

1975



1975

ABBREVIATIONS USED IN THIS SYLLABUS

bwd	backward
CCW	counter-clockwise
cpl	couple
ct or cts	count
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand
L	left(side or direction)foot, arm or hand
LOD	line of direction
M	man, men, mans'
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman, women, womans'
wt	weight

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

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ERRATA

PARIŞ HALAYI

Page 82 Formation, line 3, should read..... front of neighbor's R shldr

MANI

Page 87 Part I, meas 1, ct 2, should read:.... bend both knees sharply (ct 2).

Part I, meas 2, ct 2, should read:....bending both knees sharply(ct 2)

Part I, meas 3, ct 2, should read:...cross in front of R with toe pointed to L (ct 2)

Add to Part II: HOP WITH HEEL (move slightly to R during this Fig)

Page 88 Part III, meas 1, should read: Facing ctr, moving slightly to R with small steps,"step heavily" R to R and fwd, leaning fwd slightly (ct 1) "step heavily" L behind R.....

Part V, meas 1, delete the following: "quickly bring L up fwd and down, toe pointing down, in a smooth circular motion, and"

GARZANE

Page 91

Steps and Styling, line 3 and 4 should read:...step V is done 8 times, Dancers.....

Step II, meas 2, line 4, should read:...last ct, "drop on" R...

Page 92 Step III, meas 3, ct 2, should read "drop" on R.....

Step V, meas 1, add to end of cts 1-2: "pump R twice and move LOD"

Step V, meas 3, should read:"hop on L next to R and take wt, straightening body, lift R leg to 90° pos (ct 2)

Step V, last line of Fig should read: Repeat this step "7 more times", and Repeat dance from beginning in sequence," "except Fig V which is only done 5 times the second time through."

TURKMEN KIZI

Page 101

Source, eliminate the word "women",

Formation, line 1 should read: 4 to 8 people" in a .....

Pattern II, meas 2-8, add to end of sentence:until M starts singing.

Pattern III, Churning, should be Pattern V, Milking and vice-versa.

Page 101      Pattern III, Milking, meas 1-2 are OK, the rest of the Fig should read as follows:  
meas 3-4, Repeat 1-2 and gradually moving into a squat pos.  
Meas 5-8, Repeat 1-4 in squat pos.  
Meas 9-12, still squatting and duckwalking, hands make a milking gesture: thumbs tucked inside fists, pull with R, pull with L, and pull twice with both.  
Meas 13-16, Repeat meas 9-12  
Meas 17 & 18. OK as reads

Page 102      Pattern V is OK as is, except use "churning gestures" NOT "Milking".  
  
Pattern VI, meas 5-8, delete starting with "odd number of dancers...."  
  
Pattern VI, meas 17-18, delete starting with "odd number of dancers..."

ZIGOS

Page 103      Introduction, cts 4 and 7, should read: Step L "across R"  
Symmetrical repeat, cts 3 and 5, should read: Step L "across R"

KECIKO

Page 93      Introduction, replace with Fig I: Fig I is Fig II.

Paragraph after Fig I, meas 3 should be deleted.

Delete the entire dance after Fig I and replace with the following:

FIG II

- 1      Moving LOD, hop on L, at the same time bring R across L, step fwd R, L (cts 1, & 2)
- 2      Jump onto both feet with L in front of R, land facing RLOD (ct 1) retaining pos, bounce twice on both ft (ct 2&).
- 3      Jump on both ft (ct 1) hop in place on L and twist body to end facing LOD, bend R knee straight back with toes pointed down (ct 2).

TRANSITION

- 1-3      Repeat meas 1, Fig II.

FIG III

- 1      Jump onto both ft (ct 1) leap onto R while lifting and extending L heel fwd (ct 2)
- 2      Touch L heel to floor (ct 1) in place leap onto L (scissors-like action) (ct 2)
- 3      With wt on L and leaning back, touch R heel diag L (ct 1), touch R heel straight fwd.

Add "Note:" under "Formation"—"Note: Geç, Geç, is called to denote change to the next figure.

BULBUL OY

Page 89      Formation, line 1 should read: Long line of cpls, W on M L, little fingers.....  
Formation, line 3 delete "at shldr" and replace with "chest"

BÜLBÜL OY

Page 89 ✓

Step I, ct 2, should read: close L to R

Step I, ct 3, add to end of meas: Look at ptr during meas.

Step I, ct 4, add to end of sentence: and looking at neighbor.

Step II, meas 1, line 2, cts 2,&,a should read: "cross L over R moving hands....."

Step II, meas 2, should read: ....hands to R, step R to "R and lean" (cts 1,&,a), "flex both knees " (cts....."

TWO HAND REEL

Page 11 /

Formation, add to end of sentence: R hands joined at shldr height.

Fig II, line 1 and 2, delete the following "(R in front of L for first hop, R raised for 2nd hop)" and replace with the following: (Jump onto both ft with R slightly in front of L, leap onto L and kick R fwd)

Fig III, line 1, delete the word "crossed" and replace with "(R to R, L to L and wrapped around)"

Add to the L hand side of "Pattern": Meter 2/4

Record, add: Side 1, Band 5 (Siege of Ennis)

✓ WALLS OF LIMERICK

Page 12

Record, add: Side 2, band 3

Formation, add to end of sentence: inside hands joined at shldr height, free hand down at sides.

Add to L side of Pattern: Meter 2/4

Fig IV, line 1, should read: Original ptrs swing around "(R hand to R and L hand to L and wrapped around)" with "three";.....

HAYMAKERS JIG

Page 2 ✓

Steps, add under steps: Note--When reeling in a dance a forearm hold may be used in place of a hand hold.

Add to L of Pattern: Meter 6/8

Fig III, line 4, add to end of sentence: (Free hand on ptrs elbow)

Record, add: Side 2, Band 1

Fig IV. add to end of Fig: Note--A forearm hold is usually used for a weave pattern.

GAMMAL SCHOTTISCHE

Page 60

Single handhold, line 1, should read:.... hands held "fwd" at.....

Dance Pattern, insert to R of "(in measures)": Meter 2/4



PARISARPOLKA

Page 62

Record, RCA record add: has 8 ct introduction.

Formation, add to end of paragraph: (M R on W R waist and L on W shldr blade, W R under M L arm and on shldr blade with W L on M R shldr.)

Fig I, line 1, should read:.....M's R "at shldr height", start with...

Fig 2, line 1, should read:...M CCW "with hands folded across chest"W...

Fig 2, line 2, add at end of line: and clap hands

Fig 5, line 6, add to end of sentence: under joined hands as in meas 1.

Add under steps: Meter 3/4

SPRATT-MAZURKA

Page 64

Record, add: Side A

Position, add to line 3: for M, waist for W, both have fingers fwd.

Dalstep, add to ct 3: Note: Slight face to face motion and swinging of hands fwd during meas.

Add under steps: Meter 3/4.

BASIC STEPS FOR BOURRÉES

Page 22

I. Pas de bourrée, line 4: Delete ball of

2. Avant-deux épaulé, meas 2, line 2: Delete close to L ft.

Page 23

4. Avant-deux du Haut Berry, meas 4: Delete all. Insert, Step bkwd on R ft (ct 1) step fwd on L (ct 2) step on R ft close to L (ct 3)

2. Croisement du Haut Berry: meas 1: Delete all of cts 2 and 3. The pivot takes a full meas.

Meas 2: Delete throwing L ft sdwd L.

Page 22

II. Avant-deux, meas 2: Delete if you are a W.

COMME TU ES BELLE

Page 25

Fig I, meas 5-8: During the 4 waltz steps the cpl turns CW.

Fig II, meas 19-20: Delete third line. Insert "the spot using opp ftwk".

meas 25-32: Cpl turns CW during the 8 waltz steps. Third line should read: Repeat "entire dance" four .....

LA BOURRÉE PASTOURELLE

Page 27

Fig I, Avant-deux: W do not complete last 2 meas of Avant-deux at end of Fig I. W take hands of ptr (W R in M R) in preparation for FIG II.

Page 27 Fig IV, SOURICIERE: Cpls finish Fig facing ctr, hands down and joined at the sides.

Page 28 Fig VI, Pastourelle:  
Meas 1-2 Joined hands are swung to the sides.  
Meas 3-4 M turns W CCW under joined hands with a R arm-swing.  
As W turns CCW to new ptr, M does extra 360° R arm-swing.

LE JOYEUX XAVIER

Page 29 Fig I, meas 3-4: Complete the turn with the 4 walking steps. During the 2 stamps in home pos join hands with ptr.

meas 5-6: Delete "join both hands and."

Fig II, meas 57-64: Delete "more"

Fig III, meas 69-72: Joined hands are held down, R shldrs adjacent.

Meas 77-80: Delete last 3 lines. Add the following:

W:

- 77 One waltz step moving to her own R, starting with L ft
- 78 One step swing (step on R swinging L ft)
- 79 Passing behind corner M, one waltz step to her L
- 80 Do 3 stamps

M:

- 77-78 Two side-close steps to own L, starting with L ft and passing behind corner W
- 79 One waltz step passing in front of corner W.
- 80 M steps on R and stamps twice, L.R.
- 81-96 Repeat action of meas 65-80, Fig III. M finishes facing ptr (back to ctr.)

1-16 Repeat action of meas 1-16, Fig I.

LE QUADRILLE DE LA VIE PARISIENNE

Page 30 FORMATION: Escort pos: W link L arm thru M R arm, bend elbows, and clasp hands.

Part I, meas 1-14: Do not touch hands in passing-turn in escort pos.

Page 31 Part II, meas 13-16: Fwd and back is done face to face.

Meas 21-24: The turn is CW.

last meas of 1-24: Change "W #2" to "W #3."

Part III, meas 9-12: Balance 4 times, beg R.

meas 19-20: Add "and slowly".

Page 32 Part IV: Throughout this Fig when M turn the W they pull their own hands back twd themselves first.

Meas 15-16: Delete all. Insert #M #2 turns W #2 and W #1 by the

LE QUADRILLE DE LA VIE PARISIENNE Cont

Page 32

joined hands and places hands of the W in M #1 hands."

Meas 7-8: Avant-deux: Add "W #1 turns  $1\frac{1}{2}$  times to end at L side of M #2; the trio is now facing M #1 with inside hands joined."

Meas 25-32: Rond à quatre: Circle to the L with 8 sliding steps-then ptrs join hands and turn CW with 8 walking steps to fall back to original places.

At end of description insert:  
meas 1-8 "Repeat action of meas 1-8, Part IV."

LOGOVAC

Page 42

Formation: Add "Each pattern starts with R ft."

Page 44

Song Text: 2nd verse, 3rd and 4th line: First word should be "da"

ZIBNSRIT

Page 55

Formation, Line 3: Delete "on ptr R hip." Insert "around ptr waist."

Meas 11-12: Maintaining tension between ptrs helps to make the turns easier.

BARAJACE

Page 66

This is the correct spelling. Pronunciation: BAH-*jee*-ah-cheh.

Meas 4, ct 2: Delete "back". Insert "to L on L (cts 2,3).  
cts 4, &, 5: Delete "back". Change action to "step on R crossing behind L (ct 4) step on L to L (ct &) step on R crossing behind L (ct 5)

Meter is 12/16. Count as slow-quick-quick-slow-quick

Record is Yugoslav Folk Dances, AK--003, Side 2, Band 5

ČUČUK

Page 67

Pronunciation: CHOO-chook

Record: AK-003, Side 2, Band 2

Meter: 9/16 1,2-1,2-1,2-1,2,3 Counted here as 1,2,3,4

Basic Step, meas 6, line 2, ct 4: Should read "facing ctr, step sdwd on R (ct 4).

Variation A, meas 4: Flex R knee on ct 4.

meas 5: Delete all after ct 1. Insert "leap to R on R, raising L knee in front (ct 2), hold (ct 3) flex R knee (ct 4).

Variation B (slow) Change (Slow) to (Fast).

Meas 4: This meas begins on line 2. Change "(ct 2)" to "ah,2)" and "(ct 4)" to "ah-4)".

Meas 5: This meas begins on line 6. Add "flex R knee on ct 4."

- ✓ Variation C (Fast): Always preceded by 3 meas of Basic Step. These 3 meas become 1,2, and 3 of this Variation. Renumber meas in margin as follows: "1 to 4, 2 to 5, 3 to 6, 4 to 7, 5 to 8, 6 to 9, 7 to 10."

Page 68

- ✓ Line 13: Change meas 3-7 to 6-10.

Variation E (Fast--Men only): Preceded by meas 3-5 of Variation C, which become meas 1-3 of this Variation. Renumber meas in margin as follows: 1 to 4, 2 to 5, 3 to 6, 4 to 7, 5 to 8.  
New meas 4: Should read...repeat meas 6, Variation C.

- ✓ New meas 5: Change step to leap. Line 2, change R to both.  
Variation E (Fast--Men only)
- ✓ New meas 6: Delete thru cts 1,2. Insert "turn CCW in air (one full turn) and land on both ft (ct 1), hold (ct 2)." Ct 4 change L to "both".
- ✓ New meas 7,8: Change 3 to 6.

GILANKA

Page 69

- ✓ Pronunciation: GHEE-lahn-kah.
- ✓ Meter 4/4
- ✓ Introduction: 8 cts intro. - 2 meas.
- ✓ Part I, meas 4, line 2: On ct 4 begin to move in LOD,
- Part II, meas 1, line 1: Change (ct 1) to (ah). Change "to" to "behind."
  - meas 1, line 2: Change "(ct &)" to "(ct 1)"; "(ct 3)" to "(ct ah)"; change "to" to "behind."
  - meas 1, line 3: Change "(ct &)" to "(ct 3)".
  - ✓ meas 2, line 1: Change "(ct 1)" to "(ct ah)"; change "(ct &)" to (ct 1).

KACERAC

Page 70

- ✓ Pronunciation: kah-CHEH-rahts.
- ✓ Part II, meas 1: During ct 1 the R ft touches the floor, but does not take wt until ct &.
- ✓ Part II, meas 4: Bend fwd from waist a little.
- ✓ At end of Part II repeat Part I, meas 1-16. Then repeat Part II meas 1-16.
- ✓ Part III, meas 1-2: Should read "Face diag R of ctr and move in LOD"
- ✓ After doing Fig III, alternate Fig I with Fig III. The leader does not go back to doing Fig II once he has led Fig III.

NEVESTINSKO

Page 72

✓ Pronunciation: Neh-VES-teen-skoh.

✓ Record: Makedonski Tanec AK-004 Side A, Band 3,

Style: ALL steps are done by stepping on the toe of the ft and moving to full ft with plie. Rise on ball of supporting ft before taking next step.

✓ Meas 12: Delete first line. Insert "Continuing to face LOD, step bwd on L, step R together."

PRIŠTINKA

Page 73

✓ Pronunciation: PREEESH-teen-kah

✓ Dance is from Albania

RHYTHM: Delete all. Insert 4/4 Meter.

✓ Formation: Joined hands in W pos move up and down with the rhythm.

✓ Add Style: Steps are small and bouncy and done mostly on full ft.

The dance consists of 6 cts. The music has 4 counted to a meas and therefore the dance begins again on ct 3 of the 2nd meas of music.

Delete all of the description and insert:

Meas 1: Facing ctr, take 3 steps bkwd, R,L,R (Cts 1-3) step bwd on L, sliding R ft fwd on floor (ct 4) step on R (ct &)

Meas 2: Step L across R (ct 1) leap slightly to R on R (ct 2) step L across (or in front of) R (ct &).

When tempo increases, and particularly during the clarinet solo, the steps become bouncier by inserting tiny lifts of the supporting ft before the next step is taken. Cts 4,& of meas 1 can be done as 2 tiny leaps.

SIPTARKA

Page 74

✓ Pronunciation: SHEEP-tar--kah.

✓ Record: AK-003, Side 2, Band 6

✓ Formation: Joined hands in W pos throughout dance.

✓ Introduction: 8 meas.

✓ Fig I, meas 2: While L ft is lifted in front of R, turn knee and ft in and out.

✓ Fig II: Ct 1 of each meas is done with plie.

✓ Fig III: Meas 2: After back of R, add "and hook R sharply across L shin (ct 2) step on R to R (ct &)"

Page 74 ✓ After repeating Fig III 7 times, repeat Fig II once (8 meas)

Page 75 ✓ Fig IV: Add the following:  
✓ Meas 9-12: Repeat ftwk of meas 1-4, Fig IV, but each dancer turns CCW once around in a small individual circle.  
✓ Meas 13-16: Repeat meas 9-12 with opp ftwk and direction.  
✓ Meas 17-32: Repeat meas 1-16, Fig IV  
✓ Meas 33: In place step R (ct 1) step L (ct 2)

✓  
SOPSKA PETORKA

Page 76 ✓ Pronunciation: SHOPE-skah PEH-tor-kah

- ✓ Record: AK-003, Side 1, Band 1
- ✓ Part I, meas 4, ct 3: Add "rise on ball of R ft"
- ✓ Step Group V, meas 9: Delete "heel". Insert "ft."

✓  
SREČNA LJUBOV

Page 80 ✓ Pronunciation: SRETCH-nah LYOO-bov

- ✓ Part II: Rhythm is S-S-S-Q-S.
- ✓ Add "Repeat meas 1-4, Part II 5 more times".

✓  
SIVAS KIZ DANSLARI

Page 98 ✓ 3rd Paragraph, meas 1-6, repeat of Pattern A-I, add the following:  
", except tap R ft."

✓  
DÚZ HORON

Page 90 ✓ Pattern I, II and III, correct spelling of "Huyhah" to "huy Huy".

Pattern III, meas 1, delete: and bounce twice.

Pattern III, meas 2, line 1: delete the 2nd "moving" and replace with:  
"bounce" arms up and down.....

Add the following figure to the dance:

PATTERN IV: Leaping

Meas 1 Moving LOD, leap R,L with legs kicking bwd, hands move down and up in a circular motion.

Meas 2-3: In place, step R,L,R L,R,L, hands at shldr height and bouncing up and down. "Hay Hay" signals change to next step.

✓  
BRIDGE OF ATHLONE

Page 1 ✓ Record: Add: Side 2, Band 7

Add Meter to L of pattern: Meter 6/8

✓  
HIGH CAULED CAP

Page 3 ✓ Music, add next to record number: Side 1, Band 5

Fig II, meas 1-4, add to end of line 1: with 7's and 3's

Page 5 ✓ Fig IV, meas 13-16, delete the word "slty" and replace with "slightly"

1975 S.D.S.U. Folk Dance Conference-Errata, Page 10

Page 5 Fig VI, meas 25-32, add to end of sentence: with opp ftwk and direction.

SIEGE OF CARRICK

Page 6 Record: correct to read: COPLEY 459-200, Side A (45)

SWEETS OF MAY

Page 8 Record: correct to read: CYNDA 1023, Side 2, Band 3 (LP) and National N4514

Page 10 Add to end of dance: Note-These notes are written for the National record, if using CYNDA recording repeat "Chorus" between Fig VII and VIII.

VOSSARULL

Page 65 Fig 2, add the following paragraph: One two-step, starting on outside ft, M leading W in front, M's step in place, W's step long enough to get in front facing M. On 2nd two-step CW (M's R, W's L) take closed pos. Continue with one more two-step CW.

Paragraph that starts "Start pivot on M's L.... is Fig 3.

Add under Steps: Meter 2/4

Paragraph marked Fig 3, delete, and insert the following:  
Note: Fig I (walk) is usually only used at the beginning of the music. After doing Fig 1.2 and 3, only Fig 2 & 3 are repeated from then on. (After doing any number of pivot steps (fig 3) do any number of two-steps (Fig 2) turning CCW, finish with at least 2 two-steps turning CW before starting pivot again. Begin each figure with the phrase.

Sequence, change numbers to read as follows: 1,3,2.

DOLA MASURKA

Page 56 Under "Steps" add the following : Meter 3/4

Sideways masurka steps, meas 1, ct & should read: step M, "close " R to L and W "close " L to R (ct &)

Meas 9-15, end of sentence should read:...as in 1-7, "in same direction" but with.....

RUND MAZURKA

Page 63 Add under "Steps": Meter 3/4

At bottom of page delete the sentence that begins: This is done by the M.....

MENOUSIS

Page 110 Add "meter" to L of Pattern: Meter 4/4

Variation III, line 2, should read: "fingers fwd, elbows fwd". M puts hands behind back, "palms open."

Variation V, meas 2, ct 4, should read: "Leaving heel on floor

Page 110 pivot" R toe twd L (ct 4)  
Variation V, meas 3, delete the word "Touch" and replace with "Pivot".

NIZÁMIKOS

Page 111 Record, add: Folkraft

Add to formation: If W dance , hands joined and held at shldr height in separate lines.

Add "Meter" to L of Pattern : Meter 4/4

Fig I, meas 3, ct 1, should read: Jump on both ft in place with R scuffing floor.

Fig I, meas 3, ct 2, add to beginning of ct: "small" hop.....

TÀ MAGHIA

Page 116 Add "Meter" to L of Pattern: Meter 3/4

Meas 1, line 1, should read: "Moving LOD ",small leap on "bent" R.....

Meas 2, should read: Same movements "and moving LOD" as in.....

THRÁKIKOS CHORÓS

Page 117 Add "Meter" to L of Pattern: Meter 2/4

Add to bottom of instructions: During Basic, hands down at sides, on variation swing arms fwd on ct 1 and back on ct 2.

ANDÁMAN PALIKÁRI

Page 105 Add "Meter" to L of Pattern: Meter 2/4

GRAMMENOCHORITÍKOS

Page 106 Add "Meter" to L of Pattern: Meter 3/4

Meas 3, ct 2, delete "(or lift)" and add to end of sentence: ft, or lift L ft fwd.

KAINÓURIOS ARGÓS HASÁPIKOS

Page 107 Add "Meter" to L of Pattern: Meter 4/4

KONÍTSES

Page 109 Add "Meter" to L of Pattern: Meter 5/8

Part I, meas 4, cts 2 & 4, add to end of sentences: Front of L "on slightly bent legs."

Add the following meas under meas 4: meas 5-8—Repeat with opp ftk and direction (start hooking L ft).

Part II, meas 5-8, should read:...with opp ftk "and direc tion".

POGONISIOS

Page 112 Add "Meter" to L of Pattern: Meter 4/4

ZAGORISIOS

Page 118 Women's Step, meas 1, add ct 5: , pause (ct 5)



Presented by Una Kennedy O'Farrell

BRIDGE OF ATHLONE  
Droichead Atha Luain  
(Irish)

PRONOUNCED: DRUH-huhd Aha-looan

RECORD: CYNDA 1023

FORMATION: Six couples arranged in longways formation

---

PATTERN

---

I. HEADS DOWN THE CENTER (8 meas)

Head couple dances down the center of set with a 7 and two 3's. Dancers have R hands joined at shoulder height with W's hand on top. Head couple returns to place with a 7 and two 2's.

II. HEADS CAST OFF (16 meas)

Head couples cast off using Irish promenade step; M follow M and W follow W. Then head couple make a bridge and other couples file through, which puts #2 couple at head of set.

III. UNDER THE BRIDGE (8 meas)

While the other couples join both hands (held head height) in a bridge, #1 W goes under the bridge while the M dances up the set outside the M's line, both using 4 promenade steps (4 meas). Then W returns down the set outside the W's line while the M returns through the bridge with 4 promenade steps (4 meas).

The first couple is now at the bottom of the set, and dance is repeated with a new head couple.

8 sec.

4/5/75

# 1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Una Kennedy O'Farrell

## THE HAYMAKERS JIG<sup>12/4/75</sup> (Ireland)

RECORD: CYNDA 1002 *Side 2, Band 1*

FORMATION: Contra formation, 5 cpls in each set.

STEPS: Hop 1,2,3 basic "threes" for jig.

*Note: When reeling in place a forearm hold may be used in place of a hand hold.*

*6/8*

### PATTERN

Meas I. ADVANCE AND RETIRE  
1-8 Fwd and back twice using threes.

### II. JIG STEP

*9-12 1-4* All hop on L, R toe touching floor; hop on L again raising R in front of L leg, hop on L again bringing R back; step R,L,R,L. (ct: jump,kick,hop,1,2,3,4) Repeat starting with hop on R.  
*13-16 5-8* Fwd and back once more.

### III. ENDS MEET

*17-48 1-32* Top W and end M to ctr, (threes), join R hands, make one turn, return to place (4 meas). Top M and 3rd W do same (4 meas). Same people repeat action in turn, but join L hands (8 meas). Top W and end M to ctr and buzz swing (8 meas), top M and end W swing in ctr (8 meas). *(the hand on floor elbow)*

*49-52 33-36* Top cpl with R arm hold make 1 1/2 turn. *(8 meas. 1-2 to west end, 4-5 to 1st, 2-3 to head 1-2)*

### IV: WEAWE

*53-72 1-20* Top W gives L arm to 2nd M, they make one turn; while top M gives L arm to 2nd W and turns. Top cpl take R arm and turn. Top cpl repeat this action with cpls #3, #4, and #5. Top cpl join both hands crossed and swing back to top of set and cast off.

*73-80 21-28* M follow head M as he turns L and promenades to the end of the set; head W turns to her R and other W follow her. Head cpl make an arch; others go under. Cpl # 2 is new head cpl.

*Note: If forearm hold is usually used for reeling pattern*

Repeat the whole dance with each cpl getting a turn as head cpl.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Una Kennedy O'Farrell

HIGH CAULED CAP  
 Cadhp an Cuil Aird  
 Ireland

Irish reel for four cpls in a square formation.

MUSIC: Any good reel or selection of reels  
 CYNDA 1023

FORMATION: Four cpls in square formation: cpl #1 with back to the music, cpl #2 to the L of #1, cpl #3 opp #1, cpl #4 to the R of #1.

STEPS: Sidestep, promenade and swing. Promenade step used throughout unless otherwise stated.

MUSIC 2/4

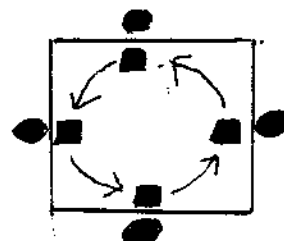
PATTERN

Meas  
 1-16

I. LEAD AROUND (Introduction)

Cpls face CCW, join inside hds at shoulder height (MR,WL), and progress fwd CCW with 8 promenade steps. Drop hds, turn inwardly to face CW direction. Join inside hds (ML,WR) and return to place with 8 promenade steps.

II: THE BODY (Chorus)



I. Lead Around

a. Sides

1-4 Cpls join hds in promenade pos. 1st and 3rd cpls sidestep to R to pos of 4th and 2nd cpls; at the same time 2nd and 4th cpls sidestep L to pos of 3rd and 1st cpls respectively. (1st and 3rd cpls pass in front of 2nd and 4th cpls).

5-8 All sidestep again, same direction as before to new pos. (2nd and 4th cpls pass in front of 1st and 3rd.) All cpls are now opp their orig pos.

9-12 All sidestep again in the same direction to the next pos. (1st and 3rd pass in front of 2nd and 4th).

13-16 All sidestep in same direction to orig pos in the square. (2nd and 4th pass in front of 1st and 3rd.)

NOTE: A change of wt must be made to continue to sidestep in the same direction.

b. Double Quarter Chain

1-16 Cpls join R hds, make one turn CW to orig pos. (Allemande R with ptrs.) M join L hd with W on L, make one turn CCW. (Allemande L with corner.) Cpls again join R hds and turn CW once and a half. (Allemande R with ptr; go once and a half around.) M now joins L hd with W on his R (not

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Presented by Una Kennedy O'Farrell

HIGH CAULED CAP  
Cadhpa an Cuil Aird  
Ireland

Irish reel for four cpls in a square formation.

MUSIC: Any good reel or selection of reels  
CYNDA 1023

FORMATION: Four cpls in square formation: cpl #1 with back to the music, cpl #2 to the L of #1, cpl #3 opp #1, cpl #4 to the R of #1.

STEPS: Sidestep, promenade and swing. Promenade step used throughout unless otherwise stated.

---

MUSIC 2/4 PATTERN

Meas I. LEAD AROUND (Introduction)

1-16 Cpls face CCW, join inside hds at shoulder height (MR, WL), and progress fwd CCW with 8 promenade steps. Drop hds, turn inwardly to face CW direction. Join inside hds (ML, WR) and return to place with 8 promenade steps.

II: THE BODY (Chorus)

I. Lead Around

a. Sides

1-4 Cpls join hds in promenade pos. 1st and 3rd cpls sidestep to R to pos of 4th and 2nd cpls; at the same time 2nd and 4th cpls sidestep L to pos of 3rd and 1st cpls respectively. (1st and 3rd cpls pass in front of 2nd and 4th cpls).

5-8 All sidestep again, same direction as before to new pos. (2nd and 4th cpls pass in front of 1st and 3rd.) All cpls are now opp their orig pos.

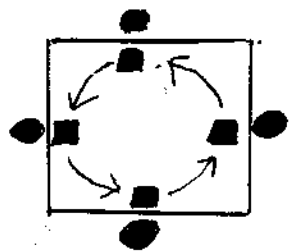
9-12 All sidestep again in the same direction to the next pos. (1st and 3rd pass in front of 2nd and 4th).

13-16 All sidestep in same direction to orig pos in the square. (2nd and 4th pass in front of 1st and 3rd.)

NOTE: A change of wt must be made to continue to sidestep in the same direction.

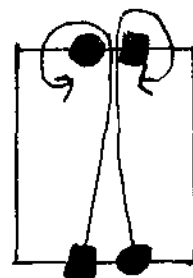
b. Double Quarter Chain

1-16 Cpls join R hds, make one turn CW to orig pos. (Allemande R with ptrs.) M join L hd with W on L, make one turn CCW. (Allemande L with corner.) Cpls again join R hds and turn CW once and a half. (Allemande R with ptr; go once and a half around.) M now joins L hd with W on his R (not



IV. SECOND FIGURE

Cpls join inside hds at shoulder height.  
1-4 1st cpl advance to opp cpl (3rd cpl); 3rd cpl separate slightly and 1st cpl pass between 3rd cpl. As 1st cpl passes through 3rd cpl they join outside hds with 3rd cpl (WR to MR and ML to WL), and turn opp person into a RH star.



5-8 All four make a RH star (use a cluster hd hold, elbows bent) and turn CW.  
9-12 Release hds in star formation and join R hd with ptr. 3rd cpl make one turn CW in place; 1st cpl at the same time make one turn CW while moving back twd orig pos.

IV.  
Second  
Figure

13-16 1st and 3rd M move across the set, R shldr leading slty give L hd to opp W and make one turn CCW. M again move across the set, L shldr leading slightly, give R hd to ptr and make 3/4 turn CW to place.

17-24 1st and 3rd cpls take "swing pos"; M and W join L hds under joined R hds and beginning MR (WL), dance around each other with 8 promenade steps.

Cpls rotate CW while moving around the other cpl CCW.

25-48 3rd cpl repeat action of 1st cpl, FIG IV, meas 1-24.

49-72 2nd cpl repeat action of 1st cpl, FIG IV, meas 1-24.

73-96 4th cpl repeat action of 1st cpl, FIG IV, meas 1-24.

Repeat the action of FIG II (The Body of the dance).

V. THIRD FIGURE (Ladies Chain)

1-8 1st and 3rd W move to ctr, join R hd, continue across to opp M, give L hd and make one turn CCW; W return to own ptr (passing R shldrs) without rejoining hds; join R hd with ptr and make one turn CW in place.

9-16 1st and 3rd cpls repeat action of FIG IV, meas 17-24

17-32 2nd and 4th cpls repeat action of 1st and 3rd cpls, FIG V, meas 1-16.

Repeat the action of FIG II (The Body of the Dance). This repeat is left to the discretion of the dancers.

VI. THE FINISH

1-4 All join hds in circle. Move twd the ctr with two promenade steps. Return to place with 2 promenade steps.

5-8 Repeat the action of FIG VI, meas 1-4

9-16 Sidestep to R; sidestep to L

17-24 Repeat action of FIG VI, meas 1-8

25-32 Repeat action of FIG VI, meas 9-16.

VII. LEAD AROUND

1-16 Repeat action of FIG I, meas 1-16

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Una Kennedy O'Farrell

SIEGE OF CARRICK  
(Briseadh Na Carraige)

Ireland

A Progressive Long Dance in Double Jig Time.

RECORD: COPLEY 459-200-2  
MH 1076 A "Haste to the Wedding"

FORMATION: Longways--one cpl facing another cpl up and down the room. W to R of ptr.

STEPS: Sidestep, Break, Promenade Step (See Chart of Basic Steps for Irish Dancing.)

---

6/8 METER

PATTERN

Meas

CIRCLE AND STAR

- 1-8 Join hds to form a circle of four dancers and dance a Sidestep and Break to the L. Repeat to the R.
- 9-16 Join R hds across ctr of circle, W hds above M, and dance CW with 4 Promenade Steps. On meas 12, release hands, turn CW, join L hands across and return to original pos with 4 Promenade Steps.

