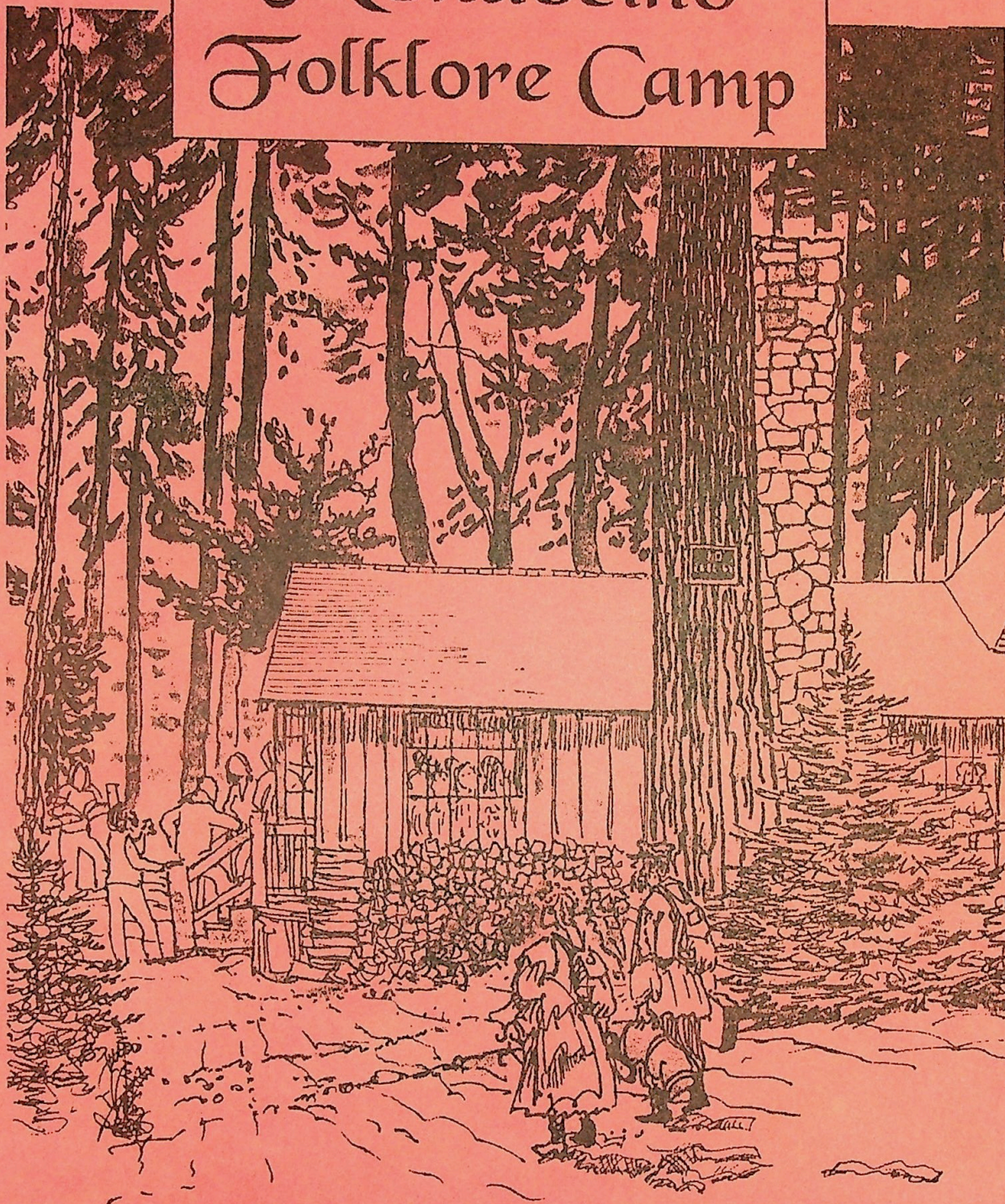


Becky & Greg Deja

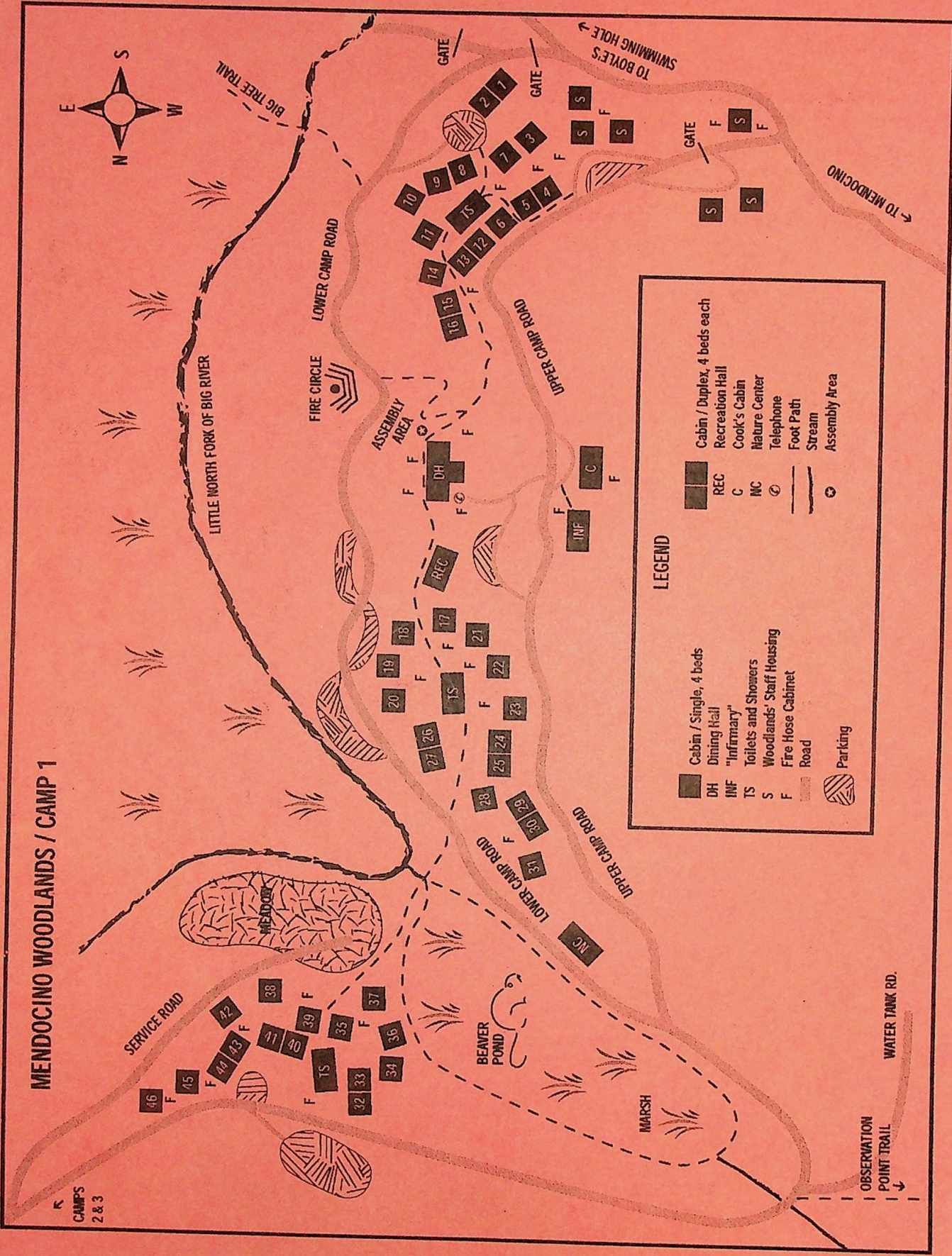
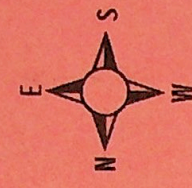
Mendocino Folklore Camp



©jimbrown

June 17 - June 24, 2006

MENDOCINO WOODLANDS / CAMP 1



LEGEND

Cabin / Single, 4 beds

DH Dining Hall

INF "Infirmary"

TS Toilets and Showers

S Woodlands' Staff Housing

F Fire Hose Cabinet

Road

Parking

Cabin / Duplex, 4 beds each

REC Recreation Hall

C Cook's Cabin

MC Mature Center

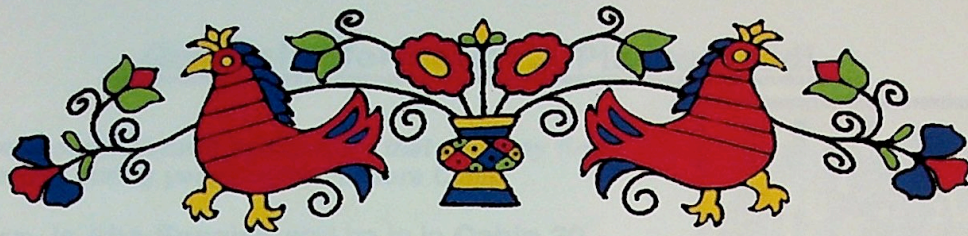
Telephone

Foot Path

Stream

Assembly Area

CAMPS 2 & 3



Dear Folklore Friends,

Welcome to Folklore Camp! This pioneer of folk dance camps began as a weekend in the town of Mendocino in 1962. Madelynne Greene, the founder, had taught at Maine Folk Dance Camp that year and decided with C. Stewart Smith to try a West Coast camp. She wanted it to have a woodsy setting and, like Maine Camp, to be a place where not only international folk dances were presented, but where music, customs, folklore and ethnic foods set the scene for a truly unique experience.

Two years later Madelynne moved the camp to the Mendocino Woodlands and it flourished under her creative direction as The Madelynne Greene Folklore Camp. The youngest dancer in those years was Billy Burke, who has been coming to the camp ever since, and is now one of our Directors. In 1970, Madelynne's death left the camp in the care of C. Stewart Smith, Gordon Engler and Nora Hughes and they managed the camp that year and the next. Then Honora Clark organized a group to continue the camp. In 1972, she, Dean and Nancy Linscott, and Joan and Dale Donleavy became directors of the Mendocino Folklore Camp.

The directors have evolved through the years with Leon Pinsker, Knute Fisher, Jeff O'Connor, Marilyn Smith, Mary Korn, Mark Wegner, Sharon Fisher, Dave Charlebois, and Bev Mann, to the present group. After nearly two decades of dedicated leadership which saw the camp improve in every possible way, Dean and Nancy Linscott retired in 1988. Attending since 1970, and directing for many years, Bev Mann has retired but will still add her creative touch to the parties, decorations, name badges, etc.

The camp is a member of the Mendocino Woodlands Camp Association, which has worked through the years to preserve and protect the natural beauty and rustic charm of our camp, as well as Camps 2 and 3. Russell Linscott, who virtually grew up coming to camp with his parents, was the first Woodlands naturalist and developer of the Nature Center and trails in Camp 1.

True to Madelynne's dream, the camp remains one of the most unique experiences of international folk culture in the United States. Superb dance teachers from all over the world have taught here and many teachers have made their premiere appearance in North America at Folklore Camp. There is an ever growing emphasis to dance to live music at camp, and we are very fortunate to have the very talented Becky Ashenden leading our incredible group of musicians this year.

We owe heartfelt thanks to our many supporters over the years - staff and campers who always perform their "special" jobs which make the camp run smoothly and enjoyably; people who endlessly donate their time, talents and creativity to add the magic to our parties, our friends who constantly promote the camp, and people who have been so generous in their donations through the auction and our fundraising to keep the camp going. We are here because of you!

So fill up on the beauty, the serenity, the dances, music, folklore and food. Enjoy and have a great week.

The Directors; Billy & Susie Burke, Emma Charlebois, Debbie Evenich & Phyris Tobler

General Information... Please Read!

Here is some general information that you may find helpful during your stay at Folklore Camp



Camp Nurse: Is Abe Evenich and he is in Cabin 20.

For General Questions or Problems: Ask Any of the Directors.

Announcements: General announcements will be posted on the white board at the entrance to the Dining Hall. Brief announcements will be made at lunch and/or dinner.

Smoking & Fires: No candles or open flame lights are allowed in any area of camp. These woods are a literal tinderbox and your cooperation in protecting them, and us, is appreciated. You may, however, use the fireplaces. Firewood is available outside the Dining Hall, next to the driveway. If you smoke, be extra careful to extinguish your cigarette butts properly. There are butt cans outside the Dining and Dance Halls...please do not ever leave your cigarette butts on the ground anywhere within the Woodlands. Your fellow campers will also appreciate it if you do not smoke too close to the doors of the Dining and Dance Halls.

Auction: Items and funds donated are tax deductible, receipts are available upon request from Phyris. See Billy Burke or Bev Mann about entering your item or service in the auction or just drop off your donations with Susie Burke at the Bazaar.

Flora & Fauna: Beware of and keep a respectable distance from: (1) Poison Oak (see specimen plants near Dining Hall); (2) Skunks (keep Dance & Dining Hall doors closed after activities have finished for the night); (3) Bugs & Other Small Critters, such as (ak!) ticks, scorpions and centipedes (use bug repellent, and check your shoes, bedding and body now and then for unwanted guests).

Storage: There are cubicles which provide storage for each individual cabin. These are located just outside the kitchen/serving area. Please do not leave your personal items in the shared public areas.

Lost & Found: Boxes for lost items & for outgoing mail are located on top of the cubicles.

Meals: If you wish to eat vegetarian, make sure you are signed up. If you did not request this prior to camp, see Emma. It is possible to make arrangements with the kitchen staff. No selective vegetarians, please! You must stick with your omnivorous vs. vegetarian decision all week.

Public Phone & Messages: There is a public phone booth outside, behind the lounge. If other people are waiting to use the phone, please be courteous and keep your conversations short. If the phone rings when you pass by, it would be very nice of you to answer it. If the person requested is not around, you may leave a note for them on the chalk board inside the phone booth. If you are expecting a phone call you might want to check that message board regularly.

Off Limits!: Please do not enter the Kitchen work area or use the Kitchen Staffs bathroom.

General Courtesy: Please be considerate of others noise wise, especially late at night and early in the morning. And when the dance floor is crowded, especially during couple dances, everyone should do their best to use standard dance floor etiquette and not bump into others.

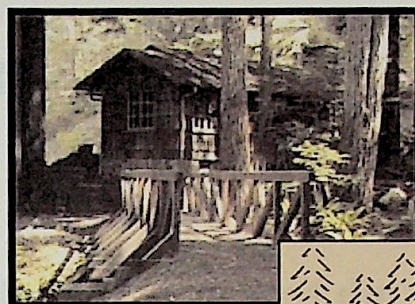
Trails: Please keep to the trails to minimize erosion to the fragile Woodlands hillsides.

Final Cleanup: Everyone is responsible for cleaning their own cabins and turning in any unused firewood to the designated drop off sites before leaving camp (please reference the "Cabin Cleaning and Checkout" list at the back of your Syllabus).

The Mendocino Woodlands Outdoor Center

Dear Campers,

We hope that each of you will take a few minutes to read this short introduction to the Mendocino Woodlands. This very unique and well-loved camp is in a special redwood forest with historic buildings and a wealth of flora and fauna.



The Mendocino Woodlands Outdoor Center (MWOC) is a 720-acre unit of the State Park System, located in the Jackson State Forest, nine miles inland from the town of Mendocino. It is comprised of three separate camp-grouping facilities that can accommodate from 30 to 440. The redwood buildings and the extensive hiking trails were constructed in the 1930s under President Roosevelt's Civilian Conservation Corps (CCC). Since that time the camp's landlord has changed from National Park Service to the State of California's Department of Parks and Recreation, then to the Dept. of Agriculture, Division of Forestry. In 1976, The Friends of the Woodlands was formed when a number of campers were concerned about the logging plans of the California Division of Forestry (CDF). After some active letter writing to the State Legislature, SB 1063 was passed putting the MWOC back under the State Parks and Recreation Department. This bill reduced the Woodlands acreage from over 2200 acres to the present 720 acres. In 1997, the Woodlands received National Historic Landmark status.

Although the ownership of the camps has changed hands several times, the operation and maintenance has been successfully carried on for the past 51 years by the Mendocino Woodlands Camp Association (MWCA). This organization is a nonprofit association made up of several member groups, themselves yearly renters of the facilities. The MWCA manages the three-camp Outdoor Center for California State Parks. They rent the camps to groups from all over the country. These renters include schools, colleges, youth and spiritual retreats, and a wide range of organizations specializing in the study and enjoyment of American and foreign folk cultures, dance, music, and nature. In fact, the MWOC has become a West Coast center for the study of international folklore.

Along with this broad appeal to all kinds of people, MWOC does have a more specific function as a center for outdoor education. The unique forest location of the camps provides a wide variety of learning experiences for any level of student, from primary grades to university graduates. The year-round stream and ponds at the site help sustain an unusually diverse collection of wildlife. The resident naturalists report that at least six species of fish, two dozen reptiles and amphibians, 67 bird species, and more than two dozen mammal species inhabit the park and surrounding state forest. Animals frequently encountered by visitors to the Woodlands include river otters, beavers, deer, raccoons, steelhead trout, wood ducks, osprey, Virginia rails, and screech owls. The unmanaged, second-growth forest provides an excellent look at the ecology of a redwood community.

Cristian Florescu & Sonia Dion

- Romanian

Brăul fetelor din Drăguș
Călușul din Conțești
Codrenească din Valea Chioarului
Dana
Dansuri din Firiza
Geamparalele din Babadag
Horă din pusta banatului
Hora de la Soroca

Sun Hora lăutărească din Dolj
Învârtita din Căstău
Joc de doi (Ce-ai lăsat doamne la mine)
Jurelul
Mon Opinca
Perinița
Polca din bătrâni
Sun Te aven baxtale

Michael Ginsburg

- Balkan

Sat Son Berance Mesovito
Ciganko Militsa
Ciganko (song)
Divlevo
Dolgoto
Gajda Malisevsko
Haskovska Lesa

Hora De La
Rezina
Lamba Lamba
Moustabeikos
Mon Myatalo Lenche
Sun Ramno Velesko
Romski Cacak

Romski Gajda
Mon Sarakina ↓
Silistrenski Opas
Sokacko Loko
Wed Sokacko Kolo ☆
Tocul
Tsourtoughouzou
Sun Zaharoula

Jeff O'Connor

- Latin Social Dances

mon Ba La Cha Cha
Sat Sun Merengue
mon Salsa
Sun

- Country Western Workshop

❖ *Country Western Tips & Suggestions*

❖ *The Country Western Dance Floor*

Alley Cat

Baby Likes to Rock it

Boot Scootin Boogie

Carribean Cowboy

Cowboy Cha Cha

Cowboy Two Step

Power Jam

Swing Switch

The Barn Dance Mixer

Tush Push

Tzvetanka Varimezova

- Bulgarian Singing

1. Stani Stani Nine
2. Zvanche Zvanna Kolade
3. Shto Mi Se Be Lee
4. Kani Sa Koliu Na Rada
5. Koito Dodi Na Nashata Sidianka
6. Lgliko Devoiko
7. Taz Vecher Ne Sum Vesela
8. Snoshti Vecher Rade
9. Temenugo, Temenushke Momne Le

=====

Izgreja Mesechinka

Raditze Le

Rano Ranila Libe Diljana

Billy Burke

- Irish Tin Whistle

Amhrán A Leabhair

Beir Mé Ó

Egan's Polka

How do you get to Carnegie Hall?

Over the Sea to Skye

The Barley Grain

The Barnyards o'Delgaty

The Rakes of Mallow

Wha Wadna Fecht for Chairlie?



Romanian Dances

By: Cristian Florescu & Sonia





Brâul fetelor din Drăguș

From the Brasov region, Romania

Presented by Sonia Dion and Cristian Florescu

Brâul is a spectacular form of dance, traditionally done by men. In the Southern part of Transylvania, close to the Carpathians mountains, we could find *Brâul* performing exclusively by women. (The word *fetelor* means young girls) This particular form of dance is ancient. Originally the dancers were holding each other by the belt (*brâul*), where the name of the dance comes from. Today, this kind of holding has almost disappeared, it is replaced by grabbing shoulders or by holding hands like for the dancing of the *Hora*.

Formation : circle

Position : hands on waist

Pronunciation : BREWL FEH-teh-lohr deen DRUH-goosh

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 1, Band 7*

Steps : *Pinten* (stirrup) is the Romanian dancer's expression for ; close one ft to the other with a sharp click.

Meter : 2/4

Description of *Brâul fetelor din Drăguș*

Meas. Count

Figure 1

(hands on waist, facing center, moving swd to the right)

- | | | |
|-----|----|--|
| 1-2 | 1 | Stamp on R (without wt) |
| | &2 | Stamp on R (with wt) and moving to the R |
| | &3 | Step L across in back of R |
| | & | Step R to the right (swd) |
| | 4& | Step L across in front of R |

(Rhythmn : quick-slow-slow-quick-slow)

3-6 Repeat measures 1-2, two more times

- | | | |
|-----|----|---|
| 7-8 | 1& | Close R to L with a sharp click (<i>pinten</i>) |
| | 2& | Close R to L with a sharp click (<i>pinten</i>) |
| | 3 | Step on R |
| | & | Step on L |
| | 4& | Touch with R |

(Rhythmn : slow-slow-quick-quick-slow)

9-32 Execute measures 1-8, three more times

Meas. Count

Figure 2

- | | | |
|-----|----|---|
| 1-2 | 1& | Close R to L with a sharp click (<i>pinten</i>) |
| | 2& | Close R to L with a sharp click (<i>pinten</i>) |
| | 3 | Step on R turning ¼ t. to the right (CW) |
| | & | Step on L next to R |

Meter : 2/4

Description of *Brâul fetelor din Drăguș* (continued)

Meas. Count **Figure 2** (continued)
4& Step on R turning $\frac{1}{4}$ t. to the right (CW)

(Rhythmn : slow-slow-quick-quick-slow)

3-6 Repeat meas. 1-2, opposite ftwk alternating L and R

7-8 (facing LOD, L shoulder to center)

1 Hop on R
&2 Step on L fwd
&3 Step on R fwd
& Step on L fwd
4& Step on R fwd

(Rhythmn : quick-slow-slow-quick-slow)

9-32 Repeat meas. 1-8, opposite ftwk alternating Hop on L, Hop on R

Figure 3
(facing center)

1-2 1 Hop on L, facing center, moving slightly to the center,
hands in V pos.
&2 Step on R fwd
&3 Step on L fwd
& Step on R fwd
4& Step on L fwd

(Rhythmn : quick-slow-slow-quick-slow)

3-4 (wt on L leg)
1& Extend R leg in diag. 45° to the left,
bent R leg next to L
2& Extend R leg in diag. 45° to the right,
bent R leg next to L
3 Hop on L
& Step on R
4& Step on L

(Rhythmn : slow-slow-quick-quick-slow)

5-6 Repeat meas. 1-4, same ftwk but bkwd

7 1 Hop on L
& Step on R
2 Step L across in front of R

Meter : 2/4

Description of *Brâul fetelor din Drăguș* (continued)

Meas. Count & **Figure 3** (continued)
Step on R

8 1 Step on L to the left
& Step R across in front of L
2 Step on L
& Raise R leg with bent knee at 45° in front

9-32 Execute measures 1-8, three more times

Figure 4
(moving swd)

1 1 Close R to L with a sharp click (*pinten*) moving to the right
2 Close R to L with a sharp click (*pinten*)

2 1 Close R to L with a sharp click (*pinten*)
2 Close R to L with a sharp click (*pinten*)

3 1 Hop on L
& Step R across in front of L
2 Pause
& Step on L to the left

4 1 Pause
& Step R across in back of L
2 Step on L to the left
& Pause

5-16 Execute measures 1-4, three more times

Figure 5
(facing center, moving to the side)

1 1 Step R Heel across in front of L, moving to left side
& Step on L to the left
2 Step R Ball across in back of L
& Step on L to the left
(meas. 1 = grapevine with heel)

2-3 Repeat measure 1, two more times

4 1 Step on R
& Step on L
2 Step on R
& Pause

Meter : 2/4		Description of <i>Brâul fetelor din Drăguș</i> (continued)
Meas.	Count	Figure 5 (continued) Repeat measures 1-4 with opposite ftwk and direction
5-8		
9	1	Hop on L
	&	Step on R
	2	Step L across in front of R
	&	Step on R
10	1	Step on L to the left
	&	Step R across in front of L
	2	Step on L
	&	Step on R to the right
11	1	Step L across in front of R
	&	Step on R
	2	Step on L to the left
	&	Step R across in front of L
12	1	Step on L
	&	Step on R to the right
	2	Step L across in front of R
	&	Step on R
13	1	Step on L to the left
	&	Step R across in front of L
	2	Step on L
	&	Step on R to the right
14	1	Step L across in front of R
	&	Step on R
	2	Step on L to the left
	&	Pause
15	1	Close R to L with a sharp click (<i>pinten</i>)
	2	Close R to L with a sharp click (<i>pinten</i>)
16	1	Step on R
	&	Step on L
	2	Step on R
	&	Pause

Final pattern : F1 + F2 + F3 + F4 + F5 .

Călușul din Conțești

From South Muntenia, Romania

Presented by Sonia Dion and Cristian Florescu

In Southern Romania, there's a traditional belief (still held by a minority of people) that groups of mimes and dancers could work magic if all the rites were correctly observed, and to this end young men were initiated into the ritual of *Căluș*. This took place in secret and was performed by a *vătaf* (leader) who had inherited the knowledge of *descânțete* (magic charms) and the dance steps from his predecessor. On Whit Sunday, an odd-number (7-9-11) of these *Călușari* began their ritual dance, going from house to house, accompanied by a flag-bearer and a masked *Mut* (a mute who traditionally wore a red phallus beneath his robe and muttered sexual invocations), thus ensuring that each household was blessed with children and a bountiful harvest. This tradition is one of the oldest in Romania, from the period of the beginning of Christianity. Its origin is unknown, although there is similarity with other dances like *Morisco* (from the Iberian Peninsula) and *Morris* (from England). Actually, these dances are among the most famous men's dances in the Romanian repertoire.

This variation of *Călușul din Conțești* consists of two parts. The first one is *Hora din Căluș* (slow part of the music). The second is *Brâul din Conțești*.

Formation: circle

Position: hands free

Pronunciation: KUH-loo-shool deen KOHN-tskeh-sht(ee)

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 1*, Band 9

Steps : *Pinten* (stirrup) Romanian dancer's expression for close one ft to the other with a sharp click.

