *Intro: 8 meas* PATTERN

Meas Ct

PART A

1-2 2 waltz steps fwd, L, R, while turning a 1/2 turn, M turn CW, W turn CCW, end with bk to LOD

3-4 2 waltz steps bk, L, R

5 Waltz ^{bal}step L fwd6 Waltz ^{bal}step R bk7-8 2 waltz steps L, R, M in place while turning the W under R hand, *(1 1/2 turn CW)* end facing LOD in promenade pos.

9-16 Repeat meas 1-8, Part A

PART B - FACE LOD, NO HAND HOLD

1 1-2 Slow step L to L twd ctr

3 Close R beside L

2 1 Step L to L

2 Cross R over L, *Drop R shldr twd L*

3 Step L bk in place

3-4 2 waltz steps, R, L turning a full turn to R. NOTE: ptrs change places during meas 3-4, Part B, the M moves behind the W *(CW)*

5-8 Repeat meas 1-4, Part B, reverse ftwk and direction

PART C - FACE PTR, BOTH HANDS JOINED, M'S BK TO CTR1 Waltz ^{bal}step L fwd, twd ptr2 Waltz ^{bal}step R bk away from ptr

3 Waltz step L fwd, twd ptr, W turns L with the waltz step under M's arm and ends up in a wrap-around pos, both facing out

4 Waltz step R while turning a 1/2 turn CCW, end facing ctr

5 Waltz ^{bal}step L fwd while raising M's L hand and W's R hand6 Waltz ^{bal}step R bk while lowering hands

7 Waltz step L in place while W turn to R twd the ctr. Ptrs end facing both hands joined, W's bk to ctr

NIGUNIM (Cont'd)

Meas Ct

8 Waltz step R bk away from ptr,

9-16 Repeat meas 1-8, Part C, reverse direction, *change hands to promenade, per*Presented by Ya'akov Eden
Idyllwild Conference, 1981

Carolyn Rose 922-0593

Ya'akov
317/289-0748

45

Norma
Rafelowitz

859-1890 hmi
821-1240 wk
0996

Jim Ulrich
559-8474

SAR HAMEMUNAH
(Israel) 1/3

Carol & Dick
708-0722

SOURCE: This dance reflects a typical Yemenite dance style. The steps are done flat footed with flexed knees. TRANSLATION: The Appointed Official. Dance by Yo'av Ashriel

MUSIC: *Dancer by Y.A. w/Israeli kids and at child's ht* *11/4 speed record up considerably*

FORMATION: Cpl in a simple hold. W on M's R, face LOD. Steps described for

Style: M, W does opp. Free knees up at child's ht
2nd/3rd somewhat bouncy
Yemenite style body movement, thru-out

METER: 4/4 PATTERN

Meas Ct

PART A

1 1-4 ~~Slow~~ two-step L fwd (*extended fwd movement*)

2 1-4 Yemenite R bkwd

3-4 Repeat meas 1-2, Part A
Note: steps somewhat bouncy.

PART B

~~NOTE:~~ During ^{m 1-3} Part B ptrs ^{separate} move around to complete 1 full turn with all the steps described *circle (m 1-WR)*

1-2 2 ~~slow~~ two-steps L, R, starting to turn to L (*circle* WR)

3 1- Step L to ~~left~~ *ful t*

2nd hold Bend L knee while snapping fingers to L

3 Step R fwd to complete the turn *Step R ful t*

4th hold Bend R knee while snapping fingers to R

4-6 Repeat meas 1-3, Part B. During meas 4-5 ptrs ~~hold~~ R hands *in thumb & ramp*
Note: palms *(ie. meas 1-2 abv)* *+ circle CW. End facing ptr w/m to ctr.*

PART C - FACE PTR, HANDS JOINED IN FRONT

1-2 2 Yemenite steps L, R (*bouncy movements*)

3 1 Step L to L as arms extend to sides

2 Hold

3 Cross R over L with bent knees and bring arms in, elbows bent

4 Hold

4-6 Repeat meas 1-3, Part C

Note: On sta 1-3 of m-3 and 6 (finger snaps) body bounces in direction of snaps & hands describe a horizontal zig z.

Presented by Ya'akov Eden
Idyllwild Conference, 1981

TSION TAMATI
(Israel)

SOURCE: The dance portrays the great longing the Jews have for returning to Zion - Israel. TRANSLATION: My Innocent Zion. Dance by Eliyahu Gamliel

MUSIC: *Dances by Yo'av Ashriel. 7-114 (2P), Lidi B, B 4*

FORMATION: Circle in a simple hold

Steps: 1st. Waltz: step fwd on flat of ft(1) 2 step fwd on ball of ft(2-3)

METER: 3/4 *Intro: 8 meas* PATTERN

Meas Ct

PART A

1 1-3 3 steps fwd, R, L, R, in LOD, CCW on the third step turn to face ctr

2 1 Step L back with bent knee

2 Step R fwd

3 Close L beside R

3-4 Repeat meas 1-2, Part A

5 1 Step R to R

2 Cross L over R

3 Step R bk behind L

6 1-3 3 step turn, ^{ccw} L, R, L to L moving to RLOD, ~~ccw~~

7 1 Step R ^{fwd} ~~across~~ L with bent knee, hands and fingers stretched to *face at chest*

2 Step L to L elbows bent, body straight

3 Repeat ct 1, meas 7, Part A

8 1 Repeat ct 2, meas 7, Part A

2-3 Repeat cts 1-2, meas 7, Part A

9-16 Repeat meas. 1-8, Part A

PART B - FACE CTR

1 1-3 3 steps fwd, R, L, R

2 1 Step L fwd with bent knee

2 Close R beside L, *lift on toes*

3 ~~Head~~, *lower heels*

3-4 Repeat meas 1-2, Part B, reverse direction

5 1-2 2 steps fwd, R, L

3 Brush R heel while rising on L

6 Repeat meas 5, Part B

TSION TAMATI (Cont'd)

Meas Ct

- 7 1 Cross R over L
 2 Step L ^{bevel} in place, behind R
 3 3 step turn CW, R, L, R moving ~~in~~ ^{out of circle}
 8 1-2 Close L beside R, face ctr

PART C

- 1 1-3 3 steps, R, L, R in LOD, CCW
 2 1 ^{step} ~~Cross L over R~~ ^{part} ~~Cross L over R~~ ^{lifting on toes}
 2 Close R beside L, turn to face RLOD, CW
 3 ~~Hold~~ ^{Lower heels}
 3-4 Repeat meas 1-2, Part C, reverse ftwk and direction
 5-6 ^{Yemenite} 2 waltz steps, R, L, to complete 1 solo turn to R, CW
 7 1 Step R fwd, twd ctr
 2 Close L beside R while rising to balls of feet
 3 ~~Hold~~ ^{Lower heels}
 8 1-3 Repeat meas 7, Part C, reverse ftwk and direction

INTERLUDE

- 1-8 Repeat meas 1-8, Part A

Presented by Ya'akov Eden
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Part A = B1 - C1 - B2 - C2

YIBANEH HAMIKDASH
(Israel)

SOURCE: A typical dance in the Chassidic dance style. TRANSLATION: The Temple Shall be Built. Dance by Yo'av Ashriel

MUSIC:

Dances by

B-2

FORMATION: Short lines facing ctr in a Debka hold

METER: 4/4

PATTERN

Meas	Ct	
		<u>PART A</u>
1	1	Stamp R to R
	2	Close L beside R
	3	Stamp R to R
	4	Hold
2	1	Cross L over R
	2	Hold
	3	Bend L knee
	4	Hop on L while circling R over L
3	1	Cross R over L
	2	Step L to L
	3	Cross R over L
	4	Hold
4	1-4	Repeat meas 3, Part A, reverse ftwk and direction
5-8		Repeat meas 1-4, Part A
		<u>PART B - HANDS HELD HIGH WITH BENT ELBOWS</u>
1	1	Stamp R fwd, twd ctr
	2	Step L fwd, twd ctr
	3	Stamp R fwd, twd ctr
	4	Hold
2	1	Drop hands, step L to L while turning L shldr to ctr
	2	Snap fingers high to L and bending L knee
	3-4	Repeat cts 1-2, meas 2, Part B, reverse ftwk
3	1-4	Repeat meas 2, Part B NOTE: During meas 2-3, complete 1 full turn CW
4	1-3	3 steps bk, L, R, L
	4	Hold

YIBANEH HAMIKDASH (Cont'd)

Meas Ct

5-8 Repeat meas 1-4, Part B

PART C - ORIGINAL HOLD, MOVE IN LOD, CCW

1 1 Step R fwd

2 Bend R knee

3-4 Repeat cts 1-2, meas 1, Part C

2 1-3 3 steps fwd, R, L, R

4 Turn a 1/4 turn to L

NOTE: Meas 1-2, Part C are done diag to R twd ctr

3-4 Repeat meas 1-2, Part C in LOD, reverse ftwk

NOTE: Meas 3-4 are done diag bk in LOD, away from ctr

5-8 Repeat meas 1-4, Part C

Presented by Ya'akov Eden
Idyllwild Conference, 1981

✓ 50

CABALLOS PANZONES
(Mexico)

SOURCE: Mexican dance from the state of Chihuahua

MUSIC: Record: Festival Records "Dances of Mexico" (Dances of Northern Mexico) J L-D M - 1 *Band 2* (33 1/3) EP

FORMATION: Cpls facing LOD M's thumbs in belt, W's L hand in his ^R arm.

style When W R hand is free, hold skirt in hand & put it on the waist

METER: 3/4

PATTERN

Meas

Intro:

PART I

1-6

Traveling in LOD, 6 step-brush-hop steps:

Step on L ft (at same time turn R heel up and out) brush (or scruff) R ft across and in front of L, hop on L

1-6

Do 6 of these steps and end with a stamp on the L.

7-8

Repeat above step - do 7 of them and end with a stamp on L

PART II - CROSS STEP-STEP

Face ptr and take both hands

Cross R ft over L; step on L; step on R (turn slightly to R on last 2 steps). Repeat starting with L

1-5

Do 5 of these steps rotating CW 1/2 way around to end up in ptr's place. Stamp L, stamp R *m-6*

6

7-8 Turn W to her L under M's arm w/ 6 leap-stamp starting R (steps 1-2-3, repeat)

9-16

Repeat, finishing bk in original place

PART III - STAMP SCUFF, LIFT, STAMP

1-4

Stamp L ⁽¹⁾ in place, scuff R heel in front of L ft, lift L heel and ⁽²⁾ snap it bk to place, stamp R in front of L. Repeat all to R side starting with R, end with 2 stamps.

5-8

4 Waltz around in place (M backing up) CCW. Drop M's L hand, W's R. M takes hat off and holds it in L hand.

9-16

Repeat all of Part III

PART IV

1-5

Face ptr and hold both hands shldr high out to sides. Do 5 step brush hop steps as in Part I, Start with L to L. Stamp R,

6

stamp L. W turns to her L with 5 little running steps in place (kicks heels up in bk). No hands. M does same (scissors in reverse) step without turn.