DOS-A-DOS, CLAP, TURN

- 1-4 With 4 Promenade Steps dance Dos-a-Dos with opp person, passing R shoulders on way over, L shoulders on way back to place.
- 5-8 Face ptr, clap own hds twice during meas 5 (cts 1,4). Join R hd with ptr, turn CW with 3 Promenade Steps.
- 9-12 With 4 Promenade Steps dance Dos-a-Dos- with opp person, passing L shoulders first.
- 13-16 Face ptr, clap own hds twice on meas 13 (cts 1,4). Join R hd with ptr, turn CW and progress CCW to opp cpl place, ending back to back with original opp cpl, facing a new cpl to begin dance again.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Una Kennedy O'Farrell

STAICIN EORNAN  
Stack of Barley  
Ireland

PRONOUNCED: STAHK-een OHR-nun

RECORD: COPLEY "Stack of Barley" 459-111-A

FORMATION: Cpls in circle, ptrs facing with R hds joined at shldr height, elbows bent. M with back to ctr and M L shldr twd LOD. When not held, hds hang at side.

STEPS: Sevens, Threes, Tramp, Promenade. (See "Chart of Basic Steps for Irish Dancing!")

---

MUSIC 4/4 (Hornpipe Time) PATTERN

---

Meas I. FOUR SEVENS

ct 4 M hops on R, lifting L, W hops on L, lifting R.

(up-beat)

1-2 Take 1 Seven moving to ML (CCW). On hop to begin 2nd Seven, cpl makes 1/2 turn R (CW) exchanging places. (M is now on outside of Circle.)

3-4 Complete 2nd Seven, moving CCW (to MR). On hop for 3rd Seven, cpl again makes 1/2 turn R. (M is now on inside of circle with L shoulder to LOD.)

5-6 3rd Seven, Repeat action of meas 1,2.

7-8 Complete 4th Seven moving CCW, as in meas 3-4, but do not make 1/2 turn on hop (M now remains on outside of circle, W with back to ctr.)

II: THREES AND TRAMP

9 M and W now join L hds under joined R and move to ctr with 1 Three, M begins by stepping fwd on L; W begins by stepping back on R. Finish with hop (ML, WR.)

10 Tramp in place (3 little steps)(M,RLR, W,LRL). Finish with hop (MR, WL)

11 Move out from ctr with 1 Three (M back on L, W fwd on R). Finish with hop (ML, WR).

12 Repeat action of Fig II, meas 10, but turn 1/4 R so M faces LOD.

III. SWING

13-16 M beginning L (WR) hds still joined, cpl travels CCW with 4 Promenade steps, making 1/2 turn R(CW) on each meas. Finish in orig pos, M with back to ctr.

NOTE: On swing, ptrs are close, elbows bent, forearms upright. Variations for hd hold for swing: M rolls joined R hd twd him and under their joined L hds to finish with R hds near W, L hds near M, W arms resting on M arm with elbows held out horizontally.

Presented by Una Kennedy O'Farrell

SWEETS OF MAY

Ireland

Sweets of May comes from the North of Ireland

RECORD: CYNDA 1023 : RIVERSIDE 7525 "Come to the Ceili" Side 2, band 2.

FORMATION: 4 cpls in square formation, cpl 1 with backs to music.

STEPS: A "Seven" in jig time (2 meas): When moving to the L, hop L (ct 6 of preceding meas), step R back of L (ct 1), step L to L (ct 3), step R behind L (ct 4) step L to L (ct 6), step R back of L (meas 2, ct 1), step L to L (meas 2, Ct 3) step R behind L (meas 2, ct 4). The "Seven" may also be done to the R reversing ftwork and direction.

A "Three" in jig time: Hop L (ct 6 of preceding meas), step R (ct 1) step L (ct 3), step R (ct 4). Next step starts hopping R and stepping LRL. A "three" may be danced in place or moving in any direction.

A Sidestep consists of one "seven" and two "threes". If the sidestep is danced to the L, the first "three" starts hopping R and stepping in place L behind R, R in front of L, L behind R, and the second "three" starts hopping L, etc. All Irish dance steps are done up on the ball of the foot in a relaxed easy style.

6/8

PATTERN

Meas

8

Introduction. All join hands at shoulder height.

I. SIDESTEP IN CIRCLE

A1-4

All circle L with sidestep to L

5-8

Circle back to place with sidestep to R. On last "three" take an extra step R (meas 8, ct 5) to adjust wt for next step.

1-4

Continue to circle R with sidestep to R.

5-8

Circle back to place with sidestep to L.

(repeated)

II. CHORUS

(a) Promenade Across

B9-10

Ptrs join inside hands at shldr height, outside hands free. Cpls 1 and 3 exchange places through the ctr of the set with two "threes", M passing L shldr. Cpls 2 and 4 dance two "threes" in place.

11-12

All dancing two "threes", cpls 2 and 4 exchange places while cpl 1 and 3 release hands, turn individually, M 1/2 CW, W 1/2 CCW, and join new inside hands at shldr height.

13-14

With two "threes" cpls 1 and 3 return to orig pos through the ctr of the set, W passing L shldr, while cpls 2 and 4 turn individually.



VI. CHORUS

1-32 Repeat entire action of FIG II. All join hands in a circle on last 2 meas.

VII. THREAD THE NEEDLE

D 25-32 #1M and #4 W release hands. Cpl 1 raise joined hands to form an arch. #4W dance under the arch leading the others behind her. She passes behind #1W and moves CCW back to orig place in the circle with 8 "threes" in all. #1W turn once CCW under her L hand joined with ptr R to reform circle.

25-32 Repeat action of FIG VII, meas 25-32 with cpl 4 forming (repeated) the arch while #1M leads the others through and around CW. #4M turn CW under his hand joined with ptr.

VIII: SIDESTEP IN CIRCLE

E 33-40 All join hands in single circle and repeat entire action of FIG I.

33-40  
(repeated)

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Presented by Una Kennedy O'Farrell

TWO HAND REEL  
Ireland

RECORD: CYNDA 1002

FORMATION: Cpls in a circle, M back to ctr, facing ptr.

*at*

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PATTERN

---

Meas

I. SIDESTEP

1-8 Holding R hands, cpls sidestep to M L (a 7 and two 3's),  
and back to M R (a 7 and two 3's)

II. KICKSTEP AND ACROSS

9-16 M and W do kick step on R ft (R in front of L for 1st  
hop, R raised for 2nd hop) one "3" in place and 2 "3's"  
to move across to ptrs place (4 meas). Repeat, but M does  
kick step on L ft this time (4 meas). (Ct: jump, kick, 1, 2, 3)

III: SWING

17-24 Join both hands crossed, shoulder height, rotate CW, moving  
CCW, using "3"s, M beg with R ft. First "3" done in place.  
At end of meas 24 W should be on outside of circle facing  
ptr, ready to begin dance again.

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Presented by Una Kennedy O'Farrell

WALLS OF LIMERICK

Ireland

RECORD: CYNDA 1002

FORMATION: Sets of two cpls <sup>in a circle</sup> around the room each cpl facing another cpl

STEPS: Sidestep and Promenade described in Chart of Basic Steps for Irish Dancing.

---

*2 - Reel time*

	<u>PATTERN</u>
Meas	<u>I: ADVANCE AND RETIRE</u>
1-8	Advance and retire with promenade step (4 meas) Repeat (4 meas)
	<u>II: SIDESTEP</u>
1-8	<u>W</u> sidestep with a seven to opp W place, passing face to face with L shoulder leading. Face the set, do 2 threes in place (4 meas) <u>M</u> sidestep across to opp M place, passing face to face with R shoulder leading, with a seven. Face the set, do 2 threes in place (4 meas).
	<u>III: SIDESTEP AWAY</u>
1-8	M, holding R hand of opp W sidestep to M's L and back, using a seven and 2 threes for each direction.
	<u>IV: SWING AROUND</u>
1-8	Original ptrs swing around with tjrees; dancers rotate CW while progressing CCW around opp cpl. At the end of meas 8 turn backs to original opp col and face a new cpl, ready to repeat the dance.

## Chart of Basic Steps for Irish Dancing

NOTE: A sidestep consists of 1 Seven and 2 Threes in Reel and Hornpipe Time and 1 Seven and 1 Break in Jig Time. All Irish dance steps are done up on the ball of the foot, in a relaxed easy style.

Type of Dance	Basic Steps	Time	Count Showing Accent	Step Descriptions Description for step moving to R Use opposite feet moving to L. Using Cue Count
REEL	One Sidestep or 1 Seven and 2 Threes	2/4	Cue: $\overset{1}{\cdot}$ 2 $\overset{3}{\cdot}$ 4 $\overset{5}{\cdot}$ 6 $\overset{7}{\cdot}$ Meas: 1 & 2 &, 1 & 2 &  Cue: $\overset{1}{\cdot}$ 2 $\overset{3}{\cdot}$ $\overset{1}{\cdot}$ 2 $\overset{3}{\cdot}$ Meas: 1 & 2 &, 1 & 2 &	Step (slight leap) on L in back of R (ct. 1) Step to R on R (ct. 2) Step L in back of R (ct. 3) Step on R on R (ct. 4) Step on L in back of R (ct. 5) Step to R on R (ct. 6) Step on L in back of R (ct. 7)  Step on R (slight leap) in back of L (ct. 1) Step on L in place (ct. 2) Step on R in place (ct. 3) Step on L (slight leap) in back of R (ct. 1) Step on R in place (ct. 2) Step on L in place (ct. 3)
HORNPIPE	One Sidestep or 1 Seven  2 Threes	4/4	Cue: 8 $\overset{1}{\cdot}$ 2 $\overset{3}{\cdot}$ 4 $\overset{5}{\cdot}$ 6 $\overset{7}{\cdot}$ Hop Meas: 4 1 2 3 4 1 2 3 Hop  Cue: 4 $\overset{1}{\cdot}$ 2 3 4 $\overset{1}{\cdot}$ 2 3 Hop Hop Meas: 4 1 2 3 4 1 2 3 Hop Hop	Hop on L (ct. 1) Step to R on R (ct. 1) Step on L in back of R (ct. 2) Step on R to R (ct. 3) Step on L in back of R (ct. 4) Step to R on R (ct. 5) Step on L in back of R (ct. 6) Step to R on R (ct. 7)  May be done in various directions Hop on R (ct. 4) Step on L (in indicated direction) (ct. 1) Step on R (ct. 2) Step on L (ct. 3) Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
JIG	One Sidestep or 1 Seven and Break	6/8	Cue: $\overset{1}{\cdot}$ 2 $\overset{3}{\cdot}$ 4 $\overset{5}{\cdot}$ 6 $\overset{7}{\cdot}$ Hop Meas: 12 3 45 6 12 3 456 Hop  Cue: Hop Hop Back Hop $\overset{1}{\cdot}$ 2 3 4 Meas: 12 3 45 6 1 2 3 456	Hop on L, R ft raised in front (ct. 1) Step on R to R (ct. 2) Step on L in back of R (ct. 3) Step on R on R (ct. 4) Step on L in back of R (ct. 5) Step on R on R (ct. 6) Step on L in back of R (ct. 7)  Hop on L in place, R ft raised in front Hop L in place Step back on R Hop on R Tramp (4 little steps in place) L, R, L, R
REEL	PROMENADE	2/4	Cue: Leap 2 $\overset{3}{\cdot}$ Meas: 1 & 2 &	Leap on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
HORNPIPE	PROMENADE	4/4	Cue: Hop $\overset{1}{\cdot}$ 2 3 Meas: 4 1 2 3	Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
JIG	PROMENADE	6/8	Cue: Hop $\overset{1}{\cdot}$ 2 $\overset{3}{\cdot}$ Meas: 6 12 3 45	Hop on L (ct. 6) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)

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

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

HANDHOLDS FOR IRISH DANCES  
(Una Kennedy O'Farrell)

I. One hand hold

R hands joined shldr height, elbow bent. Muscle is firm but not stiff--since all the lead comes through that hand. This hold is used:

- a. when cples face to do a sidestep or
- b. single turns.

II. Two hand hold

R hand in ptr R, L hand in ptr L. Used for turning in couples dances and for circling around another couple in foursome or eightsome dances.

Usually "roll up position" i.e. M draws joined R hands twd him, draws joined L hands over the R hands so that his ptr forearms are resting on his, in an almost horizontal position.

III. Skaters position (cross hand hold while standing M R shldr to W L shlr)

Used when moving to R or L with ptr, facing into the set and using a sidestep.

IV: Inside hand joined, shldr height when going:

- a. forward and back or,
- b. "lead around" pattern

V. Buzz swing hold.

Couples grasp ptr R thumb in their R hand. L hand holds ptr R elbow. Step is a pivot like in a square dance swing.

VI. Forearm hold

Is used in reeling as in Haymaker's Jig when the turn is fast and changes of direction come rapidly.

ALL hand holds are shldr or chest height (except forearm hold). Free hand always hangs by the side--relaxed. Posture for Irish dancing is:

RELAXED NOT RIGID.

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Presented by Jerry Helt

SQUARES

FORWARD AND BACK

EVERYBODY FORWARD UP TO THE MIDDLE AND COME ON BACK  
FOUR LADIES FORWARD UP TO THE MIDDLE AND COME ON BACK  
FOUR GENTS FORWARD UP TO THE MIDDLE AND COME ON BACK  
ONE AND THREE FORWARD UP TO THE MIDDLE AND COME ON BACK  
TWO AND FOUR FORWARD UP TO THE MIDDLE AND COME ON BACK

CIRCLE LEFT AND RIGHT

HEADS FORWARD, CIRCLE FOUR TO THE LEFT  
CIRCLE RIGHT, BACK AWAY AT HOME  
NUMBER ONE LEAD TO THE RIGHT, CIRCLE FOUR TO THE LEFT  
PICK UP COUPLE THREE, CIRCLE SIX TO THE LEFT  
PICK UP COUPLE FOUR, CIRCLE EIGHT TO THE LEFT  
CIRCLE ALL EIGHT TO THE RIGHT, BACK TO HOME

DO SA DO

EVERYBODY WITH YOUR PARTNER DO SA DO  
EVERYBODY WITH YOUR CORNER DO SA DO  
HEAD LADIEW DO SA DO  
HEAD GENTS DO SA DO  
HEAD COUPLES DO SA DO

WAIST SWING

EVERYBODY WITH YOUR PARTNER SWING  
ALL JOIN HANDS CIRCLE EIGHT TO THE LEFT  
WITH THE LEFT HAND LADY SWING, PUT HER ON THE RIGHT  
ALL JOIN HANDS CIRCLE EIGHT TO THE LEFT  
WITH THE LEFT HAND LADY SWING, PUT HER ON THE RIGHT  
ALL JOIN HANDS CIRCLE EIGHT TO THE LEFT BACK TO HOME  
HEADS FORWARD CIRCLE FOUR TO THE LEFT  
IN THE CIRCLE OF FOUR WITH THE LEFT HAND LADY SWING  
HEADS TAKE YOUR PARTNER HOME  
SIDES FORWARD CIRCLE FOUR TO THE LEFT  
IN THE CIRCLE OF FOUR WITH THE LEFT HAND LADY SWING  
SIDES TAKE YOUR PARTNER HOME

PROMENADE

ALL JOIN HANDS CIRCLE EIGHT TO THE LEFT  
REVERSE BACK SINGLE FILE PROMENADE  
GENTS MOVE UP PROMENADE YOUR PARTNER TO HOME

Promenade, Cont Page 2

FOUR LADIES PROMENADE INSIDE ONCE TO HOME  
EVERYBODY SWING YOUR PARTNER, BOYS PROMENADE INSIDE ONCE  
MEET YOUR PARTNER PROMENADE ONCE TO HOME  
HEADS PROMENADE OUTSIDE ONCE AROUND TO HOME  
SIDES INSIDE PROMENADE ONCE TO HOME

SEPARATE

NUMBER ONE COUPLE BACK TO BACK SEPARATE  
GO ALL THE WAY AROUND THE OUTSIDE  
MEET YOUR OWN AT HOME AND SWING  
SIDES WITH YOUR PARTNER BACK TO BACK  
SEPARATE GO ALL THE WAY AROUND THE OUTSIDE  
MEET YOUR OWN AT HOME AND SWING  
EVERYBODY WITH YOUR PARTNER BACK TO BACK  
SEPARATE GO ALL THE WAY AROUND THE OUTSIDE  
MEET YOUR OWN AT HOME AND SWING

SPLIT THE RING

NUMBER ONE COUPLE GO FORWARD AND SPLIT THE RING  
SEPARATE GO ALL THE WAY AROUND THE OUTSIDE  
MEET YOUR OWN AT HOME AND SWING

GRAND RIGHT AND LEFT

EVERYBODY FACE YOUR PARTNER, GO GRAND RIGHT AND LEFT  
GO FIVE HANDS WHEN YOU MEET YOUR OWN  
PROMENADE HER HOME

LINES

NUMBER ONE COUPLE DOWN THE CENTER  
SPLIT COUPLE THREE AROUND ONE PERSON  
LINE UP FOUR, THE LINE FORWARD  
CIRCLE FOUR TO THE LEFT, BACK AWAY AT HOME

HEADS PASS THRU, SWING YOUR OWN, FACE THE CENTER  
SIDES PASS THRU SEPARATE AROUND ONE LINE UP FOUR  
LINES FORWARD UP TO THE MIDDLE AND COME ON BACK  
CENTERS PASS THRU SPLIT THE COUPLE LINE UP FOUR  
LINES FORWARD UP TO THE MIDDLE AND COME ON BACK  
ALL JOIN HANDS, CIRCLE EIGHT TO THE LEFT BACK HOME

HEADS LEAD RIGHT CIRCLE FOUR TO A LINE  
LINES FORWARD UP TO THE MIDDLE AND COME ON BACK  
ALL JOIN HANDS CIRCLE LEFT BACK HOME

HEADS PASS THRU, SEPARATE ALL THE WAY AROUND TWO  
WITH THE CORNER LINE UP FOUR  
LINES FORWARD UP TO THE MIDDLE AND COME ON BACK  
ALL JOIN HANDS CIRCLE LEFT BACK HOME

HEADS LEAD RIGHT CIRCLE FOUR  
HEAD GENTS GO HOME ALONE  
LINES OF THREE FORWARD UP TO THE MIDDLE AND COME BACK  
ALL JOIN HANDS CIRCLE EIGHT TO THE LEFT BACK HOME

LADIES CHAIN

HEAD LADIES CHAIN ACROSS THE SET  
SIDE LADIES CHAIN ACROSS THE SET  
ALL FOUR LADIES CHAIN ACROSS THE SET  
ALL FOUR LADIES CHAIN 3/4 ROUND  
ALL FOUR LADIES CHAIN 3/4 .ROUND  
HEAD LADIES CHAIN 3/4 ROUND, SIDE MEN TURN 'EM  
SAME LADIES CHAIN 3/4 ROUND, HEAD MEN TURN 'EM  
SIDE LADIES CHAIN 3/4 ROUND, HEAD MEN TURN 'EM  
SAME LADIES CHAIN 3/4 ROUND, SIDE MEN TURN 'EM

RIGHT AND LEFT THRU

HEADS RIGHT & LEFT THRU  
SIDES RIGHT & LEFT THRU  
HEADS RIGHT & LEFT THRU  
SIDES RIGHT & LEFT THRU

STARS

EVERYBODY TO THE CENTER WITH A RIGHT HAND STAR  
THE OTHER WAY BACK WITH A LEFT HAND STAR  
MEN MOVE UP PROMENADE YOUR PARTNER HOME  
ALL THE GIRLS FORWARD RIGHT HAND STAR  
BACK BY THE LEFT A LEFT HAND STAR  
SWING YOUR PARTNER AT HOME  
BOYS CENTER A LEFT HAND STAR  
WHEN YOU'RE HOME WITH YOUR PARTNER  
MAKE A TWO HAND RIGHT HAND STAR  
CHANGE HANDS WITH YOUR PARTNER TWO HAND LEFT HAND STAR  
WITH YOUR PARTNER SWING  
EVERYBODY FACE YOUR CORNER, TWO HAND RIGHT HAND STAR  
SAME GIRL CHANGE HANDS A TWO HAND LEFT HAND STAR  
EVERYBODY WITH YOUR PARTNER SWING  
HEADS FORWARD MAKE A FOUR HAND RIGHT HAND STAR  
BACK BY THE LEFT A FOUR HAND LEFT HAND STAR  
HEADS PROMENADE YOUR PARTNER HOME

ARM TURNS AND ALLEMANDE

EVERYBODY FACE YOUR PARTNER TURN HER RIGHT FOREARM  
WITH YOUR PARTNER CHANGE HANDS,TURN LEFT FOREARM  
EVERYBODY FACE YOUR CORNER TURN HER RIGHT FOREARM  
SAME GIRL CHANGE HANDS, TURN LEFT FOREARM  
EVERYBODY WITH YOUR PARTNER TURN RIGHT FOREARM  
EVERYBODY WITH YOUR CORNER TURN LEFT FOREARM  
EVERYBODY WITH YOUR PARTNER SWING



Squares, Cont Page 5

BOX THE GNAT

HEADS FORWARD BOX THE GNAT  
BOX THE GNAT AGAIN & BACK AWAY  
SIDES FORWARD BOX THE GNAT  
BOX THE GNAT AGAIN AND BACK AWAY  
ALLEMANDE LEFT YOUR CORNER  
PARTNER BOX THE GNAT, PULL BY  
LEFT ALLEMANDE, SWING YOUR PARTNER  
HEADS FORWARD BOX THE GNAT, PULL BY  
SEPARATE GO AROUND ONE, INTO THE MIDDLE  
BOX THE GNAT, PULL BY, LEFT ALLEMANDE

WALK ALL AROUND YOUR LEFT HAND LADY & SEE SAW  
WALK ALL AROUND YOUR LEFT HAND LADY  
SEE SAW YOUR PRETTY LITTLE TAW  
ALLEMANDE LEFT YOUR CORNER AND SWING YOUR OWN  
ALL JOIN HANDS CIRCLE LEFT AROUND THE HALL  
WALK ALL AROUND YOUR LEFT HAND LADY  
SEE SAW YOUR PRETTY LITTLE TAW  
MEN RIGHT HAND STAR ONCE AROUND THE HALL  
FIND YOUR CORNER, LEFT ALLEMANDE  
PROMENADE YOUR PARTNER BACK HOME

STAR THRU

HEADS FORWARD, STAR THRU, DO SA DO  
STAR THRU & BACK AWAY  
SIDES FORWARD, STAR THRU, DO SA DO  
STAR THRU & BACK AWAY  
HEADS STAR THRU, PASS THRU, SPLIT THE SIDES, AROUND ONE  
HEADS SWING YOUR OWN AT HOME  
SIDES STAR THRU, PASS THRU, SPLIT THE HEADS, AROUND ONE  
SIDES SWING YOUR OWN AT HOME  
HEADS FORWARD STAR THRU, PASS THRU  
WITH THE SIDES, STAR THRU, SAME GIRL CALIF TWIRL  
BOYS "U" TURN BACK, LEFT ALLEMANDE, SWING YOUR OWN  
SIDES FORWARD, STAR THRU, SAME GIRL CALIF TWIRL  
SPLIT THE HEADS, AROUND ONE, SWING YOUR OWN AT HOME

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GRAND SQUARE  
(Quadrille)

RECORD: E-Z # 717 LH 11688

SIDES FACE YOUR PARTNER , GRAND SQUARE  
1,2, 3, TURN 1, 2, 3, TURN  
1,2, 3, TURN 1, 2, 3, REVERSE  
1,2, 3, TURN 1, 2, 3, TURN  
1,2, 3, TURN 1, 2, 3, HOME YOU ARE  
FOUR MEN FORWARD UP TO THE MIDDLE AND BACK  
MEN LEFT HAND STAR ONCE AROUND  
PASS YOUR PARTNER RIGHT ON BY  
PROMENADE THE NEXT

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REEL CONTRA MIXER

RECORD: BLUE STAR BS-1587-B "Trailride"

FORMATION: Couples facing couples, lady on partner's right, in long lines down the hall, an even number of couples is required.

COUNTS: CALLS AND EXPLANATIONS:

1-8 EVERYBODY FORWARD UP TO THE MIDDLE AND COME ON BACK  
All join hands in line go forward three short steps,  
Bow to opposite on 4th count, four steps back to place.

9-16 WITH THE LEFT HAND LADY SWING  
Men swing the left hand lady twice around to end with  
the lady on that man's right, all facing the couple  
across.

17-24 WITH COUPLE ACROSS CIRCLE FOUR TO THE LEFT  
With the facing couple in the opposite line join  
hands and circle four to the left.

25-32 CIRCLE RIGHT THE OTHER WAY, BACK OUT  
Circle four to the right back to place and back up  
slightly.

33-40 LADIES DO SA DO ACROSS YOU KNOW  
Each lady dances straight forward into the center to  
do sa do with the opposite lady whose right shoulder  
she can naturally pass, ladies return to place.

41-48 GENTS DO SA DO ACROSS YOU KNOW  
Each man dances straight forward into the center to  
do sa do with the opposited man whose right shoulder he  
can naturally pass, men return to place.

49-56 LADIES CHAIN ACROSS  
The ladies chain across to opposite man

57-64 LADIES CHAIN BACK AGAIN  
The ladies chain back to place

Caller indicates ends cross over every second and alternate  
sequence through the dance.

RECORD DATA

SQUARE DANCE MATERIAL WITHIN THE 50 BASICS

COWBOY'S SWEETHEART	BLUE STAR #	1802
LITTLE BU BU	" "	1818
BABY WON'T YOU PLEASE COME HOME	" "	1823
STANDING ROOM ONLY	" "	1909
BLUE STARS AND STRIPES	" "	1917
HAPPY HEART	" "	1919
WHAT IS TO BE	" "	1923
IT'S A LONG WAY TO HOUSTON	" "	1938
SQUARE DANCE MUSIC IN MY SOUL	" "	1943
YOU ARE	" "	1955
THERE'S A BLUE BIRD SINGING	" "	1974
MAMIE'S MIXER	" "	1788
BOTH SIDES OF JERRY HELT	" "	1017
CONTRA DANCES	" "	1029

MERRBACH RECORD SERVICE  
323 W. 14th Street  
Houston, Texas 77008

Presented by Louise & Germain Hébert

BASIC STEPS FOR BOURRÉES

NOTE: Bourrées are the "real" French dances. The origins are unknown, though they are widely spread on French territory, especially in the Centre, Massif Central, Auvergne, Rouergue, Limousin, and, of course, Berry. In Berry, bourrées are danced in a very sober style--no gesture with hands (like in Auvergne). M carry most of the typical style with his knee action, which is strictly forbidden for W, who dance in a very delicate way.

I. Pas de bourrée (bourrée step) 3/8 or 2/4 meter

Starting on L ft, step fwd with the full wt of the body touching the ground and bend both knees (ct 1) step-close on ball of R ft, straightening the knees slightly (ct 2) step, on ball of L ft, straightening the knees slightly (ct 3). Repeat starting with R ft.

Note: All steps should be well kept "under" the body and close to the ground.

II: Avant-deux (fwd and back)

I. Avant-deux droit (straight move for 2 dancers)

Two dancers face each other (4 ft apart)

1st meas: Both starting with L ft, dance one bourree step fwd and meet your opp on R shoulder. (Note: The first step is a large one.)

2nd meas: Dancing on the spot, do one bourree step, if you are a W. M bend both knees on the 1st ct of the meas.

3rd meas: Move bkwd with one bourree step, starting with L ft.

4th meas: Do one bourree step in place.

2. Avant-deux épaulé (épaulé-shoulder)

This figure takes 4 meas, like the straight avant-deux. It is frequently used in "bourrée croisee". Two dancers face each other.

1st meas: Starting with L ft, take one big step twd each other, turning 1/4 turn to L (ct 1). step on R close to L (ct 2) step on L in place (ct 3). This brings ptrs R shoulder to R shoulder.

2nd meas: Step on the R ft and at the same time throw L ft sdwd L (ct 1) step on L (ct 2) step on R, close to L (ct 3)

3rd meas: Step on L in place, beginning a 1/4 turn to R (ct 1), step on R in place (ct 2) step on L, close to R (ct 3). This brings ptrs face to face.

4th meas: Step on R ft diag R bkwd (ct 1) beginning a 1/4 turn to R, Step on L ft across R ft (ct 2) step on R ft in place (ct 3) This brings ptrs pointing L shoulders twd each other. If step is repeated from this pos a 1/2 turn to L is made on ct 1 of meas 1.

Note: For teaching purposes avant-deux épaulé can be started with L shoulder pointing to opp dancer. When the steps are mastered, dancers should remember that all types of avant-deux start

## Basic steps for bourrées, cont-Page 2

facing opp dancer.

### 3. Epingle à cheveux (hairpin or U-turn)

This is a variation of the avant-deux épaulé and takes 4 meas.

1st and 2nd meas: Repeat meas 1 and 2 of "avant-deux épaulé"

3rd meas: Take fast 3/4 turn on L ft (ct 1) step on R ft near L ft (ct 2) step in place on L ft (ct 3).

4th meas: Repeat meas 4 of "avant-deux épaulé".

### 4. Avant-deux du Haut Berry (Avant-deux from Upper Berry)

1st meas: Starting with L ft, large step fwd (ct 1) scuff R heel fwd (ct 2) hop on L ft (ct 3)

2nd meas: Cross R ft over L ft (ct 1) step on L ft a little bit bkwd to free R ft (ct 2) step on R ft close to L (ct 3)

3rd meas: Move bkwd with one bourrée step, starting with L ft.

4th meas: Do one bourrée step in place. There is a great emphasis on the first step. *Step fwd on R ft (ct 1) step for on L ft (ct 2)*

## III. CROISEMENTS (crossing over ) 4 meas

### 1. Croisements du Bas-Berry (Crossing over, Lower Berry)

1st meas: Repeat meas 1 of "avant-deux épaulé".

2nd meas: Step sdwd R on R ft, changing place with your ptr (ct 1) step L ft close to R (ct 2) step on R in place (ct 3)

3rd meas: Take a 3/4 turn CW on L ft (ct 1) step on R close to L (ct 2) step on L in place (ct 3)

4th meas: Repeat meas 4 of "avant-deux épaulé".

### 2. Croisement du Haut Berry (Crossing over, Upper-Berry)

1st meas: Starting with L ft, pivot 1/2 turn CCW "around" the opp (ct 1) step on R in place (ct 2) step on L in place (ct 3)

2nd meas: Step on R in place, throwing L ft sdwd L (ct 1) step on L close to R (ct 2) step on R in place (ct 3)

3rd & 4th meas: See meas 3 and 4 of "avant-deux from Upper-Berry"

## IV: BRANSILLER

These steps are done on the spot and are used as transition between "Avant-deux" and "Crossing over." Basically, they are "pas de basque" or "bourrée steps" done on the spot.

### 1. Lower Berry style

Steps for M are done very neatly, crossing on the second ct.

Step on L ft sdwd (ct 1) Cross R over L (ct 2) step on L in place (ct 3) Reverse.

W do not cross on second ct. They do it on each side.

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BOURRÉE VALSEE D'ISSOUDUN  
(Lower Berry)

Another dance from the straight bourree family. This version substitutes the second part, which is usually a "croisement" to turn with ptr, or "waltz" like they say in Berry.

MUSIC: RYTHME 4002

FORMATION: M on one line facing W on another line, 4 ft apart.

STEPS: As described in "Basic Steps for Bourrées".

---

3/8 METER

PATTERN

---

Meas

4 meas INTRODUCTION. On meas 4, turn L shoulder twd ptr.

A FIG I: AVANT-DEUX

1-4 Starting with L ft, M move twd W with "avant-deux épaulé" steps. NOTE: As in Bourrée Droite, W begins the same action only 2 meas later.

1-4 Repeat meas 1-4, FIG I

1-4 and

repeat Repeat meas 1-4 and repeat, FIG I. On last 2 meas M dances in place and with joined hands, guides W twd him so R hips are adjacent. R hands are on ptrs L waist and outside hands are down. W may hold skirt. Turn is done in this pos.

B FIG II: TURNS

1-4 Ptrs turn CW using 4 bourrée steps. There is a stamp on the 1st ct of the 4th step.

1-4-Rpt) Repeat meas 1-4, FIG II

1-4 and

repeat Repeat meas 1-4, FIG II and repeat. Use the last 2 meas to assume original pos. Omit the stamp on the 1st ct of last 4th step.

Repeat from beginning.

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COMME TU ES BELLE  
(Valse)  
France-Alsace

Means "how beautiful you are". This waltz from Alsace can be used as a mixer. Similarities with "Valse des Violettes", another "Family Waltz" type, are obvious.

RECORD: UNI-DISC 45-456, Side B, Band 1 "Wie Scheen Bisch Du"

FORMATION: A circle of cpls, joined hands are held low.

---

3/4 PATTERN

Meas

10 meas INTRODUCTION (No action)

FIG I: Waltz balance and progression

- 1 Starting with outside ft, 1 waltz step facing corner and swinging joined hands.  
2 Repeat same action, reversing direction and facing ptr.  
3-4 Repeat meas 1-2  
5-8 M, assuming closed social pos with corner W, waltz CW on LOD (4 waltz steps)  
9-16 All facing ctr, corner W is now on M R side, repeat meas 1-8. M finish with their back to ctr.