Meter : 2/4

Description of *Călușul din Conțești*

Meas.	Count	<i>Hora din Căluș</i> (first dance)
		Figure 1: Plimbarea (Circle formation, L shoulder facing center, hands free, moving in LOD)
1-2		Introduction (no action)
3	1 & 2 &	Bounce with L heel, raising R leg (knee bent 90°) in front Touch with R heel in front Step on R fwd Raise L leg (knee bent 45°) in front
4	1 & 2 &	Bounce with R heel, raising L leg (knee bent 90°) in front Touch with L heel in front Step on L fwd Raise R leg (knee bent 45°) in front
5-6		Repeat meas. 3-4
7	1 & 2 &	<i>Echappé</i> (jump on both feet in place, ft apart) Jump and click both feet together in the air Step on L (land on L) Scuff with R heel
8	1 &	Small step on R fwd Scuff with L heel

Meter : 2/4

Description of *Călușul din Conțești* (continued)

Meas. Count **Figure 1** (continued)

- 2 Small step on L fwd
- 9-14 Repeat meas. 3-4, three times
- 15-16 Repeat meas. 7-8

Figure 2: în două laturi
(body slightly facing the moving direction)

- 1 1 Step on R fwd (LOD)
& Scuff with L heel fwd
2 Step on L fwd
& Scuff with R heel fwd
- 2 1 Step on R fwd
& Stamp with L heel, turning $\frac{1}{4}$ t. to the left (facing center) and lifting R heel
2 Drop R heel, turning $\frac{1}{4}$ t. to the left (RLOD)
& Stamp on L
- 3-4 Repeat meas. 1-2 with opposite ftwk and direction
- 5-6 Repeat meas. 1-2
- 7 1 In place, twist on both legs, ft apart, knees slightly bent to the left (body facing center)
2 In place, twist on both legs, ft apart, knees slightly bent to the right (body facing center)
- 8 1 Step on R
& Step on L
2 Step on R without wt
- 9-16 Repeat meas. 1-8

Meas. Count **Figure 3**
(facing center)

- 1 1 Step on R
& Scuff with L heel fwd
2 Step on L
& Scuff with R heel fwd
- 2 1 Step on R
& Scuff with L heel fwd

Meter : 2/4

Description of *Călușul din Conțești* (continued)

	2	Step on L
	&	Fall on R turning ($\frac{1}{4}$ t.) to the left raising L leg slightly
3	1	Step on L to the left
	&	Close R to L with a sharp click (<i>pinten</i>), transfer weight to R
	2	Step on L to the left
	&	Close R to L with a sharp click (<i>pinten</i>), transfer weight to R
4	1	Step on L to the left
	&	Close R to L with a sharp click (<i>pinten</i>), transfer weight to R
	2	Step on L turning ($\frac{1}{4}$ t.) to the right (facing center)
	&	Stamp with R (no weight)*
5-8		Repeat meas. 1-4
		* second time, do not Stamp on R

Figure 4: *Plimbarea* (variante)

1-2	Execute meas. 3-4, fig.1 (facing center)
3-4	Execute meas. 7-8, fig.1 , turning ($\frac{1}{2}$ t.) to the left
5-8	Repeat meas. 1-4 (starting back to the center)

Meas. Count ***Brâul din Conțești* (second dance)**

Figure 1': *Sârba*

(facing the center, moving to the right)

1	1	Step on R to the right
	2	Step on L close to R with wt
2	1	Step on R to the right
	2	Raise L leg (slightly bent knee) in front
3	1	Step L across in front of R
	2	Raise R leg (bent knee, ft behind)
4-15		Repeat meas. 1-3, four more times (5 total)
16	1	Stamp on R in front
	2	Pause

Meter : 2/4

Description of *Călușul din Conțești* (continued)

Figure 2': Floricica ruptă
(facing center)

1	1	Step on R to the right
	2	Step on L
2	1	Close R ft to L ft with a sharp click (<i>pinten</i>) without wt
	2	Pause
3-6		Repeat meas. 1-2, two more times (3 total)
7	1	Twist on both legs to the left (knees bent, ft together)
	2	Twist on both legs to the right (knees bent, ft together)
8		Repeat meas. 7
9-16		Repeat meas. 1-8

Meas. Count

Figure 3': Sărîta

1	1	Step on R to the right
	&	Step L across in front of R
	2	Step on R
2	1	Step on L to the left
	&	Step R across in front of L
	2	Step on L
3	1	Close R ft to L ft with a sharp click (<i>pinten</i>)
	2	Close L ft to R ft with a sharp click (<i>pinten</i>)
4-12		Repeat meas. 1-3, three more times (4 total)
13-14		Repeat meas. 1-2
15-16		Repeat meas. 3, 2 times

Figure 4': Sucita
(moving to the right)

1	1	Hop on L turning ($\frac{1}{4}$ t.) to the right
	&	Step on R fwd (facing LOD)
	2	Pause
	&	Step on L fwd (facing LOD)
2	1	Pause
	&	Step on R fwd (LOD)

Meter : 2/4

Description of *Călușul din Conțești* (continued)

Meas.	Count	Figure 4': <i>Sucita</i> (continued)
	2 &	Step on L fwd (LOD) Twist on L turning ($\frac{1}{4}$ t.) to the left, raise R leg (bent knee, R ft close to L)
3-4		Pause
5-12		Repeat meas. 1-4, two more times (3 total)
13		Repeat meas. 1
14	1 & 2 &	Pause Step on R fwd (LOD) Step on L fwd (LOD) Twist on L turning ($\frac{1}{4}$ t.) to the left, raise R leg (bent knee, R ft close to L) (facing center)
15	1 & 2	Step on R to the right Step L across in front of R Step on R in place
16	1 2	Step on L to the left Stamp on R in front

Final pattern:

First dance : F1 + F2 + F3 + F4

Second dance : F1' + F2' + F3' + F4' +
F1' + F2' + F3' + F4'.

Strigaturi* for Calus

Presented by Sonia Dion & Cristian Florescu

Hai iauzi una

Hai iauzi doua

Haida taica sus cu ea

Hap hap halaisa

Translation

Listen for one

Listen for two

Go ahead, my friend, lift up

Hop hop *halaisa* (untranslatable!)

* Shouting/chanting

Presented by Sonia Dion & Cristian Florescu

This dance comes from the Valley of the Chioar (*Valea Chioarului*), south of Maramureș county. It is characterized by a syncopated play on rhythm. Some figures are different for the man and woman, with the effect of a spectacular blending of rhythms. This dance truly challenging and mastering it gives dancers a lot of pleasure.

Chior dance melodies are original in their musicality and keep to an old structure. Some of the instruments used are the *cetera*, *contra* (accompanying violin), *gorduna* (a small base), *doba* (drum) and *zongora* (a kind of two-string lute).

Position: free hands, facing LOD

Pronunciation: koh-dreh-NEH-AHS-kuh deen VAH-leh-ah kee-OH-AH-roo-loo-ee

Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 9

Style: hands clapping at chest's level

Pattern of *Codrenească*

Meas.	Count
-------	-------

Introduction (no action)

Figure 1: *Preumblata* (Promenade)

1

Step fwd on L

Lift R in front (knee bent 90°) and clap R hand on R thigh

Step fwd on R

Lift L in front (knee bent 90°) and clap L hand on L thigh

1

Step fwd on L

Clap hands together in front (face level)

Step fwd on R and clap hands together

Clap hands together

Repeat meas. 1-2, two more times (3 total)

1

Land fwd (slightly) with both ft together

Clap hands together

Clap hands together

Land fwd (slightly) with both ft together

1

Clap hands together

Clap hands together

Land fwd (slightly) with both ft together

Clap hands together

Repeat meas. 1-6

Meter: 2/4

Pattern of *Codrenească* (continued)

Meas. Count **Figure 1** (continued)

15 1 Stamp sdwd on L turning $\frac{1}{4}$ t. to L, facing center (ft and upper body slightly diag. to L)
& Clap hands together slightly diag. to L
2 Clap hands together slightly diag. to L
& Stamp sdwd on R (ft and upper body slig. diag. to R)

16 1 Clap hands together slightly diag. to R
& Clap hands together slightly diag. to R
2 Close L near R (facing center)
& Clap hands together in front

Figure 2: Vântul (Wind)
(hands joined in lower back)

1 1 Step on L in place
& Kick with R in front of L, bending L knee
2 Step sdwd (slightly) on R to R
& Close L near R

2 1 Step sdwd on R to R
& Kick with L in front of R, bending R knee
2 Step sdwd (slightly) on L to L
& Close R near L

3-6 Repeat meas. 1-2, two more times (3 total)

7 1& Leap in place on L and lift R ft in front of L (very small *Attitude*)
2 Leap in place on R and lift L ft in front of R (very small *Attitude*)
& Leap in place on L and lift R sdwd (heel outside)

8 1& Click R ft to L (*Pinten*)
2 Clap hands together in front
& Clap hands together in front

Rhythm for meas. 7-8: S,Q,Q,S,Q,Q

9-16 Repeat meas. 1-8

Figure 3
(hands joined in lower back)

1 1& Step on R to R, moving in LOD and facing slightly to R
2 Step on L near R
& Step on R to R

2 1 Step on L near R
& Stamp R in front (no wt)
2 Step on R in place, facing center
& Stamp L in front (no wt)

Rhythm for meas. 1-2: S,Q,Q,Q,Q,Q,Q

Meter: 2/4

Pattern of *Codrenească* (continued)

Meas. Count

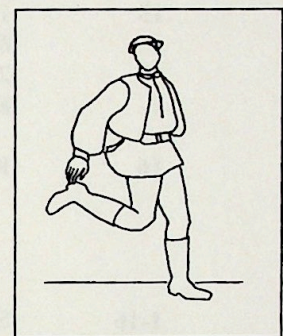
Figure 3 (continued)

- 3-4 Repeat meas. 1-2 with opp ftwk and direction, moving in RLOD and facing slightly to L
- 5-6 Repeat meas. 1-2
- 7-8 Repeat meas. 7-8 of **fig. 2**
- 9-16 Repeat meas. 1-8 with opp ftwk, begin moving in RLOD

Figure 4: M's sequence

(L elbow bend, hand in back. R hand up (head level) in front, elbow bend 90°)

Style: The body is held straight and tall, the stance is proud. In the slapping movements, the man has to raise his leg or part of it (from the knee to the foot) so that his body remains very straight. Unlike the Hungarian style, where the torso is bent when slapping, here the man has to raise his legs really high!



- | | | |
|-----|---|---|
| 1 | 1 | Step L in front (body slig. diag. to L) |
| | & | Raise L heel while lifting R leg in front (knee bent 90°) |
| | 2 | Slap R hand on R heel outside
(see illustration) |
| | & | Touch ball of R ft in front (no wt) |
| 2 | 1 | Raise L heel while lifting R leg in front (knee bent 90°) |
| | & | Slap R hand on R thigh |
| | 2 | Step R in front |
| | & | Raise R heel while lifting L leg in front (knee bent 45°) and turn body facing center |
| 3 | 1 | Touch ball of L ft in front (no wt), ft and body slig. diag. to R
(R hand in back, L hand up in front) |
| | & | Raise R heel while lifting L leg in front |
| | 2 | Slap L hand on L heel outside |
| | & | Touch ball of L ft in front (no wt) |
| 4 | 1 | Raise R heel while lifting L leg in front (knee bent 90°) |
| | & | Slap L hand on L thigh |
| | 2 | Step L in front |
| | & | Raise L heel while lifting R leg in front (knee bent 45°) and turn body facing center |
| 5-6 | | Repeat meas. 3-4 with opp ftwk and handwork |

Rhythm for meas. 1-6: S,Q,S,Q,S

- | | | |
|---|---|--|
| 7 | 1 | Fall on both ft together in place (<i>Assemblé</i>) |
| | & | Slap R hand on outside R thigh and lift R leg in front (knee bent 45°) |
| | 2 | Twist low-leg outside and slap R hand on R heel outside |
| | & | Touch ball of R ft in front (no wt) |

Meter: 2/4

Pattern of *Codrenească* (continued)

Meas.	Count	Figure 4: Men's sequence (continued)
8	1 & 2	Slap R hand on outside R thigh and lift R leg in front (knee bent 45°) Twist low-leg outside and slap R hand on R heel outside Step R in front (slightly)
9	1 & 2 &	Touch ball of L ft in front (no wt), ft and body slig. diag. to R (R hand in back, L hand up in front) Lift L in front Slap L hand on L heel outside Touch ball of L ft in front (no wt)
10-14		Repeat meas. 2-6 with opp ftwk and handwork
15	1 & 2 &	Touch ball of R ft in front (no wt), ft and body slig. diag. to L Slap R hand on outside R thigh and lift R leg in front (knee bent 45°) Slap R hand on R heel outside Touch ball of R ft in front (no wt)

16 Repeat meas. 8

Figure 4': *Vântul varianta* (Wind variant)
(W'sequence)

1-16 Same ftwk as **fig. 2** with clapping sequences below

Clapping:

1	1 & 2 &	no hands action Clap hands together in front no hands action Clap hands together in front
---	------------------	--

2-3 Repeat meas. 1, two more times (3 total)

4	1 & 2 &	no hands action Clap hands together in front Clap hands together in front Clap hands together in front
---	------------------	---

5 Repeat meas. 1

6 Repeat meas. 4

7 No hands action

8	1 & 2 &	no hands action no hands action Clap hands together in front Clap hands together in front
---	------------------	--

9-16 Repeat meas. 1-8

Final pattern:

F1 + F2 + F3 + F4 (M) and F4' (W) and repeat all the figures one more time.

Dana

From the region of Muntenia, Romania
Presented by Sonia Dion and Cristian Florescu

In the Romanian folk repertoire, we find many modern dances with Eastern inspiration and influence. These dances are called *Manele*. Among them *Dana*, one of the most popular, is performed by gypsies who live near the capital city of Bucharest or in other major cities in southern Romania. Those gypsies came from Turkey, as is clear from the music and steps to this dance. The music is so powerful and stirring, it is impossible to listen to it without dancing.

Formation: mixed open circle

Position: hands free

Pronunciation: DAH-nah

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 1, Band 6*

Style : Gypsy style; exuberant, snapping fingers, ululating, shaking shoulders

Ladies more feminine, Eastern movements with hands, shaking necklaces

Meter : 2/4

Description of *Dana*

Meas. Count

1-4

1-8

Introduction*

(hands free, arms down bent from the elbows parallel to the ground (L pos.), feet together bouncing on heels)

Figure 1

(facing center, moving to the right (LOD))

1

1

Step L across in front of R

2

Step on R to the right

2-6

Repeat measure 1, five more times

7

1

Step L across in front of R

&

Step on R in place

2

Step on L close to R

8

1

Step R across in front of L

&

Step on L in place

2

Step on R close to L

9-10

Repeat measure 1, two times

11-12

Repeat measures 7-8**

**Touch R beside L on last count, first time only

*(Note: replace introduction measures by 4 additional measures of measure 1, fig 1)

Figure 2

(hands free, arms higher than shoulders in U position)

1

1

Large step on R ft to the R, body in diag. to the R, raising arms

2

Large step L ft across in front of R ft

2

1

Large step on R to the right

2

Touch with R ball, body facing center

Meter : 2/4		Description of <i>Dana</i> (continued)
Meas.	Count	Figure 2 (continued)
3-4		Repeat measures 1-2 with opposite ftwk and direction
5-8		Repeat measures 1-4
Figure 3		
1	1	Large step on R to the right, body in diag. to the right
	2	Large step L across in front of R
2	1	Large step on R to the right
	2	Raise L leg, bent knee 100° in front
3-4		Repeat measures 1-2 with opposite ftwk and direction
5-8		Repeat measures 1-4
Figure 4 (hands free in U position, may clap hands on each beat)		
1-2	1-3	Execute 1 full turn to the right (CW), moving LOD with 3 steps starting with R ft
	4	Raise L leg, bent knee 100° in front, facing center
3-4		Repeat measures 1-2 with opposite ftwk and direction
5-8		Repeat measures 1-4, on the last count Touch with R ball near L except the last time (before fig.1) end with Step R beside L (take wt)
Figure 5 (hands free in almost W position, shoulder-level) (ladies doing shimmying movement and turning wrists)		
1	1	Body facing diag. to the left, touch with R ball, crossing in front of L
	2	Touch with R ball behind
2	1	Touch with R ball, crossing in front of L
	2	Step on R close to L
3-4		Repeat measures 1-2 with opposite ftwk and direction
5-8		Repeat measures 1-4 but on the last count Touch with R ball
Transition		
1-2		Bounce on both heels, 4 times
3-4		Moving bkwd with 4 steps, starting with R ft and raising hands gradually above shoulders (U position)

Meter : 2/4

Description of *Dana* (continued)

Meas.	Count	Figure 6 (wt on L, forearms: "windshield wiper" movement)
1	1	Stamp on R in front, diag. to the left, arms moving to the right
	2	Stamp on R in front, diag. to the right, arms moving to the left
2		Repeat measure 1
3	1	Step R across in front of L, arms moving to the right
	2	Step on L bkwd, arms moving to the left
4	1	Step R to the right, arms moving to the right
	2	Step on L fwd, arms moving to the left
	(Note: Meas. 3-4 = Jazzbox)	
5-20		Repeat measures 1-4, 4 times (5 total)
Figure 1' (finale)		
1-16		Same sequences as figure 1
17	1	Step L across in front of R
	&	Step on R in place
	2	Step on L close to R
18	1	Stamp on R
	&	Stamp on R

Final pattern:

Introduction

F1 (24 ct) + F2 + F3 + F4 + F5 + F1 (32 ct) + Transition +

F2 + F3 + F4 + F5 + F1 (32 ct) + Transition + F6 +

F2 + F3 + F4 + F1'.

Presented by Sonia Dion and Cristian Florescu, © 2004

Dansuri din Firiza

From Maramureş, Romania

Presented by Sonia Dion and Cristian Florescu

Oaş and Maramureş are two areas of picturesque folklore in northern Transylvania. Firiza is a small village 12 kilometres to the north of Baia-Mare (folklore capital of Maramureş). In both areas, the style and manner of dancing is very specific, with a multitude of small steps and stamps (*tropotite*). The result is a vibrating movement in the whole body that lends a distinct, original character to the dances. Some of the most popular and typical dances are *Tropotita*, *Roata oşenească* and *Bărbătescu maramureşan*. This particular suite, however, is made up of *Oşeneasca*, *Țăpuritul miresii* and *Roata*.

Formation: small mixed circles of six (6) dancers

Position: facing center, hands free

Pronunciation: DAWN-soor-(ee) deen fee-REE-zah

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 3*

Meter: 4/4

Pattern of *Oşeneasca* (first dance)

Meas. Count

1-2 Introduction (no action)

Figure 1

(Rhythm: slow-quick-slow-quick-slow)

1-8 1-32 Clap hands together (chest level): SQSQS

Figure2

1-8 1-32 Same clapping as fig. 1, knees bouncing on the same rhythm

Style: Bouncing on both feet together, twist body to look slightly to the right
(2 meas. facing center, 2 meas. to the right, repeat same pattern)

Figure 3

(hands joined in V pos., facing center)

(Rhythm of steps: SQSQS)

1	1&	Step swd on R to the right
	2	Close L near R
	&3	Step swd on R to the right
	&	Close L near R
	4&	Step swd on R to the right

2 Repeat meas. 1 with opp ftwk and direction.

3-8 Repeat meas. 1-2, three more times (4 total).

Meter: 4/4

Pattern of *Oșeneasca* (continued)

Meas. Count

Figure 4: *Vili's step*

Facing and moving in LOD

(Rhythm: Q,S,Q,S,S)

Style: knees flexed and supple throughout the sequence.

- 1 1 Hop on L
 &2 Step on R (crossing in front)
 & Hop on R
 3& Step on L (crossing in front)
 4& Fall on both feet together (*Assemblé*), fwd in LOD

2-8 Repeat meas. 1, seven more times (8 total).

Figure 5: *Turaiul*

Facing center

(Rhythm: Q,Q,Q,S,Q,S)

- 1 1 Step bkwd on R
 & Step bkwd on L
 2 Step fwd on R
 &3 Step fwd on L
 & Hop on L
 4& Stamp on R in front (without weight)
Style: Arms mvt: swinging bkwd (1&), swinging fwd (2&), bringing arms up (3&) and into W pos (4&).

2-8 Repeat meas. 1, seven more times (8 total).

Figure 6: *Tropotul mic*

(Rhythm: Q*,Q,Q,Q,Q,Q,Q*,Q)

One *Tropotul mic*: Starting R ft, do 8 small walking steps (flat ft).

* Do slight *plié* on step 1 and 7.

1-8 With 4 *Tropotul mic*, do one full turn (individually) CW outside of the circle to come back at the original position.

9-16 With 4 *Tropotul mic*, move in the line direction and join hands in V pos.

Meter: 4/4

Pattern of *Țăpuritul miresii* (second dance)

Meas.

Count

Figure 1

(Facing center, hands free in U pos.)

Style: steps are small and the upper body moves (*pivot*) very slightly left and right according to the steps.

- | | | |
|-----|--|--------------------------------|
| 1 | 1 | Step on R to R |
| | 2 | Close L near R |
| | 3 | Step on R to R |
| | 4 | Close L ball near R without wt |
| 2 | Repeat meas. 1 with opp ftwk and direction | |
| 3-6 | Repeat meas. 1-2, 2 more times (3 total) | |

Figure 2

(Facing and moving in LOD)

- 1-6 Repeat **Figure 1** of *Țăpuritul miresii* (second dance)

Figure 3

(Facing center, hands on partner's shoulders)

- 1-6 Repeat **Figure 1** of *Țăpuritul miresii* (second dance)
(last meas. enlarge the circle and hands free in U pos.)

Țăpuritură (shouting for Țăpuritul miresii): In the shouting here, the women are teasing the men. At times the words are hard to make out because the music was recorded at a wedding. An ellipsis (...) indicates unintelligible parts, and shouting by women and men is indicated with the letters W and M.

Fig. 1 (1-6)

W: Hai, hai, și iar hai
M: Hei ...
W: Că aicea sunt vinit
W: Dacă nu i-o sunt poftit
W: Hai nunața și hai hai
M: ...

Let's go and go again

...
So here I am
Even though I wasn't invited
Let's go ...
...

Fig. 2 (1-6)

W: Hai, hai, și iar hai
M: ...
W: Că aicea sunt intrat
W: Dacă nu i-o sunt chemat
W: Hai nunața și hai hai
M: ...

Let's go and go again

...
So I came right in
Even though I wasn't called
Let's go ...
...

Fig. 3 (1-5)

W: Hai, hai, și iar hai
M: ...
W: Cetera din harmătură
W: Zine-o țiică strigatură
W: Hai nunața și hai hai

Let's go and go again

...
... with the violin
Give us a little cry
Let's go ...

Meter: 4/4

Pattern of *Roata* (third dance)

Meas.	Count	Figure 1 (Moving in LOD)
1	1	Step on R to R
	2	Close L near R
	3	Step on R to R
	4	Turning on R ($\frac{1}{2}$ t.) to R, lift L ft with knee flex at 45° close to R ankle
2		Repeat meas. 1 with opp ftwk and direction
3-6		Repeat meas. 1-2, 2 more times
7		Repeat meas. 1
8		Do one full turn in place (CW) with 3 steps: L, R, L (without wt)
9-16		Repeat meas. 1-8 with opp ftwk and direction (starting L to L), moving RLOD

Figure 2

- 1-16 Do same steps as **figure 1** of *Roata*, adding a stamp (without wt) at turning movement: (cts 4,8,12,16,20,24,28). During meas. 12-16, open the formation and form a 3-cpls longways set.

Figure 3

(same steps as **fig. 1** of *Roata*, face to face with partner)

- 1-3 Move twd your partner with 3 basic steps (**fig. 1** of *Roata*, cts 1-12), starting with R (illustration 1)
- 4 Clap partner's hands 3 times (illustration 2)
- 5-6 Move the same direction as 1-3 to take your partner's place with 2 basic steps (cts 1-8) (illustration 3)
- 7 Turning ($\frac{3}{4}$ t.) CCW with 3 steps: R, L, R (without wt) (illustrations 3 and 4)
- 8 Clap hands together 3 times (elbows straight, arms in front, right hand over left). (illustration 4)
- 9-16 Repeat meas. 1-8

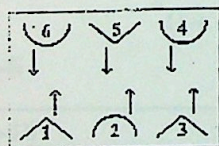


illustration 1

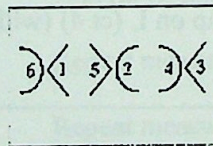


illustration 2

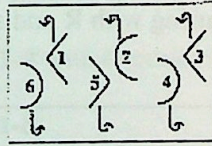


illustration 3

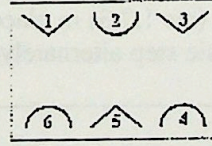


illustration 4

Meter: 4/4

Pattern of *Roata* (third dance) (continued)

Meas. Count

Figure 4

(see below which steps are done by inactive dancers)

- 1-3 M1 & W4 move twd diag. with same ftwk as **fig. 3** of *Roata*, others in place.
(illustration 5)
- 4 M1 & W4 Clap partner's hands 3 times.
(illustration 6)
- 5-7 M1 & W4 same mvt as **fig. 3** of *Roata* meas. 5-7, M3 & W6 start moving twd diag.
(illustration 7)
- 8 M1 & W4 clap hands together (same as **fig. 3** of *Roata* meas. 8),
M3 & W6 Clap partner's hands 3 times.
(illustration 8)

Meas. 1-3

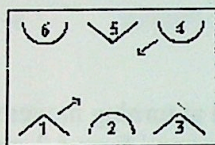


illustration 5

Meas. 4

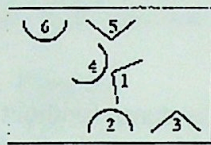


illustration 6

Meas. 5-7

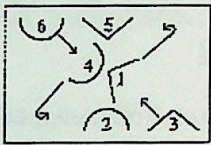


illustration 7

Meas. 8

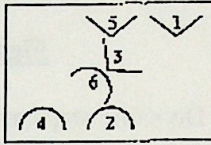


illustration 8

- 9-11 M3 & W6 same mvt as **fig. 3** of *Roata* meas. 5-7, M5 & W2 start moving twd.
(illustration 9)
- 12 M3 & W6 clap hands together (same as **fig. 3** of *Roata* meas. 8),
M5 & W2 Clap partner's hands 3 times.
(illustration 10)
- 13-15 M5 & W2 same mvt as **fig. 3** of *Roata* meas. 5-7.
(illustration 11)
- 16 Clap hands together 3 times (same as **fig. 3** of *Roata* meas. 8) but inactive cut the stamp.
(illustration 12)

Meas. 9-11

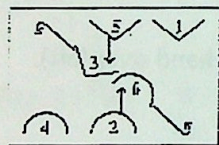


illustration 9

Meas. 12

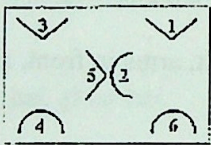


illustration 10

Meas. 13-15

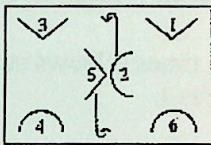


illustration 11

Meas. 16

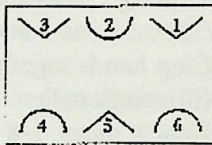


illustration 12

Basic step for inactive dancers:

Do 3 steps (cts 1,2,3) in place starting with R and stamp on L (ct 4) (without wt).
Do this basic step alternately.

Final pattern:

Oșeneasca: Intro. + F1 + F2 + F3 + F4 + F5 + F6

Tâpuritul miresii: F1 + F2 + F3

Roata: F1 + F2 + F3 + F4 + F3 + F4

Geamparalele din Babadag

From Dobrogean region, Romania

Presented by Sonia Dion and Cristian Florescu

Dobrogea region is located between the Danube river and the Black sea. We could find in the dance style and music an important influence of the southern-east of the Balkans. We list in the repertoire a few *Brâurile rapide* for men, *Horele pe bătaie* and many other dances with characteristics rhythms which are taking place on beat 5/16, 7/16, 9/16, 11/16 like for example : *Drăgăicuța*, *Cadîneasca*, *Păhărelul*, *Păpușica* and of course *Geamparaua*. The etymology of the word *Geamparale* is unclear, it probably comes from the Turkish *calpara*, which literally means four disks. It's hard to say what that could have been at the time of the Ottoman yoke, but it gives an idea of intricacy. The family dance of *Geamparalele* is vast and includes several variants. The community town of Babadag is located near the city of Tulcea.

Formation : mixed open circle

Position : handhold in V pos.

Pronunciation : DZHAHM-pah-rah-leh-leh deen BAH-bah-dag

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 1, Band 3*

Style : energetic

Meter : 2/4

Description of *Geamparalele din Babadag*

Meas. Count

1-20

Introduction (no action)

Figure 1

(moving and facing to the right, hands joined in V pos.)