7-8

PART V - YO-YO

1-8

Join R hands. M pulls W twd him and pushes her away. 3 in and outs (6 meas) and turn her to her L: step, heel, step, heel, step, heel, stamp, stamp. Repeat Yo-Yo. M do 6 waltz-bal. Both begin R *(meas 7-8)*

CABALLOS PANZONES (Cont'd)

PART VI - ZAPATEADO

1-8

Face ptr, hold both hands up and out. To L side do: step (L), scuff (R), lift (L heel), stamp (R)^x. To R: step (R), scuff (L), lift (R), stamp (L)^x, stamp³(L). Back (R), front (L), back (R), back (R), scuff (L), lift (R heel), side (L), scuff (R), lift (L heel), stamp (R), stamp³(R). Repeat this part starting with L ft and again starting with R. End with double stamps.

PART VII

1-6

^{mod. f. col}
In/ballroom pos. (M's R and W's L hands held just above elbow)
Push Steps: L, close, L, close, L; R, close, R, close, R. Do 6
of these then turn W into ~~Varsovienne~~ pos. m R side w/ 1 hand jnd feet jnd

7-8

PART VIII

Balance bk, fwd (7 balances in all) end with stamp fwd L, stamp fwd R.

Presented by Nelda Drury
Idyllwild Conference, 1981

COUNTRY WESTERN SCHOTTISCHE

✓ 52

Done

MUSIC: Any CW Schottische as "Sweetheart Schottische" or Bellaire 5083 (Gilley's)

FORMATION: Dancers side by side in short lines facing LOD. Arms around neighbors waist or shldr.

METER: 4/4

PATTERN

Meas

Intro - 8 meas

PART I

1-2

Step sideways to R with R ft, cross L ft behind R, step to R with R ft, swing L ft up in front of and accross R. Repeat to L starting with L ft.

PART II

1-2

Step on R ft, kick L fwd (actually, lift L knee, as you raise on R toe). Do 4 times, alternating R and L ft.

There are many variations to Part II Such as:

step kick^(2 cts) step kick^(2 cts) scissor 1, 2, 3, 4 *(4 cts)*

Or step kick⁽²⁾ step kick⁽²⁾ bend R knee (R heel to L shin) ⁽¹⁾ Kick R fwd, bend R knee (R heel back) ⁽¹⁾ kick R ft fwd ⁽¹⁾ Repeat to L starting with L ft (Part I and this variation)

Presented by Nelda Drury
Idyllwild Conference, 1981

EL AUSENTE
(Mexico)

SOURCE: Mexican dance from the state of Jalisco. Translation: The Absent One. Raul Quintanilla of Mexico City.

MUSIC: Record: Discos CORO C P L 817

FORMATION: No partners - dancers face "front", *W hold very full skirts high to side*
M hands behind back

METER: *6/8 Intro: 8 cts* PATTERN

Meas

PART I

On first 8 counts of music, do nothing (but turn to face diag R). This step is called "CARRETILLA" -- See description below*. Step on L ft, tap R heel by L (no wt), step on R toe. Repeat 5 more times for a total of 6. Stamp L, R, L while turning 1/4 turn to L to face diag L. (This step is done 3 times, first facing R, then L, then R, end facing "front").

PART II (WHEN SINGING STARTS)

Do 2 Jarabe (zapateado triple)*** thus: (see ** below) *stepping* R., L., R.; L, R., L; stamp R, stamp L, stamp R. Repeat starting L. Repeat all for a total of 4.

PART III

Do 2 Jarabe steps starting with R, take small step side R with R, step to L with L, stamp R ft close to L ft. turn to R with 2 zapateados (stamp on R, touch L heel close to R ft, step on L toe), stamp R, L, R. Repeat starting with L ft.

PART IV (AY, AY, AY, AY---)

Push step to R 6 times (like a buzz step but without turning: step to R, step on L toe close to arch of R ft, continue to side 5 more times). Do 2 Jarabe steps starting with L ft. Do 3 stamps L, R, L. Hop on L as you place R heel diag fwd, hop on L as you tap R *heel* toe in front of L ft, hop on L as you tap R toe in back (3 times traveling bkws). Do 2 Jarabe steps starting with R, do 3 stamps R, L, R. Repeat all to the L starting with the L ft.

PART V

step Leap onto R and at the same time swing or kick L fwd, hop on R two times, leaving L ft extended. Repeat to L with L ft. Do 8 ~~kick-hop-hops~~ *bouncy bounce*

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EL AUSENTE (Cont'd)

PART VI PAS DE BASQUE STEP

Do 4/R, L, R, L, and buzz turn to R (spin around 2 or 3 times with 6 buzz or push steps). Do 2 Jarabe steps L, R. Do 3 stamps L, R, L (no wt). Repeat starting to L with L ft.

PART VII

Repeat Part II

PART VIII

Repeat Part III

PART IX

Repeat Part IV

PART X

Repeat Part V

PART XI

Repeat Part VI

PART XII ENDING

Repeat Part I do 6 facing diag R, do 3 facing L, stamp on L, cross R over L, turn to L, stamp fwd with L, stamp fwd with R.

*CARRETILLA - Step or stamp on L ft, tap R heel by arch of L ft, step on R toe. Continue the stamp, heel, toe X no of times. Can be on other ft.

**JARABE - As in the first step of Jarabe Tapatio. It is like a diminutive two-step. Thus: step on R ft, draw L ft close to arch of R, step on R. Repeat starting L ft.

Presented by Nelda Drury
Idyllwild Conference, 1981

55

ISAS
(Canary Islands)

SOURCE: A dance from the Canary Islands, from the island of Tenerife

MUSIC: Record: Mendocino 103-68 Canary Island

FORMATION: This is a circle dance, but dancers don't start in a circle. They enter from the side, one behind the other. There can be any number of cpls (from 4 to 8 is usual). This one is counted for 6 cpls.
Ea fig may be done as many times as you wish and in any order though

STEPS: Waltz step *some have a more logical order than others*

METER: 3/4

PATTERN

Meas

PART I ENTRANCE

Balance left, balance right. Waltz fwd 16 waltz steps following leader into a circle. Cpls enter M on L; W to his R. Inside hands joined.

PART II FUERA

Leader calls out the word FUERA and dancers go into a single circle, the waltzing never stops, continue moving from a dbl circle into a single circle.

PART III UNO

M puts his R hand over the head of the W in front of him (do not drop hands - take the hand of the W in front of him, around her head and to her R shldr)

PART IV CAMBIO

Change - unwind the hand, reverse the direction, and place L hand over the head of the W to his L. Circle 8 in this direction, then unwind.

PART V CADENA

Grand right and left (M don't move, only the W travel). When you get to your ptr, reverse the direction (M turn to face opp direction) again, only the W travel.

PART VI MUJERES DENTRO

W go to ctr to form a dbl circle - W circle to R, M reverse and travel in opp direction.

PART VII REVERSA

Both M and W reverse direction (circle the other way)

PART VIII UNO

W drop hands, move into the ctr of circle with arms overhead, in an oval, they do 2 waltz steps into circle, then 2 turning to R, they go back to M's circle, but progress one place to the R. Balance

*6 meas per
movement*

fwd and back - place their hands on the shldr of the M on either side. W repeat this pattern until they return to original place. The circle keeps rotating as they do this pattern. OTRO is called as the W move back to the circle.

PART IX MUJERES DENTRO

W go to the ctr, join hands and circle to the R. Reverse. If circle in opp direction. The two circles come close together, but the W do not drop hands.

PART X HOMBRES DENTRO

M drop hands, turn to their L, back up under the W's joined hands, bring their arms up and over the W and join hands behind the W's back on outside of circle. Circle continues to rotate CCW. FUERA: M go out of the circle. Drop hands, turn to their R, "duck" under the arms and back out.

PART XI CADENA

Grand right and left as in Part V.

PART XII ADENTRO

Men's Mill - M places his R hand around his ptr waist, goes to the ctr and places his L hand on the shldr of the M in front. VUELTA: M drops L hand, cpls rotate together in place CCW. Cpls keep going fwd and again M places hand on shldr in front of him. VUELTA: Twirl M spins W twd the outside and sends her to M in front. This is repeated until W reaches her original ptr. *release hold + join inside hands*

PART XIII MUJERES DENTRO

W to the ctr as in Part VI, but this time they circle first to the L and then to the R. (Place L hand on bent arm of W to her L)

PART XIV UNA CON LA CONTRARIA

One with your corner. M raises his R arm over his head. He pulls his L hand lady with his L hand all the way around him. When she is in front of him, he drops his L hand, takes her L hand with his R, twirls her around (CW) and pulls her around to join the circle, on his R. OTRA signals another progression. Figure continues until W reaches her original ptr.

PART XV

Lead cpl breaks up the circle and everyone follows them (W to R of M) into a single line down the ctr. "Dip and Dive" figure. Lead cpl *turns 1/2* goes under arch of cpl behind them, then arch over the next cpl continuing arching alternately until they reach the back, then come home. Every cpl follows lead cpl's arching until everyone is back in original place. Lead cpl then arches over all the others to the ft of the set. Lead cpl and every alternate cpl changes place with own ptr. at FUERA M back away from ctr with their ptr to form two sets of cpls. At signal from lead M, he and the M at the ft of the other set, lead their sets around the outside of their own set (W go around their outside). Lead cpl ends in front. Join hands with ptr, keep balancing fwd and back. Turn to face audience, join hands, along the line and bow. *bal feet bk*

/ 57

LA BRUJA
(Mexico)

SOURCE: Mexican dance from the state of Veracruz (can be for just W or M and W). La Bruja - The Witch

MUSIC: Record: RCA Camden CAM-108 (L.P.) Express ES 1 - 45 rp,

FORMATION: These directions are for recreational dance, or learning situations, they are just the basic steps. When this dance is used for exhibition, there are many different choreographies used - one is included below. Dancers carry a glass of water on their head - a heavy one is easier to keep on the head.

METER: ~~7/8~~ 6/8 PATTERN

Meas

PART I

Glass in R hand, walk fwd (about 16 steps) then make a small individual circle to the L. Repeat. Then place glass on head.

PART II

Cue words - Step-close-step kick, Step-close-step kick.

Do a step-close-step to R side and swing L ft across the R ft. Repeat to the L starting L ft. Turn a little to R as you do each of the two-steps. Do 8 of these and describe a complete circle (CW) (Each step-close-step counts as 1).

PART III

Swing L ft across the R. Repeat with R swinging across L ft. Do a step-close-step to the R. Repeat starting with R. Repeat all of above.

PART IV

Step on L, brush R toe fwd, then brush R toe back. Repeat starting with L ft. Do 15 of these.