FIG II: Step swing and waltz

- 17-18 Join both hands with ptr. Starting with outside ft, all do a step swing to M L and a step swing to M R.  
19-20 Dropping the inside Hands (M R and W L), W turn CW under the joined hands with 4 walking steps and 2 stamps. M dance on the sopt and stamp. *using app. foot.*  
21-24 Repeat meas 17-20, reversing direction, *w. ptr.*  
25-32 In closed social pos, waltz for 8 meas, on LOD. On last meas, all face ctr and join hands. M put their ptr on their R side. Repeat 4 more times  
1-16 Repeat meas 1-16, FIG I.  
17-24 Finish with 8 more waltz steps.





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LA BOURRÉE PASTOURELLE  
France-Lower Berry

- ORIGIN: La Bourrée Pastourelle (lah boo-RAY pahs-too-REL) is a circle bourrée from the region of Pouligny-Notre-Dame in Lower Berry. Without doubt, this is the most popular dance in Berry. Groups usually used it for exhibition purpose. Learned from Pierre Panis and Paul Bouard, Pont-Chrétien, 1964 and 1967.
- RECORD: Barclay 820138, Side 2, Band 10 "Bourrée croisée de Sancerre" Rhythme 4002 (45)
- FORMATION: A circle of 6 to 10 cpls, W at M R, all facing ctr, free hands at sides for M; W hold skirt.

3/8 METER

PATTERN

Meas

8

INTRODUCTION *No other*

4

(On Rhythme Record)

FIG I: AVANT-DEUX *Just 2 meas*

A 1-4 All M move fwd with steps of "Avant-deux droit." W do the same starting 2 meas later.

5-8 Repeat meas 1-4

1-8(rptd) Repeat meas 1-8. *W do not complete 2nd meas*

FIG II: CHAINE

As Figure 2 starts W are on the inside circle. They will not complete their avant-deux but will do 1/2 turn CCW to face their ptr.

B 1-2 Join R hands with ptr and move and change places with ptr, using the 2 first meas of "Avant-deux droit."

3-8 Keep moving diag out and in, like in a grand R and L.

1-8(rptd) Repeat meas 1-8, Fig 2.

FIG III: AVANT DEUX *CH 10*

A 1-4 At the end of Figure 2, M finish on the outside circle. All move twd the next ptr meeting with R shldr using "Avant-deux droit" steps (W face out, M face in).

5-8 Repeat meas 1-4, Figure 3, meeting the same ptr at L shldr.

1-8(rptd) Repeat meas 1-8, Fig 3.

FIG IV: SOURICIÈRE (Mouse-trap)

During this figure W dance on the spot with "bransiller

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LE JOYEUX XAVIER

Mazurka

France-Alsace

Alsace was for many years attached to Germany (1871-1918 and 1940-1944). This mazurka reflects a strong germanic influence.

RECORD: UNI-DISC 45-456 Side A, Band 2 "De Lusti Xawel"

FORMATION: Circle of cpls, M with back to ctr. Ptrs are facing in shoulder-waist pos.

---

3/4 meter

PATTERN

---

Meas

4 meas INTRODUCTION (No action)

FIG I: MAZURKA AND TURNS

- 1-2 Starting with the outside ft, 2 mazurka steps: step swd to M L (ct 1) close the other ft (ct 2) pause (ct 3). Knees are very relaxed.
- 3-4 Ptrs do a full CW turn with 4 walking steps and 2 stamps.
- 5-6 Join both hands and do 2 step swings starting with outside ft.
- 7-8 W turn CW under the inside hands. The outside hand is held on waist for M. W hold skirt. W use 6 walking steps, stressing ct 5 & 6. M dance on the spot.
- 9-32 Repeat meas 1-8, 3 more times.

FIG II: MAZURKA AND CHANGE PLACE

- 33 Assuming close social pos, 1 mazurka step moving on LOD.
- 34 With 3 walking steps, M lead W in front of them, changing place with them
- 35-48 Repeat meas 33-34, progressing on LOD, 7 more times
- 49-56 Repeat meas 1-8, FIG I
- 57-64 Repeat meas 33-34, 4 more times.

FIG III: SIDE STEP WITH CORNER

- 65-68 At the end of preceding meas, all face ctr and join hands. All starting with L ft, 4 step swings moving RLOD.
- 69-72 M join R hand with ptr, and with 4 waltz steps turn CW
- 73-76 All join hands and repeat meas 65-68, FIG III.
- 77-80 All change place with corner and come back to original places. W hold skirt, M put hands on waist.
- FOR W: meas 77--1 waltzing step moving to her own R, starting with L ft.
- 78--1 step swing: (step on R, swinging L)

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LA BOURRÉE PASTOURELLE  
France-Lower Berry

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- RECORD: Barclay 820138, Side 2, Band 10 "Bourrée croisée de Sancerre" Rhythme 4002 (45)
- FORMATION: A circle of 6 to 10 cpls, W at M R, all facing ctr, free hands at sides for M; W hold skirt.

3/8 METER

PATTERN

Meas

8

INTRODUCTION *No action*

4

(On Rhythme Record)

A 1-4

FIG I: AVANT-DEUX *Just 2nd*  
All M move fwd with steps of "Avant-deux droit." W do the same starting 2 meas later.

5-8 Repeat meas 1-4

1-8(rptd) Repeat meas 1-8. *W do not complete 1st step until 2nd meas.*

FIG II: CHAINE

As Figure 2 starts W are on the inside circle. They will not complete their avant-deux but will do 1/2 turn CCW to face their ptr.

B 1-2

Join R hands with ptr and move and change places with ptr, using the 2 first meas of "Avant-deux droit."

3-8 Keep moving diag out and in, like in a grand R and L.

1-8(rptd) Repeat meas 1-8, Fig 2.

FIG III: AVANT DEUX *shldr*

A 1-4

At the end of Figure 2, M finish on the outside circle. All move twd the next ptr meeting with R shldr using "Avant-deux droit" steps (W face out, M face in).

5-8 Repeat meas 1-4, Figure 3, meeting the same ptr at L shldr.

1-8(rptd) Repeat meas 1-8, Fig 3.

FIG IV: SOURICIÈRE (Mouse-trap)

During this figure W dance on the spot with "bransiller

La Bourrée Pastourelle, Cont-Page 2

steps" (Lower-Berry style). M circle 3 W, turning the 3rd W 1/2 CCW at the end of fig.

B 1-2 Starting with L ft, M using same steps as in fig 2, turn around ptr. After 2 meas, M are behind W.

3-4 Completing his turn, M are in front of W

5-6 M move to the next W

7-8 Repeat meas 1-2, FIG IV

1-2(rpt) Repeat meas 3-4, FIG IV

3-4 Repeat meas 5-6, FIG IV

5-6 Repeat meas 1-2, FIG IV. M take W R with his L and they begin to turn 1/2 CCW as a cpl.

7-8 Cpls complete the turn, finish facing ctr



FIG V: AVANT-DEUX *For 2 meas*

A 1-8 All starting with L, W and M move fwd with "Avant-deux droit" steps.

1-6(rpt) Repeat meas 1-6, FIG V

7 M join inside hand with W on their R, drop the other, M turn 1/2 CW to face out of ctr. W turn a full turn CCW under joined hands.

8 M dance on the spot with a "bransiller step" as W move on the outside circle to the next M (moving CW).

FIG VI: PASTOURELLE *For 2 meas*

B 1-2 M and W join R hands. Balancing the hands sdwd to M R, then L, 2 "bransiller steps". (L,R)

3-4 W turn CCW under the joined hands and move CW to the next M. All is done with "bransiller steps".

5-8 Repeat meas 1-4, FIG VI with new ptr.

1-8(rpt) Repeat meas 1-8, FIG VI. On the last 2 meas M do 1/2 turn CW moving out to W circle to finish with 4th W at L.

Dance repeats one more time, plus FIG I and FIG II with the Rythme record.



Le Quadrille de la vie Parisienne, Cont-Page 2

DEMI-QUEUE DE CHAT (half promenade)

25-28 Active cpls change place, M passing L shldr to L shldr. Turn as a cple in escort pos.

DEMI-CHAINE ANGLAIS (R & L through)

29-32 Active cpls come back to orig places with a R & L through  
1-32 The whole sequence is repeated by side couples.  
1-64 Repeat again.

PART: II L'ÉTÉ (Basic step is a quick schottish step)

8 meas INTRODUCTION (Ptrs bow to each other)

AVANT DEUX (fwd and back)

1-2 M #1 and W #2 meet at R shldr using a schottish step (3 walking steps and a hop).

3-4 Back away the same way

5-8 Repeat meas 1-4, meeting at L shoulder.

TRAVERSE (Cross over)

9-12 M #1 and W #2 change places (R shldr) using 2 schottish steps.

13-16 Active cpls repeat a fwd and back

TRAVERSE ET TOUR (cross over and turn)

17-20 Active cpls cross over (R shldr) to orig places using 2 schottish steps.

21-24 Turn own ptr with a two-hand swing (schottish steps)

1-24 Sequence is repeated by M #2 and W #1

1-24 Sequence is repeated by M #3 and W #4

1-24 Sequence is repeated by M #4 and W #2

PART III: LA POULE

8 meas INTRODUCTION (Ptrs bow)

TRAVERSEES (cross over)

1-4 M #1 and W #2 change place, touching R hands as they cross in the center

5-8 They walk twd each other again, joining L hand with the opp and R hand with ptr.

M and W are facing opp dir.

BALANCE ET DEMI-QUEUE DE CHAT (Balance and half promenade)

9-12 Active cpls balance (meas 9-12, part I)

13-16 In escort pos, active cpls change place (meas 25-28, part I)

AVANT-DEUX (fwd and back)

17-18 M #1 and W #2 walk twd each other 4 steps

19-20 M bows as W curtsey deeply

21-22 Back to place, 4 steps

23-24 Bow to ptr.

Le Quadrille, Cont-Page 3

- AVANT-QUATRE ET CHAINE ANGLAISE (fwd & back and R & L through)  
25-28 Active cpls walk twd each other 4 steps and back.  
29-32 R and L through to original places  
1-32 Sequence is repeated with M #2 and W #1  
1-32 Sequence is repeated with M #3 and W #4  
1-32 Sequence is repeated with M #4 and W #3

PART IV: LA PASTOURELLE

Note: A "pas de galop" or fwd sliding step is used during most of this part. Step fwd on R ft (ct 1) close L ft(ct &) step fwd on R ft (ct 2) close L ft (ct &)

8 meas INTRODUCTION (ptrs bow)

- AVANT DEUX (fwd and back)  
1-6 Cpl #1, joining R hands, 4 sliding steps fwd and 4 sliding steps bkwd, 4 sliding steps fwd.  
7-8 M #1 turns W #1 CCW under the R hand and place W #1 R hand in M #2 L hand.

AVANT TROIS (fwd and back)

- 9-10 The trio, formed by W #2, M #2, W #1, moves fwd and M #1 bkwd with 4 sliding steps.  
11-12 Repeat meas 9-10. part IV, reversing direction.  
13-14 Repeat meas 9-10  
15-16 M #2 turns W #2 and W #1 to the outside and places the hand of W in M #1 hands.

AVANT TROIS (fwd and back)

- 17-24 Repeat meas 9-16, Part IV, M #2 is backing up

ROND A QUATRE (circle L)

- 25-32 Cpl #1 and cpl #2 joining hands, circle to the L with sliding steps and fall back to original places.  
Sequence is repeated with cpl#2,3,4 leading.

PART V: L'AVANT-HUIT

8 meas INTRODUCTION (ptrs bow)

DEUX AVANT-DEUX (2 fwd and back)

- 1-8 The 4 couples move fwd and back twice

AVANT QUATRE ET TRAVERSE (fwd & back, R & L through)

- 9-16 Cpls 1 and 2, move fwd and back and change place with a R & L through.  
17-24 Repeat meas 9-16, Part V, with cpls 3 and 4.  
BALANCE ET TOUR DE MAINS (balance and 2 hand turn)  
25-32 Repeat meas 9-16, Part I  
Repeat Part V, 3 more times.



1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Louise & Germain Hébert

SUITE DE DANSES NORMANDES  
France-Normandy

Here is a medley of three dances from Normandy. They fit the suggested record and are typical of this region. Learned from Marie-Colette Maine, Paris, August 1967.

MUSIC: MONITOR 491 Side A, Band 12  
B.A.M. L.D. 390, Side A, Band 12

FORMATION: Double circle of cpls, M back to ctr, facing W. M has hands on hips. W hold skirt.

STEPS: Branle Step: Step swd to R on R dt (ct 1); hop on R ft crossing L ft behind R calf (ct 2).

---

2/4 METER

PATTERN

Meas PART I: LES GUERRES D'OUTRE-MER (branle double)

16 meas INTRODUCTION

FIG I.

A 1-4 Starting both on R ft, ptrs hook R elbow and describe a full turn CW using 4 step-hops

5-8 Facing each other, ptrs doe 4 "branle steps" on the spot starting on R ft.

A 1-3 Repeat action of meas 1-8, hooking L elbow and turning CCW.

FIG II:

B 1-2 Ptrs do 2 step-hops backing away from each other, starting with R ft.

3-4 Stamp 5 times (R,L,R,L,R)

5-6 Moving twd ptr and starting on L ft, 2 step-hops fwd

7-8 Repeat meas 3-4 (stamps).

B1-8(rptd) Repeat action of FIG II.

Repeat from beginning one more time.

NOTE: On the last 4 meas, M maneuver to face ctr near his ptr, making sure that she will be on his R. On the 2 step-hops, M move diag to R and they do 1/2 turn CCW to face ctr.

A A1-1-8 Repeat Part I from the beginning one more time.

1-8

B-B1-1-8

1-8

PART II: LES GARS DE SENNEVILLE

FORMATION: As the second part start, cpls are facing ctr, in a single circle.

FIG I

- C 1-4 All M move twd ctr with 4 step-hops starting with R ft. These steps are done with an energetic fwd and back action of forearms and fists.  
5-8 M repeat meas 1-4, moving bwd. During this time W stay on the spot, clapping their hands.  
C 1-8 W, holding their skirt, walk 4 steps into ctr and back to place with 4 steps.

FIG II:

- D 1 Join hands shoulder height. Starting with R ft, do 1 Branle step to the R.  
2 One Branle step to the L  
3-4 Repeat meas 1-2, Fig II  
5-8 Ptrs hook R elbows and with 4 step-hops turn CW. Outside hands are raised at head level.  
NOTE: If M are dancing with hat, they take it off and hold it in their L hand.  
9-12 Repeat meas 1-4, Fig II  
13-16 Repeat meas 5-8, Fig II, hooking L elbows with corners and turning CCW.

Repeat Part II from the beginning, one more time.

PART III: LE BRANLE BACCHANALE

Formation: Single circle of cpls, L shlder twd ctr. M's hands on hips, W holding skirt (W in front of ptr).

FIG I

- E 1-4 On the spot, strating with R ft. 8 step-swings  
5-7 Turning CW do 3 more step-swing to face ctr.  
8 Step on L ft in place (ct 1) close R ft (ct 2). All join hands shoulder height.

FIG II

- F 1-2 On the spot, do 2 branle steps: one to the R, one to the L.  
3 Moving CW, cross R ft in front of L (ct 1) step on L ft close to R ft (ct 2)  
4 Cross R ft behind L ft (ct 1) step on L ft close to R (ct 2)  
5-10 Repeat meas 3-4, Fig II three times (4 times in all)  
F 1-10 Repeat meas 1-10, Fig II reversing directions and ftwork.

Bow at the end of music.

NOTE: Les Gars de Senneville and Le Branle Bacchanale can be danced separately on Uni-Disc Record 45-138, Side A, Bands 2 & 3.

Presented by Dick Crum

ARDELEANA CU FIGURI  
(Romania)

PRONUNCIATION: Ar-deh-lyah'-nah coo fee-goor'

SOURCE: Learned from natives in several villages around the town of Varset in Banat.

RECORD: NATIONAL 4513

FORMATION: Couples: See various figures for positioning.

RHYTHM: The dance is in 2/4 time, which is most easily broken down for descriptive purposes into two-measure units with the following pattern:

"slow-quick-slow-quick-slow": ♩ ♩ ♩ ♩ (♩ ♩ ♩ ♩).

BASIC ARDELEANA STEP:

Couples face. Each dancer turns a bit to own L. W places hands on M's shoulders, M's RH is at W's L shoulder blade his LH grasps her R arm just below elbow. M and W use identical footwork.

Meas

1-2 Slow-step obliquely fwd L with L ft. Quick-close R ft to L ft. Slow-step obliquely fwd L with L ft. Quick-step obliquely fwd L with R ft, passing L ft. slow-step obliquely fwd L with L ft, passing R ft.

Each dancer now turns a bit to own R. W keeps both hands on M's shoulders. M reverses hold so that his LH is at W's R shoulder blade, his R hand grasps her L arm just below elbow.

3-4 Slow-step obliquely fwd R with R ft. Quick-close L ft to R ft. Quick-step obliquely fwd R with R ft and -pause. Quick-step obliquely fwd R with L ft, passing R ft. Slow-step obliquely fwd R with R ft, passing L ft.

NOTE: During Meas 1-2, the couple will turn almost halfway CW and during meas 3-4, they will turn CCW, approximately returning to original places.

CONTINUATION STEP:

This step is added on to the basic Ardeleana step to form the "short turn" and the "long turn", and is the step used in the "Arches figure".

When done to the L:

1-2 Slow-step obliquely fwd L with R ft, passing L ft. Quick-hop on R ft (really a smooth "lift"). Quick-step obliquely fwd L with L ft, passing R ft and - pause. Quick-step obliquely fwd L with R ft, passing L ft. Slow-step obliquely

fwd with L ft, passing R ft.

When done to the R:

- 1-2 Slow-step obliquely fwd R with L ft, passing R ft. Quick hop on L ft (really a smooth "lift"). Quick-step obliquely fwd R with R ft, passing L ft and pause. Quick-step obliquely fwd R with L ft, passing R ft. Slow-step obliquely fwd R with R ft, passing L ft.

SHORT TURN: (total 8 Meas)

Do one Basic Ardeleana Step to L and add to it one "Continuation step to L"for total of 4 meas:Then repeat the whole thing to the R, (one basic Ardeleana Step to R plus one "Continuation step to R")

ARCHES FIGURE: (total 16 meas)

This figure is done entirely with eight consecutive "continuation steps to R": Couples release hold, M takes W LH in his RH.

Cont Step

- 1 M moves obliquely fwd L, raising his R arm, under which W passes,making a 1/2 turn CCW. As M moves, he himself makes a 1/2 turn CW, so they end up again facing each other.
- 2 M releases W LH. Dancers move twd each other, M grasps W RH in his LH,and they pass, each making a 1/2 turn (M CCW, W CW under the joined hands).
- 3 Same as meas 1
- 4 Same as meas 2
- 5 Dancers move twd each other. M grasps W LH in his RH and turns her once CCW under their joined hands, while he marks one "continuation step" in place.
- 6 He reaches up and takes her LH in his LH and turns her once again CCW under these joined hands:As she finishes the turn, he brings her LH to the small of his back and places it in his RH there. She in the meantime places her RH at small of her back, and he passes his LH under her L arm and takes her RH where she has placed it. They are now left shoulder to left shoulder, hands grasped at each other's backs.
- 7 In this pos, do one "continuation step," moving as a couple CCW.
- 8 M releases W RH at the small of her back and withdraws his LH. He marks one "continuation step" in place, turning slightly to R, as he pulls W around CCW to face him.

LONG TURN:(total 16 meas)

Do one Basic Ardeleana step to L and add to it three consecutive "continuation steps to L" continuing CW for a total of 8 meas:then repeat the whole thing to the R (CCW)with one Basic Ardeleana Step to R plus three consecutive "continuation steps to R."

MEN'S SHOW-OFF STEPS:

These steps are actually personal improvisations done by the men. The 7/8 rhythm in these steps is most easily broken down into single-measure units in a "slow-quick-quick" pattern.

Partners are facing. M RH and W LH joined. W RH is on her hip. M LH may be on his hip, or he may hold his L arm low out to side. While M is doing the show-off steps, the W marks basic Ardeleana Steps, L-R, etc. Moving very slightly from place, comfortably following the M.

Meas

Show-off step No. 1

- 1 Slow-hop on R ft, kicking L ft out quickly then immediately step on L ft. quick-hop on L ft, kicking R ft out quickly. Quick-step on R ft.
- 2 Slow-dip slightly on R leg, swinging L ft down across in front. Quick-hop on R ft. Quick-step on L ft in place.
- 3-4 Same as meas 1-2, but opp ftwk.

Show-off step No. 2

- 1 Slow-hop on R ft, and immediately step on L ft to the R of R ft, so that outer soles are touching. Quick-keep feet crossed, shift weight onto R ft, turning L ft so that outer edge is touching ground "hornpipe style." Quick-keep ft crossed, shift weight onto L ft, turning R ft so that outer edge is touching ground "hornpipe style."
- 2 Repeat meas 1, but with opp ftwk.

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SEQUENCE

In its native setting, the Ardeleana is highly improvised, the variations being performed according to the whim of the man. The following sequence will fit the recommended recording:

(2 meas intro)

- I Basic Ardeleana Step, L-R-L-R, for a total of 8 meas
- II Short Turn, L-R, for a total of 8 meas
- III Arches Figure, for a total of 16 meas
- IV Long Turn, L-R, for a total of 16 meas
- V Men's show-off for a total of 16 meas. Suggested Step No 1 for 8 meas, then Step No 2 for 8 meas.

The above routine is done twice through. After the second time, end the whole dance with:

- VI Short turn, L-R, for a total of 8 meas.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dick Crum

BOIEREASCA  
(Romanian)

Boiereasca (Boy-ya-res-ka) is from the Moldavia area of Romania and was learned from Mr. Gheorghe Croitor, in 1953.

RECORD: National N-4529-B (Sirba) 45 rpm

FORMATION: M and W in a large circle, hands joined at shldr level.

---

2/4

PATTERN

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Meas

- 1 Step L slightly to L (ct 1) point R toe in front of L (ct 2)
- 2 Step R slightly to R (Ct 1) point L toe in front of R (ct 2)
- 3 Moving diag fwd R, so that circle contracts; step L (ct 1)  
step R (ct 2)
- 4 Finishing movement diag fwd R, step on L (ct 1) hold (ct 2)  
using the time to make sure you are turned to face directly  
twd ctr of circle.
- 5-6 Balance out from ctr with a step onto R (meas 5). Balance  
twd ctr with step onto L (meas 6)
- 7 Moving diag back R, so that circle returns to its orig size  
step R (ct 1) step L (ct 2)
- 8 Finish movement diag back R, step on R (ct 1) point L toe  
in front of R (ct 2)

NOTE: The floor pattern in meas 3-8 is reminiscent of a wedge shape,  
or a slice of pie.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dick Crum

KOPCETO  
(Bulgaria)

Bulgarian Men's dance from the town of Kjustendil(Cope'-ch eh-toe)

RECORD: Any moderate-speed "Ruchenica" may be used. An excellent one is "Rachenitza from Briagovo" on MH LP 109. Time" 7/16, counted 1-2-3. ("quick-quick-slow)

FORMATION: Men in a line, using the regular Balkan belt-hold; grasp nearest part of neighbor's belt, your R arm under, L arm over. Leader (Man on R end) carries a handkerchief in raised R hand which he waves intensely during the dance.  
NOTE: The version of the dance given here is a simple, basic form; the Koutev Bulgarian State Dance Ensemble performs a somewhat more complex choreography for stage purposes.

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7/16

PATTERN

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Meas

FIG I:(Basic travelling step) "VODI"

- 1 Facing diag L, bounce twice on both ft (cts 1-2) then step bkwd, i.e. move bwds in line of direction with a step on L ft (ct 3)
- 2 Do another of the pattern of meas 1, continuing to move bwd.
- 3-5 Face straight twd ctr and do 3 light pas-de-basques on balls of ft with a slight prancing style: RLR,LRL,RLR.
- 6 Still facing ctr, hop on R ft, moving swd L, at same time kicking L ft quickly across in front (ct 1) step L ft sideways to L (ct 2) step R ft across in front of L ft(ct 3)
- 7 Hop sideways L on R ft again (ct 1) step L ft sideways with L ft (ct 2) step R ft behind L ft (ct 3).
- 8 Bring L ft out to the L to close with R ft, taking wt on both (ct 1) bounce on both again (ct 2) shift weight entirely onto L ft in place, sending R ft a short way out to R side (ct3)
- 9 Repeat meas 8 with opp ftwk.
- 10 Repeat meas 8, but step fwd twd center with L ft on ct 3 rather than in place.

Repeat this travelling step as many times as leader wishes, until he calls a command for one of the other figures.

FIG II:(Four forward & four back) "ČETIRI,NAPRED,ČETRIRI NAZAD"

- 1 With wt on L ft and with R thigh almost horizontal,R lower leg perpendicular, hop fwd twice on L ft (cts 1-2) step fwd on R ft raising L leg into position R leg just held (ct 3).

- 10 Hop twice on R ft bwd, bringing L ft around behind in arc  
(cts 1-2) step on L ft in back of R ft (ct 3)  
11-12 Repeat meas 9-10

FIG V (Heel and Cross) "SVIJ KOLJANO!"

- 1 With stiff R knee, strike R heel on ground out to R (ct 1)  
pause (ct 2) bending R knee abruptly, cross R ft up in front  
of L leg (ct 3)  
2 Hop in place on L ft (ct 1) small step R with R ft (ct 2)  
step L ft across in front of R ft (ct 3)  
3 Return weight to R ft in its own place (to the back and L  
of where L ft now is)(Ct 1) step L ft beside R ft (ct 2)  
step on R ft across in front of L ft (ct 3)  
4-6 Repeat meas 1-3 with opp ftwk.



Presented by Dick Crum

LOGOVAC

(Vojvodina, Yugoslavia)

Logovac (LOH'-goh-vahtz) is one of the rare trio dances of Yugoslavia. Its name derives from "logov", a word given by the farm people of the Vojvodina area to the extra horse sometimes hitched to a one- or two-horse team to pull certain types of wagons. The possible association between the dance's name and the "extra" dancer is interesting to contemplate, but it is more probable that the name, like those of so many Balkan dances, is derived from the first line of the song whose melody accompanies the dance (see song text below).

Until very recently, Logovac was very popular among village and townspeople in the rich agricultural area of Vojvodina, an autonomous republic made up the districts of Bačka, Banat and Srem in northeastern Yugoslavia. It was in Banat, in 1954, that Dick Crum first saw and learned the dance.

Record: Folk Dancer MH 1013-B, "Logovac"

Formation: One M with two W, all facing the same direction, each W's inside hand on M's nearest shoulder, his arms (under theirs) around their waists, holding their outside hands at their waists.

Meter: 2/4

Basic Step: "SINK-HOP": An elastic, low step-hop is used throughout the dance, two per measure, beginning each phrase with the Rft:

ct 1 Step onto Rft, "sinking" slightly by softly bending R knee;

ct & Slight hop on Rft, straightening R knee and barely (sometimes not at all) leaving the floor;

ct 2& Same mov'ts as in cts 1&, with Lft.

The "sink-hop" is done moving in all directions, in place, or turning, depending on the variation being performed. In Vojvodina the M do many improvised variations on the Basic Step (see Men's improvisations below).

Sequence: In its native setting, Logovac is a highly improvised dance; guided by the whim of the man, dancers perform innumerable figures in no set sequence. The "figures" given below are arranged arbitrarily in a fixed sequence for convenient learning purposes. Once you have learned them you may wish to disregard the sequence below and combine the movements and variations in your own way.

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 MEASURE

 PATTERN
 

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Chorus (Precedes each figure)

1-4 8 step-sinks fwd, in basic position.

Figure III (continued)

13-16 M moves back to orig place on floor, again pulling W with him and pulling them into orig pos at the end in preparation for the final Chorus.

Chorus to end dance

MEN'S IMPROVISATIONS

At any time when moving straight forward or back, man may insert the following variations instead of the usual sink-hops:

Variation 1: 6 sink-hops fwd, then 3 stamps RLR in place, then 6 sink-hops back (beg Lft) with 3 stamps LRL to end.

Variation 2: Step on ball of Rft, bending knee and twisting heels to R, Lft is parallel but carries no weight (ct 1); step on ball of Lft, twisting heels to L, Rft is parallel but carries no weight (ct &); repeat mov'ts of cts 1 &. Continue fwd or back.

Variation 3: This variation is only done moving bkwd. Step on ball of Rft, twisting heels as in Variation 2 (ct 1); step on Lft in 6th position, knees straight (ct &); repeat mov'ts of cts 1 &. Continue backwards.

SONG TEXT

The melody of Logovac is the same as that of a famous wedding song ("Svatovac") known all over Vojvodina. Often the musicians sing lighthearted improvised verses to the tune, and even include one or two from the Svatovac itself (see verse 2).

Teraj, kume, logova,  
preko toga korova,  
daleko je Mitrovica,  
gde se kuva kiselica.,  
još je dalje Sent-Ivan,  
gde se ljubě svaki dan!

Metla nogu na potegu,  
pa sve više: "Neću!"  
pa na kuma namiguje,  
da se kola kreću!

Je li, kćeri, je l' to taj,  
hulja i bečar?  
Jeste majko, to je taj,  
al' nije bečar.

Koom\*, drive the spare horse  
over the weed-covered fields,  
Mitrovica is far away,  
that's where they make sour wine  
and Sent-Ivan is even farther,  
that's where they make love every day!

She\*\* put her foot up on the footboard,  
and protested loudly, "I don't want to!"  
then she winked at the koom,  
to get the wagon going!

Tell me, daughter, is he the one,  
the good-for-nothing bechar\*\*\*?  
Yes, mother, he's the one,  
but he's not a bechar!

\* koom: the "first witness" (sort of a best man) at a Serbian wedding.

\*\* i.e., the bride, as she is picked up at her home to be taken to church.

\*\*\* bečar: name given to carefree-type young man who indulges in wine, women and tamburica-playing; may or may not be employed.

PETRUNINO HORO

(Bulgaria)

Petrunino horo (peh-TROO-nee-no ho-RO), also known as Petruna, Petruninata, etc., is one of the standard folk dances associated with the Shopes ("šopi"), an ethnic subgroup living around Sofia and in western Bulgaria. Its title means "dance named for Petruna (girl's name)," and derives from the first line of a folk song whose melody is often used to accompany the dance ("Petruno, pile šareno..."). Rhythmically and in terms of steps, Petrunino horo is related to the more famous Eleno mome (Elenino horo), and their melodies are often interchanged or combined.

The version of Petrunino horo given here was learned by Dick Crum in 1968 from Ilija Rizov, lead dancer of the Kutev Bulgarian State Ensemble. It is the traditional folk form of the dance in Rizov's native town of Radomir. A more elaborate version, extremely popular among Bulgarian amateur exhibition groups, was learned by Dick in the 50's from dancers Vasil Kinev and Neofit Oprikov; notes for it appeared in the syllabus for the 9th Annual San Francisco Kolo Festival (1960).

Recordings: (a) XOPO 322, "Petrunino horo;" (b) Balkan Arts MK 6G 1A, "Petruno horo;" (c) XOPO LP II, "Petruno, pile šareno;" (d) NP 595, "Shopska horovodna."

Meter: Petrunino horo may be heard played in several different meters (and variously notated, for example, in 12/16, 7/8 or 13/16); there is some controversy among Bulgarian musicologists as to what its proper time signature "should be." Dancers, however, need only know that one measure contains 5 dancer's beats in a "slow-quick-quick-quick-slow" rhythm pattern, whatever the meter may be:

	1	2	3	4	5	
	S	Q	Q	Q	S	
12/16						(Ex.: recordings "a" and "b" above)
7/8						(Ex.: recordings "c" and "d" above)
13/16						(No recorded example available)

Formation: Mixed open circle or short line, belt hold (grasp neighbor's belt, R arm under his/her L arm).

MEASPATTERNBASIC STEP:

- 1 Facing ctr with wt on Lft, "soccer kick" with Rft across in front of Lft (ct 1, S); turning very slightly R of ctr, low light leap on Rft to R (ct 2, Q); continuing in this direction, low light leap on Lft across in front of Rft (ct 3, Q); continuing in this direction, low light leap on Rft to R (ct 4, Q); continuing, low light leap on Lft across in front of Rft (ct 5, S).

2. "Twizzle" step: turning to face ctr, and with a preliminary "hitch-hop" on Lft, step Rft very slightly bkwd from ctr (almost in place), sharing wt on both ft momentarily, both ft slightly turned out, Lft fwd (similar to 4th pos in ballet)(ct 1, S); still facing ctr, low light leap sdwd on Lft (ct 2, Q); low light leap onto Rft behind Lft (ct 3, Q); low light leap sdwd on Lft (ct 4, Q); low light leap onto Rft behind Lft (ct 5, S).
- 3 Still facing ctr, and with a preliminary "hitch-hop" on Rft, jump onto both ft side-by-side in place (balls of ft)(ct 1, S); hop on Lft in place, kicking Rft fwd with a loose, relaxed movement (ct 2, Q); step Rft in place (ct 3, Q); hop on Rft in place, kicking Lft fwd with a loose, relaxed movement (ct 4, Q); step Lft in place (ct 5, S).