1

1

Step fwd on R

&

Step on L next to R

2

Step fwd on R, raising L lower leg behind at 90°

2

Repeat measure 1 with opposite ftwk

3

Repeat measure 1

4

1

"Assembler" : bring both feet together with "demi-plié"

2

Hop on R, raising L lower leg behind at 90°

5-8

Repeat measures 1-4 with opposite ftwk

9-16

Repeat measures 1-8

Figure 2 : Ghimpele

(facing center, hands on waist (A position))

1

1

Touch with R ball in front of L

2

Raise R leg with knee bent 90° in front

Meter : 2/4

Description of *Geamparalele din Babadag* (continued)

Meas.	Count	Figure 2 (continued)
2	1 & 2	Step on R in place Step on L Step on R
3-4		Repeat measures 1-2 with opposite ftwk
5-6		Repeat measures 1-2
7	1 2	"Assembler": bring both feet together with " <i>grand pli��</i> " (squat) Stand up on both feet
8	1 2	Jump on both feet Raise R leg with knee bent 45�� in front (R ft near L leg)
9-16		Repeat measures 1-8

Figure 3

(facing center, hands free)

1	1 & 2 &	Step on R, clapping hands together (chin level) in front Step on L, clapping hands Step on R, clapping hands Pause
2		Repeat measure 1 with opposite ftwk
3		Repeat measure 1 During the actions of meas. 1-3 execute 1 full turn to the left (CCW).
4	1 2	Clap hands together, bending waist 45�� in front Clap hands together in the same body position
5-7		Repeat measure 1-3 turning to right (CW)
8	1 & 2 &	Slap thighs 3 times (R hand on R thigh alternately), bending waist 45�� in front Clap hands together in the same body position
9-16		Repeat measures 1-8

Meter : 2/4

Description of *Geamparalele din Babadag* (continued)

Meas.	Count	Figure 4 (hands joined, elbows bent, forearms parallel to floor, body facing diag. 45° to the left) Style : shaking shoulders
1	1 2	Touch on R ball in front Touch on R ball next to L
2		Repeat measure 1
3	1 & 2	Step fwd on R Step fwd on L Step fwd on R
4	1 2	"Assembler" feet together, facing center Hop on R, raising L leg with knee bent 45° in back
5-8		Repeat measures 1-4 with opposite ftwk and direction
9-16		Repeat measures 1-8
		Transition (hands on waist, A position)
1	1 & 2	Step fwd on R Step on L next to R Step fwd on R
2	1 & 2	Step on L fwd Step on R next to L Step on L fwd
3-4	1-4	Repeat measures 1-2 During the actions of meas. 1-4 execute a half-circle to the left (LOD) to enlarge the formation.
	5*	Stamp on R, raising arms over the head (Y position), palms facing outside *

* Only for the final transition

Final pattern:

F1 + F2 + F3 + F4 + Trans. (8 ct) +
F1 + F2 + F3 + F4 + Trans. (9 ct) .

Horă din pusta banatului
From the region of Banat, Romania
Presented by Sonia Dion & Cristian Florescu

There are two large families of dances in Romania, called *Sârba* and *Hora*. The *Hora* is certainly the most popular and most widespread form of dance, being found in every region. Its popularity is partly because the number of dancers, men or women, is unlimited and anyone can join the circle, no matter what their dance level is. The term *Hora* is also synonymous with "ball" (for example, the Sunday festival in a particular village), at which the *Hora* is not necessarily danced.

Usually the *Hora* is danced in a large closed circle with hands held in the W position. However, in some areas (northern Oltenia and Banat), the dance is done in an open circle with a leader who may chose to take the line into a spiral.

The particular feature of *Horă din pusta Banatului* is the musical interpretation. Although the sequence of steps stays the same, the melodic line changes as the pace becomes faster and faster.

Formation: open mixed circle

Position: hands joined, right arm down in front, left arm bent (from elbow) in back.
Facing directly and moving in LOD.

Pronunciation: HOH-ruh deen poos-TAH bah-nah-TOO-loo-ee

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 6*

Basic step:

Meas. Count

1	1	Step fwd on R
	&	Close L ft near R (with wt)
	2	Step fwd on R
	(1&2 = one two-step)	

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

3	1	Step fwd on R
	2	Step fwd on L

Meter: 2/4

Pattern of *Horă din pusta banatului*

Meas. Count

1-16

Introduction (no action)

Melody A

(8 x 16 meas.)

Style: The steps are very small and gliding (no bouncing), body straight and with a very proud attitude.

Meter: 2/4

Pattern of *Horă din pusta banatului* (continued)

Meas. Count

Melody B

Hands joined in W pos. moving in LOD but facing center (slightly diag. to the right) (same hand position for melodies **B**, **C** and **D**)
(6 x 16 meas.)

Style: The steps are more energetic, bouncing, and the two-steps change to running two-steps.

Note: This melody begins with the 2 walking steps of the basic step, but they will change to light running steps afterwards.

Melody C

(2 x 16 meas.)

Style: The running two-steps change to pas-de-basque, almost the same style as melody B but faster.

Note: This melody begins also with 2 running steps.

Melody D (Sârba)

(4 x 16 meas.)

Style: The steps are very, very energetic, sharp and quick. The running two-steps are smaller and very fast.

Note: This melody begins with the L running two-steps.

Variation for melody D: Use the basic step or the basic step described below.

Basic step description

Meas. Count

- | | | |
|---|---|---|
| 1 | 1 | Step on L in place and raise R ft in front of L shin |
| | 2 | Wt still on L, knee bent and pumps slightly while R leg describes very small fwd bicycle. |
| 2 | | Do 2 running steps (small) starting with R ft (R, L). |
| 3 | | Repeat meas. 1 with opp ftwk |

Final pattern:

Basic steps throughout (with styles and variation as noted).

Hora de la Soroca

From Basarabia, Moldavia

Presented by Sonia Dion & Cristian Florescu

Soroca, a town of some 40,000 inhabitants on the banks of the Nistru River, is the administrative seat of the district of the same name. The town's coat of arms displays the fortress of Soroca against a purple background. There are references as far back as the 15th century to Soroca as an important fortress in Moldavia's fortification system. The origin of the town's name is the subject of a dozen theories. One version claims it is taken from the Romanian word *soroci*, referring to sorcery and incantations. Less romantic versions would have it that *soroca* comes from the name of a landowner or, more likely, from the word *saraci*, meaning poverty.

We learned this dance with friends at a typical Moldavian party, where the atmosphere is bound to be warm, animated, festive and very joyous. A Moldavian evening is graced by music, dance, laughter, excellent food and lots of wine! The song that goes with this dance is sung here by Maria Iliuț.

Formation: mixed circle

Position: Hands up in W pos., facing center

Pronunciation: HOH-rah deh lah soh-roh-KAH

Music: *Sonia Dion & Cristian Florescu Romanian Realm vol. 2, Band 1*

Meter: 2/4

Pattern of *Hora de la Soroca*

Meas. Count

1-16

Introduction (no action)

Pattern

- | | | |
|---|---|--|
| 1 | 1 | Step on R swd to R and
swinging forearms to R (windshield mvt.) |
| | 2 | Close L next to R (with wt) and
swinging arms to L (windshield mvt.) |
| 2 | 1 | Step on R swd to R and
swinging forearms to R (windshield mvt.) |
| | 2 | Close ball of L ft next to R (no wt) and
swinging arms to take original pos. (W pos.) |
| 3 | 1 | Step fwd on L and
arms extend fwd and downward |
| | 2 | Lift on L, bring R ft up (R toes near L ankle) and
arms continue swinging bkwd (very slightly) |
| 4 | 1 | Step bkwd on R and
swinging forearms fwd |
| | 2 | Lift on R, bring L leg up (knee bent 45° and L ft in front) and
arms extend fwd and upward to take original pos. (W pos.) |
| 5 | 1 | Step on L swd to L |
| | 2 | Lift on L, swing R leg (knee bent 45° and R ft in front) |

Dance repeats from beginning

Final last count: Stamp on R and bring arms down in V pos. (extend fwd and downward)

Presented by Sonia Dion and Cristian Florescu, © 2005

Song for Hora de la Soroca
(Basarabia)

Hăi bună seara dragii mei, dai bună seara dragii mei,
Gospodari și buni flăcăi, dai gospodari și buni flăcăi,
Am venit cu voie bună, am venit cu voie bună
Să petrecem împreună, să petrecem împreună.

Good evening, my friends,*
Gracious host and good young men,
I have gladly come,
To rejoice with you.

Așa-i jocul din bătrâni, așa-i jocul din bătrâni
Ca gardu din mărăcini, ca gardu din mărăcini,
Așa-i jocul din moșnegi, așa-i jocul din moșnegi
Ca gardu din prepelegi, ca gardu din prepelegi

Olden dances are like that,
Like a hedge of nettles,
Olden dances are like that
Like a fence of stumps.

Așa juca mama me, dar așa juca mama me,
Când era cu mine gre, dar când era cu mine gre
Așa juca tata meu, așa juca tata meu
Când era tânăr flăcău, când era tânăr flăcău.

That's how my mother danced
When she was carrying me,
That's how my father danced
When he was young and handsome.

Hop țuțuc de geama duc, hop țuțuc de geama duc
Ca vasul la tirbutuc, ca vasul la tirbutuc.
Hop țuțuc de geama trag, hop țuțuc de geama trag,
Ca vasu la ticarag ca vasul la ticarag.

*(This verse is difficult to translate;
the words come from a very
specific dialect.)*

Și de cântat va mai cânta, da de cântat va mai cânta,
Nitelnem co-însăra, da nitelnem co-însăra
Și ni drumul c-am cotit și ni drumul c-am cotit,
Nitelnem de prăvălit, nitelnem de prăvălit.

As for singing, I can still sing
Only a little, for night is falling,
And the road is winding
And a bit rough.

Sănătate ne ducem, sănătate ne ducem,
Bucucluri nu vă lăsăm, bucucluri nu vă lăsăm.

Cheers! We're leaving, but
We leave no trouble behind.

*Every line in the song is sung twice.

Hora lăutărească din Dolj

From Oltenia, Romania
Presented by Sonia Dion and Cristian Florescu

Oltenia is a vast region in southern Romania, bordered in the east by the River Olt, in the north by the Carpathian mountains and in the south by the Danube. The region's exceptionally rich folklore is characterized by its liveliness, optimism and joie de vivre. This dance comes from the county of Dolj, located in the south of this beautiful part of the country.

For the Romanian people, the main place to hold dances is the *hora*, near the outskirts of the village. This is where young women and men gather on holidays. Adults and older people, who may not take part in the dancing, will come to admire the festivities and talk about what is happening in their community.

Formation: mixed circle

Position: facing center, hands joined W pos

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 10.*

Pronunciation: HOH-rah luh-oo-tuh-reh-AHS-kuh deen dohlzh

Meter: 2/4

Pattern of *Hora lăutărească din Dolj*

Meas. Count

1-2 **Introduction** (no action)

Figure 1

(moving in LOD)

1 1 Step fwd on R (facing LOD) and raise arms in Y pos. (hands up, straight arms over head)

2 Step fwd on L

2 Repeat meas. 1

3 1 Turn ½ t. to L and step bkwd on R (still moving in LOD) and bring arms down in V pos

2 Step bkwd on L

4 Repeat meas. 3

5-16 Repeat meas. 1-4, three more times (4 total)

Meter: 2/4

Pattern of *Hora lăutărească din Dolj* (continued)

Figure 2

(facing center)

Style: hands in W pos doing tiny circles (up first, twd ctr of circle)

- | | | |
|------|--|---|
| 1 | 1 | Step fwd on R heel and raise hands in W pos |
| | & | Close L next to R |
| | 2 | Step fwd on R |
| | (cts 1&2 = one two-step) | |
| 2 | Repeat meas. 1 with opp ftwk, still moving into center | |
| 3 | 1 | Leap on R in front of L, swinging arms down, while lifting L ft and bending body (from waist) slightly in front |
| | 2 | Step bkwd on L and swinging arms to come up in W pos (as body coming straightens up also) |
| 4 | 1 | Step bkwd on R |
| | 2 | Step bkwd on L |
| 5-16 | Repeat meas. 1-4, three more times (4 total) | |

Final pattern:

F1 + F2 + F1 + F2 + F1 + F2 + F1 (8 meas.) + F2 (8 meas.)

Last count of the dance, stamp on L in front.

Presented by Sonia Dion and Cristian Florescu, ©2005

Învârtita din Căstău

From Hunedoara county, Romania
Presented by Sonia Dion and Cristian Florescu

Învârtita dances (turning dances) are thought to have developed after the *Purtata* dances (walking dances). The most basic version of *Învârtita* involves only turning in one direction or the other. Unlike the *Purtata* family of dances, the *Învârtita* is found among Romanians beyond Transylvania and is not restricted to Hungarian-ruled areas; it has a universal name covering many regional versions. *Învârtita din Căstău* is from the family of *Învârtita șchioapa*, danced in the southern part of Transylvania. Each zone has its own particularity.

This dance is divided in two parts, the first one is made up of the basic steps danced in the primitive traditional way. The second part is the couple form. The characteristic of the music of *Învârtita* is an asymmetrical rhythm.

Formation: mixed circle

Position: facing center, V pos.

Pronunciation: eun-veur-TEE-tah deen KUHS-tuh(oo)

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 1*, Band 5

Style: knees are soft in a very slight bending and extending motion

Meter : 2/4

Description of *Învârtita din Căstău*

Meas.	Count	Figure 1: Legănatul (facing center, hands joined in V pos.)
1	1	Step on R to the right
	2	Step on L close to R
2	1	Step on R to the right
	2	Step on L close to R without wt
3	1	Step on L to the left
	2	Step on R close to L
4	1	Step on L to the left
	2	Step on R close to L without wt
5-24		Repeat meas. 1-4, five more times (6 total)

Figure 2: Plimbarea

(facing line direction LOD, Women: hands on waist, A pos.
Men : R hand up in front and over head, L hand in back)
(Rhythm: Slow-quick-quick)

1	1&	Step on R fwd
	2	Touch with L ball close to R, lift R heel
	&	Drop R heel
2		Repeat meas. 1, with opposite ftwk
3-8		Repeat meas. 1-2, three more times (4 total)
9	1&	Step on R fwd
	2	Touch with L ball close to R
	&	Pause

Meter : 2/4

Description of *Învârțita din Căstău* (continued)

Figure 2: *Plimbarea* (continued)

Meas.	Count	
10	1& 2 &	Step on L bkwd Touch with R ball close to L Pause *
11-12		Repeat meas. 9-10 **
13-16		Repeat meas. 1-4

Figure 3: *Șchioapa*
(hands joined in V pos.)

1	1 & 2 &	Step on R to the right turning 1/8 t. to the left (body slightly diag. to the right) Pause Step on L close to R Step on R to the right
2	1 & 2 &	Scuff with L heel Step L across in front of R Scuff with R heel Step on R to the right, facing center
3-4		Repeat meas. 1-2, with opposite ftwk and direction
5-6		Repeat meas. 1-2
7	1 & 2 &	Lift R heel, raising L leg (knee straight) in front at 45° Drop R heel, L leg doing ¼ circle in the air to the left Step L across in back of R Step on R to the right
8		Repeat meas. 2
9-16		Repeat meas. 1-8, reversing ftwk and direction

Figure 4: *Legănatul dublu*
(facing center)
(Rhythm: Slow-quick-slow-quick-slow)

1-2	1& 2 &3 & 4&	Step on R to the right Step on L close to R Step on R to the right Step on L close to R Step on R to the right and bend R knee slightly
3-4		Repeat meas. 1-2, opposite ftwk and direction
5-16		Repeat meas. 1-4, three more times (4 total)

Meter : 2/4

Description of *Învârtita din Căstău* (continued)

Meas.	Count	Figure 5: <i>Fecioreasca</i> (facing center, free hands)
1	1 & 2 &	Step on L bkwd Pause Step on R close to L Step on L
2	1 & 2 &	Step on R fwd Pause Scuff with L heel Step on L fwd
3	1 & 2 &	Pause Step on R fwd Pause Step on L fwd
4	1 & 2 &	Step R across in front of L, turning ($\frac{1}{4}$ t.) to the left Pause Step on L bkwd, turning ($\frac{1}{4}$ t.) to the right Step on R bkwd
5-16		Repeat meas. 1-4, three more times (4 total) (for women) except last step, touch R beside L (ct &)

Figure 5': *Varianta* (for men)

1-2		Repeat meas. 1-2, fig. 5
3	1 & 2 &	Pause Step on R fwd Pause Step on L fwd, slapping R heel with R hand
4	1 & 2 &	Close R to L with a sharp click (<i>pinten</i>) Pause Clap both hands in front (chest level) Clap both hands in front
5-16		Repeat meas. 1-4, three more times (4 total)

Note: optional pattern for men

Figure 6

(couple position: facing each other, hands on partner's shoulders)

1-16	Execute fig. 1 in couple position
------	-----------------------------------

Meter : 2/4

Description of *Învârtita din Căstău* (continued)

Meas.	Count	Figure 7 (couple position)
1-16		Execute fig. 4 in couple position
		Figure 8 (couple position)
1-15		Execute fig. 3 meas. 1-15 in couple position
16	1	Close R to L with a sharp click (<i>pinten</i>) in couple position
	2	Pause

Strigături (calls)

* **Figure 2** meas. 9-10 : *Și n-ainte și n-apoi mări* (SHEE nah-EEN-teh SHEE nah-POY may)
Translation: Forward and back.

** **Figure 2** meas. 11-12 : *C-a șai jocul pe la noi mări* (KAH shy DZHOH-kul PEH lah NOY may)
Translation: That's how our dances go.

Final pattern:

F1 + F2 + F1 + F2 + F3 + F4 + F3 + F4 +
F5 or F5' + F6 + F7 + F8 .

Presented by Sonia Dion and Cristian Florescu, © 2004

Joc de doi (Ce-ai lăsat doamne la mine)

From the region of Banat, Romania
Presented by Sonia Dion and Cristian Florescu

Located in the southwest corner of Romania, Banat is a distinct entity in terms of its folklore. The style there is characterized by steps with knees flexed and on the balls of the feet; the effect is one of light, flowing movement.

Danced to a song sung by Nicoleta Voica, *Joc de doi* allows the couple to familiarize themselves with the typical movements of this region. The basic step is the same throughout the dance, which means the dancers are able to concentrate on the patterns the woman does around her partner. Her steps and turns should be supple and harmonious, as delicate as lacework, as she weaves in and out—otherwise you could certainly exclaim, as Nicoleta Voica does, “*Ce-ai lăsat doamne la mine!*” (What on earth have you landed me with!)



Traditional costumes

Formation: circle of cpls (W at right of M)

Position: side by side (W at right of M),
facing LOD

Pronunciation: zhok deh doy

(TCHEH-aye luh-SAH-T DOHAH-mneh lah MEE-neh)

Music: *Sonia Dion & Cristian Florescu, Romanian Realm Vol. 2, Band 7.*

Style: Couple dances from Banat are light-footed and graceful. Movements should be fluid and springy. Both partners are active, the man courteously helping the woman execute her turns. The arms are outstretched without being stiff or heavy. The couple circles the floor in perfect harmony.

Description of basic step:

Meas. Count

- | | | |
|-----|--------------------------------|---|
| 1 | 1 | Step fwd on R |
| | & | Step on L next to R |
| | 2 | Step fwd on R |
| | (1&2 = running two-step) | |
| 2 | Repeat meas. 1 with opp ftwk | |
| 3 | 1 | Large step fwd on R with a deep <i>plié</i> |
| | 2 | Small leap fwd on L |
| 4 | Repeat meas. 1 | |
| 5-8 | Repeat meas. 1-4 with opp ftwk | |

This basic step is used in all the figures of this dance, whether the dancer is moving forward, backward, sideways or turning --- and always on the balls of the feet.

Meter: 2/4

Pattern of *Joc de doi* (*Ce-ai lăsat doamne la mine*)

1-16

Introduction (no action)

Cpls in circle facing LOD, W to right of M
R hand in R hand, arms held straight in front,
at level of W's shoulders
W's left arm around partner's shoulders



Figure 1

1-6

Promenade with 3 basic steps,
moving in LOD in position 1
(illustration A)

7-8

W moves around behind her partner,
M moves slightly to the right
(illustration B)



A) fig. 1 (1-6)



B) fig. 1 (7-8)

Figure 2

1-6

Promenade with 3 basic steps,
moving in LOD in position 2
(illustration C)

7-8

W moves around in front of M
and turning CW
M moves slightly to the left
(illustration D)



C) fig. 2 (1-6)



D) fig. 2 (7-8)

Meter: 2/4

Pattern of *Joc de doi* (*Ce-ai lăsat doamne la mine*)

Figure 3

- 1-6 *Promenade* with 3 basic steps,
moving in LOD in position 3
(illustration E)
- 7-8 W moves around in front of M (no turn),
to finish to left of M
M moves slightly to the right
(illustration F)



E) fig. 3 (1-6)



F) fig. 3 (7-8)

Figure 4

- 1-6 *Promenade* with 3 basic steps,
moving in LOD in position 4
(illustration G)
- 7-8 W turning (CW) around M
to finish to left of M
(illustration H)



G) fig. 4 (1-6)



H) fig. 4 (7-8)

Figure 5

- 1-6 *Promenade* with 3 basic steps,
moving in LOD in position 5
(illustration I)
- 7-8* W & M turn face to face;
M turns $\frac{1}{4}$ t. (CCW) raising his R arm
W turns $1\frac{1}{4}$ t. (CW) raising her R arm
(illustration J)



I) fig. 5 (1-6)



J) fig. 5 (7-8)

*Meas. 8 W modifies basic step by walking 2 steps (L, R)
Cpl finishing face to face L hands crossed over R hands,
arms down (almost) slightly in front of both partners (illustration K)

Meter: 2/4

Pattern of *Joc de doi* (*Ce-ai lăsat doamne la mine*)

Figure 6

(M facing center, W backing center)
(W starts basic step with L ft, M with R ft)



K) fig. 6

- 1 With basic step (meas. 1), slightly swing arms to LOD
(W left, M right)
- 2 With basic step (meas. 2), swing arms to RLOD
(W right, M left)
- 3-4 M and W raise arms up,
W turns one full turn (CCW), M in place
- 5-6 Repeat meas. 1-2 with opp ftwk and arms direction
- 7-8* M and W raise arms up,
W turns $1\frac{3}{4}$ t. (CW)
M turns $\frac{1}{4}$ t. (CCW)
Both partners finish in position 1, facing RLOD

*Meas. 8 W modifies basic step by walking 2 steps (R, L)

Repeat the dance from beginning facing and moving in RLOD

Final pattern:

F1 to F6 (LOD)
F1 to F6 (RLOD)
F1 to F6 (LOD)
F1 to F6 (RLOD)

Presented by Sonia Dion & Cristian Florescu © 2003

Jurelul

From North Carpathians Mountains, Romania
Presented by Sonia Dion and Cristian Florescu

Jurelul is a dance recently introduced in the Romanian repertoire. It is come from Ukraine via the region of Maramureş. This is a dance from mountains. The style of the steps look like *Brâul*: sharp, quick and energetic.

Formation : mixed circle

Position : handhold in V pos.

Pronunciation : zhoo-REH-lool

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 1*, Band 10

Style : sharp, quick and energetic

Meter : 4/4

Description of *Jurelul*

Meas.	Count	Figure 1 (facing center, moving continuously to the right)
1	1	Step on R fwd (body slig. diag. to the R), swinging arms fwd
	2	Step on L fwd (same body pos.), swinging arms bkwd
	3	Step on R fwd (same body pos.), swinging arms fwd
	4	Lift R heel, raising L leg (L ft close to R leg)
2	1	Step on L bkwd (body slig. diag. to the L), swinging arms bkwd
	2	Step on R bkwd (same body pos.), swinging arms fwd
	3	Step on L bkwd (same body pos.), swinging arms bkwd
	4	Lift L heel, raising R leg (R ft close to L leg)
3-8		Repeat meas. 1-2, three more times (4 total) Note: zigzag pattern

Figure 2
(facing and moving LOD)

1	1	Step on R fwd
	&	Scuff with L heel
	2	Step on L fwd
	&	Scuff with R heel
	3	Step on R fwd
	4	"Assemblée" fall on both feet together fwd
2		Repeat meas. 1

Meter : 4/4

Description of *Jurelul* (continued)

Meas.	Count	Figure 2 (continued)
3	1	Step on R fwd
	&	Scuff with L heel
	2	Step on L fwd
	&	Scuff with R heel
	3	Step on R fwd
	&	Scuff with L heel
	4	Step on L fwd
4	&	Scuff with R heel
	1	Step on R fwd
	&	Scuff with L heel
	2	Step on L fwd
	3	"Assemblée" fall on both feet together fwd
	4	Jump on both feet together
5-8		Repeat meas. 1-4

Figure 3
(facing center)

1	1	Step on R to the right
	2	Step on L close to the right with wt
	3	Step on R to the right, raise L leg in front (bent knee)
	4	Kick with L leg to the ground ("Pump")
2		Repeat meas. 1, reversing ftwk and direction
3-8		Repeat meas. 1-2, three more times (4 total)

Final pattern:

F1 + F2 + F3 +
F1 + F2 + F3 +
F1 + F2 + F2 .

Opinca

From Bucovina (North of Moldova area), Romania
Presented by Sonia Dion and Cristian Florescu

Opinci, these primitive leather shoes held by laces were worn by most peasants until the 1950s. In certain rural regions, they are still worn on celebration days. Like the French clogs, the *Opinci* are the symbol of Rumanian peasants. The slightly draw ling rhythm suggests elderly dancers. *Opinca* is a dance composed by two sections alternating. The first one is an archaic dance which corresponds an irregular rhythm : 1-2-3, 1-2-3, 1-2. The second part is from the important variety of *Hora moldovans*.

Formation : mixed circle

Position : handhold in V pos.

Pronunciation : oh-PEEN-kah

Music: *Sonia Dion & Cristian Florescu Romanian realm Vol. 1*, Band 2

Style: swinging arms (fig.1'): fwd (1&), bkwd (&3), fwd (&), bkwd (4&)

(Arms rhythmn (fig. 1'): slow-slow-quick-slow)

Meter : 2/4

Description of *Opinca*

Meas. Count

1-12 24 **Music introduction** (optional action)
feet together, bouncing (slow-quick-slow-quick-slow),
hands in W pos. bringing hands down to V pos.
on the last two meas.

Figure 1 : Opinca

(hands joined in V position, facing center)

(Steps rhythmn : slow-quick-slow-quick-slow)

1-2	1&	Step on R to the right, facing slightly the moving direction, raise L leg slightly
	2	Bounce on R heel
	&3	Step on L fwd
	&	Step on R fwd
	4&	Step on L fwd raising R leg slightly, turning (¼ t.) to the left
3-4	1&	Step on R to the right, turning (¼ t.) to the left, raise L leg slightly
	2	Bounce on R heel
	&3	Step on L bkwd
	&	Step on R bkwd
	4&	Step on L bkwd raising R leg slightly

Meter : 2/4

Description of *Opinca* (continued)

Meas. Count **Figure 1** (continued)

5-6 Repeat measures 1-2, same ftwk but moving to the left

7-8 Repeat measures 1-2, same ftwk but turning CCW $\frac{1}{2}$ t to face LOD
as you step on R (ct 1)

9-16 Repeat measures 1-8

15-16 **Figure 1'** (same steps as fig.1 with swinging arms, see **Style**)
Ending on the CCW $\frac{3}{4}$ t with 3 steps starting with R . Ending ft together,
hands joined W.

Transition

1-2 1-4 Walking 4 steps to the right (LOD), starting with R raising arms gradually
to W position

Figure 2

(hands in W pos. doing tiny circles, facing center)

1-2 1 Step on R fwd (twrd center)
2 Step on L fwd
3 Step on R fwd
4 Touch with L ball

3-4 1 Step on L bkwd
2 Step on R bkwd
3 Step on L bkwd
4 Touch with R ball

5 1 Step on R fwd
2 Touch with L ball

6 1 Step on L bkwd
2 Touch with R ball

7-8 1-4 Repeat measures 1-2

9-16 1-16 Repeat meas. 1-8 with opposite ftwk and direction
(Style : hands doing tiny circles (up first, twd center of circle, ...)