PART V

Walk fwd with 4 little stamps (R, L, R, L) brush R toe fwd and then back. Do this 8 times starting on the same ft each time.

PART VI

Step on R, lightly tap L heel close to R ft, repeat starting with L ft. Repeat all 7 more times, turning CW. Repeat turning CCW.

REPEAT PARTS II, III, IV AND V

Ending: Stamp R, point L toe fwd.

LA BRUJA

~~1-4 turn 5-8~~

PART I:

1-8 Glass in R hands, walk fwd ^{stepping on 1, 4 for 2 means} (about 61 steps) then make a small individual circle to the L. ^{for 2 means} Repeat. Then place glass on head.

PART II:

8 Cue words: Step-close-step-kick, step-close-step-kick

1-8 Do a step-close-step to R side and swing L ft across the R ft. ^{1-2 3 4 5+6}
Repeat to the L starting L ft. Turn a little to R as you do each of the two-steps. Do 8 of these and describe a complete circle (CW) (East step-close-step counts as 1)

PART III:

1-8 Swing L ft across The R. Repeat with R swinging across L ft. DO ^{1-2 3 4 5+6} a step-close-step to the R. Repeat starting ~~with~~ R. Repeat all of above.

PART IV:

1-8 Step on L, brush R toe fwd, then brush R toe back. Repeat starting with L ft. ^{1 2 3 4-6} Do 15 of these.

PART V:

1-8 Walk fwd with 4 little stamps (R,L,R,L) brush R toe fwd and then back. Do this 8 times starting on the same ft each time.

PART VI:

1-8 ^{Leap} Step on R, ^{in place} lightly tap L wheel close to R ft, repeat starting with L ft. Repeat all 7 more times, turning CW. Repeat turning CCW. ^{(+) + lift immediately}

REPEAT PARTS II - V

Ending: Stamp R, point L toe fwd. M bow, W take glass off head w/ R hand + hold it out to R side + curtsy w/ L ft behind.

LA BRUJA (Cont'd)

CHOREOGRAPHY

Part I

X X X X X X
X X X X X X

Part II

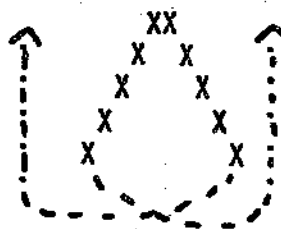
XXXXXXXXXXXX

Part III

a "V"

XX
X X
X X
X X
X X

into



Part VIII

Part V

← - - -X
X - - -→
← - - -X
X - - -→
← - - -X
X - - -→

XX
X X
X X
X X
X X

Part VI

⊗ ⊗
⊗ ⊗
⊗ ⊗
⊗ ⊗
⊗ ⊗
⊗ ⊗

Part IX

Into circle

Part X

Into Diagonal and ending

Part VII

X → X
X → ← X
X → ← X
X → ← X
X → ← X

Presented by Nelda Drury
Idyllwild Conference, 1981

Tex-Mex
MIXER MIXER

Jose

SOURCE: A Tex-Mex Dance

MUSIC: Atotonilco Musart 1154 or any good Mexican Polka

FORMATION: Cpls in a circle in promenade pos, facing LOD

METER: 4/4

PATTERN

Meas

Intro, 4 beats

PART I

1-4

M starts on L ft, W on R ft. Take 4 steps fwd in LOD. Turn to face ptr, but continue moving in same direction. Step to the side with L ft, cross R behind L ft, step to L with L ft. W does same but with opp ft. Repeat all of Part I, in opp direction, starting with other ft. Face ptr, continue to hold R hand, but drop the L. Extend your L hand - give it to your neighbor, who also has a free L. (1) close (4)

PART II

1-4

Balance fwd, balance back (1-2) (3-4) M will be facing out, W will be facing twd the ctr. Drop the L hand and turn 1/2 way around holding R hand (change places). Rejoin hands with a new "neighbor" - now the M face in and W face out. Balance fwd and back again. Drop the R hand and turn halfway around with the person whose L hand you are holding. This person will be your new ptr. Take promenade pos. and repeat dance from the beginning.

Presented by Nelda Drury
Idyllwild Conference, 1981

1 60
dave

TEN STEP POLKA

San Antonio Stroll

SOURCE: A Country-Western Polka

MUSIC: Record: Orange Blossom Special or any C.W. Polka (Urban Cowboy
Soundtrack: Asylum Records # D P90002)

FORMATION: Dancers side by side in short lines facing LOD. Arms around
neighbor's waist or shldr

METER: 2/4

PATTERN

Meas

PART I

1-4 . Do 4 two-steps fwd, starting with L ft

PART II

1 Place tap L heel in front (1)

Bring it back home (2)

2 Point R ft in bk (1)

Tap R ft at home (take no wt) (2)

3 Tap R heel fwd (1)

Bring R ft twd L ankle or shin (2)

4 Tap R ft fwd (1)

Step on R ft at home (2)

5 Tap L heel in front (1)

Tap L toe at home (2)

Repeat all.

Presented by Nelda Drury
Idyllwild Conference, 1981

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Done

BATUTA DE LA ADINCATA ²²/₁₁
Romania ²²/₁₁

PRONUNCIATION: Buh-too-tah deh lah ah-din-kah-tah

RECORD: DR-792, Side 1, Band 2

FORMATION: Lines with hands joined in "V" pos, *facing LOD*

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

- FIG. I: ~~Two steps~~ *R in LOD*
- 1 Moving in LOD diag. toward R, step R, L, R, ~~hold~~ (cts 1 & 2 ~~2~~)
 - 2 Stamp L, ^{twice} beside R (ct 1), ~~stamp L again (ct 2).~~
 - 3-16 ~~Moving diag twd L, step L, R, L, hold (cts 1, &, 2, &).~~
Repeat m 1-2 alternating ftwk, 7 more times (8 in all)
 - 4 ~~Stamp R beside L twice (cts 1, 2).~~
 - 5-16 ~~Repeat meas 1-4, 3 more times (4 in all).~~

- FIG. II: ~~Stamp~~
- 1 Moving in LOD, leaning fwd slightly, step R (ct 1), stamp L (ct &), step L (ct 2), stamp R (ct &).
 - 2-3 Repeat Meas 1 ^{twice} two more times. (3 in all)
 - 4 Step R (ct 1), stamp L, ^{twice} (ct &), ~~stamp L (ct 2), hold (ct &).~~
 - 5-8 Continuing in LOD, repeat Meas 1-4 with opp. ftwk.
 - 9-16 Repeat Meas 1-8.

- FIG. III: ~~Step close w/ stamp~~
- 1 Facing ctr, moving sdwd R, step R ^{to R} (ct 1), close L ^{to R} (ct 2).
7 ft R (1), straighten (2)
 - 2 Repeat Meas 1.
 - 3 Continuing step R ^{to R} (ct 1), close L to R (ct &), step R to R (ct 2), close L to R (ct &).
 - 4 ~~Stamp on R beside L (ct 1), hold (ct 2).~~
Stamp R to R Stamp 2 not to R
 - 5-8 Repeat meas 1-4 moving sdwd L with opp ftwk.
 - 9-16 Repeat meas 1-8.

- FIG. IV: ~~423 stamp, 123 steps~~
- 1 Still facing ctr, moving sdwd R, step R ^{to R} (ct 1), close L ^{to R} (ct &), step R ^{to R} (ct 2), stamp L beside R (ct &).
 - 2-8 Repeat meas 1, ^{to R} moving sdwd L with opp ftwk. *alternating ftwk & direction 7 more times (8 in all)*
 - 3-8 Repeat meas 1-2, 3 more times (4 in all).

- 9 Moving sdwd R, step R to R (ct 1), close L (ct &), step R (ct 2), bring R arm up, slap top of L boot (using a downward motion) (ct &). *release hnd. raise R hnd up hi, L hnd put down*
- 10 Moving sdwd L, step L (ct 1), close R (ct &), step L (ct 2), sharp, swing, R across L and snap fingers of R hand (ct &). *w/ R hnd. raise R hnd hi again*
- 11-16 Repeat meas 9-10, 3 more times (4 in all), ending facing LOD.

FIG. V:

- 1-16 Repeat meas 1-16 of Fig. I *Repeat Fig I*

FIG. VI: *facing*

- 1 Moving in LOD, lean fwd slightly and step R fwd (ct 1), stamp L beside R (ct &), step L fwd (ct 2), stamp R beside L (ct &).
- 2 Step fwd on R (ct 1), stamp L ^{twice} next to R ~~twice~~ (cts &, 2).
- 3-4/6 Repeat meas 1-2 *alternating ftwk 7 more times (8 in all)* with ~~opp~~ ftwk.
- 5-16 Repeat meas 1-4, 3 more times, (4 in all).

FIG. VII:

- 1-14 Repeat meas 1-14 of Fig. III.
- 15 Moving sdwd L, step L (ct 1), close R (ct &), step L (ct 2), close R (ct &). *to L*
- 16 Stamp R diag R fwd (ct 1), hold (ct 2).

Presented by Stephen Kotansky
1981 Idyllwild Weekend
Workshop

Notes by Karen Wilson

done

PROMOROAGA
(Romania)

$\frac{10}{5}$
 $\frac{8}{4}$

PRONUNCIATION: Prō-mo-rroah-kah

RECORD: DR-792 Side 2

FORMATION: A Line, ^{w/}hands down joined down, facing LOD

STEPS: Two-step, side-close step

STYLE: Bouncy throughout; Second figure heavy, like a bear in the woods

meter $\frac{2}{4}$

Meas.

Pattern

1-8 Introduction. ^{Do ftwk of} You may dance Figure I and repeat it again in Fig I (16 measures in all).

Figure I.

1-8 ^{on ct 1 of 16 meas, do sharp} Leading with the heel, 8 two-steps in LOD, beginning on R ft. Body upright, shldrs swaying slightly in direction of leading heel. ^{don't say stly lead +}

Figure II.

- 1 Facing ctr, Step R on R ft (ct. 1), ^{close to} ~~step L beside R~~ (ct. 2)
^{tilt body to R (1), straighten (2)}
- 2 Repeat meas. 1.
- 3 Continuing sdwd R, step R on R (ct 1), ^{close to} ~~step L beside R~~ (ct &), step R on R (ct 2).
- 4 Brush L ft fwd (ct 1) bringing it back beside R ^{to} ~~on~~ (ct 2) ^{do not brush back}
- 5-7 Repeat Meas. 1-3 with opp. direction and ftwk.
- 8 Stamp ~~on~~ R ~~2~~ twice (no wt.) ^{and} bend the body slightly ^{back} with each stamp. (ct 1-2)

Repeat dance from Figure 1. Music ends with Figure 1. Instead of the last two-step, end with a stamp ^{back} on the L ft.