Variations:

(A) In some villages, meas 1 is done twice, and then the remaining meas as described above, making a 4-meas sequence.

(B) The Basic Step may be done in a roughly circular fashion rather than strictly R, L and in place as described above. This is done as follows:

- 1 As in Basic Step.
- 2 Danced in a curved path diag bkwd/L.
- 3 Danced in a curved path diag fwd/L.

(C) A common "reel-style" variation on the Basic Step is the following:

- 1-2 As in Basic Step.
- 3 As in Basic Step, except that Lft goes into a pos behind Rft instead of side-by-side (ct 1, S); hop Lft in place, bringing Rft around in a small arc to a pos in air behind Lft (ct 2, Q); step Rft directly behind Lft (ct 3, Q); hop on Rft in place, bringing Lft around in a small arc to a pos in air behind Rft (ct 4, Q); step Lft directly behind Rft (ct 5, S).

Presented by Dick Crum

PRAVO TRAKIJSKO HORO

(Bulgaria)

"Pravo" (PRAH'-vo) in the Balkan Slavic languages means "straight" or "direct". Thus, a "pravo horo" is a circle dance that moves "directly" in a particular direction. The term is applied to a certain group of simple dances that (1) move steadily in one direction, usually to the R, and (2) usually have a 3-meas movement pattern.

There are many "pravi horà;" one widespread fast 2/4 Pravo is a dance identical to the Greek Hasaposerviko and Romanian Sirba. Another Pravo, from Macedonia, in 3/8 or 7/8, is relatively slow (U.S. and Canadian dancers know it under its West Macedonian name, Lesnoto). The Pravo described here is from Thrace (S.W. Bulgaria). The Thracians themselves call it simply Pravo or Pravoto; outsiders add the word "trakijsko" (tra-KEE-sko, "Thracian") to distinguish it from other Bulgarian dances called Pravo.

Pravo trakijsko horo is, even today, the most popular dance in Thrace. At celebrations, the folk will dance it for literally hours on end, interspersed with an occasional Ručenica, Pajduška or Trite pūti. Often Pravo is danced by women only; in this case they sing their own accompaniment: several women sing a verse, then several others repeat the same verse, etc, back and forth. Such a women's Pravo is always slow in tempo. More often, however, the Thracian Pravo is accompanied by folk instruments, begins slowly, and gradually speeds up. As the music accelerates, the men begin to improvise with highly complex steps; at this point the women either stop dancing, step back and watch the men, or continue dancing a simple fast variation of the basic Pravo. The fast Pravo thus becomes, in fact, a separate, independent dance done by men only, and this is the origin of most Thracian men's dances U.S. and Canadian folk dancers have been exposed to--Čestoto, Čapraz, Mūžko trojno, Kazanlūžko mužko, etc. all local or regional versions of one and the same dance, the Thracian men's fast Pravo. Their titles serve to identify the dance either (1) by naming one of the men's figures ("cesto" means "thick-and fast", "capraz" means "criss-cross"), (2) specifying "men's da dance" ("muzko" means "male"), or (3) indicating the region ("from Kazanluk")

RECORD: Excellent available recordings for this dance are:

- a. XOP0 322, "Pravo trakijsko horo",
- b. Folkraft LP 26 "Pravo trakijsko horo" and
- c. Balkan Arts MK 6G 1B, "Gergebunarsko horo".

METER & TEMPO: The Thracian Pravo is conventionally notated in 2/4 or 6/8. The distinction is not clear--sometimes the melody seems to be in 6/8, while the drum ("tupan") appears to be beating 2/4! The tempo, as mentioned above, moves from slow to fast; however, even at its fastest, the Thracian Pravo

(and Thracian dances in general) never achieves the speed of, say, the dances of the Shopes in West Bulgaria.

FORMATION: Present-day Thracians dance their Pravo in a mixed, open circle, using belt hold ("za kolàn") or with hands joined down at sides ("V") pos. Rarely does one see today the older, segregated formations, (men on both ends, women in the middle, or 1 man at R end, then all the women, then the rest of the men, etc) which in former days were governed by strict village traditions regarding sex, marital status and age. One tradition that has remained steadfast in Thracian villages, however, is that the R-end leader, the Bas (BAHSH, "head") and the L-end man, the kujruk (kooy-ROOK, "tail") must both be good dancers, since their job is to take turns curling the ends of the horo in and out, encircling the musicians, etc.

BASIC STEPS:

THRACIAN STEP ("trakijka"): The slow, first part of almost all Thracian Pravos consists entirely of a 3-meas step sequence called, in Bulgarian, "trakijka", (tra-KEE-ka, "Thracian step"):

Meas 1	Ct 1	Step R ft)
	Ct 2	Step L ft)
Meas 2	Ct 1	Step R ft) in various directions (see below)
	Ct 2	)
Meas 3	Ct 1	Step L ft)
	Ct 2	)

There are four main variants of the basic Thracian step, distinguished by the direction the dancer moves while doing the above step sequence:

(1) Thracian step fwd in LOD

Meas 1-3 Basic Thracian facing R of ctr and moving steadily fwd in LOD.

(2) Thracian step R and L

Meas 1-2 Facing very slightly R of ctr and moving in LOD

Meas 3 Step L ft sdwd L.

(3) Thracian step R and bkwd

Meas 1-2 Facing very slightly R of ctr and moving in LOD

Meas 3 Facing ctr, step L ft bkwd, away from ctr.

(4) Thracian step alternating diag fwd and diag bkwd (the most common variant.

Dancer does 1 basic Thracian moving diag fwd/R (circle contracts) and the 2nd basic Thracian moving diag bkwd R (circle expands, etc alternating throughout. This linkup of 2 consecutive basic Thracian steps in different directions produces a 3 meas + 3 meas ≈ 6 meas unit.

All of the above 4 variants may be found in the same village, even during the same dance! Any of them may be used for the women's singing. Pravo: variant 4, however, is by far the most common thruout Thrace, especially in the mixed-circle, slow-to-fast Pravo.

TAPPING STEP ("tropoli"); One of the most important elements of the men's fast Pravo is a pattern reminiscent of tap dancing. It is called "tropoli" (tro-po-LEE). In men-only Pravos, it serves as an interlude between other figures. In the mixed Pravo, individual men "throw it in" now and then as part of fast variations on the basic Thracian step. Of several variants, the following 2-meas Tapping step is the most common:

- Meas 1 Step in place, with accent, on full R ft (ct 1) tap L toe beside R ft, raising R heel off ground (ct.&); bring R heel down sharply and audibly, taking wt on R ft (ct 2); tap L heel (small scuff) beside R ft (ct &).  
Meas 2 Same as meas 1, but with opp footwork.

---

PATTERN

Meas NOTE: Unless otherwise specified, body is oriented predominantly twd ctr or very slightly off ctr throughout, even though movements are diagonal.

PART I Slow Pravo

All do Thracian step alternating diag fwd and diag bwd as long as the music plays in slow temp (Variant 4 above).

PART II-Fast Pravo

When the music speeds up, dancers have a number of choices: they may continue the movements of the slow part in a generally lighter style, or, individually, introduce variations such as the following (these are by no means exhaustive!)

(A) 3's and step-hops ( M and W)

- 1 2 light steps, R-L, diag fwd R (cts 1,2)
- 2 3 light steps in place, RLR (cts 1,&,2)
- 3 3 light steps in place, LRL (cts 1,&,2)
- 4 2 light steps, RL, diag bwd R (cts 1-2)
- 5 Step-hop on R ft diag bkwd R (cts 1-2)
- 6 Step-hop on L ft diag bkwd R (cts 1-2)

(B) Thracian step with chug (M only)

- 1 Facing ctr, 2 steps, RL, diag fwd R (cts 1-2)
- 2 Still facing ctr, step R ft diag fwd R (ct 1) slight hop (čukče) on R ft in place, beginning to turn slightly R of ctr (ct 2)
- 3 Step L ft out to own L, finishing slight turn R (now facing about 45° R of ctr) leaving R ft in previous pos and sharing wt on both ft (ct 1) still facing 45° R of ctr, chug onto

both heels twd ctr, twisting them both twd ctr and keeping ft apart(ct 2)

4-6 Thracian step diag bkwd R.

(C) Syncopated Thracian step (M only)

- 1 Torso very erect, knees bent, stamp onto R ft diag fwd R (ct 1) knees still bent, close L ft up behind R ft (ct 2) stamp R heel a bit diag fwd R, no wt (ct &)
- 2 Stamp onto R ft diag fwd R (ct 1) hop on R ft in place, beginning to turn slightly R of ctr (ct 2)
- 3 Chug, same as in meas 3 of Variation B above.
- 4-6 Thracian step diag bkwd R.

(D) Thracian step with Tapping step (M only)

- 1 Two strong stamping steps diag fwd R, R-L (cts 1-2)
- 2-3 2 meas Tapping step (see above under Basic Steps) in place.
- 4-6 Thracian step diag bkwd R, OR, 2 steps R-L diag bkwd R plus a 2-meas Tapping step in place.

Note on Variations: The above variations are purely a matter of individual, personal spontaneous choice; a dancer can do any one of them while his/her neighbor is doing a different one (though in Thrace, W do not do those marked "M only" above). Sometimes, two or three neighboring dancers may "coordinate" their variations for greater enjoyment. In places where the W leave the dance when it accelerates, the men's variations become more elaborate, disregard the 3-meas unit, are "called" by a leader, etc., and the specific men's dances referred to earlier are created.



PREPLET ("Mangupsko kolo")  
(Serbia)

Presented by Dick Crum

Preplet (PREH'-plet) as described here was learned in Yugoslavia by Dick Crum in 1954 from Miodrag Vuković, a fine young dancer from the village of Brus in Serbia. It is actually a fixed sequence of typical local "U šest" variations as done by the village "guys" ("mangupi"), and hence is sometimes called "Mangupsko (MAHN'-goop-sko) kolo". In the past 20 years it has become popular among exhibition groups all over Yugoslavia, with the inevitable addition of new figures and choreographic effects.


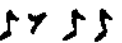
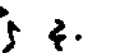
Record: KP 406-B, "Preplet (Mangupsko kolo)"

Formation: Dancers (originally M only) in open circle or line, hands joined down at sides in "V" formation. Leader's and end-man's hands held either at small of back, in a pocket, or grasping vest.

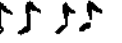
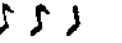


MEAS RHYTHM

PATTERN

VARIATION I - Running steps and hold

- |      |   |  |
|------|---|--|
| 1-2  |    | 8 tiny running steps R, as follows: facing slightly R of ctr, low short leap onto R toe to R, straightening R knee (ct 1); lightly stepping on ball of Lft, close Lft to Rft a bit fwd, slightly bending L knee (ct &); repeat above mov'ts 3 more times for total of 8 running steps, ending with wt on Lft on last ct & of meas 2. |
| 3    |  | Facing ctr, step (on ball of) Rft, flexing R knee emphatically (ct 1); hold (ct &); step Lft in place (ct 2); step Rft in place (ct &).  |
| 4    |  | Bring heels together (no "click!") and down with emphasis (ct 1); hold for rest of meas.   |
| 5-8  |   | Repeat mov'ts of meas 1-4 to L with opposite footwork.   |
| 9-16 |   | Repeat mov'ts of meas 1-8.   |

VARIATION II - Grapevine and three's

- |      |   |   |
|------|---|---|
| 1    |  | Facing ctr, step Rft to R, slightly stiffening R knee (ct 1); step Lft behind Rft, slightly flexing L knee (ct &); step Rft to R (ct 2); step Lft in front of Rft (ct &). |
| 2    |  | Again step Rft to R (ct 1); step Lft behind Rft (ct &); step Rft to R (ct 2).   |
| 3    |  | Step Lft in place beside Rft (ct 1); step Rft behind Lft (ct &); step Lft in place (ct 2).  |
| 4    |  | Step Rft in its position behind Lft (ct 1); step Lft in its position in front of Rft (ct &); again step on Rft in its position behind Lft (ct 2).                         |
| 5-8  |   | Repeat mov'ts of meas 1-4 to L with opposite footwork.  |
| 9-16 |   | Repeat mov'ts of meas 1-8.  |

VARIATION III - Hop-step-steps and 'slice'

- 1     ♪♪)     Facing slightly R of ctr and moving R, low light hop on Lft (ct 1); short step with Rft in this direction (ct &); close Lft to Rft a bit fwd (L arch to R toe) (ct 2).
- 2-3     Repeat mov'ts of meas 1 two more times for a total of 3 times, continuing to move R.
- 4     ♪♪)     Facing ctr and, bringing Rft from a preliminary position high out to side where R knee was bent ("Charleston" position), sharply 'slice' Rft down into a position in front of Lft and put wt on Rft (ct 1); step Lft in its position behind Rft (ct &); step Rft in its position in front of Lft (ct 2).
- 5-8     Repeat mov'ts of meas 1-4 to L with opposite footwork.
- 9-16     Repeat mov'ts of meas 1-8.

Note on styling: Preplet is done in a style typical of the Šumadija region of Serbia. This includes very erect posture from the knees up, constant gentle flexions of the knees, predominance of steps on toes and balls of feet over those involving the heels, and preference for vertical, up-and-down movements rather than covering a lot of ground.

Note on sequence: The sequence given above will fit the recommended recording. In its native setting, Preplet is not, however, done in a fixed sequence; any of the dancers may do any of the above variations, even while his neighbors are doing others, the only "rule" being that his dancing should not interfere with theirs.

Presented by Dick Crum

ŠESTORKA FROM BELA PALANKA  
(Serbia)

There are a number of "Šestorke" found in the Nišava River Valley in East Serbia. The one given here, collected from natives of the towns in Špaj and Bela Palanka (Beh-la Pah-lahn-ka) by Yugoslav dance researchers Ljubica and Danica Janković in 1934, is no longer done today, though it lives in the memories of some local old-timers.

RECORD: KS 406-A

FORMATION: "Lesá" formation: Mixed lines of dancers with belt hold, L over R.

---

2/4

PATTERN

---

Meas

FIGURE

- 1 Facing and moving R, step-hop on R (cts 1-2). Note that during the step-hop, the L moves fwd past R in preparation for movement of meas 2.
- 2 Continue in same direction, step-hop on L (cts 1-2). Bring free R fwd past L.
- 3 Turning to face ctr, step R slightly R (ct 1) close L to R (L arch near R toe) taking wt (ct 2).
- 4 Repeat meas 3
- 5 Small hop on L in place (ct 1) step R in front of L (ct &) step L in place behind R (ct 2)
- 6 Step R in place beside L (ct 1) step L in place (ct 2)
- 7 Repeat meas 5
- 8 Step-hop on R in place (cts 1-2)
- 9-12 Same movements as in meas 5-8, but with opp ftwk.

Presented by Dick Crum

ŠUSTER POLKA  
(Slovenia)

Background: Like most of the truly popular old-time Slovenian dances, Šuster polka (SHOO'-ster polka, from the German "Schusterpolka"--- "Shoemaker's Polka") is a localized version of a late-19th century couple dance "imported" from Central Europe. The version given here was learned by Dick Crum at the old Slovenian National Hall in Cleveland, Ohio, in the 1950's. (In Slovenia itself he learned a more complicated version, "Bohinjska šustarska", which has been recorded by Michael Herman on the Folk Dancer label.)

RECORD: 33-EP-SD-601-1, Bd 2, "Šuster polka"

FORMATION: Couples randomly scattered about the dancing area. See below for positioning.

2/4

PATTERN

Meas

PART I: KNEELING

Partners kneel (either knee) facing each other and sing the following, as they do the imitative movements described below:

(Slovenian): Vleci, vleci dreto, touci, touci KLIN.

(Phonetic) : VLEH-tsee DRAY-to, TO-tsee KLIN.

(English) : Stretch the thread, pound the peg.

Movements:

1-4 VLECI: Thumb and index finger together and both hands held up in front (about face level), bring both hands down and apart to sides, as if stretching or straightening out two strands of thread. Repeat this movement 2 more times (vleci, dreto).

TOUCI: Form fists; place one on own knee; strike that fist with the other one 3 times, as if pounding shoemaker's peg, OR pound own fist twice, then reach over and pound partner's fist the 3rd time (on the word "klin"). NOTE: Among old-time Slovenians, all these imitative mov'ts were done in a spirit of playful fun, partners sometimes clashing fists in the air, playing at boxing ears, etc.

5-8 Repeat movements of meas 1-4.

PART II: POLKA

1-32 Partners rise, take ballroom or shoulder-waist pos and polka freely about the floor. The Slovenian polka style here is without a hop, more like a two-step.

Presented by Dick Crum

ZIBSNŠRIT  
(Slovenia)

Variants of this dance (Zee-bn-shrit, from the German "Sieben-schritt"--"Seven Steps") are found under numerous names throughout Slovenia ("Sedmorka", etc) and north-west Croatia (e.g. "Išla žena u gosti") as well as in Slovenian colonies in the U.S. and Canada. Like most of the truly popular living Slovenian dances, it is a localized version of a late 19th century couple dance "imported" from Central Europe. The version given here was learned by Dick Crum from Mr and Mrs Peter Kurnick in San Francisco in 1958.

RECORD: 33- EP-SD

FORMATION: Cpls randomly scattered about the dancing area. Ptrs face, their joined R hands held just below face level, L hand on ptrs R-hip.

2/4

## PATTERN

Meas

- FIGURE (Ftwk given for M, W use opp ftwk throughout)
- 1-2 "7 steps" to M L, as follows: sidestep L with L (ct 1), close R to L taking wt (ct &) again side step L (ct 2) etc., for a total of 7 steps, closing R to L without wt on the last ct & of meas 2.
- 3-4 Repeat meas 1-2 to M R with opp ftwk.
- 5 "3 steps" to M L as follows: side step L with L (ct 1) close R to L taking wt (ct &) side step L (ct 2) close R to L without taking wt (ct &).
- 6 Repeat meas 5 to M R with opp ftwk.
- 7-8 Keeping R hands joined, dancers place L hands on own L hips, while M does 4 step-hops in place beg L,; W does 4 step-hops (beg R) making 2 turns CW (i.e. to her R) in place under joined R hands.
- 9-10 Resume orig pos and repeat meas 5-6.
- 11-12 With 4 step-hops ( M begin L, W beg R) turn as a cpl once CW in place.

Accompanying Songs: In the old days, dancers and musicians used to compose nonsense songs that marked the "7 & 3" rhythm of "Zibnšrit", such as:

Pes pa nema repa več  
kdo mu ga j' odsekau preč?  
Kaj pa bo, kaj pa bo,  
Ce mu zrastu več ne bo!

(The dog no longer has a tail,  
who could have cut it off?  
What will happen, what will happen,  
he won't grow another one!)

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ingvar Sodal

DØLA MASURKA  
(Norway)

SOURCE: As learned in Gudbrandsdal, Norway

RECORD: RCA (LP) NES65, side 2, band 1 or any mazurka from Gudbrandsdal.

FORMATION: Couples in a circle moving LOD. Closed shoulder-waist pos. M back to ctr., W facing ctr.

STEPS: 1. Sideways masurka steps  
2. Pols turn

---

Meas Sideways masurka steps:  
1 Moving LOD step M L and W R (ct1) step M R to L and W L to R (ct &) step M L, W R, moving LOD but somewhat shorter step than on ct 1 (ct 2) close M R to L and W L to R with a soft dip. Transfer all weight onto M R and W L such that the leading ft is ready for next step(ct 3)  
2-7 Continue this step until end of musical phrase.

NOTE: Although cpls have shoulder-waist pos during this step they may face slightly fwd in LOD, but not so much that R ft crosses over L on ct 3.

8 Take 3 steps in place, M LRL, W RLR while making half a turn CCW.

9-15 Continue sideways masurka steps as in 1-7, but with opposite ftwk. M now faces ctr.

16 Take 3 steps in place, M RLR, W LRL while making half a turn CW.

Pols turn, Man's step:

17 Step L and pivot CW (ct 1) continue pivot on L while closing R to L in a ~~trailing~~ <sup>springy</sup> motion (ct &) close R to L and put wt on both ft (ct 2) step R leading LOD with a springy motion (sometimes leading to a backward kick with L ft)<sup>(3)</sup> This completes the turn which should have an even rotation.

Pols turn, Woman's step:

17 Step R and turn CW (ct 1) step L cont CW turn (ct &) step R cont. CW turn (ct 2) step L completing the turn (ct 3)

18-24 Continue the pols turn till end of musical phrase.  
Repeat meas 1-24 until end of music.

NOTE: The dance is somewhat free style and the various figures may be alternated freely and any number of meas may be used for each part.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ingvar Sodal

EIKERIL  
(Norway)

Source: Norske Folkdansar II  
by Klara Semb

Record: NKG TD 4

Formation: 8 (or 4) cpls, M form inner circle, back to ctr.  
W outer circle facing M. M's arms crossed high on  
chest. W hold skirt out to the side with arced arms  
holding with thumb and first 2 fingers.

Steps: Side-steps, open two-steps, walking steps.

- Sequence:
1. Side step in circle,  
a) M b) W  
Grand R & L
  2. M's figuring  
Grand R & L
  3. W's figuring
  4. March RLOD & LOD

(Meas.) Figure 1

1-8 M moving sideways LOD on 14 side steps starting on L ft. once  
around circle (twice for 4 cpls.) W standing in outer circle  
facing M. On the 14th step M & W change place on 3 steps with  
stamps LRL & R close going to L of partner.

1-8 While M is facing ctr. W move sideways LOD facing M as  
described for M above.

9-16 Grand R & L:

9-16 Join R hand, M facing LOD W facing RLOD Grand R & L twice  
around the circle (4 times for 4 cpls.) using 16 open two-steps.  
M & W stop with stamps on RLR and face ctr. M in front of W.

(Meas.) Figure 2

While W hold skirt with both hands as described above and stand  
in place the M dance around the W as follows:

17-24 Starting on L ft. M dance around W in CCW direction on 4 open  
two-steps always facing ctr. On step 5, 9- etc. the M dances

1-8 to the L and in front of next W. Using 32 open two steps the  
1-8 M dances around all W in the set (twice around the circle if  
4 cpls.) The W watch the M as he dances around her. M stop  
with stamps on LRL in front but somewhat to the R of, and  
facing partner.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

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W outer circle facing M. M's arms crossed high on  
chest. W hold skirt out to the side with arced arms  
holding with thumb and first 2 fingers.

Steps: Side-steps, open two-steps, walking steps.

- Sequence: 1. Side step in circle,  
a) M b) W  
Grand R & L  
2. M's figuring  
Grand R & L  
3. W's figuring  
4. March RLOD & LOD

(Meas.) Figure 1

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9-16 Join R hand, M facing LOD W facing RLOD Grand R & L twice  
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M & W stop with stamps on RLR and face ctr. M in front of W.

(Meas.) Figure 2

While W hold skirt with both hands as described above and stand  
in place the M dance around the W as follows:

17-24 Starting on L ft. M dance around W in CCW direction on 4 open  
two-steps always facing ctr. On step 5, 9- etc. the M dances

1-8 to the L and in front of next W. Using 32 open two steps the  
1-8 M dances around all W in the set (twice around the circle if  
4 cpls.) The W watch the M as he dances around her. M stop  
with stamps on LRL in front but somewhat to the R of, and  
facing partner.



Eikeril,Cont-Page 2

9-16 Grand R & L:

9-16 Repeat as after Figure 1. This time the W stops in front of M and facing ctr. M and W stop with stamps on RLR.

(Meas.) Figure 3

17-24 The W dances around the M as described for M in figure 2.

17-24 This time the M is standing with arms crossed high on chest

1-8 facing ctr. watching the W as she dances around him. The

1-8 W stop with stamps on RLR in front of and facing M.

(Meas.) Figure 4

9-16 M and W great each other with a light bow and courtesy, W links L arm with her hand resting on M's R forearm. Move RLOD on 14 walking steps starting on L. Stop with stamps on LRL, turn individually toward each other and face LOD.

17-24 Move LOD on 14 walking steps starting on L. Stop with stamps on LRL and bow and courtesy to end the dance.

Presented by Ingvar Sodal

GAMMAL SCHOTTIS  
(Sweden)

Gahm-mahl SHOTT-ees (Translated "Old Schottische")

This dance is from the province of Dalarna, district of Bingsjo, Sweden.

SOURCE: As learned in Sweden by Gordon E. Tracie, Seattle, from Swedish ethnic dance authority Johan Larsson. It is a traditional regional dance.

This old schottische variant is one of the many "bygde-dansar" (regional ethnic dances) researched within the past decade by retired schoolteacher Johan Larsson of Dalarna, Sweden. Like the others, it was collected on field trips to various "folklore pockets" of the land, and annotated from living tradition-bearers, elderly rural folk who had actually danced it in years past. As in all regional ethnic dances, the importance of proper music cannot be overstressed. It must reflect a relaxed playing style, very "legato". The Dalarna fiddle music with which this particular dance grew up is thus essential to providing the appropriate esthetic atmosphere for the dance to "live and breathe" in.

CHARACTER: Assertive yet smooth, with light springiness. In contrast to the common "phys-ed" or "int'l folkdancer's" Schottisch, with its "1-2-3-hop" flamboyance, this is a rather elegant dance--reserved, perhaps even dignified, but not without a sense of real power on the partner turn. And it should have "svikt", a springy lilt throughout.

MUSIC: Duple meter, schottische rhythm; legato style, fairly slow tempo.

RECORDS: EMI SCLP 1021, Side B, Band 1 (Schottish i bystugan)  
RCA (Swedish) YSJL 1-504, Side A, Band 6 (Schottis fran Bingsjo)  
ODEON E-54-34342, Side A, Band 3 (Schottish efter Timas Hans)

FORMATION: Individual couple dance and/or mixer; semi-freestyle. Couples in a circle around the floor, facing LOD (CCW):  
For individual couple version--any number of couples;  
for mixer version--any number of sets of 2 couples each.

STEPS: Alternating; M & W opposite feet, beginning each 2-measure phrase on outside foot.  
Open: soft schottische; closed: soft hopsa  
Dance holds: Open--single handhold, free hand loose at side. Closed--Swedish polska hold.

SOFT SCHOTTISCHE: Structurally same as ordinary "phys-ed" schottische but with a step and lift instead of a run and hop. There is no sharp knee bend, and the feet are raised only enough to get off the floor (rather than sliding them.)

Movements are smooth and natural, with a definite "springyness". Count "1-2-3-4" per step; call step-close-step-and."

SOFT HOPS: Kinesthetically rather than structurally akin to the regular Danish hopsa (which is a waltz step in duple time). The torque of the turn comes on the FIRST count of the music, allowing the balance of the step to follow naturally. Count "1-&-2-&, 3-&-4-&" per revolution; call "turn-and-hold-and, turn-and-hold-and."

HAND HOLDS:

SINGLE HANDHOLD: Partners face fwd LOD; hands held at waist level, M R hand grasping W L hand from above so both palms face down. Free hand is loose at side.

SWEDISH POLSKA HOLD: Partners stand just slightly to left of each other, facing obliquely, R foot somewhat between partner's feet; M R arm around W waist, M L hand on W R arm just below shoulder, W L hand over M R arm, W R arm under M arm, W hands holding M shoulders on side rather than top.

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Phrasing

(in measures)

DANCE PATTERN

NOTE: The following figures are traditionally not looked upon as set routines in a sequence dance, but may be used either selectively or freely alternated at will.

BASIC FORM:

- 1-2 Open hold, 2 soft schottische steps fwd LOD
- 3-4 Closed hold, 4 soft hopsa steps turning CW 2 rev, progressing fwd LOD.

ALTERNATE FORM:

- 1-4 As above, but on meas 3-4 turning CCW instead of CW

VARIATION WITH W TWIRL:

- 1-2 Open hold, M dances 2 small soft schottische steps fwd LOD, while W dances 2 soft schottische steps turning CCW 2 rev under M raised R arm.
- 3-4 Closed hold, turning as in either Basic or Alternate form above.

"MINI-MIXER" FORM

- 2 couples line up, one in front of the other, each facing LOD.
- 1 Open hold, outside foot lead, 1 soft schottische step, both W, plus M in # 2 pos, moving fwd LOD, and M in # 1 pos moving obliquely fwd and outward.

- 2           Joined hands dropped, inside ft lead, 1 soft schottische step both W dancing in place, but M trading places as follows: M in #1 pos moves bwd to allow M in #2 pos to dance fwd and in between, up to #1 W as his new partner, while former #1 M takes #2 W as his new partner.
- 3-4         Closed hold with new partner, 4 soft hopsa steps turning CW 2 rev., progressing fwd LOD.
- 5-6         Repeat action of meas 1-2 to get back to original partner
- 7-8         Repeat action of meas 3-4 with original partner.

Repeat entire 8- measure pattern at will.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ingvar Sodal

PARISARPOLKA

(Norway)

Record: Aqua Viking V 301 a, RCA LPM 9910 or LPNES 65.

Formation: Cpl dance. Any number of couples. Free hand on hip, thumb fwd.  
Open, and closed shoulder-waist position.

Steps: Walking steps, open two-steps, pivot.

Figures:

1. With W's L hand in M's R, start with outside ft and dance 3 walking steps LOD. On ct 4 set inside ft lightly in the floor. Starting with inside ft, dance 3 walking steps RLOD and on ct 4 set outside ft lightly in the floor. Dance fwd in LOD on 2 two-steps, starting on M's L and W's R. Shoulder-waist pos and turn CW twice on 4 pivot steps.  
Repeat 1 or 3 times.
2. Same as 1, except when moving fwd in LOD, make 1 complete turn, M CCW, W CW on 3 walking steps. Stop on ct 4 with inside ft touching the floor. Starting with inside ft, turn once around, M CW, W CCW, on 3 walking steps, while moving RLOD. On ct 4 touch floor with outside ft as described above. 2 two-steps LOD and pivot as in 1.  
Repeat 1 or 3 times.
3. Same as 2, except join both hands, whereby the turning away from each other(LOD) becomes a "dishrag-turn". (Keep hands close together overhead, and bodies close together to be able to do the turn comfortably). Do "dishrag-turn" back (RLOD) in the same manner. 2 two-steps LOD and pivot as in 1.  
Repeat 1 or 3 times.
4. M facing LOD, W facing RLOD, W on M's R side. Join hands, W's R in M's L, W's L in M's R.  
3 walking steps and touch on ct 4, LOD, starting on M's L, W's R. (W goes backwards). As one turns to go back, RLOD, on 3 walking steps and touch on ct 4, M lifts R arm (still holding W's L), and W turns under the arms CCW. W's R and M's L hands end up, still joined, behind W's back. At the same time M turns CW (not under arms). M's L hand and W's R are still joined, now across M's chest. (The turning around is completed while doing the first walking step RLOD).  
As both are moving fwd in LOD, the M on 2 two-steps, the W on 4 walking steps, W turns twice CW.  
Shoulder-waist pos and pivot as in 1.  
Repeat 1 or 3 times.
5. Dance fwd LOD with M's R hand holding W's L hand above W's head. W turns CW once on 3 walking steps, and L touch on ct 4. M moves fwd as in 1. Turn and move RLOD while W turns CCW once on 3 walking steps and touch floor with R ft on ct 4. M's step as in 1.  
While both are moving fwd LOD, M on 2 two-steps, W on 4 walking steps, W turns twice CW.  
Shoulder-waist pos and pivot as in 1.  
Repeat 1 or 3 times.

The length of the recorded music may not always be tailored to this particular sequence of figures. If the music is longer, one can start over again on fig.1.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ingvar Sodal

RUND MAZURKA  
(Sweden)

Source: As learned from Henrik Henriksson, folk dance teacher from Hälsingland.

Record: Odeon E 054-34342, B5

Formation: Couples in a circle moving LOD.

Position: Same as in closed social dance position, but with W's R hand on M's L hip. M's L hand hold W's R hand.

Steps: "Polka-Mazurka" steps as follows:

Meas.	ct.	
1	1	Small jump on both feet approx. 12" apart. M leading with L ft. W leading with R ft. W facing ctr.
	2	M step R to L W step L to R
	3	While turning CW M step L and W step R thereby completing a 1/4 turn
2	4	Small jump on both ft as in ct. 1 completing half a turn so that M face ctr.
	5	M step L to R, W step R to L
	6	While turning CW M step R and W step L completing a 1/4 turn

Cont. turning till the end of the musical phrase. At the end of phrase stop and turn CCW. This is done by the M doing W's ftwk. and the W doing M's ftwk. as described above.

At the end of second phrase again assume CW turn, and at end of third start CCW turn etc.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ingvar Sodal

SPRÄTT-MAZURKA  
(Sweden)

Source: As learned from Henrik Henriksson, folk dance teacher from Hälsingland.

Record: Odeon E 054-34342, B5

Formation: Couples in a circle  
moving LOD.

Position: Open pos. facing LOD  
holding inside hands,  
outside hands on low hip.