Meter : 2/4

Description of *Opinca* (continued)

Meas.	Count	<u>Figure 3</u>
1	1 2	Step R across in front of L Step L to the left (swd)
2	1 2	Step R across behind L (across back of L) Step L to the left (swd)
(N.B. Meas. 1-2 = grapevine)		
3	1-2	Repeat measure 1
4	1 2	Stamp on R in front, diag. to the left Stamp on R in front, diag. to the right
5-7	1-6	Repeat measures 1-3
8	1 2	Step R across in back of L Stamp L near R (without wt), ft parallel, L slightly fwd
9	1 2	Step L across in front of R Step R to the right (swd)
10	1 2	Step L across in back of R Step R to the right
11-14	1-8	Repeat measures 9-10, twice (3 total)
15	1 2	Step L across in front of R Step R to the right
16	1 2	Step L across in back of R Touch with R ball to the right

(N.B. Meas. 9-16 = 4 grapevines, except ct 2 of meas. 16)

Transition

1-4 1-8 Walking 8 steps to the right (LOD), starting with R

Meter : 2/4

Description of *Opinca* (continued)

Meas.	Count	Figure 4 (facing center, hands slightly higher than W pos.)
1-2	1	Feet in second pos., sway to the R, put weight on R (Style : double bounce on R heel)
	2	Feet in second pos., sway to the L, put weight on L (double bounce on L heel)
3	1	Step R to the right
	2	Step L across in front of R
4	1	Step R to the right
	2	Stamp L in front
5-8	1-8	Repeat measures 1-4 with opposite ftwk and direction
9-10	1	Step on R, raising L leg in front (knee slightly bent)
	2	Pause
	3	Step on L, raising L leg in front (knee slightly bent)
	4	Pause
11	1	Step R to the right
	2	Step L across in front of R
12	1	Step R to the right
	& 2	Step on L Step on R
13-14	1-4	Repeat measures 9-10 with opposite ftwk
15	1	Step L to the left
	2	Step R across in front of L
16	1	Step L to the left
	2	Stamp with R in front, bringing hands down to V pos.

Final pattern:

F1 + Trans. (4 ct) + F2 + F3 + Trans. (8 ct) + F4 + F1 +
F1' + Trans. (4 ct) + F2 + F3 + Trans. (8 ct) + F4 + F1 +
F1' ending.

Strigături* for Opinca (Bucovina)

Presented by Sonia Dion and Cristian Florescu 2004

Hăi cine joacă și nu strigă
Are-n gură mămăligă
Cine strigă și nu joacă
Facăi-se gura seacă

Asta-i hora horelor
Hora moldovenilor
Hora mare românească
Cine-o joacă să trăiască

Translation

Anyone who dances and doesn't shout
Has *mamaliga*** in their mouth
Anyone who shouts and doesn't dance
Will have a dry mouth

This is the *Hora* to end all *Horas*
The *Hora* of the Moldavians
The great Romanian *Hora*
Long life to those who dance it

* Shouting/chanting

** *Mamaliga*: Romanian dish made of cornmeal, similar to Italian *polenta*

Perinița

From Muntenia, Romania

Presented by Sonia Dion and Cristian Florescu

Perinița (means : the little pillow) is a distinctive Romanian dance of the kiss. Actually, this traditional dance is the most famous dance of the repertoire. Its origin is very old and comes from the south of the country.

This version of *Perinița* is composed of a *Sârba* dance (with three basic figures) done while dancing in a mixed circle. It should be noted that the *Perinița*, from region to region, will vary. To clarify exactly what defines a *Perinița*, one need only look at the story of the dance rather than the steps; in which alternately men and women pick their partners from the circle of dancers. A brief exchange (to be decided by the dancers) and a kiss upon the dance floor while the couple kneels in the middle of the *Sârba* on a little pillow or an embroidered handkerchief. Examples of this brief exchange could be, a short swirl, a little waltz or whatever comes to mind. Meanwhile, all the other dancers are performing the choreographed sequence. After the kissing, the last person chosen will choose a new partner, while his former partner takes his place in the *Sârba*.

Perinița was traditionally performed on the night of the New Year or was the last dance of a wedding celebration. Now, each happy event may include it.

Formation : mixed circle

Position : handhold in W position

Pronunciation : peh-ree-NEE-tsah

Style : hands doing tiny circles (up first, twd center of circle,...) in W position

Accessory : one handkerchief (if the group is very important, use more then one to have more participation or repeat the music)

Meter : 4/4

Description of *Perinița*

Meas.	Count	Figure 1 (facing center, slightly moving to the R, hands in W pos., see Style)
1	1	Step on R twd center, body slightly diag. to the right
	2	Step on L twd center
	3	Step on R twd center
	4	Lift R heel raising L ft near R ankle
2	1	Step on L bkwd, body slightly diag. to left
	2	Step on R bkwd
	3	Step on L bkwd
	4	Lift L heel raising R ft near L ankle (N.B. meas. 1-2 = "dents de scie" ^ saw-tooth pattern)
3-8		Repeat measures 1-2, three more times

Meter : 4/4

Description of *Perinița* (continued)

Meas.	Count	Figure 2 : <i>Sârba pe trei</i> (moving LOD)
1	1	Step on R fwd swinging arms down in V pos. (slightly up then down and slightly bkwd)
	2	Lift R heel raising L ft near R ankle
	3	Step on L fwd swinging arms up in W pos. (sligl. bkwd then up)
	4	Lift L heel raising R ft near L ankle
2	1	Step on R fwd, hands in W pos. (doing small circles)
	2	Step on L fwd
	3	Step on R fwd
	4	Lift R heel raising L ft near R ankle
3-4		Repeat measures 1-2 with opposite ftwk
5-8		Repeat measures 1-4

Figure 3 : *Sârba pe patru*

1	1	Step on R fwd swinging arms down
	2	Lift R heel raising L ft near R ankle
	3	Step on L fwd swinging arms up
	4	Lift L heel raising R ft near L ankle
2	1	Step on R fwd, hands in W pos. (doing small circles)
	2	Step on L fwd
	3	Step on R fwd
	4	Step on L fwd
3-8		Repeat measures 1-2, three more times

Final pattern:

F1 + F2 + F3 alternately (according to the music)

Polca din bătrâni

From Bucovina (northern Moldavia), Romania

Presented by Sonia Dion and Cristian Florescu

It is usually rare to find polka type dances in Romania (the word is spelled with a "c" instead of a "k" in Romanian). This form of couple dance is a relative newcomer in the history of dance in Romania. It was introduced through the Scandinavian countries and then adapted to the context and peculiarities of each village. The Romanian *polca* is seen in Moldavia in a few variations (*Polca*, *Polcuța*) and differs enormously from the original that gave rise to it. In some Romanian villages, the *Polca* was adopted and is now considered a dance in the purest Romanian tradition. In fact, the name of the dance *Polca din bătrâni* means "Polka in the style of olden times!"

Formation: cpls in ballroom pos.

Position: Men facing LOD

Women back to LOD

Music: *Sonia Dion & Cristian Florescu, Romanian Realm Vol. 2, Band 5*

Pronunciation: pohl-KAH deen BUH-truhn(ee)

Meter: 4/4

Pattern of *Polca din bătrâni*

Meas. Count

1 1-4 **Introduction** (no action)

Figure 1

Ftwk described for M, W use opp ftwk (W start L ft bkwd)

Style: Couple bends upper body slightly to the side and in the same direction as the footwork (ex.: step fwd on R, bend toward R side). The swaying from side to side is done alternately on beats 1-2 of meas. 1-8. On beats 3&4 of meas. 1-8, the body is inclined (only once) in the direction of ct 3.

1	1	Step fwd on R
	2	Step fwd on L
	3	Step fwd on R
	&	Step L ball close to R
4	Step fwd on R	

(3 & 4 = one two-step)

2	1	Step fwd on L
	2	Step fwd on R
	3	Step fwd on L
	&	Step R ball close to L
4	Step fwd on L	

(3 & 4 = one two-step)

3-4 Repeat meas. 1-2

5-8 Repeat meas. 1-4 reversing direction (moving in RLOD), M starts bkwd with R ft.
W starts fwd with L ft.

Meter: 4/4

Pattern of *Polca din bătrâni* (continued)

Meas. Count

Figure 2

Ftwk described for M, W use opp ftwk and direction

- | | | |
|-----|---------|--|
| 1 | cts 1-4 | 2 step-hops (R, L) fwd moving slightly $\frac{1}{4}$ t. CW twd North-East (out of circle). Partners end facing each other (still in ballroom pos.), M back to center. |
| 2 | cts 1-4 | 2 step-hops (R, L) bkwd moving slightly $\frac{1}{3}$ t. CCW. M ends facing North-West. |
| 3-4 | cts 1&2 | One running two-step with R ft, moving into center.
M ends facing center |
| | cts 3-8 | Do 3 running two-steps (L,R,L) turning $\frac{3}{4}$ t. to the right (CW) in place.
M ends facing RLOD |
| 5-8 | | Repeat meas. 1-4 with same ftwk and motion but M starts facing RLOD;
at the end (meas. 7-8) do only $\frac{1}{2}$ t. CW to finish partners side-by-side pos., facing center, W finishing to the right of her partner. |

Open position:

Cpl side by side, facing same direction M's right arm around W's waist. W's left hand rests on M's right shoulder. M holds W's right hand in his left with arms extended forward. This is similar to the ballroom hold but more open. (see illustration)



Figure 3

cpl facing center in open-pos.

Ftwk described for M, W use opp ftwk

- | | | |
|-----|---------|---|
| 1 | cts 1-4 | Move twd center with 2 two-steps (R, L) |
| 2 | 1 | Step fwd on R |
| | 2 | Swing and kick fwd with L |
| | 3 | Step on L in place |
| | 4 | Swing and kick fwd with R |
| 3-4 | | Repeat meas. 1-2, with same ftwk but moving bkwd. |
| 5-6 | | Partners do 4 running two-steps;
M does his steps in place, starting with R
W does her steps turning once around M (CCW)
Cpl finish in open-pos., same as meas. 1, facing center |

Arms position: partners do not hold hands.

M raises up his L arm and gently pushes his partner with his R hand to indicate where she should go, before dropping his R arm alongside his body. At the end of this sequence, M drops his L arm to take the same open pos. with his partner.

W's arms are down alongside her body. At the end of this sequence, W brings up arms to take open pos.

Meter: 4/4

Pattern of *Polca din bătrâni* (continued)

Meas. Count **Figure 3** (continued)

7-8 Turning $\frac{3}{4}$ t. (CCW) together with 4 running two-steps, M starts with R ft.
Cpl turning with upper body (from waist) bent slightly in front.
Partners end face to face in ballroom pos. M facing LOD

Figure 1 (final)

1-8 same ftwk as meas. 1-8 fig. 1

9 M does 3 walking steps in place (R, L, R), M helps his partner to turn with his L hand,
R arm is down alongside his body.

W turning 1 t. (CCW) in place with 3 walking steps (L, R, L) with R hand in L hand of her
partner, L arm is down alongside her body.

Partners end face to face, holding hands M's L hand with W's R hand at chest level (as if
M kisses W's R hand!)

Final pattern:

Repeat 5 times F1 + F2 + F3 until music ends with F1(final).

Presented by Sonia Dion & Cristian Florescu, © 2005

Te aven baxtale

Gypsy dance, Romania

Presented by Sonia Dion & Cristian Florescu

In Romania Gypsies are mentioned for the first time in the 16th century in Walachia. From there they migrated to Transylvania and later into West Europe. It is interesting to know that Gypsies in Romania were slaves until the nineteenth century.

Formation: mixed circle or couple or free

Position: free hands, facing center

Pronunciation: teh ah-VEHN bahf-TAH-leh

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol.1*, Band 4

Meter: 2/4

Pattern of *Te aven baxtale*

Meas. Count

1-24 Introduction (no action or improvisation)

Figure 1

- | | | |
|-------|---|---|
| 1 | 1 | Step on R in place |
| | & | Step on L in place |
| | 2 | Step on R in place |
| | & | Stamp on L in place (no wt) |
| 2 | | Repeat measure 1 with opposite ftwk (starting L ft) |
| 3-4 | | Repeat measures 1-2 |
| 5-6 | | Repeat measures 1-2 |
| 7 | | Repeat measure 1 |
| 8 | | Repeat measure 2, do not stamp on R (last &) |
| 9 | 1 | Large step on R to R, body slightly to the right |
| | 2 | Cross in front with L ft |
| 10 | 1 | Large step on R to R bending on R knee and body facing center |
| | 2 | Touch with L heel (no wt), L leg extend in L diag. in front and turn body to the same diag.
M may slap L tight with L hand |
| 11-12 | | Repeat measures 9-10 with opposite ftwk and direction (starting with L ft) |
| 13-16 | | Repeat measures 9-12 |
| 17-20 | | Repeat measures 5-8 |
| 21-24 | | Repeat measures 9-12 |

Meter: 2/4

Pattern of *Te aven baxtale* (continued)

Meas.	Count	<u>Figure 2</u>
1	1	Step on R heel twd center
	2	Step on full R ft
2		Repeat measure 1 with opposite ftwk
3-4		Repeat measures 7-8 of <u>figure 1</u> (starting R ft)
5	1	Step on R ball bkwd
	2	Step on full R ft
6		Repeat measure 5 with opposite ftwk
7-8		Repeat measures 7-8 of <u>figure 1</u>
9-24		Repeat measures 1-8, two more times (3 total)

Figure 3

1	1	Standing on L, touch with R heel to R (no wt), R leg extend straight
	2	Standing on L, touch with R heel in front (no wt)
2	1	Step on R ft twd (slightly) center
	&	Step on L ft behind (slightly) R ft
	2	Step on R ft twd (slightly) center
	&	Scuff with R heel (no wt)
3	1	Raise L leg (45°) in front, knee bend (45°)
	&	Stamp on L ft in place (no wt)
	2	Stamp on L ft in place (with wt)
4-6		Repeat measure 1-3
7		Repeat measures 1
8	1	Step bkwd on R ft
	2	Step bkwd on L ft
9-24		Repeat measures 1-8, two more times (3 total)

Final pattern:

Intro. + F1 + F2 + F3 +

F1 + F2 + F3 +

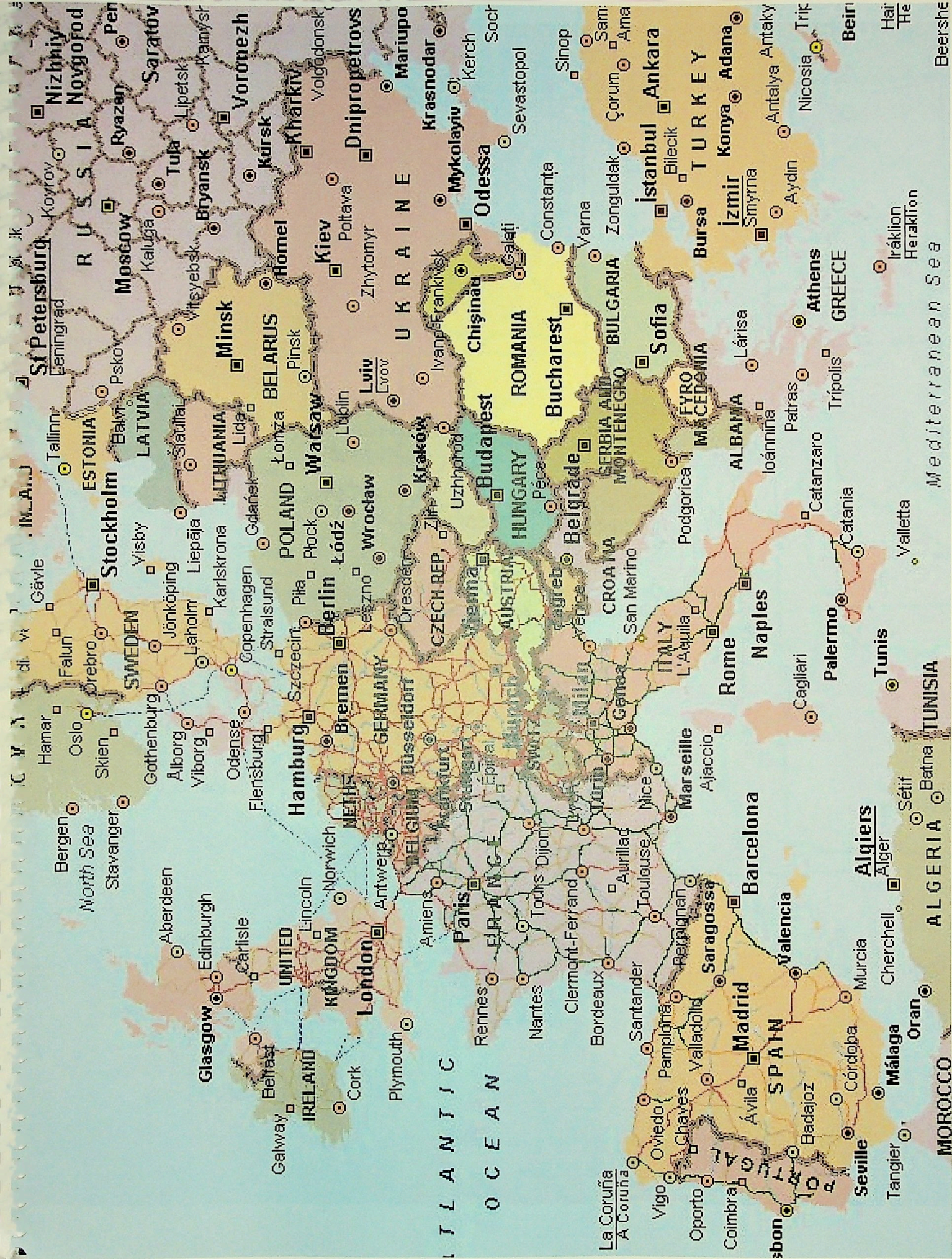
F1 (Final: last measure; (1) Fall on both ft together ('*Assemblé*'))



Balkan Dances

By: Michael Ginsburg







BERANCE MESOVITO

MACEDONIAN LINE DANCE
LEARNED FROM PAUL MULDER
HANDS HELD IN W POSITION

METER: 12/8 !!! !! !! !! !! !!

1 2 3 4 5

Fig. 1

- Meas. 1 - Lift R (1), lift R (2), step R in LOD (3), step L behind R (4), step R in LOD
Meas. 2 - Step L across R (1), lift R (2), step R in LOD (3), step L across R (4), step R
 back to place (5)
Meas. 3 - Lift L (1), lift L (2), step L to L (3), step R across L (4), step L to L (5)
Meas. 4 - Step R behind L (1), lift L (2), step L to L (3), step R across L (4), step
 back to place (5)
Meas. 5 - Lift R (1), lift R (2), step R to R (3), step L across R (4), step R back to place
(5) Meas. 6 - Same as meas. 5 with opposite footwork

Note: A complete, clockwise turn may be done on meas. 2 using the same footwork.
Also, a complete counter-clockwise turn: may be done on meas. 6 using the same
footwork. .

CIGANKO

BULGARIAN GYPSY DANCE LEARNED
FROM BELCHO STANEV
HANDS HELD DOWN
METER: 2/4

- Meas. 1 - Moving in LOD, step R, L(1,2)
- Meas. 2 - Facing center, step R to side (1), step L behind R (&), step R to side (2), step L in front of R (&)
- Meas. 3 - Rock to R on R (1), Rock to L on L (2)
- Meas. 4 - Step R to R (1), step L behind R (&), step R to R (2), step L behind R (&)
- Meas. 5-16 - Repeat meas. 1-4 three more times.
- Meas. 17 - Hop on L (1), step R toward center (&), hop on R (2), step L toward center (&)
- Meas. 18 - Step RLRL toward center (1,&,2,&)
- Meas. 19 - Hop on L (1), step R to side (&), step L across R (2), step R back to place (&)
- Meas. 20 - Repeat meas. 19 with opposite footwork in opposite direction
- Meas. 21,22 - Repeat footwork of meas. 17,18 on moving back from center
- Meas. 23,24 - Same as meas. 19, 20

MILITSA

PONTIC GREEK LINE DANCE
HANDS HELD DOWN METER:
4/4

- Meas. 1 - facing in LOD, step R forward (1), small bounce on R (&), step L forward (2), repeat 1,&,2 (3,&,4)
- Meas. 2 - step R to R while turning to face L of center and touch L heel to L, raising arms to W position (1), hold (2), touch ball of L foot towards center while pushing hands forward until arms are parallel to floor, body faces center (3), hold
- Meas. 3 - Touch L heel to left, raising arms to W position (1), hold (2), take running step toward center onto L and bring arms parallel to floor again (3), take running step back to place onto R and raise arms to W position (4)
- Meas. 4 - Repeat action of beats 3,4 of meas. 3 (1,2), take three running steps in place LRL (3,&,4)

Begin pattern again lowering arms on beat 1 of meas. 1.

Ciganko

- 1 Ochi mi za tebe plachat, ciganko
Dusha mi za tebe strada, ciganko
Ciganko moia, ti lubov moia
Ciganko moia, ti myko moia
- 2 Syrce mi za teb kopnee, ciganko
Snaga mi za teb treperi, ciganko
Ciganko moia, ti lubov moia
Ciganko moia, ti myko moia
- 3 Zarad tebe syn ne znaia, ciganko
Den I nosht za teb ridaia, ciganko
Ciganko moia,
- 4 Taborat dalech zamina, ciganko
Samo spomena oстана, cigankl
Ciganko moia,
- 5 1
- 6 2

-
- 1 My eyes cry for you, ciganko
My soul hurts for you, ciganko
My ciganko, my love
My ciganko, my grief
 - 2 My heart longs for you, ciganko
My hips shake for you, ciganko
My ciganko, my love
My ciganko, my grief
 - 3 Because of you I don't know what the dream is, ciganko
I cry for you all day of night, ciganko
My ciganko,
 - 4 Taborat went far, ciganko
Only the memory stays, ciganko
My ciganko,

DIVLEVO

Source: Learned from Atanas Kolarovski

Formation: Hands held down

Fig. 2

Meter: 4/4

Fig. 1

- Meas. 1 Step R L R in LOD (1,2,3), touch L beside R while facing center (4)
- Meas. 2 Step L behind R (1), step R to side (2) step L across R (3) touch R beside L (4)

Fig. 2

- Meas. 1 Step RLRL with small leap onto L on beat 4 (1,2,3,4)
- Meas. 2 Take large smooth step onto R in LOD (1,2), take large smooth step L in LOD (3,4)
- Meas. 3 Step R in LOD (1), step L across R (2), step R back and slightly to R (3,4)
- Meas. 4 Same as meas. 3 with opposite footwork in opposite direction.

Fig. 3

- Meas. 1 Step RLR in LOD (1,2,3). hold (4)
- Meas. 2 L in LOD (1,2), step RL in LOD (3,4)
- Meas. 3 Small leap onto R while lifting L foot next to R calf (1) hold (2), point L toward center (3) retract L to R calf (4)
- Meas. 4 Repeat beats 3,4 of meas. 3 (1,2), step onto L in place (3), hold (4)

Fig. 4 (facing center)

- Meas. I Step R to side (I), step L behind R (&), Leap onto R to side (2), step L toward center (3), hop L
- Meas. 2 Step RLR back (1,2,3), step LR raising weight on first movement and lowering weight on second movement (&,4)
- Meas. 3 Same as meas. 1 with opposite footwork.
- Meas.4 Step LR back (1,2), step L across R while raising weight (&) step R while lowering weight (3) step L across R (4)

DOLGOTO

MACEDONIAN LINE DANCE

METER: 12/8 1 2 3 4 5, Q Q S Q Q, !!! !!! !!!

HANDS HELD DOWN.

Figure 1

Measure 1 (facing R and traveling R)i

- 1-lift R
- 2- step R in LOD
- 3- step L in LOD
- 4- small leap onto R
- 5- Step L

Measure 2 (facing center)

- 1-Lift R
- 2-step R to side
- 3-step L forward
- 4-step R back 1n place
- 5-hop R

Measure 3 - same as measure 2 using opposite foot.

Fig. 2

Measure 1 - same as in flg. 1

Measure 2 (facing center)

- 1-Lift R
- 2- step R diagonally forward to R
- 3- close L to R with "click" while putting weight onto L
- 4- step R back
- 5- hop R

Measure 3- same as meas. 2 using opposite foot.

Gajda / Malisevsko

Pirin, Bulgaria

Gajda means "a bag pipe." Malisevsko – "from the village of Malisevo." These are two separate dances almost always done one after the other by the villagers within a large area of Pirin, Macedonia. Both dances Gajda and Malisevsko, in different variations, are popular throughout Greek Macedonia and the Republic of Macedonia as well. Often they are performed in various combinations with other line dances. In Bulgaria, Malisevsko is also called Ograzdensko and Cetvorka. The name of Gajda comes most likely from the fact that originally that dance has been done on a bag pipe accompaniment. The zurna has replaced it later on, when Bulgaria experienced some Turkish influence during the 500 years of Turkish hegemony. Pirin, Macedonia is the last Bulgarian province to gain independence in the beginning of this century, some 40 years later than mainland Bulgaria. That is why the sound of zurna is still very common in the regional folklore.

Source:	Atanas Sinanski – a local researcher and choreographer from the town of Sandanski.
Pronunciation:	GUYH-dah / MAH-lih-shehv-skoh.
Music:	Cassette, Folk Dance from Bulgaria – NK 1995.03.
Formation:	Open circle, hands held in V – position.
Rhythm:	Gajda is in 5/8 meter, counted 1, 2, or 1, 2&. Malisevsko is in 2/4 meter, counted 1, 2 or 1&, 2&
Styling:	Pirin Macedonian style includes: light steps, constant bounces with knees and ankles mainly. The leader and the last dancer (who is the leader of the tale of the dance) twirl a specially tight handkerchief and improvise within the dance pattern using movements with all the parts of the body. The energy level of all the dancers depends on the personal choice, mood, physical condition, social status, and last but not least, dance skills.

Measure

Dance:

1-16 **INTRODUCTION.** No action.

FIGURE I – GAJDA

- 1 Facing LOD, step fwd on R (ct. 1); kick L heel bkwd, bouncing R knee (ct. 2).
- 2 Step fwd on L (ct. 1); bounce L knee (ct. 2)
- 3 Step fwd on R (ct. 1); bounce R knee (ct. 2).
- 4 Sharply turning to face RLOD, pivot in place R ft without lifting it from the floor in bent knee pos. and tapping R heel, simultaneously kicking L heel bkwd (ct. 1); bounce R knee (ct. 2).

(continued)

Gajda / Malisevsko

(continued)

- 5 Turning to face LOD, pivot in place R ft without lifting it from the floor in bent knee pos. and tapping R heel, simultaneously extending L ft fwd low (ct. 1); step fwd on L (ct. 2).
- 6 Moving LOD, step fwd on R (ct. 1); step fwd on L (ct. 2).
- 7 Facing ctr, step sdwd on R to R (ct. 1); bounce on R (ct. 2).
- 8 Lift L knee in front of R (ct. 1); bounce on R (ct. 2).
- 9 Facing RLOD, step fwd on L (ct. 1); kick R heel bkwd, bouncing on L (ct. 2).
- 10 Moving RLOD, step fwd on R (ct. 1); bounce on R (ct. 2).
- 11 Facing ctr, step sdwd on L on L (ct. 1); bounce on L (ct. 2).
- 12 Lift R knee in front of L (ct. 1); bounce on L (ct. 2).
- 13 Step bkwd on R (ct. 1); bounce on R (ct. 2).
- 14 Lift L knee in front of R (ct. 1); bounce on R (ct. 2).
- 15 Step bkwd on L (ct. 1); bounce on L (ct. 2).
- 16 Lift R knee in front of L (ct. 1); bounce on L (ct. 2).