Presented by ^{Stephen} Steve Kotansky ³⁰
Idyllwild Workshop, 1981

Notes by Karen Wilson

I D Y L L W I L D W E E K E N D C O N F E R E N C E

June 19-21, 1981

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CĂLUȘĂRII
Oltenia, Romania

This dance was learned by Martin Koenig as he saw the dance steps here arranged, being performed in different villages in the province of Oltenia.

PRONUNCIATION: Kah-loo-sha-ree

FORMATION: M dancing individually in a semi-circle (sometimes circle, sometimes line) facing LOD, holding stick in R hand and a fist on L hip.

RECORD: Balkan-Arts LP, Cintec Si Jocuri Populare Rominesti, BA 6H

NOTE: "The Calus is one of the oldest rituals in traditional Romanian culture." So starts an article on The Calus written by folklorist Ance Giurchescu in Traditions magazine, 1974. Ms. Giurchescu has done extensive research on the dances of "the Calus" in her work with the Institute of Ethnography and Folklore in Bucharest.

STYLE: During stride steps, stick is either in R hand and out to side, over shldr, behind neck, etc. When doing the stride steps there is a slight rocking of the upper body.

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION:

FIG. I:

- 1-6 Do 12 deliberate striding steps fwd in LOD, beginning R, with a marked accent on first step.
- 7 1 Hop L in place.
 & Stamp R heel fwd, no wt.
 2 Leap onto R.
 & Stamp L heel fwd, no wt.
- 8 1 Jump onto both ft with ft apart
 & Jump up clicking ft together in the air and make 1/2 turn L to face RLOD
 2 Land on L
 & Click R to L, no wt.
- 9-32 Repeat meas 1-8, 3 more times (4 in all).

FIG. II:

- 1-4 Repeat meas 1-4, Fig. I (8 stride)
- 5 Repeat meas 7, Fig. I (stamps)
- 6-8 Repeat meas 8, Fig. I (jumps), 3 times. The first two facing LOD - no turn; the third 1/2 turn L.
- 9-32 Repeat meas 1-8, Fig. II, 3 more times (4 in all).

FIG. III:

- 1 & Prep for ct 1: Begin to lift R sharply to R.
- 1 1 Lift on L in place, raising R up high and slightly out,
R knee bent and turned slightly in.
- & Stamp R heel fwd, no wt
- 2 -2 Step slightly fwd on R.
- 2 Repeat meas 1, with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 1 Turning to face slightly L of ctr, hop on L, extending R
leg out to R.
- & Click R to L, displacing L slightly to L.
- 2 Step L to L.
- & Click R to L, displacing L slightly to L.
- 6 1 Step L to L
- & Stamp R fwd, no wt.
- 2 Accented step fwd on R, begin to turn twd LOD.
- 7-8 Turning to face LOD, repeat meas 5-6, with opp ftwk and
direction, moving out of the ctr.
- 9-16 Repeat meas 1-8.

FIG. IV: (Place bottom on stick on floor and hold top.)

- 1 1 Facing diag L of ctr, lift on L.
- & Step R to R with accent
- 2 Hold.
- & Close L to R with click.
- 2 1 Step R to R with accent.
- & Turning 1/4 CW (R) to face diag R of ctr, step L to L
- 2 Close R to L with click.

FIG. V: SIRBA

- 1 1 Facing ctr, leap slightly R to R, extending L to L to begin
CW circling motion.
- & Close L to R with click.
- 2, & Repeat cts 1, &, with opp ftwk
- 2 1 Step R to R.
- & Step L to L.
- 2 Close R to L with click
- 3-16 Repeat meas 1-2, 7 more times (8 in all).

FIG. VI: 'SIRBA SUS

- 1 Repeat meas 1, Fig. 5.
- 2 1 Jump onto both ft, ft apart.
- & Jump up and click ft together in air.
- 2 Land on L and extend R to R to begin CCW circling motion.
- & Hop on L, clicking R to L.
- 3-4 Repeat meas 1-2, Fig. V.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

MUSIC SPEEDS UP

FIG. VII: (Stick in air)

- 1 1 Moving fwd, hop on L, lift R knee across L leg.
- & Step R in front of L with accent.
- 2 Hold
- & Hop on R.
- 2 1 Step L fwd.
- & Step R fwd
- 2 Step L fwd.

- 3-4 Repeat meas 1-2.
5 1 Hop on L.
 & Slap R fwd with straight leg
 2 Hold
6 1 Step R to R.
 & Step L behind R.
 2 Step R to R
 & Stamp L heel next to R
7 1 Step L to L
 & Step R behind L
 2 Step L to L
 & Jump up clicking ft together in the air.
8 1 Land on L, extending R to R to begin CCW circling motion
 2 Click R to L
9-12 Repeat meas 1-4, but move bkwd
13-36 Repeat meas 1-12, twice more.
37-47 Repeat meas 1-11
48 1 Leap L in place
 2 Stamp R fwd, no wt. and put bottom on stick on floor.

Original notes by Martin Koenig, Ruth Miller and Marcel Vinokur
Revised by Dorothy Daw, Idyllwild 1981

Presented by Stephen Kotansky
Idyllwild Conference, 1981

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RACA
East Serbia

SOURCE: This dance was presented by Mr. Dobrivoje Putnik, Artistic Director of Ansambl Kolo during a six-week tour in California in March and April of 1973.

PROUNUCIATION: Rah-tsah

MUSIC: Dances of Yugoslavia, Borino Kolo Folk Ensemble, BK 732, Side 2, Band 3.

FORMATION: Dance is done in an open or closed circle; belt hold, M and W in a mixed line.

METER: 4/8

PATTERN

Meas Cts

INTRODUCTION: You may let 1st sequence be the intro

PATTERN I:

1 1-4 Step with R ft to R (1); bring L ft beside R, put weight on it (2); step to R with R ft (3); bring L ft beside R ft, leaving L ft up, light bounce on R (4).

2 5-8 Mirror version of meas 1

3 9-12 Step R with R ft, lifting L ft in front of R (1); light bounce on R ft (2); step with L ft to L, lifting R in front of L ft (3); light bounce on L (4).

4 13-16 Same as meas 1

Repeat Pattern I going to L, starting with L ft.

PATTERN II: (Done near end of record as music gets very fast)

1 1-4 Step with R to R (1); bring L beside R, put weight on L (2); step to R with R (3); stamp with L beside R and lift L immediately (4).

2 5-8 Mirror version of meas 1

3 9-12 Step with R to R (1); stamp with L beside R, lifting L immediately (2); step to L with L (3); stamp with R beside L, lifting R immediately (4).

4 13-16 Same as meas 1

Repeat Pattern 2 going to L, starting with L ft.

Repeat Pattern 2 until end of music.

Presented by Dave Slater
Idyllwild Workshop Weekend 1981

OZRENI EL CHAI
Israel

This dance has interesting combinations of Yemenite movements.

TRANSLATION: Help Me Living God

DANCE: Eliyahu Gamliel

RECORD: Dances by Yo'av Ashri'el, Side , Band

FORMATION: Individuals in a circle (hands are not joined)

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: 8 meas

PART A: FACE CTR

- | | | |
|-----|-----|--|
| 1 | 1 | Step R to R |
| | 2 | Snap fingers at chest ht while bending knees. |
| | 3-4 | Repeat cts 1-2 with reverse ftwk and direction. |
| 2 | 1 | Step R to R |
| | 2 | Step L in place |
| | 3 | Step R across L, bend body down to L with R shldr and hand reaching twd floor. |
| | 4 | Step L in place behind R. |
| 3-4 | | Repeat meas 1-2. |
| 5 | 1 | Step R in LOD, hand out to side. |
| | 2 | Hold |
| | 3 | Step L across R and bring hands up in front of chest, palm in. |
| | 4 | Hold. |
| 6 | 1 | Step R to R, hands move down below waist, palm down. |
| | 2 | Step L across R, hand scoops up, palm in, approx waist ht. |
| | 3-4 | Repeat cts 1-2. |
| 7-8 | | Repeat meas 5-6. |

PART B: HANDS JOINED IN "V" POS

Note: Meas 1 only is in 3/4 meter

- | | | |
|------|---|-------------------------------------|
| 1 | 1 | Step R to R |
| | 2 | Step L across R |
| | 3 | Step R behind L. |
| 2 | 1 | Stamp L to L |
| | 2 | Hop on L |
| | 3 | Step R across L, while bending body |
| | 4 | Step L behind R. |
| 3 | 1 | Step R to R |
| | 2 | Step L across R. |
| | 3 | Step R to R |
| | 4 | Step L behind R |
| 4-6 | | Repeat meas 1-3 |
| 7-12 | | Repeat meas 1-6. |

PART C:

- | | | |
|---|---|-----------------------|
| 1 | 1 | Step R to R |
| | 2 | Step L across R |
| | 3 | Step R back in place. |
| | 4 | Step L to L |
| 2 | 1 | Step R across L |
| | 2 | Step L back in place. |
| | 3 | Step R back |
| | 4 | Close L to R. |

- 3 1 Step R fwd twd ctr, while turning R
- 2 Close L to R, while snapping fingers to R at chest ht.
- 3 Step L fwd ctr ctr while turning to L
- 4 Close R to L while snapping fingers to L at chest ht.
- 4 1-3 3 step turn (R,L,R) moving away from ctr to reopen the circle.
- 5-8 Repeat meas 1-4.

INTERLUDE:

- 1 1 Step R across L
- 2 Step L to L.
- 3 Step R behind L.
- 4 Step L to L.
- 2-4 Repeat meas 1, 3 more times (4 in all)
- 5 1 Step R fwd, twd ctr, bend knee
- 2 Step L bkwd.
- 3-4 Repeat cts 1-2, reverse direction.

Presented by Ya'akov Eden
1981 Idyllwild Weekend Workshop

RANCHERA

Uruguay

SOURCE: Cpl dance from Uruguay, called El Limpia Sillas (the chair cleaner) because when the musicians play this music everyone gets us to dance. This Ranchera was taught at Maine Folk Dance Camp by Laura Zanzi de Chavarria.

MUSIC: Record: Folkdancer MH 45-1131A

FORMATION: Cpls scattered informally, facing "front", inside hands joined.

STEPS: Waltz. Also a balance to the side, thus: step on left foot to left side, cross right behind right, step on L in place.. Can also be done starting R.

METER: 3/4

PATTERN

Meas.

FIG. I: Basic Step

Beginning with outside foot, do 2 waltz steps forward--on last 2 counts of second meas. turn twds. ptr to face in opp dir.

1-8 Repeat in this dir. starting with inside foot. Face partner, do 2 side balances, starting to M's left, W's right; turn away from ptr with 4 walking steps, hold 1 ct, clap

1-8 Repeat all.

FIG II: SQUARE WALTZ

1-4 In semi-open ballroom pos, do 2 waltz steps fwd, twds frontwall. Do 2 more waltz steps turning 3/4 turn CW to face left wall.