Steps: 1. Dalsteps  
2. Running steps  
3. Mazurka steps

Meas. Ct. Dalsteps:  
1 1 Step on M's L, W's R. Bend knee in a springy step.  
2 Lift M's R and W's L in a swinging motion fwd. Straighten M's L and W's R knee to provide a slight lift.  
3 Hold pos. as in ct. 2 with a small downward motion in M's L and W's R knee and ankle.

2 4-6 Repeat ct 1-3 beginning opposite ftwk.

3 7-9 Make one complete turn individually to M's L (CCW) and W's R (CW). Both hands on hip. Use 3 steps, M's LRL W's RLR.

4 10-12 Repeat ct. 7-9.

Open shoulder waist pos. facing fwd., making 2 forward Mazurka steps as follows:

5 13 Step M's L, W's R  
14 Step M's R, W's L  
15 Swing M's L, W's R in a short kicking motion forward and pull back

6 16-18 Repeat ct. 13-15

7 19 M jump on both ft. forward and to the R in front of W, turning CW. W jump on both ft in place with a slightly backward motion.

20 Step M's R, W's L

21 Step M's L, W's R

8 22-24 Beginning M's R, W's L, make 3 running steps turning CW one complete turn.

Presented by Ingvar Sodal

VOSSARULL  
(Norway)

Record: NKG TD 7 (Norway) or RCA FEP 11.

Formation: Couple dance, any number of couples. Open and closed pos as described.

Steps: Walking steps, pivot, two-steps.

Sequence: 1. Walking fwd, LOD.  
2. Pivot.  
3. Two-steps CCW (any number).

Repeat 2-3

1. Walking LOD, open pos, M's R arm around W's waist. W's L hand on M's shoulder, other hand swinging freely. Springy walk, opp ftwk, start each step with heel in floor as in a natural walk. Each step has a slight springy dip.
2. Closed pos: Face to face, close. M's R arm around W's waist, M's L hand holding W's shirt gently out to the side (not up). W's R hand high on M's back under M's L arm. W's L hand on M's R shoulder.

Start pivot on M's L and W's R ft. Step is symmetrical. R ft always between partner's feet, starting with heel in floor, twist CW and pivot on ball of foot. Slight dip on beginning of step. L ft step same. Note: Place L ft close to partner's R on the outside. Pivot is completely smooth and well balanced. Make any number of turns.

3. To break up the pivot, assume open pos and walk fwd, as described at beginning of dance, or keep closed pos and make any number of two-steps CCW and CW.



Presented by Atanas Kolarovski

BARAJACE

*Barajace*  
Line dance in a 12/16 rhythm which is seen at weddings in the region around Bitola. The men and women dance together with hands joined at shldr height, and held slightly fwd from the body, so that they move up and down in rhythm with the steps.

RECORD: See errata *See errata*

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12/16

PATTERN

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Meas

- 1 Facing LOD, lift step on L (lifting R knee (ct 1) place R fwd no wt (ct 2) transfer wt to R (ct 3) step fwd on L (ct 4) step R beside L (ct &) step fwd on L (ct 5)
- 2 In LOD, step fwd on R (ct 1) step fwd on L (cts 2-3) three steps fwd R,L,R (cts 4,&,5)
- 3 In LOD, repeat meas 2, opp ftwk (cts 1-5)
- 4 Step twd ctr of circle with R, with slight bend of body and flexed knee (ct 1) step back on L (ct 2) step in place R,L,R ending with L knee raised (cts 4,&,5) *step in place*
- 5 Lift step on R (ct 1) step to L on L (cts 2-3) step on R across in front of L (ct 4) step back on L in place raising R knee high (cts &,5)
- 6 Lift step on L raising R knee (ct 1) in LOD step fwd on R (cts 2-3) step on L crossing behind R (ct 4) step on R to R (ct &) step on L behind R (ct 5)
- 7 Repeat meas,5, opp ftwk (cts 1-5)
- 8 Repeat meas 5 (cts 1-5)

VARIATION-to be done with change in music.

- 1-3 Same as above, but with slight bounce.
- 4 Leap on R to the spot where L was (ct 1) swing L in low arc to the L and fwd, placing it slightly in front and to L of R (ct 2) transfer wt to L (ct 3) step on R crossing behind L (ct 4) light step on ball of L (ct &0 step on R crossing behind L (ct 5)
- 5-8 Same as above meas 5-8.

Notes by P. Kantor

Presented by Atanas Kolarovski

ČUČUK  
(Macedonia)

*Čoo-chook*

Macedonian line dance from Skopje region.

RECORD: See errata *Yugoslav Folk Dances AK-003, Side 2, Band 2*

FORMATION: Hands are either held at shldr level or in shoulder hold

Meter: *1/2=1, 2-1/2-1, 2, 3 - count here as 1, 2, 3, 4.*

9/16

PATTERN

Meas BASIC STEP:  
 1 Slight lift on L raising R knee (ct 1) step in place, R, L, R (cts 2-4)  
 2 Repeat Basic step, meas 1, opp ftwk (Cts 1-4)  
 3-4 Repeat Basic step, meas 1, 2  
 5 Repeat Basic step, meas 1, travelling LOD  
 6 Travelling LOD step L across R (ct 1) step fwd on R (ct 2) step L across R (ct 3) <sup>face str</sup> step fwd on R (ct 4) Repeat meas 2-6 until leader calls change.

VARIATION A (SLOW)

1-3 Repeat Basic step, meas 2-4  
 4 Travelling in LOD lift on L raising R knee high (ct 1) step R to R (ct 2) in slow continuous motion bring raised L knee across R (cts 3-4) *flex R knee (ct 4)*  
 5 In place leap onto L across R (ct 1) leap onto R <sup>on R</sup> in place (ct 2) raise L knee in front (ct 3) hold (ct 4) *flex R knee (ct 4)*  
 Repeat meas 1-5 until leader calls change.

<sup>Fast</sup>  
VARIATION B (SLOW)

1-3 Repeat Basic step, meas 2-4  
 4 Travelling in LOD hop on L, swinging R leg in front of L (ct 1) step R to R and step L across R (ct 2) hop on L swinging R leg in front of L (ct 3) step R to R and step L across R (ct 4)  
 4 5 Hop on L, swinging R leg in front of L (ct 1) leap onto R raising L knee (ct 2) hold (cts 3-4) Repeat meas 1-4 5 until leader calls change. *Flex knee on ct 4.*

VARIATION C (FAST) *Always precede this variation with meas 1-3 of "Basic Step" (meas 1-3)*

1 4 Travelling in LOD hop on L (ct 1) hop on L and step R to R (ct 2) leap L across R (ct 3) hop on L (ct 4) step R to R (ct and-uh).  
 2 5 Still in LOD leap L across R (ct 1) hop on L (ct 2) step

- 36 R to R (ct &) step L across R (ct 3) step R to R facing ctr (ct 4) step L behind R (ct &-uh)  
 In place leap onto R raising L knee (ct 1) hop on R (ct 2) step L, R, L, R (cts &, 3, 4, &-uh)
- 47 Repeat Var C, meas 3, opp ftwk.
- 58 Repeat Var C, meas 3
- 69 Travelling in LOD leap onto L crossing R (ct 1) hop on L (ct 2) step R to R (ct &) hop on L (ct 4) step R to R (ct &-uh)
- 710 Travelling in LOD leap onto L across R (ct 1) hop on L (ct 2) step R to R (ct &) step L across R (ct 3) step R to R facing ctr (ct 4) step L crossing behind R (ct &-uh)  
 Repeat meas ~~3-7~~<sup>4-10</sup> until leader calls change

VARIATION D (FAST)

- 1 Travelling in LOD hop on L (Ct 1) hop on L (ct 2) step R to R (ct &) step L across R (ct 3) step R to R (ct 4) step L across R (ct &-uh)
- 2 Repeat Var D, meas 1
- 3 Still in LOD repeat Var D, meas 1, cts 1-3, step R to R facing ctr (ct 4) step L crossing behind R (ct &-uh)
- 4 In place leap onto R lifting L knee (ct 1) hop on R (ct 2) step L (ct &) step R (ct 3) hop on R (ct 4) step L (ct &-uh)
- 5 In place hop on L raising R knee (ct 1) hop on L (ct 2) step R (ct &) step L (Ct 3) step R (Ct 4) step R (ct &-uh)
- 6 Repeat Var D, meas 5, opp ftwk  
 Repeat meas 1-6 until leader calls change.

VARIATION E (FAST -Men Only) *Proceeds with meas 3-5 of Variation C (meas 1-3)*

- 14 In LOD repeat Var ~~D~~<sup>E</sup>, meas ~~3~~<sup>3-5</sup>
- 25 *leap* Step L crossing R (ct 1) *leap* step R in place (ct 2) squat(ct 3) *leap up from squat onto R (ct 4) both*
- 36 *turn cts 1-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 32-33, 34-35, 36-37, 38-39, 40-41, 42-43, 44-45, 46-47, 48-49, 50-51, 52-53, 54-55, 56-57, 58-59, 60-61, 62-63, 64-65, 66-67, 68-69, 70-71, 72-73, 74-75, 76-77, 78-79, 80-81, 82-83, 84-85, 86-87, 88-89, 90-91, 92-93, 94-95, 96-97, 98-99, 100-101, 102-103, 104-105, 106-107, 108-109, 110-111, 112-113, 114-115, 116-117, 118-119, 120-121, 122-123, 124-125, 126-127, 128-129, 130-131, 132-133, 134-135, 136-137, 138-139, 140-141, 142-143, 144-145, 146-147, 148-149, 150-151, 152-153, 154-155, 156-157, 158-159, 160-161, 162-163, 164-165, 166-167, 168-169, 170-171, 172-173, 174-175, 176-177, 178-179, 180-181, 182-183, 184-185, 186-187, 188-189, 190-191, 192-193, 194-195, 196-197, 198-199, 200-201, 202-203, 204-205, 206-207, 208-209, 210-211, 212-213, 214-215, 216-217, 218-219, 220-221, 222-223, 224-225, 226-227, 228-229, 230-231, 232-233, 234-235, 236-237, 238-239, 240-241, 242-243, 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910-911, 912-913, 914-915, 916-917, 918-919, 920-921, 922-923, 924-925, 926-927, 928-929, 930-931, 932-933, 934-935, 936-937, 938-939, 940-941, 942-943, 944-945, 946-947, 948-949, 950-951, 952-953, 954-955, 956-957, 958-959, 960-961, 962-963, 964-965, 966-967, 968-969, 970-971, 972-973, 974-975, 976-977, 978-979, 980-981, 982-983, 984-985, 986-987, 988-989, 990-991, 992-993, 994-995, 996-997, 998-999, 1000-1001, 1002-1003, 1004-1005, 1006-1007, 1008-1009, 1010-1011, 1012-1013, 1014-1015, 1016-1017, 1018-1019, 1020-1021, 1022-1023, 1024-1025, 1026-1027, 1028-1029, 1030-1031, 1032-1033, 1034-1035, 1036-1037, 1038-1039, 1040-1041, 1042-1043, 1044-1045, 1046-1047, 1048-1049, 1050-1051, 1052-1053, 1054-1055, 1056-1057, 1058-1059, 1060-1061, 1062-1063, 1064-1065, 1066-1067, 1068-1069, 1070-1071, 1072-1073, 1074-1075, 1076-1077, 1078-1079, 1080-1081, 1082-1083, 1084-1085, 1086-1087, 1088-1089, 1090-1091, 1092-1093, 1094-1095, 1096-1097, 1098-1099, 1100-1101, 1102-1103, 1104-1105, 1106-1107, 1108-1109, 1110-1111, 1112-1113, 1114-1115, 1116-1117, 1118-1119, 1120-1121, 1122-1123, 1124-1125, 1126-1127, 1128-1129, 1130-1131, 1132-1133, 1134-1135, 1136-1137, 1138-1139, 1140-1141, 1142-1143, 1144-1145, 1146-1147, 1148-1149, 1150-1151, 1152-1153, 1154-1155, 1156-1157, 1158-1159, 1160-1161, 1162-1163, 1164-1165, 1166-1167, 1168-1169, 1170-1171, 1172-1173, 1174-1175, 1176-1177, 1178-1179, 1180-1181, 1182-1183, 1184-1185, 1186-1187, 1188-1189, 1190-1191, 1192-1193, 1194-1195, 1196-1197, 1198-1199, 1200-1201, 1202-1203, 1204-1205, 1206-1207, 1208-1209, 1210-1211, 1212-1213, 1214-1215, 1216-1217, 1218-1219, 1220-1221, 1222-1223, 1224-1225, 1226-1227, 1228-1229, 1230-1231, 1232-1233, 1234-1235, 1236-1237, 1238-1239, 1240-1241, 1242-1243, 1244-1245, 1246-1247, 1248-1249, 1250-1251, 1252-1253, 1254-1255, 1256-1257, 1258-1259, 1260-1261, 1262-1263, 1264-1265, 1266-1267, 1268-1269, 1270-1271, 1272-1273, 1274-1275, 1276-1277, 1278-1279, 1280-1281, 1282-1283, 1284-1285, 1286-1287, 1288-1289, 1290-1291, 1292-1293, 1294-1295, 1296-1297, 1298-1299, 1300-1301, 1302-1303, 1304-1305, 1306-1307, 1308-1309, 1310-1311, 1312-1313, 1314-1315, 1316-1317, 1318-1319, 1320-1321, 1322-1323, 1324-1325, 1326-1327, 1328-1329, 1330-1331, 1332-1333, 1334-1335, 1336-1337, 1338-1339, 1340-1341, 1342-1343, 1344-1345, 1346-1347, 1348-1349, 1350-1351, 1352-1353, 1354-1355, 1356-1357, 1358-1359, 1360-1361, 1362-1363, 1364-1365, 1366-1367, 1368-1369, 1370-1371, 1372-1373, 1374-1375, 1376-1377, 1378-1379, 1380-1381, 1382-1383, 1384-1385, 1386-1387, 1388-1389, 1390-1391, 1392-1393, 1394-1395, 1396-1397, 1398-1399, 1400-1401, 1402-1403, 1404-1405, 1406-1407, 1408-1409, 1410-1411, 1412-1413, 1414-1415, 1416-1417, 1418-1419, 1420-1421, 1422-1423, 1424-1425, 1426-1427, 1428-1429, 1430-1431, 1432-1433, 1434-1435, 1436-1437, 1438-1439, 1440-1441, 1442-1443, 1444-1445, 1446-1447, 1448-1449, 1450-1451, 1452-1453, 1454-1455, 1456-1457, 1458-1459, 1460-1461, 1462-1463, 1464-1465, 1466-1467, 1468-1469, 1470-1471, 1472-1473, 1474-1475, 1476-1477, 1478-1479, 1480-1481, 1482-1483, 1484-1485, 1486-1487, 1488-1489, 1490-1491, 1492-1493, 1494-1495, 1496-1497, 1498-1499, 1500-1501, 1502-1503, 1504-1505, 1506-1507, 1508-1509, 1510-1511, 1512-1513, 1514-1515, 1516-1517, 1518-1519, 1520-1521, 1522-1523, 1524-1525, 1526-1527, 1528-1529, 1530-1531, 1532-1533, 1534-1535, 1536-1537, 1538-1539, 1540-1541, 1542-1543, 1544-1545, 1546-1547, 1548-1549, 1550-1551, 1552-1553, 1554-1555, 1556-1557, 1558-1559, 1560-1561, 1562-1563, 1564-1565, 1566-1567, 1568-1569, 1570-1571, 1572-1573, 1574-1575, 1576-1577, 1578-1579, 1580-1581, 1582-1583, 1584-1585, 1586-1587, 1588-1589, 1590-1591, 1592-1593, 1594-1595, 1596-1597, 1598-1599, 1600-1601, 1602-1603, 1604-1605, 1606-1607, 1608-1609, 1610-1611, 1612-1613, 1614-1615, 1616-1617, 1618-1619, 1620-1621, 1622-1623, 1624-1625, 1626-1627, 1628-1629, 1630-1631, 1632-1633, 1634-1635, 1636-1637, 1638-1639, 1640-1641, 1642-1643, 1644-1645, 1646-1647, 1648-1649, 1650-1651, 1652-1653, 1654-1655, 1656-1657, 1658-1659, 1660-1661, 1662-1663, 1664-1665, 1666-1667, 1668-1669, 1670-1671, 1672-1673, 1674-1675, 1676-1677, 1678-1679, 1680-1681, 1682-1683, 1684-1685, 1686-1687, 1688-1689, 1690-1691, 1692-1693, 1694-1695, 1696-1697, 1698-1699, 1700-1701, 1702-1703, 1704-1705, 1706-1707, 1708-1709, 1710-1711, 1712-1713, 1714-1715, 1716-1717, 1718-1719, 1720-1721, 1722-1723, 1724-1725, 1726-1727, 1728-1729, 1730-1731, 1732-1733, 1734-1735, 1736-1737, 1738-1739, 1740-1741, 1742-1743, 1744-1745, 1746-1747, 1748-1749, 1750-1751, 1752-1753, 1754-1755, 1756-1757, 1758-1759, 1760-1761, 1762-1763, 1764-1765, 1766-1767, 1768-1769, 1770-1771, 1772-1773, 1774-1775, 1776-1777, 1778-1779, 1780-1781, 1782-1783, 1784-1785, 1786-1787, 1788-1789, 1790-1791, 1792-1793, 1794-1795, 1796-1797, 1798-1799, 1800-1801, 1802-1803, 1804-1805, 1806-1807, 1808-1809, 1810-1811, 1812-1813, 1814-1815, 1816-1817, 1818-1819, 1820-1821, 1822-1823, 1824-1825, 1826-1827, 1828-1829, 1830-1831, 1832-1833, 1834-1835, 1836-1837, 1838-1839, 1840-1841, 1842-1843, 1844-1845, 1846-1847, 1848-1849, 1850-1851, 1852-1853, 1854-1855, 1856-1857, 1858-1859, 1860-1861, 1862-1863, 1864-1865, 1866-1867, 1868-1869, 1870-1871, 1872-1873, 1874-1875, 1876-1877, 1878-1879, 1880-1881, 1882-1883, 1884-1885, 1886-1887, 1888-1889, 1890-1891, 1892-1893, 1894-1895, 1896-1897, 1898-1899, 1900-1901, 1902-1903, 1904-1905, 1906-1907, 1908-1909, 1910-1911, 1912-1913, 1914-1915, 1916-1917, 1918-1919, 1920-1921, 1922-1923, 1924-1925, 1926-1927, 1928-1929, 1930-1931, 1932-1933, 1934-1935, 1936-1937, 1938-1939, 1940-1941, 1942-1943, 1944-1945, 1946-1947, 1948-1949, 1950-1951, 1952-1953, 1954-1955, 1956-1957, 1958-1959, 1960-1961, 1962-1963, 1964-1965, 1966-1967, 1968-1969, 1970-1971, 1972-1973, 1974-1975, 1976-1977, 1978-1979, 1980-1981, 1982-1983, 1984-1985, 1986-1987, 1988-1989, 1990-1991, 1992-1993, 1994-1995, 1996-1997, 1998-1999, 2000-2001, 2002-2003, 2004-2005, 2006-2007, 2008-2009, 2010-2011, 2012-2013, 2014-2015, 2016-2017, 2018-2019, 2020-2021, 2022-2023, 2024-2025, 2026-2027, 2028-2029, 2030-2031, 2032-2033, 2034-2035, 2036-2037, 2038-2039, 2040-2041, 2042-2043, 2044-2045, 2046-2047, 2048-2049, 2050-2051, 2052-2053, 2054-2055, 2056-2057, 2058-2059, 2060-2061, 2062-2063, 2064-2065, 2066-2067, 2068-2069, 2070-2071, 2072-2073, 2074-2075, 2076-2077, 2078-2079, 2080-2081, 2082-2083, 2084-2085, 2086-2087, 2088-2089, 2090-2091, 2092-2093, 2094-2095, 2096-2097, 2098-2099, 2100-2101, 2102-2103, 2104-2105, 2106-2107, 2108-2109, 2110-2111, 2112-2113, 2114-2115, 2116-2117, 2118-2119, 2120-2121, 2122-2123, 2124-2125, 2126-2127, 2128-2129, 2130-2131, 2132-2133, 2134-2135, 2136-2137, 2138-2139, 2140-2141, 2142-2143, 2144-2145, 2146-2147, 2148-2149, 2150-2151, 2152-2153, 2154-2155, 2156-2157, 2158-2159, 2160-2161, 2162-2163, 2164-2165, 2166-2167, 2168-2169, 2170-2171, 2172-2173, 2174-2175, 2176-2177, 2178-2179, 2180-2181, 2182-2183, 2184-2185, 2186-2187, 2188-2189, 2190-2191, 2192-2193, 2194-2195, 2196-2197, 2198-2199, 2200-2201, 2202-2203, 2204-2205, 2206-2207, 2208-2209, 2210-2211, 2212-2213, 2214-2215, 2216-2217, 2218-2219, 2220-2221, 2222-2223, 2224-2225, 2226-2227, 2228-2229, 2230-2231, 2232-2233, 2234-2235, 2236-2237, 2238-2239, 2240-2241, 2242-2243, 2244-2245, 2246-2247, 2248-2249, 2250-2251, 2252-2253, 2254-2255, 2256-2257, 2258-2259, 2260-2261, 2262-2263, 2264-2265, 2266-2267, 2268-2269, 2270-2271, 2272-2273, 2274-2275, 2276-2277, 2278-2279, 2280-2281, 2282-2283,*

GILANKA

This is a Šiptar Albanian dance from the town of Gilani, in Kosove Metohija. It was brought to Skopje by people who moved there from Gilani. The dance is very popular in the Skopje region.

*Pronunciation: Šip - loku - kan*

RECORD: Makedonski Tanec AK 004 Side A, Band 5

FORMATION: Line dance; hands in "W" pos in Part I; down in Part II.

*4/4 Intro: 8ths (2+2)*  
PATTERN

- Meas PART I
- 1 Facing ctr, lift step on L, lifting R Knee (ct 1) step R in place (ct 2) lift step on R, lifting L knee (ct 3) touch L to floor (ct 4) \*\*
  - 2 Lift on R (ct 1) step L in place (ct 2) lift on L (ct 3) touch R to floor (ct 4) \*\*
  - 3 Repeat meas 1
  - 4 Lift on R (ct 1) step slightly back on L (ct 2) step in place on R (ct 3) step fwd on L (ct 4) *step moving out*
  - 5 Facing and moving in RLOD, lift on L (ct 1) walk R (ct 2) lift on R (ct 3) Walk L (ct 4)
  - 6 Facing ctr, lift on L (ct 1) step R (ct 2) lift on R (ct 3) touch L to floor (ct 4) \*\*
  - 7-9 Repeat meas 2-4  
Repeat Part I, Meas 5-9 until the music becomes faster.

- PART II
- 1 Facing and moving in RLOD, step fwd on R (ct 1) *step behind* close L to R (ct 2) step fwd on R (ct 2) step fwd on L (ct 3) *step behind* close R to L (ct 4) step fwd on L (ct 4)
  - 2 Facing ctr, step R to R (ct 1) step L behind R (ct 2) step R to R (ct 2) hop on R (ct 3) touch L to floor (ct 4) \*\*
  - 3 Hop on R (ct 1) small leap onto L (ct 2) hop on L (ct 3) touch R to floor (ct 4) \*\*
  - 4 Hop on L (ct 1) small leap onto R (ct 2) hop on R (ct 3) touch L to floor (ct 4) \*\*
  - 5 Hop on R (ct 1) step slightly back on L, turning R put in front of L (ct 2) step on R in place, turning L out in front of R (ct 3) step fwd on L (Ct 4)

VARIATION OF PART II

- 1 Same as Meas 1, Part II
- 2 Facing ctr, step R to R (ct 1) step L behind R (ct 2) step R to R (ct 2) hold (ct 3) touch L to floor (ct 4) \*\*
- 3 Hop on R (ct 1) small leap onto L (ct 2) hold (ct 3) touch R to floor (ct 4) \*\*
- 4 Hop on L (ct 1) small leap onto R (ct 2) hold (ct 3) touch L to floor (ct 4) \*\*
- 5 Same as Meas 5, Part II

\*\* A double step may be substituted. Therefore, a "touch L" could be changed to quick left-right, and a "touch R" to a quick right-left.



LAŽI VERE

LAŽI, LAŽI VERE

I:

Laži, laži Vere, laži koj ke lažeš,  
samo mene Vere, nemoj da me lažeš,  
samo mene Vere, nemoj da me lažeš.

II:

Jas si imam Vere, lele jas si imam,  
jas si imam Vere, do tri bolesti,  
jas si umam Vere, do tri bolesti.

III:

Prva bolest Vere, lele prva bolest,  
prva bolest Vere, izgorev za tebe,  
prva bolest Vere, izgorev za tebe.

IV:

Vtora bolest Vere, lele vtora bolest,  
vtora bolest Vere, lадnite meani,  
vtora bolest Vere, lадnite meani.

V:

Treta bolest Vere, lele treta bolest,  
treta bolest Vere, umiram za tebe  
treta bolest Vere, umiram za tebe.

DON'T LIE TO ME VERE

I:

Lie to someone you can Vere,  
but you can not lie to me. 2 X

II:

I've got Vere, oh I've got,  
I've got Vere, oh three diseases 2 X

III:

The first disease Vere, oh the first one,  
the first one Vere, oh I'm burning for you 2 X

IV:

The second disease, Vere, oh the second one,  
the second one Vere is the cool taverns 2 X

V:

The third disease Vere, oh the third one,  
the third one Vere, I'm dying for you 2 X

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolarovski

NEVESTINSKO  
(Central Macedonia)

*From the Bitola region - 1975*  
TRANSLATION: A womens bridal dance from around Bitola, learned by the bride to be prior to her wedding and danced with other new brides of up to five years following her in the line. The dance is danced for village holidays, religious celebrations and weddings.

RECORD: See ~~errata~~ *Disc 1001*  
FORMATION: Line dance, arms are held up and slightly fwd from the elbow. R ft free.  
RYTHM: 7/8 (Slow-quick-quick)

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7/8 PATTERN

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Meas

- 1 Facing slightly and moving R, step R forward, step L together, step R forward.
- 2 Repeat meas 1 starting with L
- 3 Continuing in R-LOD Walk R fwd, walk L fwd.
- 4 Turning to face ctr, step R sdw, step L together, step R in place
- 5 Moving twd ctr, step L fwd, step R together step L in place
- 6 Moving on angle in R-LOD, walk R fwd, walk L fwd
- 7 Turning to face ctr, step R sideward step L together, step R in place
- 8 Moving twd center, step L fwd, step R together step L in place
- 9 Moving straight back, step R bwd, step L together, step R in place
- 10 Turning to face L LOD, walk L fwd, walk R fwd
- 11 Turning to face R-LOD, walk L bwd, walk R bwd
- 12 ~~Turning to face ctr~~, step L sideward, step R together, step L in place.

NOTE: Step-together-steps are done stepping on the toe of the foot and moving to the heel with a plie of the knee.

*Style: The steps are done by stepping on the toe of the foot with a plie of the knee. The steps are done in a line.*

Description by Virginia Topitzes

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolarovski

PRISTINKA  
(Macedonia)

This is a Gypsy dance brought to Skopje from Pristina, the capital of Kosovo Metohija.

RECORD: Makedonski Tanec AK 004, Side A, Band 4

FORMATION: Line dance

RHYTHM: 9/16 (Slow-Slow-Slow-Quick-Slow)

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9/16

PATTERN

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Meas

PART I

- 1 Facing center, moving backwards diagonally to the R, walk R,L,R, and in place L-R.
- 2 Moving forward diagonally to the R, walk L,R,L, and in place R-L.

PART II

Facing center, step R to R, step L behind R, in place step on R in front of L, small bounce onto L in back of R, step on R in place.

There is no sequence to the dance. The leader signals the changes. The clarinet solo is usually considered a good place for the change.

Notes by Cindi Saunders



1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolarovski

SIPTARKA  
(Macedonia)

*Siptarka, Skopje - Macedonia*  
This is an arrangement of several figures of the dance Sota which is done by the large Albanian population of Macedonia and Kosovo. Sota is done at all weddings and celebrations by couples, individuals or lines. Atanas has selected several of these figures from among the many he has learned from villagers and dancers of the Kosovo ensemble.

RECORD: *See errata Yugoslav Folk Dance, 1975, pp. 10-11*

FORMATION: Couples, individuals or lines, *hands joined at elbow. Right*

2/4

*Siptarka*  
PATTERN

Meas

PATTERN I: HANDS ARE HELD DOWN

- 1 Travelling in LOD step fwd on R,L (cts 1,2) *up on left foot*
- 2 Step fwd on R (ct 1) lift L in front of R (ct 2)
- 3 L still held in front bend R knee til both ft touch ground and bounce on R twice (cts 1,2,&)
- 4 Step on L next to R (ct 1) lift R behind L (ct 2)  
Repeat pattern 1, seven more times

PATTERN II: HANDS HELD AT SHLDR LEVEL

- 1 Facing ctr bounce on both ft R slightly in front of L (ct 1) bounce twice on R while moving L around in front of R (ct 2-&)
- 2 Repeat Pattern II, meas 1, opp ftwk
- 3-4 Repeat Pattern II, meas 1-2
- 5 Bounce *(in)* on both ft, R slightly in back of L (ct 1) bounce twice on R while moving L around behind R (cts 2,&)
- 6 Repeat Pattern II, meas 5, opp ftwk
- 7-8 Repeat Pattern II, meas 5-6

PATTERN III: HANDS HELD DOWN

- 1 Travelling in LOD step fwd on R,L (cts 1,2) *up on left foot*
- 2 Small leap on R (ct 1) step on L in back of R (ct 2) *up on left foot*
- 3 Bounce on both ft, L slightly in front of R (ct 1) bounce twice on R lifting L slightly off ground (cts 2,&)
- 4 L still in front of R, bounce on both (ct 1) bounce twice on L lifting R slightly off floor (ct 2,&)  
Repeat Pattern III, seven more times, *then up on left foot*

PATTERN IV: HANDS HELD AT SHLDR LEVEL

- 1 Facing ctr but travelling sdw in LOD, touch R toe to R (ct 1) step on R (ct 2) close L to R (ct &)
- 2-3 Repeat Pattern IV, meas 1 two more times
- 4 In place step R,L,R, (cts 1,2,&)

Siptarka, Cont-Page 2

5-8 Repeat Pattern IV, meas 1-4, opp ftwk  
*Repeat meas 1-4, opp ftwk, each dancer turns CCW once around the other  
- small circular drill.*

PATTERN V: DROP HANDS, MOVE FREELY AT SHLDER LEVEL

1-4 Same ftwk as in Pattern IV but now each dancer moves alone  
in a small circle with R leading around CCW.

4-8 Repeat Pattern V, meas 1-4, opp ftwk  
Repeat Pattern IV once  
Repeat Pattern V once

PATTERN VI: HANDS HELD LOW

1 Travelling in LOD, step fwd on R (ct 1) close L to R (ct 2)  
small step with R (ct &)

2 Repeat Pattern VI, meas 1, opp ftwk

3-4 Repeat Pattern VI, meas 1-2

5 In place, step on R in front of L (ct 1) small bounce onto  
L in back of R (ct 2) step on R in place (ct &)

6 Repeat Pattern VI, meas 5, opp ftwk

7-8 Repeat Pattern VI once.

*13-16 Repeat meas 1-4, opp ftwk & closed L  
17-20 Repeat meas 1-4, opp ftwk  
21-24 In place, step on R (ct 1) step L (ct 2)*

Notes by K. Kantor

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolarovski

✓  
SOPSKA PETORKA

PRONOUNCED: Shop' ska Pet' or ka *Shope - Petorka*  
This is probably the most famous exhibition dance in Yugoslavia. It is based on dance movements of the Shope people living in Eastern Macedonia and Western Bulgaria. The special movements are intended to imitate various kinds of work. Petorka was choreographed by I. Mitsveski in 1953 for the Tanec Ensemble and was learned by Atanas at that time. It is called Petorka, because it is danced by five dancers, in line formation, using a belt hold, left arm over the right. The commands for the steps are called by the dancer in the middle.

The dance is notated in three parts, with each part having a number of steps. The music for Part I begins with a slow tempo, speeds up to a faster tempo, and speeds up again to a still faster tempo, ending with an abrupt short stop. The music for Part II begins, at a still faster tempo, which is continued for the rest of the dance. The music for Part II also comes to an abrupt stop, this time of longer duration, at which time the dancers mimic the felling of a tree. The music for Part III then begins, at the same tempo as the music for Part II.

The music is in 2/4 meter, but is notated with four counts per measure to make notation easier.