FIGURE II – GAJDA

- 1-11 Repeat Fig. I, meas. 1-11.
- 12 Facing ctr, extend R leg fwd low, bending L knee (ct. 1); slowly straighten L knee while lifting R knee and simultaneously bringing R heel up, around and behind L ft. (ct. 2).
- 13 Step bkwd on R, bending both knees (cts. 1,2).
- 14 Extend L leg fwd low, bending R knee (ct. 1); slowly straighten R knee while lifting L knee and simultaneously bringing L heel up, around and behind R ft. (ct. 2).
- 15 Step bkwd on L, bending both knees (cts. 1,2).
- 16 Lift R knee in front of L (ct. 1); bounce on L (ct. 2).

FIGURE III – MALISEVSKO

- 1 Facing LOD, step fwd on R (cts. 1, 2).
- 2 Step fwd on L, bending L knee (cts. 1, 2).
- 3 Small leap fwd onto R (ct. 1); small leap fwd onto L (ct. 2).
- 4 Small leap fwd onto R, bending R knee (cts. 1, 2)

(continued)

Gajda / Malisevsko
(continued)

- 5 Small leap fwd onto L (ct. 1); small leap fwd onto R (ct. 2).
- 6 Small leap fwd onto L (cts. 1, 2).
- 7 Facing ctr, leap sdwd onto R to R (ct. 1); leap onto L in front of R (ct. 2)
- 8 Leap onto R behind L (cts. 1, 2).
- 9 Facing RLOD, step fwd on L (cts. 1, 2).
- 10 Step fwd on R (cts. 1, 2).
- 11 Facing LOD, leap onto L in front of R (ct. 1); leap onto R behind L (ct. 2).
- 12 Leap onto L in front of R (cts. 1, 2).
- 13 Facing RLOD, leap onto R in front of L (ct. 1); leap onto L behind R (ct. 2).
- 14 Leap onto R in front (cts. 1, 2).
- 15 Turning to face LOD, small hop in place on R, bending R knee, simultaneously extending L leg fwd low (cts. 1, 2).
- 16 Facing LOD, leap in place onto L, simultaneously kicking R heel bkwd (cts. 1, 2).

SUGGESTED SEQUENCE

Fig. I - three times

Fig. II - four times

Fig. III - 11 times

SUGGESTED ENDING ON MEAS 8:

Facing ctr, leap in place onto R, simultaneously lifting L knee in front of R (cts. 1,2).

Description by 1995 by Nina Kavardjikova

HASKOVSKA LESA

Bulgaria

Translation: Belt-hold line dance from the region of the town of Haskovo in Trakija, Bulgaria.

Source: Boris Conev – "Balgarski Narodni Hora I Racenici", Sofia, Bulgaria, 1950

Music: Cassette Nina Kavardjikova 1994.01

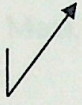
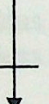
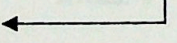

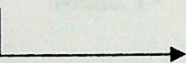
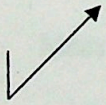
Meter: 2/4 1, 2, 1, & 2, &

Formation: Mixed open circle. Hands held at belt or W-position

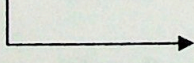
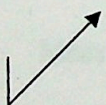
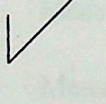
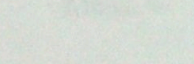
Style: Trakijiski:

- small knee bent position
- steps are done mainly with the wt on the whole ft
- lyrical character in movements
- dipping movements coming from the ankle and knee joints

INTRODUCTION 15 measures

<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>	<u>Part 1 "Bavno"</u>
	1	1	step on R ft	
		2	step on L ft	
	2	1	step on R ft	
		2	lift and move L ft fwd, bending R knee	
	3	1	step on L ft	
		2	lift and move R ft fwd, bending L knee	
	4	1	small step or fall onto R ft	
		&	small step on L ft	
		2	small step on R ft	
		&	bend R knee, lifting L ft	
	5	1	stamp on L ft fwd L, taking wt	
		2	hold	

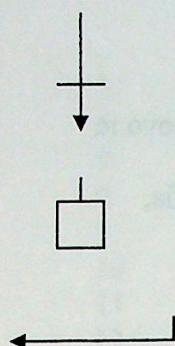
Part 2 "Barzo"

	1	1	Step on R ft
		2	Step on L ft next to R ft
	2	1	Step on R ft
		2	small hop on R ft, lifting L ft fwd
	3	1	step on L ft.
		2	small hop on L ft. lifting R ft fwd
	4	1	small jump on both ft slightly apart
		2	small jump on both ft together

(continued)

HASKOVSKA LESA

(continued)



- | | | |
|---|---|--|
| 5 | 1 | step on R ft. |
| | 2 | bend R knee, lifting and moving L ft bkwd |
| 6 | 1 | step L on L ft |
| | 2 | bend L knee, lifting and moving R ft bkwd |
| 7 | 1 | small step or fall onto R ft, bending R knee |
| | & | small step on L ft |
| | 2 | small step on R ft |
| 8 | 1 | step on L ft sdwd L , taking wt (balance L) |
| | 2 | bend L knee |

Note: Part 1 of "Bavno" is performed on the slow part of the accompanying recording and Part 2 "Barzo" is done to the fast part of the music.

Dance description by Jaap Leegwater 1993

HORA DE LA REZINA

MOLDAVIAN CIRCLE DANCE
LEARNED FROM TEODOR VASILESCU
HANDS HELD JUST BELOW SHOULDER LEVEL
METER: 4/4

Part I

- Meas. 1- Moving to center, step LRL (1,2,3), lift R (4)
Meas. 2- Moving back, step RL (1,2,), step RLR in place (3,&,4)
Meas. 3 - Step L in place, step R across L, step L back to place ("pas-de-bas"), (1,&,2), step R beside L, step L across R, step R back to place ("pas-de-bas"), (3,&,4)
Meas. 4 - Step L in place (1), lift R (2), step R,L in place (3,4)
Meas. 5-8 - Repeat meas. 1-4

Part 2 (Pie shaped step)

- Meas. 1 - Moving diagonally R toward center, step L,R,LRL (1,2,3,&,4)
Meas. 2 - Moving diagonally R back from center, step R,L,RLR (1,2,3,&,4)
Meas. 3,4 - Repeat meas. 1 & 2

Part 3, (shoulders)

- Meas. 1 - Moving straight to center, step L,R,LRL (1,2,3,&,4)
Meas. 2 - Moving sideways slightly to R, step R,L,RLR moving R shoulder down and left shoulder up on first step, and reversing shoulder, position with each ensuing step. (1,2,3,&,4)
Meas. 3 - Same as meas. 1 only move straight back from center
Meas. 4 - Same as meas. 2

Part 4

- Meas. 1 - Step L across R (1), hop L (2), stamp R (&), step R to side (3), step L beside R (4)
Meas. 2 - Step R to side (1), touch L beside R (2), step L to L (3), touch R beside L (4)
Meas. 3 - Step R back and lower arms (1), step L back beside R (2), step RLR moving R (3,&,4), stamp L (&)
Meas. 4- Step LRL continuing in LOD (1,&,2), stamp R (&), step RLR in LOD (3,&,4)
Meas. 5-8 - Repeat meas. 1-4 again raising arms on beat 1 of meas. 1
Meas. 9 - Same as meas. 1
Meas. 10 - Step R to side (1), touch L beside R (2), step L to L (3), step R in place (4)

Presented by Michael Ginsburg at Mendocino Folklore Camp, 2006

Lamba Lamba Bulgaria

This dance is from Pazardzik, Bulgaria (Western Thrace). It belongs to the Gankino / Kopanica family common throughout Western Bulgaria. Other similar dances include: Plovdiska Kopanica, Glavanisko Horo, Ludo Kopano, Krivo Horo, Kriva Panagjursko Kokice, etc. This region of Western Thrace is especially known for its mixed rhythms such as 11/16 (Gankino), 15/16 (Bucimis, 25/16 (Sedi Donka), etc.

- Souce:** I first learned this dance from Professor Stefan Vaglarov. I have also heard Djudjeff. To my knowledge, this dance is currently in the repertoire of amateur ensembles in Bulgaria.
- Pronunciation:** LAHM-bah LAHM-bah
- Music:** Any good, fast Kopanica is suitable. A good recording is on Horo #328 and XOPO LO 4, B/2.
- Formation:** Dance should be done mainly in place – do not move very far to the left. Short, segregated lines with Belt hold (“Na Lesa”). Face fwd, R ft free. It is typical for W leaders to twirl a knotted kerchief all the time. M leader’s R hand can be on belt or raised up and out.
- Meter:** 11/16 – Rhythm Q Q S Q Q – Dancer counts 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>Measure</u>	<u>Count</u>	<u>Pattern</u>
<u>INTRODUCTIONS:</u> 2 Meas.		
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	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 on R diag, R knee straight, L knee flexed.
	4	Leap on to Floor, ctr fwd.
	5	Strike L heel to floor, ctr fwd.

(Continued)

LAMBA LAMBA (Continued)

VARIATION I

- | | | | |
|---|---|---|--------------------|
| 1 | 1 | Facing ctr, moving L, step on L ft to L.} | <u>Basic Motif</u> |
| | 2 | step on R behind L. } | |
| | 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 | Hop on r, turning to face ctr, kick L leg, } | |
| | | (knee bent) across in front of R leg and beg a CCW arc. } | |
| | 5 | Continuing with a circular movement CCW of the L ft, } | |
| | | while the R ft begins to lift slightly. } | <u>Cadence</u> |
| 3 | 1 | "Cukce" (lifting and dropping the heel) on R ft. } | |
| | 2 | Step on L ft behind R. } | |
| | 3 | Strike R heel in front of L ft. } | |
| | 4 | Leap onto R ft in place. } | |
| | 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, Cukce 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 | } |
| 3 | 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 to close to the floor. |
| | 5 | Lower L ft in place, R cont. 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 | } |
| 3 | 1-5 | } Cadence(See Variation I) |

(Continued)

LAMBA LAMBA (Continued)

VARIATION IV (Women's variation) M can also do this, but it would be more vigorous.

- | | | |
|---|-----|---|
| 1 | 1 | Facing ctr, moving L, step on L to L. |
| | 2 | Step on R behind L. |
| | 3 | Step on L to L, lifting R slightly off of 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 | } |
| 3 | 1-5 | } Cadence (See Variation I) |

VARIATION IV (Men's variation) W do not do this.

- | | | |
|---|-----|---|
| 1 | 1 | Facing ctr, moving L, step on L to L. |
| | 2 | Step on R behind L. |
| | 3 | Step on L to L, lifting R slightly off of the floor. |
| | 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. |
| | 3 | Hold and rise for Cadence. |
| | 4-5 | } |
| 3 | 1-5 | } Cadence (See Variation I) |

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

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 Michael Ginsburg at Mendocino Folklore Camp, 2006

MOUSTABEIKOS

GREEK / MACEDONIAN LINE DANCE

LEARNED FROM DEICK VANDER ZWAN METER:

11/8 !!!! !!! !!!!

1 2 3

HANDS HELD DOWN.

Var. 1

Meas. 1- Step R to side (1), step L behind R (2), step R to side (3)

Meas. 2 - Step LR in LOD (1), step L in LOD (2), step R in LOD (3)

Meas. 3 - Step L across R (1), step R back to place (2), lift L 'while bouncing on R (3)

Meas. 4 - Step L to side (1), step R across L (2). step L back to place (3)

Var.2

Same footwork as variation 1 only swing arms back and forth, back on beat 1, forward beat 2, etc.

Var.3

Same footwork as variation 1, as arms swing as they do in var. 2 for meas. 1,2. For meas. 3,4 arms swing up on beat 1 to W position, then back on beat 2, and forward on beat 3.

MYATALO LENCHE

BULGARIAN LINE DANCE LEARNED FROM BELCHO STANEV HANDS HELD DOWN

METER: 7/8 (Ruchenitsa) !! !! !!!

1 2 3

q q s

Part 1 (vocal)

- Meas. 1 Traveling and facing LOD, step R forward (i), step L behind R (2), step R Slightly R and forward (3)
Meas. 2 - Step L in LOD (i,2), hop L (3)
Meas. 3-6 - Repeat meas. i two more times
Meas. 7- Face center and step R to R (I), L behind R (2), R forward to place (3)
Meas. 8-Hop on R (1), step L in front of R (2), step R back to place (3) Meas. 9 - Jump on both feet (1, 2), leap onto R (3)
Meas. 10 - Slap L in front of R (1,2), step L beside R (3)
Meas. 11 - Step R across and in front of L (i,2), step L to L (3)
Meas. 12 - Step R behind L (1,2), step L to L (3)
Meas. 13-18-Repeat meas. 7-i2

Part 2 (instrumental)

- Meas. i,2 - Step RLR, LRL in towards center (1,2,3), (1,2,3)
Meas. 3,4 - Step RL, RL back away from center and moving slightly R (1,3), (1,3)
No. Meas. 5 - Step R across L (1,2), hop R (3) *Right hand rt (3) back pedal kick*
Meas. 6 - Stamp L beside R (I) hold (2), step L beside R (3)
Meas. 7 - Repeat meas. 6 with opposite footwork
Meas. 8 - Repeat meas. 6
Meas. 9 - Hop L (I), step R in front of L (2), step L back to place (3)
Meas. 10 - Repeat meas. 9
Meas. 11 - Step R toward center (1,2), hop on R (3)
Meas. 12 - Step L toward center (1,2), hop on L (3)
Meas. 13,14 - Step RLR, LRL (1,2,3), (1,2,3) back from center
Meas. 15,16 - Step R in LOD (I), hop R (3), step L in LOD(I), hop L (3)
dropping hands and completing a clockwise turn on these two measures.

RAMNO VELESKO

MACEDONIAN LINE DANCE

LEARNED FROM KETE ILIEVSKI AND DICK VAN DER ZWAN

HANDS HELD IN W POSITION

METER: 2/4

Part 1

- Meas. 1-3 - Moving R, walk six steps forward beginning with R
- Meas. 4 - Step R to R and face center (1), lift L while bouncing on R (2)
- Meas. 5-8 - Repeat footwork of meas. 1-4 with opposite footwork in opposite direction.
The steps to the left should be much smaller than the steps to the R
- Meas. 9 - Step R to center (1), touch L beside R (2)
- Meas. 10 - Step L to center (1), touch R beside L (2)
- Meas. 11 - Step RLR to center (1,&,2)
- Meas. 12 - Step LRL to center (1,&,2)
- Meas. 13-16 - Same footwork as meas. 9-12 only moving back away from center

Part 2

- Meas. 1 - Step RL in line of dance (1,2)
- Meas. 2 - Step RLR in LOD (1,&,2)
- Meas. 3 - Step LRL in LOD (1,&,2)
- Meas. 4 - Step R to R and face center (1), lift L while bouncing on R (2)
- Meas. 5-8 - Same as meas. 1-4 with opposite footwork in opposite direction and smaller steps.
- Meas. 9-16 - Same as meas. 9-16 of part 1

ROMSKI ČAČAK

Serbian Line Dance learned from Rom Community in Bronx, N.Y.

Formation: Hands held down
Meter: 2/4

Part I: 9 measures

<u>Measure</u>	<u>Dance:</u>
1	Hop on L while kicking R forward and down to floor (ct. 1), Step R forward (ct. 2).
2	Same as meas. 1 with opposite footwork.
3	Same as meas. 1
4	Facing center, step L back (ct. 1), step R forward to place (ct. 2).
5-7	Same as meas. 1-3 traveling in reverse LOD beginning with opposite foot.
8	Facing center, step R back (ct. 1), step L forward to place (ct. 2).
9	Step R forward (ct. 1), step L back to place (ct. 2).
10	Step back R back beginning to move to R slightly (ct. 1), Step L across R (ct. 2)

Presented by Michael Ginsburg at Mendocino Folklore Camp, 2006

ROMSKA GAJDA
Rom (Gypsy) / Macedonian

Michael Ginsburg learned the dance from the Macedonian Rom (Gypsy) community in the Bronx, N.Y. This dance was originally done to gajda (bagpipe) melodies usually improvised. More recently, clarinetists and saxophonists play these melodies and attempt to emulate the sound of the gajda. This is currently a very popular dance done frequently at parties and celebrations in the Rom community in the Bronx.

This dance was also taught under the title "Bitolska Gajda," Idyllwild F.D. Camp 1992 by Michael Ginsburg.

Translation: *Romska* refers to the Rom (Gypsy) people, *gajda* is a bagpipe instrument.

Pronunciation: ROHM-skah GUY-dah

Music: Cassette – Balkan Beauties – '92 by Michael Ginsburg, side A, #3 (Bitolska Gajda I), #4 (Bilolska Gajda II), #6 (Bitolska Gajda III).
This dance can be done to any Rom music with a moderate 2/4 tempo.

Formation: Lines joined in V-pos.

Meter: 2/4

INTRODUCTION

Measure

DANCE:

- 1 Facing R of ctr – step R-L fwd in LOD (cts. 1-2).
- 2 Step R fwd (ct. 1); step L behind and to R of R (ct. 2); step R fwd (ct. &) (S,Q,Q).
- 3 Step L, R, L fwd (cts. 1, 2, &). (S,Q,Q)
Note: Cts. 2-& (R,L) are smaller steps than ct. 1.
- 4 Turning to face ctr – step R to R (ct. 1; small lift L in front of R then pushes low twd floor (ct. 2).
- 5 Step L,R – moving slightly diag. L fwd (cts. 1, 2).
- 6 Facing ctr – move bkwd with 3 small steps – step L bkwd with slightly bent knee (ct. 1); continuing bkwd – step R,L (cts 2-&). (S,Q,Q)
- 7 Step R beside L (ct. 1); small lift L in front of R as in meas 4, ct. 2 (ct. 2).
- 8 Repeat meas 7 with opp ftwk (L if pl, lift R).

Presented by Michael Ginsburg at Mendocino Folklore Camp, 2006

SARAKINA

GREEK/MACEDONIAN LINE DANCE LEARNED FROM JOE GRAZIOSI HANDS HELD DOWN

MUSIC: RAIKOS

METER: 7/8 !!! !!!!

1 2

Meas.

- 1 Leap onto L in LOD (1), step on R in LOD
- 2-3 Same as meas. 1
- 4 Facing center, hop on R (1), step L in place
- 5 Hop on L (1), step R in place (2)
- 6 Hop on R (1), step L in place
- 7 Leap onto R moving L (1), step L moving L (2)
- 8 Same as meas. 7
- 9 Facing center, hop on L (1), step R moving R (2)
- 10 Still moving R, hop R (1), step L (2)
- 11 Still moving R, hop L (1), step R (2)

Silistrenski Opas

Bulgaria

Learned by Petur Iliev, fall of 1988, from one of the best and oldest representatives of the Dobrudzhan style, Bai Ivan from Silistra. This dance is one of the most popular from Dobrudzhan ethnographic area, found in northeastern Bulgaria. The performers of this dance, men and women, join hands in a particular fashion called "za opas" from which the dance takes its name.

Pronunciation: si-LI-stren-ski OP-as
Formation: Open circle. Za opas holds. Men and women
Style: The men's style is characterized by deeply bent knees, arched back and raised backside. The women stand straight and carry themselves proudly.
Meter: 2/4
Music: Petur Iliev – Bulgarski narodni tanci, Side B, No. 5

Part I: 9 measures

Measure	Count	Pattern
1	1	Step R to the right facing forward
	2	Step L, crossing behind R, bending both knees
2	1	Step R to the right side
	2	Lift R, L foot raised
3	1	Step L, crossing in front of R, bending both knees, facing right
	2	Lift L, R up, facing forward
4	1	Touch ball of R foot, knee pointing in (towards L) and twist knee out
	2	Lift L, and R foot up, bending both knees
5	1	Step R foot forward
	2	Hop R, L foot up
6	1	Step L foot forward
	2	Stomp R foot close to L
7	1	Jump R back
	2	Jump L back
8	1	Step R – L very quickly
	2	Step R – L very quickly

(continued)

Silistrenski Opas (continued)

- | | | |
|---|---|----------------------|
| 9 | 1 | Jump from R to L |
| | 2 | Touch R heel forward |

REPEAT PART I FOUR TIMES

PART II: 10 measures

- | | | |
|----|-----|--|
| 1 | 1 | Step R to the right |
| | 2 | Step L, crossing behind, bending both knees, R foot up |
| 2 | 1 | Step R to the right |
| | 2 | Lift R, twisting L knee in, then out |
| 3 | 1-2 | Repeat measure 1 on the other side (Step L, etc.) |
| 4 | 1 | Step L to the left |
| | 2 | Lift L, kick R foot forward |
| 5 | 1 | Swing R foot around to the right, touch R heel |
| | 2 | Hold position |
| 6 | 1 | Hold position (measure 5, count 2) |
| | 2 | Bend both knees, R foot flat, hold position |
| 7 | 1 | Jump from R to L |
| | 2 | Stomp R foot forward |
| 8 | 1 | Jump from L to R |
| | 2 | Stomp L foot forward |
| 9 | 1 | Step R – L very quickly |
| | 2 | Step R – L very quickly |
| 10 | 1 | Jump from R to L |
| | 2 | Stomp R foot forward |

REPEAT PART II TWICE

REPEAT THE ENTIRE DANCE FROM THE BEGINNING

Presented by Michael Ginsburg at Mendocino Folklore Camp, 2006

SOKACKO KOLO

Baranja, Croatia

This dance is done in Slavonija, Baranja, and Backa, although this variation is from Baranja, which is located between the Dunav river, and the lower part of the Drava river, in the Pannonian plains of Croatia. Although there are only a few dances from Baranja, the wealth of the dances lies in their variation and preservation until today. No festivity or celebration would be complete without walking in rhythm in the circle. This pattern is repeated over and over until the musicians, usually a tambura orchestra or bagpipe (gajda) player in the center of the circle, stops playing.

Translation: Circle dance of the Sokac (shoh-KAHTS) people

Pronunciation: sho-KAHCH-koh koh-loh

Music: "Croatian Folk Dances" by Jerry Grcevich, Vol. II, side B/1

Meter: 2/4

Formation: Couples (preferably) in a closed circle. M join hands behind W backs, W hands are on M shldr. If there is more W than M use either a back-basket hold or hold belts (R over L).

Style: Extremely rigid with vertical movements and sometimes with bent knees. As the kolo progresses, M improvise using any one of many variations, while W must do only the basic step.

INTRODUCTION 8 chords

Measure

PART 1: DRMES (fast music)

Style: Steps are done on the balls of the ft, legs are somewhat stiff, while the steps are bouncy – bounces come from the ankles and dancing on the balls of the ft. The steps to the L are larger than those to the R (the circle progresses sdwd L).

- | | |
|------|--|
| 1 | Step R to R (ct. 1); small hop on R as L moves twd R ankle (ct. 2) |
| 2 | Step L to L (ct. 1); close R to L (ct. 2). |
| 3 | Step L to L (ct. 1); small hop on L as R moves twd L ankle (ct. 2). |
| 4 | Step R to R (ct. 1); small hop on R (ct. 2); close L to R (ct. &). S, Q, Q
M: On ct & M ONLY step L behind R instead of closing. |
| 5-16 | Repeat meas 1-4, 3 more times (4 in all), except on last step, step L bkwd in prep for next step. (L-close-L-hop, r-hoop-L, R-hop; repeat. |

PART II: STAMPING IN & OUT (Face ctr)

- | | |
|---|--|
| 1 | Moving twd ctr – stamp-hoop R across L- hips turn to face L of ctr (cts. 1-2). |
| 2 | Stamp-hop L across R – hips turn to face R of ctr (cts. 1-2). |

These stamps
are with weight.

(continued)

SOKACKO KOLO

(continued)

- 3 Stamp R across L – hips turns to face L of ctr (ctr. 1); step L back to place face ctr (ct. 2).
- 4 Moving bkwd – stamp-hop R behind L (reel) – hips turn to face R of ctr (cts 1-2).
- 5 Stamp L behind R – turn to face L of ctr (ct 1); stamp R across L – turn to face R of ctr (ct. 2).
- 6 Moving twd ctr – stamp-hop L across R – turn to face R of ctr (cts. 1-2).
- 7 Stamp R across L – turn to face L of ctr 9ct. 1); stamp L behind R (reel) – face ctr (ct. 2).
- 8 Moving bkwd – step R,L)cts.1, 2).
Rhythm cue: S-S/Q-Q/S/Q-Q/S/Q-Q/Q-Q

PART III: CIRCLE L WITH STAMPS

- 1-2 Facing L of ctr and moving CW (RLOD) – step-hop on R, step-hop on L (cts. 1-2, 1-2).
- 3 Stamp R-L fwd in RLOD (cts. 1-2). Stamps are on the full ft.
- 4 Stamp-hop on R fwd in RLOF (cts. 1-2 0.
- 5 Stamp L-R fwd in RLOD (cts. 1-2). Stamps are on full foot.
- 6 Stamp-hop on L in RLOD (cts. 1-2).
- 7 Stamp R-L fwd in RLOD (cts. 1-2). Stamps are on full foot
- 8 Stamp R-L fwd in RLOD (cts. 1-2).
Rhythm cue: S-S/Q-Q/S/Q-Q/S/Q-Q/Q-Q

PART IV: CIRCLE L. slow music (vocal)

- 1-2 Intro to slow music, hold in place.
- 3-4 Facing ctr with ft slightly apart – rock sdwd, R then L (cts. 1-2, 1-2)
- 5 Facing L of ctr – step R across L in twd ctr (cts. 1-2) (S)
- 6 Step L bkwd out of circle 9cts. 1-2) (S)
- 7-8 Repeat meas 5-6, (RxL, L to L)
- 9-12 Moving CW (L) – do an 8 step grapevine, beg R across L (1 step per ct.)

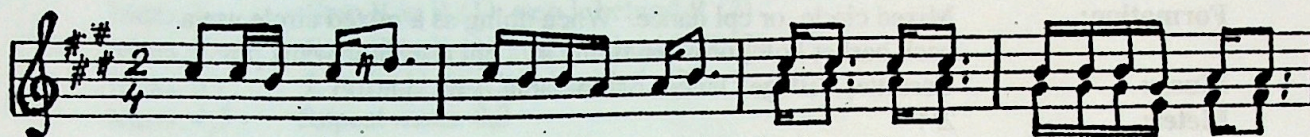
SEQUENCE:

- | | |
|------------------|--------------------------------|
| Part I | -Drmes |
| Part II | -Stamping in & out |
| Repeat Part I-II | |
| Part III | -Circle L with stamps |
| Part II | -Stamping in & out |
| Part IV | -Circle L (slow music – vocal) |

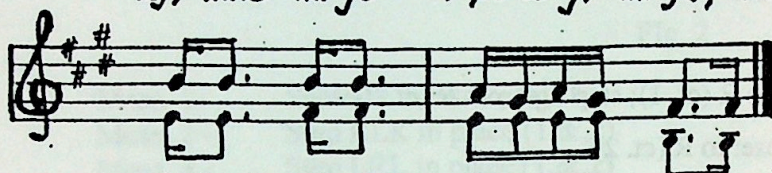
Repeat dance from beg. Dance is done a total of 3 times.

Presented by Michael Ginsburg at Mendocino Folklore Camp, 2006

Sokacko Loco



Ej, milo mi je i po volji mi je, kad se dra-ga na me-ne-na-smi-je



Ej kad se dra-ga na me-ne-na-smi-j(e).

Ej, milo mi je i po volji mi je,
Kad se draga na mene nasmije,
Ej, kad se draga ne mene nasmij(e)!

*Hey, it feels good and makes me happy
When my sweetheart is smiling at me!*

Aj, curo moja, moje janje milo - Tebi dajem dušu i tilo - Ej, tebi dajem i dušu i til(o)!

Hey, my dear girlfriend and sweet little lamb, I'm giving you my soul and my body!