5-16 Repeat 3 more times, making 3/4 turn each time. End facing back wall, with W on M L side.

FIG III:

1-16 Repeat FIG I facing back wall

FIG IV. FREE STYLE WALTZ

1-16 In ballroom pos, waltz anywhere on the floor.

FIG. V. UNDER THE ARM AND CHANGE PLACES

1-2 (M releases R hand and steps away from ptr) M pulls W twd his L side, raising L arm and turning her CW under his arm as they exchange places. Ptrs pull back.

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

FIG VI. VARSOUVIENNE POSITION

1-8 (M takes W R hand in his R and pulls her into varsouvienne pos.) Waltz balance to side, W crossing in front of M. W begins with R ft to R, M begins with L ft to L. Then alternate ftwk and direction. This figure is danced in place (a total of 8 times).

9-16 Repeat Meas 1-8 travelling in LOD. Separate on last measure and face front, W on M R side.

FIG. VII.

1-16 Repeat FIG. I., except on last meas, clap on ct 3 and bow to ptr.

ARNOLD'S CIRCLE (England)

This dance was choreographed by the late Pat Shaw in honor of a friend of his, Arnold Bökel of Hamburg, Germany. Presented by Steve Kotansky at the 1980 Stockton Folk Dance Camp.
Record: Festival F-801-A 2/4 meter

Formation: Double circle, ptrs facing, M back to ctr.

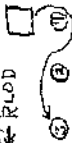
Meas Pattern

2 notes Introduction

I. CHANGE PLACES

- 1-2 With R hands joined, change places with ptr:
4 steps, beg R.
3-4 Joining L hands, change places with ptr but don't
let go of L hands: 4 steps, beg R.
5-6 Join R hands with person to R in opp circle (circle
is now complete, alternating M,W,M,W; (with M back
to ctr). Balance fwd, stepping R,L,R (cts 1,2, meas 5);
balance bkwd, stepping L,R,L (cts 1,2, meas 6).
7-8 Release L hands and change places with person holding
R hand: M walk fwd, W turn CCW under joined hands.
9-16 End with M on outside of circle, W with back to ctr.
Repeat meas 1-8 from new pos. End with orig ptr in
orig pos.

II. DOUBLE PROGRESSION

- 1-4 W stand in place. M, beg R, with 8 steps go behind
ptr (pass R shldr) curve to inside of circle, pass
in front of next W and go to 3rd W (ct ptr as 1st W).
M travel to their R (RLOD) 

- 5-8 In closed pos, swing with this new ptr (buzz step).
Leave W on outside of circle, ptrs facing.
9-16 Repeat meas 1-8 but M stand in place, W travel
around ptr, curve to outside, pass in front of next
M and go to 3rd M to swing (W travel to their R (LOD)).



Repeat dance from beg with new ptr.

FESTIVAL RECORDS

2769 W. Pico Blvd.
Los Angeles, CA 90006
Phone 213 / 737-3500

LEVI JACKSON RAG (England)

This dance for 5 couples was composed by Pat Shaw.
Presented by Steve Kotansky at the 1980 Stockton Folk Dance Camp.
Record: Festival 801-A/2 2/4 meter

Formation: 5 cpls, 2 pairs of cpls facing each other and one
at the head of the hall (back to music) facing down.

Meas Pattern

3 notes Introduction

I. RIGHT AND LEFT THRU

- 1-4 Sides R and L Thru. On meas 3-4 (during courtesyt turn)
head cpl walks half way down the set to stand be-
tween the pairs of cpls.
5-8 Side cpls R and L Thru back home. On meas 7-8, head
cpl proceeds the rest of the way to the bottom of
the set.

II. CIRCLE

- 1-4 Side cpls circle L, once around. Head cpl separate
and walk up the outside back to place.
5-8 All do-si-do ptr.

III. STARS

- 1-4 Ladies Chain 2/5 around and courtesyt turn: Ladies
make a R hand star in the ctr, pass the person next
to ptr and courtesyt turn with the next.
5-8 Repeat meas 1-4 another 2/5 around the set.

IV. PROMENADE, SET AND SWING

- 1-2 Promenade 1/5: one place CCW.
3-4 Balance to ptr.
5-8 Swing ptr.

Repeat dance from new pos. M have moved one pos
around the set and there is a new head cpl.

WESTERN TRIO MIXER

Formation: Sets of 3 (MMW) facing CCW, hands joined or arms linked.

- 1-8 Walk fwd 16 steps in LOD.

- 9-16 RH girl goes behind M into ctr of circle to join us with other
RH girls, circling CW with either 2-step, polka, or walking steps.
M swings LH girl in social dance pos and puts her on his R to face
LOD on meas 16. Girls in the ctr rush to join new trio at M's L.

I D Y L L W I L D W E E K E N D C O N F E R E N C E

June 19-21, 1981

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BAUERNMADEL MIT WALTZ
(Austria)

Done

PRONUNCIATION: BOW-URN-MA-DILL

MUSIC: Record: Tanz EP 58133

FORMATION: Cpls facing LOD, crossed hand hold in front as in skating pos.
W on R side of M.

Style: Very smooth & flat footed.

METER: 2/4 and 3/4 *measures in 1/4 meter* PATTERN

Meas. *Intro: 4 measures in 2/4*

Fig I
~~1-8~~ *1-4* Cpls walk 7 steps LOD starting on outside ft. Stamp and turn *on 7th step*
twd ptr on the 8th step to face RLOD *keep when inside ft*

~~9-16~~ *5-8* Cpls walk 7 steps RLOD starting on outside ft. Stamp and turn
twd ptr on 7th step to face LOD.

Fig II
~~1-4~~ *1-2* Cpls walk 3 steps in LOD stamping and turning twd ptr on 3rd
step to face RLOD

~~5-8~~ *3-4* Cpls walk 3 steps RLOD stamping and turning twd ptr on 3rd
step to face LOD

Fig III
~~9-16~~ *1-4* M walk 8 steps LOD while W turns ^{cw} under raised joined R hands.

Fig IV
~~1-32~~

Brief pick up notes before waltz
Cpls in ~~social dance pos~~ waltz in LOD.

Note: shldr-shldr blade pos w/ smooth

Presented by Morry Gelman
Idyllwild Weekend Conference 1981

on last 2 measures
To do dance as a mixer, turn W cw under joined M-L, WR arm
+ W moves fwd in LOD

FINSTERAUER LANDLER ^{20/11}
(Germany) ^{1/1}

SOURCE: Finsterauer Landler is a couple dance from lower Bavaria and can be seen at the local fests and community dances. It was learned by Morry Gelman from folk dance groups in Munich. This form of landler with the woman turning under joined hands while the man circles the woman is found in various forms in the Bayerischer Wald, a region in lower Bavaria along the Czech and upper Austrian borders. PRONUNCIATION: FIN-ster-ow-er LAHND-ter

MUSIC: Record: Festival 45 ^{F-EP-502-like A, Bnd 1}
M back to ctr

FORMATION: Cpls in circle, W to R of M. R hands joined, thumb of M L hand tucked in waistband, W L foot at waist

STEPS: Single step: Walking steps done in 3/4 rhythm
Simple Balance Step: L (1) touch R not to waist (2) hold (3) W use opp ft w/

METER: 3/4 *Intro 4 meas* PATTERN

Meas

PART I. WOMAN TURN UNDER: MAN AROUND WOMAN

- 1-2 Cpls swing joined R hands fwd (1 meas) and back (1 meas). Slight body motion fwd and back but ~~NOT a full waltz balance~~. *W to Simple Bal. Step*
- 3-5 Cpls swing joined R hands fwd as W turns (pivot turn) twice CW *stepping etc 1,3* (meas 3 & 4) under joined raised hands which are swung to a fwd pos after W finishes her turns (meas 5). There is good motion in LOD for the cpl during this maneuver with the M stepping L (meas 3), R (meas 4), L (meas 5). W dances pivot step (ct 1, 3, 1, 3, 1, -close).
- 6-8 Cpls swing joined R hands ^{on R ft.} down in RLOD then raises them as W turns once under while moving to inside of circle (meas 6) at the same time M with single R ft step moves to outside of circle (to place W just left). As cpl raises joined hands again W continues pivoting turn once CCW and moves twd outside of circle while M takes single step with L ft and continues twd inside of circle (meas 7). W makes "adjusting move" while returning to starting place as M takes single R step to starting place as cpl end figure facing each other with joined hands RLOD (meas 8).

9-16 Repeat action of meas 1-8

INTERLUDE

- 1-4 *Balance and* Swing joined R hands fwd (1 meas) and back (1 meas) and fwd again while W turns 1-1/2 CW to Varsouvinne pos. M is slightly behind W, off her L shldr. *(M L arm w R arm straight fwd)*

PART II. WALTZING FORWARD

- 1-8 Cpls waltz in LOD moving *ally* some in to L and out to R. *(Beginning on L ft)* Drop hands at end and turn to face each other.

FINSTERAUER LANDLER (Cont'd)

PART III CLAPPING

1-8

Hit own hands three times, ¹⁻³ ptrs hands once, ⁽¹⁾ own once, ⁽²⁾ ptr once. ⁽³⁾
 Repeat to end of 8 meas.

Repeat dance from the beginning. Done four times on this record.

*Variation: In a big circle, clap hands together 3x,
 hit neighbors' hands, own hands, neighbors' hands.*

Presented by Morry Gelman
 Idyllwild Weekend Conference 1981

RAMSAUER KREUZPOLKA
(Austria)

SOURCE: This is a typical Alpine variation of the simple widespread Kreuzpolka dance form. First noted in 1936 in the Pongau area.
Translation: Crosspolka from Ramsau.

MUSIC: Record: *Festival - F-EP-503, Side 2, Bnd 1*
Tanz EP 58130, Side A, band 4

FORMATION: Cpls in a circle, facing LOD, crossed hands in front, R on top.

METER: 2/4 and 3/4

PATTERN

Meas.

1-4 INTRODUCTION 2/4 time

1-2 Walk 3 steps LOD (start outside feet, M L, W R), touch inside ft, to floor (ct 2 of meas 2).

3-4 Turn twd each other, walk 3 steps RLOD (start M R ft, W L ft), touch inside foot to floor (ct 2 of meas 4).

5-6 Face ptr, take one side step LOD, cross other ft over and touch floor. Reverse action, take one side step RLOD, cross other foot over and touch floor.

7-8 Moving LOD, W turns CW twice *wt Dreher*, under joined raised R hands as M walks 4 steps alongside of ptr.

9-16 Repeat meas 1-8

3/4 time

17-32 Cpls waltz in social dance pos (using Dreher waltz) moving LOD, to end of 3/4 music.

OR

AS A CHANGING PTR DANCE

31-32 M raised L hand, W turns CW under raised hands and moves fwd one position to new ptr.