RECORD: See errata *Yugoslav Folk Dance*

- Meas      PART I: LESNOTO TYPE STEP - Slow Tempo
- 1-2      8 ct introduction
- 3-11      Three, 3 measure Lesnoto steps as follows:
- 3      Moving in LOD in slight crouch, step on R to R (ct 1)  
hold (ct 2) step on L across in front of R (ct 3) hold (ct 4)
- 4      Step on R to R (ct 1) hold (ct 2) lift R leg, bending L  
knee (ct 3) hold (ct 4)
- 5      Step on L to L (ct 1) hold (ct 2) lift R leg, bending R  
knee (ct 3) hold (ct 4)
- 6-8      Repeat action of meas 3-5
- 9-11      Repeat action of meas 3-5
- 1      PART I: MIDDLE TEMPO - 4 SLOW ROCKING STEPS
- 1      Step on R to R, leaning body to R, holding L in place  
(ct 1) hold (ct 2) bounce slightly on R (ct 3) hold (ct 4)
- 2      Step L to L, leaning body to L, holding R in place (ct 1)  
hold (ct 2) bounce slightly on L (ct 3) hold (ct 4)
- 3-4      Repeat meas 1-2
- 1      FAST TEMPO: 6 FAST ROCKING STEPS
- 1      Step on R to R, leaning body to R, holding L in place (ct 1)  
bounce on R (ct 2) step on L to L (ct 3) bounce on L (ct 4)
- 2-3      Repeat action of meas 1 two more times for a total of 6

fast rocking steps.

- 4 Close feet together sharply (ct 1) hold (2-3-4)

PART II: BEGINNING OF VERY FAST TEMPO

BASIC STEP FOR PARTS II & III

Counting 4 counts per meas, the basic step is a 6 count step, therefore using 1 1/2 meas. With a sharp, high stepping action step on L in place (meas 1, ct 1) hop on L (ct 2) step on R in place (ct 3) step on L in place (ct 4) step on R in place (meas 2, ct 1) hop on R in place, kicking L sharply fwd and back (meas 2, ct 2)

FIVE BASIC STEPS

- 1-8 Do five basic steps as described above, using 30 counts. In fifth basic on count 29, the leader calls "a sega" in preparation for the first figure step.

TRANSITION STEP FROM BASIC TO "A SEGA"

- 8 Step on L in place (ct 31) hop on L (ct 32)

"A SEGA"-DO IT NOW (change the steps now)

- 9 Step on R in place, turning face to L, swinging L to side like a bell (ct 1) hop on R (ct 2) step on L in place, turning face to R, swinging R to side like a bell (ct 3) hop on L (ct 4)
- 10 Repeat action of meas 9, cts 1, 2 (cts 1-2) step on L in place, lifting R next to L, with R knee bent, and toe pointing down, (ct 3) hop on L (ct 4)

ONE, TWO, THREE, STAMPS- FOUR TIMES

- 11 With high stepping action, step on R in place (ct 1) step on L in place (ct 2) step on R in place (ct 3) stamp L ft sharply, slightly fwd, bending at waist (ct 4)
- 12 Repeat meas '11, opp ftwk, starting on L
- 13-14 Repeat meas 11-12

FAST PAS DE BASQUE STEPS R, L. KICK, KICK, STEP STEP--Two times

- 15 Step on R to R (ct 1) step on L crossing in front of R (ct &) step on R in place (ct 2) repeat action cts 1, &, 2 using opp ftwk, starting with L (cts 3, &, 4)
- 16 Leap on R in place, kicking L sharply across in front of R, L knee bent (ct 1) leap on L in place, kicking R sharply across in front of L, R knee bent (ct 2) step sharply in place on R, lifting L (ct 3) step sharply in place on L, lifting R (ct 4)
- 17-18 Repeat meas 15-16

STAMP, TWO, THREE, FOUR- Four times

- 19 Stemp R slightly fwd, bending at waist (ct 1) step sharply on R in place (ct 2) step on L in place (ct 3) step on R in place (ct 4)
- 20 Reverse of meas 19, starting with stamp on L
- 21-22 Repeat meas 19-20

SLOW STAMP, THREE SLOW STEPS BACKING UP

- 23 Stamp on R (ct 1) hold (ct 2) step back on R (ct 3) hold (ct 4)  
24 Step back on L (ct 1) hold (ct 2) step back on R (ct 3) hold  
(ct 4) Leader calls "ee-ha", the call for the basic step.

FOUR BASIC STEPS

- 25-30 Do four basic steps, 6 meas, 24 cts. Leader calls "seci"

SECI (sech' ee) CHOP, as in "chop the tree"

- 31 Step sharply fwd on L (ct 1) hop on L, kicking R fwd, knee  
straight (ct 2) sweep R ft back crossing over L (ct 3) hop  
on L, kicking R fwd again (ct 4)  
32 Repeat action of meas 31, cts 3-4 two more times (cts 1-4)  
33 On ct 1, there is a single staccato note. Step firmly fwd  
on R, swinging L in front with bent knee, and hold

MUSIC STOPS. END PART II

PART III

FELLING A TREE

Dancers mimic the pushing down of a tree. When choral group  
sings "ō-o-o-oh", dancers begin falling fwd on L, landing on  
L, when choral group sings "ha". There is a slight hold. The  
choral group shouts "ee, ha, ha". Dancers step on the spot,  
R, L, R with this shout.

FAST MUSIC BEGINS AGAIN, BASIC STEP 2 TIMES

- 1-3 Do two basic steps, backing up to floor position for "asega"  
steps (cts 1-12)

TRANSITION STEP

- 4 Step on L in place (ct 1) hop on L (ct 2) step on R in place,  
as leader calls "krši" (ct 3) step on L in place (ct 4)

KRŠI (ker' shee) 8 TWISTING STEPS

- 5 Step on R across L, twisting body to L (ct 1) hop on R twisting  
body to ctr, The hop is delayed, and shortened timewise, to  
become a skip (ct 2) step on L across R, twisting body to R (ct 3)  
skip on L, twisting body to center (ct 4)  
6-7 Repeat meas 5 two more times (4 more step-skips)  
8 Repeat action of meas 5, cts 1, 2 (cts 1-2) close L to R (ct 3)  
Leader calls "ee ha". Hold (ct 4)

STEP GROUP II -FIVE BASIC STEPS. TRANSITION TROJNO (Troy'no) 3 times

- 1-8 Five basic steps ending fifth basic step with a stamping step  
on R (ct 29) leader calls "TROJNO". Swing L fwd and across in  
front of R, high swing (ct 30) step on L across R (ct 31) swing  
R slightly to R (ct 32).

TROJNO. 7 STEPS LEFT. 7 STEPS RIGHT. 7 STEPS LEFT. BASIC STEP, CLOSE

- 9 Step on R across L, bending slightly fwd at waist and turning

- head to L (ct 1) step on L to L(ct 2) Repeat cts 1,2(cts 3-4)  
10 Repeat meas 9, cts 1,2 (cts 1-2) step R across L swinging L slightly to L (ct 3) hop on R (ct 4)  
11-12 Reverse meas 9 ,10 starting with L stepping to R 7 steps.  
13-14 Same as meas 9,10, moving to left  
15-16 Basic step (cts 1-6). Step on L next to R (ct 7) hold(ct 3)  
Leader calls "ee ha"

STEP GROUP III. FIVE BASIC STEPS. CLOSE. ONE BASIC STEP. KOPNI

- 1-8 Five basic steps (cts 1-30) Close L to R (ct 31) hold (ct 32)  
Leader calls "ee ha"  
9-10 One basic step (cts 1-6) Leader calls "KOPNI"  
TRANSITION TO KOPNI (kop' nee) DIG  
10 & Step on L sharply fwd (ct 7) hop on L, kicking R fwd, knee not bent (ct 8)

KOPNI- 3 SCOOPS ONE FWD KICK

- 11 Swing R straight back with scooping action(ct 1) slight hop on L, kicking R fwd (ct 2) repeat c,2 (cts 3-4)  
12 Swing R straight back (ct 1) slight hop on L, holding R in back (ct 2) swing R sharply fwd (ct 3) hop on L (ct 4)  
SQUAT JUMP. STRIDE THREE STEPS FWD  
13 Full squat jump on both ft (ct 1) rise (ct 2) stride fwd on R (ct 3) hold (ct 4)  
14 Stride fwd on L (ct 1) hold (ct 2) stride fwd on R (ct 3) hold(ct 4)  
FOUR FAST PAS DE BASQUES BACKING UP  
15 Pas de basque R, L, R, backing up to regular floor position (cts 1, &, 2) Pas de basque L, R, L, (cts 3, &, 4)  
16 Repeat meas 15. Pas de basque R, L, R; L, R, L. (cts 1-4) Leader calls "ee ha"

STEP GROUP IV. FOUR BASIC STEPS. STEP HOP FWD. ZAVRTI

- 1-6 Four basic steps(24 counts) Leader calls ZAVRTI (zav're tee)TURNING  
7 Step on L sharply fwd (ct 1) hop on L swinging R to R (ct 2) swing R across in front of L with circular scooping action, from thigh down and around, like the turning of a mill (ct 3) hop on L, swinging R to R (ct 4)  
8 Repeat action of meas 7, cts 3,4 (cts 1-2) leap on R (ct 3) stamp on L slightly fwd, bending upper part of body fwd (ct 4)

STEP GROUP V. FOUR BASIC STEPS. STEP FWD. KOSI(kosh-ee)SCYTHE-LIKE

- 1-6 4 basic steps (24 counts) Leader calls KOSI  
7 Step on L fwd, bending low, leaving R ft in back (ct 1) swing R around to R (ct 2) step on R across L, body bent, turning face to L, L ft held in back (ct 3) swing L to L (ct 4)  
8 Step on L across in front of R, body bent, turning face to R, R ft held in back (ct 1) swing R to R(ct 2) step fwd on R, straightening body (ct 3) hold(ct 4) Leader calls "ee ha"

STEP GROUP VI. FIVE BASIC STEPS. ZAPLI(zap'lee) THE END

- 1-8 5 basic steps (cts 1-30) Leader calls "ZAPLI" Step on L sharply fwd (ct 31) hop on L, extending R strrt fwd in front (ct 32)  
9 There is a single staccato note, ct 1, strike R heel sharply to floor slightly fwd and to R of L on this count.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolarovski

SREĆNA LJUBOV  
(Macedonia)

*Strumica : Eubalcan. Folk. Dance*  
This is a dance from the region of Strumica (East Macedonia).  
The song is sung before a wedding and speaks of happy love.

RECORD: Makedonski Tanec AK 004 Side A, Band 1

FORMATION: Line dance; arms are held up in Part I and down in Part II.

RHYTHM: 7/8 (Slow-Quick-Quick) Part I 9/16 Part II

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PATTERN

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Meas PART I: Lesnoto-type step

- 1 Facing ctr, step R to R, step L behind R with a slight bounce lift.
- 2 Step R to R, lift on R (lifting L knee)
- 3 Step forward on L, lift on L (lifting R behind L calf)
- 4-12 Repeat meas 1-3

PART II: 9/16 Rhythm (S-S-S-Q-S)

Includes 16 meas of vocal, plus 8 meas of orchestra

- 1 In RLOD walk R,L,R,L-R (The L-R represents a quick change)
- 2 Walk L,R,L,R-L (The R-L is done in place. A step on the R, and a stop with a bounce may be substituted.) On 2nd L begin moving slightly up (fwd). Next two measures move in the form of a triangle.
- 3 Moving diagonally left, walk R,L,R,L-R (or L-stop bounce)
- 4 Moving diagonally backward and slightly left, walk L,R,L,R-L (or R-stop bounce)

*Part II - 16 meas. Lines*

Notes by Cindi Saunders

SONGS & TRANSLATIONS

Srečna ljubov neka cuti

I.

Se sretnavme milo libe, ljubov započnavme,  
srca naši se zblížija, nie se sedovme,  
srca naši se zblížija, nie se sedovme,

Refren:

Srekna ljubov neka cuti stalno v srca naši,  
vesel život neka bide stalno vkuka naša.

II.

Bog ni dade tri dečinja, sin, kerka pak maško,  
život vesel v kuka nie, stalno smeh se sluša.

Refren:

III.

Radost tie golema se trite čeda naši,  
radost oni v kuka, nosta život vesel činat.

Refren:

A Happy Love is Blooming

I.

We met dear, we started love,  
our hearts got close and we got married.        2 X

Chorus:

A happy love is blooming in our hearts for ever  
our house is full of happy life.

II:

God gave us three children, a son a daughter and a son again  
our life is happy at home, children's laughing makes a part of it

Chorus:

III:

All three of them, gave great happiness to us,  
house full of joy, hearts full of love:

Chorus:



1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

BARIŞ HALAYI  
(Turkey)

SOURCE: Learned in Berkeley in 1968

RECORD: GARIK 102, Side I, Band 2

FORMATION: M and W in curved lines of 6-8 people, NO MORE, around a circle, interlocked fingers, hands down at sides, close bodies, L shldr in front of L neighbor's R shldr.

STYLING: Arms remain firmly at sides throughout the dance; own arms squeeze slightly twd middle of body to apply pressure against neighbors' arms. Knees are "bouncy" for most steps. Men shout "HUH-HUH" in rhythm on off-beat, women follow with uyulations.

Note: Halay steps arranged to fit music.

4/4

PATTERN

Meas

INTRODUCTION

During musicians' solo, dancers stand in their tight curved lines and "sway" slowly from side to side, following the leader at the head of the line. Leaders on each end stand with ft spread apart for solid balance; dancers in-between stand with ft tog. As you lean to R, push down with R arm and pull up with L, keeping both arms very straight and leaning with WHOLE body. As you lean to L, push down with L arm and pull up with R.

FIG I: BOUNCE ON RIGHT

- 1 Beginning with metered music, facing ctr, moving R with "bouncy" steps, step R (ct 1) step L behind R (ct 2) step R (ct 3) close L to R, keeping wt on R (ct 4)
- 2 Put L fwd with no wt, flexing both knees and leaning bwd (ct 1) straightening body and both knees, L sliding midway back to place, bounce on R heel twice, tapping L lightly with each bounce (cts 2-&) repeat ct 1 (ct 3) step L next to R and straighten body (ct 4)
- 3-8 Repeat meas 1-2 three more times, leader signaling change to next pattern by calling "GEÇ, GEÇ" (pronounced "GECH, GECH") during meas 8, in rhythm to music or, the leader may call "GEÇ, GEÇ" after any number of repeats of Part I.

"GEÇ, GEÇ"

FIG II: CIRCLES

- 1 Repeat meas 1, Part I
- 2 Feet tog, flex knees and describe a circle from L to R (cts 1-2) repeat cts 1,2 (cts 3-4)

3-8 Repeat meas 1-2 until leader calls "GEÇ,GEÇ" as explained  
or until at the end of Part I.

"GEÇ,GEÇ"

PART III: JUMPS

1 Repeat meas 1, Part I

2 Feet tog, jump fwd, flexing both knees and leaning body  
bwd (ct 1) jump back to place, straightening knees and  
body and bounce twice on both heels (cts 2-&) repeat  
ct 1 (ct 3) jump back to place, straightening knees and  
body (ct 4)

3-8 Repeat meas 1-2 until leader calls "GEÇ,GEÇ" as explained  
or at the end of Part I

until

"GEÇ,GEÇ"

PART IV: STEPS AND LIFT

1 Repeat meas 1, Part I

2 Repeat ct 1, meas 2, Part I (ct 1) step L next to R,  
straightening knees and body (ct 2) step R next to L  
(ct &) step L next to R (ct 3) lift R knee high, toe po  
pointing down, and lean body back (ct 4)

3-8 Repeat meas 1-2 until leader calls "GEÇ,GEÇ" as explained  
or at the end of Part I

until

"GEÇ,GEÇ"

Repeat Part I through IV until end of music.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolarovski

SIPTARKA  
(Macedonia)

*SIPTARKA: Siptarka - Siptarka*  
This is an arrangement of several figures of the dance Sota which is done by the large Albanian population of Macedonia and Kosovo. Sota is done at all weddings and celebrations by couples, individuals or lines. Atanas has selected several of these figures from among the many he has learned from villagers and dancers of the Kosovo ensemble.

RECORD: ~~See errata~~ *See errata in Siptarka - Siptarka*

FORMATION: Couples, individuals or lines, *hands joined at all times*

<u>2/4</u>	<u>PATTERN</u>
Meas	<u>PATTERN I: HANDS ARE HELD DOWN</u>
1	Travelling in LOD step fwd on R,L (cts 1,2)
2	Step fwd on R (ct 1) lift L in front of R (ct 2)
3	L still held in front bend R knee til both ft touch ground and bounce on R twice (cts 1,2,&)
4	Step on L next to R (ct 1) lift R behind L (ct 2) Repeat pattern 1, seven more times
	<u>PATTERN II: HANDS HELD AT SHLDR LEVEL</u>
1	Facing ctr bounce on both ft R slightly in front of L (ct 1) bounce twice on R while moving L around in front of R (ct 2-&)
2	Repeat Pattern II, meas 1, opp ftwk
3-4	Repeat Pattern II, meas 1-2
5	Bounce on both ft, R slightly in back of L (ct 1) bounce twice on R while moving L around behind R (cts 2,&)
6	Repeat Pattern II, meas 5, opp ftwk
7-8	Repeat Pattern II, meas 5-6
	<u>PATTERN III: HANDS HELD DOWN</u>
1	Travelling in LOD step fwd on R,L (cts 1,2)
2	Small leap on R (ct 1) step on L in back of R (ct 2)
3	Bounce on both ft, L slightly in front of R (ct 1) bounce twice on R lifting L slightly off ground (cts 2,&)
4	L still in front of R, bounce on both (ct 1) bounce twice on L lifting R slightly off floor (ct 2,&) Repeat Pattern III, seven more times
	<u>PATTERN IV: HANDS HELD AT SHLDR LEVEL</u>
1	Facing ctr but travelling sdw in LOD, touch R toe to R (ct 1) step on R (ct 2) close L to R (ct &)
2-3	Repeat Pattern IV, meas 1 two more times
4	In place step R,L,R, (cts 1,2,&)

Siptarka, Cont-Page 2

5-8 Repeat Pattern IV, meas 1-4, opp ftwk

9-12

*Repeat meas 1-4, opp ftwk, but do not turn CCW one time as in P. IV  
small counter-clockwise turn.*

PATTERN V: DROP HANDS, MOVE FREELY AT SHLDER LEVEL

1-4 Same ftwk as in Pattern IV but now each dancer moves alone in a small circle with R leading around CCW.

4-8 Repeat Pattern V, meas 1-4, opp ftwk

Repeat Pattern IV once

Repeat Pattern V once

PATTERN VI: HANDS HELD LOW

1 Travelling in LOD, step fwd on R (ct 1) close L to R (ct 2) small step with R (ct &)

2 Repeat Pattern VI, meas 1, opp ftwk

3-4 Repeat Pattern VI, meas 1-2

5 In place, step on R in front of L (ct 1) small bounce onto L in back of R (ct 2) step on R in place (ct &)

6 Repeat Pattern VI, meas 5, opp ftwk

7-8 Repeat Pattern VI once.

13-16  
17-20  
21

*Repeat meas 1-4, opp ftwk & alternate  
Repeat meas 1-2, opp ftwk  
step on R (ct 1) step L (ct 2)*

Notes by K. Kantor

Presented by Atanas Kolarovski

SOPSKA PETORKA

PRONOUNCED: Shop' -ska-Pet' -or-ka *Shop'ska-Petorka*  
 This is probably the most famous exhibition dance in Yugoslavia. It is based on dance movements of the Shope people living in Eastern Macedonia and Western Bulgaria. The special movements are intended to imitate various kinds of work. Petorka was choreographed by I. Mitsveski in 1953 for the Tanec Ensemble and was learned by Atanas at that time. It is called Petorka, because it is danced by five dancers, in line formation, using a belt hold, left arm over the right. The commands for the steps are called by the dancer in the middle.

The dance is notated in three parts, with each part having a number of steps. The music for Part I begins with a slow tempo, speeds up to a faster tempo, and speeds up again to a still faster tempo, ending with an abrupt short stop. The music for Part II begins, at a still faster tempo, which is continued for the rest of the dance. The music for Part II also comes to an abrupt stop, this time of longer duration, at which time the dancers mimic the felling of a tree. The music for Part III then begins, at the same tempo as the music for Part II.

The music is in 2/4 meter, but is notated with four counts per measure to make notation easier.

RECORD: See errata *Yugoslav Folk Dance Record 1975*

- Meas PART I: LESNOTO TYPE STEP-Slow Tempo  
 1-2 8 ct introduction  
 3-11 Three, 3 measure Lesnoto steps as follows:  
 3 Moving in LOD in slight crouch, step on R to R (ct 1) hold (ct 2) step on L across in front of R (ct 3) hold (ct 4)  
 4 Step on R to R (ct 1) hold (ct 2) lift L leg, bending L knee (ct 3) hold (ct 4)  
 5 Step on L to L (ct 1) hold (ct 2) lift R leg, bending R knee (ct 3) hold (ct 4)  
 6-8 Repeat action of meas 3-5  
 9-11 Repeat action of meas 3-5

- PART I: MIDDLE TEMPO-4 SLOW ROCKING STEPS  
 1 Step on R to R, leaning body to R, holding L in place (ct 1) hold (ct 2) bounce slightly on R (ct 3) hold (ct 4)  
 2 Step L to L, leaning body to L, holding R in place (ct 1) hold (ct 2) bounce slightly on L (ct 3) hold (ct 4)  
 3-4 Repeat meas 1-2

- FAST TEMPO: 6 FAST ROCKING STEPS  
 1 Step on R to R, leaning body to R, holding L in place (ct 1) bounce on R (ct 2) step on L to L (ct 3) bounce on L (ct 4)  
 2-3 Repeat action of meas 1 two more times for a total of 6

fast rocking steps.

4 Close feet together sharply (ct 1) hold (2-3-4)

PART II: BEGINNING OF VERY FAST TEMPO

BASIC STEP FOR PARTS II & III

Counting 4 counts per meas, the basic step is a 6 count step, therefore using 1 1/2 meas. With a sharp, high stepping action step on L in place (meas 1, ct 1) hop on L (ct 2) step on R in place (ct 3) step on L in place (ct 4) step on R in place (meas 2, ct 1) hop on R in place, kicking L sharply fwd and back (meas 2, ct 2)

FIVE BASIC STEPS

1-8 Do five basic steps as described above, using 30 counts. In fifth basic on count 29, the leader calls "a sega" in preparation for the first figure step.

TRANSITION STEP FROM BASIC TO "A SEGA"

8 Step on L in place (ct 31) hop on L (ct 32)

"A SEGA"-DO IT NOW (change the steps now)

9 Step on R in place, turning face to L, swinging L to side like a bell (ct 1) hop on R (ct 2) step on L in place, turning face to R, swinging R to side like a bell (ct 3) hop on L (ct 4)

10 Repeat action of meas 9, cts 1, 2 (cts 1-2) step on L in place, lifting R next to L, with R knee bent, and toe pointing down, (ct 3) hop on L (ct 4)

ONE, TWO, THREE, STAMPS- FOUR TIMES

11 With high stepping action, step on R in place (ct 1) step on L in place (ct 2) step on R in place (ct 3) stamp L ft sharply, slightly fwd, bending at waist (ct 4)

12 Repeat meas 11, opp ftwk, starting on L

13-14 Repeat meas 11-12

FAST PAS DE BASQUE STEPS R, L. KICK, KICK, STEP STEP--Two times

15 Step on R to R (ct 1) step on L crossing in front of R (ct 2) step on R in place (ct 2) repeat action cts 1, 2 using opp ftwk, starting with L (cts 3, 4)

16 Leap on R in place, kicking L sharply across in front of R, L knee bent (ct 1) leap on L in place, kicking R sharply across in front of L, R knee bent (ct 2) step sharply in place on R, lifting L (ct 3) step sharply in place on L, lifting R (ct 4)

17-18 Repeat meas 15-16

STAMP, TWO, THREE, FOUR- Four times

19 Stamp R slightly fwd, bending at waist (ct 1) step sharply on R in place (ct 2) step on L in place (ct 3) step on R in place (ct 4)

20 Reverse of meas 19, starting with stamp on L

21-22 Repeat meas 19-20

SLOW STAMP, THREE SLOW STEPS BACKING UP

- 23 Stamp on R (ct 1) hold (ct 2) step back on R (ct 3) hold (ct 4)  
24 Step back on L (ct 1) hold (ct 2) step back on R (ct 3) hold  
(ct 4) Leader calls "ee-ha", the call for the basic step.

FOUR BASIC STEPS

- 25-30 Do four basic steps, 6 meas, 24 cts. Leader calls "seci"

SECI (sech' ee) CHOP, as in "chop the tree"

- 31 Step sharply fwd on L (ct 1) hop on L, kicking R fwd, knee  
straight (ct 2) sweep R ft back crossing over L (ct 3) hop  
on L, kicking R fwd again (ct 4)  
32 Repeat action of meas 31, cts 3-4 two more times (cts 1-4)  
33 On ct 1, there is a single staccato note. Step firmly fwd  
on R, swinging L in front with bent knee, and hold

MUSIC STOPS. END PART II

PART III

FELLING A TREE

Dancers mimic the pushing down of a tree. When choral group  
sings "ō-o-o-oh", dancers begin falling fwd on L, landing on  
L, when choral group sings "ha". There is a slight hold. The  
choral group shouts "ee, ha, ha". Dancers step on the spot,  
R, L, R with this shout.

FAST MUSIC BEGINS AGAIN, BASIC STEP 2 TIMES

- 1-3 Do two basic steps, backing up to floor position for "asega"  
steps (cts 1-12)

TRANSITION STEP

- 4 Step on L in place (ct 1) hop on L (ct 2) step on R in place,  
as leader calls "krši" (ct 3) step on L in place (ct 4)

KRŠI (ker' shee) 8 TWISTING STEPS

- 5 Step on R across L, twisting body to L (ct 1) hop on R twisting  
body to ctr, The hop is delayed, and shortened timewise, to  
become a skip (ct 2) step on L across R, twisting body to R (ct 3)  
skip on L, twisting body to center (ct 4)  
6-7 Repeat meas 5 two more times (4 more step-skips)  
8 Repeat action of meas 5, cts 1, 2 (cts 1-2) close L to R (ct 3)  
Leader calls "ee ha". Hold (ct 4)

STEP GROUP II - FIVE BASIC STEPS. TRANSITION TROJNO (Troy'no) 3 times

- 1-8 Five basic steps ending fifth basic step with a stamping step  
on R (ct 29) leader calls "TROJNO". Swing L fwd and across in  
front of R, high swing (ct 30) step on L across R (ct 31) swing  
R slightly to R (ct 32).

TROJNO. 7 STEPS LEFT. 7 STEPS RIGHT. 7 STEPS LEFT. BASIC STEP, CLOSE

- 9 Step on R across L, bending slightly fwd at waist and turning

- head to L (ct 1) step on L to L(ct 2) Repeat cts 1,2(cts 3-4)  
10 Repeat meas 9, cts 1,2 (cts 1-2) step R across L swinging L slightly to L (ct 3) hop on R (ct 4)  
11-12 Reverse meas 9, 10 starting with L stepping to R 7 steps.  
13-14 Same as meas 9, 10, moving to left  
15-16 Basic step (cts 1-6). Step on L next to R (ct 7) hold(ct 8)  
Leader calls "ee ha"

STEP GROUP III. FIVE BASIC STEPS. CLOSE. ONE BASIC STEP. KOPNI

- 1-3 Face basic steps (cts 1-30) Close L to R (ct 31) hold (ct 32)  
Leader calls "ee ha"  
9-10 One basic step (cts 1-6) Leader calls "KOPNI"  
TRANSITION TO KOPNI (kop' nee) DIG  
10 & Step on L sharply fwd (ct 7) hop on L, kicking R fwd, knee not bent (ct 8)

KOPNI- 3 SCOOPS ONE FWD KICK

- 11 Swing R straight back with scooping action(ct 1) slight hop on L, kicking R fwd (ct 2) repeat c, 2 (cts 3-4)  
12 Swing R straight back (ct 1) slight hop on L, holding R in back (ct 2) swing R sharply fwd (ct 3) hop on L (ct 4)  
SQUAT JUMP. STRIDE THREE STEPS FWD  
13 Full squat jump on both ft (ct 1) rise (ct 2) stride fwd on R (ct 3) hold (ct 4)  
14 Stride fwd on L (ct 1) hold (ct 2) stride fwd on R (ct 3) hold(ct 4)  
FOUR FAST PAS DE BASQUES BACKING UP  
15 Pas de basque R, L, R, backing up to regular floor position (cts 1, &, 2) Pas de basque L, R, L, (cts 3, &, 4)  
16 Repeat meas 15. Pas de basque R, L, R; L, R, L. (cts 1-4) Leader calls "ee ha"

STEP GROUP IV. FOUR BASIC STEPS. STEP HOP FWD. ZAVRTI

- 1-6 Four basic steps(24 counts) Leader calls ZAVRTI (zav're tee)TURNING  
7 Step on L sharply fwd (ct 1) hop on L swinging R to R (ct 2) swing R across in front of L with circular scooping action, from thigh down and around, like the turning of a mill (ct 3) hop on L, swinging R to R (ct 4)  
8 Repeat action of meas 7, cts 3,4 (cts 1-2) leap on R (ct 3) stamp on L slightly fwd, bending upper part of body fwd (ct 4)

STEP GROUP V. FOUR BASIC STEPS. STEP FWD. KOŠI(kosh-ee)SCYTHE-LIKE

- 1-6 4 basic steps (24 counts) Leader calls KOŠI  
7 Step on L fwd, bending low, leaving R ft in back (ct 1) swing R around to R (ct 2) step on R across L, body bent, turning face to L, L ft held in back (ct 3) swing L to L (ct 4)  
8 Step on L across in front of R, body bent, turning face to R, R ft held in back (ct 1) swing R to R(ct 2) step fwd on R, straightening body (ct 3) hold(ct 4) Leader calls "ee ha"

STEP GROUP VI. FIVE BASIC STEPS. ZAPLI(zap'lee) THE END

- 1-8 5 basic steps (cts 1-30) Leader calls "ZAPLI" Step on L sharply fwd (ct 31) hop on L, extending R strrt fwd in front (ct 32)  
9 There is a single staccato note, ct 1, strike R heel sharply to floor slightly fwd and to R of L on this count.



Presented by Atanas Kolarovski

SREĆNA LJUBOV  
(Macedonia)

*From the region of Strumica, East Macedonia*  
This is a dance from the region of Strumica (East Macedonia).  
The song is sung before a wedding and speaks of happy love.

RECORD: Makedonski Tanec AK 004 Side A, Band 1

FORMATION: Line dance; arms are held up in Part I and down in Part II.

RHYTHM: 7/8 (Slow-Quick-Quick) Part I 9/16 Part II

PATTERN

Meas PART I: Lesnoto-type step

- 1 Facing ctr, step R to R, step L behind R with a slight bounce lift.
- 2 Step R to R, lift on R (lifting L knee)
- 3 Step forward on L, lift on L (lifting R behind L calf)
- 4-12 Repeat meas 1-3

PART II: 9/16 Rhythm (S-S-S-Q-S)

Includes 16 meas of vocal, plus 8 meas of orchestra

- 1 In RLOD walk R,L,R,L-R (The L-R represents a quick change)
- 2 Walk L,R,L,R-L (The R-L is done in place. A step on the R, and a stop with a bounce may be substituted.) On 2nd L begin moving slightly up (fwd). Next two measures move in the form of a triangle.
- 3 Moving diagonally left, walk R,L,R,L-R (or L-stop bounce)
- 4 Moving diagonally backward and slightly left, walk L,R,L,R-L (or R-stop bounce)

*Part II - 8 meas. Line*

Notes by Cindi Saunders

SONGS & TRANSLATIONS

Srečna ljubov neka cuti

I.

Se sretnavme milo libe, ljubov započnavme,  
srca naši se zblížija, nie se sedovme,  
srca naši se zblížija, nie se sedovme,

Refren:

Srečna ljubov neka cuti stalno v srca naši,  
vesel život neka bide stalno vkuka naša.

II.

Bog ni dade tri dečinja, sin, kerka pak maško,  
život vesel v kuka nie, stalno smeh se sluša.

Refren:

III.

Radost tie golema se trite čeda naši,  
radost oní v kuka, nosta život vesel činat.

Refren:

A Happy Love is Blooming

I.

We met dear, we started love,  
our hearts got close and we got married.        2 X

Chorus:

A happy love is blooming in our hearts for ever  
our house is full of happy life.

II:

God gave us three children, a son a daughter and a son again  
our life is happy at home, children's laughing makes a part of it

Chorus:

III:

All three of them, gave great happiness to us,  
house full of joy, hearts full of love:

Chorus:

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

BARIŞ HALAYI ✓  
(Turkey)

SOURCE: Learned in Berkeley in 1968

RECORD: GARIK 102, Side I, Band 2

FORMATION: M and W in curved lines of 6-8 people, NO MORE, around a circle, interlocked fingers, hands down at sides, close bodies, L shldr in front of L neighbor's R shldr.

STYLING: Arms remain firmly at sides throughout the dance; own arms squeeze slightly twd middle of body to apply pressure against neighbors' arms. Knees are "bouncy" for most steps. Men shout "HUH-HUH" in rhythm on off-beat, women follow with uyulations.

Note: Halay steps arranged to fit music.