Dance notes by Željko Jergan and Dorothy Daw

TOCUL
Bukovina, Romania

This dance was learned by Alexandru David in 1987 from Lon Petcu, dance instructor from the Popular School of Arts in Bucharest.

Pronunciation: TOH-quel
Translation: Heel
Formation: Mixed circle, or cpl dance. When doing as a mixed circle use a back basket hold, or when doing as a cpl use shldr-waist pos.
Music: Cassette, Village Dances of Romania, Vol, side 1/3
Meter: 2/4

INTRODUCTION: 4 cts

Measure

DANCE:

- | | |
|------|--|
| 1 | Moving to R – step R to R (ct. 1); step L across R (ct. 2). |
| 2 | Step R to R (ct. 1); close: to R (ct. 2). |
| 3-4 | Repeat meas. 1-2 with opp. ftwk. in RLOD. |
| 5 | Moving to R – step R to R (ct. 1); step L across R (ct. 2). |
| 6-7 | Beg. R, do 2 hop-step-steps to R. [Hop-step-step: Hop on R (ct. 1); step L – R in LOD (cts. & - 2).] |
| 8 | Face ctr – jump twd R, landing on both ft (ct. 1); hold (ct. 2). |
| 9-16 | Repeat meas 1-8 with opp. ftwk. In RLOD |

PART II

- | | |
|------|--|
| 1 | Walk R – L in LOD. |
| 2-7 | Do 6, hop-steps-steps, beg R to R. |
| 8 | Face ctr – jump twd R, landing on both ft. |
| 9-12 | Repeat meas. 1 – 8 with opp ftwk twd L. |

Repeat dance from beg to end of music

TSOURTOUGHOUZOU

PONTIC GREEK LINE DANCE

LEARNED FROM JOE GRAZIOSI

HANDS HELD DOWN SWINGING FORWARD AND BACK THROUGHOUT

METER: 2/4

Fig.-1

- Meas. 1- Step R to R (1), step L behind R (2)
- Meas. 2'- Step R to R (1), touch L beside R (2)
- Meas. 3 - L to L (1), touch R beside L (2)
- Meas. 4,5 - Repeat meas. 2,3

Fig, 2

- Meas. 1- Same as meas. 1 , fig. 1
- Meas. 2 - Step RLR in place (1,&,2)
- Meas. 3 - Step LRL in place (1,&,2)
- Meas. 4,5 - Repeat meas. 2,3

Fig. 3

- Meas. 1- Jump to R onto both feet, feet spread apart (1), leap back onto L (2)
- Meas. 2-5 - Same as. Meas. 2-5 of fig. 2

Fig. 4

- Meas. 1 - Same as meas. 1 of fig. 3 only kick R forward as you leap onto L on beat 2
- Meas. 2-5 - Same as meas. 2-5 of fig. 2,3

Zaharoula
(Vlach)

Souce: Vlach Dance from Greek Macedonia learned from Joe Graziosi
Formation: Hand in W position
Meter: 2/4

<u>Measure</u>	<u>Dance:</u>
1	Traveling R. lift R (ct. 1), step R (ct. 2)
2	Lift L, step L in LOD
3	Repeat meas. 1
4	Face center and lift L, step L in place
5	Step R in front of L, step L back to place
6	Repeat meas 5
7	Lift R, step R in place
8-10	Repeat meas 5-7 with opposite footwork
11-12	Repeat meas 5,6

Latin Social Dances



By: Jeff O'Connor





ALLEY CAT

(Country Western - United States)

This dance is a four wall dance and is typical of Country Western dances. There are thousands of dances already in existence and more being added to the Country Western dance scene daily. Like other Country Western Alley Cat may have different variations depending where the dance is learned.

Music: "Pick up Man" by Joe Diffy
"Overnight Male" by George Strait

Meter: 4/4

Formation: Individuals in parallel lines all facing the same direction.

Characteristics: Each time through the dance individuals will face a new wall. This is a "Four Wall" dance

MEASURES PATTERN

- 1 Heels apart (ct 1), then back together (ct 2), heels apart (ct 3), then back together (ct 4).
- 2 With weight on L ft R heel out in front (ct 1), bring back next to L (ct 2), R heel out in front (ct 3), bring back next to L (ct 4).
- 3 Heels apart (ct 1), then back together (ct 2), heels apart (ct 3), then back together (ct 4).
With weight on R ft L heel out in front (ct 1), bring back next to R (ct 2), L heel out in front (ct 3), bring back next to R (ct 4).
- 4 Moving diagonally L, step fwd on L (ct 1), drag R up next to L and take weight onto R (ct 2), step fwd on L (ct 3), drag R up next to L and take weight onto R (ct 4).
- 5 Repeat meas. 4
- 6 Step diagonally back with R ft (ct 1), touch L to R with no wt. (ct 2), step diagonally back with L ft (ct 3), touch R to L with no wt. (ct 4).
- 7 Repeat meas. 6
- 8 Step R to R (ct 1-2), slide L to R and take weight onto L (ct 3-4)
- 9 Repeat meas. 8 (on ct 4 do not take weight on L)
- 10 Step L to L (ct 1-2), slide R to L and take weight onto R (ct 3-4)
- 11 Repeat meas. 10 (on ct 4 do not take weight on R)
- 12 With weight on L kick R ft out in front (ct 1), Step on R (ct &), Step L (ct 2), With weight on L kick R ft out in front (ct 1), Step on R (ct &), Step L (ct 2),
- 13 Step fwd on R (ct 1), touch L ft next to R no weight (ct 2), touch L ft out to side no weight (ct 3), touch L next to R no weight (ct 4).
- 14 Step L to the side (ct 1), Step R behind L (ct 2), Step L to L making 1/4 turn CCW to face new wall (ct 3), stamp R next to L (ct 4).
- 15 Back up 3 steps R, L, R (cts 1-3), stamp L next to R (ct 4).

Dance repeats from beginning.

Note: This dance as well as many other Country Western dances uses an uneven number of measures for the dance (15 meas. in this dance). The dance will cross phrases of music. Do not wait for a beginning of a musical phrase.

BA LA CHA CHA

The dance was choreographed by Meir Shem-Tov 2000. It is an example of the current Latin-American trend in Israeli dancing.

Pronunciation: bah LAH

Music: Original music Tipex (Teapacks) Singer: Kobi Oz

Meter: 4/4 (Counted: 1, 2, 3, &, 4 = Slow, Slow, Quick, Quick, Slow)

Formation: Couples are in circle facing CCW, men (M) on inside, women (W) outside, holding near hands Steps are described for M; W use opposite footwork and hands.

Styling: Cha-cha: Step slow-slow-quick-quick-slow with a "Latin sway of hips and shoulders." This can be achieved by taking small steps from the hip, placing one foot in front of the other. The only exception is the second "quick": that is a small step on the ball of the foot, again with a hip sway.

Video Link of original dance: homepage.mac.com/israeli_folk_dances/iMovieTheater157.html

Intro - instrumental. Start on vocal.

<u>Counts</u>	<u>Pattern</u>
1-4	Cha-cha step: L (ct 1); R (ct 2); L-R-L (cts 2, &, 4) near hands held
5-8	Repeat 1-4 opposite footwork
9-12	Sway L, sway R, changing places with partner L-R-L, M cross in front of W: M leads W behind (let go of hands while crossing M catches W R hand once on the outside).
13-16	Repeat 9-12 with opposite footwork, M cross behind W: M lift L arm to lead W in front (no turns!), keep hands held.
17-18	Turning to face ptr, M cross L over R towards partner, M L hand touching W R hand (push), R in place
19-20	Move away from partner L-R-L (M toward center of circle; W out away from the circle).
21-24	M cross R over L away from partner, returns to ptr with R-L-R
25-28	Taking closest hand M cross L over R (ct 25); step R in place (ct 26); step slightly L with L (ct 27); step on R in place (ct 28) note: M L hand touching W R hand (push) on (cts 25-26)
29-32	M & W turn inward together, L-R-L, and move to new ptr with R-L-R (W opposite ftwk) M move LOD to new ptr while W move RLOD.

BA LA (the song)

Israel

MUSIC: Tipex (Teapacks)

SINGER: Kobi Oz

(Hebrew transcribed)

BA LA

Cha Cha

Ba la al hakayitz, ba la al hayam
Im bikini, im hutini, ba la al kulam
Hi meziza et hayasvan, hakol etzla muchan
Ba la shechaval la al hazman

Ba la chili-cha-cha, ba la chik-chik-chak
Im bikini, im hutini, kol hahof nimhak
Hi meziza et hayasvan, hakol etzla muhan
Ba in shehaval in al hazman

Ba la at hakayitz, ba la al hayam
Im bikini, im hutini, ba la al kulam
Hi meziza et hayasvan, hakol etzla muhan
Ba in sehaval la al hazman

Ba li ba li lihiot kmo seniorita
Ba li be li vehashir kvar mehuven
Harikud matrif,
kol hahof mashkif
Ba li sehaval li al hazman

Ba li ba li leshagea et hakayitz
Ba li ba li balenaanea et hayam
Hametzil metzitz veyotze lo mitz
Ba li sehaval li al hazman

Ai ai ai ani mukefet beh'eynaim
Ai ai ai vehagvarim sheyechaku
Ai ai ai uchsh'eani ered lamayim
Ai ai ai hem kulam itmatetu

Ba li ketzev
Cha cha oh

(translation)

SHE FEELS LIKE IT

Cha cha

She's hot on summer; she's hot on the sea
With a bikini, with a thong, she's hot on everyone
She moves her behind, everything is ready.
She doesn't want to waste time.

She's hot on chili-cha-cha, she's hot on it so fast
With a bikini, with a thong, the whole beach erased
She moves her behind, she is so ready
She doesn't want to waste time.

She's hot on summer; she's hot on the sea
With a bikini, with a thong, she's hot on everyone
She moves her behind, she is so ready
She doesn't want to waste time.

I'm hot, I'm hot, on being like a seniorita
I'm hot, I'm hot, and the song is now prepared
The dance is making me mad,
the whole beach is watching
I don't want to waste time.

I'm hot, I'm hot on making summer mad
I'm hot on moving the sea
The life-guard is peeping and his juice is out
I don't want to waste time.

Ai ai ai, I'm surrounded with eyes
Ai ai ai, and the men can wait
Ai ai ai, and when I'll go down to the water
Ai ai ai, they'll all collapse

I'm hot on rhythm
Cha cha oh

BABY LIKES TO ROCK IT

USA

This dance was Choreographed by Don Deyne and edited by Ron Still.

Music: "Baby Likes to Rock It Like a Boogie Woogie Choo Choo Train" by the Tractors

Rhythm: 4/4

Formation: Individual line dance, all dancer face same direction, 2 wall line dance.

Counts

Pattern

INTRODUCTION

1-4 With ft together Swivel heels R
5-8 Swivel heels L

SEQUENCE

1-2 Swivel heels R
3-4 Swivel heels L
5 Swivel heels R while bending knees and going down
6 Swivel heels L while bending knees and going down
7 Swivel heels R while straightening knees and coming up
8 Swivel heels L while straightening knees and coming up
9-10 Step diagonally back onto R (ct 9); clap (ct 10)
11-12 Step diagonally back onto L (ct 9); clap (ct 10)
13-14 Step diagonally back onto R (ct 9); clap (ct 10)
15-16 Step diagonally back onto L (ct 9); clap (ct 10)
17-18 Shuffle fwd; step fwd on R (ct 17); close L to R (ct &); step fwd on R (ct 18)
19-20 Shuffle fwd; step fwd on L (ct 19); close R to L (ct &); step fwd on L (ct 20)
21-22 Step forward onto R (ct 21); make a 1/2 turn CCW (ct 22)
23-24 Shuffle fwd; step fwd on R (ct 23); close L to R (ct &); step fwd on R (ct 24)
25-26 Shuffle fwd; step fwd on L (ct 25); close R to L (ct &); step fwd on L (ct 26)
27-28 Step forward onto R (ct 27); make a 1/2 turn CCW (ct 28)
29-30 Jazz Box; step R across L (ct 29); step back onto L (ct 30)
31-32 Step to the side with R (ct 31); bring L next to R taking wt (ct 32).
33-34 Jazz Box; step R across L (ct 33); step back onto L (ct 34)
35-36 Step to the side with R (ct 35); bring L next to R taking wt (ct 36)
37-38 Grapevine R: step R to R (ct 37); Step L behind R (ct 38)
39-40 Step R to R (ct 39); scuff L (ct 40)
41-42 Grapevine L: Step L to L (ct 41); step R behind L (ct 42)
43-44 Step L to L (ct 43); pivot 1/2 turn CCW while scuffing R (ct 44)
45-46 Grapevine R: step R to R (ct 45); Step L behind R (ct 46)
47-48 Step R to R (ct 47); stamp L next to R (ct 48)

Repeat dance from beginning of Sequence cts 1-48

THE BARN DANCE MIXER

(Country Western - American)

Choreographed by Dick & Genevva Mattis

Meter: 4/4

Music: John Michael Montgomery Life's A Dance, Life's A Dance
Brooks & Dunn - Hard Workin' Man, Heartbroke Out Of My Mind
Vince Gill - Pocket Full of Gold, I Quit

Formation: Partner in closed or ballroom position double circle around the room. This is a progressive dance.

<u>Measure</u>	<u>Pattern</u>
1	M steps L (ct 1); Close R to L (ct 2); Step L (ct 3); Touch R to L(ct 4) W steps R (ct 1); Close L to R (ct 2); Step R (ct 3); Touch L to R(ct 4)
2	M steps R (ct 1); Close L to R (ct 2); Step R (ct 3); Touch L to R(ct 4) W steps L (ct 1); Close R to L (ct 2); Step L (ct 3); Touch R to L(ct 4)
3	M raises L arm and steps L (ct 1); Close R to L (ct 2); Step L (ct 3); Touch R to L(ct 4) W turns CW with 3 steps R (ct 1); L (ct 2); R (ct 3); Touch L to R(ct 4)
4	M keeps L arm raised and steps R (ct 1); Close L to R (ct 2); Step R (ct 3); Touch L to R(ct 4) W turns CCW with 3 steps L (ct 1); R (ct 2); L (ct 3); Touch R to L(ct 4)
5	M steps L (ct 1); touch side of R foot with ptr (ct 2); Steps fwd onto R (ct 3); touch side of L foot with ptr in front (ct 4) W steps R (ct 1); touch side of L foot with ptr (ct 2); Steps fwd onto L (ct 3); touch side of R foot with ptr in front (ct 4)
6	M steps L (ct 1); touch side of R foot with ptr (ct 2); Steps fwd onto R (ct 3); touch side of L foot with ptr behind (ct 4) W steps R (ct 1); touch side of L foot with ptr (ct 2); Steps fwd onto L (ct 3); touch side of R foot with ptr behind (ct 4)
7	M & W back away from ptr with 3 steps M = L, R, L, touch R to L (ct 1-4). Clap on (ct 4) W = R, L, R, touch L to R (ct 1-4). Clap on (ct 4)
8	M & W move fwd to own R to meet a new ptr with 4 steps. M = R, L, R, touch L to R (ct 1-4). W = L, R, L, touch R to L (ct 1-4).

BOOT SCOOTIN' BOOGIE

(Western American)

Meter: 4/4

Music: Brooks & Dunn, Boot Scootin' Boogie
Brooks & Dunn, Boot Scootin' Boogie (Club Mix)
Garth Brooks, Two Of A Kind
Garth Brooks, Workin' On A Full House

Formation: Lines in center of room. This is a four wall dance.

Measure

- 1 Step fwd on L pivot 1/2 turn CW (ct 1); step fwd on R (ct 2); step fwd on L pivot 1/2 turn (ct 3); step on R to face original direction (ct 4).
- 2 Grapevine to L. Step on L to L (ct 1); step R behind L to L (ct 2); step on L to L (ct 3); stamp R to L and clap hands (ct 4).
- 3 Step fwd on R pivot 1/2 turn CCW (ct 1); step fwd on L (ct 2); step fwd on R pivot 1/2 turn (ct 3); step on L to face original direction (ct 4).
- 4 Grapevine to R. Step on R to R (ct 1); step L behind R to R (ct 2); step on R to R (ct 3); stamp L to R and clap hands (ct 4).
- 5 Place L heel in front of R ft (ct 1); Hitch L foot in front of R shin (ct 2); step fwd with L (ct 3); slide ft R to L (ct 4).
- 6 Repeat measure 5
- 7 Step fwd with L ending with ft slightly apart (ct 1); sway L hip fwd (ct 2); step on R in place (ct 3); sway R hip bkwd (ct 4).
- 8 Step on L in place (ct 1); brush R ft swinging next to L while making a 1/4 turn CCW (ct 2); stamp on R slightly in front of L (ct 3); hold ft position and clap on (ct 4).

Repeat dance from beginning.

CARRIBEAN COWBOY

(Country Western - United States)

This dance is a two wall dance Country Western dance. There are thousands of dances already in existence and more being added to the Country Western dance scene daily. Like other Country Western, Carribean Cowboy may have different variations depending where the dance is learned.

Music: Hot Hot Hot by Baxter Poindexter

Meter: 4/4

Formation: Individuals in parallel lines all facing the same direction.

Characteristics: Each time through the dance individuals will face a new wall. This is a "Two Wall" dance

MEASURES PATTERN

- | | |
|----|--|
| 1 | Step to R with R ft with a slight twist (ct 1), step L next to R (ct 2), Step R with R ft (ct 3), step L next to R (ct 4) |
| 2 | Repeat meas. 1 |
| 3 | Step to L with L ft with a slight twist (ct 1), step R next to L (ct 2), Step L with L ft (ct 3), step R next to L (ct 4) |
| 4 | Repeat meas. 3 |
| 5 | Step to R with R ft with a slight twist (ct 1, 2), Slide L to R (ct 3, 4) |
| 6 | Repeat meas. 5 |
| 7 | Step to L with L ft with a slight twist (ct 1, 2), Slide R to L (ct 3, 4) |
| 8 | Repeat meas. 7 |
| 9 | Step fwd on ball of R ft to make 1/3 of turn CCW (ct 1), step on L in place (ct 2), Step fwd on ball of R ft to make 1/3 of turn CCW (ct 3), step on L in place (ct 4) |
| 10 | Step fwd on ball of R ft to make 1/3 of turn CCW (ct 1), step on L in place (ct 2), step R, L, R (ct 3, &, 4) |
| 11 | Step fwd on ball of L ft to make 1/3 of turn CW (ct 1), step on R in place (ct 2), Step fwd on ball of L ft to make 1/3 of turn CW (ct 3), step on R in place (ct 4) |
| 12 | Step fwd on ball of L ft to make 1/3 of turn CW (ct 1), step on R in place (ct 2), step L, R, L (ct 3, &, 4) |
| 13 | Step back on R behind L (ct 1), step on L in place (ct 2), step R, L, R (ct 3, &, 4) |
| 14 | Step back on L behind R (ct 1), step on R in place (ct 2), step L, R, L (ct 3, &, 4) |
| 15 | Kick R ft fwd (ct 1), place ball of R ft across L (ct 2), pivot on both ft to make a half turn CCW (ct 3-4) |
| 16 | With weight on balls of both ft pivot heels to L (ct 1), pivot heels to R (ct 2), pivot heels to L (ct 3), pivot heels to R (ct 4) |

Dance repeats from beginning.

COWBOY CHA CHA

(Western American)

Meter: 4/4 (counted 1,2,3,&,4)

Music: Brooks & Dunn, *Neon Moon*
 Clint Black, *The Gulf of Mexico*;
 Garth Brooks, *Friends in Low Places*

Formation: Couples facing LOD in upper sweetheart (varsouvienne) position. Basic step for man and woman is the same and is danced throughout the entire dance. Step fwd with L (ct 1), step bkwd with R (ct 2), step L, R, L in place (ct 3,&,4). Step bkwd with R (ct 1), fwd with L (ct 2), step R, L, R in place (ct 3, &, 4) Note: this is one complete sequence.

Measure

1-2

Variation 1

M & W side by side facing LOD. R hands joined over W's R shoulder L hand joined in front of M's L about chest level. Basic step beginning with L moving fwd and bkwd.

3

Basic step beginning with L moving fwd.

4

M & W continue with basic step moving bkwd (cts 1,2); keeping hands joined, W turns under R hands CCW to face RLOD in front of man (cts 3,&,4) (bring both joined hands in front at chest ht). M remains facing LOD while dancing basic step (cts 3 & 4). NOTE: hands will be crossed R over L.

Variation 2

1

Ptrs face, M steps fwd L, W step bkwd L (ct 1); M steps bkwd R, W steps fwd R (ct 2); M dances in place W turns CW to sweetheart position (cts. 3 & 4).
 NOTE: On (ct 1) M reaches up with his L hand to tip his hat or bow.

2

Repeat Measure 4 of Part one.

3

Repeat Measure 1 of Part two.

4

M remains facing LOD dancing basic step (cts 1-4). W has returned to sweetheart position and remains next to M (cts 3 & 4).

Variation 3

1

Couples remain in sweetheart position. M and W individually pivot CW 1/2 in place to face the RLOD (cts 1-2).

2

Repeat measure 1 but turn CCW to face LOD.

3

Repeat measure 1 of variation 3.

4

Repeat measure 2 of variation 3.

Variation 4

1

Drop L hands and raise joined R hands over W's head. M dances basic step moving slightly fwd. W turns one turn CW and dances (cts 3 & 4) facing LOD.

2

Repeat measure 1 of variation 4 with W turning CCW.

3

Repeat measure 1 of variation 4.

4

Repeat measure 2 of variation 4.

Variation 5

1

M steps L behind R (ct 1); steps R to R (ct 2); takes small steps in place (cts 3,&,4); while the W steps in front and to the L, traveling around M CCW (drop R hands low, lift L hands over W head cts 1-4).

2

W is now on the opposite side and completes moving around the M to her original place with the basic step (cts 1-2). W turns CCW in place to end in original position (cts 3 & 4).

3

Repeat measure 1 of variation 4.

4

Repeat measure 2 of variation 4.

COWBOY TWO STEP

(Western American)

Meter: 2/4 (quick, quick, slow, slow) or (slow, slow, quick, quick)

Music: George Strait, *You Know Me Better Than That*
George Strait, *Home In San Antonio*
Clint Black, *One More Payment*
Clint Black, *Muddy Water*
Vern Gosdin, *Set'em Up Joe*
Travis Tritt, *Country Club*
Dwight Yoakam, *I Sang Dixie*
Kathy Mattea, *Untold Stories*
Randy Travis, *Allergic to the Blues*

Formation: Couples western closed position. M and W dance opposite footwork. Man begins on L, W begins on R. The dance should be done with little or no bouncing, wiggle, hopping or twisting motion. It should be smooth and elegant. Small steps and knees are kept slightly bent.

Measure

- 1 M steps fwd on L (ct 1); close R to L (ct &); step fwd on L (ct 2).
W steps bkwd on R (ct 1); close L to R (ct &); step bkwd on R (ct 2).
- 2 M steps fwd on L (ct 1); step fwd on R (ct 2).
W steps bkwd on R (ct 1); step bkwd on L (ct 2).

VARIATIONS

There are many variations to this dance. Couples can turn halfway around CW or CCW so that the follower will travel forward and the leader will travel backward. Any single-hand or double-hand country swing turn can be added to this step. The inside and outside turns are the easiest to start with. Landler windows may also be done as a variation.

MERENGUE

(Dominican Republic)

Merengue is a social dance expression originally from the Dominican Republic, but recently has been swept up into the World Beat of Salsa movement. It is done in partner position, with relaxed knees that sway the hips. The torso (especially the rib cage) has a subtle side-to-side shift.

Pronunciation: meh-RENG-gay

Music: "Suavemente" by Elvis Crespo
"No Me Digas Que No" by La Makina
"El Ritmo Bomba" by La Makina
"Las Mujeres Modernas" by La Banda Gorda

Meter: 4/4 (step on each count)

Formation: Couples at random around the room

Styling: Dance may be done in closed position, with two hands joined, or danced separately. Joined hands with fore arms parallel to the floor, smooth suave fluid steps, with hips aligned toward partner. Leader palms up with followers place down hands are palm to palm. The whole foot stays in contact with the floor and maintains contact with the floor as it slides into the step. The weight is down, and into the ground and the knee of the weighted foot is bent. Simple turns variations may be done.

BASIC MOVES

Two hands joined pushing against each other raise hand up and out.

No hands joined at waist level palms down (like playing drums).

No hands joined brush hair with palms toward hair.

No hands joined rub body (taking a shower)

Note: These moves should not be over done.

Description is given for M; W use opp ftwk and direction

BASIC STEP

Step on L while bending L knee and taking weight (ct 1); Step on R while bending R knee and taking weight (ct 2); step on L while bending L knee and taking weight (ct 3); step on R while bending R knee and taking weight (ct 4). Step on each beat of the music.

VARIATION I: CW TURN

M raises L arm and guides her with R hand as she turns CW under his L arm.

M can also raise his R arm and turn CW under his R arm.

Note: These moves can be done slowly using 4 meas or quickly in 1 or 2 meas.

VARIATION II: CCW TURN

M raises R arm and guides her with L hand as she turns CCW under his R arm.

M can also raise his L arm and turn CW under his L arm.

Note: These moves can be done slowly using 4 meas or quickly in 1 or 2 meas.

VARIATION III: YOLK

Both M & W while holding both hands turn 1/4 to their L, M raises both arms to raise over the M & W heads and end with arms resting behind the neck.

Note: Once in the Yolk position the cpl can turn CW. To get out of the Yolk position slide away from each other maintain contact with R arms. End with R hand joined.

Cpl may also raise arms and turn to face each other with two hands joined.

VARIATION IV: CUDDLE FOR M

With both hands joined M raises R arm and turns 1/2 CCW while bringing R over his head and down to waist. M is in front with arms crossed with both hands on waist.

Note: This can also be done with L arm turning 1/2 CW. The Cuddle can also be done with hands crossed. The M turns under the hand that is on top 1/2 turn, hands will not be crossed when M is in front. Cuddle position can move fwd around the floor.

VARIATION V: CUDDLE FOR W

With both hands joined, M raises R turning W 1/2 turn CW bringing R over her head and down to waist. W is in front with arms crossed with both hands on waist.

Note: This can also be done with L arm turning the W CCW. The Cuddle can also be done with hands crossed. The W turns under the hand that is on top 1/2 turn, hands will not be crossed when W is in front. Cuddle position can move fwd around the floor.

VARIATION VI: BACK RUB

With both hands joined M raises L arm turning the W 3/4 CW as he turns 1/4 CW. M L arm is at chest level and R hand is behind ptrs back at waist level. M raises L arm and moves behind ptr so they are back to back. M lowers L arm while raising R and is now on opposite side of ptr with R arm at chest level and L hand is behind ptrs back at waist level. M raises R arm and turns 1/4 CCW raising R arm over ptrs head as W turns 3/4 CW to face ptr. End facing ptr with two hands joined

VARIATION VII: TUNNEL FOR M

With both hands joined M raises R arm and turns 1/2 CCW while bringing R over his head and down to waist. M is in front of the W with arms crossed with both hands on waist. M backs toward the W's R side ducking through the joined hands raises R hand and W turns 1 1/2 CW to end facing ptr.

Note: The Tunnel can be done on both sides.

VARIATION VII: TUNNEL FOR W

With both hands joined M raises L arm and turns W 1/2 CCW while bringing R over her head and down to waist. W is in front with arms crossed with both hands on waist. M pull W backs toward his R side through the joined hands as M raises R hand and W turns CW to end facing ptr.

Note: The Tunnel can be done on both sides.

VARIATION VII: BOX STEP

With no hands joined step on L fwd, cross R over L, step back on L, step R to R.

Note: The step has the idea of a box but is not exactly a box and may be varied and turned.