REPEAT DANCE FOUR TIMES.

Presented by Morry Gelman
Idyllwild Weekend Conference 1981

Pronun. - Vah-ten-tahl-er Mah-zohl-kah

Done

5

WATTENTALER MAZOLKA
(Austria)

SOURCE: A couple dance learned from a folk dance group in Innsbruck, 1976
Tirol, Austria as done in the village of Watten. PRONUNCIATION:
VAH-ten-tahl-er mah-ZOHL-kah

MUSIC: Record: Tanz EP 58614

FORMATION: Cpls in promenade pos (W to R of M, hands joined in front: M R
with W R (on top), M L with W L). All facing LOD

STEPS: Small walking steps; Dreher: pivot with two steps.

Style: *Very smooth & flat-footed. M leads strongly thru out*

METER: 3/4 *Intro: 2 beats* PATTERN *Begin in Fig w/ outside ft (M-L, WR)*

Meas.

1-2 W walks ^{twel} to inside of circle with three steps (meas 1). W turns ^{to stay face M} 1/2
CW under raised joined hands to face LOD again with three steps *on inside of circle*
(meas 2). M marks time in place with slight rotation, acting as
a pivot.

3-4 Repeat action of meas 1-2 with W walking to outside of circle,
turning CCW under raised hands to face LOD again.

5-8 Repeat action of meas 1-4

9 M leads W to a pos in front ^{+ waist hi} of and facing him (three steps)

10 W turns CW once under raised hands (three steps)

11 M turns CCW once under raised hands (three steps)

12 Lower hands, M turns once CCW (backing under the lowered joined
hands while bent over with joined hands at his R side). *Straighten*
up to face ptr at end of turn *(4 cts) on 3.* *arm pit* *W hands to allow*
room for turn.

13 W turns CW once under raised hands (three steps)

14 Releasing L hands, W turns CW once under raised R hands (three steps)

15-16 Cpl in ~~closed pos~~ ^{shldr-shldr blade} dance three dreher's (pivot)², turns CW, moving LOD.

On last 2 cts open to orig pos.

Presented by Morry Gelman
Idyllwild Weekend Conference 1981

This dance is from the region of Dél-alföld (Tapei), and means the "jumping" dance.

Pronunciation: Deht-ahl-fööl-de oo-grosh

Record: LP-51, Side B/6. Hungarotón LPX 18031-32. 2/4 meter.

Formation: Single circle of dancers facing ctr, no ptrs. Wt is
on R ft.

2/4
Meas

Intro' 16 meas for — need
Pattern

1 ♪ Step sdwd L on L ft (ct 1).
 ♪ Bend L knee (ct 2), and bend R knee, picking up R ft
 diag bkwd.

2 ♪ Leap sdwd R on ball of R ft (ct 1).
 ♪ Leap on ball of L ft across in back of R (ct &).
 ♪ Leap sdwd R on whole R ft and bend knees slightly (ct 2).

3 ♪ ^{up} Hop on ball of R ft in place and touch ball of L ft directly
 fwd with slight outward rotation of L leg (ct 1).
 ♪ ^{down} Leap in place on whole L ft with a stamp and touch ball of
 R ft directly fwd with slight outward rotation of R leg
 (ct 2).

4-5 1 2 3 4 0 Repeat action of meas 2-3.

6 ♪ 1 Leap sdwd R on ball of R ft (ct 1).
 ♪ 2 Leap on ball of L ft across in back of R (ct &).
 ♪ 3 Leap sdwd R on ball of R ft (ct 2).
 ♪ 4 Leap on ball of L ft across in back of R (ct &).

7 ♪ 5 Leap sdwd R on whole R ft with a stamp and bend R knee
 slightly (ct 1).
 ♪ ^{up} Hop in place on ball of R ft and touch ball of L ft
 directly fwd with slight outward rotation of L leg (ct 2).

8 ♪ ^{down} Leap in place on whole L ft with a stamp and touch ball
 of R ft directly fwd with slight outward rotation of
 R leg (ct 1).

♪ ~~1 Leap sdwd R on ball of R ft and clap own hands forward-
 low (ct 2).~~
 ♪ ~~2 Leap on ball of L ft across in front of R and clap own
 hands similarly (ct &).~~

9-10 1-3 ^{up-down} Repeat action of meas 2-3. *clap on 1 2 3*

11-12 1-3 ^{up-down} Repeat action of meas 2-3.

13 1-5 ^{up-down} Repeat action of meas 6. - *first 4 of meas 7*

14 ♪ ^{up} Leap sdwd R on ball of R ft and touch ball of L ft
 directly fwd with slight outward rotation of L leg (ct 1).
 ♪ ^{down} Leap in place on whole L ft with a stamp and touch ball
 of R ft directly fwd with slight outward rotation of
 R leg (ct 2).

15-16 ^{up-down} 2x Repeat action of meas 14 twice, clapping on last three cts.

BÉLALFÖLDI UGRÓS (continued)


- Fig 2
- 17 Step on whole R ft just in front of L toe and bend R knee slightly (ct 1).
 + Step on ball of L ft just in back of R heel (ct &).
 2 Step on whole R ft just in front of L toe and bend R knee slightly (ct 2).
 + Step on ball of L ft just in back of R heel (ct &).
- 18 Repeat action of meas 17.
 19-20 Repeat action of meas 17 twice, moving fwd.
 21-22 Repeat action of meas 17 twice, moving sdwd R.
- 23 Step in place on whole R ft and swing L leg (knee bent slightly) diag bkwd-low, also rotate chest and R leg slightly outward (ct 1).
 Rise on ball of R ft (ct &).
 Lower R heel and also rotate chest and R leg to re-face ctr (ct 2).
 Step on L heel in place (ct &).
- 24 Repeat action of meas 23.
 25 Repeat action of meas 23, except also clap own hands once (ct 1).
 Clap twice (cts 2, &).
 26 Repeat action of meas 23 except also clap own hands once (ct 1), then pause (ct 2).
 27 Repeat action of meas 23 exactly.
 28-29 Repeat action of meas 25 twice (same as meas 23 except also clap, then clap-clap).
 30 Repeat action of meas 26 (same as meas 23, except also clap, then pause).
- 31-32 Step on R ft across in front of L (ct 1). (step)
 Jump sdwd L on both ft together and click L ft against R (ct 2) and repeat twice (three times in all) (cts 3-4). (close)
- 33 Jump sdwd L on both ft together and click L ft against R (ct 1) and repeat (ct 2). (close)
- 34 Jump sdwd R on both ft together and click R ft against L (ct 1) and repeat (ct 2).
- 35-36 Repeat action of meas 33-34.
 37 Repeat action of meas 33.
 38 Step on R ft beside L and click R ft against L (ct 1).
 Step on L ft beside R and click L ft against R (ct &).
 Step on R ft beside L and click R ft against L (ct 2).
 Repeat action of meas 33.
- 39 Step on R ft beside L and click R ft against L (ct 1).
 40 Step on L ft beside R and click L ft against R (ct 2).
 41 Slap R palm on front of R thigh, also step fwd on L ft (ball of R ft remains where it is) and kneel on R knee (cts 1-2). Slap on L 2
- 42 Slap R palm on floor (ct 1).
 Clap own hands in front of body (ct &).
 Slap R palm on floor (ct 2).
 Clap own hands in front of body (ct &).
 43 Repeat action of meas 42.
 44 Slap R palm on floor (ct 1).
 Rise with a jump on both ft apart and clap own hands (ct 2).
 Jump up into the air and click ft together in the air (ct &).

8 heel
 3-4 clap
 6-8


3 heel
 3 heel
 2 heel slides

Fig 3

DELALFÖLDI UGRÓS (continued)

- 45  Land with a jump on both ft apart (ct 1).
 Jump up into the air and click ft together in the air (ct &).
 Land and click ft together in place (ct 2).
 Rise on ball of R ft (ct &).
- 46 Lower R heel (ct 1).
 Step on L heel in place (ct &).
 Step in place on R ft and rotate R leg outward (ct 2).
 Rise on ball of R ft and unrotate R leg (ct &).
- 47 Repeat action of meas 46.
- 48 Repeat action of meas 46 except also clap own hands in front of body (ct 2).

Example of ad lib clapping variation for meas 33-36.

- Ftwk as above, with claps as follows:
- 33  Clap own hands twice (cts 1-2).
- 34 Slap R palm on front of R thigh (ct 1).
 Clap own hands (ct &).
 Slap R palm on front of R thigh (ct 2).
 Clap own hands (ct &).
- 35 Slap R palm on front of R thigh (ct 1).
 Clap own hands (ct &).
 Slap R palm on front of R thigh (ct 2); pause (ct &).
- 36 Clap own hands (ct 1); pause (ct &).
 Slap R palm on front of R thigh (ct 2).
 Clap own hands (ct &).

Notes by Rickey Holden.

Presented by Stephen Kotansky
 Idyllwild Weekend Conference, 1981

Repeat Fig 2 + 3

PAJDUŠKO
(Bulgaria)

This dance was learned from Georgi Kinski from Gabrovo, at a festival in Burgas in 1978. It is thought that this dance form originated in Northern Bulgaria and Romania (Rustemul), spreading to the rest of Bulgaria and to Greece and Yugoslav Macedonia. The dance has a characteristic limping quality. This form is interesting in that the pattern is symmetrical.

Pronunciation: pie-DOOSH-koh

Record: Any good Pajduško (e.g., Nama LP I) *How record*

Meter: Pajduško is most typically described as a 5/16 or 5/8, but is also found as 3/4 and 6/8. This dance is written in 5/16.

♩ ♪
Q S
1 2

Formation: Short lines, hands held in "W" pos.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Facing fwd, moving L, step on R ft crossing in front of L.
	2	Small falling step, on L ft to L side.
2-3		Repeat action of meas 1 twice.
4	1	Small hop on L, lift R ft fwd.
	2	Step on R in place.
5	1	L ft extended in front low pos, <i>lift</i> hop on R ft.
	2	Step on L in place.
6	1	R ft crosses in front of L. Arms move quickly to front low pos.
	2	L ft steps in place. Arms return to "W" hold.
7	1	Hop on L.
	2	Step on R in place.
8	1	L ft crosses in front of R. Arms move quickly to front low pos.
	2	R ft steps in place. Arms return to "W" hold.
9	1	Hop on R ft. (L ft remains in low front pos.)
	2	L ft steps in place.
10	1	Hop on L (R ft remains in low front pos).
	2	R ft steps in place.
11-20		Repeat action of meas 1-10 with opp ftwk and direction.

Notes by Stephen Kotansky and Janet Reineck.