---

4/4

PATTERN

Meas

INTRODUCTION

During musicians' solo, dancers stand in their tight curved lines and "sway" slowly from side to side, following the leader at the head of the line. Leaders on each end stand with ft spread apart for solid balance; dancers in-between stand with ft tog. As you lean to R, push down with R arm and pull up with L, keeping both arms very straight and leaning with WHOLE body. As you lean to L, push down with L arm and pull up with R.

FIG I: BOUNCE ON RIGHT

- 1 Beginning with metered music, facing ctr, moving R with "bouncy" steps, step R (ct 1) step L behind R (ct 2) step R (ct 3) close L to R, keeping wt on R (ct 4)
  - 2 Put L fwd with no wt, flexing both knees and leaning bwd (ct 1) straightening body and both knees, L sliding midway back to place, bounce on R heel twice, tapping L lightly with each bounce (cts 2-&) repeat ct 1 (ct 3) step L next to R and straighten body (ct 4)
  - 3-8 Repeat meas 1-2 three more times, leader signaling change to next pattern by calling "GEÇ, GEÇ" (pronounced "GECH, GECH") during meas 8, in rhythm to music or, the leader may call "GEÇ, GEÇ" after any number of repeats of Part I.
- "GEÇ, GEÇ"

FIG II: CIRCLES

- 1 Repeat meas 1, Part I
- 2 Feet tog, flex knees and describe a circle from L to R (cts 1-2) repeat cts 1,2 (cts 3-4)

3-8 Repeat meas 1-2 until leader calls "GEÇ,GEÇ" as explained  
or until at the end of Part I.

"GEÇ,GEÇ"

PART III: JUMPS

1 Repeat meas 1, Part I

2 Feet tog, jump fwd, flexing both knees and leaning body  
bwd (ct 1) jump back to place, straightening knees and  
body and bounce twice on both heels (cts 2-&) repeat  
ct 1 (ct 3) jump back to place, straightening knees and  
body (ct 4)

3-8 Repeat meas 1-2 until leader calls "GEÇ,GEÇ" as explained  
or at the end of Part I

until

"GEÇ,GEÇ"

PART IV: STEPS AND LIFT

1 Repeat meas 1, Part I

2 Repeat ct 1, meas 2, Part I (ct 1) step L next to R,  
straightening knees and body (ct 2) step R next to L  
(ct &) step L next to R (ct 3) lift R knee high, toe po  
pointing down, and lean body back (ct 4)

3-8 Repeat meas 1-2 until leader calls "GEÇ,GEÇ" as explained  
or at the end of Part I

until

"GEÇ,GEÇ"

Repeat Part I through IV until end of music.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

KEMENGE  
Turkey


SOURCE: Günes Ataç, Istanbul, 1970. Kemenge is a gudulka-like instrument, although on this record the music is played by a saz. The "shh-shh-phew" sound is comparative to whistling at a girl.

RECORD: ÇARIK 101, Side II, Band 2

FORMATION: M and W in curved lines of 6-8 people around a circle, hands down at sides, arms a few inches from body, elbows straight, little fingers joined, back of hands face fwd.

STYLING Frequent shimmying; "loose, bouncy" feeling.

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2/4 (1 & 2 & da)                      PATTERN

---

meas      INTRODUCTION

1      Facing ctr, feet apart, knees flex marking time in place, keeping ft on floor: Step R, facing slightly RLOD, flexing knees (ct 1) tap L ball of ft in place, and straighten knees (ct &) flex and straighten knees again (cts 2-&-da)

2      Shift wt and step L, facing slightly LOD, flexing knees (ct 1) tap R ball of ft in place and straighten knees (ct &) flex and straighten knees again (cts 2-&-da) (Shimmy throughout intro)

3-16      Repeat meas 1-2

PART I:

         Pattern starts with singing. Raise arms so they are held out in front, above shldr ht, little fingers remain joined. Wrists are bent to allow hands to "hang" so that palms face down; fingers are relaxed and loose.

1      In place, facing ctr with wt on L, kick-brush R ball of ft diagonally fwd twice, while "bouncing" on L heel during each kick (cts 1-2)

2      Three little steps in place, ft next to each other, R, L, R

3-4      Repeat meas 1-2, opp ftwk

4-8      Repeat meas 1-4

9-10      Repeat meas 1-2

11      Jump to both with ft flat and slightly apart, knees flexed for a slight "squat-pos", hands pull down and back to shldrs, elbows bent (ct 1) hold and shimmy shldrs (cts & 2 & da)

12      Step fwd on R as hands quickly swing fwd and down behind body next to sides in a circular arc, elbows straight, body leaning slightly fwd (ct 1) step L in place as hands swing back up to "basic" shldr-ht position (ct 2)

Kemenge, Cont-Page 2

- 13-14 Repeat meas 1-2
- 15 Small leap to L on ct 1 as you repeat meas 1
- 16 Repeat meas 2
- 17-18 Repeat meas 11-12, but hands stay down and are held firmly at sides after ct 1, Meas 12
- 19-20 Repeat meas 1-2, keeping arms at sides.

PART II

- 1 Facing ctr and travelling to R, close line so dancers are close tog, step on L as R quickly goes stiff-legged out to side, R flat and pointing diagonally fwd, as whole body leans to L (ct 1) bounce on L heel once in place, still leaning to L (ct &) keeping ft spread apart, step on R in place with flat foot, still pointing diag fwd and lean whole body to R (ct 2) (Shimmy throughout this pattern.)
- 2-12 Repeat meas 1 except SLIDE L toward R on floor on ct 1 of each meas instead of just stepping L. This sliding motion enables you to progress twd E around the circle. Dancers should be close enough for this pattern so that own R is always in front of R neighbors' L, overlapping.

Repeat Parts I & II to end of music

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

BOMBILI  
Turkey

SOURCE: Serpil Uluğ, member of Tufem Folk Ensemble, Turkey, 1974  
From Sivas in Central Eastern Turkey

RECORD: ÇARIK 102, Side I, Band 1

FORMATION: M and W in one line around a circle, little fingers  
joined at shldr ht, elbows bent.

STYLING: Hands and knees "bounce" in rhythm throughout the dance,  
except where otherwise noted.

---

4/4

PATTERN

Meas

INTRODUCTION

4 Instrumental intro during which dancers stand in place,  
"bouncing" hands and knees in time to the music.

PART I: TRAVELLING LOD

1 Facing slightly LOD and travelling LOD, two "bouncy" two  
steps starting R (cts 1&2, 3&4)

2 Step R slightly to the outside of the circular path, flexing  
both knees and leaning bwd slightly (ct 1) step L across in  
front, leaning slightly fwd and straightening knees (ct 2)  
repeat cts 1,2 (cts 3-4) Arms do not "bounce" during these  
four counts, but follow the body, leaning alternately first  
bwd, fwd, bwd, fwd

3-4 Repeat meas 1-2

PART II: TRAVELLING TO CENTER

1 Facing ctr, wt on L, quickly lift R, toe pointing down,  
first up then fwd and down in a rapid smooth circular  
motion as though pedaling a bicycle, and step next to L  
(ct 1) step L next to R (ct 2) step R next to L (ct 3).  
These three steps tog are actually just a "two-step" done  
in place, with special Turkish styling on ct 1. Repeat cts  
1 & 2 with L beginning the circular motion (cts 3&4)

2 Repeat meas 1

3 To ctr, run R (ct 1) run L as hands swing down, straightening  
elbows (ct 2) jump on both, ft almost tog, hands remaining  
down (ct 3) hop on R, lifting L fwd, knee flexed slightly,  
toe pointing down, as hands swing back up to basic shldr  
height pos, elbows bent (ct 4)

4 Backing up and twisting body a little, step L (ct 1) step R  
(ct 2) jump on both (ct 3) hop on L, lifting R fwd, knee  
flexed slightly, toe pointing down (ct 4)  
Repeat Parts I & II to end of music.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

MANI  
Turkey

SOURCE: Learned from Günes Ataç, 1970, and from Yenner Can in Turkey, 1974. From Gaziantep in South Central Eastern Turkey, Mani translates "poem".

RECORD: ÇARIK 102, Side II, Band 3

FORMATION: M and W in curved lines of no more than 6-8 people, around in a circle; interlocked fingers, elbows touching sides, bent 90° so that forearms point directly fwd. R arm behind R neighbors' L arm, R shldr behind his L shldr (unless opp works better).

STYLING: Lines are tight and dance as a unit; arms squeeze slightly twd middle of body to apply pressure against neighbors' arms. Steps are done boldly, almost as stamps, except in Part V; frequent shimmying and vocalizations during dance, men yelling "HUH-HUH" on up-beat, women uyulating.

---

2/4

PATTERN

Meas

INTRODUCTION (Zurna solo)

1 Facing ctr, feet tog, flex knees (ct 1) double bounce on heels (cts 2-&)

2-4 Repeat meas 1

PART I: STAMP, STEPS, and "PUMP" (Dance begins with drum beat)

1 Facing ctr, stamp L to L and slightly fwd, pointing diagonally L, taking no wt (ct 1) step L across in front of R, bending both knees (ct 2)

2 Step R to R with small step, straightening both knees (ct 1) step L across in front of R, bending both knees (ct 2)

3 Step R to R with small step, straightening both knees (ct 1) "pump" L across in front of R (ct 2)

4 Stamp L next to R, no wt (ct 1) hold (ct 2)

5-20 Repeat meas 1-4 three more times, leader signaling change or to next pattern by calling "GEÇ, GEÇ" (Pro. "GECH, GECH") during meas 20, in rhythm. Or, leader may call "GEÇ, GEÇ" until signal after any number of repeats of this pattern.

"GEÇ, GEÇ"

PART II: HOP WITH HEEL

1 Facing ctr, hop on L with each ct, moving slightly twd R on each hop, as R heel forcefully touches in front of L (ct 1) and touches diagonally fwd to R (ct 2)

2 Repeat meas 1

3 Jump on both (ct 1) hop on R as L kicks up behind, toe pointed (ct 2)

4 Hop on R, touch L heel straight out in front, ankle flexed (ct 1) leap to L back in place, kicking R up



5-20 behind, toe pointed (ct 2)  
Repeat meas 1-4 until signal "GEÇ,GEÇ"

PART III: ROCKING

1 Facing ctr, moving slightly to R with small steps, leap-  
stamp R to R and fwd, leaning\_fwd slightly (ct 1) leap  
back to L, crossing behind R, straightening body (ct 2)  
2 Repeat meas 1  
3-4 Repeat meas 3-4, Part II  
5-20 Repeat meas 1-4 until signal "GEÇ,GEÇ"

PART IV: JUMPING

1 Facing ctr, feet tog, jump fwd, flexing both knees, and  
leaning body bwd (ct 1) jump back behind starting pos,  
leaning body fwd (ct 2)  
2 Repeat meas 1  
3 Repeat meas 3, Part II  
4 Stamp L next to R, taking wt (ct 1) hold (ct 2)  
5-20 Repeat meas 1-4 until signal "GEÇ,GEÇ"

PART V: POINT AND HOPS

1 Facing ctr, wt on R, quickly bring L up fwd and down,  
toe pointing down, in a smooth circular motion, and step  
L fwd (ct 1) step R in place (ct &) step L in its fwd  
position (ct 2)  
2 Hop on L ball of ft, pointing R toe and touching it with  
straight knee diagonally fwd, slightly to R (ct 1) leap  
to R back in place, kicking L up behind (ct 2)  
3 Hop on R ball of ft, pointing L toe and touching it with  
straight knee diagonally fwd, slightly to L (ct 1) leap  
to L back in place, kicking R up behind (ct 2)  
4 Fall onto both feet forcefully, feet flat, L diagonally  
fwd, slightly to L, knees slightly flexed (ct 1) hold  
(ct 2)  
5-20 Repeat meas 1-4 until signal "GEÇ,GEÇ"

Repeat Parts I-V to end of music.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

BÜLBÜL OY  
Turkey

PRONOUNCED: Buhlbuhl oy)"Nightingale,wow!")

SOURCE: This dance, from Artvin in Northeastern Turkey, was learned by Bora Özkök from members of the University of Istanbul performance group in 1970. The instruments playing the melody on the record are saz, a stinged instrument, and zurna, an oboe-like instrument.

RECORD: BOZOK 110, Side 1, Band 2

FORMATION: Long, mixed line, little fingers hooked at shldr ht. Dancers should keep own hands and elbows in front of own shldr; in other words, line should be tight, with neighbors' forearms touching.

STEPS & STYLING: This dance, like Veysel Bari, has 2 sections each of which goes with its own section of music. Step II begins with high note. Arms move throughout: in Step I, they move up and down in a bouncy fashion; in Step II, they move from side to side. Rhythm is 6/8 and each measure is counted thus: 1-&-a, 2-&-a. Begin dance at beginning of record (no intro)

---

6/8	PATTERN
meas	<u>STEP I</u>
1	Moving and facing LOD, walk R (cts 1&) step L just behind R (ct 2) walk R (cts 2&a)
2	Repeat meas 1, opp ftwk
3	In place, facing RLOD, step R (cts 1&) step L just behind R (ct 2) step R (cts 2&a).
4	Repeat meas 3, opp ftwk, facing LOD
5-8	Repeat meas 1-4, Step I
	<u>STEP II</u>
1	Moving and facing LOD, walk R, moving hands windshield-wiper fashion to R (cts 1&a) walk L, moving hands to L (cts 2&a)
2	In place, facing RLOD, moving hands to R, step R (cts 1 & a) touch L toe behind R (cts 2&a).
3	Repeat meas 2, Step II, opp ftwk, moving hands to L and facing L.
4	In place, facing ctr, step on R and lean to R, also moving hands to R (cts 1&a) shift wt to L and lean to L, moving hands to L (cts 2&a)
5-8	Repeat meas 1-4, Step II

Repeat Steps I and II alternately to end of music.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

DÜZ HORON  
Turkey

SOURCE: Günes Ataç, Istanbul, 1970. From Artvin, Northeastern Turkey.

RECORD: ÇARIK 101, Side 1, Band 1

FORMATION: M and W in a circle, little fingers joined. Leader calls changes at will, on a ct 1.

---

2/4

PATTERN

Meas There is no introduction. Start at the beginning of any musical phrase.

PATTERN I: Walking

Facing and moving LOD, a bouncy, flat-footed walk starting R, 1 ct per step. Own L hand is in small of own back. When leader calls "huyhah," make a tight turn to own L, using 4 cts, adjusting hands so own R hand is in small of back and travel RLOD. Leader calls "huyhah" again and turn back to R to travel LOD. "Huyhah" signals change to next step.

PATTERN II: Grapevine

- 1 Facing ctr, moving R, flat-footed with flexed knees and bouncy, step in on R (ct 1) in place on L (ct 2) hands swing in on ct 1, out on ct 2.
- 2 Continue hand swing, step back on R (ct 1) in place on L (ct 2) Repeat until "huyhah" signals change of step.

PATTERN III: Stamp and Huy Huy

- 1 Transition step: with wt on L, stamp R twice (cts 1-2) as hands go to shldr ht and bounce twice.
- 2 Facing and moving LOD and moving arms up and down vigorously on each ct, step R (ct 1) step L (ct 2)
- 3 Face ctr and step back on R leaving L toe on floor and leaning back, flex R knee twice (cts 1-2) shouting "huy, huy" on cts 1-2.
- 4 Shift wt to L, R toe comes up in back, lean fwd and bounce twice (cts 1-2)

Repeat meas 2-4 until "huyhah" signals to start over.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

GARZANE

Turkey

Pronounced: (gar-ZAN-ay)

SOURCE: Learned from Günes and Ayşe Ataç, members of the University of Istanbul performance group, in 1970. Garzane is the name of an oil-producing town of about 10,000 inhabitants in the province of Bitlis in Eastern Turkey.

RECORD: BOZOK 109, Side 1 , Band 1

FORMATION: M and W in separate lines of six maximum; end people hold handkerchiefs. Back basket hold-hands may hold neighbors' belts or waists. People of approximately equal height should stand next to each other.

STEPS & STYLING Steps are done in sequence to the call of the leader, who calls "GEÇ, GEÇ" (getch, getch)(change, change). Steps I through IV are done 4 times each; Step V can be done longer. Dancers should make certain they pull neighbors toward selves to keep lines tight. This is a halay style of dance. The lines should assume concave shape so that all can see the leader.

---

2-4 PATTERN

Meas INTRODUCTION

1-3 Or, begin at start of any 3 meas phrase)

STEP I: Bend bounce

1 Facing ctr, feet and knees together, bend knees and straighten (ct 1) repeat (ct 2)

2 With stiff knees, raising heels off floor, bounce twice on balls of ft (cts 1&) bend knees and straighten (ct 2)

3 Repeat meas 2

4-12 Repeat Step I, 3 more times, after which there is a 1-meas transition: bend knees (ct 1) straighten knees and bend bodies fwd uniformly at about 70° angle from waists (ct 2).

STEP II: Moving fwd. Spirited exclamations should accompany this step

1 Moving fwd, bodies still bent fwd, step R (ct 1) step L (ct 2) This is a bouncy walk, bending knees slightly.

2 R kicks out slightly to R, pigeon-toed, and closes next to L (ct 1) hold (ct 2)

3-8 Repeat Step II, 3 more times. At end of last time, instead of hold on last ct, ~~stamp~~ step R in place, taking wt on R, and bend knees slightly.

STEP III: In Place. Remain bent over throughout step.

- 1 Keeping knees together, bend knees and touch L toes sideways about 8" to the left of R (ct 1) bring L next to R and take wt on it, straightening knees (ct 2)
- 2 Touch R heel fwd (ct 1) touch R toes in place next to L heel (ct &) brush R quickly fwd in upward circle (ct 2)
- 3 Stamp in place on R (ct 1) stamp-step on R, taking wt (ct 2)

*4-12 Repeat step, 3 more times*

STEP IV: Body straightens

- 1 Leaning bwd and bending both knees slightly, hammer-stamp L fwd (ct 1) bring L back next to R, straighten knees and step on L, taking wt (ct 2)
- 2-3 Repeat meas 2-3, Step III, except that body is now straight,

*4-12 Repeat Step IV, 3 more times*

STEP V:

- 1 Facing ctr and moving LOD, hop twice on L (cts 1-2) R thigh is at 90° angle to body, knee bent, toes pointed down.
  - 2 Jump in place on both feet together (ct 1) hop in place on R as you lift L in front, reaching fwd with it, bending bwd (ct 2)
  - 3 Slap L fwd, leaning back, wt on R, R knee bent, L leg straight (ct 1) bring L back next to R and take wt, straightening body (ct 2)
- Repeat this step as many times as leader wishes.

Repeat dance from beginning in sequence.

Presented by Bora Özkök

KECIKO  
Turkey

Keciko (Ketch-ee-koe) means, "Beautiful Girl." This dance from Central Eastern Turkey (Elazig) was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970. It is a dance of the Kürds, a tribal minority in eastern Turkey, speaking a language of Assyrian origin, who have adapted to the Turkish way of life.

RECORD: BOZOK 104. Side 2, Band 1.

FORMATION: Mixed lines, shldr hold, arms kept straight. Ends of line hold handkerchief in free hands.

NOTE: Call Geç, Geç when going from one figure into the next figure.

2/4

PATTERN

Meas.

FIGURE I

- 1 Facing and moving LOD, step R (ct 1), step L (ct 2).
- 2 Step R next to L while keeping L toe on floor and bending and pushing L knee fwd, then straightening it (ct 1,&), keeping wt on R, again do a knee push with L knee (ct 2,&).
- 3 Shift wt and push R knee fwd and straighten (ct 1,&), repeat cts 1,& (cts 2,&).

FIGURE II

- 1 Facing and moving LOD, hop on L, at the same time bring R ft across L and slightly to the L of L, step R-L (cts 1,&,2).
- 2 Jump onto both ft with L in front of R - land facing RLOD (ct 1), retaining pos, bounce twice (cts 2,&).
- 3 Jump onto both ft (ct 1), hop in place on L while twisting body to face LOD and bend R straight back, toe pointed down (ct 2).

FIGURE III

NOTE: This figure has 2 transition steps, the first moving fwd, the second bkwd. The step is danced in this manner:

Transition Step Fwd  
Figure III  
Transition Step Bwd  
Figure III

Transition Step Fwd twd Ctr

- 1 Repeat meas 1, Fig. II, facing ctr and moving fwd.

Figure III - In Place

- 1 Jump onto both ft (ct 1), leap onto R while lifting and extending L heel fwd (ct 2).
- 2 Touch L heel to floor (ct 1), in place leap onto L (scissors-like) (ct 2).
- 3 With wt on L and leaping back touch R heel diag L (ct 1), touch R heel straight fwd (ct 2).

Note: When jumping onto both ft lean fwd, when leaping onto one ft and extending the other lean bwd.

Transition Step Bwd away from Ctr

1 Repeat meas 1, Fig. II, facing ctr and moving bwd. - *step P, L*

Figure II - In Place

1-3 Repeat Fig. II, as noted above



1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

KEMANE

Turkey

SOURCE: From Central Eastern Turkey. Learned from Necdet Aşkin, Ankara, 1974. "Kemane" is a stringed folk instrument made from the shell of a water pumpkin. It is stringed similar to a violin and is played with a bow. The instrument is held vertically.

RECORD: ÇARIK 102, Side I, Band 4

FORMATION: M and W in one line around a circle, little finger hold at shldr ht, elbows bent.

STYLING: Subtle shimmying throughout the dance.

---

4/4

PATTERN

Meas INTRODUCTION

4 Facing ctr, "bounce" knees and move hands in small circular movements in time to the music.

PATTERN I: Two-step

1 Facing slightly LOD and moving LOD, with "bouncy" steps and hands continuing in small circular movements to the rhythm, step R,L,R, (cts 1&2) step L,R,L (cts 3&4)

2-4 Repeat meas 1

PATTERN II: Center

1 Facing ctr, walk with "bouncy" steps to ctr, step R as hands "windshield wiper" to R (ct 1) step L, hands to L (ct 2) step R, hands to R (ct 3) step L, hands to L (ct 4)

2 Touch R heel fwd, knee straight, as both hands move fwd with a pushing motion at chest ht and parallel to floor, ending with straightened elbows (ct 1) touch R toe next to L as hands pull back to body, bending elbows and keeping hands chest ht, parallel to floor (ct 2) repeat cts 1,2 (cts 3-4)

3 Repeat meas 1, moving bwd to place with "bouncy" steps, beg R

4 Repeat meas 2

PATTERN III: Two-step and Lift

1 Facing slightly LOD and moving LOD, with "bouncy" steps and hands resuming small circular movements to the rhythm, step R,L,R (cts 1&2) step L,R,L, (cts 3&4)

2 Step R,L,R (cts 1&2) touch-brush L toe fwd in LOD, leaning fwd slightly (ct 3) lifting L knee, toe pointing down, straighten body and pivot on R ball of ft to face RLOD (ct 4)

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



Kemane, Cont-Page 2

- 1-4 Repeat Pattern I: Two-step
- 1-4 Repeat Pattern II: Center
- 1-4 Repeat Pattern III: Two-step and Lift

PATTERN IV: Two-step and Lift with Clap

- 1 Repeat meas 1 of Pattern III
- 2 Repeat ftwk of meas 2, Pattern III, but on ct 3, as you point, brush L toe in LOD, let go of neighbor's fingers and clap hands in front of knees, leaning body fwd. As you pivot to face RLOD on ct 4, straightening body, quickly bring hands up in opp circular arcs to rejoin neighbors' little fingers in basic shldr-ht position.
- 3-4 Repeat meas 1-2, opp ftwk, RLOD.

INTERLUDE

- 14 cts-Kemane sustains a note and plays a 14 ct interlude. Standing in place facing ctr, little fingers still joined in basic position, and moving hands in time to music in circular movements, slowly bow fwd slightly from waist for first 7 counts, slowly straighten body to resume erect position on the last 7 counts.

Repeat entire sequence twice more.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

SIVAS KIZ DANSLARI  
Turkey

- SOURCE: Serpil Uluğ, member of Tufem Folk Ensemble, Ankara, 1974  
These are three separate dances put together in a suite for girls.
- RECORD: ÇARIK 101, Side 1, Band 1
- FORMATION: W face LOD, arms held fwd above head, elbows slightly bent, with a handkerchief held spread between hands. Dancers are spaced so that they can reach their neighbors' little fingers easily; the dance can start in a line behind a leader, ending in a circle at end of introduction or can begin as a circle.
- STYLING: Graceful arms, smooth steps for Intro; light, "bouncy" feeling for the Patterns.

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2/4

PATTERN

Meas A: ÇEMBERİM, ("my scarf")

1-35 INTRODUCTION

35 two-steps starting R, with head and arms leaning alternately for each meas, first twd the ctr of the circle (to the W L), then twd the outside of the circle (to the W R). At the completion of these 35 meas, ending in circle formation, dancers turn to face ctr, keeping handkerchief in R hand, and join little fingers when hands are still above head. Hands continue to lower slowly as the dance begins.

INTERLUDE: Bow

During this musical interlude, dancers stand with ft tog., facing ctr. Hands continue to slowly swing down and behind as you bow fwd from waist; hands shake during swing, and handkerchiefs almost sweep floor. Reverse to return to upright pos, swinging arms up and finally coming to a halt at shldr level, elbows bent.

PATTERN A- I Taps

- 1-6 With wt on L, R place slightly ahead of L, toe pointing slightly LOD, tap R toe once on each ct 1 (total of 6 times) R heel remains on floor, hands bounce in rhythm.  
Repeat bow during INTERLUDE

PATTERN A-II Two-steps in place

- 1 Still facing ctr, wt on L, quickly lift R, toe pointing down

in a rapid smooth circular motion as though pedaling a bicycle, and step next to L (ct 1) step L next to R (ct &) step R next to L (ct 2)

2 Repeat meas 1, opp ftwk, starting L

3-4 Repeat meas 1-2

5 Stamp R next to L (ct 1) hold (ct 2)

PATTERN A-III(Travelling two-steps and Pivot)

1-3 Facing slightly LOD and travelling LOD, do 3 bouncy two-steps starting R, hands also "bouncing" in rhythm.

4 Touch-brush L toe fwd in LOD, leaning fwd slightly (ct 1) lift L knee, toe pointing down, straighten body and pivot on R ball of ft twd RLOD (ct &) L knee still held up in same pos, pivot completed, come down onto R heel, letting entire R take wt (ct 2)

5-8 Repeat meas 1-4, opp direction and ftwk

9-16 Repeat meas 1-8

1-6 Repeat Pattern A-I: Taps

Repeat Bow during Interlude

1-5 Repeat Pattern A-II: Two-steps in place

PATTERN A-IV:(Travelling two-steps with pivot & clap)

1-3 Repeat meas 1-3, Pattern A-III

4 Ftwk is same as meas 4, Pattern A-III, but is done with a hand variation: as touch-brush L toe, leaning fwd, swing hands down quickly and clap them in front of knees (ct 1) as you pivot on R twd RLOD, straightening body, quickly bring hands up in opp circular arcs, to above head, R hand twd R, L hand twd L (ct &) as you come down on R heel, now facing slightly RLOD, rehook neighbor's little fingers in basic shlder-ht position (ct 2)

5-8 Repeat meas 1-4, opp direction and ftwk

9-16 Repeat meas 1-8, except in last meas, instead of bringing hands back up after the clap to rehook with neighbors', transfer the scarf from R hand to L during the clap (ct 1) L hand tucks scarf in belt and R swings up and around and is held fwd in front of body in preparation for the hand work of the next dance (ct 2)

B: MADIMAK, a spinach-like vegetable. (This dance depicts the harvesting of this vegetable)

PATTERN B-I (Cutting)

1 Facing ctr, step R across in front of L, flexing both knees and turning slightly twd RLOD, as R hand, palm up in a relaxed grip pos makes a "cutting" motion under L hand which is holding the madimak plant out in front (ct 1) step L in a small step to the R, as L hand turns down twd body,

- passing over R hand, to "drop the vegetable into the woman's apron or bag" (ct 2)
- 2 Step R to R but to outside of the circle, as R hand turns palm down and pulls diagonally up to chest ht, elbow flexed and raised high behind body, and L hand simultaneously pushes out and down diagonally twd L, away from body, almost but not completely straightening elbow (ct 1) step L in a small step to R of its previous pos, holding hands out in ending pos of ct 1 (ct 2) (The hand movements in this pattern should be graceful and fluid, not jerky individual motions. The steps are done progressing slowly to R around circle).
- 3-42 Continue doing these 2 meas until signal is given from singer in the music: she will sing the words, "KUŞ, KUŞ" (pronounced KUSH, KUSH), meaning bird, bird, during one of the cutting patterns. Do one more COMPLETE Pattern B-I and then begin the next pattern.

PATTERN B-II (Squat and cut the short plants)

- 1-2 Hands open, back of hands resting at back waist, take 4 cts to slowly go down, "bouncing" knees twice on each ct, twisting first L, then R, L, R, gradually ending in a squat on Ct 4 with knees spread apart, facing ctr.
- 3 In full squat, knees remaining apart, step R fwd twd ctr with small step, bouncing twice as you make a "cut" with R hand as described in Pattern B-I, meas 1, ct 1, holding plant with L hand (ct 1) step L fwd twd ctr with small step, bouncing twice as L hand "drops vegetable into apron" as in Pattern B-I, meas 1, ct 2 (ct 2)
- 4-6 Repeat meas 3
- 7-8 Slowly stand up, reversing meas 1-2, twisting first R, then L, R, L, again flexing knees in a "bouncy" fashion on each ct.
- 1-40 Repeat Pattern B-I, Listen for the signal, "KUŞ, KUŞ" and then do one more complete pattern.
- 1-8 Repeat Pattern B-II, Squat and Cut Short Plants
- 1-40 Repeat Pattern B-I, again listening for "KUŞ, KUŞ"
- 1-8 Repeat Pattern B-II, Squat and Cut Short Plants

C: KEÇI VURDUM BAYIRA, which translates "as I herded the goats up the hill".

PATTERN C-I

- 1-4 Facing ctr, join little fingers in basic shldr ht pos, and do four two-steps in place, beginning R, with the same styling on each ct 1 as described in Pattern A-II, meas 1
- 5 Step R to R as hands "windshield wiper" to R (ct 1) step L across in front to R of R as hands "windshield wiper" to L (ct 2)
- 6-20 Repeat meas 1-5 three more times, leader signaling change to next by calling "hoppa" during meas 20, in rhythm. Or, leader may signal change after any number of repeats.

PATTERN C-II

- 1 Facing slightly LOD and travelling LOD, kick heels up in back as you run R, body leaning bwd slightly (ct 1) run L, swinging hands, still joined, quickly down (ct 2)
- 2 Jump to both, hands are down (ct 1) hop on R, lifting L, knee flexed slightly, toe pointing down, and swing hands back up to shldr position (ct 2)
- 3 In place, leap L, step R, L, (cts L & 2)
- 4 Jump to both, in place (ct 1) hop on R, lifting L, slightly flexed, toe pointing down (ct 2)
- 5 Repeat meas 4, opp ftwk
- 6-20 Repeat meas 1-5 three more times or until leader calls "Hoppa" as before.

PATTERN C-III

- 1 Let go of hands and turn to face LOD. Leaning fwd and looking down, run R, kicking up L heel as hands make a swimming motion with L arm crossing body, elbow flexed(ct 1) run L, kicking up R heel as R arms "swims" across body(ct 2)
- 2 Jump on both, hands behind body at each side, palms up(ct 1) hop on R, lifting L high behind body, knee flexed, straighten body and lean slightly bwd, and swing both hands fwd and up above head in an arc, R hand going to R, L hand going to L (ct 2)
- 3 Continue circling hands in their arcs, bringing them out wide at each side as leap bwd onto L, lifting R behind body knees flexed and lean fwd, looking down (ct 1) still leaning fwd, touch R toe in back and clap hands (ct 2)  
Repeat meas 1-3, to end of dance.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

TÜRKMEN KIZI  
Turkey

SOURCE: Mehmet Ertürk, Ankara, 1974. A spoon dance for women from Silifke, a coastal town on the Mediterranean Sea. Dance depicts a woman's daily activities.

RECORD: ÇARIK 101, Side II, Band 5

FORMATION: 8 to 12 women in a circle facing ctr. Hands as if holding spoons, clenched fists, own fingers touching, held at chest height. Count off odd and even numbered dancers.

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Meas NO INTRO

PATTERN I: Touch hop step step

- 1 In place, facing ctr, touch R toe slightly in front (ct 1) lift on L slightly as R ft is lifted (ct 2)
- 2 Step R as L makes a quick "bicycle" backward (ct 1) step L (ct 2)
- 3-28 Repeat meas 1-2.