POWER JAM

Country Western - United States

Music: I'm a Cowboy -Smokin' Armadillos "Out of the Buroow" Ds-77772

Rhythm: 2/4 meter

Formation: Parallel lines all facing same direction. This is a four wall dance.

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

- | | |
|----|--|
| 1 | Touch R ft out to R (ct 1), Bring it back next to R ft no weight (ct 2), |
| 2 | Step to R taking weight (ct 1), Bring L ft next to R (ct 2) |
| 3 | Touch L ft out to L (ct 1) Bring it back next to L ft no weight (ct 2), |
| 4 | Step to L taking weight (ct 1), Bring R ft next to L (ct 2) |
| 5 | With weight on L touch R heel fwd twice (ct 1-2), |
| 6 | Touch R toe back twice (ct 1-2) |
| 7 | Keeping weight on L touch R heel fwd (ct 1), Touch R toe back (ct 2), |
| 8 | Repeat meas 7 |
| 9 | Step fwd onto R ft turning 1/4 CW to face new wall (ct 1), Kick L ft or touch L toe out to side (ct 2) |
| 10 | Step onto L across R (ct 1), Kick R ft or touch R toe out to R (ct 2), |
| 11 | Step onto R across L (ct 1), Step onto L back (ct 2) |
| 12 | Step onto R close to L (ct 1) Jump onto both feet fwd (ct 2) |

Repeat dance from beginning

SALSA

(New York, U.S.A.)

The music and dance origin of salsa is from the Cuban Son. The Cubans and Puerto Ricans living in New York simplified the rhythmic structure, added new melodies and harmonies, and created a new sound they named "salsa." The basic step is taken from what used to be the New York mambo, with the difference that in mambo, the step begins on count 2, and in the salsa, the step begins on ct 1.

Pronunciation: SAHL-sah

Music:

Meter: 4/4 (2 measures counted 1,2,3,hold; 5,6,7,hold = one complete step cycle)

Formation: Couples at random around the room

Styling: Dance may be done in closed position or with two hands joined. Joined hands with fore arms parallel to the floor, smooth suave fluid steps, with hips aligned toward partner. Leader palms up with followers place down hands are palm to palm. M leads into the dance by swinging lead hand from in front of body out to the side; he can do a fancy lead by circling the hands down before circling back up and out. He can also use ft and body to establish the rhythm of the music. On ct 4 of the meas there can be a toe or heel touch added.

Note M footwork is always L, R, L hold meas 1 (cts 1-4); R, L, R, hold meas 2 (cts 5-8)

W footwork is always R, L, R hold meas 1 (cts 1-4); L, R, L, hold meas 2 (cts 5-8)

Description is given for M; W use opp ftwk and direction

Measure Pattern

BASIC STEP

1 Sliding step fwd onto L (ct 1); shift wt back onto R (ct 2); Step on L next to R (ct 3); hold (ct 4).

2 Sliding step fwd onto R (ct 1); shift wt back onto L (ct 2); Step on R next to L (ct 3); hold (ct 4).

CUMBIA STEP

1 M steps L behind R (ct 1), step R in place (ct 2), step on L next to R (ct 3), hold (ct 4),

2 Repeat on opposite ftwk.

CUCARACHA

1 With ptr in closed position, M steps to L with L (ct 1), step R in place (ct 2), step L next to R (ct 3), hold (ct 4)

2 Repeat measure 1 on opposite foot.

VARIATION I: OUTSIDE (CW) TURN FOR W

- 1-2 M maintains "Basic Step" footwork; meas 1-2. During meas 1 (ct 3-4), M raises L arm
- W does "Basic Step" footwork (R, L, R) meas 1. W step toward the M with L (ct 1), turns CW under R arm with R foot (ct 2), L/together (ct 3), hold (ct. 4).

VARIATION II: INSIDE (CCW) TURN FOR W

- 1-2 M maintains "Basic Step" footwork; meas 1-2. During meas 1 (ct 3-4), M raises L arm and move 1/4 turn CW to accommodate W turn;
- W does "Basic Step" footwork (R, L, R) meas 1. Meas 2, W step toward the M with L (ct 1), turns CCW under R arm with R foot (ct 2), L/together (ct 3), hold (ct. 4).

VARIATION 111: CROSS BODY LEAD

- 1 M steps fwd L (ct 1), back R (ct 2), turn feet and hips 1/4 CCW with feet in first position while straightening L arm to stop partner (ct 3) hold (ct 4)
- W does basic step R bkwd (ct 1); L fwd (ct 2); R fwd (ct 3); hold (ct 4)
- 2 M steps bkwd on R while turning body 1/4 CCW leading W across (ct 1); step on L fwd (ct 2); step R next L (ct 3); hold (ct 4)
- W step fwd on L (ct 1); steps fwd on R while turning CCW with ptr (ct 2); step L next to R (ct 3); hold (ct 4).

VARIATION IV: CROSS BODY LEAD WITH TURN

- 1 Step for the M and W are the same as in Variation III meas 1
- 2 M steps bkwd on R while turning body 1/4 CCW leading W across (ct 1); step on L fwd raising L arm up (ct 2); step R next L (ct 3); hold lower L arm (ct 4)
- W step fwd on L (ct 1); steps fwd on R turning 1 1/2 turn CCW end facing ptr (ct 2); step L next to R (ct 3); hold (ct 4).

VARIATION V: OPEN OUT

- 1 M steps L across R making 1/4 turn CW, extend L arm fwd (ct 1); step bkwd on R (ct 2); face ptr with L next to R (ct 3): hold (ct 4)
- W steps R across L making 1/4 turn CCW, R arm extended fwd (ct 1); step bkwd on L (ct 2); face ptr with R next to L (ct 3): hold (ct 4)
- 2 Repeat meas 1 of Variation V on opposite ft and direction.

Note: This variation can be lead into from Variation IV. The W will end up turning 1 3/4 CCW on Meas 2 (ct 2-3)

To come out of the "Open Out" the M raises L hand on (ct 3, meas 1 of Variation V); steps bkwd on R while facing ptr on (ct 1, meas 2 of Variation V) turning the W a complete turn CW as in the Outside turn Variation I. M ends facing ptr making 1/4 turn CCW (ct 2-3) face ptr (ct 4)

W does meas 1 of "Open Out" Variation V; on meas 2 does a complete CW turn to face ptr (cts 1-3) hold (ct 4)

VARIATION VI: SHE TURNS, HE TURNS, SHE TURNS

- 1 M steps L fwd as in Variation 1 raise the L arm on (ct 3)
W does basic step.
- 2 M steps bkwd on R as in Variation 1 turn the W CW.
W does 1 complete turn CW L, R, L.
- 3 M does 1 complete turns around CW L, R, L turning CW, on (ct 2-3) changes hands behind his back. Raising R hand on (ct 4)
W does basic step R, L, R
- 4 M does basic step L, R, L, raising R arm to turn ptr (ct 1)
W does 1 complete turn CW L, R, L

VARIATION VII: BACK BREAK W/TURN (TOMAS TEJANO)

- 1 M steps bkwd on L (ct 1), step fwd on R to partner R hip to R hip lowering the L arm down (ct 2); step on R bring L arm (ptrs R) arm to hip level behind ptrs back (ct 3); hold but change hand now R hand is on ptrs R hand (ct 4)
W does basic step R, L, R
- 2 M step R behind L turning 1/2 turn CW while holding onto ptrs R hand (ct 1), step on L next to R raising R arm up turning ptr CW (ct 2), step on R next to L (ct 3), hold (ct 4)
W steps fwd L (ct1), turns 1/2 turn CW with ptr as M puts pressure on R hand/hip (ct 2), finishes to complete 1 1/2 turn to face ptr (ct 3), hold (ct 4)

VARIATION VIII: BACK BREAK WITH INSIDE TURN

- 1-2 Basic step
- 3-4 Back break into inside turn making a 1/4 turn W 3/4 CCW M 1/4 CW

VARIATION IX: INSIDE TURN WITH NECK WRAP

- 1-2 Cumbia step
- 3-4 Outside turn
- 5 Back break changing hands
- 6 Inside turn make 1/4 turn CW
- 7 Travel to M L (cts 5-7) both M and W step across on (ct 6)

VARIATION X: HANDS DOWN AND UP

- 1 Hands down and up
- 2 W turns CW
- 3 Hands down and up
- 4 Hands over M head resting W hand on shoulders
- 5 M hands down and up in between W arms
- 6 M arms slide down W arms to join hands

VARIATION XI: SPIRAL TO HAMMERLOCK

- 1 With W L hand in his R M starts with back break moving 1/4 to R as W Rolls into M's R arm 1 complete turn CCW
- 2 M L hand takes W R hand (like in a cuddle position) and M raises hand and turn W CW 1 1/2 turn
- 3 M keep R hand low at W waist level as she turns to face him (W L arm behind her back R hand up)
- 4 M steps under the arch CCW as if to go back to back with the W while the W walk fwd turning 1/4 CW to face man as he is turning CCW back into closed position

VARIATION XII CROSS BODY TO ARM LOOPS COMBINATION

- 1-2 Cross body Lead
- 3 M step fwd toward W releasing R hand and raising L making 1/2 turn CW ending on W L side while giving W R hand (both M & W have R hands joined).
- 4 M does basic step while turning W 1/2 turn CCW (W places her L hand up at shoulder height for the man to catch, or the M can stop the W turn by placing his L hand on her shoulder on ct 4)
- 5 M turns 1/4 CCW while W turns 3/4 CW under L arm to end in skaters position side by side
- 6 M pulls R hand raising L hand to bring W across in front and to opposite side doing a 1 1/2 turn CCW
- 7 M has turned 1/4 CW to face ptr as he wraps her R arm around his neck
- 8 Finish with basic moving into closed position.

SWING SWITCH

(Country Western - United States)

Unlike many Country Western dances this is a progressive "mixer." Many tunes can be used for this dance as long as the music has a good swinging rhythm. Choreographed by Linda DeFord.

Music: Brooks & Dunn - Hard Workin' Man, Heartbroke Out Of My Mind
Any good Swing dance music

Meter: 4/4

Formation: Partner in closed or ballroom position in a double circle around the room. This is a progressive dance. The Mans L hand holding Womans R hand with both palms facing down M's hand on top.

The dance: The basic step remains the same throughout the dance for the man and woman. The man always begins with L, the woman always begins on R, for each sequence which takes 6 cts. Because the dance is 15 measures long the dance will cross the phrase of the music not always beginning with the beginning of the musical phrase.

Basic Step: M step in LOD L, R, L, (ct 1 & 2); step R LOD R, L, R (ct 3 & 4); step L behind R (ct 5); Step R in place (ct 6).

W step in LOD R, L, R (ct 1 & 2); step in R LOD L, R, L, (ct 3 & 4); Step R behind L (ct 5); Step L in place (ct 6)

COUNTS

PATTERN

Basic step pattern is maintained throughout the dance (see above)

1 - 6 M & W in ballroom position do one basic triple Lindy step.

7-12 *Touch turn* M L & WR touch toe inward, hip & knee also turn in, (ct 1) then step on same ft out to side while M raises L arm (ct 2); M dances basic in place while W turns CW under M L arm (ct 3 & 4); couple does rock step facing holding M L, W R hand (ct 5, 6).

13-18 Continue with basic step, Changing places passing R shoulders: M raises L hand and turns CW while W turns CCW couple end on opposite side of circle.

19-24 Continue with basic step, Changing places back passing R shoulders: M raises L hand and turns CW while W turns CCW couple end on original side of circle.

25-30 Continue with basic step, Moving on to new ptr M dances basic step slightly toward LOD, W turns CCW once around moving R LOD (to her own L) meeting a new ptr when doing the rock step (ct 5, 6).

Dance Repeats until end of music.

TUSH PUSH

(Western American)

Meter: 4/4

Music: Brooks & Dunn, Hard Workin' Man
Brian White, Eugene You Genius
Marty Stuart, Hillbilly Rock
George Strait, The Fireman
Shenandoah, Church on Cumberland Road
Billy Dean, Hammer Down

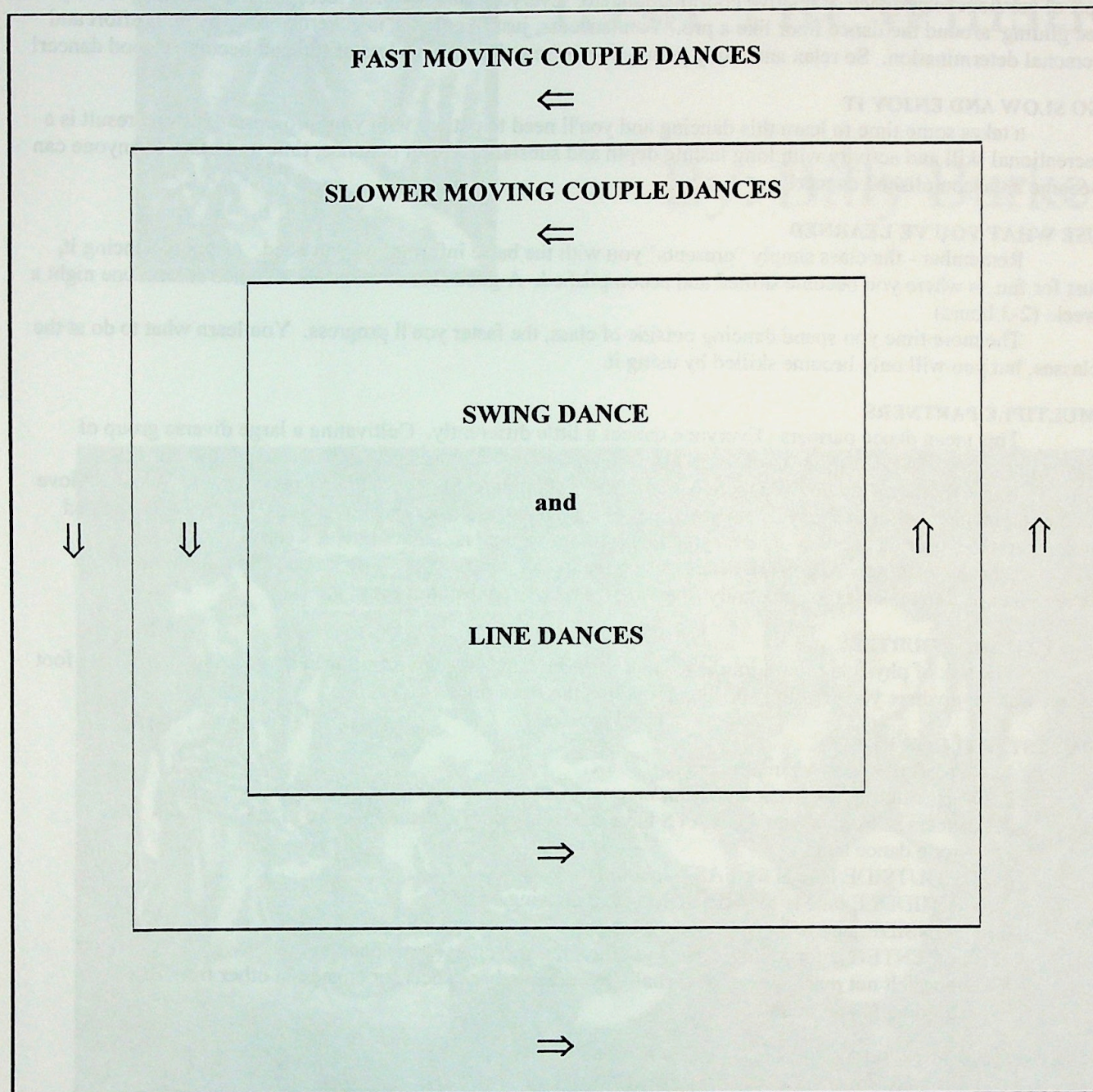
Formation: Lines in center of room. This is a four wall dance

Measure

- 1 Touch R heel fwd (ct 1); R next to L (ct 2); touch R heel fwd twice (cts 3 - 4)
- 2 Leap onto R touching L heel fwd (ct 1); L next to R, ct. 3. Touch L heel fwd twice (cts. 3, 4).
- 3 Leap onto R touching L heel fwd (ct 1); leap onto L touching R heel fwd (ct 2); leap onto L touching R heel fwd (ct 3); hold while clapping hand (ct. 4).
- 4 Rock hips fwd, cts. 1 - 2. Rock hips bkwd (cts 3, 4).
- 5 Rock hips fwd, bkwd, fwd, bkwd (cts 1 - 4).
- 6 Shuffle fwd with R, L, R (cts 1 & 2); step fwd L (ct 3); step bkwd R (ct 4).
- 7 Shuffle bkwd with L, R, L (cts 1 & 2); step bkwd R (ct 3); step fwd L (ct. 4).
- 8 Shuffle fwd with R, L, R (cts 1 & 2); step fwd L pivot 1/2 turn CW (ct 3); step fwd R (ct 4).
- 9 Shuffle fwd with L, R, L (cts 1 & 2); step fwd R pivot 1/4 turn CCW (ct 3); step next to R with L (ct 4).
- 10 Step fwd R pivot 1/2 turn CCW (ct 1); step on L with feet slightly apart (ct 2); Stamp R next to L (ct 3); hold (ct 4) while clapping hands once.

Repeat Dance facing new direction.

THE COUNTRY WESTERN DANCE FLOOR



Country Western Tips and Suggestions

LEARNING TO DANCE

If you're just starting out, keep in mind that becoming an accomplished dancer has nothing to do with any sort of previous experience or relative coordination, etc. Everyone has "two left feet" at first, including those you see gliding around the dance floor like a pro. Your success, just like theirs, is governed only by your effort and personal determination. So relax and enjoy yourself - you're going to have lots of fun and become a good dancer!

GO SLOW AND ENJOY IT

It takes some time to learn this dancing and you'll need to be patient with your progress. The end result is a recreational skill and activity with long lasting depth and substance. With patience, time and practice anyone can become an accomplished dancer!

USE WHAT YOU'VE LEARNED

Remember - the class simply "presents" you with the basic information you need. Actually dancing it, just for fun, is where you become skilled and accomplished. A good rule of thumb is to dance at least one night a week. (2-3 hours)

The more time you spend dancing outside of class, the faster you'll progress. You learn what to do at the classes, but you will only become skilled by using it.

MULTIPLE PARTNERS

This means dance partners. Everyone dances a little differently. Cultivating a large diverse group of dance partners is the fastest way to dramatically enhance your skill, and make new friends at the same time.

Since Western Dancing is dependent on generous amounts of good will and patience, the folks who love western dancing tend to be fairly friendly, patient people. Active dancers will help you - just as others helped them when they started dancing - and as you'll help future beginners....that's how it works.

Start by asking those you see dancing with many different people. You'll rarely be turned down, but when you are, don't take it too personally (they may just be tired) just ask someone else.

SAFETY AND COURTESY

The risk of physical injury, inherent in all Western Dancing, can be reduced by wearing appropriate foot wear, watching where you're going and understanding the floor rules.

TWO STEP FLOOR RULES

1. Step off the floor when not dancing
2. When entering the floor, watch for an opening before merging with the flow.
3. Dancers in front of you ALWAYS have the right-of-way, even if they're in the wrong dance lane.
4. The OUTSIDE lane is for FAST dancing only.
5. The MIDDLE lane is for MEDIUM speed dancing only.
6. The INSIDE lane is for SLOW dancing only.
7. The CENTER is for Swing, Line and other non-traveling (spot) dancing.
8. Thou shalt not push, shove, or verbally assault another dancer, or engage in other form of intentional harassment.

LINE DANCE FLOOR RULES

1. Form lines from the CENTER of the floor.
2. Maintain even spacing as the lines travel. Look up!

NOTE: You don't have to be "perfect." If you don't remember the whole dance, GET OUT THERE ANYWAY! Dance on the ends of the lines. Follow as best you can and you'll begin remembering the steps.



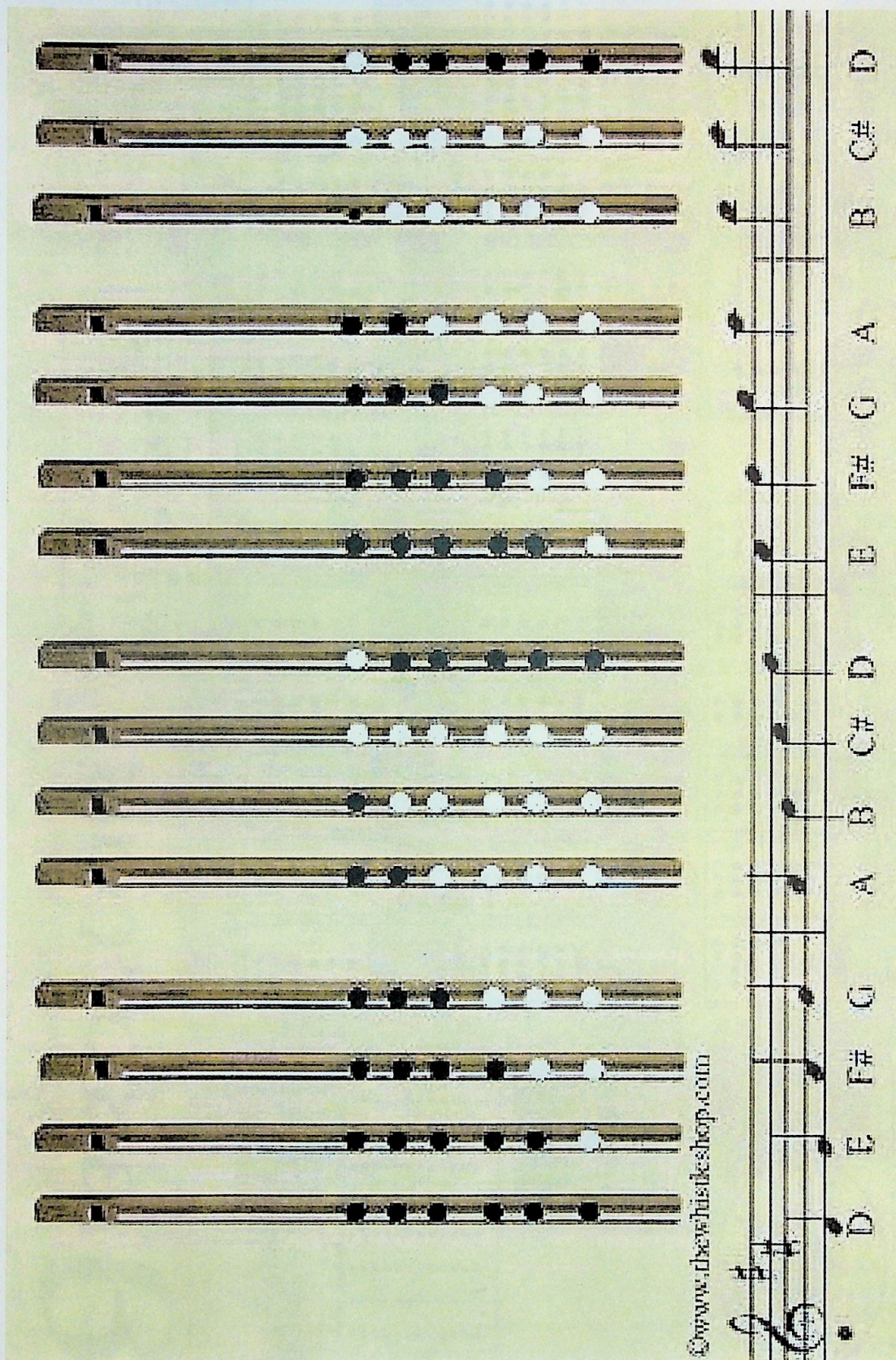
Irish Tin Whistle

By: Billy Burke





Fingering Charts



This image displays a series of 14 guitar fretboards, each illustrating a specific fingering pattern for a scale. The fretboards are arranged in two rows of seven. Each fretboard shows the placement of fingers (indicated by black dots) and the corresponding notes (indicated by white dots) for a scale. The scales are: D major (D-E-F#-G-A-B-C#-D), E major (E-F#-G-A-B-C#-D), F# major (F#-G-A-B-C#-D), G major (G-A-B-C#-D), A major (A-B-C#-D), B major (B-C#-D), and C# major (C#-D). The notes are labeled with their respective letter names and accidentals. A copyright notice for the website www.thewhiskshop.com is visible at the bottom of the chart.

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Fingering Charts

Academy of Advanced End Blown
ibraltar
Thin Film Studies

Fingering Chart

For the "D" Whistle

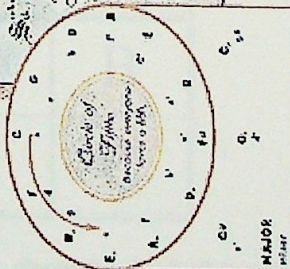
Version 7.2

Revision 06 September 2000

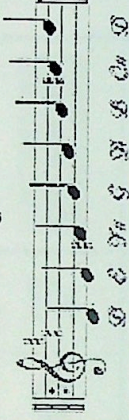
Major Sealor



Unter dem Namen der *peripatetischen* Schule ist zu verstehen eine
Schule von Philosophen, welche in der Mitte des 4ten Jahrhunderts
v. Chr. in Athen gegründet wurde, und die sich nach dem Namen
ihres Lehrers Aristoteles nannte. Diese Schule war eine der berühmtesten
in der Geschichte der Philosophie, und hat viele berühmte Schüler
hervorgebracht, welche die Wissenschaften in der Folgezeit
weiter zu entwickeln halfen.

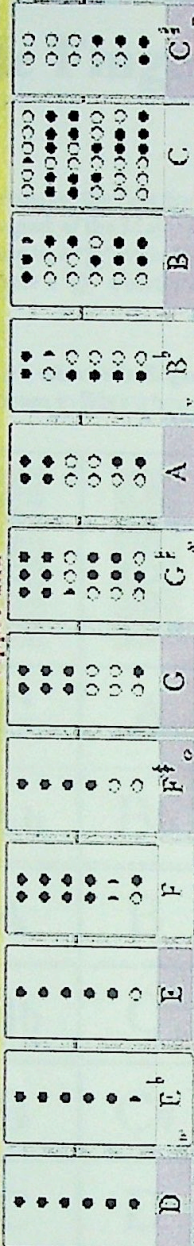


Notes in a Q Scale



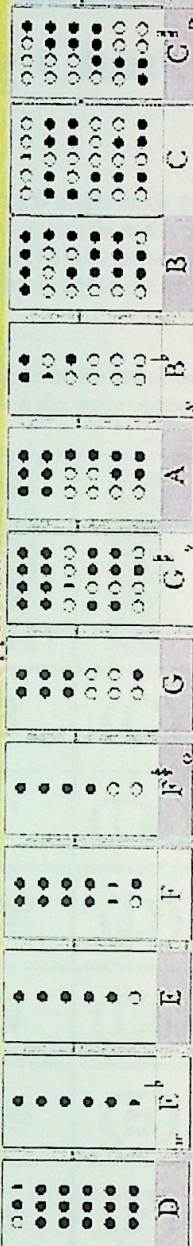
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1st Cir.