Presented by Stephen Kotansky
Idyllwild Weekend Conference, 1981

Be-lev Ech-ed

✓ 10
Done

BELEV ECHAD (Israel)

SOURCE: This dance is a debka done flat-footed and very Middle Eastern in its style. TRANSLATION: With One Heart. Dance by Yo'av Ashriel

MUSIC: *Dances by Yo'av Ashriel 1984, Side B, Band 1*
Short

FORMATION: Line in a simple hold "V" pos

METER: 2/8

PATTERN

Meas Ct *Intro 16 cts*

NOTE: Each 1/8 is counted as 1 ct.

PART A - FACE LOD

1 1-2 Debka step R fwd (*touch R heel fwd; step R fwd*)

2 1 Step L fwd

2 Hold

3 1 *Step R fwd, leave L in place*

2 *rock back on L*
~~Stamp L beside R with bent knee~~

4 1 Step R fwd

2 Hold

5 1 Touch L fwd

2 Bend R knee

6 1-2 Repeat cts 1-2, meas 5, Part A, reverse direction (*touch-touch*)

7-8 Repeat meas 3-4, Part A, reverse ftwk *rock*

9-32 Repeat meas 1-8, Part A, 3 more times

PART B - FACE CTR

1 1 Stamp R *fwd* over L, leading with R shldr

2 ~~Lift R while bending L knee~~ *hold*

2 1-2 Repeat meas 1, Part B *stamp*

3 1 *step*
Stamp R to R

2 Close L beside R

4 1 *step*
Stamp R to R

2 Hold

5 1 Leap L to L, *start to bend body*

2 Cross R over L with bent knee, *body bent*

6 1 *step*
Stamp L behind R with bent knee while straightening R fwd

2 Hold

BELEV ECHAD (Cont'd)

- Meas Ct *Straiten body +*
- 7 1-2 /Circle R to R and leap onto R
- 8 1 Close L beside R
- 2 Hold
- 9-32 Repeat meas 1-8, Part B, 3 more times
- PART C *(do w/ bent knees)*
- 1 1 Step R ~~to R~~ *fwd, hands fwd at chest ht*
- 2 ~~Bend R knee~~
- 2 1 Cross L over R
- 2 ~~Bend L knee~~
- 3 1 Step R back
- 2 ~~Bend R knee~~
- 4 1 Step L ~~to L~~ *slty bk*
- 2 ~~Bend L knee~~
- 5-8 Repeat meas 1-4, Part C
- 9-10 Two-step R fwd, twd ctr with stamps, *ind in "v" on*
- 11 1 Hop on R, *head w/ 2 shldr twd ctr*
- 2 Cross L over R while bending knees and body fwd
- 12 1 Step R back in place
- 2 Hold
- 13-16 Repeat meas 9-12, Part C, reverse ftwk *m 13-14 fwd ctr, m 15-16 R shldr*
- 17-20 4 steps with knee bends bk, R, L, R, L
- 21-32 Repeat meas 9-20, Part C
- PART D
- 1 1 Stamp R to R *+ face 200*
- 2 Hold
- 2 1 Hop on R
- 2 Extend L fwd
- 3 1 Hop on R
- 2 Extend L bk
- 4 1 Stamp L ~~over R~~ *fwd* while bending fwd
- 2 Stamp R ~~to R~~ *close*
- 5 1 Stamp L ~~over R~~ *fwd* while bending fwd
- 2 Hold

BELEV ECHAD (Cont'd)

Meas Ct

6 1 Stamp R to R, body up *face ctr*

2 Close L beside R

7 1 Stamp R to R

2 Hold

8 1 Cross L behind R

2 Hold

9-16 Repeat meas 1-8, Part D

INTERLUDE

1 1 Step R to R

~~2 Bend R knee~~

2 1 Close L beside R

~~2 Bend L knee~~

3-4 Repeat meas 1-2, Interlude

PART E

1-20 Repeat Part D and Interlude

Presented by Ya'akov Eden
Idyllwild Weekend Conference

JOTA CRIOLLA
Argentina

SOURCE: Cpl dance from Argentina, the term "criolla" means "native."

MUSIC: Record: Folkdancer ^{MH} ~~MH~~ 45-1130

FORMATION: Cpls facing each other, about 7 ft apart in contra lines. Arms rounded and held about shldr level; fingers snap with dt curing Intro and Fig. I, snapping may also be done during the dance.

STEPS: Waltz

Zapateo: Stamp L (ct.1); brush R toe fwd (ct 2); brush L toe bkwd (ct &); repeat brush fwd and bkwd (cts 3,&). Repeat starts with stamp R.

METER: 3/4

PATTERN

Meas.

INTRODUCTION:

1-8 During the introduction fingers are snapped in time to the music at will. Small balance may be done in place.

FIG. 1: MEDIA VUELTA. (HALF CIRCLE)

1-8 Beginning R, do 4 step-drws (or step-close) ~~to describe a semi~~
~~circle to opp place~~ (8 meas) Change places with ptr making 1/2
CCW circle. Always face ptr.

FIG. II: GIRO (SMALL CIRCLE)

1-8 Do 4 waltz steps to describe a small circle moving CCW. Do 4 more to reverse. In meas 1-4 M R hand passes below WR; in meas 5-8 ML hand below WL.

Note: Fig. should produce a Fig. 8 with each dancer starting in narrow middle.

FIG. III REDONDA (LARGE CIRCLE)

1-8 Do 6 waltz steps to describe a large CCW circle and 2 waltz steps to "round off" with a small CW circle. At the end of 4 meas, dancers should be passing ptr's place. Face ptr throughout this figure. On 1st meas quickly lower arms momentarily crossing wrists, palms up; then return to orig pos.

FIG. IV: GIRO (SMALL CIRCLE)

1-8 Repeat Fig. II - Giro (small circle)

FIG. V: ZAPATEO Y ZARANDEO

1-16 W does 16 waltz steps in front of the M (never turn back on ptr) using any floor pattern she desires. Often the Rombo pattern is used. Thus: do 1 waltz diag fwd L, do 1 basic waltz diag fwd L, 1 waltz step diag bkwd R, 1 waltz step to home place. Repeat. This is the Zarandeo and is a diamond style figure requiring 4 meas to do once.

Delete M's ftwk beginning: M brush R heel fwd, etc. and replace with: Do 16 Zapateo steps, hold R wrist with L hand behind back

1-8 FIGURE VI: REDONDA (LARGE CIRCLE)
Repeat Fig. III - Redonda (large circle)

1-8 FIG. VII: GIRO (SMALL CIRCLE)
Repeat Fig. II - Giro (small circle)

1-16 FIG. VIII:
Waltz freely around the floor for 16 meas but finish in contra lines where you began. Finish waltzes by turning W under M's L arm (to where she was at the beginning of the waltz) on last 2 meas.

1-8 FIG. IX: REDONDA (LARGE CIRCLE)
Repeat Fig. III - Redonda (large circle)

1-8 FIG. X: GIRO (SMALL CIRCLE)
Repeat Fig. II - Giro (small circle). Dancers end facing each other in the ctr. CORONACION = on last ct, W place hands next to W's shldr (outside W's shldr), palm up (ct 1); hold (cts 2-3).

~~Repeat-the-entire-dance, etc. delete~~

1-8 INTERLUDE:
M take WR hands with L and turn W CW under joined hands. Facing each other separate to assume pos with slow walking steps as in Fig. III and IV, balancing in place and snapping fingers to end of phrase. M still has back to designated wall.

Repeat dance in exchanged places.

JOTA CRIOLLA
(Argentina)

SOURCE: Couple dance from Argentina, the term "criolla" means "native"

MUSIC: Record: Folkdancer NH 45-1130

FORMATION: Cpls facing each other, about 7 feet apart. *in center line*
 STEPS: Waltz: *lure, fingers snap w/ it during intro & fig 1, snapping may also be done during the dance*
 Zapateo: *stomp L (1), brush R toe fwd (2) brush L toe bkwd (3) repeat brush foot & bkwd (3, 4). Repeat stomp w/ stomp R.*

METER: 3/4

PATTERN

Meas

1-8 INTRODUCTION

During the introduction fingers are snapped in time to the music, at will. *Smil but may be done in place*

Begin RT
 I(a) FIGURE I - MEDIA VUELTA (HALF CIRCLE)

1-8 Do 4 step-draws (or step close) to describe a semi circle to opp place (8 meas) *Any place w/ ptr making 1/2 ccw circle. Always face ptr.*

Ib FIGURE II - GIRO (SMALL CIRCLE)

1-8 Do 4 waltz steps to describe a small circle moving CCW. Do 4 more to reverse. *In meas 1-4 MR had passed below WR, meas 5-8 M L had below W L. Note: Fig should produce a Fig 8 w/ ptr dncr, starting in narrow middle*

IIa FIGURE III - REDONDA (LARGE CIRCLE)

1-8 Do 8 waltz steps to describe a large circle. *ccw + 2 waltz steps round off w/ end ccw circle.* At the end of the 4th meas, dancers should be passing ptr's place. Face ptr throughout this figure. *On 1st meas quickly lower arms, momentarily crossing wrists, palms up; then return to orig pos.*

IIb FIGURE IV - GIRO (SMALL CIRCLE)

1-8 Repeat Figure II - Giro (small circle)

III FIGURE V - ZAPATEO Y ZARANDEO

1-16 W does 16 waltz steps in front of the M using any floor pattern she desires. Often the Rombo pattern is used. Thus: do 1 waltz step diag fwd ^L, do 1 basic waltz diag fwd L, 1 waltz step diag bkwd ^R, 1 waltz step to home place. Repeat. This is the Zarandeo. *is a diamond style fig requiring 16 meas to do once.*
 M brush R heel fwd, brush R toe bk, brush R heel fwd, brush R toe bk, step on R ft. Repeat starting with L. This is done to the following rhythm: Pa Pi To, Pa PA
 Do Zapateo step 16 times, hold R wrist w/ L hand behind bk.

FIGURE VI - REDONDA (LARGE CIRCLE)

1-8 Repeat Figure III - Redonda (large circle)

FIGURE VII - GIRO (SMALL CIRCLE)

1-8 Repeat Figure II - Giro (small circle)

JOTA CRIOLLA (Cont'd)

FIGURE VIII

- 1-16 Waltz freely around the floor for 16 meas. *but finish in contra line where you began.* Finish by turning W under M's L arm (to where she was at the beginning of the waltz) *on last 2 meas*

FIGURE IX - REDONDA (LARGE CIRCLE)

- 1-8 Repeat Figure III - Redonda (large circle)

FIGURE X - GIRO (SMALL CIRCLE)

- 1-8 Repeat Figure II - Giro (small circle). Dancers end facing each other in the ctr. CORONACION = on last ct, W places hands (palms up) on shldr of M and bows head. M places hands next to W's shldr *meas 9-11* (outside W's ^{shldr} arms), palm up (1) hold (2-3).

~~Repeat the entire dance from this new place. End in original pos.~~

3 waltz steps describing end of circle and close to facing pos.