PATTERN II: Basic Silifke Step

- 1 Facing ctr and moving to R, lift onto ball of L and extend R heel to R side, toe pointed twd R and straightlegged (ct 1) fall onto both with heels tog, toes turned out (ct 2)
- 2-8 Repeat meas 1

PATTERN III: Churning

- 1 Facing and moving LOD, step R, leaning fwd and reaching with L arm (cts 1-2)
- 2 Step L, leaning fwd and reaching with R arm (cts 1-2)
- 3-8 Repeat meas 1-2, gradually going into a squat.
- 9 Still squatting, jump fwd on both, moving hands up and down as if churning.
- 10-16 Repeat meas 9
- 17 Jump upright on both ft, hands at chest ht.
- 18 Hold

PATTERN IV: Touch Hop Step Step Variation

- 1-4 Facing LOD and moving LOD, use same step as Pattern I, but on meas 1-2, move diag twd ctr, starting with R arm up. On meas 3-4, move diag out of circle, starting with L arm up.
- 5-19 Repeat meas 1-4
- 20 Instead of meas 4, start PATTERN II. BASIC SILIFKE STEP, facing ctr and moving R.
- 14 meas; Continue Pattern II. BASIC SILIFKE STEP

Türkmen Kizi, Cont-Page 2

PATTERN V: Milking

- 1-8 Repeat Pattern III, meas 1-8
- 9-12 Still squatting and duckwalking, hands milk a cow: thumbs tucked inside fists, pull with R, pull with L, and pull twice with both
- 13-16 Repeat meas 9-12
- 17-18 Repeat Pattern III, meas 17-18.

- 20 meas-Repeat Pattern IV. Touch Hop Step Step Variation
- 14 meas Repeat Pattern II. Basic Silifke Step

PATTERN VI: Kneading

- 1-4 Repeat Pattern III, meas 1-4
- 5-8 Continue steps of Pattern III, meas 5-8, odd-numbered dancers make a half-turn to L to facing RLOD and all finish in a squat.
- 9-12 Still squatting and bouncing in rhythm, knead with R hand, with L hand, and twice with both.
- 13-16 Repeat meas 9-12
- 17-18 Repeat Pattern III, meas 17-18, odd-numbered dancers have to jump-turn half to R to finish facing LOD.

- 20 meas-Repeat Pattern IV: Touch Hop Step Step Variation
- 14 meas-Repeat Pattern II: Basic Silifke Step
- 24 meas-Repeat Pattern I: Touch Hop Step Step in place, facing ctr.
- 8 meas -Repeat Pattern I: Touch Hop Step, Step travelling fwd to ctr as music gets faster.

PATTERN VII: Ending (fast)

- 1 Facing ctr, in place, do a displacement-type step: Kick R out to R and step R next to L (ct 1) kick L out to L and step next to R (ct 2)
- 2 Step R in place (ct 1) bicycle bwd with L and leap onto L (ct 2)
- 3 Stamp R fwd, wt over R, lifting R arm to eye level, elbow high and bent, and shout "HEY" (ct 1) hold (ct 2)

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

ZIGOS  
Turkey

SOURCE: Mehmet Ertürk, Ankara, 1974. From Kirklareli, a Thracian town on Bulgarian border.

RECORD: ÇARIK 101. Side II, Band 3

FORMATION: M and W, shoulder hold

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PATTERN

Counts Zurna plays a musical introduction, start dance with davul (drum)

INTRODUCTION

Step on R, brush L slowly up to knee, flex on 4th beat of drum

1 Step L fwd, R lifts to ankle, facing and moving LOD throughout.

2 Flex L knee

3 Step R to R side

4 Step L

5 Step R to R side

6 Hold, flex R knee

7 Step L

8 Brush R fwd in a circular fashion, ending R foot at knee ht, R knee turned out.

9 Flex L knee

Symmetrical repeat, still in LOD:

1 Step R fwd, L lifts to ankle

2 Flex R knee

3 Step L

4 Step R to R side

5 Step L

6 Hold, Flex L knee

7 Step R to R side

8 Brush L fwd in a circular fashion, ending L foot at knee ht, L knee turned out.

9 Flex R knee

Repeat PATTERN as music gets gradually faster. Knee bends become softer.



THE TURKISH ALPHABET

The Turkish alphabet contains 29 letters. Q, W, and X do not occur. Six Turkish letters are unfamiliar in the English alphabet. They are the 3 consonants: Ğ, ğ, and Ş, and the 3 vowels İ, ö, and ü. Note that the capital form of İ (called the "undotted i") is I; that of i (the dotted i is İ).

<u>LETTER</u>	<u>NAME</u>	<u>APPROXIMATE PRONUNCIATION</u>
A a	a	as "u" in sun
B b	be	as in English
C c	ce	as "j" in jump
Ç ç	Çe	as "ch" in church
D d	de	same as in English
E e	e	as in fed
F f	fe	same as English
G g	ge	as in go
* Ğ ğ	yumuşak ge (soft g)	as "y" in yet
H h	he	as in head
İ İ	i	as the second vowel in nation
İ İ	i	as the vowel sound in <u>each</u>
J j	je	as "s" in measure
K k	Re	as in Ring
L l	le	same as in English
M m	me	same as in English
N n	ne	Same as in English
Ö ö	o	as "o" in falsetto
Ö ö	o	as "eu" in French peu
P p	pe	same as in English
R r	re	as in rock
S s	se	as in sit
Ş ş	se	as "sh" in shoe
T t	te	same as in English
Ü ü	u	as "u" in pull
Ü ü	u	as "ü" in German "über"
V v	ve	same as in English
Y y	ye	as in yellow
Z z	ze	same as in English

\*\*Ğ, ğ (yumuşak ge, "soft g"). This letter never begins a word. When it immediately follows a back vowel (those formed in the back of the mouth: a, i, o, u) its sound resembles the glide one hears between the words "go on" or "go over" when either of these pairs of words is slurred (as in ağac, meaning "tree"). When ğ immediately follows a front vowel (those formed in the front of the mouth: e, i, ö, ü) its sound is approximately that of "y" in yet (as in diğer meaning "other").

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

ANDAMAN PALIKARI

The name refers to a brave young boy

SOURCE: Lykeionton Ellinithon of Athens, 1965

RECORD: ATHENA 101

FORMATION: Dancers in lines, arms at sides bent fwd from elbows hands clasped palm to palm with left over.

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PATTERN

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Meas	Ct	
		Bend body slightly fwd from waist and with wt on R, facing center
1	1	Step across in front of R on L
	2	Rock bwd and slightly to R on R
	2&	Rock fwd and across R on L
		Straighten to standing position
2	1	Rock bwd and slightly to R on R
	2	Touch ball of L ft in front and to L of R ft

Repeat dance to end of music

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented David Henry

GRAMMENOCHORÍTIKOS

BACKGROUND: A dance from the group of villages west of Ioannina known as the Grammenochórion. The steps resemble those of a Tsámikos.

SOURCE: K. Ziogas, Ioannina, Epiros, 1973

RECORD: Any brisk Tsámikos especially REGAL SREG2139 (B9)

FORMATION: Lines, hands joined at shoulder height.

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PATTERN

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Meas	Cts	
1	1	Step on R ft, to R, facing somewhat LOD
	and	Rock onto L ft in place
	2	Rock onto R ft in place
	3	Step on L ft across in front of R ft
2	1	Point R ft, twd center, facing that direction
	2	Step on R ft bwd
	3	Hook L ft across in front of R ft
3	1	Step on L fwd towards center
	2	Touch (or lift) R ft just behind and to R of L
	3	Step on R bwd into place
4	1	Hook L ft across in front of R ft
	2	Step L sideways to L
	3	Touch R ft beside and close to L ft.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

KAINOÚRIOS' ARGÓS HASÁPIKOS  
Panhellenic

SOURCE: Eleftherios Lefcochilos et al, 1974-1975  
The "slow" or "heavy" Hasapikos developed as part of the rebetika counter culture in the bars and tavernas of the seaports and large towns of Greece and Turkey especially among the disaffected elements of society many of whom had become displaced persons in the wars and population exchanges during the early part of this century. It has continued developing and the steps presented here represent that development.

RECORD: FOLKDANCER MH 4052A// FK LP 3(A6) or your favorite Hasapikos tune

FORMATION: Short lines with hands on neighbors' shoulders.

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PATTERN

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Meas BASIC STEP

- 1 Step on L fwd (ct 1) swing R straight fwd (ct 2) hook R across L ankle (ct 3) swing R fwd on L diag (ct 4)
- 2 Hook R across L ankle (ct 1) swing R fwd on L diag (ct 2) Lift R slightly (ct 3) step on R bwd (ct 4)
- 3 Lift L fwd (ct 1) step on L bwd (ct 2) hook R across L ankle (ct 3) step on R sideways to R (ct 4)
- 4 Step on L across in front of R (ct 1) step on R back in place (ct 2) step on L fwd (ct 3) step on R ~~across~~ in back of L (ct 4)  
Repeat ad lib.

FIGURE I: GRAPEVINE

- 1 Step on L fwd (ct 1) swing R across in front of L (ct 2) step on R across in front of L (ct 3) step on L sideways to L (ct 4)
- 2 Step on R across in back of L (ct 1) step on L sideways to L (ct 2) step on R across in front of L (ct 3) swing L around in front of R (ct 4)
- 3 Step on L across in front of R (ct 1) step on R sideways to R (ct 2) step on L across in back of R (ct 3) step on R sideways to R (ct 4)
- 4 Step on L across in front of R (ct 1) swing R around close to L (ct 2) close R to L taking wt on both ft (ct 3) pause (ct 4)
- 5 Jump fwd, feet tog (ct 1) pause (ct 2) jump bwd, feet tog (ct 3) pause (ct 4)  
Go into Basic Step or another figure.

FIGURE II: "CHERKESSIA"

- 1 Step on L across in front of R (ct 1) step on R<sup>bk</sup> in place (ct 2) step on L to L (ct 3) step on R across in front of L (ct 4)
- 2 Step on L in place (ct 1) step on R to R (ct 2) step on L fwd (ct 3) step on R fwd behind L (ct 4)
- 3-4 Repeat meas 1-2
- 5 Squat with L fwd (ct 1) pause (ct 2) resume standing pos, feet tog (ct 3) pause (ct 4)
- 6 Repeat meas 5 with R ft fwd.
- 7 Step on L across R beginning R turn (ct 1) hop on L (ct 2) step on R continuing R turn (ct 3) hop on R clapping L ft with L hand (ct 4)
- 8 Step on L fwd (ct 1) step on R across in back of L (ct 2) Go into Basic Step or another figure.

FIGURE III: "TURNS"

- 1 Step on L across in front of R (ct 1) sweep R across low in front of L, pivoting on L to L (release hands) (ct 2) close R to L now facing "out", resume hand hold (ct 3) pause (ct 4)
- 2 Repeat meas 1 ending to face "center" again
- 3 Brush L fwd (ct 1) brush L bwd (ct 2) brush L fwd (ct 3) brush L bwd (ct 4)

Go into Basic Step or another figure.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

KONITSES ✓

BACKGROUND: Konítses, like Zagorísios, has five beats per measure and is from the region of Epiros known as Zagori, particularly from the town Kónitsa.

SOURCE: Katy Mitsakou, New York 1968

RECORD: REGAL SREG2139 (A5)"Syngathistos". The Konitsets is played 2-3/4 times! The second part of Part II meas 5-8) is omitted. The orchestra plays next a Tsámikos and then a Stá Dhío.

FORMATION: Dancers in line, close together, hands joined at shld ht. The women's movements are quite restrained, the men's broad and definite.

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PATTERN

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Meas PART I

- 1 Facing ctr, wt on L, bounce on L hooking R heel up over L ankle (ct 1) bounce on L bringing R to R in small low arc (ct 2) step on R in place (ct 3) touch ball of L ft at R instep (ct 4) Hold (ct 5)
- 2 Bounce on R ft swinging L across R in low arc (ct 1) bounce on R continuing to swing L across to the R (ct 2) step on L across in front of R (ct 3) touch ball of R ft beside L (ct 4) Hold (ct 5)
- 3 Repeat ftwk of Meas 1
- 4 Step on L to L (ct 1) step on R across in front of L (ct 2) step on L to L (ct 3) step on R across in front of L (ct 4) hold(beginning L fwd in low arc to R).(Ct 5)

PART II

- 1 Bounce on L hooking R heel up over L ankle (ct 1) bounce on L extending R fwd (ct 2) step fwd on R (ct 3) touch ball of L ft near R heel (ct 4)hold (ct 5)
- 2 Step on L in place (slightly bwd) extending R fwd (ct 1) bounce on L hooking R heel up over L ankle (ct 2) bounce on L extending R fwd (ct 3) step on R ft fwd (ct 4) touch ball of L ft near R heel (ct 5)
- 3 Repeat meas 2
- 4 Small step on L bwd (ct 1) small step on R bwd (ct 2) small step on L bwd (ct 3) close R to L lowering both heels to ground (ct 4)
- 5-8 Repeat meas 1-4 with opp ftwk(starting hooking L ft)

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

MENOÚSIS

BACKGROUND: An Epirot dance. Menóúsis is a man's name.

SOURCE: Nana (Stephanaki) Papantoniou, Athens 1965. The Lykeion ton Ellinithon, Athens 1972, 1973.

RECORD: FOLKRAFT LP 6 (B/6)

FORMATION: M and W in lines, hands held down. Variations are done by leader.

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PATTERN

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Meas THE STEP (I)

- 1 Three steps starting R to R, facing to R (cts 1-3) lift L fwd near ground (ct 4)
- 2 Two steps starting L directly bwd L, R (cts 1-2) two steps in place facing ctr L, R (cts 3-4)
- 3 one step in place, L (ct 1) pause (ct 2) hook R ft across L without taking wt (ct 3) pause (ct 4)

VARIATION: SCISSORS (II)

- 2 While stepping on L in place, shooting R fwd (ct 3) step on R shooting L fwd. Step on L shooting R fwd (ct 4)
- 3 Step on R in place (ct 1) step on L in place (ct 2) hook R ft across L (ct 3) pause (ct 4)

VARIATION: SINGLE TURN (III)

Turn to right on meas 1. Women should put hands on hips, thumbs back. Man puts hands behind back.

VARIATION: DOUBLE TURNS (IV)

Turn right, on meas 1, turn L on meas 2. The "scissors" step may be added at the end of the turn. Hands as above.

VARIATION V: TOUCH TOE

- 2 Two steps starting L ft bwd (L, R) Ct 1-2) step on L in place facing ctr (ct 3) touch R toe in twd L (ct 4)
- 3 Touch R toe out to R (cts 1-2) hook R ft across L without taking wt (ct 3) pause (ct 4)

WOMEN'S STYLING

Hips shift from R to L in meas 2, counts 3-4 and Meas 3, counts 1, 2, 3.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

NIZAMIKOS

BACKGROUND: The name, Nizamikos, is said to derive from the Turkish expression for an army arrayed for battle. I have been told that formerly in Macedonia, the leader would brandish a sword while dancing.

SOURCE: The Lykeion ton Ellinithon of Athens, Chalkis, and Drama, 1970-1974

RECORD: FKLP3 (B4)

FORMATION: Men in lines, hands at shoulder height or on shoulders.

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PATTERN

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Meas FIG I -Facing to R

- 1 Rock fwd on R (ct 1) rock bwd on L (ct 2) rock fwd on R (ct 3) lift L up in back (ct 4)
- 2 Step on L across in front of R while pivoting to face center (ct 1) pause, lifting R up in back (ct 2) step twice in place R,L (cts 3-4)
- 3 Jump on R in place (ct 1) hop on L kicking R out in front (ct 2) step twice in place (R,L) (Cts 3-4)
- 4 Repeat meas 3

Variation on Fig I

Leader turns to R once each on meas 3 & 4

FIG II -Facing ctr

- 1 Step on R across in front of L (ct 1) step on L across in back of R (ct 2) step on R to R but still in front of L (ct &) step on L across in back of R (ct 3) step on R to R (ct 4).
- 2 Step on L across in front of R (ct 1) step on R in place (behind L) (Ct 2) step on L across in front of R (ct &) step on R in place (behind L) (Ct 3) step on L to L (ct 4)

FIG III

- 1 Repeat Fig II, meas 1
- 2 Hop on R (ct 1) step on L across in front of R (ct &) step on R in place (behind L) (ct 2) step on L across in front of R (ct &) step on R in place behind L (ct 3) step on L to L (ct 4)

FIG IV

- 1 Repeat Fig II, meas 1
- 2 Hop on R (ct 1) step on L in front of R (ct &) step on R in place behind L (ct 2) hop on R (ct 3) step on L to L (ct 4)



1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

POGONÍSIOS  
(Village Version)

BACKGROUND: The name refers to the section of Epiros known as Pogoni. This is a form of Stà Dhío.

SOURCE: The Lykeion ton Ellinithon of Athens, 1965. K.Ziogas, Ioannina, 1973

RECORD: REGAL SREG2139 (A1)

FORMATION: Lines with hands joined at shoulder height.

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4/4 PATTERN

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Meas	BASIC STEP
1	Step on L across in front of R (cts 1-2) step on R sideways to R (ct 3) step on L across in front of R (ct 4)
2	Step on R sideways in front of R (cts 1-2) step on L across in behind R (ct 3) step on R sideways to R (ct 4)
VARIATION (As music speeds up or intensifies)	
1	Hop on R (ct 1) step on L across in front of R (ct 2) step on R sideways to R (ct 3) step on L across in front of R (ct 4)
2	Hop on L (ct 1) step on R sideways to R (ct 2) step on L across in back of R (ct 3) step on R sideways to R (ct 4)

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POGONÍSIOS  
(Stage Version)

BACKGROUND: A line dance from the Pogoni district of Epiros. This arrangement of the music and steps is not the dance's original or village form. In the village the music would begin slowly and then become faster. The steps described in Part II would be improvised and no partners would be required - a man would simply choose a woman from the line and dance with her. Men wave free hands, girls often put them on the nearest hip, thumb back.

SOURCE: Nana Papantoniou, Athens, 1965

RECORD: FOLKRAFT LP-3 (A4)

---

4/4

PATTERN

Meas PART I: "SLOW" Facing ctr, wt on R, hands joined at shlr height, M on R of partner, cpls alternating M-W, etc.

1 Step on L across in front of R (cts 1-2) step on R sideways to R (ct 3) step on L across in front of R (ct 4)

2 Step on R sideways to R (cts 1-2) step on L across in back of R (ct 3) step on R sideways to R (ct 4)

3-12 Repeat meas 1-2 to end of phrase of music.

PART II: "FAST"

1 Hop on R kicking L up behind to L (ct &) step on L across in front of R turning slightly to R (cts 1-2) step on R sideways to R turning slightly to L (ct 3) step on L in place close to R (ct 4)

2 Reverse ftwk of meas 1

3-4 Repeat meas 1-2

5 Hop on R kicking L up behind (ct &) step fwd on L (cts 1-2) step fwd on R (ct 3) step back in place on L (ct 4)

6 Hop on L kicking R up behind (ct &) step bwd on R (ct 1-2) step bwd on L (ct 3) step fwd into place on R (ct 4)

7-8 Repeat meas 5-6

9-12 Turning to face ptr, joining both hands in wide circle at shldr ht, do steps of meas 1-4 facing.

13-16 Man continues step of meas 9-12 but releases R hand hold with ptr and turns her under his raised L arm CW (meas 13) CCW (meas 14), etc. Join hands.

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Presented by David Henry

STÁ DHÍO  
Greece

**SOURCE:** Learned from Lefteris Drandakis, co-director and field researcher of the Lykeion ton Ellinithon, Athens 1973.

**BACKGROUND:** Many Greek dances are in two measure, three measure or four measure form. Stá Dhío, (the name meas "in two") is an example of a two measure dance. Stá Tríá of a three measure dance and Syrtós of a four measure dance. It is from Epiros the Northwestern region of Greece, south of Albania.

**RECORD:** REGAL SREG2139 (B2) or any Stá Dhío. 4/4 typically played by a small combo of clarinet, violin, santouri, and lauto, often with vocalists.

**FORMATION:** This dance is danced in a line, M and W dancing together holding hands at shldr ht. This particular version has a gentle motion of the hands which move alternately to the L and R in a "slow-quick-quick" pattern.

---

4/4	PATTERN
Meas	Ct
1	1-2 Step on L ft across in front of R ft (hands to L)
	3 Step on R sideways to R (hands to R)
	4 Step on L across behind R (hands to L)
2	1-2 Step on R sideways to R (hands to R)
	3 ROkk onto L sideways to L (hands to L)
	4 Rock back onto R to R (hands to R)

**NOTE:** Epirot dances are characteristically danced with chest and head held high. In this dance, the hand movements are gentle and just barely noticeable.

1975 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by David Henry

STÀ TRÍA  
Greece

SOURCE: Learned from Lefteris Drandakis, co-director and field researcher of the Lykeion ton Ellinithon of Athens, 1973

RECORD: REGAL SREG2139 (B2)

FORMATION: Under this name, it is danced principally in Epiros by M and W, holding hands at shoulder height in line.

BACKGROUND: Many of our favorite Balkan dances are of the three measure variety- Eleno Mome, Fotise Kolo, Pravo Horo, Hassapisirvikos, these being of the regular or "mirror" image "sort, and Ludo Kopano, Varys Hasapikos, and Camceto which are irregular: Stà Tría (which means "in three") is of the former, "mirror image" kind.

6/3

PATTERN

Meas Ct

- |   |     |  |
|---|-----|--|
| 1 | 1-3 | Step on R ft to R                      |
|   | 4-5 | Step on L across in front of R         |
| 2 | 1-3 | Step on R to R                         |
|   | 4-5 | M: Sweep L up across in front of R leg |
|   |     | W: Touch L ft fwd to L of R ft         |
| 3 | 1-5 | Reverse ftwk and direction of meas 2   |

From time to time, the following variation may be initiated by the leader and followed by the line:

- |   |     |  |
|---|-----|--|
| 1 | 1-6 | Releasing handhold, turn once to the R, progressing to the R using two steps (R,L) |
| 2 | 1-2 | Resuming handhold, step on R to R  |
|   | 3   | Step on L across in front of R   |
|   | 4-6 | Step on R again in place   |
| 3 |     | Revers ftwk and direction of meas 2  |

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Presented by David Henry

TÀ MAGHIA

BACKGROUND: A men's dance from Epiros which is a kind of Tsámikos. The name means "magic" and, as you will discover, that's about what it takes to keep your balance in this dance.

RECORD: PANHELLION LP KT1001

FORMATION: Men in lines, hands joined about ear level.

STYLE NOTE: The movements and slow tempo of this dance combine to create the effect of monumental heaviness, and yet, paradoxically, there is a feeling of tightness about the movements. The greatest disservice you can commit is to "hurry up and wait". Use all of the available music for the leg sweeps and you will look and feel the true majesty of the Epirote dancing.

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PATTERN

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Meas

- 1 Small leap on R sideways to R, sweeping L across in front of R knee and rising to ball of R ft with straightened knee by count 3 (cts 1-3) bending R knee again, swing L leg around in back and rising to ball of R ft as L comes up behind R knee on count 6 (cts 4-6)
- 2 Same movements as meas 1 with opp ftwk; begin with a small leap onto L across in front of R.
- 3 Repeat meas 1
- 4 Step on L sideways to L (cts 1-2) step on R across in front of L (ct 3) step on L sideways to L (ct 4) close R to L without weight (or lift R across in front of L knee) Ct 5) Pause (ct 6)

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Presented by David Henry

THRÁKIKOS CHORÓS

BACKGROUND: A Thracian dance which resembles the Bulgarian dance Pravo.

SOURCE: The Lykeion ton Ellinithon, Athens, 1974

RECORD: MH 45-3058B (Trakysko Horo) or any other Thracian Pravo. Unfortunately, there is not a recording by a Greek orchestra for this dance. The suggested recording doesn't "sound" Greek but is acceptable for other reasons. For instance, tempo.

FORMATION: Dancers in short lines, hands joined down at sides

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PATTERN

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Meas	<u>BASIC STEP</u>
1	Step on R diag fwd to R (ct 1) step on L diag fwd to R, beside R (ct 2)
2	Step on R diag fwd to R (ct 1) Pause (ct 2)
3	Step on L diag fwd to R in front of R (ct 1) Pause (ct2)
4	Step on R directly bwd (ct 1) step on L directly bwd(ct 2)
5	Step on R directly bwd (ct 1) pause (ct 2)
6	Step on L directly bwd (ct 1) pause (ct 2)

VARIATION

Footwork as in Basic step except replace pauses with hops and swing arms fwd on ct 1 of each meas and bwd on ct 2 of each meas.

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Presented by David Henry

ZAGORISIOS

SOURCE: The Lykeion ton Elliniton of Athens, 1968. The name means simply-dance of Zagori(which is a region of Epiros)

RECORD: FOLKRAFT LP 6"Dances of Greece" (A2)

FORMATION: Line s of M and W separately, hands held a little higher than usual in a Syrtós.

MUSIC: In 5/4 meter with 5 even beats(as in Tsakonikos)

- | 5/4  | PATTERN  |
|--|--|
| Meas   | <u>THE STEP</u>  |
| 1  | Facing ctr, standing on R, lift L ft in front of R (ct 1) standing on R, lift L across R (ct 2) step on L across in front of R (ct 3) touch R to R and behind L (ct 4) pause(ct 5)                                   |
| 2  | Facing to R, step fwd to R on R (ct 1) step fwd on L (ct 2) step fwd on R (ct 3) step fwd on L (ct 4) pause (ct 5)   |
| 3  | Facing center, lift R in front of L (ct 1) hold R up in front (ct 2) step in place on R (ct 3) lift L in front of R (ct 4) pause with L raised in front (ct 5)   |
| 4  | Still facing ctr, step in place (treading) L,R,L,R(vary definitely on the last R)(cts 1-4) pause (ct 5)  |
| A man's step(which may be done by W with small contained movements ESPECIALLY on the lift in meas 3) |  |
|  | <u>MAN'S STEP</u>  |
| 1  | Facing somewhat to R, step on L sideways to L (ct 1) step on R in place (ct 2) step on L across in front of R (ct 3) touch R fwd(close to L)(Ct 4) pause (ct 5)  |
| 2  | Facing somewhat to R, take 4 steps fwd R,L,R,L,(cts 1-4) pause,turning to face ctr (ct 5)  |
| 3  | Facing ctr, step on R fwd (ct 1) step on L bwd (ct 2) step on R in place (ct 3) lift L in front(thigh almost parallel with ground, lower leg extended slightly fwd (ct 4) pause (ct 5)                               |
| 4  | Still facing ctr, step on L sideways to L (ct 1) step on R across in back of L (ct 2) step on L sideways to L (ct 3) close R to L with EMPHASIS but NO NOISE (ct 4) pause(ct 5)                                      |
|  | <u>WOMEN'S STEP</u>  |
| 1  | Step on L across in front of R (quick)(ct 1) step on R sideways to R (quick) (ct 2) step on L across in front of R(quick)(ct 2) step on R sideways to R (slow)(ct 3) touch L sideways to L pushing L hip twd L(ct 4) |
| 2-3  | Same ftwk as meas 1  |
| 4  | Step on L to R somewhat MORE INTO CIRCLE than across R(ct 1) step on R bwd (ct 2) step on L in place facing ctr(ct 3) touch R bwd and to R pushing R hip twd R ft (ct 4)Pause(ct 5)                                  |

Repeat to L with opp ftwk then alternate

Presented by David Henry

TSAMIKOS  
(Greene)

**BACKGROUND:** Tsamikos is a Panhellenic dance. That is to say that it is danced in every part of Greece. It is thought that the name derives from a nomadic Epirot tribe, the Tsamides. There are many ways to dance the Tsamikos. In one sense, there are as many ways as there are Greeks. In taverns, small groups of friends who have been out for dinner will dance together, the leader doing most of the dancing, his best friend immediately to his left supporting him and the rest of the "paraya" or group of friends being there for moral support. There are certain regional differences and there are choreographed versions which are danced by performing groups and in the night clubs of Plaka, the Greenwich Village of Athens.

**MUSIC:** REGAL SREG2139, Side 2, Band 5 or PILP33 (33)

**FORMATION:** Lines, hands at shoulder height.

BASIC STEP

Meas. ct.

- |   |     |   |
|---|-----|---|
| 1 | 1-2 | Step on RF sideways to R                                    |
|   | 3   | Step on LF across in front of RF                            |
| 2 | 1-2 | Touch RF diagonally fwd to L                                |
|   | 3   | Step on RF bwd  |
| 3 | 1-2 | Touch LF diagonally fwd to L                                |
|   | 3   | Step on LF across in front of RF                            |
| 4 | 1-2 | Step on RF sideways to R                                    |
|   | 3   | Hop on RF swinging LF across in front of RF or behind R leg |
| 5 | 1-2 | Step on LF sideways to L                                    |
|   | 3   | Step on RF across in front of LF                            |
| 6 | 1-2 | Step on LF sideways to L                                    |
|   | 3   | Hop on LF swinging RF across in front of L leg              |

**Note:** The following are variations which are danced by the leader.

VARIATION I

- |     |  |
|-----|--|
| 1   | Rock on RF to R (ct 1) rock on LF in place (ct 2) rock on RF to R (ct 2)                                 |
|     | Step LF across in front of RF (ct 3) (This step can be used for meas 5 of the Basic Step with opp ftwk.) |
| 2-6 | Same as Basic Step.  |

VARIATION II

- |     |   |
|-----|---|
| 1-2 | Same as Basic Step  |
| 3   | Step on LF sideways to L (ct 1) step on RF sideways to P (ct 2) |
|     | step on LF across in front of RF (ct 3)                         |
| 4-6 | Same as Basic Step.   |

VARIATION III

- |     |  |
|-----|--|
| 1-3 | Same as Basic Step   |
| 4   | Step on RF sideways to R (cts 1,2) hop on RF swinging LF up high |



5-6 across R leg, slapping LF a glancing blow with R hand from L to R(ct 3)  
Same as Basic Step

VARIATION IV

1-2 Same as Basic Step  
3 Touch LF diag fwd to L (ct 1) step or leap LF across in front of  
RF (ct 2) hop on LF (ct 3) hop on LF (ct 4)  
4 Step on RF sideways to R (ct 1) hop on RF (ct 2) hop on RF (ct 3)  
5-6 Same as Basic Step

VARIATION V

1-4 Four turns to the R, one per measure, stepping on RF on count 1  
and LF on count 3.  
5 A similar turn to the L  
6 Same as Basic Step

VARIATION VI

1-4 As in Variation V but using the rocking step of Variation I  
5 A similar turn to the L  
6 Same as Basic Step

VARIATION VII

The following 3 measures are danced turning continuously to the R.  
1 Step on RF (ct 1) step on LF (ct 2) step on RF (ct 3) step on LF (ct 4)  
step on RF (ct 5)  
2 Step on LF (ct 1) step on RF (ct 2) step on LF (ct 3) step on RF (ct 4)  
step on LF (ct 5)  
3 Step on LF (ct 1) step on RF (ct 2) step on LF (ct 3) step on RF (ct 4)  
step on LF (ct 5)  
4 Step on RF sideways to R (cts 1-2) hop on RF lifting LF across in front  
of RF (ct 3)

VARIATION VIII

1 Leap onto RF, kicking LF high in front, slapping LF with R hand  
from R to L (cts 1,2) leap onto LF across in front of RF, kicking RF up  
behind (ct 3)  
2-3 Repeat meas 1.

VARIATION IX

1 Jump onto both ft into squat with knees together and turned to the  
R (cts 1-2) swivel knees to L (ct 3)  
2-3 Repeat meas 1  
4 Rising, step on RF sideways to R (ct 1)

VARIATION X

1 Jump onto both feet into squat with knees together and turned to R  
turning once around to the R (cts 1-2) hop on LF into standing pos(ct 3)  
2-3 Repeat meas 1  
4 Jump onto both ft in squat with knees together (cts 1-2) hop onto RF into  
standing pos, slapping LF with R hand from L to R (ct 3)

INNHERREDSPOLS

Presented by Ingvar Sodal

(Norway)

- Record: RCA FEP-14 (Norway) (45) RCA YN JL 1-803, Side 2, Band 1 (Hilmar Alexandersen)
- Formation: Couple dance, any number of couples. LOD CCW.
- Steps: Springar steps (as described below), left ft pols steps.
- Sequence: 1. Springar steps, open pos fwd.  
2. Closed pos turn CW, left ft pols steps.

1. Fwd springar step:

- ct 1. Small jump on both ft, ft approx. 12" apart. M leading with L ft, W leading with R ft (face to face pos).
- ct 2. M's R up to L.  
W's L up to R.  
(face to face pos)
- ct 3. M's L fwd LOD.  
W's R fwd LOD.  
Both turn slightly outward.

Next step the same, except on opposite ft, and ct 1 starts in back to back pos.

Arms: Inside hands joined and inside arms extended back in face to face pos. Outside hand on hip, thumb fwd.

Next step in back to back pos, inside arms swinging fwd while turning in and out on every other step.

Repeat this figure for one or two measures (4 or 8 steps).

2. Left ft pols step CW in closed pos:

- ct 1. M's L, W's both, keeping wt on L while taking closed pos (small dip for W).
- ct 2. M's both with a small dip, W's R.
- ct 3. M's R, W's L.

Start into the closed pos on ct 1. M's R arm around W's waist, M's L around W's right shoulder. W's left hand on M's R shoulder, W's R hand high on M's back, arm under M's left arm. Make an even number of turns (4 or 8) according to the phrasing in the music.