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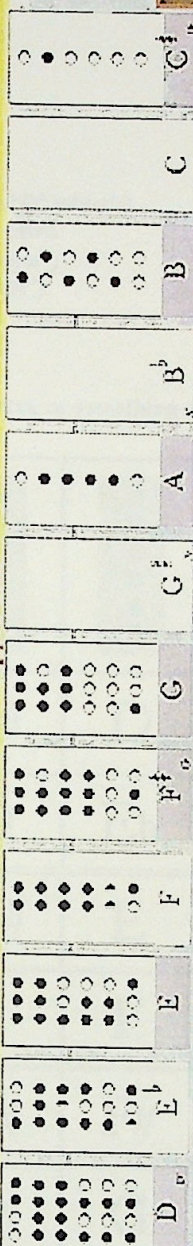
Second Class

પ્રત્યક્ષ



Third Place

विप्लव



How Can They Find Us on a Mobile



*With the same results
found by the Boston Capital
Piered ship off a second time.*

Whistle Fingering Chart

Red = Key of whistle being played (for example, the first line shows the D major scale played on a "D" whistle)

Blue = Note that is not actually a part of the Major scale for that whistle, but is used quite often

Grey = "Secondary key" (for example, a "D" whistle will also play easily in the key of "G major")

Purple = "Minor Key" (for example a "D" whistle will also play easily in the key of "E minor")

The upper octave of each whistle is fingered the same as the lower octave

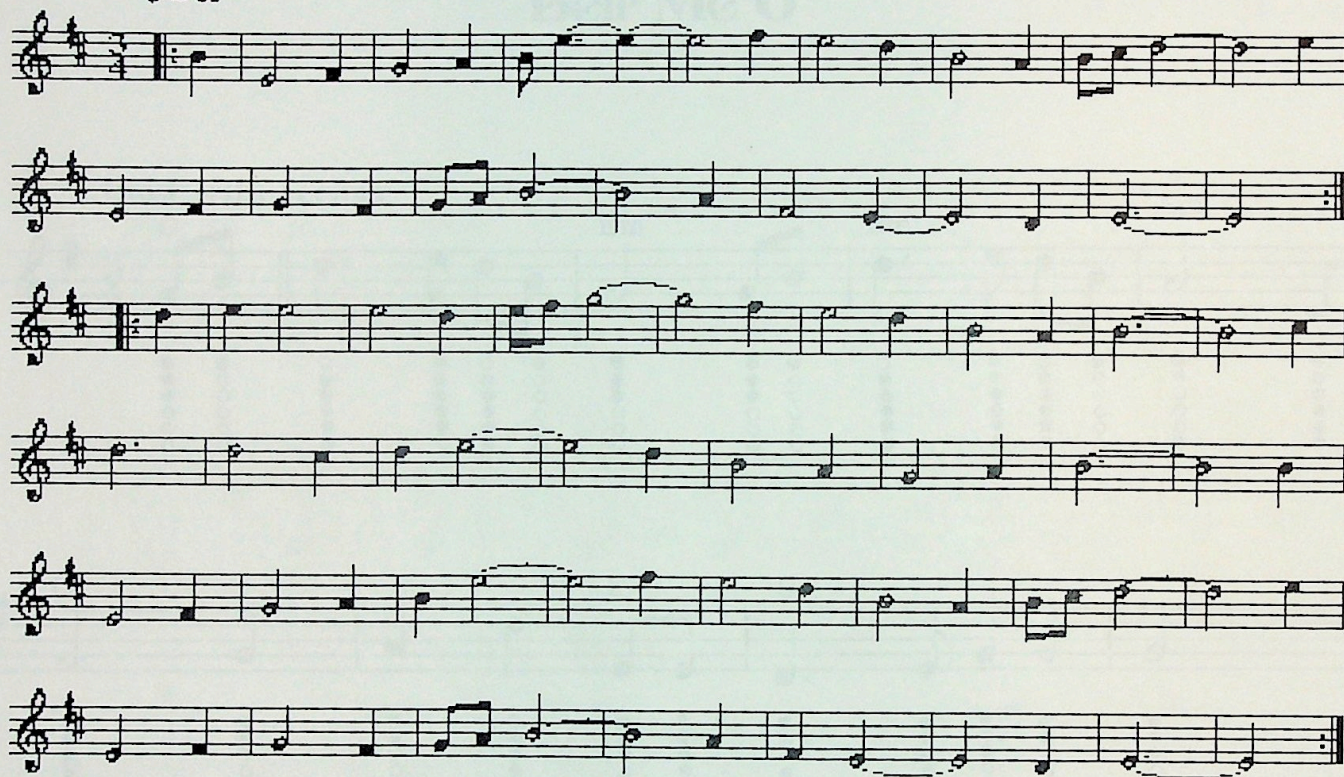
An alternate fingering may be needed for the note shown in **Blue** when playing it in the upper octave (by o-o-x-x, or something similar)

<u>D</u>	E	F#	G	A	B	(C)	C#	D
<u>E_b</u>	F	G	A _b	B _b	C	(D _b)	D	E _b
<u>E</u>	F#	G#	A	B	C#	(D)	D#	E
<u>F</u>	G	A	B _b	C	D	(E _b)	E	F
<u>F#</u>	G#	A#	B	C#	D#	(E)	E#	F#
<u>G</u>	A	B	C	D	E	(F)	F#	G
<u>A</u>	B	C#	D	E	F#	(G)	G#	A
<u>B_b</u>	C	D	E _b	F	G	(A _b)	A	B _b
<u>B</u>	C#	D#	E	F#	G#	(A)	A#	B
<u>C</u>	D	E	F	G	A	(B _b)	B	C

Amhrán A Leabhair

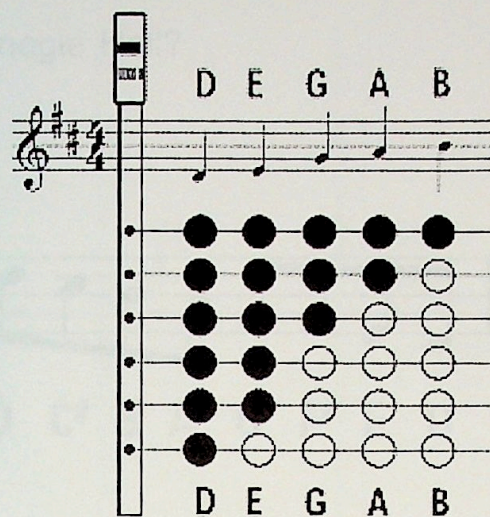
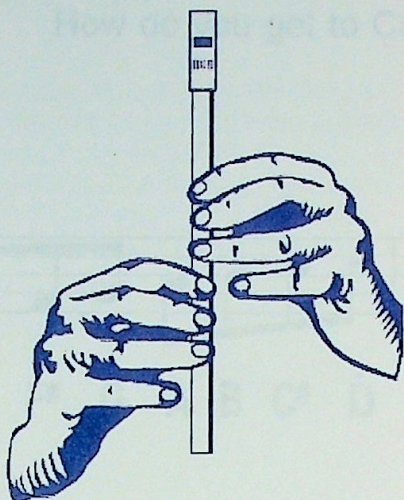
Traditional

$\text{♩} = 50$



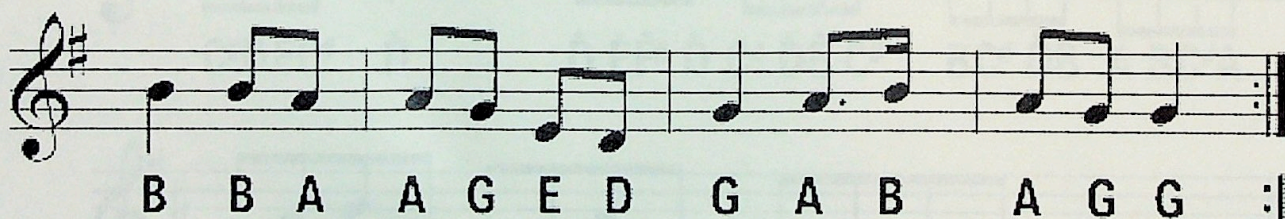
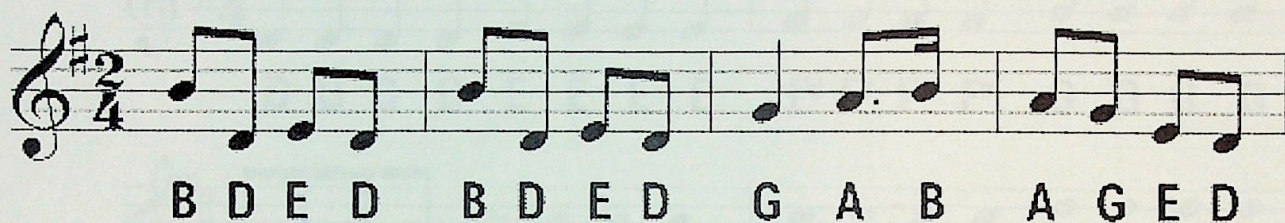
Beir Mē Ó

Slow with feeling



Egan's Polka

● = hole closed ○ = hole open



How do you get to Carnegie Hall?

Exercise 1

D E F# G A B C# Ḋ Ḋ C# B A G F# E D

Exercise 2

D D D D E E E E F# F# F# F# G G G G

A A A A B B B B C# C# C# C# Ḋ Ḋ Ḋ Ḋ

Exercise 3

Ex.4a

D E F# D E F# G E F# G A F# G A B G A B C# A B C# Ḋ B

Ex.4b

C# Ḋ E C# Ḋ Ḋ Ḋ E F# Ḋ C# Ḋ E C# B C# Ḋ B A B C# A

G A B G F# G A F# E F# G E D

The words of this popular Scottish song were written by Sir Harold Boulton in 1884. The first half of the tune is said to be an old sea shanty. Charles Edward Stewart, the Young Pretender or Bonnie Prince Charlie, was defeated by the Duke of Cumberland at Culloden in 1746. Aided by Flora MacDonald, Charles escaped to the island of Skye. The song commemorates his flight.



D
High D
(all
holes
covered,
blow a
little
harder)



D
High D
(alternative:
all holes
covered
except the
top one)

Over the Sea to Skye (The Skye Boat Song)

A

D E D G G A B A D B A B E E D D :

B

B G B B A E A A G E G G G E E

B G B B A E A A G E G G G E D

A

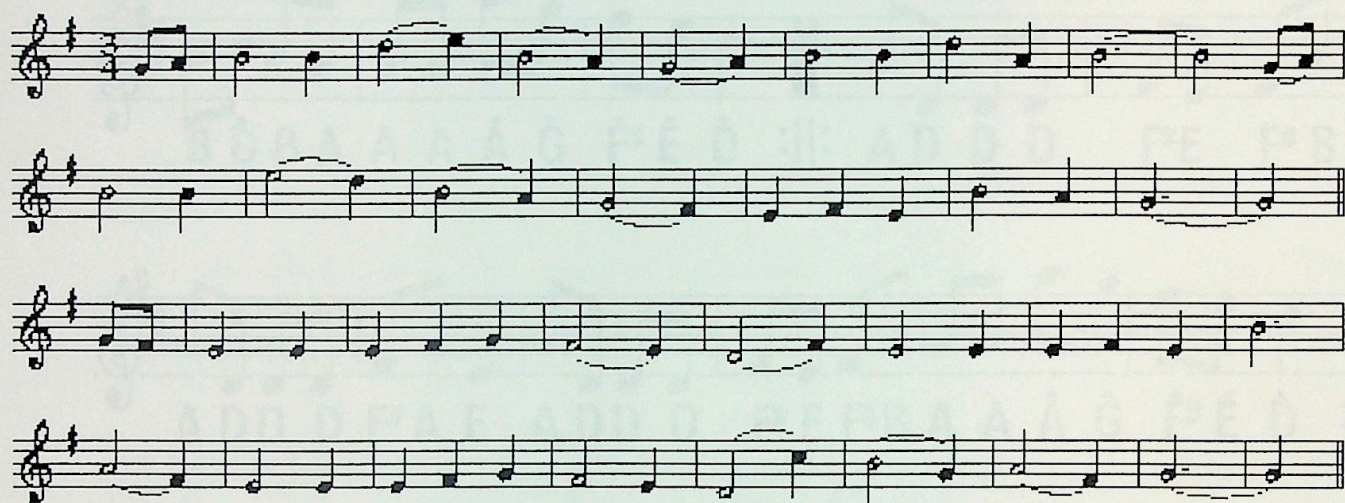
D E D G G A B A D B A B E E D D

The Barley Grain

This is a Scottish huffy, called a type of song popular amongst farm workers, especially in the North East of Scotland (Aberdeenshire etc). The songs usually portrayed scenes of the farm or celebrated characters and actions of the huffy class (rich or workers).

The Barley Grain

F. O'Neill



The Barnyards o' Delgaty

This is a Scottish bothy ballad, a type of song popular amongst farm workers, especially in the North East of Scotland (Aberdeenshire etc). The songs usually portrayed life on the farm or celebrated characters and exploits of the bothy chieft (lads or workers).

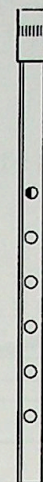
The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three staves of music, each with a corresponding line of letter-based lyrics below it. The lyrics are written in a stylized font where letters are often repeated to indicate note values.

Staff 1:
F#E D A B D B A F#E D A B D E F#E D A

Staff 2:
B D B A A A A G F#E D :||: A D D D F#E F# B

Staff 3:
A D D D F#A E A D D D F#E F#B A A A G F#E D :|

C Natural



Diag 1



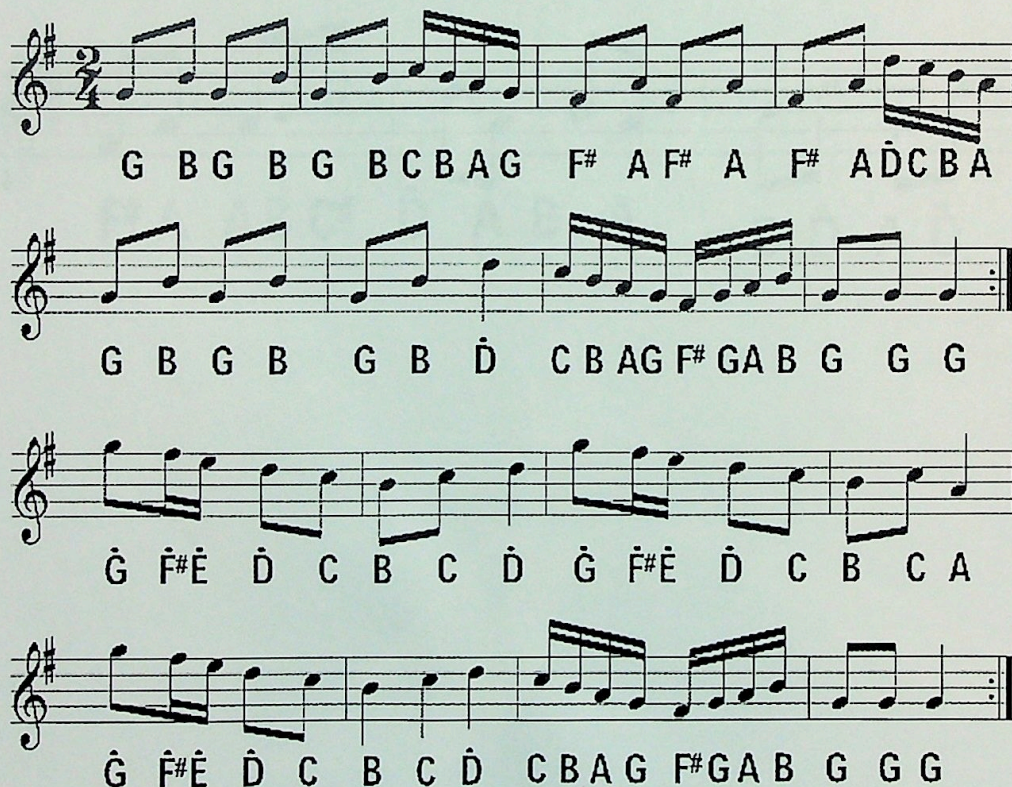
Diag 2

The Rakes of Mallow

Although seemingly an Irish tune (Mallow is a town in County Cork), this tune has long been popular in England (where it has been called The Rakes of Marlowe) and Scotland, first published here in the 1780s. A rake was a fashionable youth who led a somewhat dissolute life, so this tune maybe celebrates such young men from the town of Mallow (or Marlowe?), much as other tunes celebrate The Merry Lads of Ayr, The Lads o' Dunse or The Lasses o' Fochabers.

There was an old Irish song called Sandy Lent a Man His Mule. There was also a later Scottish song, Sandy He Belangs Tae the Mill which was written to this tune to explain a point of Scottish law.

There are a few runs of notes in this tune. When I talk about a run, I mean a string of notes which rise or fall one note at a time. If notes go up two at a time, it is called steps, and music is largely made up of runs and steps. You should be familiar enough with scales to know how to play runs.



Wha Wadna Fecht for Chairlie?

This is a popular tune in Scotland. Elsewhere it's known in Ireland as Din Tarrant's No.5 and in England as The March Past.

The musical score is written in D major (one sharp) and 2/4 time. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The notes are written as eighth and sixteenth notes, often beamed together. Below each staff, the corresponding letter names are written in a bold, sans-serif font.

Staff 1: D D E F# E F# A D D E F# A E

Staff 2: D D E F# E F# A B D A D F# D E

Staff 3: F# A A B C# D A B A F# A A B C# D F# E

Staff 4: F# A A B C# D A B A B D A D F# D E

Bulgarian Singing



By: Tzvetanka
Varimezova





1. Stani Stani Nine

Stani, Stani Nine, Nine Gospodine
Sunen li si Buden li si Stani Otvori ni,
Che ti idem Dobri gosti Stani Gospodine
Dobri Gosti Koledari Stani Otvori ni.

Stani Stani Nine, Nine Gospodine
Chimshir Porti Otvori ni Stani Otvori ni
Che ti nosim Dobri Vesti Stani Gospodine
Dobri vesti Koledarski Stani Otvori ni

This is a Christmas song that is mainly to wish happiness and health for the family.

2. Zvanche Zvanna Kolade

Zvanche Zvanna Kolade, Kolade le
Niz Dolchinka Kolade, Kolade le
Ne mi Bilo Kolade, Kolade le
Iasno Zvanche Kolade, Kolade le
Nai mi Bilo Kolade, Kolade le
Malka Moma Kolade, Kolade le

This is a song where the beautiful voice of a girl has been compared to the sound of a bell.

3. Shto mi se belee

Shto mi se Belee, Belee Liulee
Bialo Pobelialo, Cinio poliulialo
Dali e Bilo Belite Snegove
Bialo pobelialo sinio poliulialo
Ne mi e Bilo belite snegove
Bialo pobelialo, Sinio poliulialo
A nai e Bilo Sal Edno Voiniche
Bialo pobelialo Sinio poliulialo
Mika Ne Vidialo Bulka ne Zurnalo
Bialo pobelialo sinio poliulialo

This is a song where a guy has been compared to clean white snow.

The first three songs are Christmas songs, and they are usually performed by men.

4.Kani Sa Koliu Na Rada

Kani Sa Koliu Na Rada Muri, Kani Sa Da Ia Zavliche
Ot tova Horo Goliamo Muri, De Zachu Rada Tez Dum

Sama si Bulu Iztuka Muri, Sama Se v Bulu Prebuli
Che Grabna Beli Bakuri Muri, I Si Za Voda Otide

Tam Si Zavari, Zavari Muri, Neinoto Liube Nikola
Nikola Rada dumashe Muri, Rado mo Liube Rado mo

Koga Ti Beshe Svatbata Muri, Ne Chuhme Gaidi Da sviriat
Ne Chuhme Gaidi Da Sviriat Muri, Ne Chuhme Zulvi DaPeiat

Rada Nikola Dumashe Muri Mama E Bolna Legnala
Ne Dade Gaidi Da Sviriat Muri, Ne Dade Zulvi Da Peiat

Koliu loves Rada so much that he admits that he is even planning to steal her, so they can get married.

5. Koito Dodi Na Nashata Sidianka

Koito Dodi Na Nashata Sidianka
Lale Mu Sum, Ziumbiul Mu Sum, Giul Mu Sum
Da Si Predat Tunka Zlatna Koprina
Lale Mu Sum Ziumbiul Giul Mu Sum

Hem Da Si Predat I Veselo Pripiavat
Lale Mu Sum Ziumbiul Mu Sum, Giul Mu Sum
Ste Mu Turim Koprinenena Vuzglavka
Lale Mu Sum Ziumbiul Mu Sum, Giul Mu Sum

Koito Ide Na Gornata Sedianka
Lale Mu Sum Ziumbiul Mu Sum, Giul Mu Sum
Shte Mu Turiat Teste Truni Da Sedne
Lale Mu Sum Ziumbiul Mu Sum, Giul Mu Sum

This is a humorous song about two groups of young ladies. One is on the

upper side of the road, and the other is on the lower. Once they are gathered, they compete with each other about who has got the bigger group.

6. Igliko Devoiko

(Trace)

Igliko devoiko pasla e Iglika,
paune, zherave bosa po kamune.

Paune pod pero, zherave pod krilo.
Turtzi nablizhile s pushki izpukale.

Turtzi nablizhile s pushki izpukale.
Paune begale, zherave fruknale.

Paune begale, zherave fruknale.
Ostala Iglika na gola poljana.

Turtzi ja hvanale rutze i vurzale,
rutze i vurzale, v tursko otkarale.

This is a song about the beauty of the Bulgarian girls.

7. Taz Vecher Ne Sum Vesela

Taz Vecher Ne Sum Vesela://2
Che mi Go Niama Libeto, Niama go Niama Da Doide://

To Otide V Gora Zelena://2
Zelena Gora Bukova, Bukovi Duski Da Diala://2

Na Tundzha Mosta D Pravi://2
Na Tundzha I Na Maritza, Che Koi Po Mosta Sha Mine://2

Malo I Goliamo Sha Mine://2
Che Koi Podir Tiah Sha Mine, Kolio I Rada Dvamata://2

Once the girls had gathered to a "sedjanka" to talk and work together, one of them shares that she is very sad since her boyfriend is missing.

8. Snoshti Vecher Rade

Snoshti Vecher Rade, Na Sun Ta Sunuvan
Na Sun Ta Sunuvah Da SEdish Do Mene
Bial Chem ber Pov Digna, Krotko Me Pogledna
Krotko Me Pogledna S tvoite Cherni Ochi

Tihom Mi Produma S Kletva Se Zareche,
S Klrtva Se Zareche Bulka Da Mi Stanesh
Koga Se Subudih Bial Kamuk Do Mene
Bial Kamuk Do Mene, Teb Te Niama Rade

A young man is saying that he was dreaming about Rada, and her beautiful black eyes. In his dream Rada sworn that she will marry him. Suddenly, he woke up, and instead of Rada he found a white stone next to him.

9. Temenugo, Temenushke Momne Le

Temenugo, Temenushke Momne le Kogo Liubish, Kogo Mamish
Az Si Liubia Vakul Ovchar Ludo le Vakul Ovchar, Vakul Ivan

Naprazil Mi Edna Hurka Ludo le Izpisal se Toi Na Neia
Izpisal Se Toi Na Neia Ludo Le, Koga Preda Da Go Gledam

Naprazil si Meden Kaval Ludo Le Izpisal Me Toi Na nego
Izpisal Me Toi Na Nego Ludo Le Koga Sviri, Men Da Gleda

This is a song about the love between two young people.

① $\frac{V}{2}$ RA-ditZE LE

RA-ditZE LE BE le RA do NE MI LAZHI
 ZHI CHEN tZE HO A ONO SI SE
 SA LA ZHE PONO HE TCHER NI at TCH
 a TMA SE SE SA-THO Tsa-NO LA-ZHE PONO to
 BE to LI tZE

① RaditZE LE bela Rado
 NE MI LAZHI MONCHENTZETO
 ONO SI SE SANO LAZHE
 PO MOILE CHERNI OCHI
 ONO SI SE SANO SANO LAZHE
 PO MOETO LITZE

② RaditZE LE bela Rado
 NE MI LAZHI MONCHENTZETO
 ONO SI SE SANO LAZHE
 PO MOITE TENKI VEZHDI
 ONO SI SE SANO SANO LAZHE
 PO MOJATA RUSA KOSA

③ RaditZE LE bela Rado
 NE LAZHI MONCHENTZETO
 ONO SI SE SANO LAZHE
 PO MOJATA ZAUNA SNAGA
 ONO SI SE SANO SANO LAZHE
 PO MOJATA KIRRA USTA

④ RaditZE LE bela Rado
 NE MI LAZHI MONCHENTZET

IZGREJA MESECHINKA

① Iz greja la me se chin ka
 ka - va lia na ga tia na pur tu ka lia
 me se chin ka a lia na ga tia na pur tu ka tia
 na bla ga dush ka me de na
 na bla ga dush ka me de na

②

chi o grja la u grad in chi - la

a li na ga - li na pur tu ka li na

③ Vgradinčitsa irinčitsa :|| 2
Ačjana galjana purtukaljana
blaga duška medena shikerjana :||

④ Da si bere pustrā kitka
Aljana galjana purtukaljana
blaga dushka nedena shikerjana

RANO RANILA LIBE DILJANA

Handwritten musical score for the song "RANO RANILA LIBE DILJANA". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written below the notes.

System 1: *mp*
 Ra - no ra ni-la ma-mo di - lja - na

System 2: *mp*
 ra - no na lo-ze ma-mo da i - de

System 3:
 lo - ze-to da-si ma-mo ijo bi - de

System 4: *mf*
 Ta - man si pre-les ma-mo prez ko - chi

System 5:
 rip - na pa dar-che ma-mo hva - na ja

System 6:
 rip - na pa der-che ma-mo hva - na ja

Handwritten musical score for a song in G major (one sharp). The score is divided into three systems, each with two staves (treble and bass clef). The lyrics are in Albanian.

System 1 (Measures 25-28):

25 mp Di- ija-na
mp che i-mam
mo mai
le-she
chi-tza





System 2 (Measures 29-32):

29 Tze-tu-val
tja-ste-me
mi-lo li-be
mi-lo li-be
mi-po-
le-she
chi-tza
lu-vai
pi-ta

System 3 (Measures 33-36):

33 za-na-
de se Di-
zod-si li-be
lja-na mo-ri
o-za-
ksta-vjai
ba-vi

Mendocino Folklore Camp 2006

SATURDAY	Start Times	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
<div>Welcome To Folklore</div> <div></div>	8:00 am	<div>Breakfast</div> <div>(cold cereal and coffee available at 7:45 a.m.)</div>						-Reviews-	
	8:45 am	Michael	Jeff	Cristian & Sonia	Michael	Jeff	Cristian & Sonia	<div></div> <div>Pack, clean cabins and camp area</div>	
	9:45 am	Jeff	Cristian & Sonia	Michael	Jeff	Cristian & Sonia	Michael		
	10:45 am	Snacks							
	11:00 am	Cristian & Sonia	Michael	Jeff	Cristian & Sonia	Michael	Jeff		
	12:10 pm	Tin Whistle Class - Billy // Bulgarian Singing Class - Tzvetanka Billy/Tzvetanka Billy/Tzvetanka Billy/Tzvetanka Billy/Tzvetanka Billy/Tzvetanka							
<div>Registration and Moving Into Cabins</div> <div></div>	1:15 pm	Lunch							Please leave camp by 10:00 am
	2:15 pm	Afternoon Workshops, Planning Parties, Crafts, Decorating, Hiking Swimming, Sightseeing, Sleeping...							
	5:30 pm	Japanese O-Bon Festival Feast of Lanterns	Balkan Christmas Sedjanka	Latin Club Jefe "noche de fuego"	American Country Western Grange Hall Dance	Romanian Carnival (Lamb Roast)	International Camp Showcase		
<div>Happy Hour</div> <div>Grease the Musical</div> <div>5:30 PM</div> <div>Dinner</div> <div>6:30 pm</div>	6:30 pm	Dinner						<div>Adiós</div> <div>dear friends,</div> <div></div> <div>see you next year!</div>	
	8:00 pm	Dance Party Nightly Evening Dance Party with Live Music							

The Park Service requires that we:

1. Park only in designated areas OFF the road (see Map) to keep roads clear for fire trucks. Keep parking ID card visible on your dashboard.
2. Do NOT, under any circumstances, use candles or liquid gas in cabins.
3. Do not put any paper products other than toilet paper in the toilets.

The Staff suggests:

1. Lock valuables in car trunk (cameras, radios).
2. Keep snack foods in solid container or car to avoid mice, etc.
3. Watch out for poison oak - stay on trails.
4. Smoking allowed outside but in "designated areas" only.