Presented by Nelda Drury
Idyllwild Conference, 1981

.1-8 INTERLUDE:

M take WR hands with L and turn W CW under joined hands. Facing each other separate to assume pos/as ^{up slow walking steps} in Fig. III and IV, balancing in place and snapping fingers to end of phrase. M still has back to designated wall.

Repeat Fig. I-X in exchanged places.

Page

KLAYZMER

- 38 Pronunciation: CLAYZ-MEHR
 Record: Dances by Yo'av Ashri'el, Y-114, Side A, Band 3
 Part A, Meas 7, Ct 1 and Ct 4, Stamp Step
 Meas 8, Ct 3 heel slightly
 Ct 4 Lift-R Hold
 Part B, Meas 1 4 small steps fwd
 39 Meas 3, Ct 4 aeress-R- fwd

COUNTRY WESTERN SCHOTTISCHE

- 52 Meter: 4/4 Introduction: 8 meas
 Part I, add 1-2 in Meas column. Insert (ct 1) before first comma, (ct 2) before second comma, (ct 3) before third comma, and (ct 4) before first period.
 Part II, add 1-2 in Meas column. Insert (ct 1) before first comma, (ct 2) before left parenthesis.
 Line 4 Insert (2 cts) after each step kick, insert (4 cts) at end of line.
 Line 5 Insert (2 cts) after each step kick, insert (ct 1) after right parenthesis.
 Line 6 Insert (ct 2) before first comma, (ct 3) after right parenthesis, (ct 4) before period.

MEXICAN MIXER

- 59 Change name to TEX-MEX MIXER
 Meter: 4/4 Introduction 4 beats
 Part I, add 1-4 in Meas column.
 Line 3 Insert (ct 1) before first comma, (ct 2) before second comma, (ct 3), hold (ct 4) before period.
 Part II, add 1-4 in Meas column.
 Line 1 Insert (ct 1-2) before first comma, (ct 3-4) before left parenthesis.

TEN STEP POLKA

- 60 Also known as the San Antonio Stroll
 Meter: 2/4
 Part I, add 1-4 in Meas column.
 Part II, Line 1 add 1 in Meas column, add (ct 1) at end of line.
 Line 2 add (ct 2) at end of line.
 Line 3 add 2 in Meas column, add (ct 1) at end of line.
 Line 4 add (ct 2) at end of line.
 Line 5 add 3 in Meas column, add (ct 1) at end of line.
 Line 6 add (ct 2) at end of line.
 Line 7 add 4 in Meas column, add (ct 1) at end of line.
 Line 8 add (ct 2) at end of line.
 Line 9 add 5 in Meas column, add (ct 1) at end of line.
 Line 10. add (or lift L ft straight back) (ct 2) at end of line.

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LA BRUJA

- 57 Meter: 6/8
 Part I, add 1-8 in Meas column.
 Line 1 ~~(about-16-steps)~~ for 2 meas, stepping on
cts 1 and 4;
 Line 2 insert for 2 meas before the first period.
 Part II, add 1-8 in Meas column.
 Line 2 step-close-step step (ct 1-2) close (ct 3)
step (ct 4) insert (ct 5-6) at end of line.
 Part III, add 1-8 in Meas column.
 add (1-3) at end of first and second sentence on
 line 1.
 Line 2, step-close-step step (cts 1-2), close (ct 3),
step (ct 4)
 Line 2, add at end of first sentence: and swing L across
 R (cts 5-6).
 PART IV, add 1-8 in Meas column
 Line 1, insert (ct 1) before first comma; insert (ct 2)
 before second comma; insert (ct 3) before 3rd comma.
 Line 2, insert (cts 4-6) before first period.
 Part V, add 1-8 in Meas column
 Line 1, should read:....(R,L,R,L) (cts 1-4), brush R toe
 fwd (ct 5) and then.....
 Line 2, add (ct 6) before first period
 Part VI, add 1-8 in Meas column
 Line 1, change to read as follows: Leap on R in place
(ct 1), lightly tap L heel close to R ft and lift
immediately (ct &)
 Ending, add at end: M bow. W take glass off head with R hand
 and hold it out to R side and curtsy with L ft behind R.

TSION TAMATI

- 46 Pronunciation: Tsee-on Tah-mah-tee
 Music: Dances by Ya-ov Ashri'el, Y-114 (LP), Side B, Band 4.
 Under "Formation" add: Steps: Yemenite Waltz - step fwd on
 flat of ft (ct 1); 2 steps fwd on ball of ft (cts 2-3).
 Introduction: 8 Meas.
 Part A, meas 6, cts 1-3, add CW before first comma
 Meas 7, ct 1, ~~eeeee-b~~ fwd
 " " " , delete L at end of sentence; add - fwd at
chest ht.
 Part B, meas 2, ct 2, add to end of sentence: ,lift on toes.
 ct 3, ~~Hold~~ lower heels
 47 Meas 7, ct 2, should read: step L bkwd in place, delete
~~behind-R~~
 Meas 7, ct 3, meas 8, cts 1-2, ~~bk~~ out of circle
 Part C, meas 2, ct 1, should read: Step L fwd
 , ct 2, add lifting on toes after first comma
 , ct 3, ~~Hold~~ lower heels
 meas 5-6, change as follows: 2 Yemenite waltz steps ...
 Meas 7, ct 3, ~~Hold~~ lower heels
 Sequence, add to end of dance: Part A, B, C, Interlude, A,B,C,B,C

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NIGUNIM

- 42 Pronunciation: Nee-goo-neem
 Music: Dances by Yo'av Ashri'el, Y-114 (LP), Side B, Band 6
 Introduction-8 meas
 Part A, meas 5-6, change waltz to waltz-balance
 Meas 7-8, add to end: ($1\frac{1}{2}$ turn CW)
 Part B, meas 2, add to end: , drop R shldr slightly twd L.
 Part C, meas 1,2,5,6, change waltz to waltz-balance
 Meas 3, line 2: R L
 44 Part C, meas 9-16, add to end: , change hands to promenade pos.

NIEDERBAYRISCHER LANDLER

- 6 Style: When W have free hand fist is on waist; M tuck thumb in pants.
 Add to end of Introduction: held down.
 Fig. I, meas 1-8, change to read:....walking steps fwd (M stamp R on last ct) with hands held at waist level, M R forearm over W L forearm, starting L.....
 Fig. II, meas 1-8, line 1, add to beginning of sentence: Beginning R W turns.....add to end of line, turns (16 steps 8 turns). M beginning L
 Meas 1-8, last line should read: cts 2,&3. W's hands in small of back, palms out
 Fig. III, meas 1-8, line 3, should read:CCW M beginning L take three.....W begin R.....
 Fig. IV, meas 1-8, line 1, should read: turns with arms making a large circle: W
 Line 4, (meas-5)
 Line 5, three four
 Line 6, change end of line to read: W R shldr on last meas (meas 5,6,7,8)
 Fig. V, line 7, add to end: W R shldr on last meas

RAMSAUER KREUZPOLKA (Weekend Syllabi)

- 4 Meas 1-2, line 2, should read: ft fwd to floor....
 Meas 3-4, line 2, should read:....foot fwd to floor.....
 Meas 7-8, line 1, should read:...twice with dreher under.....

CABALLOS PANZONES

- 50 Style: When W R hands is free hold skirt in hand and put it on the waist.
 Introduction:
 Meter: $3/4$
 Part I, line 4, add 1-8 in Meas column; then change line to read: Do 6 of these steps (meas 1-6); end with stamp on the L (meas 7-8)
 Part II, line 4, add 1-6 in meas column
 Line 5 should read: ptr's place (meas 1-5). Stamp L, stamp R (meas 6).
 Line 6, add 7-8 in meas column; then add to end of sentence: W 6 leap-stamps starting R (cts 1,&2,&3,& repeat)
 Line 7, add 9-16 in meas column
 Part III, line 1, add 1-4 in meas column; and change to read Stamp L to L (ct 1), scuff.....of L ft (ct 2), lift
 Line 2, change snap to stamp as follows:...to place (ct 3), stamp.....of L (cts 1-3). Repeat.....

- 50 Part III, line 4, add 5-8 in meas column; then add to beginning of sentence: Four waltz.....
 Part IV, line 1, add 1-8 in meas column
 Lines 2-3, change as follows:.....L to L (meas 1-5).
 Stamp R, Stamp L (meas 6).
 Line 5, add to end: turn (meas 7-8)
 Part V, line 1, add 1-8 in meas column; then change as follows:
him 1/2 turn CCW (ct 1), and pushes her away with
1/2 turn CW (cts 2-3). 3 in and....
 Line 3, should read: heel, stamp, stamp (2 meas). Repeat
 Yo-Yo. M do 6 waltz-balance steps. Both begin R.
 Part VI, line 1, add 1-8 in meas column
 Line 4, change to:.....side 1/2 turn L (L).....
 Part VII, line 1, add 1-8 in meas column; then change to read:
In modified ballroom.....
 Line 2, should read: L, close, L, close, L; close, R,
 close, R.....
 Line 3, delete Varseouvienne-pes, then change entire line
 to read: of these (meas 1-6); then turn W CCW into M
R side with L hands joined fwd and joined R hands on
W R hip (meas 7-8).

KLEFTES

- 22 Record: Festival Records DEG 8008 (33-1/3 EP), Side 1, Band 1
 Introduction: 4 meas
 Add to end of dance: Do dance 7 times then go into Pogonisios
 page 26 (there is a very low Clarinet, then singing,
 then begin the Pogonisios with the next Clarinet solo).
 Add to end of dance: Variation on Meas 1-2 for M only, meas
 3-4 is the same.
 Meas 1 - Squat and rotate knees to R and bounce 3 times
 (cts 1-3); rotate knees to L and bounce once
 (meas 4); rotate knees to R and bounce twice
 (meas 5-6).
 Meas 2 - Small prep rise with small step R to R (ct &);
 bounce twice, knees R (ct 1-2); extend straight
 L leg diag R (ct 3); extend L leg diag L (ct 4);
 step L in place (ct 5); rise (ct 6).

BOHMERWALD LANDLER

- 3 Steps: Even flat-footed walking waltz.
 Hands: M free hand with thumb in waistband, W fist on hip
 Introduction should read: Facing ptr with both hands joined and
 swing joined.....twice with a step-close in LCD, RLOD
 and repeat.
 Fig. 1, meas 1, line 1, change swinging to bringing
 Line 2, add to end: W start R
 meas 2, change swinging to bringing
 Meas 3, add to end of meas: M begin L, WR.
 Meas 4, delete take-small-step-twd-each-ether, swinging
 change to read: 1 step fwd and 1 step bwd, pulling
 Meas 4, line 2 delete and-up; change take-small-step
away to close; add to end M begin R, WL
 4 Add on top of Fig. V, VI VII: Repat Fig. I, II
 Add to end of dance: Dancers retain hands and bow twd ctr.